



The book was written in 1934 with blessing and direct participation of the Head of the Shaolin Monastery Reverend Miao Xing

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顯身說汰
強國魂者



Authentic Shaolin Heritage

TRAINING METHODS of 72 ARTS of SHAOLIN

少林七十二藝練法

First edition:

Tanjin, 1934



Jin Jing Zhong

金警鐘

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Authentic
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少林七十二藝練法

Authentic Shaolin Heritage
Training Methods of 72 Arts of
Shaolin

Translated from Chinese

First edition: Tanjin, 1934



Jin Jing Zhong

Also by Jin Jing Zhong: *DIAN XUE SHU (DIM MAK): Skill of Acting on Acupoints.*

Authentic Shaolin Heritage: Training Methods of 72 Arts of Shaolin

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One must not use his Power for deception of people.

One must not rise over other people.

One must not use this Art for suppression of people.

If there are achievements, there should be flaws.

It is necessary to know about flaws to attain higher achievements.

It is necessary to breed the true greatness of Spirit.

/Miao Xing/



"The Shaolin Martial Art has absorbed a lot of schools and styles. 72 Shaolin Arts are the top of true mastership."

/Shaolin Tutor Ru Jing/

"72 Shaolin Arts are perfect exercises. First of all, it is necessary to assimilate the hornbook of mastership. Apt moment, apt time, apt mystery... Strictly observe instructions, and you will be able to become as perfect as the Dragon."

/Shaolin Tutor Chun Jin/

Achievements of Monks-Warriors

Chronicles of the Shaolin Monastery (Shaolin Si Zhi) preserved for us many names of monks-warriors from Shaolin who attained mystic heights of mastery and obtained superhuman abilities thanks to indefatigable training and diligent observance of true methods. For instance, monk Hong Wen who lived in the XIII-th century sat into the stance MA, put a stone slab weighing 50 kg on his head, stood a man on each knee and stayed so until a huge incense candle, as high as a man, half burned off. His disciple Jue Yuan could dodge several spears thrown at him, broke stone slabs with his fist, knocked a hollow in a wall with his finger, ground pebbles into powder in his palms, handled all kinds of Shaolin weapons with skill.

Monk Zhi Yin who lived in the XV-th century came to Shaolin at the age of sixteen. He gained such a mastery that he could easily move a stone weighing 500 kg with a push of his leg, break trees with kick, drive piles into ground with his heel, knock down several people at once with a kick.

Monk Shu Ran who lived in the XVII-th century perfectly mastered the art of "Light Body" QING GONG, jumped out of one pit into another, could jump up a wall or a high pole, and for it he was nicknamed "Genuine Master of Gong Fu". His contemporary, monk Shu Qing mastered the art of "Diamond Finger" to perfection, with his finger he could pierce a wooden board as it were a straw mat and crush stones into sand with blows of his elbows.

The XIX-th century also knew a lot of true masters. Monk Ji Hui gained outstanding success in exercises for hardness YING GONG. He crushed huge stones with his elbow like with a diamond pestle and broke thick wooden beams with an arm blow. Besides, he was proficient in the art of "Golden Bell", blows of a big iron hammer did not hurt him at all.

Monk Hai Fa beat off arrows shot at him, was able of dodging spears pointed at him from a few sides. Besides, he mastered the method "A Leg Weighing 1000 Jins", he could crush a stone with a "trampling" blow and kill a man with the "Iron Fist".

Monk Zhen Yue ran up a sheer wall of three meters high and mastered the art of "Light Steps". His disciple Ru Bi achieved some success in "Hard Art" YING GONG and additionally he perceived the "Luohan's Art" LUOHAN GONG and could fight against several armed enemies in pitch darkness.

Many hundreds of monks gained outstanding results and brought fame to Martial Arts of Shaolin for ever. All of them attained such unusual abilities thanks to special secret practices traditionally called "72 Arts of Shaolin". They are the base and essence of the Shaolin Combat Training.

For the first time the book describes full training methods in all 72 Shaolin Arts. Being until recently for outsiders the most secret part of training of Shaolin monks, which made them invulnerable in fight, 72 Shaolin Arts at the present time become available to all who are ready to practice them persistently and with an open heart. Training methods described in the book allow to develop supernatural abilities, far beyond abilities of an ordinary man.

About the Author

"We collected all we had seen and heard, we gathered ancient manuscripts given to us by our tutors to compile the present edition."

/Jin Jing Zhong/

Jin Jing Zhong (alias En Zhong) was born in 1904, had an unofficial name of Zhe Chen and a nickname of Fendian Ke ("Mad"). Engaged in traditional styles Kung Fu from his childhood. Learnt the style Tan Tui ("Kicking Legs") from master Zhu Guan Peng, the Shaolin style Liu He ("Six Harmonies") from master Yiang De Shan, the style Xing Gong Quan ("The Fist of Subconscious Mastership") from master Yin De Kui, then was a disciple of Miao Xing, the Head of the Shaolin Monastery, who taught him the style Luohan Quan ("Arhat's Fist"), 72 Shaolin Arts and ancient Shaolin Treatises on Pugilistic Arts. Later trained military police. In 1933 founded "Society for Studies of Fighting Techniques" and was the head of "Weekly Magazine of National Arts."



About the Book

The book "Training Methods of 72 Arts of Shaolin" by Jin Jing Zhong is devoted to the most enigmatic and little-known aspect of training of Shaolin monks. The book was written in 1934 with blessing and direct participation of the Head of the Shaolin Monastery Reverend Miao Xing nicknamed "The Golden Arhat", one of the best Shaolin fighters of all times.

Training methods described in the book allow to develop supernatural abilities, far beyond abilities of an ordinary man. In the course of many centuries the methods were the base and core of Shaolin combat training, the most secret part carefully hidden from strangers. However, after a huge fire in 1928 that burnt down Shaolin and a greater part of its records the situation changed. An acute problem of preserving the Shaolin heritage for future generations arose. Most probably, it was the principle reason which made Miao Xing reveal one of the main secrets of Shaolin to the public.

The book presents full description of exercises and requirements to their execution, as well as the fundamentals of training theory of 72 Shaolin Arts.

The book has been translated from the Chinese language for the first time.



Contents

Author's preface	15
Short biographies of the compilers	28
Biography of the Reverend Miao Xing	30
Discourse of the Shaolin Tutor Miao Xing about Internal Training (LIAN GONG) and Training of Combat Technique (DI GONG)	35

Part I

Introduction. Theoretical Fundamentals

1.1 72 Kinds of Shaolin Martial Art in combination with Pugilistic techniques and Weapon	42
1.2 Effect of 72 Shaolin Arts on Breath QI and Blood XUE	45
1.3 72 Kinds of Shaolin Martial Art and Man's Internal Organs	48
1.4 72 Shaolin Arts and Age	51
1.5 The Difficult and the Easy in Mastering 72 Shaolin Arts	52
1.6 Laws and Rules of 72 Arts	54
1.7 Training Methods of 72 Arts of Shaolin	55
1.8 Base Exercises which Form the Ground for Improvement in 72 Arts of Shaolin	56
1.8.1 Suspending a Gold Coin (XIUAN JIN QIAN)	
1.8.2 Hanging Pearl of Buddha (GUA FO ZHOU)	
1.8.3 1000 Layers of Paper (QIAN CHENG ZHI)	
1.8.4 Circle RU YI (RU YI QUAN)	
1.8.5 Striking at cotton-wool ball (XUAN MIAN CHUI)	
1.8.6 Striking at Wooden Dummy (DA MU REN)	
1.8.7 Kicking at Wooden Pole (TI MU ZHUANG)	
1.8.8 Kicking at Flying Meteor (TI CHENG CHUI)	
1.9 Essentials of "Internal" and "External" Skills in 72 Arts	64
1.9.1 Twenty requirements to be observed when doing "internal" and "external" exercises	

1.9.2 Sixteen prohibitions in training the “internal” and the “external”

1.9.3 Twenty harms to be avoided when training the “internal” and the “external”

1.10 Exercises for head, face, ears, nose, eyes, and mouth as a base for improvements in 72 Shaolin Arts	66
1.10.1 Exercise for the head (SHOU GONG)	
1.10.2 Exercise for the face (MIAN GONG)	
1.10.3 Exercise for the ears (ER GONG)	
1.10.4 Exercises for the eyes (MU GONG)	
1.10.5 Exercises for the nose (BI GONG)	
1.10.6 Exercise for the mouth (KOU GONG)	
1.11 Exercises for tongue, teeth, and body	69
1.11.1 Exercise for the tongue (SHE GONG)	
1.11.2 Exercises for the teeth (CHI GONG)	
1.11.3 Exercises for the body (SHEN GONG)	
1.12 Foundations of the “Internal” and “External” Skills	71

Part II

Training Methods of 72 Arts of Shaolin

1. Method "Diamond Finger" (Yi Zhi Jin Gang Fa)	74
2. Exercise "Twin Lock" (Shuang Suo Gong)	76
3. Exercise "Striking with Foot" (Zu She Gong)	78
4. Exercise "Pulling out a Nail" (Bo Ding Gong)	79
5. Exercise "Ringling Round a Tree" (Bao Shu Gong)	81
6. Four-Part exercise (Si Duan Gong)	83
7. Exercise "One Finger of Chan Meditation" (Yi Zhi Chan Gong)	88
8. Exercise "Iron Head"(Tie Tou Gong)	90
9. Exercise "Iron Shirt" (Tie Bu Shan Gong)	92
10. Exercise "A Series of Blows" (Pai Da Gong)	94
11. Exercise "Sweeping with an Iron Broom" (Tie Sao Zhou)	97
12. Exercise "Hand - a Bamboo Leaf" (Zhu Ye Shou Gong)	100

13. Exercise “Jumping Centipede” (WU GONG TIAO)	102
14. Raising a Weight of 1000 JINs (TIE QIAN JIN)	104
15. Celestial’s Palm (XIAN REN ZHANG)	107
16. Method of Hardness and Softness (GANG ROU FA)	109
17. Cinnabar Palm (ZHU SHA ZHANG)	111
18. Exercise “Lying Tiger” (WO HU GONG)	113
19. Swimming and Diving Skill (QIU SHUI SHU)	114
20. Sluice Shutter Weighing 1000 JINs (QIAN JIN ZHA)	121
21. Covering with a Gold Bell (JIN ZHONG ZHAO)	124
22. Exercise “Finger Lock” (SUO ZHI GONG)	125
23. Luohan’s Exercise (LUOHAN GONG)	127
24. Lizard Climbs the Wall (BIHU YU QIANG SHU)	131
25. The Art of Lash (BIAN JIN FA)	134
26. Exercise “PIPA” (PIPA GONG)	137
27. The Pole of a Falling Star (LIU XING ZHUANG)	140
28. Poles of Plum Bloom (MEI HUA ZHUANG)	142
29. The Art of Stone Padlock (SHI SUO GONG)	146
30. Skill of the Iron Arm (TIE BI GONG)	150
31. Fist like a Bullet (DANZI QUAN)	152
32. Exercise “Soft Bones” (ROU GU GONG)	155
33. Exercise “Frog” (HAMA GONG)	157
34. Exercise “Piercing the Curtain” (CHUAN LIAN GONG)	159
35. The Force of Eagle’s Claws (YING ZHAO LI)	162
36. Technique “Iron Bull” (TIE NIU GONG)	165
37. Skill of Eagle Wings (YING YI GONG)	168
38. Hand of Sun Rays (YANG GUANG SHOU)	173
39. Exercise for Groin (MEN DAN GONG)	175
40. Exercise “Iron Bag” (TIE DAI GONG)	177
41. Method that Reveals the Truth (JIE DI GONG)	180
42. Skill of Tortoise Back (GUI BEI GONG)	185
43. Skill of Deft Jumps (CUAN ZONG SHU)	191
44. Skill of Light Body (JIN SHEN SHU)	195

45. Exercise “Iron Knees” (TIE XI GONG)	199
46. Technique of Jumps (TIAO YAO FA)	202
47. Palm of Iron Sand (TIE SHA ZHANG)	205
48. Pulling a Silk Thread (YI XIAN CHUAN)	209
49. Method of Drawing in YIN (XI YIN GONG)	212
50. Technique of Rubbing and Thrusts (MO CHA SHU)	213
51. Exercise “Stone Pile” (SHI ZHU GONG)	217
52. Skill “Neither Lances nor Broadswords Can Wound” (QIANG DAO BU RU FA)	220
53. Gong Fu “Flight” (FEI XING GONG)	224
54. Hand of Five Poisons (WU DU SHOU)	226
55. Skill of Water Separation (FEN SHUI GONG)	228
56. To Fly Up to the Ridge and to Walk on a Wall (FEI YAN ZOU)	230
57. Skill of Somersaulting (FAN TENG SHU)	233
58. Pole of Cypress (BAI SHU ZHUANG)	236
59. Ba Wang’s Elbow (BA WANG ZHOU)	237
60. Exercise “Pinching a Flower” (NIAN HUA GONG)	240
61. Exercise “Pushing a Mountain with Palm” (TUI SHAN ZHANG)	244
62. Technique of Horse Saddle (MA AN GONG)	249
63. Skill of Nephrite Belt (YU DAI GONG)	251
64. YIN Fist Method (YIN QUAN GONG)	254
65. Skill of Sand Bags (SHA BAO GONG)	257
66. Skill “Piercing Through Stones” (DIAN SHI GONG)	260
67. Skill “Pulling Out a Mountain” (BO SHAN GONG)	263
68. Claws of Mantis (TANGLANG ZHAO)	265
69. Skill “Bag” (BU DAI GONG)	269
70. Palm of Guan Yin (GUAN YIN ZHANG)	271
71. Skill “Raising a Pot” (SHANG GUAN GONG)	273
72. Rubbing Palms (HE PAN ZHANG)	275

Author's Preface

I have no inclination to civil branches of science, I was always attracted by military path. In my childhood I often played war, attacked and took defense. When I read some war stories, I forgot about everything. Clothed in black, wearing high-boots, with a wooden sword on my back, I sat astride on a wooden bench and imagined that I was galloping on a horse back toward some noble feats. It was none other than manifestation of my nature. My ancestors were well-known people, they passed their Mastership from generation to generation, but after the decline of the monarchy¹ they gradually started to depart from this tradition. My ancestors realized that my nature was open to the Martial Arts, therefore they started to teach me in acrobatics and combat technique of Shaolin.



Editor's notes:

¹ The author means Qing dynasty (1644-1911) that ruled before Xinhai Revolution of 1911 in China.

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When I grew up, I became a disciple of tutor Zhu Guan Peng who taught me the ancient style Tan Tui ("Kicking") and the technique of dislocation of bones and joints (Yu Gu). Tutor Zhu knew this method very well.

Then I was a disciple of tutor Yang De Shan and studied the Shaolin style Liu He Quan ("Fist of Six Harmonies"). The requirements were very strict and I had to do my best. Time, five years of training, passed quickly. During those years I trained myself when it was hot and when it was cold, did not stop lessons even at days-off and during holidays. I trained myself all the same, even if I was very busy in social activities. During those five years I managed to master four kinds of Gong Fu and gradually comprehended profound sense of the Martial Arts.



There were a lot of excellent masters, and I often thought about my further studies with the aim of deeper understanding of the Martial Arts. At that time I happened to meet tutor Yin De Kui. Then he was over 80 years old. In the past he roamed provinces of Shanxi, Shenxi, Hunan,

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Hubei, Sichuan, Guizhou, had popularity and good reputation. In his time he received inheritance from tutor Zhang, his skills were superb. I instantly understood that he was an excellent master and I became his apprentice with his permission. Senior disciple Guo Ze Yi replacing the tutor taught us skills. Sometime the tutor himself helped him and gave instructions to us. As Guo Ze Yi had already learnt from the tutor during 30 years, he mastered all that was the most valuable and reached perfection. That's why to learn from him meant the same as to learn from the very tutor. Our tutor was very good at "instinctive" Gong Fu, it is also called "supernatural" Gong Fu. This style differs from other schools, it rests upon the subconscious and uses hidden psychic forces, that's why it was called Xing Gong Quan - "The Fist of Subconscious Mastership". This Gong Fu has other names too: Ren Zu Men ("Teaching of Ancestors") and San Huan Men ("School of Three Emperors").

I, twenty years old lad, left civil service and fully devoted myself to military affairs, diligently worked as an instructor and trained myself in Kung Fu. Nevertheless, I often felt doubts. Fortunately, I met a lot of practiced people experienced in Kung Fu, a lot of like-minded persons. They helped and admonished me. I learnt many valuable things from them. In the mountains of Songshan I met His Reverend Miao Xing, the Head of the Shaolin Monastery, the living legend of that time. He liked my purposefulness and he started to teach me the style Luohan Quan, the 72 kinds of Shaolin Arts, methods of hitting acupoints and acupuncture (Dian Xue), technique of joint dislocation (Yu Gu), methods of grappling (Chin Na), and many other things.

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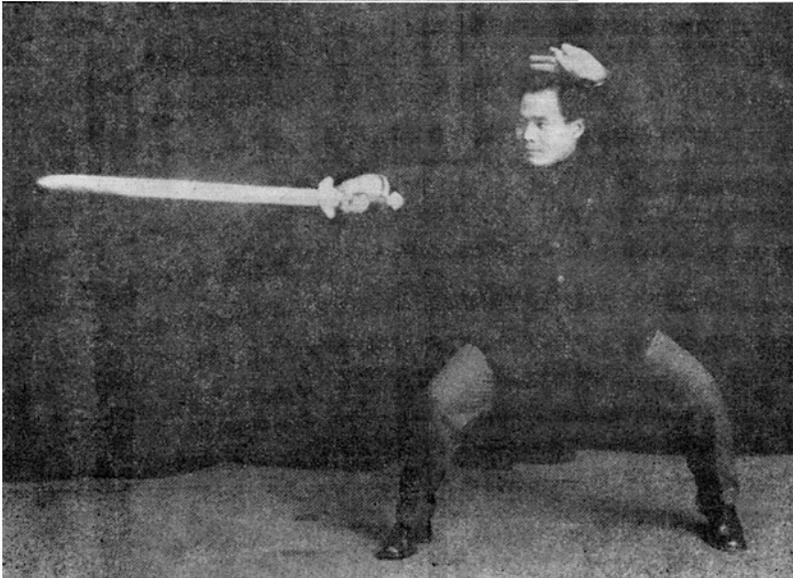


I am grateful to my lucky star for being engaged in the Martial Arts for 21 years. I listened to admonitions of my Tutors and learnt a lot. I was born in a family of officials, but never had I a habit to enjoy respect and luxury, that's why I succeeded in getting good results. Moreover, I diligently learnt and all my tutors were well-known people. During whole my life I was engaged in the Martial Arts, I was taught, I did my best, all other pursuits were sacrificed to it. Was it done only to improve health or to become a tutor in Kung Fu and a hawker who sells a complex of movements (TAO)? Our Martial Arts are important means of strengthening the Nation and the State. Unfortunately, many Wu Shu masters put on airs and stagnated. They keep secrets from each other and don't share experience. It will be of no good. That's why we publish for the country all we have got and appeal for everybody to support our initiative and spread it. Let our Martial Art like the rising sun shines for the whole world, let our country be among powerful states. We collected all we had seen and heard, we gathered ancient manuscripts given to us by our tutors to compile the present book series. We hope that readers will make their comments that could be used to introduce corrections into the second possible editions.

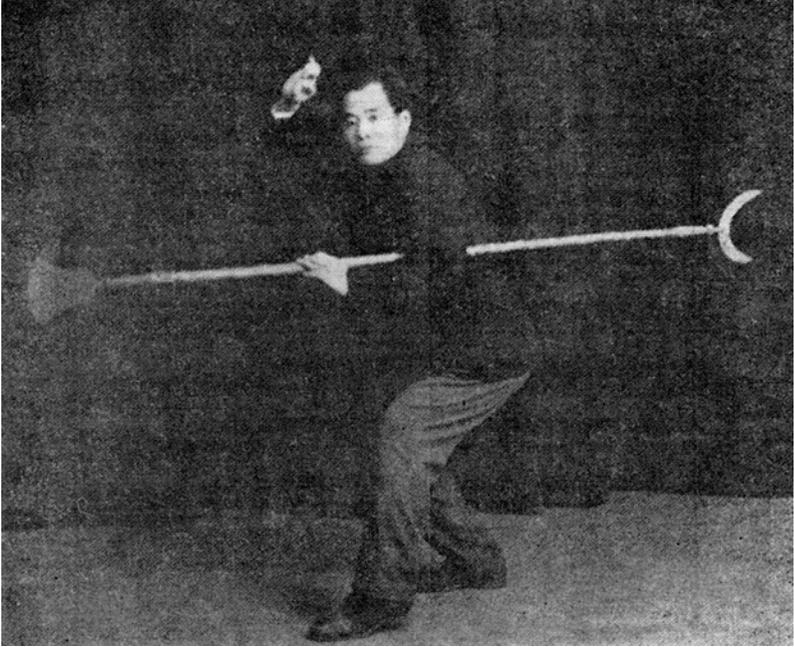
Mad Jin Jing Zhong from the family of Yanjing.

**Wrote it in the House of Dilapidated Books and Blunt
Sword on the 1-st of March 23-th year of Chinese Republic
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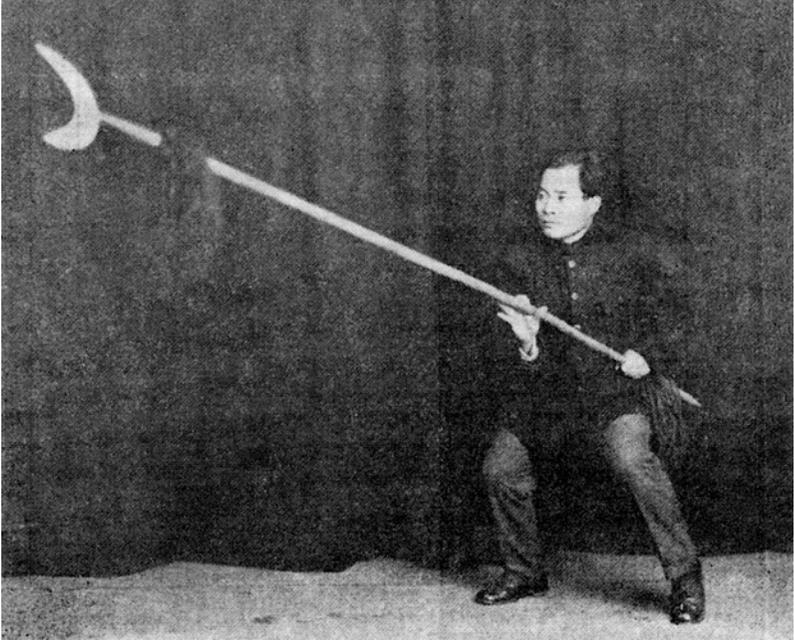
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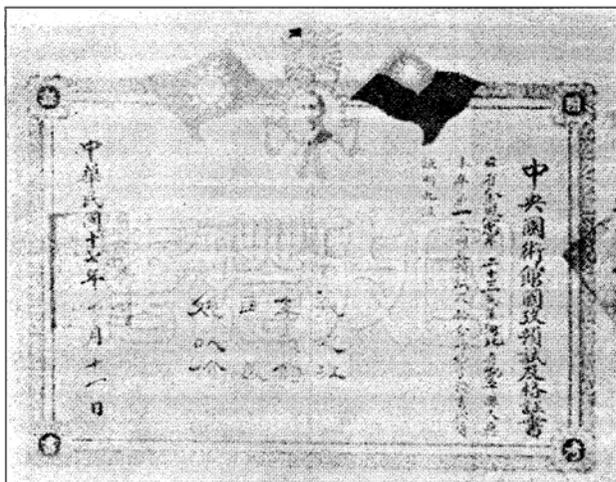
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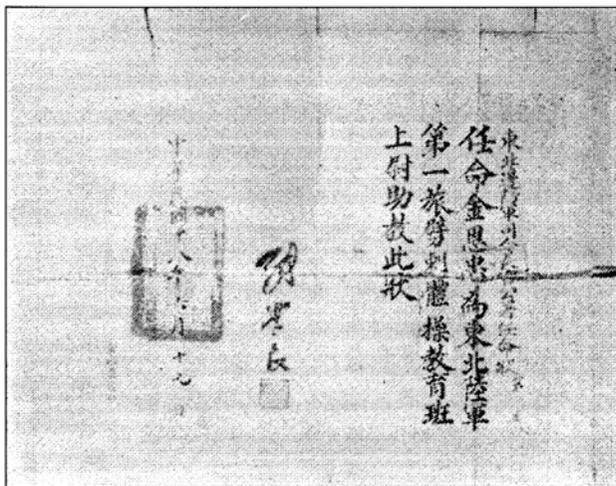
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Certificate for passing Government examination belonging to the author.

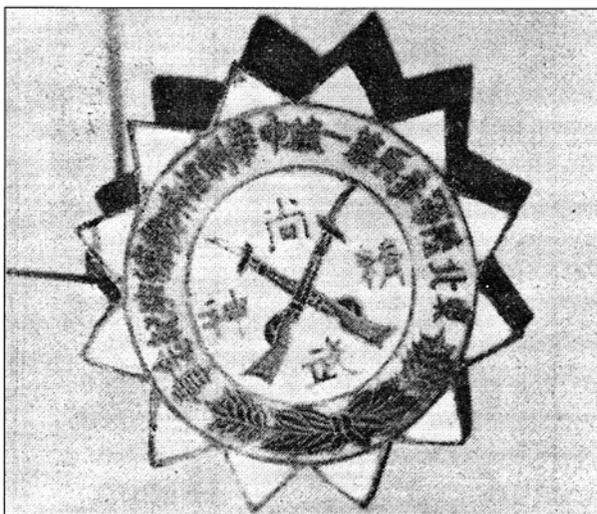


Training Certificate belonging to the author.

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Diploma in teaching belonging to the author.

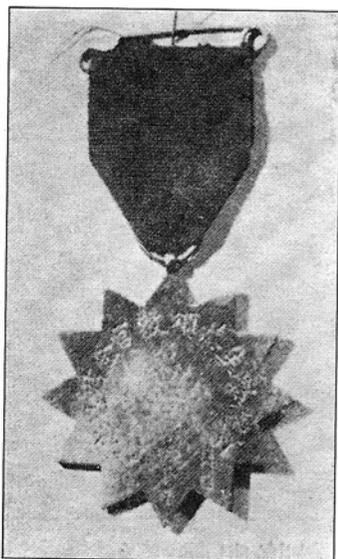


Honorary medal presented to the author.

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Honorary gold medal presented to the author.



Gold medal "For Valour" presented to the author.

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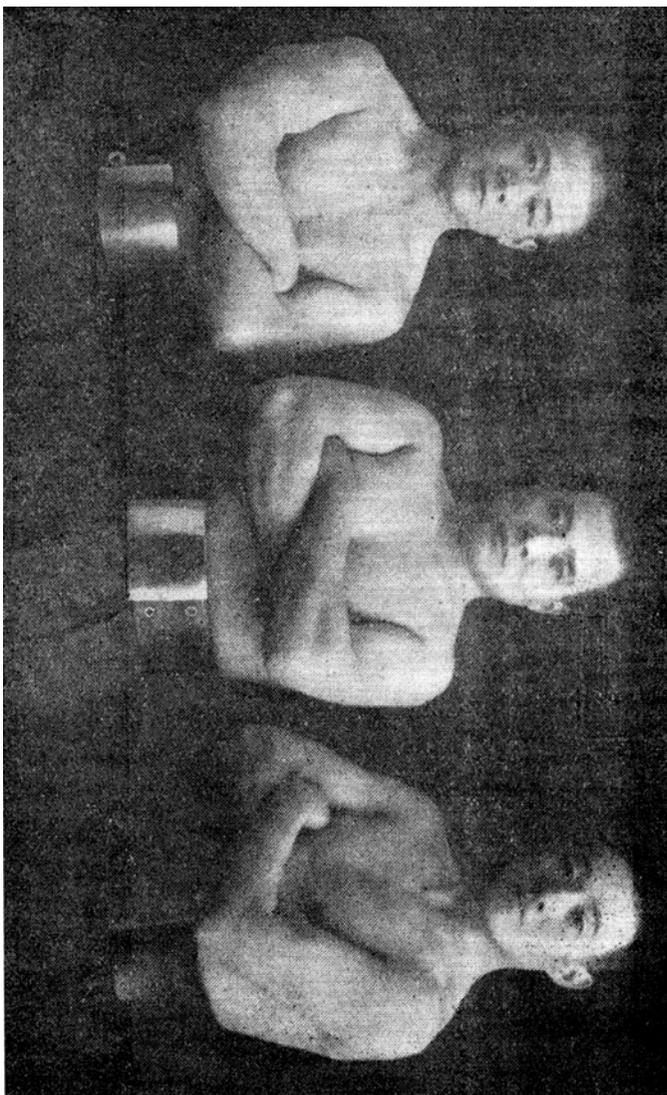
Bai Li Xian
(Painter)

Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934.



Bai Li Xian in military uniform.

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The compilers. From the right to the left: Jin Xiao Tian, Jin Jing Zhong, Jin Zhuang Fei.

Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934.



Short Biographies of the Compilers

Jin En Zhong, elder brother, second name Ze Chen, nickname Mad, pen-name Jing Zhong, 30 years old, born in the noble family of Yanjing, went for his lessons to a private school of Yuying in the Chinese capital. He was taught acrobatics and Shaolin Wu Shu at home. Then became a disciple of tutor Zhu Guan Peng who taught him the style Tan Tui. Later mastered the Shaolin style Liu He Quan from tutor Yang De Shan. Also learnt "Subconscious Gong Fu" from tutor Ying De Kui. Besides, for a long time was a disciple of His Reverence Miao Xing, the Head of the Shaolin Monastery.

Served in the North-Eastern Army as company commander, deputy battalion commander, head of an auditing department, staff officer, battalion commander, senior coach in hand-to-hand combat and head of a training department. Wrote manuals for bayonet combat, theory and methods of bayonet handling, saber combat, hand-to-hand combat. He also wrote a book about famous Wu Shu masters and several other works.

Participated in all-China review of Martial Arts (Wu Shu), sports games of four North-Eastern provinces, Chinese-Japanese competitions in Martial Arts, Wu Shu exhibition competition in Tanjin. He built up the "Society for promotion of WU SHU" in the town of Shenshui. Has friendly and social character, no traits of a martinet at all. Now serves in police of the town of Jinmeng. His level of skills is quite high. He has common muscles, at first sight he does not look like a man who is engaged in Wu Shu.

Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934.



Jin En Liang, second name Jia Tian, assumed name Xiao Tian, second (middle) brother, 28 years old, finished the school of Yuying, worked as a fireman at the Police department of the capital, then served as squad commander in capital gendarmerie, inspecting officer and aide-de-camp attached to garrison headquarters. Now works in a Tanjin newspaper.

In his childhood learnt acrobatics and Shaolin Wu Shu. Then became a disciple of Yiang Jing Qing, a Taiji Quan (Tai Chi Chuan) master, learnt technique of Taiji Quan with a sword. In Tanjin together with Bai Ji Chuan and others (all of them are disciples of Tutor Sun Lu Tang) built up a society "Peng Fei" for learning Wu Shu where he spared no efforts in his work. His Gong Fu belongs to "flexible" (or "soft") type, so his muscles are not developed too much.

Jin En Shan, second name Ze Ming, assumed name Zhuang Fei, the third (junior) brother, 26 years old, took his lessons at the school of Yuying, served as squad commander in tank troops of the North-Eastern Army, sergeant-major in a reconnaissance brigade of the 34-th division, then signal platoon commander of the 1-st brigade of land forces. In his childhood learnt acrobatics and Shaolin Wu Shu, then became a disciple of tutor-wrestler Dai Lao San. Dai Lao San is also known as known in five northern provinces are Shen San and Bao San. Recently practices an exercise called "Frog" from "72 kinds of the Martial Art of Shaolin". His Gong Fu belongs to "hard" type, so his muscles are well developed.

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Biography of the Reverend Miao Xing

The Reverend Miao Xing, the second name Wen Hao, nickname "Golden Arhat", was born in the town of Dengfeng, Henan province. In his childhood he indulged in WU SHU, writing and calligraphy, he especially liked the Buddhistic Teaching. When he was twenty years old, his level of mastership became quite high, but he continued to perfect himself. He started to travel regions close to the valley of Yangtze river, met many famous people. Together they discussed various problems, and those personal contacts gave Miao Xing a lot of useful things.

Later Miao Sing served in the army and rose to the rank of a regiment commander. However, he himself thought that his combat mastership had not reached a sufficient level. That's why he decided to leave the army and passed to peaceful occupations. After the retirement he returned to his native land where he was quietly engaged in agriculture, read sutras and improved his combat mastership.

In such a way several years passed. Miao Xing felt that the situation in the country was critical, the people had misfortunes, social morals were in decay. Full of shame and annoyance, he came to a Buddhistic temple in the mountains of Songshan and took monastic vows. Monks of the Shaolin Monastery mastered combat Gong Fu to

Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934.



perfection, it was known to the whole country. Although lately great losses were inflicted to that cause, but fortunately, thanks to efforts of great modern masters it did not disappear. After taking of monastic vows His Reverend Miao Xing continued to be engaged in the Martial Arts for health.

Soon the Head of the Monastery paid attention to a new monk. Sizing him up, he was greatly surprised: by that time Miao Xing's mastership (Gong Fu) was next to perfection. Miao Xing was granted the highest privilege: the Head of the Monastery personally started to pass to Miao Xing the ancestral Martial Art of Shaolin and various kinds of Gong Fu, for example, "Pole for Defending Mountains", "Subconscious (Intuitive) Art of Luohan for Defending the Gate of the Temple", technique of pressing on acupoints with fingers, technique of joint dislocation, art of locks, methods of training the internal energy Qi (QI GONG) and many others. When laymen challenged (Shaolin monks), each time Miao Xing was sent to engage in a trial of strength and each time he won, gaining the highest prestige among monks. He was nominated to the position of the Temple Keeper. Besides, he was responsible for training monks and laymen.

After the death of the Head of the Monastery according to his testament Miao Xing took this post. By general decision of all monks he was also nominated to the position of the

Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934.



Senior Tutor and was responsible for training, as he was a direct heir² of the true tradition of the Shaolin School.

Miao Xing had a lot of disciples - over five thousand monks and over two hundred laymen. I was one of his disciples. He always thought that training other people was his duty and took an oath to eliminate the tradition held in the past "not to pass secrets" in order to develop the Martial Art for consolidation of the nation and the state. So, many secrets of the Shaolin Martial Art that was not revealed before became known to laymen at Miao Xing's time. It speaks about generous nature and warm heart of the Reverend. Besides, he wrote many books, in particular, "The Genealogical Tree and Source of the Shaolin School", "Explanation of the Shaolin Pugilistic Art (Shaolin Quan)", "Explanations of the Shaolin Staff", "Sutra (Canon) of Five Da Mo Styles", "Diagram of Chan Zhang (Dhyana)", "Interpretation of the Shaolin Precepts", "A Few More Precious Words about Fist and Weapon" and some others. Those books were carefully kept in our temple; unfortunately, they were not published. In 1928 I, being a member of a military delegation, visited Shaolin and my tutor gave me hand-written copies of books "Luohan Quan", "Methods of Using the Sword of Bai Yuan", "72

Editor's notes:

² Each Shaolin monk belongs to a certain generation (SHI). As a legend says, the first generation was represented by Bodhidharma (DA MO) himself, but the actual count starts from the Head of the Monastery Fu Yu who lived in the XIII-th century. A disciple of a monk belongs to a generation which follows the tutor's generation. If they said that Miao Xing was "a direct heir of the true tradition of the Shaolin school", it meant that his tutor was the Head of the Monastery himself and his "genealogy" was on the main trunk of multi-branched genealogical tree of Shaolin monks.

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Kinds of Martial Art" and "Secrets of Intuitive Gong Fu". Guided by directions of the Tutor, I compiled books which were published at different times.

I never forgot precepts of my Tutor. Recently I wrote to my tutor a letter and asked him to send his photo. Only then I knew that as soon as last year my Tutor reached Nirvana. He was only 58 years old... When I knew about it, I could not suppress my tears. My Tutor was not only in command of the Martial Art, his Humanities were also amazing. Being a highly educated man, he made a valuable contribution into the preservation and the development of the Shaolin School and his services were very great. This book was compiled on the base of manuscripts presented to me by him. I hope that it will meet expectations of the readers. In conclusion I attach mournful saying in honor of my Tutor.

Dedicated to His Reverend Miao Xing

*Oh majestic Golden Arhat,
 Thou art in command of any weapon,
 Of the sword Jian, the Spear and the sword of Dao.
 Thou art also skilful in a pugilistic struggle,
 Thou art like a soaring Dragon
 And a Tiger ready to jump.
 Thou hast the martial Spirit,
 Thou art of extraordinary valor.
 Oh, brave, courageous monk,*

Jin Jing Zhong. Training Methods of 72 Arts of Shaolin. Tanjin, 1934.



*Thy endurance exceeds that one of stone and iron,
Thy will is incomparably hard.
Thou developed the national culture,
Saved our nation.
Thy heart is wide-opened,
Thy Spirit is ever-victorious!*

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Discourse of the Tutor Miao Xing about Training Exercises (LIAN GONG) and Training of Combat Technique (DI GONG)

One must not use his Strength for deception of people.

One must not rise over other people.

One must not use this Art for suppression of people.

If there are achievements, there should be flaws.

It is necessary to know about flaws to attain higher achievements.

It is necessary to breed the true greatness of Spirit.

Quoth the tutor Miao Xing: "For that one who embarked on the study of a combat technique, Virtue (DE) that does not bend down before force is of great importance, makes much of defense and does not rely on aggression. Virtue is present in the heart and in feelings. If there is an effort, thoughts are in disarray. Therefore, defense is birth, attack is death.

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If an enemy attacks, peace reigns in my soul, my breath is concentrated, I am courageous and brave. When thoughts and breath are in peace and steadiness, only then QI³, flourishing and powerful, is born. If an enemy attacks, there should be no place for worry. The enemy, full of fury, attacks; if “six souls” fly into a rage, then no readiness in defense is available, it means spirit becomes weaker and QI dissipates. The enemy is strong and I lose coolness of spirit. That’s why if some fracas occurs somewhere, one should be calm and imperturbable. If there is no great need to kill, you retreat in a jiffy.

Therefore, a man who trains mastership (GONG FU), at the same time trains combat knacks. It is necessary to realize it well and success will come. The Pugilistic Arts and the Weapon Handling Arts are like fire, GONG FU and its usage gives a stable ground for shaping a man. But if you are not able to apply mastership, it means the core has petrified and in decline. The people of old generations said so: “If you make fire and do not move aside, you burn yourself; to study only fighting technique without end means self-destruction”. I, an old monk, say so: it makes no difference if you train GONG FU or study Fighting: first of all, you need to breed QI.

Editor’s notes:

³ QI, or CHI – internal energy of a man.

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If **QI** is seething, Spirit **SHEN** is filled; if the Spirit is vigorous, the strength is enough; if strength is enough, the whole body is strong and sound, muscles and bones are strong and sturdy, the soul and natural talents become magic. When you attain it, it is no need for you to attack, honor or dishonor means nothing, the might of the Martial Art can not be thrown down, wind and rain, the cold and the heat are harmless. Anything harmful (to an ordinary man) can not already do a harm when you attain this state. It is of no importance if you train **GONG FU** (exercises) or fighting skills – everything is aimed at this, it is only necessary to avoid uneasiness (fuss).

What does it mean – to breed **QI**? They say, if you understand that life and death are only false illusions, you can tell the truth from a lie and a variety of things will be kept in your heart; then deep meditation will break your bondage to emotions and aspirations. It is necessary to root out pernicious habits, especially beware of violent wrath. If everything goes in proper way, you train mastership (**GONG FU**) of Seventy-two Arts, improve your health and body.

However, it needs resolution and determination – this is the most important! It is necessary to give yourself to this cause every day, one must not do it at one's fancy, at one's own will. It is also necessary to deeply understand the essence of the Buddhist teaching, keep in breast “grief and sorrow”, introduce purity and elegance into **GONG FU**, it should not be just preparation for a fight to defend yourself. Equally, one should be aware of life's lures and

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should not be a slave of his desires. If you bravely engage in a mortal combat, I, an old monk, say on this occasion: it is also necessary to dispel apprehensions and fears of novices, rear courage and finally, in using GONG FU, to counteract its petrification.

I insistently warn you: be cautious! Contemporaries, training both internal mastery (GONG FU) and fighting technique, must improve their nature according to those directions, try to do the best, be modest and remain in shadow, avoid such a situation when “one burns oneself while making fire”; don’t do any harm (to other people). It is necessary to strive for a true result in training GONG FU and fighting technique with all one’s might, then you fortify your body and make your life longer. All these will yield a well-deserved and excellent result!

Quoth Lao Tse: “If man’s thoughts are pure, but he feels worry in his heart, he needs peace in his heart. Emotions and desires paralyze, it is necessary to avoid emotions with all one’s might, then the heart will find peace and become limpid in natural way, the Spirit will purify itself in natural course. Then “Six natural emotions” can not produce “Three banes, or poisons⁴.” This dictum from the practice of Taoism Teaching is quite difficult for understanding. I,

Editor’s notes:

⁴ Three “banes”, or “poisons” in Buddhism are three negative qualities: 1) greediness and sexual desires; 2) fury and ill will; 3) folly and delusions.

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an old monk, who practices both internal exercises (GONG FU) and fighting technique, would like to say: if you can understand it, Peace will rein in your heart and Purity in your soul. Then even in a brutal and bloody fight you can free yourself (from bondage of emotions), fortify your body, that is the main purport of self-preservation.

In a sense, the man seeking achievements through training in GONG FU and fighting technique paves the path resembling the path of “Contemplation” (i.e. meditation in Chan Buddhism). But alongside with resemblance, there are some differences. Especially great difference is that (in the first case) the body is fortified, resources of self-defense increase, the trinity JING⁵, QI and SHEN breed, which is the best Art of self-preservation. If only one component of the trinity is poor, it affects the other elements. As the saying goes, “if one leaf falls down, autumn comes to the Celestial Empire⁶”.

It is possible to give birth to QI through JING, QI can give birth to SHEN, nourishing vital forces form an entity, everything should follow the established order. At first – “breeding vitality”, then – fighting. At first it is necessary to breed JING and when JING replenishes, QI can be strengthened, when QI is strong, Spirit SHEN boils with

Editor's notes:

⁵ JIN - “Fundamental principle” of a human being, fundamentals and source of life and development.

⁶ “Celestial Empire” - an old name for China or the Chinese Empire.

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energy, if SHEN is energetic, the body is healthy, if the body is healthy, diseases have no chance to penetrate.

From generation to generation GONG FU and fighting technique are trained according to the above-said and it is a very important thing. It is necessary to perceive the purport of exercises, overcome movement with immobility, replace turbidity with purity, not to show the people (your skill), not to cause prejudice, face all external misfortunes, difficulties and offences indifferently and cheerfully. One should not take mockeries of miserable liars very much to heart, their insults and jeers do not come to heart. Spirit SHEN concentrates and strives for unity to guard its truth, in this case “six emotions” can not come into existence and dwell in you, “three banes” can not be born, the Spirit will be Pure and the heart will be in Peace. Then your GONG FU will be able to reach the highest mastership VISHAYA⁷. Truth is comprehended in combination of achievements in “breeding vitality” and the fighting art.”

Editor's notes:

⁷ VISHAYA - Buddhistic notion of “the utmost”.



Part I: Introduction. Theoretical Fundamentals

“I insistently warn you: be cautious! Contemporaries, training both internal mastery (GONG FU) and fighting technique, must improve their nature according to those directions, try to do the best, be modest and remain in shadow, avoid such a situation when “one burns oneself while making fire”; don’t do any harm (to other people). It is necessary to strive for a true result in training GONG FU and fighting technique with all one’s might, then you fortify your body and make your life longer. All these will yield a well-deserved and excellent result!”

/Miao Xing/

Pages
42 - 277
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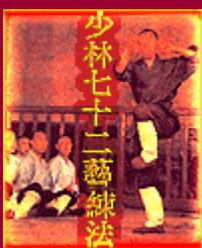


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