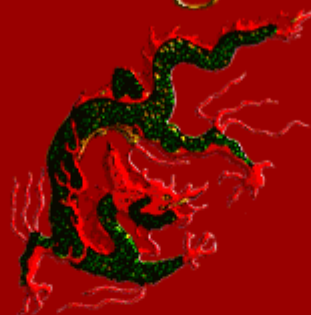


TIGER & CRANE
DOUBLE FORM
Fu Hok Seung Ying Kuen

雙 虎



南海林世榮誌

癸亥蒲月



形 鶴

Lam Sai Wing

Tiger and Crane Double Form

Traditional technique of Southern Shaolin Hung Gar Kuen inherited from the past and handed down by Lam Sai Wing.

Lam Sai Wing

Publisher: Andrew Timofeevich

Translation: Wang Keze
Oleg Korshunov
Leonid Serbin
Seng Sinfu

Editor: Andrew Timofeevich

Consultant: Master of Hung Gar style Alexander Popov

崇世林師拳



Master of Pugilistic Arts Venerable Lam Sai Wing (1860-1943)

**"Since my young years till now, for 50 years, I have been
learning from Masters.**

**I am happy that I have earned the love of my tutors who
passed on me the Shaolin Mastery..."**

林
世
崇

Contents

<u>Foreword by author</u>	viii-x
<u>Fig.1</u> Appearance of Dragon and Tiger	1
<u>Fig.2</u> Two Tigers Hide their Traces	2
<u>Fig.3</u> Taming the Tiger and Hide the Dragon	3
<u>Fig.4</u> The Beauty Looks in the Mirror	5
<u>Fig.5</u> A Side Wind Gust Swings a Willow	6
<u>Fig.6</u> A Flower Hidden in a Sleeve	7
<u>Fig.7</u> Returning the Finger to the Initial Position	8
<u>Fig.8</u> The Celestial Dragon is Frisking About in Water	9
<u>Fig.9</u> Four Fingers Support the Sky	10
<u>Fig.10</u> The Harassed Dragon Comes Back to his Cave	11
<u>Fig.11</u> The Celestial Dragon Splits Out a Pearl	12
<u>Fig.12</u> Punching as if to Blow Air with Bellows of a Forge	13
<u>Fig.13</u> Assuming a Stable Stance MA	14
<u>Fig.14</u> The Sun and the Moon Rise Together	15
<u>Fig.15</u> Raven Dries its Wings	16
<u>Fig.16</u> Planting Flowers with Two Bows	17
<u>Fig.17</u> Running a Lotus Flower through an Incense Vessel in a Shape of the Duck	18
<u>Fig.18</u> Two Dragons Creep Out from the Sea	19
<u>Fig.19</u> Iron Bridges Stand Solidly	20
<u>Fig.20</u> Moving a Soft Bridges to the Left	21
<u>Fig.21</u> Moving a Soft Bridges to the Right	22
<u>Fig.22</u> Fishing Out the Moon from the River Bottom	23
<u>Fig.23</u> His Highness Prince Uplifts a Sacrificial Tripod	24
<u>Fig.24</u> A Flying Goose Folds Wings	25
<u>Fig.25</u> Cutting Bridges like Two Swords	26
<u>Fig.26</u> Repelling and Drawing Aside with a Left Arm	27
<u>Fig.27</u> Repelling and Drawing Aside with a Right Arm	28
<u>Fig.28</u> Taming the Tiger with Two Bent (arms)	29
<u>Fig.29</u> The Cat Washes his Muzzle	30
<u>Fig.30</u> The White Horse Hoofs	31
<u>Fig.31</u> Taming the Tiger and Stringing Pearls	32

Fig.32	Pearl Bridge in the Stance ZI WU.....	33
Fig.33	Sinking a Bridge and Piercing with a Palm	34
Fig.34	Supporting the Sky with Finger Tips	35
Fig.35	Mounting a Horse with a Single Bridge.....	36
Fig.36	Forcing Back with a Horse and Striking with a Palm	37
Fig.37	Pressing the Tiger to the Altar	38
Fig.38	Jingang Leaves the Cave	39
Fig.39	Cutting Through Bamboo Thicket.....	40
Fig.40	Parting Grass and Looking for a Snake	41
Fig.41	Throwing a Ball into a Rising Wave	42
Fig.42	Kuixing Tosses up the Great Dipper	43
Fig.43	Enveloping the Moon with a Pair of Bows.....	44
Fig.44	A Child Bows to Buddha	45
Fig.45	A Fierce Tiger Pressed Himself to the Ground	46
Fig.46	Tiger's Eye, Leopard's Blow	47
Fig.47	One Arm – One Bridge.....	48
Fig.48	Forcing Back with a Horse and Punching	49
Fig.49	Single Work of 1000 Hieroglyphs	50
Fig.50	Paired Work of 1000 Hieroglyphs	51
Fig.51	Technique of Double Blow GUA	52
Fig.52	Two GUA Strike Down	53
Fig.53	Position with a Fist Punching the Sky	54
Fig.54	Continuously Punching the Sky	55
Fig.55	A Blow like an Arrow for Eight Partitions	56
Fig.56	Evoking a Spirit by a Fist Method	57
Fig.57	Suspended Foot and 1000 Hieroglyphs	58
Fig.58	To Turn Torso and to Cut Bamboo.....	59
Fig.59	A Blow Barring the Iron Gates.....	60
Fig.60	Butterflies Depart in Flight	61
Fig.61	The Hungry Tiger Catches a Ram	62
Fig.62	The Tiger Goes Out from his Den	63
Fig.63	The Fierce Tiger Descends a Mountain.....	64
Fig.64	The Tiger Tramples On Wolves and Jackals	65
Fig.65	Taking the Horse by the Bridle and Bringing it to the Crib.....	66
Fig.66	Pulling to you a Tree with Hands	67

<u>Fig.67</u> Prancing Unicorn	68
<u>Fig.68</u> Descending Arm and Hand to the Waist	69
<u>Fig.69</u> Arousing Doubts with a Finger	70
<u>Fig.70</u> A Blow PAO like a Rising Wave	71
<u>Fig.71</u> CHONG Blow from a Sleeve	72
<u>Fig.72</u> A Crane Pecking, the Elbows are Descended	73
<u>Fig.73</u> Return of the Soul of the Satisfied Crane	74
<u>Fig.74</u> One Leg of a Flying Crane	75
<u>Fig.75</u> A Hungry Crane Standing on One Leg	76
<u>Fig.76</u> A Hungry Crane Catches Shrimps	77
<u>Fig.77</u> Acting with the Crane Crest from the Right	78
<u>Fig.78</u> Acting with Crane Crest from the Left	79
<u>Fig.79</u> The Celestial Dragon Wags its Tail	80
<u>Fig.80</u> Luohan Dries a Corpse in the Sun.....	81
<u>Fig.81</u> Bian Zhuang Catches the Tiger	82
<u>Fig.82</u> Eight Drunken Celestials	83
<u>Fig.83</u> Arhat Goes Out from the Cave	84
<u>Fig.84</u> One Finger on a Stretched Arm	85
<u>Fig.85</u> The First Star – PAO Blow	86
<u>Fig.86</u> The Second Star – PAO Blow	87
<u>Fig.87</u> ZE and GAI Blows Follow Each Other	88
<u>Fig.88</u> Locking and Immediately Pushing	89
<u>Fig.89</u> Punching from the Armpit with a Fist like an Arrow.....	90
<u>Fig.90</u> Hooking and Undercutting with Leg	91
<u>Fig.91</u> Fists like Rockets Strike one After Another	92
<u>Fig.92</u> The Leg Sweeping off like an Iron Broom	93
<u>Fig.93</u> The Monkey Steals a Peach	94
<u>Fig.94</u> Claws of the Black Tiger	95
<u>Fig.95</u> The Golden Dragon Shows its Claws	96
<u>Fig.96</u> Drawing Golden Fists to both sides in form of Hieroglyph SHI	97
<u>Fig.97</u> Hooking a Golden Star with Horn	98
<u>Fig.98</u> A Fierce Tiger Pushes the Mountain	99
<u>Fig.99</u> Flying Arrow in position of Hieroglyph RI	100
<u>Fig.100</u> The Wild Goose Sits Down on the Sandbank	101
<u>Fig.101</u> A Pair of Fluttering Butterflies	102

<u>Fig.102</u> Turning in the Stance and Swiftly Striking	103
<u>Fig.103</u> Moving with Unicorn's Step	104
<u>Fig.104</u> Palms like Butterflies in the shape of Hieroglyph ZHI	105
<u>Fig.105</u> Palms like Butterflies are Incessantly Flattering	106
<u>Fig.106</u> Hand and Foot like the Moon's Shadow	107
<u>Fig.107</u> The Dragon Hid, the Tiger Jumped Out	108
<u>Fig.108</u> The Fierce Tiger Scratches Sand	109
<u>Fig.109</u> Two Fists like the Tiger and the Leopard	110
<u>Fig.110</u> Piercing with a Bridge and Returning into the Cave	111
<u>Fig.111</u> One Dragon Creeps out from the Sea	112
<u>Fig.112</u> Tiger's Roar and Crane's Call	113

FOREWORD BY LAM SAI WING

自序 林世榮

猛虎負蝸



They say that if you wield a skilful pen, you must wield arms as well, because arms are a support for a pen. Since my young years till now I have been learning from Masters during fifty years. Fortunately, I earned the love of my tutors who passed me the Shaolin Mastery. I think that I have acquired that Mastery far from perfection. As a token of my thankfulness to my tutors, I also passed the Technique and the Mastery to my disciples during a few decades. I do not think that I am a patient and skilful tutor, because we suffered a lot of changes in our lives.

猛虎扒沙



還魂飽鶴



The Pugilistic Art is easy to learn, but it is difficult to gain perfection in it. First of all, it is necessary to know rules and laws, as well as norms and criteria and then add Force to them. In that case you improve your innate nature and can freely and easily move in all directions, attack and avoid enemy's attacks. One must perceive the secrets of "The Four Essences-**Dao**", methods of "Five Gates-**Men**", images of "Eight Directions-**Mian**" and ways of Life and Death.

鶴嘴沉淨



What are "Four **Dao**"? Those are heart, eyes, arms, and legs. **Dao** of a heart is a realized behavior, **Dao** of eyes is light and order, **Dao** of arms is easiness in attack and clutch, **Dao** of legs is quickness in a fight. "Five **Men**" is top, middle, bottom, left and right side. The top has "Seven Openings-**Qiao**: eyes, ears, nostrils and mouth, the middle has a heart and a breast, the bottom has groin, the left side has the left arm and the left leg, the right side has the right arm and the right leg. If a man deeply perceived and understood it, he is a master of the situation.

沙平落雁



Furthermore, you must see the situation on four sides - east, west, south, and north. It is necessary to take a commanding position, to find out strong and weak points in your enemy, to direct your attacks towards his weak points, to strive for life and to avoid death. You should "look into the distance", but you should not lose sight of the situation around you.

鶴餓脚獨



If the enemy makes a false lunge (feint), it is necessary to react seriously; if the enemy attacks in all seriousness, you should dodge. If the enemy is far from you, you should not swing your fists, if he is close to you, you should forestall him. If he attacks at the top (at the upper level), you should react at the top, and if he attacks from below (at the lower level), you should to block up the ways of an attack from below. It is necessary to observe attentively enemy's movements, foresee the direction of his attack. You should perfectly comprehend the essence of an attack and a retreat, methods of "rise" and "sink".

尾擺龍鳥



Train persistently and tirelessly every day; there is a saying: "Mastery is born in hard training". Thousand of types of Fighting Arts come to one criterion, ten thousand methods come to the same essence.

In the great antiquity **Hua Tuo*** told **Wu Pu**** that if the body often moves, food is digested more easily; movement also promote the circulation of blood and energy **Qi**. "**Lu Lan*****" says the same: "The running water is fresh, a worm can not live in a door hinge". Those words express the essence of movement as a base to preserve health. The same is with the Pugilistic Art: it is not only a means of self-defense, but also a means to improve in health. Therefore, as a rule, those who practise Fighting Arts are men of strong constitution and good cheer. Undoubtedly, Fighting Arts cure diseases

脚手影月



飛分蝶蛛



金分字十



Undoubtedly, Fighting Arts cure diseases and prolong one's life, it is of great benefit! I frankly and openly tell scholars of the future about it. As far as we are concerned, we must preserve the Fighting Arts as an integral element of the national Cultural Heritage.

Lam Sai Wing

.....

**Hua Tuo* (141? - 208) is a famous physician and a follower of Taoism. He created a complex of "Plays of Five Animals" (WUQINXI) owing which through the imitation of movements of different animals - bear, tiger, deer, monkey, and crane the energy Qi correctly circulates in a human organism and that cause effects of rejuvenation and invigoration.

***Wu Pu* is a disciple and a successor to Hua Tuo. He widely used WUQINXI in his medical practice.

****"Lu Lan"* is the title of collected works on natural science and philosophy compiled in III century B.C., also known under the title "Lu Shi Chun Qu" ("Springs and Autumns of Lu kin").

仙八酒醉



Fig.1

LONG HU CHU XIAN

Appearance of Dragon and Tiger

Raise your arms before yourself and join them in a greeting. The right hand is clenched into fist, the left hand is an opened palm, like shown in the picture. The right leg is slightly bent in the knee and the left foot advances, you assume the position DIAO MA¹. (Left) foot touches the ground only with its tip. You stare to the south. Take air through slightly opened lips (“to take Qi”) and to hold breath with some effort (“to close Qi”). Combine it with arm movements: the arms are turned with the centers of the palms up, the left foot returns back and straightens, both arms are drawn to the waist; the position ER HU QIAN ZONG - “Two Tigers Hide Their Traces” is formed (next [fig.2](#)).



Comments for easier understanding

This method is used when the enemy attacks me with his arm at my stomach or chest. I cover (press at) the elbow joint of an attacking arm of the enemy with the open palm of my left hand and deliver a blow with my right arm. If the enemy parries my blow with an upward block from down, I grasp at his wrist with my left hand and pull (the enemy) to me and deliver a blow with my right fist (from up downward) at the enemy's chest and heart. (Than I) use the method TIE MEN SHUANG QIAN JIN ZHUI². If the enemy kicks, I submerge into the low firm stance and oppose with (change over to) the method PO QIAN JIN ZHUI³. In such a way I thwart his attack.

Editor's notes:

¹DIAO MA or MA DIAO JIAO – literally, “A Stance with a Suspended Foot”, the posture in which the main weight of the body rests on one leg, another leg only slightly touches the ground with its toe; it is also known as “Cat's Stance”.

²“Locking the Iron Gates with a Bar of 1000 jins”. A shortened name of this technique, TIE MEN SHUANG – lit. “A Bar of the Iron Gates” or “Barring the Iron Gates”, is also used further in this book. It is a concurrent upward punch from down with both fists at the stomach and the neck (or the chin) of the enemy. The technique and combat use are described in detail below in the text for ([fig.59](#)). In this case another variant of the application of this technique is also meant – a block deflecting a kick (see below).

³“Pressing and Throwing Away with an Effort of 1000 jins” - a deflecting block against

a kick. The technique and the final position are similar to the method “Barring the Iron Gates”. Here it is meant that if the enemy succeeds in jumping backward and counterattacks with a kick, you must instantly change the method “Locking the Iron Gates with a Bar of 1000 jins” with the method “Pressing and Throwing Away with an Effort of 1000 jins” and beat off his attack. It is an example of multi-purpose use of the fighting Kung Fu techniques. One of the peculiarities of the old fighting Kung Fu was that there was no artificial division into blows and blocks (but we have such a division in modern sports Wushu and Karate). Any technique could be both blow and block at the same time, in a moment one movement transformed into another, that left no chance to an inexperienced enemy.

Contents

Fig.2

ER HU QIAN ZONG

Two Tigers Hide their Traces

A preparatory position. The body is vertical, the toes of both feet are pointed forward, the feet are parallel, the chest is straightened, the waist is flat, both legs are straightened in knees. The left and right hands are clenched into fists and placed on sides at the waist level, you stare straight ahead. From this position the right arm moves into the position JINGANG FU HU SHOW - “The Hand of Jingang Taming the Tiger” (next [fig.3](#)) and the left hand, like “a Dragon in a hide”, remains to be clenched into fist and near the waist.

Comments for easier understanding

The whole body is straight, the head crown is directed upward, as if you keep a weight of 1000 jins¹ on your head. You set into motion the breath **Qi** and lower it downward into DANTIEN, from DANTIEN it splashes out (spreads) into four extremities and reaches all parts of the body. It means that you are prepared to beat off an enemy's attack. Listen and watch his actions, your emotions should be as quiet as emotions of a modest girl. You train yourself in this simple position (in quiet conditions), but must be able to observe the same principles under other circumstances. It is necessary to take into account the situation and act. The enemy's defense conceals an attack. If you feel the moment of the end (of preparation for an attack) and attack an instant earlier, you will win.



Editor's notes:

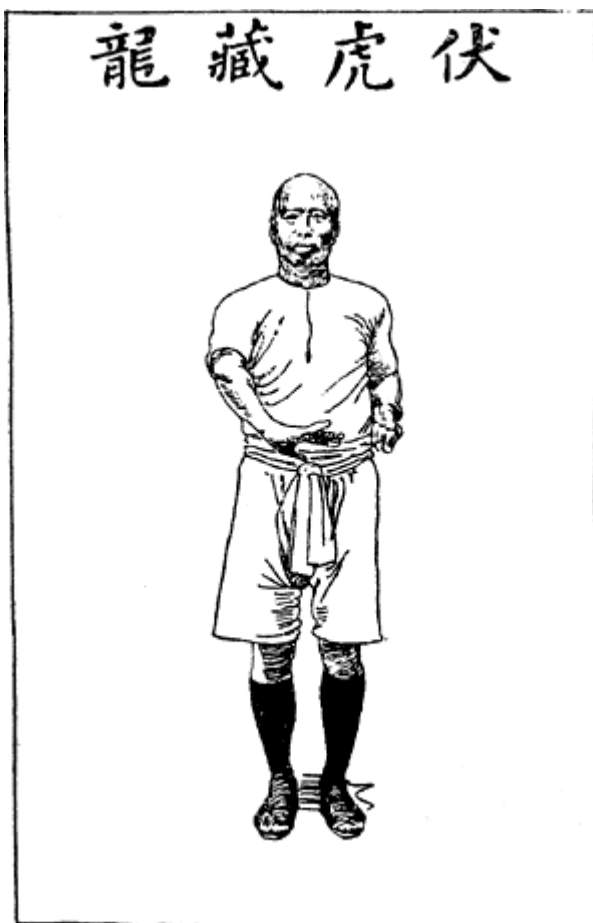
¹1 jin is approximately equal to 500 grammes.

Contents

Fig.3

FU HU QIAN LONG**Taming the Tiger and Hide the Dragon**

The body is straight, to stand vertically. Raise the right arm to the level of your shoulder and lower forward and downward to the waist level with a covering movement. The movement is made with some effort, the distance from your arm to the body in the final position is 6 or 7 cuns (about 20-22 cm), the palm is slightly turned from you, the arm resembles a bent bow. This method is called JINGANG FU HU SHOU – “The Hand of Jingang¹ Taming the Tiger”. Then turn your arm (with the palm toward you) and raise it to take the position MEI REN ZHAO JING - “The Beauty Looks in the Mirror” (next [fig.4](#)).

**Comments for easier understanding**

If the enemy kicks at my groin, I defend myself with a sharp and strong movement of the right hand from above downward and cover his leg. This movement is as powerful as an avalanche. The left hand remains clenched into fist and rests on the waist like a “Hidden Dragon” – QIAN LONG. What if the enemy uses the method YUE YING SHOU² with a resolute advance? What does it mean – YUE YING SHOU, or “The Hand like the Moon’s Shadow”? It is the situation when the enemy “builds a bridge”³ using the blow DING QUAN⁴ and at the same time makes a kick FEI JIAO⁵ with an advance. I displace myself to the right (retreat from the line of the attack), press (push) to the left with a left bridge, draw aside (parry) at the top with my right bridge, then from the right and above “the right bridge” delivers a splitting downward blow (at the enemy’s attacking leg). This movement is not complicated, it is only necessary to tilt the torso forward, sink the waist (coccyx) and lower yourself into the firm stance. Then I take the image of “The Black Tiger seizing with its claws” – it is the technique HEI HU ZHAO⁶. If the enemy continues attacking with his arm at my chest or stomach, I use the method MEY REN ZHAO JING - “The Beauty Looks in the Mirror” (next [fig.4](#)).

Editor’s notes:

¹Jingang - a guard of the Buddhist religion, an “Iron Warrior”.

²YUE YING SHOU, “The Hand like the Moon’s Shadow” - a method consisting of two concurrent blows: the “nailing” downward punch from above called DING QUAN⁵ and the kick with a foot upward FEI JIAO⁶; the blows are made to the head (with an arm) and to the groin (with a foot). The technique of YUE YING SHOU and its combat use are described in detail below in the text for [fig.106](#) and [fig.107](#).

³DA QIAO, lit. “to make a bridge (or bridges)”, means in this context to work with an arm. The term QIAO (“bridge”) in the Hung Gar style means a forearm. There are 12 techniques where QIAO - “bridges” are used. Those techniques were inherited from the Kung Fu School of the Southern Shaolin. They are also called “12 Hung’s bridges”.

⁴DING QUAN, lit. “a nailing fist”, or “to nail with a fist”, a downward blow from above with the inner side of a fist, i.e. from the side of a palm. There is an exercise in the hard branch of Shaolin Qi Gong for nailing with a hand which probably gave the name to this technique: a big nail, abutting the center of a palm with its head and being held with extreme phalanges of the middle and fourth finger, is driven into a board with all might of one strike.

⁵FEI JIAO, lit. “a Flying Foot”, a quick blow with an instep or a toe of a foot; in most cases it is delivered at the groin.

⁶HEI HU ZHAO, “Black Tiger’s Claws”, a blow with a hand in the position “Tiger’s claws” at the enemy’s face with a subsequent grip and a squeeze. The technique of this method and its combat use are described in detail in the text for [fig.94](#). There is a method with a similar name HEI HU ZHAO LIAN SHOU – “A Hand like the Black Tiger’s Claws Grasping the Face” among so called “72 Secret Arts of Monks from the Shaolin Monastery”. This method is intended to enhance the strength and hardness of fingers and nails, as well as the strength of a grip.

[Contents](#)

Fig.4

MEI REN ZHAO JING

The Beauty Looks in the Mirror

In the position “The Beauty Looks in the Mirror” a body posture is that one shown in the figure. It is necessary to be on guard (lit. “to be on tip-toes”). The right hand from the position “Taming the Tiger” ([fig.3](#)) rises up and reaches a position on the face level and a little to the right, the center of the palm faces inside, fingers are pointed to the sky as if you hold a mirror before you. The distance between the hand and the shoulder is about one British foot¹. This blocking movement is made in such a way.

Comments for easier understanding

If the enemy delivers a blow at the stomach, I oppose with the right “Hand of Jingang Taming the Tiger” ([fig.3](#)) and cover his arm. The enemy continues (his attack) and delivers a second blow at the chest or the face, I use the method “The Beauty Looks in the Mirror”. If the enemy tries to deliver one more blow and uses the method HUAN HUN², I oppose with the technique XIE FENG BAI LIU - “A Side Wind Gust Swings a Willow” ([next fig.5](#)).



Editor's notes:

¹It is written so in the original text. It should be taken into account that the book was written in 20-th of the XX century in Hong Kong where the impact of Western civilization was especially strong.

²HUAN HUN – “Evoking the Spirit of a Dead”, a straight fist blow in the stance ZI WU MA. For the detailed description see the text for [fig.56](#).

Contents

Fig.5

XIE FENG BAI LIU A Side Wind Gust Swings a Willow

This position as regard to its form resembles the previous ones: stay straightly, the body is straight, the feet are close to each other. The right hand from the previous position “The Beauty Looks in the Mirror” ([fig.4](#)) moves downward with a cutting movement and draws to the waist as if a gust of the wind swings a willow or a poplar. At once method “A Flower Hidden in a Sleeve” follows ([next fig.6](#)).

Comments for easier understanding

I stay straightly, as shown in the figure. If the enemy delivers a blow at my chest, I “cut” the forearm of his attacking arm downward with my right arm and then, without interruption, carry out method “A Flower Hidden in a Sleeve” ([next fig.6](#)) – I deliver a blow (with my palm) at the waist and kidneys of the enemy or beat off his attack (with the same movement).



Contents

Fig.6

XIU LI CANG HUA

A Flower Hidden in a Sleeve

The initial position for the execution of “A Flower Hidden in a Sleeve” as regard to its form is (identical) with a preparatory position ([fig.2](#)). Then, as shown in the figure, the right arm rises, the palm directs (moves, turns) to the left and carries out a push. (The palm) slightly goes off limits of the line of (the left) shoulder. Then it is necessary to carry out a block with the arm before you at the center (to protect the center). It is the initial position for carrying out the next method “Returning the Finger to the Initial Position” (**next [fig.7](#)**). While carrying out the method “Returning the Finger to the Initial Position”, the arm is slowly stretched (straightened) forward, the movement is “accompanied with force” (filling the arm with force). Above all, it is also a “hardening” exercise for “bridges” (forearms) to use them effectively in a fight.



Comments for easier understanding

If the enemy attacks me at my chest or stomach, I beat aside his arm with a lateral movement and immediately deliver a straight forward blow. The sense of it is that a direct (longitudinal) movement is born from a lateral movement. In case the enemy uses a “bridge” and blocks my blow, I at once proceed to the method HUAN HUN QUAN - "The Fist Evoking a Spirit" ([fig.56](#)) and deliver a blow at the enemy's head with my fist in the form of ZI QIANG QUAN¹.

Editor's notes:

¹“ZI QIANG's Fist”, (ZI QIANG - is a proper name), the position of a hand clenched into fist, when joints between the main and middle phalanges of four fingers are moved forward; usually a blow is delivered at eyes, bridge of the nose, throat and other vulnerable points. For more details see [fig.46](#) and [fig.109](#) and the text for it.

[Contents](#)

Fig.7 **ZI DING ZHUNG YUAN** Returning the Finger to the Initial Position

From the position “A Flower Hidden in a Sleeve” in the previous figure ([fig.6](#)) the arm moves back¹ and assumes the position in the center. In such a way the position of “Piercing Bridge” CHUAN QIAO² is formed. In this position one finger (the indicative finger) is risen to the sky. From (position) CHUAN QIAO the arm bends in elbow, the hand is drawn to the shoulder, then (the arm) is stretched forward. The arm is bent and stretched three times. However, it should not be to unbend to the extreme, the arm should be bent, you must not straighten the arm completely. It is necessary “to sink” (to lower) the palm immediately after the execution of the last “opening” (stretching of the arm) and continue with the method WU LONG XI SHUI - “The Celestial Dragon is Frisking about in Water” ([next fig.8](#)).



Comments for easier understanding

If the enemy attacks and delivers a blow, I use “Piercing bridge”, put for the blow and bar the attack with a “bridge”. Why is “the form of a finger” used? It can be used to perplex the enemy by attracting his attention to the finger. That is one of possible reasons. Besides, it is possible to change it instantly for position “Four Fingers Support the Sky” ([fig.9](#)) and try to catch his arm in the same way as it is done with the method “Greeting at a Meeting” ([fig.1](#)). While training “the bridge” technique, it is necessary to “open” thrice (to stretch the arm three times). You should train yourself to use “soft”³ force.

Editor’s notes:

¹I.e. from the left to the right.

²CHUAN QIAO – “The Piercing Bridge”- the hand in a position as shown in [fig.7](#), the arm is slightly bent in the elbow and stretched to the front, the elbow is turned down and is slightly lowered.

³I.e. not rigid but flexible.

[Contents](#)

Fig.8 **WU LONG XI SHUI** The Celestial Dragon is Frisking About in Water

After the execution of ZI DING ZHUNG YUAN – “Returning the Finger to the Initial Position” (fig.7) you lower the hand to the stomach near the navel, stretch it forward at once and make a prick with finger tips. It is the method BIAO¹ – the fingers are straightened (stretched) forward. The arm and the fingers lie on one horizontal line. Then, make successively three swinging palm movements. When making a wrist movement, it should be done with some force; at first, you move the wrist to the right, then repeat to the left. After three such swings the palm is as if rolling round a circle and opening like a flower to form SEI ZHI CHAO TIAN – “Four Fingers Support the Sky” (next fig.9).

Comments for easier understanding

Here I use my proximity to the enemy during his attack. I cover with my palm and block (a blow), then deliver a pricking blow BIAO¹ with tips of straitened fingers at his XUETANG². This artful method is called TIE QIAO SAN GONG – “The Iron Bridge of Three Gongs³”. If the enemy makes an obstacle with an encountering movement from the right, I bend my waist in the stance, dodge to the right and approach the enemy from the left⁴. It is necessary to rely on the Tiger’s force and Wolf’s ferocity in order to pierce with “bridges”. If, all of a sudden, the enemy tenaciously and firmly grasp your arm, it is possible to free yourself by swinging movements and pressing from the side of HU KOU⁵.



Editor’s notes:

¹BIAO, or BIAO CHUAN SHOU - lit. "to do a mark with a piercing arm" - is a blow with finger tips of an open palm.

²Probably, it is a point between the brows.

³Gong, a bureaucratic post in the ancient China, one of the most high-ranking official in the Chinese empire.

⁴It is meant that if the enemy tries to block your blows and counterattack, it is necessary to change the angle of the attack by deviating to the left and to the right and to suppress the enemy with a series of blows BIAO.

⁵HU KOU, lit. “Tiger’s mouth”, a section of a hand between the thumb and the indicative finger, i.e. it is necessary to tear out your arm caught by the enemy from the side (in direction) of his thumb.

Fig.9

SEI ZHI CHAO TIAN

Four Fingers Support the Sky

The method “Four Fingers Support the Sky” consists of the following: to lower the elbow as regard the arm, to open four fingers and straighten like tree trunks, to stick forward the thumb like an arrow. It is the wonderful method JIN QIAO – “Iron Bridge”. Then the hand clenches into fist and assumes the position according to the following figure; it is the method YAO LONG GUI DONG – “The Harassed Dragon Comes Back to his Cave” (next [fig.10](#)).

Comments for easier understanding

If even three tutors have their opinion about SEI ZHI CHAO TIAN, in fact this method does not belong to the well-known Shaolin technique TIE BI SHENG SHI – “The Iron Arm of the Enchanter Master”. One should not have wrong ideas about this exercise: it is only a training exercise to strengthen hands and fingers, thanks to it you can use the method CUN QIAO¹. Your arm becomes strong as if made of iron, therefore this method is also called JIN QIAO – “The Iron Bridge”.

Editor’s notes:

¹“Flash-like Bridge”. One of “12 Hung’s Bridges”, its principle is brevity (quickness). In fact, it is a quick blow with finger tips of an open palm, that is the blow BIAO (one can say that BIAO means a blow and CUN QIAO means a method). See the book by Lam Sai Wing “IRON THREAD” for details.

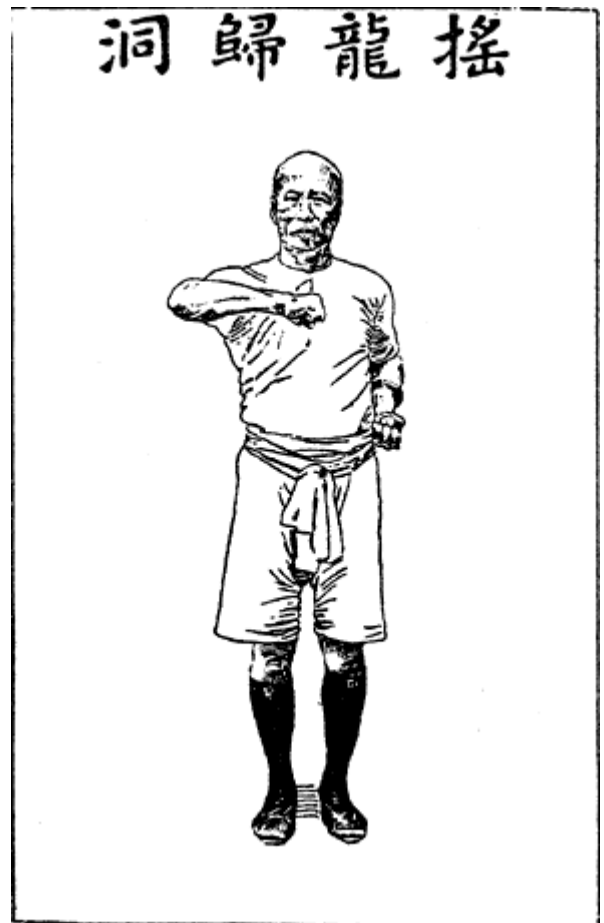


[Contents](#)

Fig.10

YAO LONG GUI DONG**The Harassed Dragon Comes Back to his Cave**

Position “The Harassed Dragon Comes Back to his Cave” results from previous method “Four Fingers Support the Sky” ([fig.9](#)). Clench your hand into fist as if you make a grab and draw it to the chest. The back of the fist faces the sky, the arm becomes resembling hieroglyph RI¹ and at once you strike with a great and violent force. While drawing the fist to the chest, you should use all your force. Then, the hand rises higher compared with the method CHUNG TIAN QUAN² and immediately draws to the waist, that is followed by a punch with the left fist and you immediately proceed to method WU LONG TU ZHU – “The Celestial Dragon Splits Out a Pearl” ([next fig.11](#)).

**Comments for easier understanding**

Method “The Harassed Dragon Comes Back to his Cave” is an exercise to use freely your wrists and muscles of the whole arms. (This technique) is used in case when the enemy firmly grasped your arm and pulls it to himself. It seems to be no chance to free yourself from the lock. In that case it is necessary to jerk sharply from the side of his HU KOU³, there are no such hands from which you could not free yourself. If the enemy firmly grasped my forearm with both hands and does not free me, I use method “Iron Gate” and break the lock, screw out the arm. You must clench your fist with force. After it a hail of punches from the left and from the right follows: it is the next method WU LONG TU ZHU – “The Celestial Dragon Splits Out a Pearl” ([next fig.11](#)).

Editor’s notes:

¹RI is translated as the “Sun”. There is a horizontal line in the middle of hieroglyph RI. It means that the arm is bent at a straight angle and lies in the horizontal plane.

²“A Fist Striking at the Sky”, another name is TONG TIAN QUAN – “A Fist Punching the Sky”, “To Punch the Sky with a Fist”. It is an upward punch from below. For more details see ([fig.53-54](#)) and the text for it.

³That means that it is necessary to pull the arm from a clutch in the direction of the thumb of the enemy’s holding hand.

Complete Version

book
by

Lam Sai Wing

"TIGER & CRANE DOUBLE FORM"

e-BOOK in ADOBE PDF, 3.9 MB, 122 pp.
instant download



USD 29.95 \$
Secure Online Order

You can order e-book
**"TIGER & CRANE
DOUBLE FORM"**
safely with credit cards,
bank/wire transfer, cash,
or checks, through the
reliable ShareIt.com
service.

Contents