Taming the Tiger
A Manual by Lahm Sai Wihng
Interpreted and Translated by Viktor Nordgren
A Brief Introduction of the Translator

My name is Viktor Nordgren, I was born in Umeå, located in the north of Sweden. This year I will be 24 years old. My interest in Martial Arts started in my early teens. I began training under master Mattias Lindh, in my hometown, Umeå. I have also been training under master Raymond Wong, Chung Man in Hong Kong, for the past two years. I have a great interest in Martial Arts and I take my practice under these two masters very seriously.

It was the Martial Arts who brought me to China in the first place. In the year of 2009 I travelled to China to study Mandarin. I studied hard since I saw a great potential in using my knowledge in the Chinese language in my Martial Arts training as well. A goal was to be able to understand the Martial Arts on a deeper level.

When I first read this handbook I got an idea. I wanted to translate it into English and by doing so help spreading the contents of the original book to a wider audience.

Short About How to Read this Book

All the pictures in this book have a headline written in Chinese characters, on the line below the same is written in Mandarin pinyin, which will help the reader pronounce the techniques. The third line is written in Cantonese pinyin, this is my own translation and interpretation of how the techniques are pronounced in Cantonese.

I have two ways of writing names in the book which are based on the map of China. If the name comes from Canton (Gwóng Dūng province) it is written with the Cantonese pinyin. Mandarin pinyin is used if the name comes from other Chinese places except Canton.

In the Chinese texts the original author uses the personal pronoun ‘me’. However when I translated the book into English I chose to use the personal pronoun ‘you’ to make it more like a handbook.
A Brief Introduction of Gūng Jih Fuhk Fú Kyùhn

During the Qīng dynasty, in the Yōng Zhèng years (1722-1735), the Japanese occupied Taiwan. When the news about the occupation reached the Qīng government, it was terrified and sent Chinese troops to recover the island but the army suffered one defeat after another. The Qīng government were not able to drive the Japanese army away.

Some time later, a group of monks from the Shàolín temple in Fújiàn province came to Taiwan. The Buddhist monks fought bravely against the Japanese troops, which were finally defeated and Taiwan was liberated. The Qīng government was very pleased to hear about the victory and they wanted to give the brave monks official rankings. However the monks did not accept the offer but they were instead given land upon which they could grow rice.

The Qīng government was afraid that the skilful men from the Shàolín temple would start a revolution. A revolution that could harm the Emperor’s court. The monks were given corn, rice and other gifts. But at the same time there were men sent from the government, who piled up grass at the sides of the Shàolín temple and during one night they set the temple on fire. The Shàolín Temple was burnt down.

The monks tried to get out of the temple and flee for their lives. They were forced to flee all across China. It was only one of the monks, Ji Sìhn Sim Sī, that started to teach Martial Arts after escaping to a temple in the district of Nàahm Hói in the city Gwóng Jāu in Gwóng Dúng province.

One of his students were Luhk A Chói, who became the successor of the Ji Sìhn Sim Sī. Luhk A Chói passed on his knowledge to Wohng Taai (a villager from Luhk Jāu area, Sāi Chiu, Nàahm Hói). Wohng Taai passed his knowledge to his son Wohng Kèi Yīng who passed on the knowledge to his son Wohng Fēi Hǔhng. Wohng Fēi Hǔhng was the third generation of Ji Sìhn Sim Sī’s Martial Art.

Wohng Fēi Hǔhng was a Martial Arts instructor at Ngh Chyuhn Meih and Làu Wihng Fūk military schools, during the Guāng Xù years (1875-1908). Wohng Fēi Hǔhng won a competition and received an official nomination for a position called Jing Xùn Dà Qí Shǒu*. Then, he served under the assistance of the governor, Táng Jìng Sōng, in Fújiàn province. The people of Fújiàn demanded that Táng Jìng Sōng became the leader of a democratic state with Wohng Fēi Hǔhng as his commander-in-chief.

When the general Lǐ Hóng Zhāng heard of this, he became furious and sent one thousand men to exterminate the revolutionary party. The governor Táng Jìng Sōng could not defeat such a large troop. As a disguise he cut his hair and shaved his beard and fled with Wohng Fēi Hǔhng to Gwóng Jāu.

In Gwóng Jāu Wohng Fēi Hǔhng opened his clinic, Bóu Jí Làhm on Yàn Oōn street, where he lived in solitude.

This book will help the reader reach higher levels within Ji Sīhn Sim Sī’s Martial Art. An art that is not easy to understand. This book has been written with the aim of handing down the knowledge to those who are willing to receive instructions.

* This position called Jing Xùn Dà Qí Shǒu (靖汛大旗手) was the title for military coaches during the Qīng dynasty.
Stand straight and leave one inch between the feet.

Stand straight, so that you are able to inhale a great amount of air (one thousand jin*) down to the “dān tián”, the place, two inches below the navel, where it is said that “qi” (your internal power) resides. From the “dān tián” the air can flow freely throughout the body. The feet, eyes and ears becomes the centre of the four limbs. The feet holds the position and your eyes and ears can hear and see everything.

* See appendix “The 1st Picture”.
兩手揸拳藏在腰
liǎng shǒu zhā quán cáng zài yāo
léuhng sáu jā kyūhn chóhng joih yīu

Clench your fists and place them by the waist.

If the enemy strikes from his left side toward your right side using the kahm naah fuhk fú (grabbing and controlling tiger) technique to control your arm, just twist it and draw the arm back so that your fist is back in line with your waist. This is a real block.
Raise your fists to the chest and shape your palms like blades and push forward.

The cutting palms technique exercises the arms. If the enemy uses the sēung chi sáu (double wings) technique to grab your elbow, turn your body to the side and do the po pái sáu' (grab and break hand) technique, turn the body once again and repeat. When you use the po pái sáu technique you should also use the lāai máh technique (pull back foot stance), to break the enemy’s grip.

* See appendix “The 3rd Picture”
Turn the palms over so that they are facing upwards. Clench your fists and pull them towards your shoulders.

In the châu kyûhn (pull back the fists) technique, you simply pull your fists towards your shoulders. If the enemy tries to attack you from behind, you should quickly raise your arms, then the enemy might be eliminated.
Make the jyū’ sign, repeat the horizontal outward push three times and finish with a finger thrust†.

The jyū sign is a technique that exercises your inner force. If the enemy does a horizontal strike towards your head, you should use a kám (putting on the lid) technique. Block the attack with your fingers straight and tight together and strike back with your fingertips, this is a bīu chyun (finger thrust) technique.

* See appendix “The 5th Picture-1”.
† See appendix “The 5th Picture-2”.
Lower your elbows and turn your wrist to the position called “four fingers supporting the sky” technique.

There is a common explanation of this technique: “Four fingers are supporting the sky everyday, lower your elbows so your fingers are leveled with your shoulders”. It is also said that the ironed armed monk† used this as an explanation. In order to obtain power in the back of your hand it is neccessary to practice the sei jí chāang tīn (four fingers supporting the sky) technique.

* See appendix “The 6th Picture-1”.
† See appendix “The 6th Picture-2”.
Clench your right fist and strike with your left palm.

If the enemy strikes towards your “middle door”, use a cih sau’ (wing hand) technique aimed at his elbow and strike him at the same time with your right fist. Regardless which technique the enemy uses to attack, you should use the ngoh fu’ kâm jôeûng’ (hungry tiger catches the lamb) technique to eliminate him.

* See appendix “The 7th Picture-1”.
† See appendix “The 7th Picture-2”.
Take a step forward to a hanging stance, push your hands forward in chest height and make a salute.

Every Martial Arts family has their initial salute. If the enemy strikes at you, use the kám chi* (putting on the lid wing) technique and continue with the tīth muhn săan chīn gān suih† (turning iron latch of five hundred kilos) technique.

* See appendix “The 8th Picture-1”.
† See appendix “The 8th Picture-2”.
扭手收拳歸原位
niǔ shǒu shōu quán guī yuán wèi
náu sáu sāu kyūhs gwāi yůhn wái

Clench your fists, step back and pull your fists to the chest then return to the original position with the fists by the waist.

Back in original position take a deep breath down to the “dan tian”. If the enemy comes at you with a dihp jéung (butterfly palm) you can use the same technique to defend yourself. If he uses great force to control you, use the lauh sáu (leaking hand) technique to break him. This technique is a low strike, that always comes from beneath.

* See appendix “The 9th Picture”.
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Take a small step forward with your left foot and then place your right foot in a hanging stance.

Eighty percent of the body weight should be on the rear leg. Defend yourself against the enemy’s strike by using the jiu geng (reflecting mirror) technique. After that form your fingers like claws and strike his face with your claws three times.

* See appendix “The 35th Picture”.
Use the reflecting mirror technique followed by three claw strikes and three pulls.

If the enemy attacks you use the māau yīh sāi mihn (kitten washes its face) technique which is three strikes and three pulls in a sequence. Pull the enemy backwards by using the dāai màh gwāi chòuh (lead the horse to the stable) technique.
Use the lead the horses to the stable technique and move backwards.

When using the dáai máh gwāi chòuh (lead the horse to the stable) technique you must change your direction by pulling the rear leg backwards into a jí ńgh máh (midnight-noon stance) so that you face the opposite side from where you begun. With this technique the enemy will be pulled off balance, like a bird clinging on to a tortoise.
Use the kitten washes its face technique and pull three times.

Every jiu geng (reflecting mirror) technique can be used as a guard position or a ready stance and is combined with the māau yīh săi mihn (kitten washes its face) claw technique. One claw must scratch and pull the elbow or the chest while the other claw scratches and pulls the face. This technique is followed by the dáai máh gwāi chòuh (lead the horse to the stable) technique.
Do the lead the horse to the stable technique, twist your body and grab then turn to the other side and grab again.

If the enemy strikes you with a back fist you should use one hand to attack him and the other to grab and pull the enemy backwards, while doing this turn to a jí ńgh máh (midnight-noon stance). In this situation your technique must use one push and a backwards pull.
Strike a butterfly palm in the unicorn step.

If the enemy strikes toward your waist you should quickly step forward with your right foot so it is one foot length in front of the left. Use the dihp jéung (butterfly palm) technique to grab the enemy’s hand and then strike him with your palms. This is called the jó yau dihp jéung (left and right butterfly palm) technique.

* See appendix “The 65th Picture”.
Repeat the butterfly palm strike in the unicorn step.

If the enemy tries to strike your rear leg use the kèih lèuhn bouh (unicorn step) while your hands does the dihp jéung (butterfly palm) technique. This technique uses both palms at the same time. If the enemy uses great force in the attack just change your dihp jéung (butterfly palm) and strike him with your lower hand, this is a lauh sáu (leaking hand) technique.
Pull up your right hand and punch with the left hand.

The yāt chāu yāt kyūhn (one pull, one punch) technique works like this: regardless which attack the enemy chooses, you can use the yāt chāu yāt kyūhn (one pull one punch) technique on him. The fists moves simultaneously just like the gaap muhk kyūhn (pressing wood fist) technique. Move forward using the jeun bouh (advancing step) while doing these techniques. Continue to attack the enemy with the kau dá faaht techniques†.

* See appendix “The 67th Picture-1”.
† See appendix “The 67th Picture-2”.
Repeat the technique on the previous page by pulling up your left hand and punching with your right hand.

In this technique you should step forward with your right foot into a jí ű́gh máh (midnight-Noon stance), simultaneously pull up your right hand and punch with your left. Repeat the movements by pulling up your left hand and punch with your right. This technique is also called the gaap muhk kyûhn* (pressing wood fist) technique.

* See appendix “The 67th Picture-1” for more information.
Turn your body to the side and strike a single back fist towards the enemy’s “middle door”.

Do not use a séuhng máh (forward stance) in this situation instead turn your body towards the right side and strike a gwa kyühn (back fist) combined with a straight punch. Turn your body again with a lāai máh (pull back stance), strike a gwa kyühn (back fist) followed by a straight punch towards the enemy’s “middle door”. Use a séuhng máh (forward stance), strike another gwa kyühn (back fist) followed by a straight forward punch. These techniques are performed in a 品 pattern, which means that you strike this combination in the three directions of the character.
Pull back your stance, turn your body and strike the one back fist one punch technique.

The gwa dá chèuih (one back fist one punch) technique has been passed down from the siú laahm ji (the Shàolín Temple). The authentic technique from the Shàolín Temple consists of one gwa kyühn (back fist) and one kyühn (straight punch) repeated three times. However Wohng Fēi Huhng changed this technique and used it in a 品 pattern. Instead of just moving forward while striking the gwa dá kyühn (one back fist punch) technique he added the left, right, front and back direction to it.
Step forward and then use the one back fist one punch technique.

When using the gwa dá kyühn* (one back fist one punch) technique you should always step forward in order to get closer to your enemy, you should not step backwards or stop.

* See appendix "The 71st Picture".
八掛
Baat Gwa
Eight trigram

八掛棍之八方向
bā guà gùn zhī bā fāng xiàng
baat gwa gwan jī baat fōng heung

The Eight directions of the the Baat Gwa Gwan.
The Baat Gwa Gwan Stick Techniques

This stick set comes from the Wǔ Tái mountain and the five officials named Yáng who taught this set. Originally, this stick set contained a total of 64 stick techniques. In this set you move in eight directions, just like a baat gwa (see picture).

Lahm Sai Wihng was an expert at the 6,5 stick techniques with a left handed grip so he decided to add the 6,5 techniques to this stick set. The added the amount of techniques in this stick set to a total of 70,5 techniques.

The directions (except for when you are moving forward or backward) are created by two series of techniques, the leung yi (two ceremonies techniques) and the sei jèuhng (four divisions techniques). To complete the eight directions these two series of techniques are repeated on both right and left side.

The Baat Gwa Stick Techniques starts with you holding the stick on your left shoulder and step into a diu máh (hanging stance) with your left foot. Push your right hand forward from your chest and make the salute. Use the right index finger to “stroke your eyebrow”, followed by an uppercut. Pull your left leg backwards and use the cháan geuk (shovel foot) technique. Kick once, jump and land in a jí ńgh máh (midnight-noon stance), then punch towards the enemy’s “middle door”. Pull back your stance to a sei pìhng máh (four level horse stance) and strike a déng jāang (elbow tip). Strike with the blade of your palm and jump again.

Now grab the stick and do three pehng sān tàahn (flat hill) techniques followed by a dàaih jin wóng kèi (great exhibition of the yellow flag), in this technique you swing the stick in a big circular motion above your head. This is followed by the meih leoih chāng jāu (beautiful woman pushes the boat with a stick), in this stick technique you start in a low position and then raise the stick to chest height. Jump and use a dàaih gwan (hold up the stick) followed by three tàahn (flat hill) techniques. Do one dàaih wàhn sīng (big circle) and one sīu wàhn sīng (small circle) technique. When you are doing the “big circle” technique you make a circle with the tip of your stick, but you stop halfway, so that the motion becomes two half circles. When doing the “small circle” you should make four stops, at every quarter of the circle. This is followed by a chāu gwan (pullback stick), a gūng gwan (attack stick) and a tàahn gwan (flat hill) technique. Turn around and strike a dàaih pàang (big stick), this strike starts above your head, then strikes downwards and stops one inch above your waist. Do three tàahn gwan (flat hill) techniques and the dàaih wàhn sīng (big circle) followed by the sīu wàhn sīng (small circle). Strike a dàaih pàang (big stick) while turning around, crouch and strike the enemy’s hand at the same time. Jump towards the enemy and take control of your stick. Stomp while turning your body to the dāan chēung dúhk máh (a single spear with one leg stance).

The previous techniques are followed by a chēung (thrust) and a kit (the cutting down block), these techniques are repeated three times while you move forward. Retreat using the bàaih máh (retreating stance), block with a chāu gwan (pullback stick) and take another step back into a sei pìhng máh (four level stance) then strike using a tàahn gwan (flat hill) technique. Repeat this three times. Do three circles with the stick: one big-, one middle- and one small circle, jump and then do a long thrust with the stick. Change your grip to a left handed grip.

* The tàahn technique is a certain kind of stick strike, use short power to strike downward, yet the strike has its impact in the height of your opponent’s eyes.  
† See the picture with Jehng Leùn Syū on the previous page.
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