

工  
字  
伏  
虎  
拳  
書



**Taming the Tiger**

A Manual by Lahm Sai Wihng  
Interpreted and Translated  
by Viktor Nordgren

## 翻譯者略歷

我的名字是維克多，來自瑞典，于默奧市。今年有二十四歲。自幼跟馬得林師傅在家鄉學武。又跟王仲文師傅在香港學武，我跟這兩位師傅學得認真，我對武術十分有趣。二零零九年去中國大陸學中文，我認為學中文有益於學中國文化。目的是了解武術更多。一看到這本書一個主意出現了，即把這本書翻譯到英文為讓更多外國人明白這本書的內容。

## 怎麼讀

本書中的圖片有一個漢字的頭條，下面是普通話拼音。下面還有作者自己寫的廣東話拼音為了解怎麼發音這些手法。關於書中的名稱有的用普通話拼音，有的用我自己寫的廣東話拼音。此原因跟中國地圖有關係。是廣東省來自之名稱用廣東話拼音。本書的漢字部用‘我’但是我只把本書翻譯，不寫這本書所以英文部用‘你’意思是文字告訴你怎麼用書中的手法。

## 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 Dŭng 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 Sihñ 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 Dūng province.

One of his students were Luhk A Chóí, who became the successor of the Ji Sihñ Sim Sī. Luhk A Chóí 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 Hùhng. Wohng Fēi Hùhng was the third generation of Ji Sihñ Sim Sī's Martial Art.

Wohng Fēi Hùhng was a Martial Arts instructor at Ngh Chyuhn Meih and Làu Wihng Fūk military schools, during the Guāng Xù years (1875-1908). Wohng Fēi Hùhng 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 Jing Sōng, in Fújiàn province. The people of Fújiàn demanded that Táng Jing Sōng became the leader of a democratic state with Wohng Fēi Hùhng 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 Jing Sōng could not defeat such a large troop. As a disguise he cut his hair and shaved his beard and fled with Wohng Fēi Hùhng to Gwóng Jāu.

In Gwóng Jāu Wohng Fēi Hùhng 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 Sihñ 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.

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\* This position called Jing Xùn Dà Qí Shǒu (靖汛大旗手) was the title for military coaches during the Qīng dynasty.

# 第一圖

## The 1st Picture

合脚離開一寸闊  
hé jiǎo lí kāi yí cùn kuò  
hahp geuk lèih hōi yāt chyun fut

頭頂千斤氣下丹田由丹而貫于四肢何爲四  
肢心足耳目是爲四肢心則意到足習其標準  
眼觀四便耳聽八方



### **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”.

## 第二圖 The 2nd Picture

### 兩手揞拳藏在腰

liǎng shǒu zhā quán cáng zài yāo  
léuhng sáu jǎ kyùhn chòhng joih yīu

用擒拿伏虎手虛則虛招實則實擋  
藏拳在腰若敵人由左打來則右招右則左招



**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.

### 第三圖 The 3rd Picture

#### 抽上胸中一切出

chōu shàng xiōng zhōng yī qiè chū  
chāu séuhng hūng jūng yāt chit chēut

馬歸後免被伏死  
伏我睜我即用偏身破排逢偏身破排即要拉  
切掌之法即外膀之手法也逢敵人用雙翅手



**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 chí 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 lāi máh technique (pull back foot stance), to break the enemy's grip.

\* See appendix "The 3rd Picture"



## 第四圖 The 4th Picture

反手抽拳對膊肩  
fǎn shǒu chōu quán duì bó jiān  
fān sǎu chāu kyùhn deui bok gīn

伏我身我即將兩手插上一迫可能消之  
抽拳之法雙拳揸實手要抽上若逢敵人在後



**Turn the palms over so that they are facing upwards. Clench your fists and pull them towards your shoulders.**

In the *chāu kyùhn* (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.

# 第五圖

## The 5th Picture

### 橫迫三株標串掌

héng pò sān zhū biāo chuàn zhǎng  
wàahng bāak sāam jyū bīu chyun jéung

招之  
三株之法即練內力之勢是洪門三展之法連  
株三株倘敵人橫拳打我頭部我即用串掌



**Make the jyū<sup>\*</sup> sign, repeat the horizontal outward push three times and finish with a finger thrust<sup>†</sup>.**

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".



# 第六圖

## The 6th Picture

### 沉肘一定指撐天

chén zhōu yí dìng zhǐ chēng tiān  
chàhm jāang yāt dihnng jí chāang tīn

練四指撐天之法  
無妙法鉄臂禪師也是言欲用指尾之力必要  
四指撐天天上天沉肘對膊是真言莫話洪拳



**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 necessary 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”.

# 第七圖

## The 7th Picture

### 右手揸拳左用掌

yòu shǒu zhā quán zuǒ yòng zhǎng  
yauh sáu jā kyùhn jó yuhng jéung

逢敵人中拳打我我即用翅手翅他  
一虎擒羊之法以消之  
拳打他無論敵人用何拳勢攻我  
我即用我即部連環



### **Clench your right fist and strike with your left palm.**

If the enemy strikes towards your “middle door”, use a *cih sáu\** (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 fú kám joèng†* (hungry tiger catches the lamb) technique to eliminate him.

\* See appendix “The 7th Picture-1”.

† See appendix “The 7th Picture-2”.

## 第八圖 The 8th Picture

吊脚收胸見禮謙  
diào jiǎo shōu xiōng jiàn lǐ qiān  
diu geuk sāu hūng gin láii hīm

我即用正翅手服之連轉鐵門門千斤墜之法  
逢拳術家必先禮相見倘敵人一拳由中打來



**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 chí\* (putting on the lid wing) technique and continue with the tith muhn sāan chīn gān suiht† (turning iron latch of five hundred kilos) technique.

\* See appendix "The 8th Picture-1".

† See appendix "The 8th Picture-2".

# 第九圖

## The 9th Picture

### 扭手收拳歸原位

niǔ shǒu shōu quán guī yuán wèi  
náu sáu sǎu kyùhn gwāi yùhn wái

收蝶之  
拳掌  
腰部招  
部之  
氣倘  
運他  
丹力  
田大  
敵伏  
人一我  
一蝶我  
掌即  
打轉  
來分  
我漏  
亦手法  
用破



**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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# 卅五圖

The 35th Picture

出左踏右吊脚馬  
chū zuǒ tà yòu diào jiǎo mǎ  
chēut jó daahp yauh diū geuk máh

出左吊右子午八分馬照鏡手法防敵人用一  
拳打來我即用爪連環三爪爪他面門



**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".

# 卅六圖

The 36th Picture

照鏡手法爪三勻  
zhào jìng shǒu fǎ zhǎo sān yún  
jiu geng sǎu faat jáau sām wahn

此三打三招連用帶馬歸槽拉敵人歸後  
勢若敵人用拳打來我即用貓兒洗面之法



**Use the reflecting mirror technique followed by three claw strikes and three pulls.**

If the enemy attacks you use the māau yih sái mihn (kitten washes its face) technique which is three strikes and three pulls in a sequence. Pull the enemy backwards by using the dáai máh gwāi chòuh (lead the horse to the stable) technique.

# 卅七圖

The 37th Picture

帶馬歸槽拉轉後  
dài mǎ guī cáo lā zhuǎn hòu  
dái mǎ gwāi chòuh lā jùn hau

一拉如烏龜扒沙一般  
帶馬歸槽之法須要拉後脚轉子午馬將敵人



**Use the lead the horses to the stable technique and move backwards.**

When using the *dái mǎ gwāi chòuh* (lead the horse to the stable) technique you must change your direction by pulling the rear leg backwards into a *jí ríh mǎh* (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.

# 卅八圖

The 38th Picture

貓兒洗面又三勻  
māo ér xǐ miàn yòu sān yún  
māu yih sái mihn yauh sāam wahn

須要倒爪  
照鏡手法  
即莊頭之  
勢連轉貓  
兒洗面爪  
法



**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 māu yih sái 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.

# 卅九圖

The 39th Picture

帶馬扭身再拉後  
 dài mǎ niǔ shēn zài lā hòu  
 dáai máh náu sǎn joi lāai hauh

後帶後  
 一攻一  
 帶馬歸槽之法如敵人一掛拳打來我即用  
 一推然



**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 rǐgh máh (midnight-noon stance). In this situation your technique must use one push and a backwards pull.





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# 六十五圖

The 65th Picture

蝴蝶一掌麒麟步  
hú dié yī zhāng qí lín bù  
wù dihþ yāt jéung kèih lèuhn bouh

此勢如敵人用拳打我腰部我即將右腳退前  
歸左蝶掌一攏連環一掌即左右蝶掌之法



## 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 dihþ jéung (butterfly palm) technique to grab the enemy's hand and then strike him with your palms. This is called the jó yau dihþ jéung (left and right butterfly palm) technique.

\* See appendix "The 65th Picture".

# 六十六圖

The 66th Picture

## 連環蝶掌步麒麟

lián huán dié zhǎng bù qí lín  
lìhn wàahn dihþ jéung bouh kèih lèuhn

打他  
環打出  
環打他人  
打他人力  
我後腿大  
我不用招  
麒麟架我  
步我即變  
手用蝶掌  
蝴蝶掌分  
連手漏手



**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 dihþ 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 dihþ jéung (butterfly palm) and strike him with your lower hand, this is a lauh sáu (leaking hand) technique.

# 六十七圖

## The 67th Picture

右抽一拳連打出  
yòu chāu yī quán lián dǎ chū  
yauh chāu yāt kyùhn lǐhn dá chēut

一此  
抽拳  
一連  
拳環  
之法  
夾木  
無論  
何左  
法右  
我進  
用步  
一連  
抽轉  
一扣  
抽打  
一搥  
招法  
之



**Pull up your right hand and punch with the left hand.**

The yāt chāu yāt kyùhn (one pull, one punch) technique works like this: regardless which attack the enemy chooses, you can use the yāt chāu yāt kyùhn (one pull one punch) technique on him. The fists moves simultaneously just like the gaap muhk kyùhn (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".

# 六十八圖

The 68th Picture

## 左右連環一樣同

zuǒ yòu lián huán yī yàng tóng  
jó yauh lihn wàahn yāt yeuhng tùhng

此環夾  
法用右  
脚上子  
午馬右  
手一抽  
一打歸  
左手即  
是連環  
夾木拳  
之法



**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 ríh 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 kyùhn\* (pressing wood fist) technique.

\* See appendix "The 67th Picture-1" for more information.



# 六十九圖

## The 69th Picture

### 轉身單掛搥中出

zhuǎn shēn dān guà chuī zhōng chū  
jyún sǎn dān gwa chèuh jūng chēut

此身正  
勢拉又  
不用後  
用上掛  
馬打一  
轉身拳  
掛連環  
打一即  
一拳中  
連環品  
一中字  
拳連樣  
環上般  
一馬掛  
中打  
拳擰打



**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 kyùhn (back fist) combined with a straight punch. Turn your body again with a lāi máh (pull back stance), strike a gwa kyùhn (back fist) followed by a straight punch towards the enemy's "middle door". Use a séuhng máh (forward stance), strike another gwa kyùhn (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.

# 七十圖

The 70th Picture

## 拉馬轉身掛打搥

lā mǎ zhuǎn shēn guà dǎ chuí  
lāi mǎh jyún sǎn gwa dá ch̀euih

此掛打搥法由少林寺傳授之法一掛一拳連  
後掛打拳轉作品字樣掛打拳法  
轉三拳是少林之正宗因黃飛鴻改造左右前



**Pull back your stance, turn your body and strike the one back fist one punch technique.**

The gwa dá ch̀euih (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 kyùhn (back fist) and one kyùhn (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 kyùhn (one back fist punch) technique he added the left, right, front and back direction to it.

# 七十一圖

The 71st Picture

## 向前掛打連環落

xiàng qián guà dǎ lián huán luò  
heung chihñ gwa dá lihñ wàahn lohk

逢拳連環進步切莫遲此法可用  
掛打拳步步進攻不可退後或停留一掛一



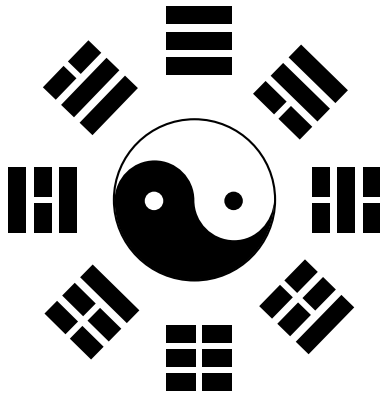
**Step forward and then use the one back fist one punch technique.**

When using the gwa dá kyühñ\* (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. He 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 nǐgh máh (midnight-noon stance), then punch towards the enemy’s “middle door”. Pull back your stance to a sei pihng 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 sǎn tàahn\* (flat hill) techniques followed by a dàaih jín wòng 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 dǎu gwan (hold up the stick) followed by three tàahn (flat hill) techniques. Do one dàaih wǎhn sīng (big circle) and one síu wǎhn 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 chǎu 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 wǎhn sīng (big circle) followed by the síu wǎhn 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 dǎan chēung dùhk 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 chǎu gwan (pullback stick) and take another step back into a sei pihng 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.

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\* 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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