

Shaolin Kung Fu refers to a collection of Chinese martial arts that claim affiliation with the Shaolin Monastery. Of the tens of thousands of kung fu Wushu styles, several hundred might have some relationship to Shaolin; however, aside from a few very well known systems, such as *Xiao Hong Quan*, the *Da Hong Quan*, *Yin Shou Gun*, *Damo Sword*, etc. it would be almost impossible to establish a verifiable connection to the Temple for any one particular art.

Internal and external arts

Huang Zongxi described Chinese martial arts in terms of Shaolin or *external* arts versus Wudang or *internal* arts in 1669. It has been since then that Shaolin has been popularly synonymous for what are considered the external Chinese martial arts, regardless of whether or not the particular style in question has any connection to the Shaolin Monastery. Some say that there is no differentiation between the so-called internal and external systems of the Chinese martial art¹, while other well known teachers have expressed differing opinions. For example, the Taijiquan teacher Wu Jianquan

Those who practice Shaolinquan leap about with strength and force; people not proficient at this kind of training soon lose their breath and are exhausted. Taijiquan is unlike this. Strive for quiescence of body, mind and intention.

In 1784 the *Boxing Classic: Essential Boxing Methods* made the earliest extant reference to the Shaolin Monastery as Chinese boxing's place of origin. Again, this is a misconception, as Chinese martial arts pre-date the construction of the Shaolin Temple by at least several hundred years.

Origin

Legend of Bodhidharma

According to the *Jingde of the Lamp*, after Bodhidharma, a Buddhist monk from South India, left the court of the Liang emperor Wu in 527, he eventually found himself at the Shaolin Monastery, where he “faced a wall for nine years, not speaking for the entire time”.

According to the *Yi Jin Jing*,

after Bodhidharma faced the wall for nine years at Shaolin temple and made a hole with his stare, he left behind an iron chest. When the monks opened this chest they found two books: the “Marrow Cleansing Classic,” and the “Muscle Tendon Change Classic”, or "Yi Jin Jing" within.

The first book was taken by Bodhidharma's disciple Huike, and disappeared; as for the second, the monks selfishly coveted it, practicing the skills therein, falling into heterodox ways, and losing the correct purpose of cultivating the Real. The Shaolin monks have made some fame for themselves through their fighting skill; this is all due to their possession of this manuscript.

Further information: [Shaolin Monastery#Patron saint](#)

The attribution of Shaolin's martial arts to Bodhidharma has been discounted by several 20th century martial arts historians, first by Tang Hao on the grounds that the *Yi Jīn Jīng* is a forgery.

Stele and documentary evidence shows the monks historically worshiped the Bodhisattva Vajrapani's "Kinnara King" form as the progenitor of their staff and bare hand fighting styles.

Huiguang and Sengchou were involved with martial arts before they became two of the very first Shaolin monks, reported as practicing martial arts before the arrival of Bodhidharma. Sengchou's skill with the tin staff is even documented in the Chinese Buddhist canon.

Records of the discovery of arms caches in the monasteries of Chang'an during government raids in AD 446 suggests that Chinese monks practiced martial arts prior to the establishment of the Shaolin Monastery in 497. Monks came from the ranks of the population among whom the martial arts were widely practiced prior to the introduction of Buddhism. There are indications that Huiguang, Sengchou and even Huike, Bodhidharma's immediate successor as Patriarch of Chán Buddhism, may have been military men before retiring to the monastic life. Moreover, Chinese monasteries, not unlike those of Europe, in many ways were effectively large landed estates, that is, sources of considerable regular income which required protection.

In addition to that, the *Spring and Autumn Annals of Wu and Yue*, the *Bibliographies in the Book of the Han Dynasty* and the *Records of the Grand Historian* all document the existence of martial arts in China before Bodhidharma. The martial arts *Shuāi Jiāo* and *Sun Bin Quan*, to name two, predate the establishment of the Shaolin Monastery by centuries.

Tang Dynasty (618–907)

The oldest evidence of Shaolin participation in combat is a stele from 728 that attests to two occasions: a defense of the monastery from bandits around 610 and their role in the defeat of Wang Shichong at the Battle of Hulao in 621.

Like most dynastic changes, the end of the Sui Dynasty was a time of upheaval and contention for the throne. Wang Shichong declared himself Emperor. He controlled the territory of Zheng and the ancient capital of Luoyang.

Overlooking Luoyang on Mount Huanyuan was the Cypress Valley Estate, which had served as the site of a fort during the Jin and a commandery during the Southern Qi.^[17] Sui Emperor Wen had bestowed the estate on a nearby monastery called Shaolin for its monks to farm but Wang Shichong, realizing its strategic value, seized the estate and there placed troops and a signal tower, as well as establishing a prefecture called Yuanzhou. Furthermore, he had assembled an army at Luoyang to march on the Shaolin Temple itself.

The monks of Shaolin allied with Wang's enemy, Li Shimin, and took back the Cypress Valley Estate, defeating Wang's troops and capturing his nephew Renze.

Without the fort at Cypress Valley, there was nothing to keep Li Shimin from marching on Luoyang after his defeat of Wang's ally Dou Jiande at the Battle of Hulao, forcing Wang Shichong to surrender.

Li Shimin's father was the first Tang Emperor and Shimin himself became its second.

Thereafter Shaolin enjoyed the royal patronage of the Tang

Though the Shaolin Monastery Stele of 728 attests to these incidents in 610 and 621 when the monks engaged in combat, it does not allude to martial training in the monastery, or to any fighting technique in which its monks specialized. Nor do any other sources from the Tang, Song and Yuan periods allude to military training at the temple.

According to Meir Shahar, this is explained by a confluence of the late Ming fashion for military encyclopedias and, more importantly, the conscription of civilian irregulars, including monks, as a result of Ming military decline in the 16th century.

Ming Dynasty (1368–1644)

From the 8th to the 15th centuries, no extant source documents Shaolin participation in combat; then the 16th and 17th centuries see at least forty extant sources attest that, not only did monks of Shaolin practice martial arts, but martial practice had become such an integral element of Shaolin monastic life that the monks felt the need to justify it by creating new Buddhist lore. References to Shaolin martial arts appear in various literary genres of the late Ming: the epitaphs of Shaolin warrior monks, martial-arts manuals, military encyclopedias, historical writings, travelogues, fiction, and even poetry.^[18]

These sources, in contrast to those from the Tang Dynasty period, refer to Shaolin methods of combat unarmed, with the spear, and with the weapon that was the forte of the Shaolin monks and for which they had become famous, the staff. By the mid-16th century military experts from all over Ming China were travelling to Shaolin to study its fighting techniques.

Around 1560 Yú Dà'yóu travelled to Shaolin Monastery to see for himself its monks' fighting techniques, but found them disappointing. Yú returned to the south with two monks, Zongqing and Pucong, whom he taught the use of the staff over the next three years, after which Zongqing and Pucong returned to Shaolin Monastery and taught their brother monks what they had learned. Martial arts historian Tang Hao traced the Shaolin staff style Five Tigers Interception to Yú's teachings.

The earliest extant manual on Shaolin Kung Fu, the *Exposition of the Original Shaolin Staff Method*—was written around 1610 and published in 1621 from what its author Chéng Zōngyóu learned during a more than ten year stay at the monastery.

Conditions of lawlessness in Henan—where the Shaolin Monastery is located—and surrounding provinces during the late Ming Dynasty and all of the Qing Dynasty contributed to the development of martial arts. Meir Shahar lists the martial arts T'ai Chi Ch'üan, Chang Family

Boxing, Bāguàquán, Xíngyìquán and Bājíquán as originating from this region and this time period.

Pirates

In the 1540s and 1550s, Japanese pirates known as wokou raided China's eastern and southeastern coasts on an unprecedented scale.

The geographer Zheng Ruoceng provides the most detailed of the 16th century sources which confirm that, in 1553, Wan Biao, Vice Commissioner in Chief of the Nanjing Chief Military Commission, initiated the conscription of monks—including some from Shaolin—against the pirates. Warrior monks participated in at least four battles: at the Gulf of Hangzhou in spring of 1553 and in the Huangpu River delta at Wengjiagang in July 1553, Majiabang in spring of 1554, and Taozhai in autumn of 1555.

The monks suffered their greatest defeat at Taozhai, where four of them fell in battle; their remains were buried under the Stūpa of the Four Heroic Monks (*Si yi seng ta*) at Mount She near Shanghai.

The monks won their greatest victory at Wengjiagang. On 21 July 1553, 120 warrior monks led by the Shaolin monk Tianyuan defeated a group of pirates and chased the survivors over ten days and twenty miles. The pirates suffered over one hundred casualties and the monks only four.

Not all of the monks who fought at Wengjiagang were from Shaolin, and rivalries developed among them. Zheng chronicles Tianyuan's defeat of eight rival monks from Hangzhou who challenged his command. Zheng ranked Shaolin first of the top three Buddhist centers of martial arts. Zheng ranked Mount Funiu in Henan second and Mount Wutai in Shanxi third. The Funiu monks practiced staff techniques which they had learned at the Shaolin Monastery. The Wutai monks practiced Yang Family Spear (楊家槍; pinyin: Yángjiā qīang).

Influence outside of China

Some lineages of Karate have oral traditions that claim Shaolin origins. Martial arts traditions in Japan and Korea, and Southeast Asia cite Chinese influence as transmitted by Buddhist monks.

Recent developments in the 20th century such as Shorinji Kempo (少林寺拳法) practised in Japan's *Sohonzan Shorinji* (金剛禪総本山少林寺) still maintains close ties with China's Song Shan Shaolin Temple due to historic links—Japanese Shorinji Kempo Group financial contributions to the maintenance of the historic edifice of the Song Shan Shaolin Temple in 2003 received China's recognition.

In popular culture

Shaolin, in popular culture, has taken on a second life. Since the 1970s, it has been featured in many films, TV shows, video games, cartoons, and other media. While much of this is a commercialized aspect of Shaolin, it is also widely credited as keeping the 1500 year old temple in the consciousness of the world, and from vanishing into obscurity like many other ancient traditions. The Abbot of Shaolin, Shi Yong Xin, has decided to embrace modern day pop culture and has used it to the advantage of the temple to keep the temple prominent on the world stage.

The 1970s television series *Kung Fu* starred David Carradine as Kwai Chang Caine, a Shaolin monk on the run in the Wild West whose Zen (Ch'an) training is tested along his journey. Carradine's part was originally to be played by Bruce Lee. Ironically, Lee was pulled at the last minute before airing for looking "too Chinese" for an American public accustomed to white actors portraying ethnic minority characters for a mainly white audience. However, the character of Caine was supposed to be of mixed Chinese and European ancestry, a fact which may have also had an influence on this decision. In the 1990s, Carradine starred in the series *Kung Fu: The Legend Continues*, which followed the grandson and great-grandson of the original Caine in a large modern city.

In 1977, the cult classic Shaw Brothers film *Shaolin Temple* was released and in 1982 a film by the same name starring Jet Li is credited as a major reason for the revival of the Shaolin Temple in China after the Cultural Revolution.^[citation needed] The film's story tells the legend of the Shaolin Temple. This film is followed by countless other films, including another Shaw Brothers film entitled the *The 36th Chamber of Shaolin*, which depicts the training of the legendary Shaolin monk San Te.

In the 1990s, the American Hip-hop group The Wu Tang Clan arises, often making frequent references to Shaolin, sometimes as a name for their home, Staten Island, New York. The references arise from the group growing up in Staten Island in the late 1970s, and being influenced by movie theaters playing and advertising Kung Fu movies based on the Shaolin fighting style. Video games and cartoons begin to also feature Shaolin, such as the cartoon *Xiaolin Showdown*. Liu Kang, the main character in the *Mortal Kombat* series, is a Shaolin monk, and Kung Lao from the same series, is also a Shaolin monk who seeks to avenge the temple's destruction, (led by Baraka in Mortal Kombat's story), they were so popular, they were turned into their own video game, Mortal Kombat Shaolin Monks. Krillin, a character in the *Dragon Ball/Dragon Ball Z* universe, is also a Shaolin monk, though he abandons the Shaolin fighting style in favor of Muten-Rôshi's Turtle technique.

In 2000's, Shaolin gets pop-culture recognition by appearing on the The Simpsons (TV series), where they visit the Shaolin Temple in the episode Goo Goo Gai Pan, which first aired in 2006. That same year, the Abbot of Shaolin invites the K-Star martial arts reality TV show to film a TV series of foreigners competing to survive Shaolin style training.

Two prominent publications about Shaolin were published in 2007, including the first ever photo documentary on the temple entitled *Shaolin: Temple of Zen*, published by the non-profit Aperture Foundation, featuring the photos of National Geographic photographer Justin Guariglia. The Shaolin Abbot, Shi Yong Xin, has written the foreword attesting the authenticity of the project. These became the first photographs seen of monks practicing classical kung fu inside the temple. American author Matthew Polly, also has written a book recounting his story of his two years living, studying, and performing with the Shaolin monks in China in the early 1990s. A third, more academic book, is to be published by the Israeli Shaolin scholar Meier Shahr in 2008 about the history of the Shaolin Temple.

While some of these are clear commercial exploitation of the Shaolin Temple and its legends, they have helped make Shaolin a household name around the world, and kept the temple alive in the minds of many young generations. To date, no other temple in the world has achieved such wide spread recognition.

List of styles currently taught at the temple

- Xiao Hong Quan - Little Red Fist
 - Da Hong Quan - Big flood fist
- Tong Bei Quan - Through the back fist
 - Liu He Quan - Six harmonies fist
- Taizu Chang Quan - Emperor Taizu's long fist(this refers particularly to the 1st Emperor of Sung dynasty who was a military commander)
 - Qixing Quan - Seven star fist
 - Da Pao Quan - Big cannon fist
 - Xiao Pao Quan - Small cannon fist
- Chang Hu Xin Yi Men - Forever preserve the heart-mind link/door
 - Meihuaquan - Plum flower fist
 - Luohan Quan - Arhat fist
 - **Tongzigong - Shaolin child training**
 - Dan Dao - Single sabre technique
 - Long – Dragon technique
 - Qi Lu Quan - Seven animal fist
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Special Shaolin Training Methods

Further information: List of the 72 Arts of the Shaolin Temple

In 1934 Jin Jing Zhong published a book variously known in English as *Shaolin 72 Shaolin Arts Practice Method* or *Training Methods of 72 Arts of Shaolin*. This work lists what are alleged to be authentic Shaolin training methods that can produce extraordinary skills and abilities; examples of these skills include iron body techniques (both offensive and defensive), jumping and wall scaling techniques, pole-top leaping dexterity training, pressure-point and nerve manipulation, and a host of other feats. Most of these skills require anywhere from three to ten years to master, according to the author. Jin claims to have witnessed many of these skills himself or to have learned of them from a scroll given to him by Shaolin Abbot Miao Xing, though the work tends to exaggeration and embellishment¹

Contemporary Training at the Shaolin Temple

While most warrior monks tend to be focused on performance geared toward the touring troupes, a smaller cadre of Shaolin warrior monks seek the traditional route that focuses somewhat more on self-defense and authenticity of techniques. In many ways, the contemporary performing warrior monks are comparable to contemporary wushu artists who focus on beautiful, elaborately dazzling form rather than original martial application and fighting prowess. The 72 Shaolin Arts are more indicative of the older, original Shaolin temple fighting system and theory. Also, performing monks are not pressured to practice or study Zen, while inside the temple, at least a show of deference for the Shaolin customs is expected by the masters of their chosen warrior monk disciples.

List of the 72 Arts of the Shaolin Temple

These are the arts of the Shaolin Temple at Song Shan near Zhengzhou City, Henan Province, China, a centre for study of Shaolin Kung Fu

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Diamond Finger (Yi Zhi Jingang Fa)

Diamond Finger is a Gong Fu exercise that is one of the 72 arts of the Shaolin Temple. Anyone who masters this exercise can knock a hole in the chest of their enemy and injure their enemy's internal organs. A practitioner's finger should strike any hard object repeatedly over time to increase in power to gradually master this exercise. This exercise usually requires a three year training period .

Twin Lock (Shuang Suo Gong)

Twin Lock is a hard Gong Fu exercise that was done historically at the Shaolin Temple. When this exercise is perfected a person can block weapons with their bare arms. Training in the art involves mutually hitting the forearms together, and then later repeatedly hitting the shins and feet with the forearms

Striking with Foot (Zhu She Gong)

Striking with Foot, or **Zhu She Gong**, is one of the 72 arts historically trained at the Shaolin Temple. Mastery of this art allows the practitioner to do great damage with their toes. During training, a practitioner strikes progressively heavier stones with their toe ^[1].

Pulling out Nails (Bo Ding Gong)

Pulling out Nails or **Bo Ding Gong** is one of the 72 arts of the Shaolin Temple. Mastery of this art allows the practitioner to heavily injure their enemies at acupoints by making locks with their thumb, forefinger, and middle finger. Training involves pulling out at first regular nails, and later rusty nails, from a board of unabi, or jujube wood. Slight injuries such as blisters are commonly caused by this, and the practitioner usually washes their hands in lake salt afterwards

Ringling Round a Tree (Bao Shu Gong)

Ringling Round a Tree, or **Bao Shu Gong**, is one of the 72 arts of the Shaolin Temple. A practitioner who masters this art can lift a weight of 250-350 kg with both arms. Training involves attempting to pull a tree out of the ground several times each day. Mastery is when the tree is pulled straight out of the ground

Four Part Exercise (Si Duan Gong)

The **Four Part Exercise**, or **Si Duan Gong**, is one of the 72 arts of the Shaolin Temple. This exercise is good for building a foundation in martial arts. The exercise consists of a set of four basic movements that help focus Qi.

One Finger of Chan Meditation (Yi Zhi Chan Gong)

One Finger of Chan Meditation, or **Yi Zhi Chan Gong**, is one of the 72 arts of the Shaolin Temple. A practitioner who masters this art can cause a vascular spasm that cannot be reversed without special medicine with only a weak blow to their enemies. Mastery takes several steps. At first, a weight is hung, and the practitioner pokes it with little force. This continues until the weight will move if the poke does not touch it. After this, lamps are lit at a distance of 6-7 meters from the practitioner and they have to extinguish the flame with their finger. Later, the lamps are protected by paper shades, and finally glass. Mastery is when the flames in glass lamps can be extinguished

Iron Shirt (Tie Bu Shan Gong)

Iron Shirt (traditional Chinese: 鐵衫; simplified Chinese: 铁衫; pinyin: tiě shān; Cantonese: tit1 saam3) is a form of hard style martial art exercise for protecting the human body from impacts in a fight. This is one of the 72 arts of the Shaolin Temple. Some martial arts are based on the idea that a correctly trained body can withstand more damage than one that is untrained. Iron Shirt is said to be a series of exercises using many post stances, herbs, qigong and body movements to cause the body's natural energy (qi) to reinforce its structural strength. Practitioners believe that directing energy to parts of the body can reinforce these parts of the body to take blows against them. In the Shaolin version of Iron Shirt, the practitioner would do things such as lying on a stump or supporting tablets of granite on the chest with the goal of toughening the body.

Iron Head (Tie Tou Gong)

Iron Head, or **Tie Tou Gong** is one of the 72 arts of the Shaolin Temple. In this art, the head is hardened by wrapping layers of fabric around the head and ramming the head into a hard surface repeatedly. Incrementally, layers of fabric are removed over time. The head will eventually become hard enough to resist most blows . A famous practitioner named Hong Chan could easily break a stone tablet, and he could walk quickly with a stone weighing 170 kg on his head when he was 80 years old

A Series of Blows (Pai Dai Gong)

A Series of Blows, or **Pai Dai Gong**, is one of the 72 arts of the Shaolin Temple. This art is very similar to Iron Shirt (Tie Bu Shan Gong). It is purely external, and contains none of the internal elements of Iron Shirt (Tie Bu Shan Gong). A practitioner hits their body with first a block of wood and progresses to a brick and later a block of iron. The body becomes invulnerable to bare-handed strikes after mastery of this art, but not weapons

Sweeping with an Iron Broom (Tie Zhao Zhou Gong)

Sweeping with an Iron Broom, or **Tie Zhao Zhou Gong**, is one of the 72 arts of the Shaolin Temple. If a practitioner masters this art, they can break bones and tear muscles with a kick. In the first part of training, a practitioner must practice standing in a horse stance until they can stand in it for two hours. Later, a practitioner will kick progressively larger poles and then a large tree repeatedly until they can kick down a tree. At this point, the art has been mastered

Hand - a Bamboo Leaf (Zhou Ye Shou Gong)

Hand - a Bamboo Leaf, or **Zhou Ye Shou Gong** is one of the 72 arts of the Shaolin Temple. If this exercise is mastered, a practitioner can break most objects and massively injure their opponents. Training methods for the art include hitting a bag filled with iron filings with a palm heel strike. At first, a 15 kg bag of this type is hit, but the weight of the bag is progressively increased to 60 kg. A practitioner has mastered the art when they can hit the 60 kg bag at full force and continually without tiring

Jumping Centipede (Wu Gong Tiao)

The art of **Jumping Centipede**, or **Wu Gong Tiao**, is one of the 72 arts of the Shaolin Temple. This art increases the power of the practitioner's fingers and toes, and allows a practitioner to jump quickly in a fight. Training in this exercise involves movements similar to those performed in western Pushups. First, the exercise is performed on the palms of the hand, but the practitioner advances to performing it on the fists, three fingers, and later one finger. If it can be performed on one finger, mastery of this art has been reached

Raising a Weight of 1000 Jins (Tie Qian Jin)

The art of **Raising a Weight of 1000 Jins**, or **Tie Qian Jin** is one of the 72 arts of the Shaolin Temple. If a practitioner masters this art, they can severely wound their enemies by just grasping them. Mastery of the art occurs when a practitioner can grasp a weight of 50-60 Jins for about an hour with their fingers. Training starts with the practitioner attempting to hold weights of 10 Jins, and the heaviness of the weight that is held by the practitioner is gradually increased over time
A "Jin" is a unit of weight that weighs just slightly more than a western pound.

Celestial's Palm (Xian Ren Zhang)

The exercise **Celestial's Palm**, or **Xian Ren Zhang**, is one of the 72 arts of the Shaolin Temple. In this art, the practitioner at first strikes a wooden object repeatedly with their four fingers, and then later repeatedly strikes a hard stone with their four fingers. Mastery has been achieved when the practitioner can strike a stone hard enough to leave a dent in it.

Method of Hardness and Softness (Gang Rou Fa)

The exercise **Method of Hardness and Softness**, or **Gang Rou Fa**, is one of the 72 arts of the Shaolin Temple. In this art, a practitioner performs repeated blows against a bundle of spoiled paper. At first, a bundle of paper about 66 cm long a wine is placed above a large wooden table with fixed outer boards and removable inner boards. The practitioner at first strikes the bundle of paper with their right hand while holding it with a cord in their left hand, but later exchanges hands. At first, the paper bundle should weigh about 10 kg, but later, lead shot should be progressively added to the bundle, until the bundle weighs about 50 kg. Even later, boards should be removed, until only the fixed outer boards remain. Mastery of this art occurs when a practitioner can hit the heavy bundle of paper over the large gap in the boards and return it with their opposite hand

Cinnabar Palm (Zhu Sha Zhang)

This exercise is one of the 72 arts of the Shaolin Temple. The benefits of this exercise are extremely great. However, the claims made by any supporters of this exercise are not supported by any type of modern science. If someone trains in this art, they will at first fill a vessel with sand. They will then continuously rub their hands in the sand until their hands become tired. As they progress, they will move their hands farther and farther away from the sand, until they can move the sand even if their hands are 30 cm away from the sand. After this, the sand is replaced by iron shot, and later heavier iron balls. If a practitioner can move the iron balls without touching them, mastery has been attained. This art has been said to take 15 years to master. If it is mastered, a practitioner can supposedly cause their enemies to die in a period of 10-15 days just by striking at them with their palm, or other movements, even if they are a great distance from their enemies

Lying Tiger (Wo Hu Gong)

This exercise is another one of the 72 arts of the Shaolin Temple. This exercise increases the power of a practitioner's hands, feet, fingers, and toes. This exercise is similar to standard push-ups. At first, the exercise is performed on the palms of the hands. However, it is later performed using only the fists, then it is performed using only the fingers and toes for balance, and finally it is performed using only three fingers of each hand and only one toe. At this stage, progressively heavier weights are added to the practitioner's back. This exercise is mastered when the practitioner can perform it with a weight of 50 kg on their backs for a long period of time

Swimming and Diving Skill (Qiu Shui Shu)

This is an exercise that improves a practitioner's swimming skills greatly. The training methods for this exercise are very similar to the training methods used by modern competitive swimmers. The only difference is that Qi is focused to increase the power of the swimmer. Training includes practice of the dogpaddle, the backstroke, diving, swimming underwater, and some underwater combat techniques

Sluice Shutter Weighing 1000 Jins (Qian Jin Zha)

This is an exercise that greatly improves a practitioner's physical strength. A practitioner begins training by standing in a horse stance for a long period of time while raising their hands toward the sky. Later, a practitioner will hold progressively heavier weights over their heads for a long period of time. Finally, the weights are replaced with a progressively heavier sluice shutter attached to two wooden posts. The art is considered to have been mastered when a 500 kg, or 1,000 jin, sluice shutter can be held overhead

The above list are just some of what the [Madison Martial Arts Academy](#) teaches. We offer a wide range of skills in the Chinese Shaolin-Kung-Fu / Karate system. We never stop learning.