

The History and Philosophy of Wing Chun Kung Fu

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History

In the Beginning...

The deep nature of our own species, and those that preceded us in evolution, includes competition, violence, and killing. Prehistoric men no doubt fought one another for dominance, food, mating rights, and survival. The dawn of a structured or scientific approach to fighting no doubt occurred with the first primitive man to pick up a stick with which to strike an enemy or prey.

Conflict and warfare form pivotal events in human history. Arguably, many ancient rituals, sports and ceremonies are reenactments of battles in one form or another. The Olympic Games held by the ancient Greeks were regarded as a religious festival, during which war was suspended.

The Epic of Gilgamesh, written down in about the eighteenth century B.C. in Mesopotamia, one of the earliest centres of civilisation, shows that most weapons of war had been invented by then, the major exception being explosives, which were to be invented by the Chinese almost 2800 years later.

Gilgamesh, a hero of Uruk in Babylonia, fought with axe, sword, bow and arrow, and spear. His contemporaries used battering rams against enemy cities, and rode to battle in chariots.

The concept of a martial art or science of combat no doubt developed along with civilisation. Organised warfare required trained and disciplined soldiers, and generals and instructors to command and train them.

The earliest accepted evidence of a martial art exists in two small Babylonian works of art dating back to between 2000 and 3000 B.C., each showing two men in postures of combat.

Whilst there is almost no other evidence to support the hypothesis that martial arts originated in Babylonia and Mesopotamia, and were carried eastward to India and China, there is evidence that trade took place between the Harappa culture of Northern India and the Mesopotamians as early as 2500 B.C. Also, there is evidence that a particular design of bronze axe was in use over a vast area including parts of Europe and China around 1300 B.C. There is also evidence that the performances of acrobats from India and the eastern Mediterranean regions were enjoyed by the Chinese. The martial arts and performing arts have had a long tradition of association in the East, mirroring the similarity between the movements of acrobats and martial artists.

While the case for the origin of martial arts in Mesopotamia is speculative, there is no doubt that they first appeared in the East in a primitive form, and it was in India and China that their development into the intricate and sophisticated systems of recent times took place.

Martial Arts in China

The development of martial arts in China is inextricably linked with the development of Chinese medicine, and of the major religious and philosophical systems which underpin all aspects of life in historical China.

The martial and healing arts have always had a close relationship, of necessity when the wounds resulting from combat required healing, and in the use of medical knowledge to develop more effective targeting and striking techniques. Martial arts through the ages were practiced as much for health and longevity as they were for aggression and defence, and indeed the Shaolin arts were based on movements originally developed for health reasons.

Nearly five thousand years ago, the three legendary emperors laid the ground work for a nationalised system of Chinese medicine for the populace. Emperor Fu Hsi first proposed such a system; Emperor Shun Nung developed a classification of herbs for use in healing; and Huang-Ti, the Yellow Emperor, sent healers out to care for the people. The "Yellow Emperor's Classic of Internal Medicine" a book on the principles of Chinese medicine, attributed to Huang-Ti but more likely written by others much later, is still regarded as a standard text by many contemporary schools of acupuncture and Oriental healing.

Around this time, mention is made of a form of ritualised wrestling called Go-Ti, in which two men wore horns on their heads and attempted to gore each other. The sport became popular, and spread throughout the land, and was passed down through generations. Go-Ti is performed today, with less blood spilled, traditionally at festivals in Honan and Manchuria. It is theorised also that Go-Ti was exported to Japan during the Tang Dynasty (610-907 AD), and evolved into the modern sport of Sumo; this would be the earliest documented export of Chinese martial arts. The originators of the great Chinese philosophies all lived around the same time. Lao Tzu, the developer of Taoism, was born in Honan around 604 BC. Confucius was born around 550 BC, and the Buddha around 506 BC.

Legend has it that Lao Tzu worked in the imperial palace during the Chou Dynasty as custodian of the imperial archives. Like many of his compatriots, he became disillusioned by the existing political tyranny, and at age 160 (according to legend) he left the kingdom on a wagon drawn by a black ox. When he reached Han-Ku pass, the gatekeeper, Yin-Hsi, asked him to leave a record of his teachings. The result was a short but enormously profound and influential document of 5,280 Chinese words called the Tao Te Ching (The Way and the Power). It taught a philosophy of living harmoniously with the ways of nature, returning to one's essence and of acting only in accordance with the Way.

(The philosophical basis of the teachings of Lao Tzu, and those of Confucius and the Buddha, will be discussed more fully in a later section.)

Confucius was born to a noble family in the state of Lu in what is now Shantung. His father died when Confucius was three, and the family fell on hard times. Though self-educated, he devoted himself to teaching and a quest to eliminate illiteracy; however, his major purpose in education was to teach and develop a way of harmonious living and interaction with one's fellows, through rules and standards of propriety and behaviour. At age 51, he became Minister for Justice in Lu, but his attempts to spread his doctrines were met with indifference or disdain by his superiors, resulting in his starting a thirteen year ministry attempting to disseminate his political, social, and philosophical beliefs. At age 68, unsuccessful, he began to write the classic documents such as the Spring and Autumn annals, the I Ching (book of Changes) and the Analects, which were to have a huge impact on Chinese culture.

Some historians dispute the authorship of these documents (i.e. maybe Confucius didn't write all or any of them), but their fundamental role in Chinese culture is indisputable.

The Buddha, also called Guatama or Siddhartha, was an Indian Prince, born approximately 506 BC As a youth, he lived a rich and pampered life in the splendour of palaces and courtyards, surrounded by the luxuries of the time, unaware of the often desperate and miserable circumstances in which the vast majority of his subjects dwelt. One day he ventured into the city, and was confronted with the disease, starvation, suffering and death which filled his kingdom. The streets were filled with starving beggars and littered with the bodies of the dead or dying. Shocked to the bone by what he saw, he spent days alone (five days beneath the Bodhi tree), attempting to come to terms with this shattering revelation. He found himself unable to accept his experiences as reality, and from there came he formed the basis of his teachings, that human existence is an illusion, and nothing is real. He left the palace and travelled widely, teaching.

His teachings and doctrine proposed a disregard for self and materialism, instead emphasising subsequent lives and the eventual deliverance from the eternal cycle of life and suffering which is human existence.

While the seeds of higher philosophies were being sown, warfare itself continued. Before 500 BC, China did not exist as a nation. The territory now known as the People's Republic of China was made up of a large number of minor, independent states, generally operating under feudal rule.

War was seen as an occupation of the nobility, with skirmishes being fought between local warlords, perhaps with small armies of peasants. The lords would be driven to the battlefield in chariots, to fire arrows on the peasant armies of their rivals. Occasionally warlords would resort to single combat before their armies to decide a particular issue.

War was a highly ritualised activity, prohibited in certain seasons or circumstances, such as after the demise of a particular leader. Soldiers might languish for days or weeks while oracles were consulted or a favourable omen awaited prior to an attack.

Gradually the smaller states were assimilated by larger ones, and larger cities were formed, with populations as large as 750,000. Trade flourished between these centres, with tools and weapons of high quality iron among the items exchanged. Around the time of the Warring States period (490-221 BC), a low-grade steel was perfected, allowing the rulers to equip their soldiers with weapons made in foundries and stored in arsenals.

The expansion of the bureaucracy of government at this time allowed for feasible equipping, feeding, training and deployment of much larger armies. This changed warfare from an occupation of the ruling class to a professional activity undertaken by professional soldiers and officers. New specialist skills, such as engineering, signals, and mapmaking became viable occupations for these career soldiers. Sun Tzu was the most famous of these; a brilliant tactician and strategist, whose work The Art of War, which was written around 350 BC, is said to have influenced Mao Tse-Tung, and remains a standard text for military officers, as well as being widely read by ambitious people in other walks of life.

But combat was not solely the province of the rulers and the military. The Chinese countryside was rife with gangs of bandits and outlaws. Merchants enticed by the large profits possible from interstate trade would have employed bodyguards to protect themselves and their wares. The small scale close combat encountered by such bodyguards would have suited a career martial artist perfectly. The itinerant life of such bodyguards would have brought them into contact with others in the same profession from all over the country, allowing for a constant interchange of martial ideas and techniques.

During the Han Dynasty(206 BC - 220 AD), Pan Kuo (32-92 AD) wrote the Han Su I Wen Chih, or Han Book of the Arts. this work contained chapters on governmental aspects of occupation (during war), battlefield strategy, principles in nature, and a chapter on fighting skills, including hand, foot, and weapon techniques.

Meanwhile, the doctrines of Taoism spread and flourished, with the Taoist monks practising various types of exercise, breathing, and meditation.

During the closing years of the Han Dynasty, Dr Hua To, a famous surgeon, made a major contribution to the development of martial arts, introducing a series of exercises based on the movements of animals, to promote blood circulation, freedom from sickness, and the prevention of the symptoms of old age.. In his book, Shou Pu, Hua To described a system of exercises he called the Frolic of the Five Animals, based on movements of the tiger, deer, bear, monkey and bird.

Bodhidharma and the Shaolin Temple

The first Shaolin Temple was built in approximately 495 A.D., in Honan Province near Mount Sung. It was built by Emperor Hsiao Wen, for the purpose of housing Buddhist monks who were charged with the task of translating the Buddhist scriptures from Sanskrit into Chinese, in accordance with the wishes of the Emperor, who sought to make the scriptures available to the people in their native tongue, as a means of achieving Nirvana for himself.

Around 520 AD, an Indian Buddhist monk named Bodhidharma journeyed from India to China. He was the son of an Indian King, and an excellent warrior in superb physical condition. He visited Emperor Wen, but disagreed with him that Nirvana could be achieved by good deeds (the translations of the scriptures) performed by others in the Emperor's name, as noble as such a project might be. Bodhidharma's method instead involved meditative practices, seeking enlightenment through direct experience.

After leaving the emperor, Bodhidharma then went to the Shaolin temple. The head abbot, Fang Chang, at first viewed him as a foreign meddler and upstart, and refused him entrance. Bodhidharma instead took up residence in a nearby cave, where he reportedly sat facing a wall for nine years, "listening to the ants scream". Legend has it that the intensity of his gaze bored a hole in the cave's wall.

The monks were soundly impressed with his religious discipline and commitment, and he was welcomed into their ranks in the Shaolin Temple. One painting of Bodhidharma dating from the thirteenth century has one of the monks cutting off his own hand as a symbolic gesture of sympathy for Bodhidharma's spiritual commitment during his stay in the cave.

The monks at the temple were most interested in his teachings, but due to their sedentary lives and poor diet and physical condition, were often unable to stay awake during his lectures. To improve their health and assist their meditation, Bodhidharma devised three sets of exercises, emphasising correct breathing and bending and stretching of the body. The monks, who were in constant physical danger from outlaws and robbers, but who were forbidden by their religious code to carry weapons, modified many of the exercises to form systems of weaponless self-defence, becoming the systems of Kung-fu and other Asian martial Arts we practise today.

Further legend has it that Bodhidharma once fell asleep while meditating, and became so enraged that he ripped off his eyelids, casting them to the ground. From them immediately sprang tea shrubs, whose leaves were used by the monks to keep them awake.

As with many episodes in the history of Kung Fu, there are doubts among historians regarding the truth of the stories about Bodhidharma, and indeed, whether he actually existed. Detailed accounts of his exploits only started to appear in the eleventh century, although there were Buddhist historians of prodigious written output around the Temple much earlier than this, such as Hsuan-Tsang in the seventh century, who make no mention of him.

However, the story of Bodhidharma is seminal to the history of Buddhism, the Shaolin Temple, and Kung Fu.

At the height of its prosperity, around 700 BC, the temple had a complement of around 1500 monks, including 500 fighting monks, together with the land and buildings to support.

The Emperor T'ai Tsung of the Tang dynasty first endowed the temple with the right to train a fighting force of monk/soldiers. In danger at one time, he asked for help from the temple and thirteen monks went to his aid.

The grateful emperor attempted to persuade the thirteen to take up positions in his court, but the monks declined, stating that their martial arts' primary purposes were to promote the monks' health and to protect the Temple and its surrounding society. As there was now peace, they were no longer required, but that if the need arose again they would make themselves available.

The emperor then permitted them to increase the size of their fighting force to 500.

Over the next thousand years, the martial arts expanded and evolved, interest in them based to a large degree on the heroic exploits of the Shaolin monks. The military and merchant classes also added to the spread and evolution of the art. Other temples were built, and often became havens for anti-dynastic and revolutionary activity of various sorts, as China's rule remained in the hands of competing groups and dynasties. Temples were subjected to numerous sackings and burnings, with monks fleeing to other areas, and building or rebuilding temples, spreading their knowledge as they went.

This state of affairs continued up to the fall of the Ming Dynasty in the seventeenth century A.D.

Wing Chun

(Note: It is almost impossible to determine a definitive history of Wing Chun Kung Fu. The circumstances leading to the marriage of Yim Wing Chun and Leung Bok Cho have been described in several different ways by different

members of the WWCKFA, including lectures by Sifu Rick Spain, the writings of Grandmaster William Cheung and writings purported to be those of Grandmaster Yip Man.

I discuss alternative versions of events to those set down here in Appendix A.

The enigmatic Ng Mui is used by a number of styles of Kung Fu besides Wing Chun to explain their origin, and she may be as much a legendary as a real figure. She figured extensively in the lore and performances of the Red Junk Opera Company, through which Wong Wa Bo, Leung Bok Cho and Jee Sin play a pivotal role in the art's development. It is perhaps prudent to remember that, as operatic artists, they were skilled in dramatic storytelling, and that many of the best stories have their basis in fact.

It may also be prudent to remember that the cultural basis of humanity's greatest endeavours is based on grand myths, fables and legends - often, based on real individuals and events - rather than on the smaller details of objective fact.

I write this assuming that the truth of history lies as much in each historian's interpretation as in the objective events.)

The Manchus invaded China in 1644, ending the Ming dynasty, and beginning the Ching (Qing) dynasty. The occupation force, as a minority of the population, introduced a number of repressive measures to control the indigenous Han population. These included forbidding the Hans to carry weapons, restricting their opportunities within the civil service, and the practice of binding the feet of women, rendering them totally dependent on their husbands and menfolk, who were thus also restricted in their actions and ability to undertake revolutionary activities.

The Shaolin Temple, which as a Buddhist institution was revered and regarded with religious awe by the invaders, became both a sanctuary for Ming rebels and a centre for revolutionary planning and training. Ming soldiers and sympathisers donned monk's robes and shaved their heads, but trained for war within the temple grounds and plotted the overthrow of the Manchus.

The combat systems then taught in the temple were based on animal movements and required the progressive mastery of tens and hundreds of long, intricate forms, taking fifteen to twenty years. The Shaolin grandmasters recognised that this approach was unsuitable for the rapid development of a fighting force. They began to develop a new system of Kung Fu based on human biomechanics rather than the movements of animals, distilling the enormous and disparate variety of techniques, some only marginally useful, of the animal systems into an essential core of techniques which would turn an average trainee into a skilled fighter in five years rather than twenty-five. As the Manchus had outlawed the carrying of weapons by the populace, the butterfly swords, which were easy to conceal in knee-length boots, were chosen as the system's only weapons.

The system was called Wing Chun, named after the Springtime (Wing Chun) training hall in the temple. Some accounts have it that the system was named after Yim Wing Chun, but it seems she may also have been given that name, after that of the training hall, by Ng Mui, the alternative meaning of the name being "Hope for the Future"). The Manchus heard of the revolutionary role of the Temple, and surrounded it, while a traitorous monk set fires within. The monks fought bravely, but were heavily outnumbered. Only five escaped - Bak Mei, Fung Do Dak, Mui Min, Jee Sin and the nun Ng Mui. The five went their separate ways.

Ng Mui took refuge in the distant White Crane Temple in Yunnan. Periodically, she would journey to a nearby village for provisions including bean curd (tofu), which she bought from a shopkeeper named Yim Yee (or Yim Say) and his daughter, Yim Wing Chun.

Yim Yee and his daughter had fled Fatshan province before impending wrongful arrest by the Manchus, and settled in this remote area, selling the bean curd for a living. However, their lives were not yet free from trouble. One day Ng Mui entered the shop to find the young girl in tears.

Wing Chun was a beautiful young woman, and had attracted the unwanted attentions of a brutal gang leader, who had sworn to take her as his wife.

Ng Mui's immediate inclination was to fight off the gangster herself, but realised that such action was likely to attract the attention of the Manchus, from whom she was still a fugitive. Instead, Ng Mui undertook to teach the girl combat techniques, thus allowing her to defend herself and her honour.

Wing Chun told the gangster that she would fight him in one year, and that if he could defeat her, she would be his. The gangster, a master of Eagle Claw Kung Fu, saw this as a fait accompli and agreed, laughing.

Ng Mui took Yim Wing Chun back to the temple with her.

With only months in which to train Yim Wing Chun, Ng Mui concentrated only on the most essential, direct and effective techniques and training methods in her instruction. The techniques would need to allow Wing Chun to overcome the gangster, who was bigger, stronger, and more experienced than she. As the 108 dummies of the Shaolin temple no longer existed, Ng Mui developed a single dummy on which all 108 dummy movements could be practised. Yim Wing Chun trained day and night, and, when the gangster returned, she was ready. Soundly beaten, the disgraced gangster left and never returned.

Shortly thereafter, a salt (or silk) merchant from Shangxi named Leung Bok Cho visited the area. Leung Bok Cho had been a student of Kung Fu at the Honan Shaolin Temple. He stayed at an inn next to Yim Yee's shop, and witnessed Wing Chun practising her Kung Fu beside the tofu grinders. He fell in love with this beautiful and skilful young woman, and soon, with Yim Yee's approval, they were married.

Ng Mui eventually left the White Crane Temple, travelling far and wide. Before leaving, she made Wing Chun promise to adhere to the Kung Fu traditions, to continue to develop her Kung Fu after her marriage, and to help continue the struggle against the Manchus to restore the Ming dynasty.

Wing Chun and Leung Bok Cho moved back to Shangxi, but soon moved on to northern Guangdong to escape constant fighting between bandits and soldiers. Then they moved to Siu Hing, where they would eventually encounter members of the Red Junk Opera Company.

Meanwhile, Ng Mui's fellow grandmaster at the temple, Jee Sin, was also travelling the country. Among other styles, he was a master of the dragon pole. He sought suitable students to train in his continuing quest to assist the overthrow of the Manchus and the restoration of the Ming dynasty. Like Ng Mui, he was hunted by the Manchus and, to evade detection, he disguised himself as a dishevelled beggar. It was in Guangdong that he heard of the Red Junk Opera Company, and its prized performer, Wong Wa Bo.

The Red Junk Opera members were trained in the performing and martial arts from an early age, and Jee Sin reasoned that, with such backgrounds, they could quickly be trained to become formidable fighters. Jee Sin went to see a Red Junk performance, watching Wong Wa Bo very closely. He was impressed with Wong Wa Bo's considerable skills and enormous strength, but noticed a few technical faults which he felt he could correct.

As the performers were packing up to travel on to a performance in Guangzhou, Jee Sin approached them and asked for passage. The poler of the ship, seeing only a filthy tramp in rags, informed him that the Red Junks were not passenger ships, and that the only way that Jee Sin would get to Guangzhou was by walking. The opera staff continued their packing, ignoring Jee Sin, and then boarded the boat, preparing to shove off. The poler saw Jee Sin take up a stance, one foot on the shore and one on the boat. The poler decided that the foolish beggar was overdue for a surprise bath, and began to push with his pole as hard as he could.

Try as he might, he could not move the boat. He summoned the others, who also thrust poles into the river bed, but the boat remained unmoved. Finally, in desperation, the poler summoned Wong Wa Bo, the best poler of all, still sleeping after an unusually long performance the previous evening. Even he was unable to make a difference.

The disguised Jee Sin began to laugh, and with his foot, began to rock the boat, threatening to flood it. Wong Wa Bo realised that the man in rags before him was no beggar, but a man of exceptional power and skill. He respectfully invited Jee Sin aboard and begged to be taught the master's skills. Jee Sin taught the Red Junk Opera members his Kung Fu, which they called Weng Chun Kuen ("Everlasting Spring Boxing") to disguise its Shaolin origins. Wong Wa Bo became his prized student, one of very few to learn Jee Sin's six-and-a-half-strike pole technique.

Meanwhile, Leung Bok Cho sought a worthy student to whom to pass on the Wing Chun system. He had heard about his nephew Wong Wa Bo's reputation as a performer and martial artist, and went to a Red Junk performance to see for himself. Leung Bok Cho and Wong Wa Bo got together after the show, and it was agreed that, if Leung could beat Wong in a friendly match, the Wing Chun butterfly swords against staff, that Wong would become Leung's student and be taught the art of Wing Chun.

The match was fought on the stage of the Red Junk, Wong with a twelve foot Dragon Pole against Leung's pair of eighteen inch butterfly swords. Wong figured he had the advantage, and invited Leung to attack first. Wong found it very difficult to defend against the swift, tight techniques of the swords, and was forced to the edge of the stage. In desperation, Wong used the most deadly techniques of the pole, blocking Leung's double slash at his head with an upward bon kwun, then jabbing low at Leung's leg. Despite the almost simultaneous block and attack, Wong's strike missed, and he felt the cold steel of Leung's butterfly blade against his wrist. He had no choice but to drop his pole and concede defeat, begging Leung to teach him the superior techniques of Wing Chun.

Leung knew from the fight he had chosen well. Wong mastered the art of Wing Chun, and integrated its principles into the technique of the six-and-a-half strike Dragon Pole, thus making that weapon part of the Wing Chun system. Next in the lineage was Leung Lan Kwai, a herbalist by profession, who introduced the Iron Palm training into the system. Leung Lan Kwai passed his knowledge to Leung Lee Tai, who then passed it on to Leung Jan, a famous herbal doctor in Fatshan. Leung Jan was famous for his Iron Palm technique.

Leung Jan had chosen his sons, Leung Bak and Leung Chuen, as his successors. However, a neighbouring money changer, Chan Wa Soon, was greatly interested in Leung Jan's Kung Fu and began to spy on Leung Jan and his sons while they were practising. Leung Jan became aware of this very early in the piece, and intentionally modified the techniques he taught to his sons to reduce their effectiveness whenever Chan was watching.

Eventually, Leung Jan became impressed with Chan's keen interest, accepting him as a disciple. However, he continued to teach only the modified version of Wing Chun to Chan, because he feared that Chan would dispute the grandmaster titleship of Wing Chun with his sons after his (Leung Jan's) death.

This fear manifested itself after the deaths of Leung Jan and Leung Cheun, with Chan, a much larger and more powerful man, driving the surviving son, Leung Bak, from Fatshan. Leung Bak went to Hong Kong.

Chan began to teach the modified version of Wing Chun to selected students. Despite his reputation and popularity as a Kung Fu exponent, he only accepted eleven students. Then Yip Man, twelve years old at the time, came to Chan with three hundred pieces of silver, seeking acceptance as a disciple. Chan assumed the boy had stolen the coins from his parents, and marched him home to confront them. There he discovered that Yip Man had indeed saved the money on his own. Impressed with Yip Man's commitment, Chan accepted him as his final disciple.

After four years of study with Chan Wa Soon, Yip Man became a skilled fighter with a considerable reputation.

After Chan's death, Yip Man moved to Hong Kong. Through some martial arts colleagues, he was introduced to an

eccentric old man renowned for his Kung Fu ability. Yip Man, with the impetuosity of youth, challenged the old man, only to find himself soundly beaten.

The old man was Leung Bak, the hitherto lost surviving son of Leung Jan. Leung Bak explained to Yip Man the story of the modified Wing Chun system which was taught to Chan Wa Soon, and then accepted Yip Man as a student of the Traditional Wing Chun system. He stayed with Leung Bak for four years, and then returned to Fatshan, challenged and defeated his seniors, and declared himself grandmaster of Wing Chun Kung Fu. While respected throughout China for his Kung-fu skills, Yip Man took no students.

The communist uprising forced Yip Man to flee Fatshan for Macau, leaving his fortune behind, as did many of his contemporaries. Leung Shan, a master of Pak Mei (White Eyebrow) Kung Fu found Yip Man living there in impoverished circumstances, and took him to Hong Kong.

Leung Shan ran a Kung Fu school on the premises of the restaurant workers' union in Hong Kong. Yip Man was put up in a small apartment there, and would occasionally watch the classes, occasionally criticising the techniques taught by Leung Shan, without intending offence.

One night in 1951, Leung became annoyed by Yip Man's criticism, and challenged him. Though Yip Man was older and less powerful than Leung Shan, the latter could not match the techniques of Wing Chun and was easily overcome.

Yip Man then revealed himself as the grandmaster of Wing Chun, and took Leung Shan as the first of a small number of disciples, who included the late Bruce Lee and the current Traditional Wing Chun grandmaster, William Cheung Cheuk Hing.

Philosophy

Philosophy and Reality

Kung Fu without its traditional and philosophical basis would be little more than a brutal and inhuman science of injury, death and destruction.

However, it needs to be understood by the student that Kung Fu's primary purpose is self protection. In ancient China as well as in large cities today, real fights may end in injury or death. Philosophising over respect for one's opponent or strict adherence to Buddhist or Taoist principles in the middle of a streetfight is likely to earn the practitioner a ride in an ambulance. As Sifu David Crook wrote, "Anyone who believes in the [Marquis of] Queensbury rules in the street had better be fully insured."

A mugger or other assailant is unlikely to share your Taoist and Buddhist principles, or any sense of fair play. While club sparring and tournaments are conducted under rules and within limits, all such assumptions are off in a streetfight. There are no rules and no guarantees. Real and improvised weapons (chains, knives, iron bars), biting, clawing and gouging, group attacks and group stompings are all very real possibilities.

The training in a Kung Fu school goes only part of the way to prepare a student to deal with real world attacks. While we learn efficient fighting techniques, and practise these in various drills, with varying degrees of contact, these only go some of the way to preparing us for the enormous emotional and physical duress of an encounter with someone wishing to damage us. Streetfights are not stopped because one of the combatants cuts or injures themselves, or because they run out of breath. Streetfights stop when one side is unable to continue - helpless, unconscious, severely injured or dead. The winner(s) may stop short of kicking the loser to death when he is down, but this will be a matter of luck as much as anything else.

To win a streetfight demands that you meet the attack on your person with equal, preferably greater, ferocity, that you overcome your fear and pain in a violent attack, often best done by flooding your system with adrenalin, and that you are prepared to act immediately to render your opponents unable to continue their attack, by any means necessary, fair or unfair, and with complete ruthlessness. Any second thoughts or philosophical principles that restrict your tactics in a streetfight will be giving your opponent an advantage. If your life is potentially at stake, you cannot afford your opponent ANY advantage.

The fundamental purpose of our art, fighting for survival, cannot be ignored or overlooked. Indeed, to do so would be to prostitute it. But the potential for misuse of the capability for violence of Kung Fu requires that we use it as a last, rather than a first, resort. Any other course also prostitutes the art. It is for use when we or others are under threat of violence, not as a means to intimidate or coerce others.

Proper training provides us with means for the reduction of stress through physical activity, and breathing and meditation exercises. We learn to deal with combat, fear, aggression and pain in a controlled environment, and develop discipline and tolerance.

So most martial arts, with Kung Fu being no exception, involve discipline and attempt to instil their devotees with a grounding in the traditions and related philosophies of the art.

In the case of Kung Fu and Wing Chun, we must look more closely at the underpinning philosophies of Chinese culture, starting with the teachings of Taoism, Confucianism and Buddhism.

Taoism

The doctrine of Taoism is concerned with living in harmony with nature, or more precisely in harmony with the natural laws of the universe. Salvation and enlightenment are to be found, not in the achievements and endeavours of the society, nor the doctrines and dogmas of education and organised religion. One lives in harmony with the Tao, not by resisting or trying to overcome the world, but by accepting and yielding to the forces around one. Where a powerful but rigid oak tree may be split by a hurricane, a blade of grass bends with the wind and survives undamaged. The experienced waterman survives dangerous seas not by fighting against a current stronger than he, but by swimming with it, unresisting, until he is out of danger. The Wing Chun fighter does not oppose a stronger force directly, but redirects it to his own advantage.

Taoism promotes the concept of the "Uncarved Block", depicting man in his natural state of existence, unspoiled by social conditioning. Years of education, social and religious rituals, cultural forces, and, in modern times, media hype, condition our attitudes, perceptions and beliefs. Taoism contends that such a state is unnatural, that fulfilment and peace are forever beyond us unless we free ourselves from our conditioned responses to the stimuli of the world and return to our true nature.

Taoism also promotes the concept of Wu Wei, or non-action. This is not a philosophy of indolence, nor of turning the other cheek, but rather of doing nothing which is contrary to the nature of things. Rather than confronting a superior force, yield to it, thus allowing it to unbalance itself, after which the natural order will be restored. This was a difficult concept for most of Lao Tzu's contemporaries to understand during the time of the Warring States, with persecution of the masses an everyday occurrence.

I too find Wu Wei a difficult concept, though a particular Taoist parable seems to point in the right direction, particularly for those of us involved with confrontations and violence.

Imagine a boatman, steering a small craft down a difficult waterway. A boat manned by another drifts directly into his path, and the boatman is unable to avoid a collision which damages his craft and his belongings therein. The angry boatman hurls abuse at the foolish, inept pilot of the other boat.

Now imagine the same boatman on the same river. This time an empty boat drifts into his path. Once again, he is unable to avoid a collision; but this time there is no one to blame.

Living in accordance with Wu Wei and the Tao is to become like the empty boat.

Buddhism

The Buddha's teachings and doctrine proposed a disregard for self and materialism, instead emphasising subsequent lives and the eventual deliverance from the eternal cycle of life and suffering which is human existence.

The foundations of his teaching are "The Four Basic Truths of Buddhism", or "The Four Noble Truths", which are:

- All life is suffering - life is an endless, illusory, unreal cycle of pain, unhappiness, and suffering, birth, existence and death. This cycle of birth, death and rebirth is called Samsara, and we are bound to it by the consequences of our actions (karma).
- This suffering has a cause - put simply, ignorance, ego, and desire - though some sects of Buddhism have spun this out into a complex web of predestination and cause and effect, with various actions incurring various credits and debits to a karmic account which must be paid off in future lifetimes. While all of have basic needs, these are generally simple and easily met. Not so desire - if we allow it to remain uncontrolled, it will control us; we will be constantly diverted from our higher goals due to the profusion of attractions all around, which we chase blindly, forgetting our original destination. And, unlike our needs, desire can never be satisfied; even if we have everything, we still want more.
- Liberation from suffering is possible, by renouncing desire, attachment, and the illusion of self, stepping off the wheel of Samsara and entering the state of Nirvana.
- A way exists to attain this liberation and the state of Nirvana - called the Eightfold Path.

Its eight aspects are:

- Right view - seeing the world and ourselves as they really are, abandoning expectations, hope, and fear, viewing life simply, without prejudice.
- Right intention - If we can abandon our expectations, our hopes and fears, we no longer need to attempt to coerce or manipulate others to meet our expectations of the way things should be. We work with what is. Our intentions are pure.
- Right speech - if our intentions are pure, we need not be guarded about our speech. We need not lie, bluff, or put on airs and graces in an attempt to impress or manipulate. We say what is necessary, simply and genuinely.
- Right discipline - we need to renounce our tendency to complicate issues. We have a simple straight-forward relationship with our job, our house and our family. We give up all the unnecessary and frivolous complications which complicate our lives and relationships, practising simplicity.
- Right livelihood - we should earn our living, and perform our jobs properly, with attention to detail. We look for a simple relationship with our work, dispensing with the image or social status with which our

profession may be regarded in society. Our work is important, and we must form a simple honest relationship with it, not allow it to define us.

- Right effort - we approach spiritual training not as a struggle, with evil inside ourselves which must be conquered, but with simple, constant practice. We work with things and ourselves as they are, not as evils to be rejected or overcome.
- Right mindfulness - we cultivate awareness of everything we do, speech, attitude, the way we work. We are mindful of the tiniest details of our experience. We cultivate precision and clarity.
- Right concentration - normally our minds are absorbed with all manner of internal chatter, desires, speculation, self-preoccupation and self-entertainment. Right concentration means that we are completely absorbed in things as they are, right here, right now. Only a discipline such as seated meditation can give us a way to silence our internal chatter and concentrate on simple, unadorned reality.

Confucianism

Unlike Taoism and Buddhism, which advocate detachment from the mundane ways of the social world and attuning one's spirit with loftier principles, Confucianism wholeheartedly embraces human relationships, social structures, and commerce. It concerns itself with standards of social behaviour, morals and virtues in copious low level detail, contrasting again with the principles and truths of Buddhism and Taoism, which are small in number but transcendental in scope.

The teachings of Confucius are set down in a number of classic texts, most notably the Spring and Autumn annals and the Analects of Confucius, the latter being a large collection of aphorisms on all aspects of life, including government, politics, morals, and religion.

The teachings emphasise virtue and morality in government, righteousness, respect within families, and proper conduct in social situations. Elaborate and lengthy rules for conduct in social situations typify the teachings.

Undoubtedly the etiquette we practise in the Kung Fu school derives a great deal from the teachings of Confucius. But also we must consider the moral environment under which such skills are taught, and the emphasis place on the correct image of the martial arts and the proper conduct and discipline of its exponents in daily life.

Confucius is also thought by many historians to have written lengthy commentaries on the I Ching, or Book of Changes. Indeed, some believe him to be the author of the I Ching itself. On the other hand, there is no indisputable evidence that he actually wrote any of the texts attributed to him, and their authorship remains a hot topic in historical circles.

Despite the grander scale and loftier rewards offered by Taoism and Buddhism, Confucianism was more easily grasped and therefore more readily accepted by the masses. Largely illiterate, and used to rituals and conformity in religion and under feudal rule, it was easy to exchange one set of rituals for another. Also, Confucianism's emphasis on chivalry and other more macho concepts had greater appeal than did the more feminine, yielding ideas of Taoism.

Confucianism came under attack in the early half of the twentieth century in some sections of Chinese society after they came off second best in several major confrontations with more technologically advanced Occidental and Japanese invaders. The followers of Mao Tse-Tung in particular denounced Confucianism as an obstacle to technological advance, and therefore social evolution.

The Doctrine of Yin and Yang, and the Principles of Chinese Medicine

The ancient Chinese, like their modern counterparts, sought a way to understand and explain the world around them, principle and purpose in the changing pattern of events around them, and order in the chaos of existence.

The most powerful principle used to explain the cause and effect of events was that of the interplay of Yin and Yang, two opposite but complementary forces whose relationship and mutual ascendancies are continually changing.

Yin is negative, passive, weak, receptive; Yang is positive, active, strong, creative. Neither can exist without the other, and each, even at its most abundant, contains the seed of the other.

As Yin and Yang compete and cooperate in the manifestation of all things, so events occur in cycles, with various attributes and tendencies gaining ascendancy, and then diminishing. It was the legendary Huang-Ti, the Yellow Emperor, who first documented the cyclical nature of existence and its manifestation in the Five Elements: Metal, Water, Wood, Fire, and Earth. He noticed at various times the ascendancy of different types of life, and their associated colours; at one time, earthworms and burrowing insects were abundant, the force of Earth being strong; later, grass and trees were abundant, the force of Wood in full ascendancy. Later, metal blades appeared in the waters of the palace, and so on.

This concept of five elements or types applies to all types of things and ideas. For example, with each element is associated a colour (metal - white, water - black, wood - green, fire - red, earth - yellow), a direction (in order, West, North, East, South, Centre), a taste (acrid, salt, sour, bitter, sweet), and similar related categories for every imaginable attribute of reality - emotions, animals, senses, foods, etc.

Simplistically, Chinese Medicine is based on the five elements and their balance or harmonious interaction. Each element corresponds to a Yin organ (lung, kidneys, liver, heart, spleen) and Yang organ (colon, bladder, gall

bladder, small intestine, stomach). In a person in good health, ch'i or internal energy flows through meridians, or invisible energy channels, to nourish all parts and organs of the body. Illness results from blockages or imbalances in the flow of ch'i, leading to an overabundance or deficiency of the energy corresponding to a particular element or elements.

Ch'i is an intrinsic energy, or life force. While invisible and intangible, it permeates all living creatures, and is inseparable from life itself. Almost all Eastern martial arts include exercises to develop, cultivate, store and channel ch'i. An adept practitioner can channel his ch'i to vastly augment his/her strength, endurance, and destructive power. Simplistically again, the smooth flow of ch'i is regulated by two cycles.

- The Sheng cycle produces and augments the different types of chi within the body. In esoteric terms, metal melts to produce liquid, or water; water in turn nourishes plants (wood); wood adds fuel to the fire; and from fire comes ashes, or earth.
- On the other hand, the Ko cycle causes the mutual retardation of the different types of energy. Metal cuts down wood. Water destroys fire. Wood overruns the earth. Fire melts metal, and earth soaks up water.

Diagnosis of a patient's maladies involves an external examination, including the quality of the pulse etc., but may also involve evaluation of the person's emotional state, colour of their complexion etc. A flushed complexion and temperature may mean an overabundance of fire; a cold sweat on the other hand may mean too much water (or a deficiency of fire). Further complexities will determine whether an apparent abundance of one state is caused by an overactivity of one element or the lack of another (the lack of one element allowing another to manifest itself unchecked).

Treatment, like diagnosis, is a holistic process; it may involve dietary recommendations or an alteration to one's routine, as well as herbal treatments to affect specific types of ch'i, or the use of acupuncture, massage, or moxibustion (the application of heat) to specific points on the meridians to increase or impede the flow of ch'i. Knowledge of Chinese medical theory and the location of specific acupuncture points is of great value to the advanced Kung-Fu practitioner, as it allows him to control or damage an opponent with far greater efficiency by attacking the acupuncture points. The use of such points is known as Dim Mak; its effective use requires serious study and a certain amount of hand, etc. conditioning to be able to strike with the power and accuracy necessary to cause the desired effect. The use of Dim Mak techniques to cause delayed damage or death is the subject of many Kung Fu stories. While many such stories are certainly the subject of enormous embellishment, there is no doubt that strikes to certain areas of the body may result in only mild pain at the time, but result in severe injury or death later; certain skull fractures may not cause immediate apparent trauma but may result in death later as cerebra-spinal fluid gradually seeps from the skull.

As many of the acupuncture points also coincide with places where the nerves are close to the skin or unprotected by muscles, etc. it is possible to cause significant pain with accurate point strikes or claw techniques to these areas. Many of the Kung Fu masters of old were also medical practitioners; Dr Leung Jan was one.

The Philosophy of Wing Chun Kung Fu

Traditional Wing Chun has its own philosophical creed:

He who excels as a warrior does not appear formidable.

One who excels in fighting is never aroused in anger.

One who excels in defeating his enemy does not join issues.

One who excels in employing others humbles himself before them.

This is the virtue of non-contention and matching the sublimity of heaven.

My analysis of these maxims follows.

He who excels as a warrior does not appear formidable.

A warrior understands that a dominant or frightening persona will not generally assist him in meeting his goals. A person of calm disposition and unremarkable appearance has greater opportunity to move in a variety of circles without attracting unwanted attention.

Generally his life will be more fruitful and less stressful, as others will be more comfortable in dealing with someone who looks and acts like a calm, rational being, rather than an attack dog or steroid monster.

Cultivating an overly imposing appearance or aggressive personality may evoke fear or resentment in others, and provoke attack rather than submission. However, a skilled and experienced opponent will be unaffected by appearance or demeanour; he will be unimpressed by your Special Forces T-shirt and belligerent facial expression, only with your fighting techniques and strategy. He will be watching your elbows and knees, not your snarling teeth or deaths-head tattoos.

If a combat situation arises, the warrior of non-threatening appearance may be able to take advantage of an enemy's complacency, where an opponent of more belligerent appearance may provoke a more ferocious initial attack, or even a massive preemptive strike. If one presents as a person of violent bent, one may find oneself the first target in a brawl.

He who excels as a fighter is never aroused in anger.

I have already discussed the true nature of combat, its potentially fatal risks, and the potential need for massive and total retaliation in the face of a truly lethal threat.

The excellent fighter realises the true nature of combat. Realising the risks involved and the potential costs - pain, injury, criminal charges, remorse - he seeks to avoid it wherever possible. He will try to resolve potential conflicts using his brain rather than his fists, to use psychology on an opponent rather than smashing his face in. To do so requires awareness, confidence, and self control.

Anger is the enemy of control. Anger causes overreaction, resulting either in rushing in, creating openings which can be exploited by a calmer, thinking fighter, taking on an opponent or opponents due to wounded pride that in a more lucid moment we know we should run from, or in losing control of ourselves and causing unjustified pain or injury, resulting in guilt and remorse at best, criminal charges or violent retribution at worst. Strategy and tactics demand the ability to analyse the situation rapidly, which is impossible when we are burning with anger, out of control.

While a skilled fighter generates and recognises emotion, adrenalin, and the fight or flight reaction within himself and allows them to carry him through, the point is to consciously channel the emotions to achieve victory, not to allow oneself to become consumed by them.

He who excels in defeating his enemy does not join issues.

The practice of martial arts and its underlying philosophies (Buddhism, Taoism, Confucianism) teach us respect for others. Buddhism also advises us to practise detachment.

Human interaction often involves conflict. Conflict is not necessarily violent; conflict of a sort arises when two people who live together want to watch different television programs at the same time. Conflict can often be resolved through negotiation; often, everyone involved can win. We watch one program, and tape the other.

Respecting others includes allowing them to carry out their own affairs, and giving them the opportunity to resolve their own conflicts. People learn and grow through fighting their own battles. To involve oneself unasked in the affairs of others is patronising.

Kung Fu is for defence, for situations where body and soul are under threat. While we should attempt to conduct our affairs in harmony with its philosophies, it is not for us to impose our will and desires on others using our fighting skills as an inducement or threat to force submission. To do so is to trivialise our art and our training. Freedom of thought, opinion, and association is the foundation of a free society. We must respect the opinions and wishes of others, even if we disagree.

However, we are morally bound to use our art in the defence of others. This is a complicated ethical area, even more so than when we are personally attacked. One of the urban myths of martial arts, with enough real instances to back it up, is the practitioner attempting to break up a fist-fight between husband and wife by attacking the husband, only to have the enraged wife attack her would-be rescuer (after which the husband joins in as well).

When one comes upon a fight in progress, neither its cause nor the guilt or innocence of any involved parties is usually apparent, and wading in full bore against one side or the other while ignorant of the facts may later prove to be a mistake. No doubt both sides of the conflict would argue (and probably believe) that theirs was the just cause. It may be better to act to defuse the overall level of violence rather than to take sides - try to talk the combatants down, showing disapproval towards violence from either side, but indicating approval of rational action and discussion. Block and restrain the aggressors rather than flattening them. This probably takes more than one person. If you are outnumbered or outgunned, common sense indicates a withdrawal. If a brawl is in progress, even the most proficient martial artist would be better getting out of there, and calling for reinforcements, the police usually being the best bet.

The martial artist is not a superhero and, usually, not an officer of the law. You and others have a right to defence, but not to punish others. Guilt and punishment are matters for the law.

He who excels in employing others humbles himself before them.

A good leader recognises the contributions of others, the value of their ideas and the contributions of their labour. An atmosphere of mutual respect is the only environment in which effective communication is possible. One who rules through fear or authoritarian methods may find that his employees, subjects, etc. may hide or distort information he needs to act and decide effectively, through their fear of bearing bad news, or through resentment. Respect given to subordinates by a boss does not imply informality or over-familiarity. An effective working relationship requires boss and employee to respect each other's person, but also the nature of the relationship and their roles within that relationship.

Friendships between bosses and subordinates certainly may arise, as they get to know each other on a personal level; but if the friendship and the working relationship should conflict, one or the other may well suffer, probably leading to a breakdown in both.

It is important that a boss or Sifu recognise and subordinate as necessary his own personal traits and preferences to lead effectively, be they a dominant tendency leading to the stifling of his subordinates, or a desire to be liked, leading to ineffective management of the work at hand.

Humility before one's employees certainly does not mean acquiescing to their whims and desires, nor an abrogation of one's role as leader and decision maker.

Rather, humility means that an employer puts the welfare of the group and of the enterprise as a whole before his own wishes for power over others, or for their approval, and to act accordingly.

This is the virtue of non-contention and matching the sublimity of Heaven.

Until recent times, the majority of Chinese were as involved with war, whether perpetrator or casualty, as they were with culture. Survival was a continual preoccupation. Students of Kung Fu were taught skills of violence for the protection and survival of themselves and their society; common sense indicates that in times of lethal conflict, provoking fights (contention) is not a recipe for long life.

Confucianism teaches benevolence and the way of civilised interaction; indeed, even in Europe the rules of social etiquette were originally developed as a set of conventions for interacting with real or potential rivals without resorting to violence.

Buddhism teaches respect for all sentient beings, and detachment from desires and Samsara, the illusory world of conflict and emotion.

Taoism teaches the oneness of all things, the union of opposites, and the virtues of non-action (non-contention), living in harmony with the Way and the natural order of things.

Philosophy then, as well as practicality, indicates that a path of non-violence leads to a long and peaceful existence.

Appendix A

The following variations to the history detailed in my thesis have been mentioned by one reporter or another.

Rather than there being five masters who escaped the burning of the Shaolin Temple, some have five masters developing the Wing Chun style within the temple to train a revolutionary army, with Ng Mui being the only survivor after the Manchu attack. This theory clashes with that of the role of Jee Sin teaching Dragon Pole to Wong Wa Bo.

Ng Mui is also credited by some as having developed the White Crane (Pak Hok) style of Kung Fu, passing it on to a descendent named Mui Min. A story is told of Ng Mui witnessing a battle between a crane and a snake (some say a fox), with the snake's darting and coiling moves evading the crane's beak, while the crane swept the snake's strikes away with skilful use of its wings. Legend has it that Ng Mui based the Bon Sao (wing arm) on the crane's movement, and the Fok Sao (bridging arm) on the snake (or the paw of the fox). Other stories have it that Yim Wing Chun was the witness of the fight between the two animals.

Some versions have Yim Wing Chun's father as a Shaolin-trained practitioner, and say he taught the art to her and Leung Bok Cho.

Rather than the unnamed gangster being the catalyst for Ng Mui teaching Yim Wing Chun combat arts, some say that Yim Wing Chun made a living as a professional fighter, wagering her hand in marriage (she was a woman of uncommon beauty) against an adversary's money. Leung Bok Cho was smitten by her, and took up the challenge. Some say he was beaten, but that Wing Chun was as smitten by him as he by her, and she married him anyway. It is said also that the fight took place on a small raised platform, providing the more compact and direct art of Wing Chun with an advantage over the Northern Chinese styles which used wider stances and larger, more acrobatic movements. Leung Bok Cho was said to be a master of a Northern style.

Others have it that Wing Chun, having fallen in love with Leung Bok Cho, intentionally allowed him to defeat her. When she later revealed this to him, he laughed at the notion, but Wing Chun invited him to fight again and beat him convincingly, demonstrating that she spoke the truth. She then taught him the Wing Chun system.

Jee Sin is also credited with teaching Kung Fu to Hung Hay Gung, from whom descends Hung Gar style ("Hung Family Boxing").

Some say that Jee Sin was related to Wong Wa Bo and the Dragon pole was passed to him as a normal family heritage, rather than being initiated via the encounter on the Red Junk. Another version says that he had joined the Red Junk earlier, disguised as a cook.

One account has it that the modern dummy was invented on the Red Junk with the mast forming the body of the dummy, with the arms and leg detachable so they could be hidden from prying Manchu eyes while the Junk was in port. This story also has it that the dragon pole's original form was that of the oars or poles used to guide the Junk.

Appendix B

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Wing Chun History

By the start of the 17th century there was great turmoil brewing in the country and there was also unrest between the 5 elders at Shaolin.

In (1644), the Manchus invaded China and ruled it with an iron fist for nearly 300 years. The Manchus were well aware of the skills of the Shaolin monks and their sympathy for refugees. The 5 elders (were Taoist and Buddhists monks) of the Shaolin temple around this period were:

Abbot Jee Shin - Shaolin Iron Cloth - (Iron Head Qi Gong master, Kung Fu expert, wooden dummy expert and weapons expert) was the creator of Wing Chun Kung Fu and the founder of Hung Gar and Praising spring boxing,.

Bai Mei - Golden Bell Iron Body - ([Iron Body Qi Gong](#) master) was the founder of White Eyebrow Kung Fu.

Fong Sai Yuk, (famous swordsman) was the founder of White Tiger Kung Fu.

Miu Hin, (was not an ordained monk, but was a Kung Fu elder) was the founder of Five Shape boxing and helped in developing Wing Chun

Ng Mui, (buddhist nun, Bil Gee master and Dim Mak expert) helped develop the practical aspects of Wing Chun Kung Fu, founded Dragon shape boxing and Wu Mei boxing.

One of the 5 elders, Bai Mei, left the temple because of his mistreatment and sought revenge. He offered his services to the Ching and then taught them the Shaolin way of fighting. Abbot Jee Shin realized this and conferred with the other 3 to develop a system that the enemy was not aware of and use it to assassinate the enemy. The monks decided to pick the best fighting qualities from the 5 Shaolin systems being taught at the temple, eliminate all the unnecessary moves which were for demonstrative purposes and create an efficient killing art. This system became known as Wing Chun.

Before the practical aspects of this new system could be completed, Bai Mei and the Manchus invaded the Shaolin temple and razed it to the ground. Of the 1000 or so monks residing at the temple, only about 30 or 40 escaped. The rest were killed, jailed and tortured. The remaining 4 elders also escaped and fled south.

Abbot Jee Shin relocated at Fujian Shaolin temple, which was also destroyed. After this, Jee Shin escaped and roamed the countryside spreading the word of Wing Chun to " kill the ching and restore the ming". He finally joined the Red Junk Opera troupe as a cook.

Ng Mui went south and developed Wing Chun on Tai Lang mountain with Yim Wing Chun. Yim Wing Chun and the infamous Red Junk Opera troupe were to later meet up with Abbot Jee Shin and develop Wing Chun Kung Fu further.

Miu Hin returned to civilization in Guangdong Province.

Fong Sai Yuk fled and took refuge on Wu Dang Mountain in the Hubei Province. Originally, the Wing Chun Kung Fu system consisted of butterfly swords, dart knives and Dim Mak (pressure point killing). The dragon pole, and the classical forms as we know them today were introduced into the system during the infamous Red Junk Opera period. The opera troupe's famous trio were Wong Wah Bo (dragon pole), Leung Ian Kwai and Leung Yee Tai.

Leung Yee Tai's successor was the famous herbalist Dr. Leung Jan who had 2 sons. One of his sons, Leung Bik passed on the traditional aspects of the Wing Chun system to Grandmaster Yip Man. Yip Man's first teacher was Chan Wa Shun. Yip fled to Hong Kong after the Communist takeover where he met Leung Bik. Yip Man was the first person to really teach Wing Chun Kung Fu to the Asian general public in Hong Kong. Bruce Lee in America and William Cheung in Australia, during the 70's, were the first people to teach Wing Chun Kung Fu to non-Asian people.

Beginner Level

Practitioners first learn about the centre line theory.

- 1)** The centre is the shortest line between you and your opponent use it for efficiency and speed
- 2)** There are many weak points located on the centre line so protect yours and attack his
- 3)** Always keep your centre in line with your opponents before an engagement, do not allow him to get onto your blind side
- 4)** As well as staying square on to your opponent try to stay in fist range where your Wing Chun fists works best.

At the early stage of training the student will learn basic footwork and the 1st form Sil Lim Toa, (Little Idea). This form teaches all the basic hand positions essential for effectiveness at close range. Once the student developed a good understanding of Sil Lim Toa he can move on to sensitivity training known as Chi Sau (Sticky hands).

Intermediate Level

Chi Sau is a very important part in the development of Wing Chun. In close range fighting you will always come in contact with your opponents arms, when this happens what will you do?

- 1)** Will you disengage to attack again?
- 2)** Will you hold on to him and call for your friends to assist?
- 3)** Or will use that contact to get past his lead and through his defence?

Chi Sau helps you to achieve the third. In Wing Chun contact is not a problem in close range, because Chi Sau teaches the practitioner to be very fluent at close range when the arms are in contact. Once this has developed, the fist fighting ability becomes second to none. Chi Sau training also helps develop footwork skills, which are essential when at close range. You can have good hands

but if your feet are no good your will get hit, due to bad positioning.

Upper Intermediate Level

Chum Kui is the second form, this teaches how to co-ordinate the hands and feet. Unlike the first form kicks and steps are practised, and both hands are taught to move at the same time. Chum Kui means hand or arm searching, the movements in this form teach us techniques that can be used to find the opponents lead when there is no contact. Once his lead is found and engaged he is in the Wing Chun mans domain.

At this stage weapon training is incorporated with unarmed combat training, semi and full contact sparring. It is important for the practitioner to develop in practical ability, for now he has the essentials in hand and foot movements. The practitioner should put them all together when they free spar.

Advanced Level

The Wooden Dummy techniques consist of 116 movements. There are many different concepts to the use of the Dummy. My teacher, the Grandmaster Yip Chun, has taught me that the main purpose of the Dummy is to develop footwork at close range, monitoring your opponents lead foot and to keep contact with the opponents arm when moving from front position to forty five angle side position and back again. The Dummy relates to all the previous training but with this form you now have something to make contact to which is important considering a close range fighter will be in arms range seventy five percent of the time.

Instructor Level

Bil Jee (Thrusting Fingers), also known as desperation form. This form teaches you to do fatal damage. It consists of elbow strikes and spear like finger strikes, to the soft parts of our opponent; e.g. eyes, throat, nose,

temple, floating ribs and others I shall not mention at this time. The techniques should only be used as a last resort.

After the Bil Jee has been completed an instructor will be taught Lok Dim Boon Kwon, (Wing Chun Long Pole), and Bart Chum Do, (Wing Chun Butterfly Knives). Once mastered the Wing Chun system is complete.

Qi Gong

Qi Gong or Chi Kung is an ancient Chinese practice dating back as far as 7000 years Qi Gong was created from the accumulated experiences of countless generations by thousands of wise men and sages. Many of the theories and training methods have been kept secret, and only recently made available to the general public.

Originally, Qi Gong was developed for general exercise, and to keep the body free from illness and disease. Practicing Qi Gong assists in the healing process of the body. It is concerned with the flow of energy in the body. The energy or 'Chi' flows along what the Chinese call 'meridians'. Qi Gong practice helps maintain harmony with nature and the universe in accordance with the philosophy of Taoism.

Qi Gong practise and training is based on adopting Chi or energy from nature and the universe to strengthen and balance the mind, body and spirit. This is done through breathing and vocal exercises, movement and meditation. At a later stage other methods of development are introduced, which involved strengthening the muscles, tendons and bones, washing the bone marrow and nourishing the brain. (Iron Shirt Qi Gong training). These later methods are required to reverse the degeneration of the organs and the body, which was necessary for old age and good health. Qi Gong is divided into 2 sections : internal and external. When starting Qi Gong practice, we learn how to relax the mind and body. Exercising the

lungs and regulating breathing is achieved by practising Moving Qi Gong and Clean Body Qi Gong.

Practicing Moving or Clean Body Qi Gong will clean the rubbish and toxins out of the body, clear blockages from our body exercise our lungs, which then will relax and calm our entire body and organs, especially the heart, and our nerves. This in turn will keep our psychology happy and strong.

When we have learned to dispel the rubbish and tension from our bodies, relax our minds and regulate the breathing; we can now start to incorporate some still meditation. This will help to control the Kan and Li (water and fire) aspects of our bodies. As our body becomes free from tension and stress our blood circulation, nervous system, endocrine glands and the function of the organs will then be strengthened, regulated and balanced.

When we have accumulated sufficient Qi or energy through practise, then we are ready to incorporate Iron Shirt Qi Gong training. Qi Gong restores the vital energy expended through life and, as we get older, practicing Qi Gong will keep our bodies strong, flexible, supple, young and happy. Qi Gong stimulates change and enriches our life through the attainment of physical and emotional balance. This places us in touch with our own physic force. As we become more advanced in our practice, we slowly develop a psychic and spiritual awareness, unique and relative only to ourselves. Also, the added security that you never have to experience illness or disease, again becomes your Birth Rite.

Iron Shirt Qi Gong

Muscle/tendon change classic "Yi Gin Ching"



"Budhidharma or Da Mo"

Iron Shirt Qi Gong was introduced to the Shaolin monks by Budhidharma around 540 AD. These classics were tabulated as "bone marrow washing" and "muscle and tendon change classic". During the mid 17th century, the 5 Elders of the Shaolin temple were foremost in the development of Iron Shirt training and Iron Palm . Each of the 5 elders were expert in one particular aspect of Hard Qi Gong.

Abbot Jee Shin was a Qi Gong Master who was said to have an 'Iron Head'.

Bak Mei was a Qi Gong Master who was said to have an 'Iron Body'.

Ng Mui, the Abbess and Dim Mak Qi Gong Master, was said to have an 'Iron Palm '.

Fong Sai Yuk was an infamous swordsman and Master in emanating Chi.

Miu Hin was a Qi Gong master in emanating Chi power. The 5 Elders were also experts in various styles of Shaolin Kung Fu, and are responsible for many of today's most popular styles of Kung Fu including Wing Chun Kung Fu, Hung Gar Kung Fu and White Eyebrow Kung Fu.

Iron Shirt Qi Gong develops a very, very strong body making it impervious to physical attacks. Iron Shirt strengthens the muscles, tendons, bones, nerves, cells and washes bone marrow. As we get older, our bodies,

muscles and tendons degenerate and we become frail and have less energy. Qi Gong training reverses this Yin process and turns the body Yang helping us live for a long time and be free from sickness and disease.

Before a practitioner is ready for Iron Shirt training, he must have had at least 2 years of Kung Fu or Qi Gong practice to strengthen and clean his or her body. Iron Shirt Qi Gong adopts concentrated Chi or energy (essence) into the body and directs it to specific organs or certain parts of the body to strengthen them. Kung Fu training will develop a confident psychology and strong body. Therefore, when an individual uses this knowledge in conjunction with Iron Shirt and Iron Palm , he or she will have control over his manner and emotions to help people.

Qi Gong practice will teach the person to relax the body muscles and tendons, clean the body of toxins, clear blockages and strengthen the organs and psychology. In doing so, one also strengthens his Chi power, in his Tan Tien. In the Shaolin Jee Shin Wing Chun Kung Fu system, we incorporate Elementary Iron Shirt postures to prepare one's body for the more demanding work, later on.

As a balance to our hard training (Yang), we also incorporate Yin Qi Gong and breathing exercises to keep the body happy and free from tension and stress. These practices maintain a proper balance of Yin and Yang so the body does not heat up (excessive Yang), after training.

BE WARNED!!!!!!

Iron Shirt Qi Gong training is 100% Yang. Receiving training from unqualified people or acquiring the knowledge from books will be extremely detrimental to your health and body.

**Shaolin Hard Qi Gong Training
(Iron Shirt Qi Gong)**

Secret training of Shaolin temple (Yi Gin Ching - muscle and tendon changing)

After a few years of Kung Fu and Qi Gong training, an individual can embark on Shaolin Hard Qi Gong training a.k.a. Iron Shirt Qi Gong training. Before one can start, he or she must be appraised by the Sifu to see if they have attained a certain level of discipline, commitment and fitness from Kung Fu training. Also, Qi Gong must be practiced in conjunction with Kung Fu to develop sufficient Chi or energy in the Tan Tien to be capable of handling the rigorous training program of Shaolin Hard Qi Gong training.

Courses in Shaolin Jee Shin Iron Shirt training can only be practiced by students who belong to the Jee Shin Association. These courses revolve and are structured around Traditional Shaolin Wing Chun Kung Fu and Shaolin [Qi Gong](#) training. Therefore, monitoring a student's progress is imperative. Regulating Kan and Lii (water and fire) of the body is essential to keep a student's Yin and Yang energies in balance.

If a student is reckless or haphazard with Iron Shirt training such as practicing at the wrong times of the day, not balancing Yin Qi Gong with Yang Qi Gong or eating the wrong foods; this will lead to excessive Yang Chi build up (over-heating) of the body which is extremely detrimental to one's emotions and health. Summer training would be completely different to Winter training. Summer is Yang and Winter is Yin. Yang energies heat the body up and Yin energies cool the body down. If training is not strictly adhered to, degeneration of the body, anger, tension, disease and sickness take over.

To get the most benefit from Qi Gong one must have a good heart and be relaxed. Understanding the above theory is imperative for a balanced and productive experience.

WARNING:

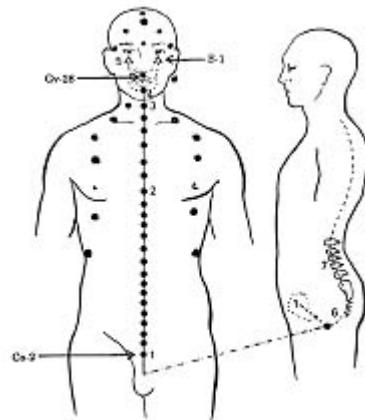
- 1: Do not learn or practice Hard Qi Gong from books.
- 2: Beware of people wanting to teach Hard Qi Gong.
Always check an individual's "credentials".
- 3: Make sure you understand the idea of regulating Kan and Lii.

NB: If you start practicing and you feel that you are becoming sick, tired, lethargic and excessively sore,
PLEASE STOP AND ASK YOUR TEACHER FOR GUIDANCE

Dim Mak & Pressure Points

Shaolin Jee Shin Wing Chun Kung Fu is a Dim Mak system. The system is renowned for not employing brute strength or force against force. A practitioner will prefer to attack the soft targets (pressure points) rather than using brute force to stop an opponent. When the Manchus invaded China in 1644, the monks developed Wing Chun to kill their enemy. Initially, Bil Gee Dim Mak, Butterfly swords and dart knives were employed to dispose of their enemy, quickly and efficiently.

One of the most important fundamental principles of Wing Chun is to guard the Center Line. Centre Line theory is one of our major principles, The Center Line protection of Shaolin Wing Chun Kung Fu is of utmost importance. From the illustration, one can observe the pressure points lying along the Center Line. There are various susceptible pressure points in the arms, legs and back of torso and head that are also employed in Dim Mak self protection. It is not only used to gain the straight line attack and the shortest distance of travel, but also employed to protect our major striking targets along the Centre Line. Also, attacking along the Centre Line will automatically direct your strikes to your opponent's pressure points.

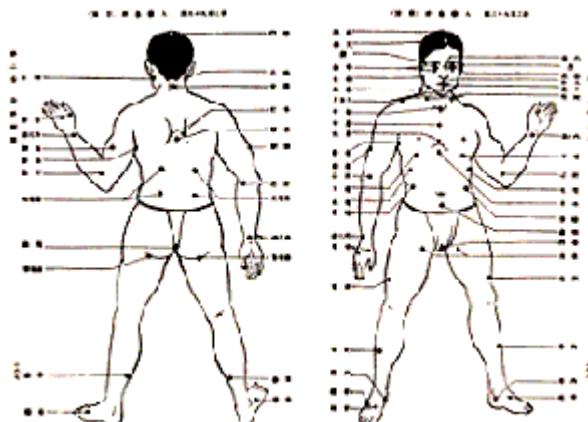


As one becomes learned with Dim Mak knowledge, he or she must also develop a thorough knowledge of revival techniques and antidotes. If a person has studied acupuncture or acupressure, he or she will have comprehensive knowledge on pressure point locations. Understanding the 5 phases of nature, cosmology, (your relationship with the 5 seasons and the characteristics of each season), and Internal Organ relationship with the 24 hour cycle, will be of major significance in understanding Dim Mak striking.

The prospective practitioners of this ancient secret must also bear in mind that the mastery of these techniques is only possible through long hours of hard training with patience, study and perseverance.

Kyushojutsu: Basic Theory

By Joe Swift (Mushinkan Dojo, Kanazawa, Japan)





Funakoshi demonstrates a kyusho jutsu technique in his 1924 book, "Rentan Goshin Tode-jutsu"

In recent years have classical have

is the areas, This



An illustration from the Bubishi, once a secret and highly valued Okinawan text, showing a kyusho jutsu technique identical to the double open hand technique of Gojuryu karate.

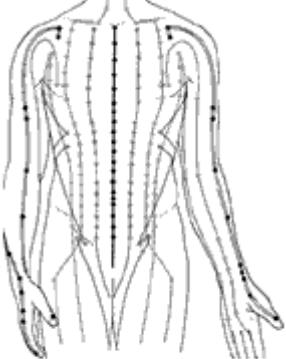
years, karateka all over the world began to reexamine and study their Okinawan kata. Practical applications have been a major focus of much of this research, and one of the key components of practical applications is the science of well-placed blows to vital pressure points or acupuncture points. This study is called kyusho jutsu in Japanese.

The first article in this series examined the historical development of this art in Okinawa and Japan. This article continues the examination by focusing on the basic theories behind the art.

Kyusho jutsu can be, and often is, explained in terms of two different medical paradigms: Traditional Chinese Medicine (TCM) and Modern Western Medicine (MWM). More often than not, the two camps seem to be at odds with each other as to which approach is more valid. However, in this author's opinion, either is fine, and people can probably "pick their poison" so to speak.

What To Call The Vital Points

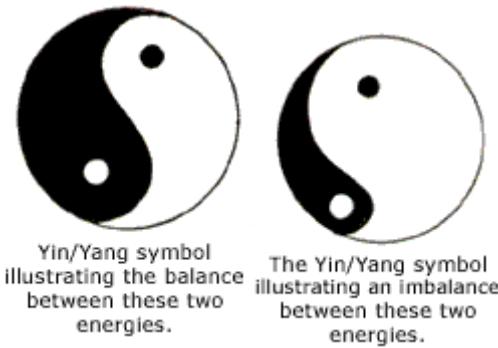
As much of the original theory behind kyusho jutsu lies in the Traditional Chinese Medicine (TCM) paradigm, many proponents in the West use the international acu-point code as nomenclature. Others utilize terminology that is more in line with Modern Western Medicine (MWM), citing nerves and muscles, etc. Still others prefer to use different Asian medical or martial arts terms (Japanese, Chinese, Korean, etc.) to describe the locations of the points. Adding to the confusion is the fact that while Traditional Chinese Medicine acu-points and Western Medicine's neurological points are often located on the same body point, other times they are not.



Kyushojutsu Understood In Terms Of Traditional Chinese Medicine

The TCM paradigm makes use of the principles of acupuncture (qi flow, balance and interrelationships) to describe its methods and effects. Perhaps a short description of the meridians may be in order here.

Centuries ago in China, doctors discovered "passageways" of energy flow, which are called meridians (a geographical term) in English (McCarthy, 1995). There are 12 major bilateral meridians, for various internal organs. They are: Lung, Large Intestine, Stomach, Spleen, Heart, Small Intestine, Bladder, Kidneys, Pericardium, Liver, Gall Bladder, and the Triple Warmer.



In addition, there are other important meridians not associated with organs (often called Extra Meridians, or Extraordinary Vessels), two of which run vertically along the frontal and posterior center-line, the Conception Vessel (or meridian) and the Governing Vessel (or meridian), respectively. Along these meridians are numerous points or "holes" (Sato, 1996) through which energy can be transferred, or the flow of

energy can be modified, through needles, fingertips, or heat in medical application, or though trauma in defensive application. These meridians can be broken down into either yin (negative) or yang (positive).

In TCM for health to be maintained, yin energy and yang energy must be balanced within the body (Sato, 1996). The medical arts such as acupuncture, shiatsu, and kikoo (qi gong in Chinese) seek to restore this balance. In contrast, kyushojutsu, in simple terms, can be viewed as attacking this balance, or the flow of energy, within the body to cause bodily damage to the opponent.

One method of using vital point or acu-point strikes employs The Five Element Theory. Some schools of TCM categorize the body's organ meridians into five separate but interrelated elements, namely Fire, Water, Earth, Metal and Wood (Sato, 1996). This is known as the Five Element Theory (FET) which is used to understand how energies related to these elements, which are associated with organs, interrelate, balance, nurture or regulate each other.

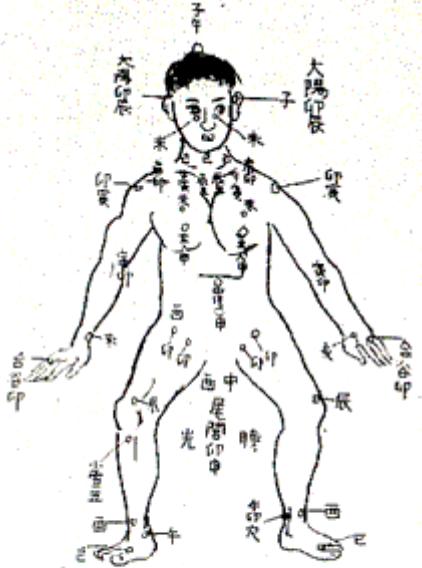
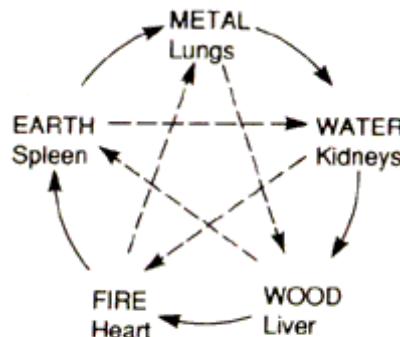


Illustration from the Bubishi showing points to strike during certain hours of the day. The Bubishi is the only known old Okinawan karate text (written in Chinese) showing technique.



Relationship of five yin elements/organs. The destructive cycle is shown by the dotted lines (star pattern).

The simplistic method of utilizing the FET in kyushojutsu is to follow what is known as the Destructive Cycle. This is done by attacking the meridians in a specific order to inflict damage upon the opponent by disrupting the flow of energy that regulates (destroys or absorbs) the succeeding or related meridian in the cycle. The Destructive Cycle can be easily remembered by the following formula: Metal cuts Wood; Wood drains nutrition from Earth; Earth absorbs Water; Water puts out Fire; and Fire melts Metal (Sato, 1996; Nakayama, 1998).

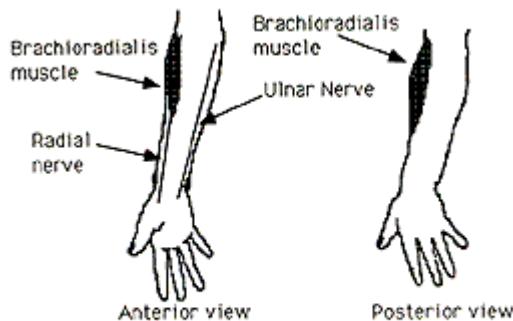
Yet another way to apply the kyushojutsu is to attack the meridians during specific time frames, known as shichen in Chinese (McCarthy, 1995). This theory states that the energy and blood flow through the meridians is strongest during a specific time of day, corresponding the 12 meridians with 12 two hour periods of the old Chinese clock (McCarthy, 1995; Sato, 1996; Nakayama, 1998). The shichen are broken down into the hours of the Rat, Bull, Tiger, Rabbit, Dragon, Snake, Horse, Ram, Monkey, Bird, Dog, and Boar, respectively (McCarthy, 1995; Sato, 1996; Nakayama, 1998).

Traditional Chinese Medicine Versus Modern Western Medicine

Theories of applying kyushojutsu through understanding Traditional Chinese Medicine are not without their detractors, most notably groups of practitioners who research kyushojutsu through Modern Western Medicine (MWM). The MWM approach is useful in providing specific, concrete, scientific examples as to why kyushojutsu works, referring to nerve plexi, tendons, muscles, etc.

Proponents of the MWM approach state that the body's neurological and other systems are well understood and verified scientifically. They point out that meridians have never been scientifically verified (to their satisfaction) and that the whole concept of qi (or chi in Chinese) flies in

the face of MWM biochemical concept of the body and its systems. Furthermore, since most acu-points are the same or closely located to neurological points, MWM adherents suggest that a MWM approach makes more sense.



Arm nerve and muscle points from Bruce Everett Miller's book, "Technology versus Magic, Vol. I", Second Edition.

On the other hand, Traditional Chinese medicine appears to be more "descriptive" (for lack of a better word) in its application, preferring to cite "natural" phenomenon such as the Yin-Yang and Five Element Theory. Supporters also point out that recent scientific investigation of acupuncture has confirmed that stimulation of certain acu-points has produced certain organ and brain reactions that can not be explained in terms of Modern Western Medicine.

Even in Asian circles, however, some disagreement exists about some of the TCM theories and principles. In Japan, for example, the Yin-Yang theory has been accepted in the Eastern medical circles, but there seems to be some apprehension about the Five Element Theory. As far back as the Edo period (1603-1867), the scholar Kaihara said that the Five Element Theory just makes things "too complicated" (Sato, 1996).

In China, the quanfa master He Yushan stated that the striking of vital areas in terms of the shichen (12 two hour time periods) is preposterous, and later research showed that the blood flow cannot be broken down into 12 equal time periods through the 12 meridians (Jin, 1928).

Rather than bickering about which medical paradigm is more correct, however, some suggest that a better approach might be to combine the two and come up with a concise yet comprehensive explanation (Rench, 1999).

Numerology and Kyushojutsu

If things weren't confusing enough, another aspect of the study of kata and its relation to kyushojutsu is the seeming fascination with numerology. Many traditional kata (as Gojushiho meaning 54 steps, Nijushiho or 24 steps, Seipai or 18 hands and Senseryu or 36 hands) are named after numbers.

While many seem to think this might be a Chinese phenomenon, it may have actually been imported from India (Zarrilli, 1992). While they are not the only numbers associated with the fighting traditions, some of the more prominent ones are 18, 36, 54, 72, and 108. These numbers can be seen in Indian, Chinese, and Japanese martial arts literature (Jin, 1928; Zarrilli, 1992; McCarthy, 1995; Sato, 1996) and within the names of kata.

One of the most common explanation of the use of these numbers is that there are 108 effective vital points on the human body (used in the martial arts), 36 of which are fatal (Jin, 1928). Another school of thought is that there are 36 vital points, and 72 variations in attacking methodology, making a total of 108 (McCarthy, 1995). Yet another theory lists 36 fatal vital points and 18 non-fatal points (Sato, 1996).

While the exact mechanism of the numerological aspects of the fighting traditions may be lost to antiquity, we are left with several reminders of this ancient heritage in the form of kata names and the number of effective vital points.

NOTES ON MEDITATION AND HEALTH

by

Cheng Man Ching

Abridged by Samuel Kwok

Longevity is a common aspiration of all mankind. The pursuit of long life requires the health of body and mind. If we desire health, in addition to nutrition, medicine, hygiene, and exercise, we must emphasize peace of mind.

In this complex society, we constantly experience confusion and tension, with no means to relax. Beset by worries, tension, restrictions and demands on all sides, the cerebrum is forced to work the entire day. Even in sleep we dream, so there is never a moment's rest. If we can temporarily forget our worries and tensions, thus enabling the body to enjoy relaxation and happiness for a period and allowing the nerves an opportunity for true rest, this not only improves the health of body and mind, but can contribute to longevity and slow down the ageing process.

What we mean by temporarily forgetting all cares and tensions is simply seizing a few moments of peace in the midst of this confused and stressful environment. The method for seizing these few moments of peace is meditation.

Meditation is mental concentration. Everything is put aside in order to maintain the peace and tranquillity of the mind and to strengthen the control function of the central nervous system. Moreover, deep breathing during meditation improves blood circulation, increases the absorption of nutrients, and promotes all metabolic processes.

The method of breathing used during meditation is abdominal breathing. As we inhale the air, the lungs expand and fill to capacity, allowing it to deeply penetrate the air sacs and to maximize its distribution. At this moment the diaphragm is pushed downward, causing the belly to protrude. When we exhale, the belly contracts, pushing upward, and completely expelling the stale air in the lungs. In this way, the exchange of gases in the lungs realizes its greatest efficiency. At the same time it constitutes a kind of exercise for the internal organs.

Although deep breathing during exercise also enhances the exchange of gases, it is seldom longer than ten minutes, while the meditator may often spend ten minutes, half an hour or even several hours at a sitting. Also, with experience, one not only uses deep breathing during meditation, but at ordinary times one's breathing becomes deeper, longer, finer and more even.

Most people are aware that exercise promotes blood circulation, improves the absorption of nutrients, and aids the process of metabolism. However, following exercise most people feel tired. We often see athletes lying on the grass after exercising with their eyes closed resting. This is an example of taking a moment of peace.

Many people are not fond of exercise. Also many people, because of circumstances in their life or work, do not have time or a suitable place for exercise. This is especially true for middle aged city dwellers who, because of official responsibilities or business concerns, spend every day writing at their desks with no opportunity during the entire year to exercise. If they would meditate every day once or twice at a suitable time, it would be greatly beneficial to their mental and physical health.

Meditation certainly does not waste a lot of time. If every evening just before going to sleep or in the morning just after rising, we would simply meditate for 15 - 20 minutes on our beds, it will not interfere with our work schedule. Although these 15 or 20 minutes would seem to reduce our sleep time, in reality, they are even more beneficial than sleep. This is because during sleep our minds are scattered and sometimes we dream. However, meditation concentrates the mind, random thoughts are eliminated, and one enjoys tranquillity and peace. This provides true rest for body and mind. Only from actual experience can one begin to understand this.

Postures and Methods of Meditation

Lightly closed the mouth; The eyelids hang like curtains. Using abdominal breathing, Eliminate all random thoughts.

The following is a detailed explanation of methods and postures for meditation:

1. Chair sitting. The body should be erect with face forward. The nose and navel and ears and shoulders should be in alignment. The chin is slightly drawn in and the shoulders level. The waist should be straight and our seat stable. The spine should not be stretched too straight, but neither should it be bent. Relax all the muscles of the body without using any strength and be relaxed and natural.
2. Cross-legged sitting. Both legs are bent and the right foot is placed underneath the left thigh. The left foot is placed on the right thigh. This is the half-lotus posture. The full-lotus used by monks is even better. Another posture is the simple-seat, with legs crossed and feet under knees, in general, choose the most comfortable.
3. Hand Position. The two hands, hanging naturally, are placed with the palms up on top of the legs. The palms are placed on top of each other with the tips of the thumbs touching and the "tiger's mouth" facing forward as if holding an object. The hands rest lightly in front of the stomach on top of the calves without pressure and naturally relaxed.
4. Reclining. Lying with the face up (too soft an inner spring mattress is not suitable), the back should be level and straight. The feet are extended level, with the toes pointing upward and naturally relaxed. The palms should face inward, lightly touching the sides of the thighs. The height of the pillow can be adjusted for comfort. All the muscles of the body should be relaxed. The eyes gaze in the direction of the abdomen.

5. First open the mouth and exhale the stale air from the lungs, then close the mouth slowly and draw fresh air in through the nose. Repeat this 3 to 5 times in order to harmonize the breath.
6. Lightly close the mouth. The upper and lower lips and teeth should slightly touch. The tongue sticks to the hard palate behind the top teeth.
7. The eyelids should hang like curtains. The vision extends from the bridge of the nose to the abdomen, but it is not necessary to concentrate. Our attitude should be one of gazing but not gazing, relaxed and natural. The eyes must not be completely shut in order to prevent falling asleep, and the light should not be too bright.
8. Abdominal breathing. Use deep breathing to allow air to completely fill the lungs, but do not expand the chest. The lung cavity expands downward from the pressure of the diaphragm, the downward movement of the diaphragm causes the abdomen to protrude slightly. When, one exhales, the abdomen withdraws as the diaphragm is pressed upwards, forcing the stale air in the lungs to be completely expelled. The breathing should be deep, long, fine, even, light and slow. There should be no sound.

In the beginning, one must not force the breath to be deep and long. If normally one cycle of inhalation and exhalation takes four seconds, then during meditation it should be increased slightly to six seconds. After several weeks, this could be increased to eight seconds. In summary, beginners must not use force to hold the breath in order to avoid a feeling of oppression or discomfort. In slightly extending the length of exhalation, it should not be forced, but perfectly comfortable.

9. Eliminate random thoughts. All random thoughts must be completely banished. In the beginning, the mind is uncontrollable, and it is very difficult to achieve stillness. Simply suspend cogitation and sink the mind to the abdomen. At the same time, one should use the technique of counting the breaths. This causes the mind to focus on the count, and with practice random thoughts disappear.

10. Counting the breath. One inhalation and one exhalation is called a "breath". One breath equals one count, if you count the exhale, do not count the inhale, and vice versa. Count from one to ten or to one hundred. In the beginning, because random thoughts have not yet been eliminated, one often forgets the count in the middle. Simply start over from one. After a long time proficiency comes, and advanced practitioners can achieve stillness without counting at all.

11. Concentrate the mind. During meditation, the mind should be fixed at one point. In the beginning, one can focus on the Dan-tien (a point in the lower abdomen). As one inhales, the mind should concentrate on the lower abdomen and imagine the air penetrating all the way to the abdomen. (In reality, the air only reaches the lungs, but even though it is impossible for it to reach the abdomen, one should imagine this). When exhaling, also imagine that the air is exhaled from the abdomen. At an advanced level one can focus on other points, such as the ni-wan [crown of the head], t'ien t'ing [middle of the forehead], ming-t'ang ["third eye" in the lower forehead], shan-ken [bridge of the nose], chun-t'ou [area under the nose] or yung-ch'an [ball of the foot], etc.

12. When finished meditating, open the mouth and expel three to five breaths to dissipate the heat of the body. Slowly rouse the body, gently stretching out the arms and legs. Rub the hands together to produce heat and massage the face, neck, shoulders, arms and legs while slowly standing up. Beginners, when they feel their legs becoming numb, should massage them until comfortable again. Under no circumstances stand up abruptly.

The preceding points are an elementary presentation of the fundamental methods and postures. More advanced practices will not be described at this time.

In Summary

First harmonize the body:

Before meditation, loosen the clothing and undo the belt.

Take your seat in an easy and natural way. The body should be erect and the seat stable. The spine should not be stiffly straight nor should it be bent. The shoulders should be level, the waist extended, and all the muscles of the body relaxed.

Second, harmonize the breath:

Before meditating, open the mouth and expel a few breaths of stale air from the abdomen. The tongue lightly sticks to the hard palate with the lips and teeth lightly touching. Slowly inhale through the nostrils while imagining that each breath reaches all the way to the abdomen. Then once again exhale from the abdomen, and one will naturally achieve a state of calmness.

Third, harmonize the mind:

Most people's thoughts are random and confused. Early on in learning to meditate, people experience an increase in random thoughts as they enter the state of stillness. The more one thinks the further afield one's thoughts run. The mind is like a monkey, and one's thought like horses. It is most difficult to control. One must put everything aside. The mind should focus on the abdomen, and the two eyes, slightly withdrawn, gaze down from the bridge of the nose to the abdomen. At the same time, use the technique of breath counting, and gradually one will be able to avoid confused thinking and eliminate all random thoughts.

116

WING TSUN DUMMY TECHNIQUES

AS DEMONSTRATED BY GRANDMASTER YIP MAN



Written By: —

**MASTER
YIP CHUN**

Technical Adviser: —

DR. LEUNG TING

THE ONLY BOOK TEACHING YOU THE COMPLETE SET OF THE "REAL"
WING TSUN WOODEN DUMMY TECHNIQUES & THEIR APPLICATIONS

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116 WING TSUN DUMMY TECHNIQUES

AS DEMONSTRATED BY GRANDMASTER YIP MAN

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Preface

The *116 Wing Tsun Dummy Techniques* is the name of a book being planned for publication ever since the death of my father, the late Grandmaster Yip Man. As the heir of the grandmaster of a style of Chinese Kung-fu, I feel it my responsibility to put into print, the techniques of the wooden dummy, which form the essential part of Wing Tsun Kuen, and to allow readers and enthusiasts of martial arts to understand, through the aid of a set of photos passed to me by my father, the ways of applying these techniques. However, publication of the book was delayed, because I was aware of the fact that many fellow-tutors of Wing Tsun Style were teaching the *Wooden Dummy Techniques* in ways quite different from those my father taught me. The appearance of the book might, as I thought earlier, make these tutors feel embarrassed.

During the past year, a tutor edited a book in my name, in which the photos used as illustrations were part of my collection I obtained from my father. I really didn't know how he got these photos. What makes me sick is the disorderly arrangements of the materials, and the incorrect and incomplete explanations and demonstrations. That book will surely blur the image of my father, and lead readers into misbelief of wrong techniques. That is why I find it necessary to publish my own book.

I wish to thank my kung-fu brother Dr. Leung Ting for offering his opinion throughout the planning of this book, and helping me in every way when putting it into print.

It is my sincere wish that readers will find this book helpful not only as a reference book of martial arts, but also as an indispensable aid while taking courses of Wing Tsun Kung-fu.

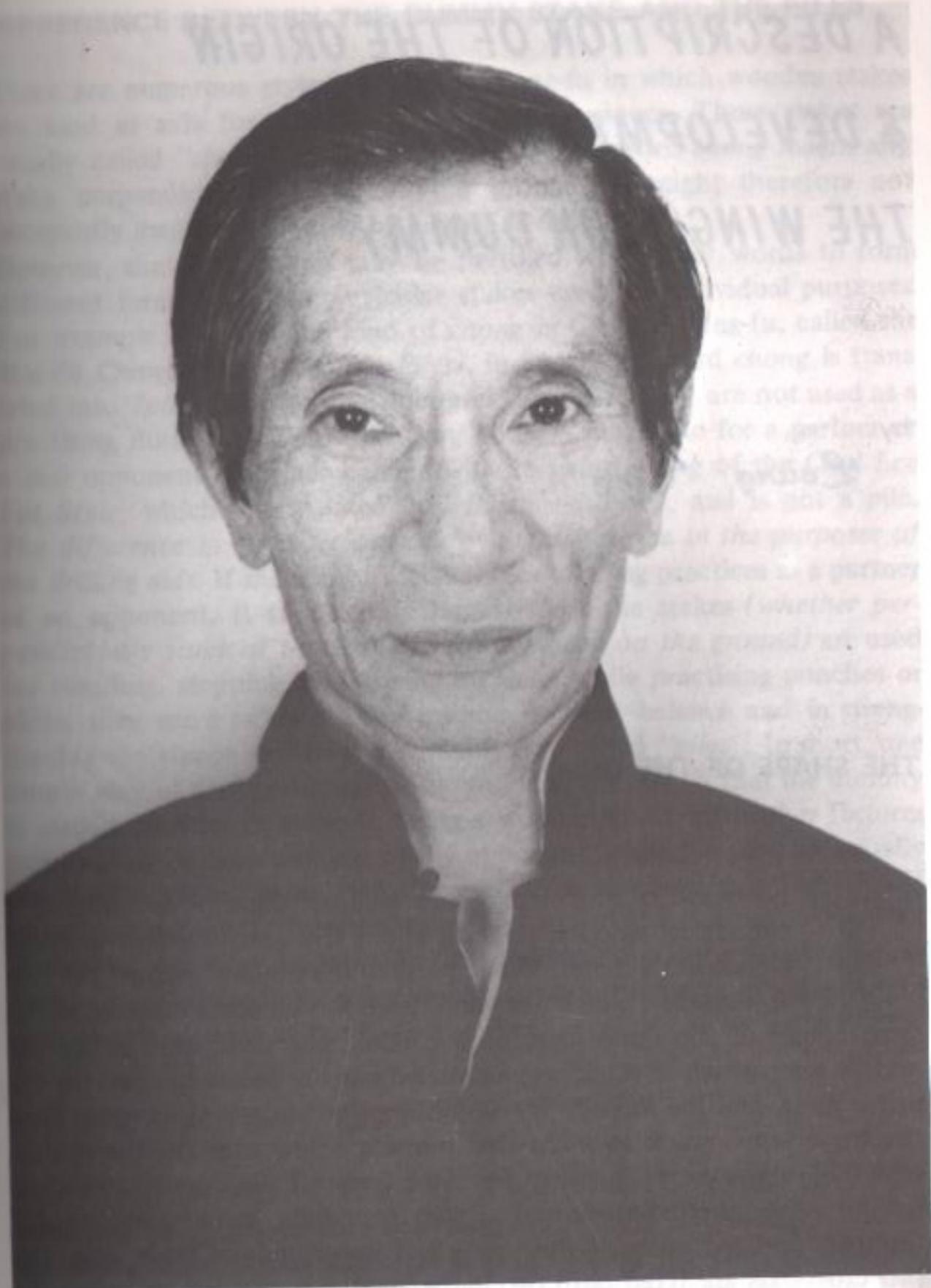
by Yip Chun

Director of Yip Man Marital-Art Association

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MASTER YIP CHUN THE AUTHOR

A DESCRIPTION OF THE ORIGIN & DEVELOPMENT OF THE WING TSUN DUMMY

by

Leung Ting

THE SHAPE OF THE DUMMY

The trunk of the Wing Tsun wooden dummy is made of a cylindrical wooden stake of about five feet in length and nine inches in diameter. Other parts of the dummy include the two *upper arms*, which are stuck into two chiseled mortises at the same height of the upper part of the trunk, the third arm, called the *middle arm*, which is stuck into a chiseled mortise below the two for the upper arms, and the *dummy leg* which is a short bent stake thicker than the three arms, stuck at a chiseled mortise below that for the middle arm. The above parts together form the body of the dummy, which is fixed to the supporting frame by two cross-bars, respectively passing through mortised holes at the upper and lower ends of the trunk. The two cross-bars are fixed onto two perpendicular square pillars, called the supporting pillars. The supporting pillars are usually firmly fixed onto the wall or at the ground, so as to stand heavy strikes.

DIFFERENCE BETWEEN THE DUMMY STAKE AND THE PILES

There are numerous styles of Chinese kung-fu in which wooden stakes are used as aids for drilling in kung-fu techniques. These stakes are usually called "chong" in Chinese. Literally the word *chong* means any stake perpendicularly stuck at the ground. It might therefore not necessarily mean a stake used by a kung-fu driller.

However, the word *chong* may be prefixed with other words to form different terms to mean particular stakes used for individual purposes. For example, there is one kind of *chong* in Chinese kung-fu, called the *Mui-Fa Chong (Plum Blossom Piles)*, in which the word *chong* is translated into "piles" instead of "dummies", because they are not used as a practising dummy, which is meant to be a substitute for a partner or a real opponent. Another example is the *ching chong* of the *Choi Lee Fut Style*, which is translated into *Balance-dummy*, and is not a pile. *The difference in terms is caused by the difference in the purposes of the drilling aids.* If the aim of the aid is for offering practices as a partner or an opponent, it is called a "dummy". If the stakes (whether perpendicularly stuck at the ground or just placed on the ground) are used for standing, stepping, or jumping on them while practising punches or kicks, they serve as an aid for training in body-balance and in strengthening the stance and they are in this case called "piles". In short, one simple way of distinguishing the *dummy* and the *piles* is that the *dummy* is usually singular in number, being a wooden stake with other fixtures imagined to be arms and legs of the opponent, while the *piles* are usually plural in number, being two, three, five or as many as a hundred of stakes without any fixtures on them.

Therefore, the Wing Tsun *MUK YAN CHONG* literally means "*A Stake Used As A Dummy*". In other words, it takes the place of an imagined partner or opponent of the kung-fu driller.

THE PROTRACTOR EFFECT

The wooden dummy of Wing Tsun is constructed according to standardized specifications, so that the thickness of the trunk, the arms and the leg, the lengths of the arms, the leg, the trunk, the cross-bars and the supporting pillars are all pre-calculated to suit movements of the Wing Tsun System. Such a wooden dummy will help rectifying the delivery of movements of the driller, in the same way, as a protractor will rectify an angle. If a driller can make use of the wooden dummy to correct

his movements, he will be able to improve rapidly. It is a pity that many followers of Wing Tsun, (*Wing Chun or Ving Tsun*,) fail to note the importance of the wooden dummy, and cannot rectify the direction and angle of his movements and the relative positions of himself and his opponent through the help of the wooden dummy, thus losing the "Protractor Effect" of it.

Nowadays, many kung-fu drillers make use of the wooden dummy as an aid for learning more kung-fu movements, so that he can boast about his knowledge in martial arts. Some even go as far as adding superficial good-looking variations to a simple practical wooden dummy movement so as to cheat their students. They fail to realize the fact that the importance of Wing Tsun lies in its "*simplicity and practicability*". That is to say one effective movement that can be used in any occasions for defeating an opponent is better than several attractive but ineffective ones. Besides, it is more successful to master ten movements in one year than to master a hundred movements in the same length of time.

ORIGIN & HISTORY OF THE WOODEN DUMMY OF WING TSUN

Whether the wooden dummy appeared before the creation of Wing Tsun kung-fu or Wing Tsun kung-fu was created before the appearance of the wooden dummy is a problem difficult to solve and needs laborious research. However, judging from the hearsay within the Chinese kung-fu circle, we might assume the following possibilities.

It is so said that there was a "*Wooden Dummy Alley*" in the Siu Lam Monastery. If the wooden dummy alley did exist, it might have been a row of wooden dummies of different structures for intensive training. It is believed that the earliest form of the wooden dummy might have been a simple erected wooden stake that takes the place of a trainee's opponent. Later, the early founders of Wing Tsun kung-fu gradually improved the device, until it bears three arms and one leg as it looks nowadays. Also exercises with the wooden dummy must have been simple at first, being improved later on, and finally becomes a complete systematic set of movements known today as the "*Wooden Dummy Techniques*".

It is said that during the early years of Grandmaster Yip Man, when Wing Tsun Style began to develop in Futshan, the Wooden Dummy Techniques consisted of 140 movements, divided into ten sections for practising purposes.

Later, Grandmaster Yip Man came to Hong Kong to set up a gymnasium and admitted students. (*It must be pointed out here that before this Wing Tsun kung-fu was a secret kung-fu style, and that Grandmaster Yip Man was the first to promote it and to teach students openly*). He felt that the movements of the Wooden Dummy Techniques were quite numerous and complicated, therefore he rearranged them into 108 movements. (*The number 108 is particularly preferred by Chinese people because it corresponds to the member of a special set of stars*). But, through his experience of years, he found out that the 108 movements did not include the most essential parts of the Wooden Dummy Techniques. Therefore he finally regrouped the techniques into the present 116 movements.

THE 116 MOVEMENTS OF THE WOODEN DUMMY TECHNIQUES

The present 116 movements of the Wooden Dummy Techniques are divided into eight sections, as explained below:

- Section One:** Ten movements beginning from the left *Prefighting Posture*, mainly consisting of the *Prefighting Posture*, the *Neck-pulling Hand*, the left and the right *Tan-sau* and *Lying Palm*, and the *Jaun-sau*. In this section stress is placed on footwork.
- Section Two:** Ten movements beginning from the right *Prefighting Posture*.
- Section Three:** Ten movements beginning from the *Slap-blocks* movement. Stress is laid on the variation of the *Slap-blocks* both at the *In-Door* and *Outdoor Areas*. The Section also offers valuable palm exercises for both attacks and defense.
- Section Four:** Nine movements beginning from the *Sideward Palm*. The importance of this section lies in the variation of the *Inquisitive-arms* and their co-ordination with the *Side Thrusting Kick*. Stress is placed on the application of the skill of "*Thrust forward while the hand is freed*", to launch a counter attack with the arm or the leg while being hard-pressed by the opponent's powerful attacks.
- Section Five:** Twenty-one movements beginning from the *Double Tan-sau*. In this section the trainee learns how to sneak into the opponent's defense line and attack his weak

points with an aptly applied force, such as drilling in the *Circling-block* and drilling to in skilful footwork for getting to the opponent's side and attack him.

Section Six: Fifteen movements beginning from the *Fook-sau*. It offers mainly training in the application of the *Po-Pai-Cheung* (*Double Palms*) technique.

Section Seven: Fifteen movements beginning from the left & right *Gaun-sau*. Stress is laid on the changing of the *Bong-sau* to the *Grappling-hand* and its application in co-ordination with other palm attacks. The last part of this section stresses drilling in the application of the movement called the *Crossed Stamp-kick*, the most tactical kicking technique in the Wing Tsun Kuen, and the variation of the steps.

Section Eight: Twenty-six movements, beginning from the left & right *Lower Bong-sau*, and ending at the withdrawal movement. Most the kicking techniques are included in this section.

Grandmaster Yip Man had made the shooting of this set of photos a few years before he died, when he had just "*closed his door*" from his martial art career (to "*close door*" is Chinese kung-fu term, which means shutting the door of the gymnasium and stopping to admit disciples). He meant to pass his Wooden Dummy Techniques to someone who could keep the complete set of it and pass it to further generations, because even since he began admitting students, there were arguments among tutors about the correct form of the Wooden Dummy Techniques. Of course some one might have intentional changed some of the Wooden Dummy movements, while others might have learnt only a few of them before ceasing their studies, and so had to create some movements to fill up the missing part that he had not learnt. Some others might have received different coaching for the front and the latter part from Grandmaster Yip Man during the period when the Wooden Dummy Techniques were undergoing a "*Course of Change*". Still others might have learnt only a few separate movements of Wing Tsun Kuen, but decided to set up a personal gymnasium to teach students, only as an "*unqualified instructor*", who, in order to cheat their students and other laymen, found it necessary to "*create*" some Wing Tsun Wooden Dummy movements. That is why Grandmaster Yip Man had finally decided to film his whole set of Wooden Dummy Techniques, to show the correct move-

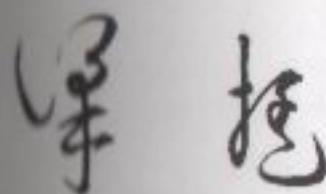
ments although all the time had no intention of making these technique open to the public.

In fact the set of photos of the Wooden Dummy Techniques are not yet complete, because there are still some missing movements. The reason for this is that at the time of making the film, both Grandmaster Yip Man and the one who took these photos had no intention of disclosing the techniques to the public, but meant only to leave some proof to his followers. There were few among Grandmaster Yip Man's students who kept this set of photos of the Wooden Dummy Techniques. The very few who did receive a set included the one or two most favourite disciples, (*and of course his own sons!*)

Today, Grandmaster Yip Man has been dead for years. Those who own this set of photos of the Wooden Dummy Techniques would be numerous. And therefore the Wooden Dummy Techniques are no longer a secret.

However, for those who have not learnt the complete set of the Wooden Dummy Techniques, this incomplete set of photos will make them feel more confused. For this reason, we feel that it is our duty to make the set complete. That is exactly the purpose of this book, which is a product of the cooperation of Master Yip Chun, one of my fellow-classmates, and I myself.

It is my hope that readers, especially those who are also followers of Wing Tsun System, will find the real outlook of the Wing Tsun Wooden Dummy Techniques. That is also the primary aim of this passage.

A handwritten signature in Chinese characters, likely '梁挺' (Leung Ting), written in a fluid, cursive style.

Leung Ting

B.A., Ph.D.,

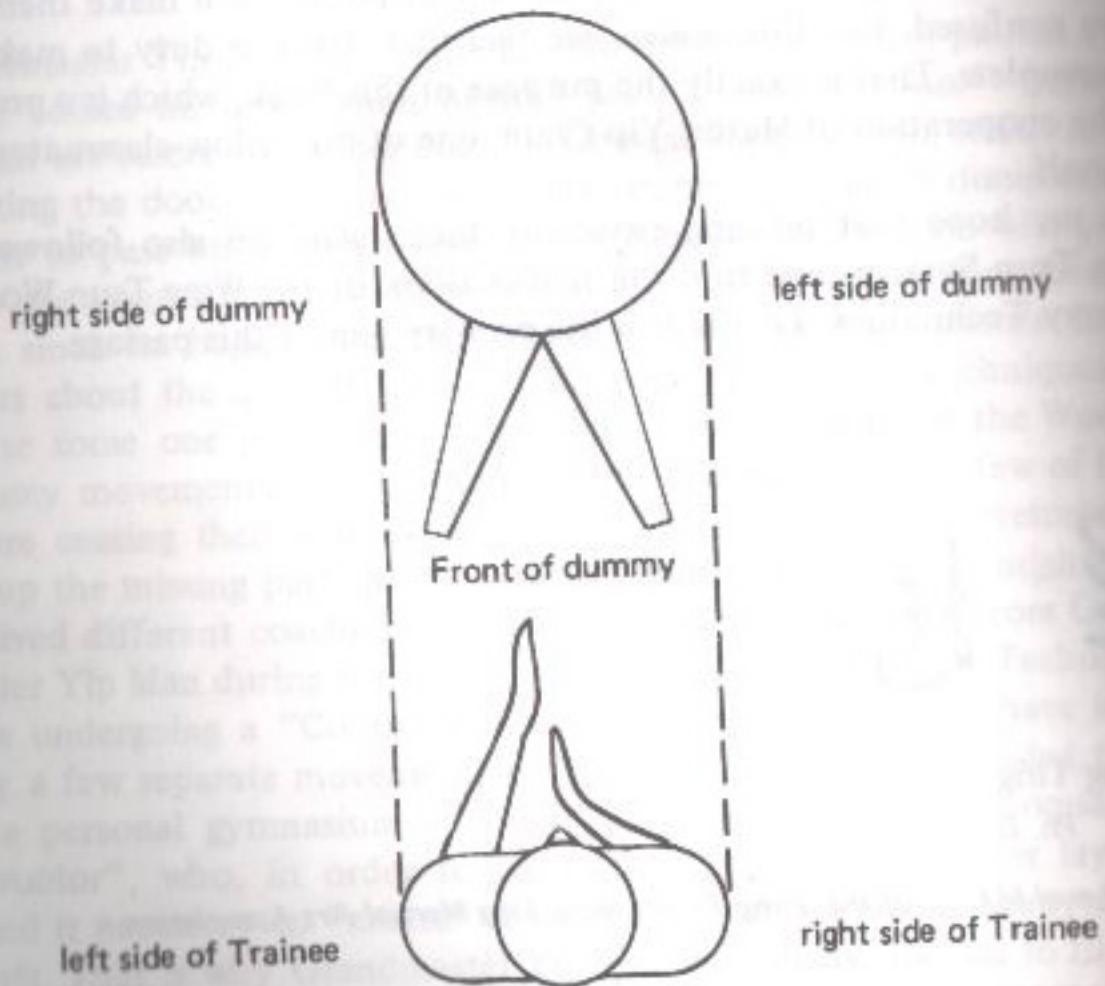
10th Level M.O.C. of Int. Wing Tsun Leung Ting Martial-Art Association.

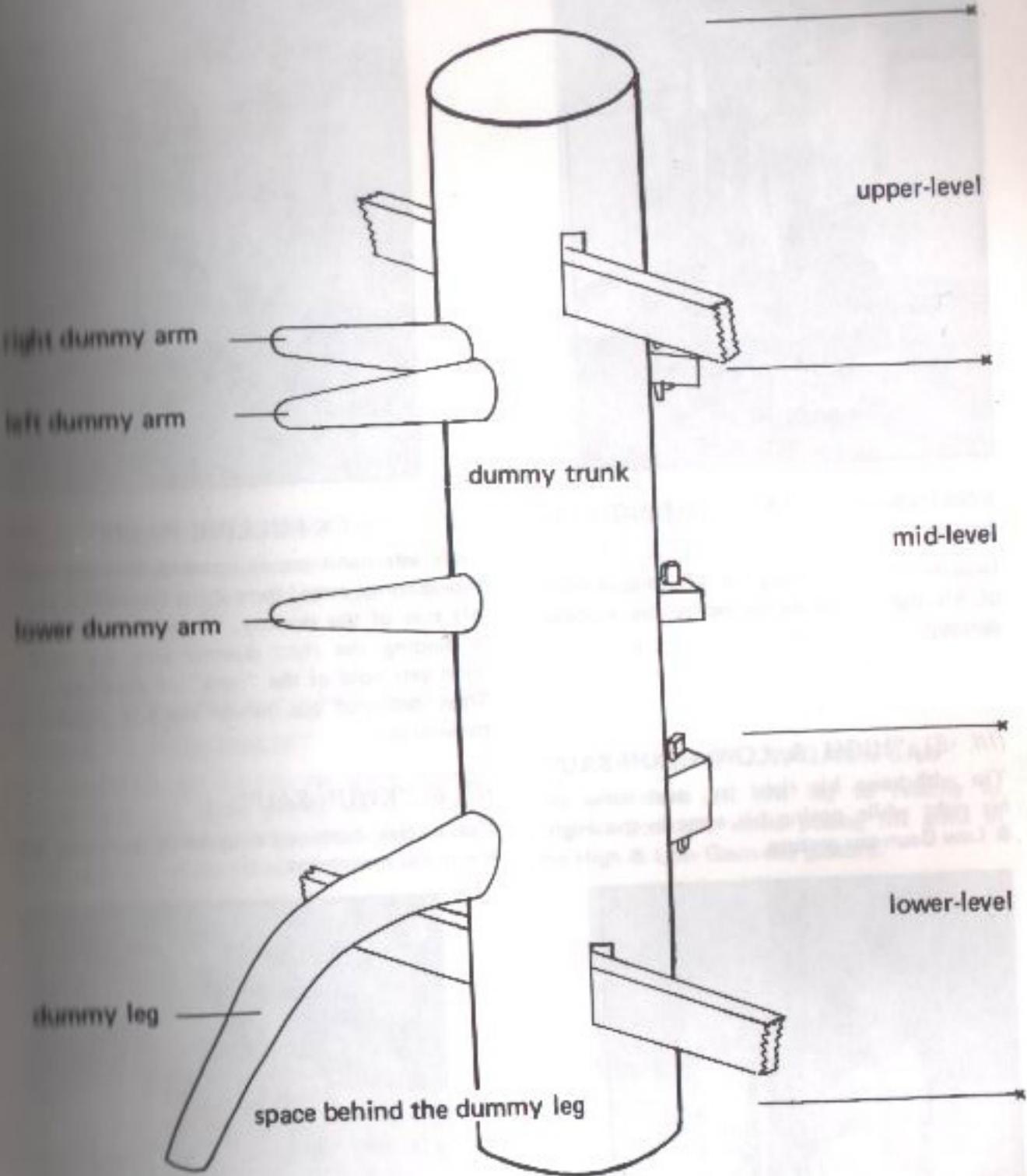
5TH NOVEMBER 1980.

116 WING TSUN DUMMY TECHNIQUES AS DEMONSTRATED BY GRANDMASTER YIP MAN

* Before reading explanatory notes on the illustrations of the Wooden Dummy Techniques that follow, readers are advised to have a careful look of the two diagrams showing the parts of the dummy and directions regarding the use of the dummy. This will enable readers to understand more clearly what is being explained in the descriptions that follow.

Bird's-eye View





PLAN of the Wooden Dummy



(III. 1) "REFIGHTING POSTURE"

Grandmaster Yip places his left hand in front of his right hand while facing the wooden dummy.



(III. 2) "NECK-PULLING HAND"

Yip's left hand passes upwards through the two dummy arms, then shifts himself to the left side of the dummy. While his left hand is holding the right dummy arm, his right hand gets hold of the "neck" of the dummy. Then both of his hands exert a sudden, forward pull.

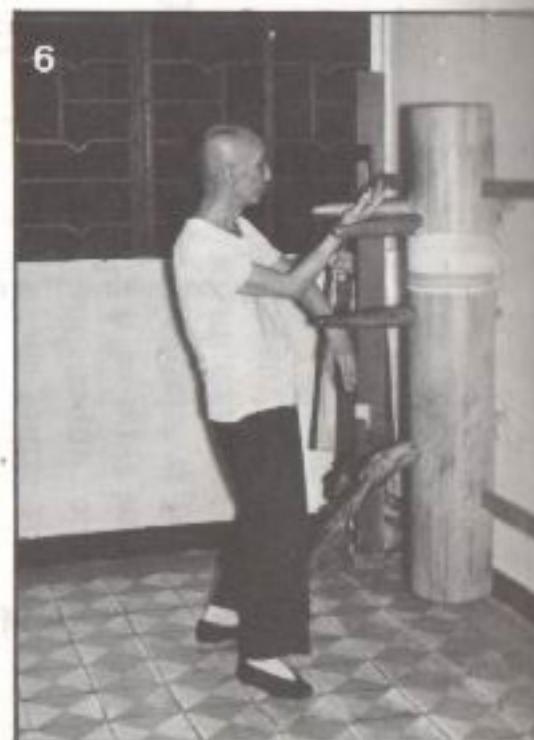
(III. 5) "HIGH & LOW GAUN-SAU"

Yip withdraws his right leg, and turns to his right while posing his arms in the High & Low Gaun-sau gesture.



(III. 6) "KWUN-SAU"

Yip circles both arms upwards to pose a Kwun-sau movement.





(III. 3) "RIGHT BONG-SAU"

Yip withdraws his right arm to pose the right Bong-sau to press at the right dummy arm.

(III. 7) LEFT "TAN-SAU" & RIGHT "LOWER LYING-PALM"

Yip inserts his left leg into the space behind the dummy leg, while posing the left Tan-sau and the right Lower Lying-palm to strike at the left side of the dummy trunk.

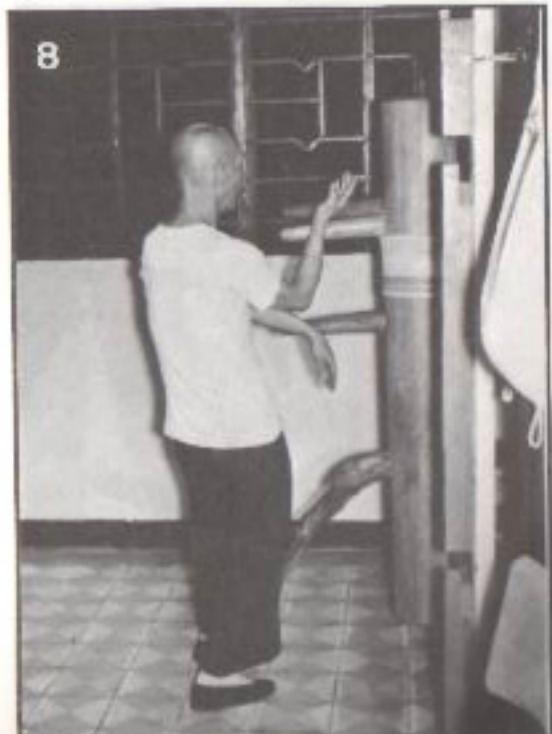


(III. 4) RIGHT "TAN-SAU" & LEFT "LOWER LYING-PALM"

Yip inserts his right leg into the space behind the dummy leg, while posing the right Tan-sau and left Lower Lying-palm to strike at the right side of the dummy trunk.

(III. 8) "HIGH & LOW GAUN-SAU"

Yip withdraws his left leg to resume its original position, while posing his arms in the High & Low Gaun-sau gesture.

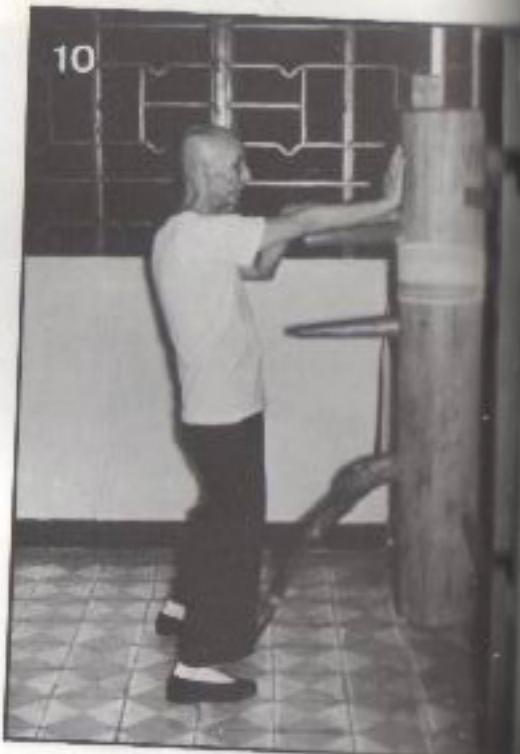




9

(III. 9) RIGHT "KAU-SAU" & LEFT "TOK-SAU"

Yip turns his stance so as to face the dummy, while posing his right arm in the Kau-sau, and his left arm in the Tok-sau gesture.



10

(III. 10) LEFT "JUT-SAU" & RIGHT "ERECT-PALM"

Yip converts his right arm into the right Erect-palm, and quickly thrusts it forward, while changing his left arm to the Jut-sau to press heavily on the dummy arm, causing the dummy trunk to sink under his pressure.



13

14





(III, 11-19) THE SECOND SECTION

From the eleventh to the twentieth movements, these form the Second Section of the Wooden Dummy Techniques, which are the movements enacted at the opposite side. (* Nine movements are left out in the original photos of Grandmaster Yip's demonstrations, now they are replaced by those of Mr. Yip Chun.)



17



(III. 21) RIGHT INDOOR-AREA "PAK-SAU"

Yip slaps his right palm at the right dummy arm.

18



(III. 22) LEFT INDOOR-AREA "PAK-SAU"

Immediately after that Yip slaps his left palm at the left dummy arm.

21



22





(III. 20) LEFT "LOWER LYING-PALM" & RIGHT "JUT-SAU"

Yip Chun thrusts his left palm at the dummy trunk from under his right arm, while his right arm poses the Jut-sau movement to thrust onto the left dummy arm.

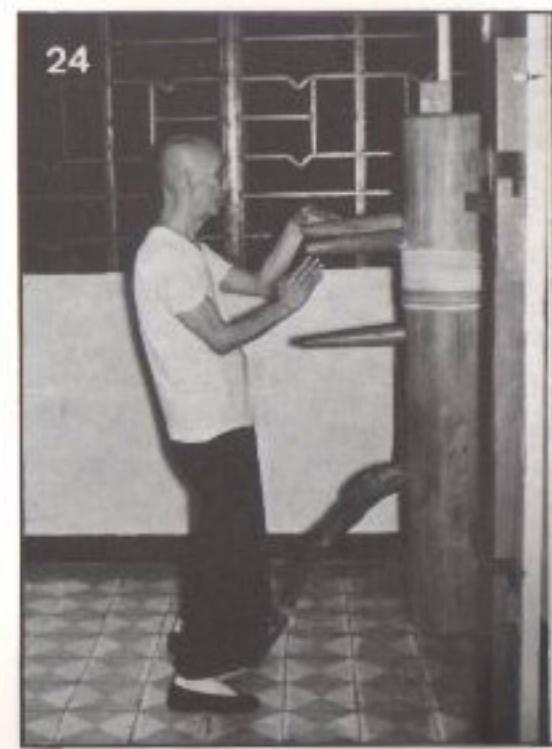
(III. 23) RIGHT INDOOR-AREA "PAK-SAU"

Yip repeats the right indoor area Pak-sau movement.



(III. 24) LEFT OUTDOOR-AREA "PAK-SAU"

Yip slaps his left palm at the right dummy arm from the outdoor area.



25



(III. 25) LEFT "THROAT-CUTTING HAND"

Yip then converts his left arm into the Throat-cutting Hand.

26



(III. 26) LEFT "JUT-SAU" & RIGHT "LOWER THRUSTING PUNCH"

Yip withdraws his left arm and poses a Jut-sau, while thrusting his right fist forward at the lower-level of the dummy.

(III. 29) RIGHT "JUT-SAU" & LEFT "LOWER THRUSTING PUNCH"

Yip withdraws his right arm and converts it into the "Jut-sau", while launching a lower-level left punch.

29



(III. 30) DOUBLE "TOK-SAU"

Yip's both arms simultaneously make an upward push at the lower part of the dummy arms.

30





(III. 27) RIGHT OUTDOOR-AREA "PAK-SAU"

Yip turns up his right hand to apply the outdoor-area Pak-sau. (* The original photo was missing from Grandmaster Yip's collection. It is now replaced by that of Master Yip Chun.)

(III. 31) RIGHT "LOWER BONG-SAU"

Yip turns to his left, and poses the right Lower Bong-sau to touch the lower dummy arm, while posing his left arm in the Wu-sau gesture.



(III. 28) RIGHT "THROAT-CUTTING HAND"

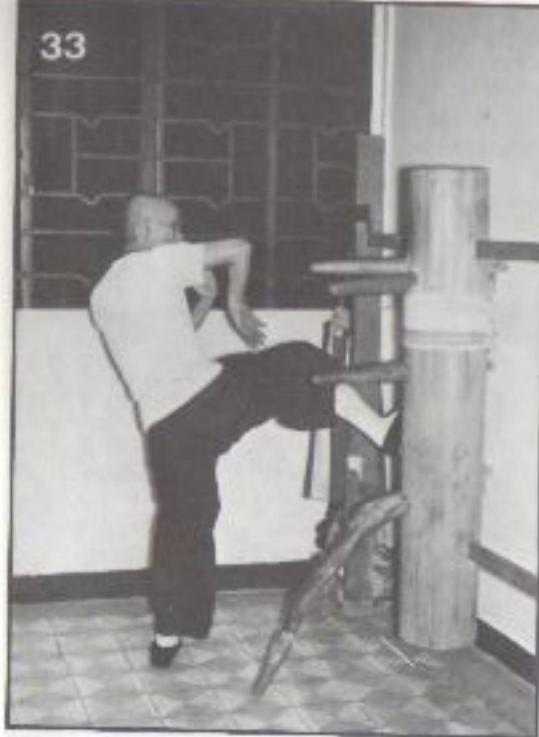
Yip's right hand changes to the "Throat-cutting Hand".

(III. 32) RIGHT "MAN-SAU"

Yip inserts his right leg into the space behind the dummy leg; and makes a left sideward-slap at the right dummy arm, while his right arm, posing the Man-sau, makes a chopping strike at the right side of the dummy trunk.



33



(III. 33) RIGHT "SIDEWARD THRUST-KICK"

Yip raises his right leg to launch a sideward Thrust-kick at the dummy trunk, while posing the right Bong-sau.

34



(III. 34) LEFT "LOWER BONG-SAU"

Yip's right leg resumes original position, then turns to face the right with his left arm posing the Lower Bong-sau and his right posing the Wu-sau.

(III. 37) HIGH & LOW GAUN-SAU

Yip withdraws his left leg, and, turning to his left, he poses his arms in the High & Low Gaun-sau gesture.

37



(III. 38) RIGHTS "KAU-SAU" & LEFT "TOK-SAU"

Yip turns to face the front, and changes his right arm to the Kau-sau and his left arm to the Tok-sau.

38



35



(III. 35) LEFT "MAN-SAU"

Yip converts his right arm to the Man-sau, and strikes it at the left side of the dummy trunk.

36



(III. 36) LEFT "SIDEWARD THRUST KICK"

Yip raises his left leg to launch a Sideward Thrust-kick at the dummy trunk.

(III. 39) RIGHT "ERECT PALM" & LEFT "JUT-SAU"

Immediately after that, Yip thrusts out his right Erect-palm, while suddenly making a left Jut-sau.



(III. 40) DOUBLE "TAN-SAU"

Yip places his up-facing palms at the outdoor area of the two dummy area.

40



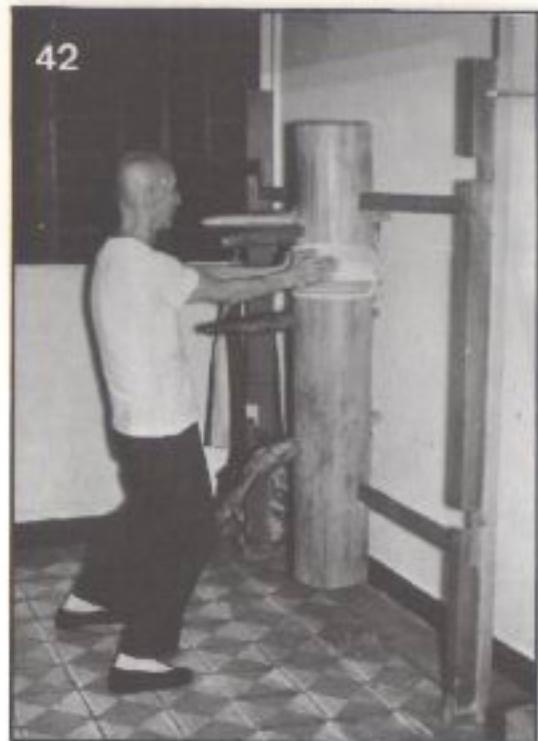
41



(III. 41) "HUEN-SAU"

Then Yip, by turning his wrists circles his palms into the indoor area of the dummy arms.

42



(III. 42) DOUBLE "LOWER LYING-PALMS"

Yip's two palms enter into the indoor area between the dummy arms and strike at the mid-lower-level of the trunk of the dummy.

(III. 45) DOUBLE "JUT-SAU"

Yip then lowers his arms, placing them on the dummy arms, and exerts a powerful downward push that causes the dummy trunk to sink.

45



46



43



(III. 43) DOUBLE "TAN-SAU"

Yip poses the Double Tau-sau by raising his palms to pass through the indoor area between the dummy arms.

44



(III. 44) DOUBLE "UPPER LYING-PALM"

Yip raises his palms through the indoor area between dummy arms to strike at the front part of the upper-level of the dummy trunk.

(III. 47) LEFT "KAU-SAU" & RIGHT "HIGH GAUN-SAU"

Yip turns to his left, and repeats the above movement by interchanging the movement for his arms.

47



(III. 48) RIGHT "KAU-SAU" & LEFT "HIGH GAUN-SAU"

Yip repeats the movement once more.

48



49



(III. 49) RIGHT "ERECT-PALM" & LEFT "JUT-SAU"

Immediately after that, Yip changes his right arm to the Erect-palm and his left to the Jut-sau.

50



(III. 50) RIGHT "BONG-SAU"

Yip turns to his left and poses the right Bong-sau.

(III. 53) LEFT "KAU-SAU" & RIGHT "HIGH GAUN-SAU"

Yip turns his stance to face left, while posing his arms respectively as Kau-sau and High Gaun-sau.

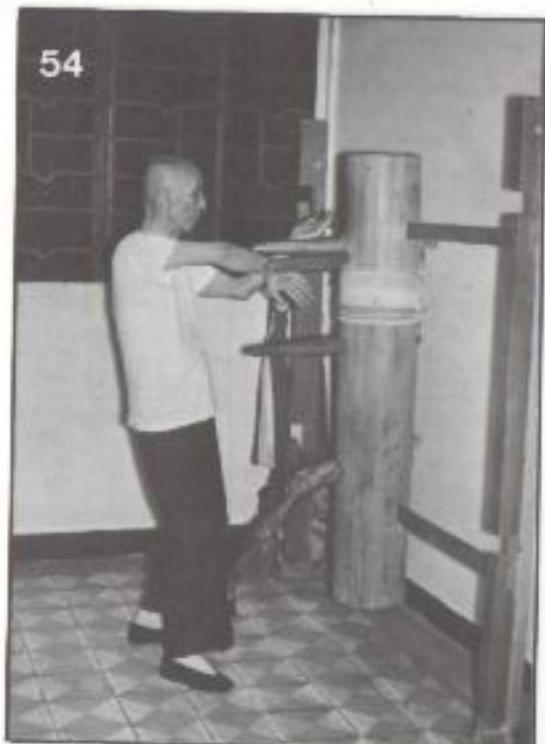
53



(III. 54) RIGHT "KAU-SAU" & LEFT "HIGH GAUN-SAU"

Yip turns to the right, repeats the above movement while interchanging the movement for his arms.

54



51



(III. 51) RIGHT "KNEE-STAMPING KICK" FROM THE SIDE

Yip shifts himself to the right side of the dummy. And, posing a left Lower Lying-palm and a right Tan-sau, he thrusts out his right leg in a slant-straight forward line to stamp at the knee part of the dummy leg.

(III. 55) LEFT "KAU-SAU" & RIGHT "HIGH GAUN-SAU"

Yip repeats the Kau-sau movement.

52



(III. 52) "HIGH & LOW GAUN-SAU"

Yip withdraws his right leg and turns to his right, while posing the High & Low Gaun-sau.

(III. 56) FACADE RIGHT "KAU-SAU" & LEFT "LOWER LYING-PALM"

Yip turns to face the front of the dummy. He poses the right Kau-sau, while raising his left arm from under the right dummy arm to strike at the dummy trunk.

55



56



57



(III. 57) LEFT "BONG-SAU"

Yip turns to his right side, and poses his left arm as the Bong-sau.

(III. 61) RIGHT "ERECT-PALM" & RIGHT "JUT-SAU"

Yip first poses his right arm as the Erect-palm then strikes it at the trunk of the dummy.

58



(III. 58) LEFT "KNEE-STAMPING KICK" FROM THE SIDE

Yip steps his right foot a pace forward to shift himself to the left side of the dummy, and applies the left Knee-stamping Kick.

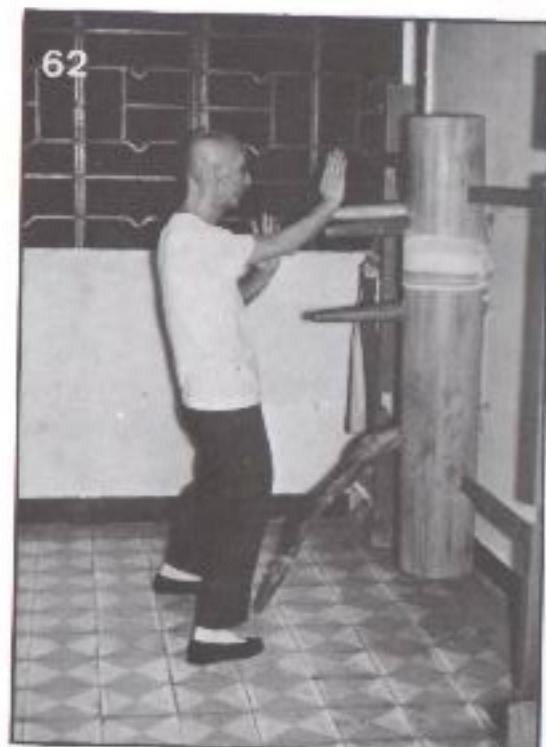
(III. 62) "FLIPPING-HAND" MOVEMENT FROM THE RIGHT "FOOK-SAU"

Yip first poses his right arm as the Fook-sau, then flips his right palm at the right dummy arm.

61



62



59



(III. 59) "HIGH & LOW GAUN-SAU"

Yip withdraws his left leg to resume its original position, then turns to face his left while posing his arms as the High & Low Gaun-sau.

(III. 63) "FLIPPING-HAND" MOVE-MENT FROM THE RIGHT "FOOK-SAU"

After that, Yip flips his right palm at the left dummy arm.



60



(III. 60) RIGHT "KAU-SAU" & LEFT "TOK-SAU"

Yip faces the front of the dummy, and poses his right arm as the Kau-sau, and his left arm as the Tok-sau.

(III. 64) "FLIPPING-HAND" MOVE-MENT FROM THE RIGHT "FOOK-SAU"

Yip flips his right palm at the right dummy arm again.



65



(III. 65) RIGHT "KAU-SAU" & LEFT "LOWER LYING-PALM"

Yip turns to his right, poses his right arm as the Kau-sau, while launching a left Lower Lying-palm strike at the right side of the dummy trunk.

(III. 69) "PO-PAI" DOUBLE-PALM MOVEMENT FROM THE SIDE

Yip inserts his left leg into the space behind the dummy leg and executes the Po-Pai Double-palm movement with his left palm above his right.

66



(III. 66) "KWUN-SAU"

Yip applying the Kwun-sau movement.

69



70



67



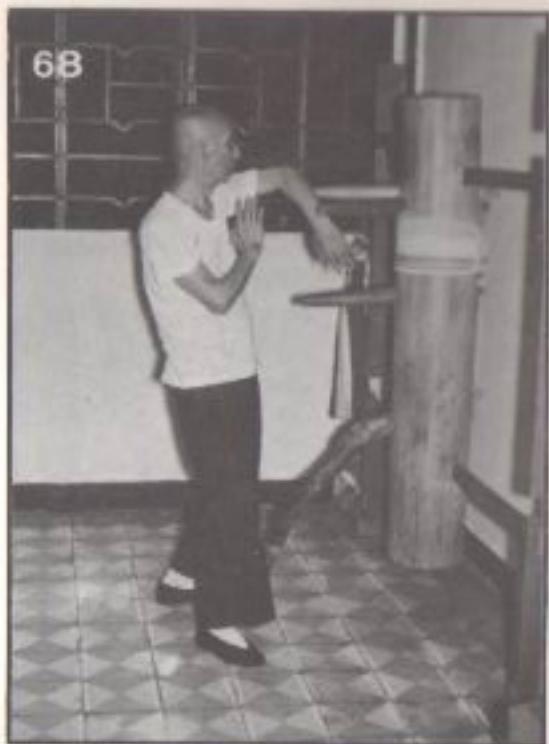
(III. 67) FACADE "PO-PAI" DOUBLE-PALM MOVEMENT

Yip turns his arms to form the Po-Pai Double-palm movement, in which his right hand is posing as a Erect-palm, while his left hand is posing as a Reverse-palm.

(III. 71) FACADE "PO-PAI" DOUBLE-PALM MOVEMENTS

From the High & Low Gaun-sau, Yip converts his arms to the Po-Pai Double-palm movement with his left arm above his right arm.

68



(III. 68) LEFT "BONG-SAU"

Yip turns to his right side while posing his left arm as a Bong-sau.

(III. 72) RIGHT "BONG-SAU"

Yip poses the right Bong-sau while turning to the left.

71



72



73



(III. 73) "PO-PAI" DOUBLE-PALM MOVEMENT FROM THE SIDE

Yip inserts his right leg into the space behind the dummy leg, and, with his left palm above his right palm, he executes the Po-Pai Double-palm movement.

74



(III. 74) "HIGH & LOW GAUN-SAU"

Yip turns to his right while posing the High & Low Gaun-sau.

(III. 77) "HIGH & LOW GAUN-SAU"

Yip turns to his left while posing the High & Low Gaun-sau.

77



(III. 78) "HIGH & LOW GAUN-SAU"

Yip turns from his left to his right, poses the High & Low Gaun-sau in the reverse direction.

78



75



(III. 75) LEFT "KAU-SAU" & RIGHT "FOOK-SAU"

Yip faces the front of the dummy and poses the left Kau-sau and the right Fook-sau.

76



(III. 76) LEFT "LOWER LYING-PALM" & RIGHT "JUT-SAU"

Yip's left palm rises from below the right dummy arm to launch a left Lower Lying-palm strike at the dummy trunk.

(III. 80) RIGHT "GRAPPLING-HAND" & LEFT "THROAT-CUTTING HAND"

Yip suddenly changes his right turning Bong-sau to a Grappling-hand to get hold of the right dummy arm, turning to his right while applying a right Throat-cutting Hand to chop dummy trunk.

79



(III. 79) RIGHT "BONG-SAU"

Yip turns to his left while changing his right arm from the Low Gaun-sau to the Bong-sau.

80



81



(III. 81) LEFT "PAK-SAU" & RIGHT "SPADE-HAND"

Yip returns to the front of the dummy and poses his left arm as the Pak-sau and his right arm as a Spade-hand.

82



(III. 82) LEFT "BONG-SAU"

Yip turns to his right while posing the left Bong-sau.

(III. 86) LEFT "CROSSED STAMP-KICK"

Yip's right foot takes one step forward to form the Cross-leg stance. Then he raises his left leg to thrust a horizontal kick at the right side of the trunk of the dummy.

85



86



83



**(III. 83) LEFT "GRAPPLING-HAND"
& RIGHT "THROAT-CUTTING
HAND"**

Yip changes his left Bong-sau to a Grappling-hand to get hold of the left dummy arm, and poses the right Throat-cutting Hand to chop at the dummy trunk while turning.

(III. 87) LEFT "BONG-SAU"

Yip's left foot steps down to form the Cross-leg Stance. Then his right foot resumes its original position. After that Yip turns to the right side while posing the left Bong-sau.

87



84



**(III. 84) RIGHT "PAK-SAU" & LEFT
"SPADE-HAND"**

Yip returns to the front of the dummy. While applying a left Spade-hand, he slaps his right Pak-sau at the left dummy arm.

(III. 88) RIGHT "CROSSED STAMP-KICK"

Yip's left foot takes one step forward to form the Cross-leg Stance, then raises his right leg to launch a kick.

88



89



(III. 89) "HIGH & LOW GAUN-SAU"

Both of Yip's feet resume their original positions. Then he turns to his left while posing the High & Low Gaun-sau.

90



(III. 90) RIGHT "KAU-SAU" & LEFT "TOK-SAU"

Yip faces the front of the dummy and poses the right Kau-sau and left Tok-sau.

(III. 93) LEFT "LOWER BONG-SAU"

Yip turns to face his right, and poses the left Lower Bong-sau.

93



(III. 94) RIGHT "LOWER BONG-SAU"

Yip turns again to his left and poses the right Lower Bong-sau.

94



91



(III. 91) RIGHT "ERECT-PALM"
& LEFT "JUT-SAU"

Yip thrusts out his right Erect-palm while posing his left arm as the Jut-sau.

92



(III. 92) RIGHT "LOWER BONG-SAU"

Yip turns to face left, and poses the right Bong-sau.

(III. 95) RIGHT "SPADE-HAND" &
LEFT "FAÇADE THRUST-KICK"

Yip raises a right Spade-hand from below through the indoor area of the left dummy arm, while launching a left Thrust-kick at the front part of the dummy trunk.

95



(III. 96) FAÇADE "KNEE-STAMPING
KICK"

Immediately after that, Yip stamps his left foot at the dummy leg while posing his arms respectively as the Bong-sau and Wu-sau.

96



97



(III. 97) "FOOT-STAMPING" & LEFT "LOWER BONG-SAU"

Yip glides his right foot along the length of the dummy leg. Immediately after that he poses the left Lower Bong-sau.

98



(III. 98) RIGHT "LOWER BONG-SAU"

Then Yip turns to his left and poses the right Lower Bong-sau.

(III. 101) RIGHT "FAÇADE KNEE-STAMPING KICK"

Then Yip stamps at the knee part of the dummy leg, while posing his arms respectively as the Bong-sau and the Wu-sau.

(III. 102) "FOOT-STAMPING" & RIGHT "GUM-SAU"

Yip glides his right foot along the length of the dummy leg, and pins his right arm downwards as a Gum-sau.

101



102



99



(III. 99) LEFT "LOWER BONG-SAU"

Yip again turns to his right, and poses the left Lower Bong-sau.

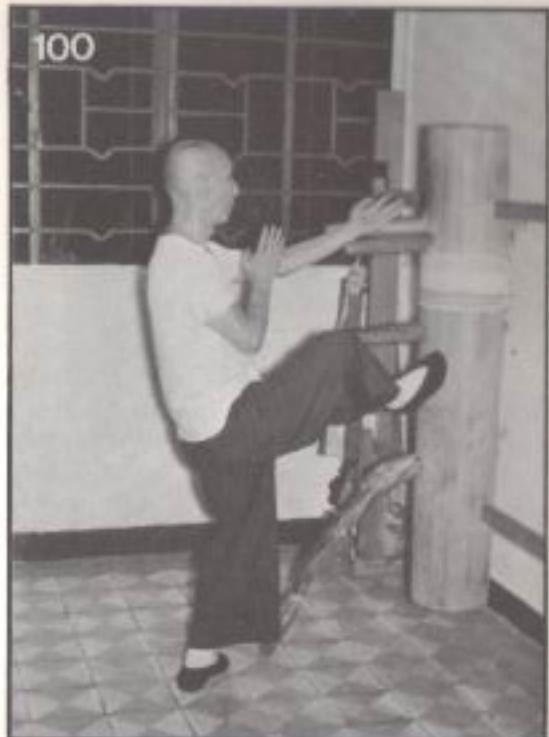
(III. 103) LEFT "SIDEWARD SLAP-PALM" & RIGHT "LOWER LYING-PALM"

Yip inserts his right leg in the space behind the dummy leg, and slaps his left palm at the right dummy arm, while launching a right Lower Lying-palm strike at the mid-lower-level of the dummy trunk.

103



100



(III. 100) LEFT "SPADE-HAND" & RIGHT "FAÇADE THRUST-KICK"

After that Yip poses the left Spade-hand and launches a right Façade Thrust-kick.

(III. 104) LEFT "GUM-SAU"

Yip's right foot returns to its original position, while his left arm pins down at the dummy arm.

104



105



(III. 105) RIGHT "SIDEWARD SLAP-PALM" & LEFT "LOWER LYING-PALM"

Yip inserts his left leg into the space behind the dummy leg; his right arm poses the Sideward Slap-palm while his left poses the Lower Lying-palm.

(III. 109) RIGHT "PAK-SAU" & LEFT "OFF-BODY LOWER THRUST-KICK"

Yip's right foot takes one step forward, turns to face the left side of the dummy trunk, applies a right Pak-sau while launching a left Lower Thrust-kick at the dummy trunk.

109



106



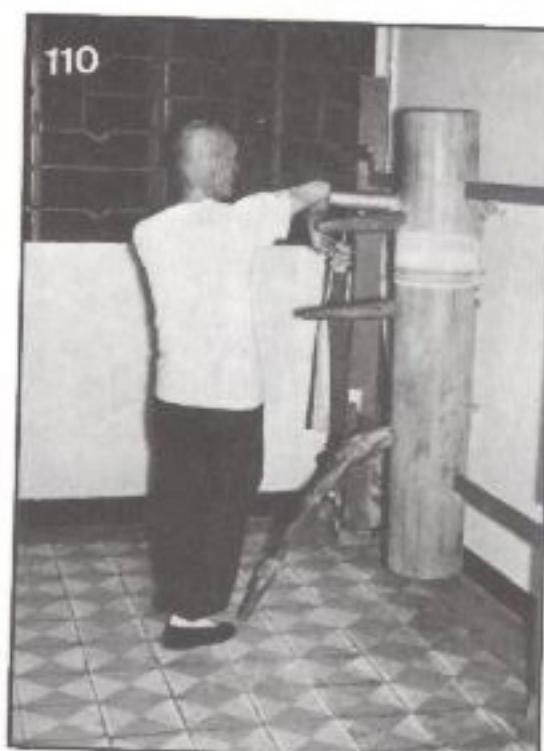
(III. 106) RIGHT "GUM-SAU"

Yip's left foot resumes its original position. Then Yip turns to his left while pinning his right palm onto the dummy arm.

(III. 110) RIGHT "BONG-SAU"

Yip's left leg resumes its original position. Immediately after that Yip poses the right Bong-sau.

110



107



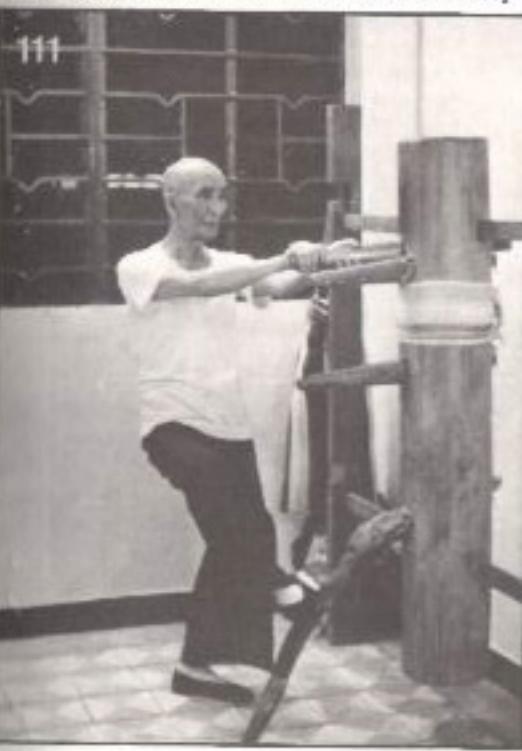
(III. 107) LEFT "PAK-SAU" & RIGHT "OFF-BODY LOWER THRUST-KICK"

Yip turns to face the right side of the dummy. His left palm slaps at the right dummy arm while his right leg launches a Thrust-kick at the dummy leg.

(III. 111) "GRAPPLING-HAND" & RIGHT "SWEEP-KICK" WHILE TURNING

Yip changes his right Bong-sau to the Grappling-hand, and turns to launch a right Sweep-kick while his left arm poses the Grappling-hand to get hold of the same dummy arm.

111



108



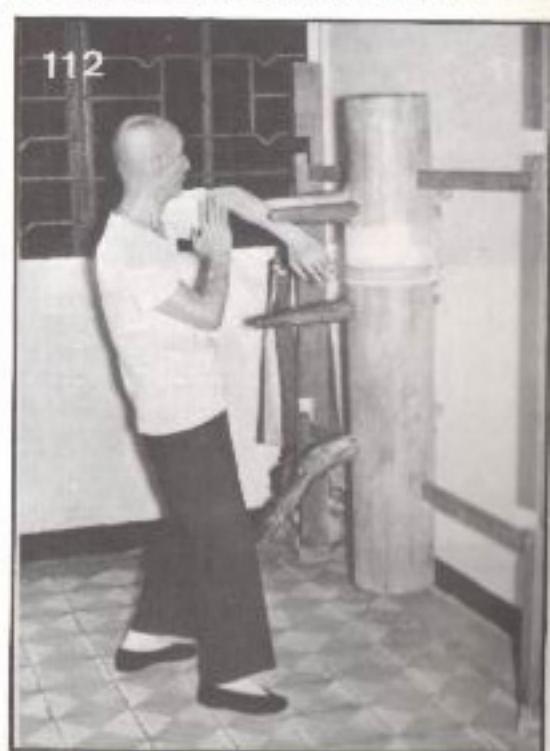
(III. 108) LEFT "GUM-SAU"

Yip's right foot resumes its original position. He turns to his right to pose the left Gum-sau.

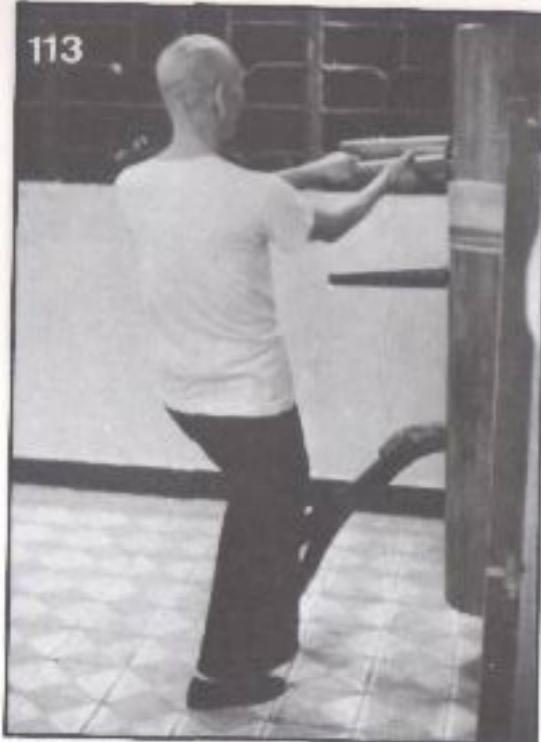
(III. 112) LEFT "BONG-SAU"

Yip's right leg returns to its original position while his left arm is posing the Bong-sau.

112



113



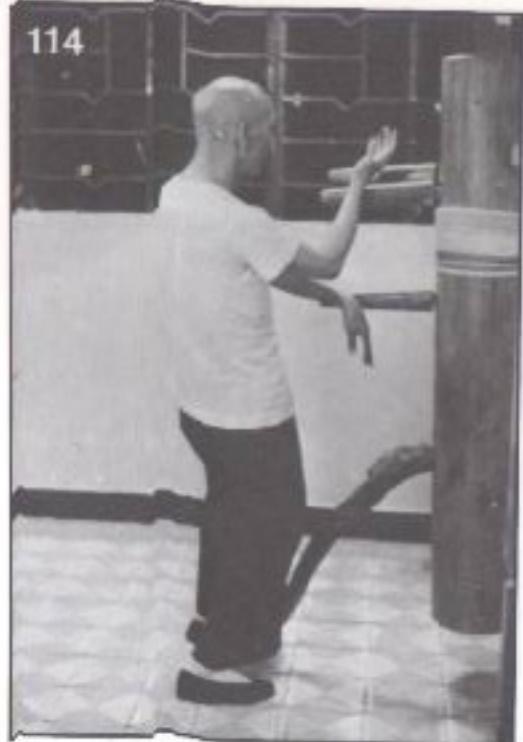
(III. 113) "GRAPPLING-HAND" &
LEFT "SWEEP - KICK" WHILE
TURNING

Yip raises his left leg to launch a Sweep-kick at the dummy leg, while both of his arms, posing as Grappling-hands, are getting hold of the left dummy arm.

(III. 117) FINAL WITHDRAWAL
MOVEMENT

Yip's both palms simultaneously make a Double Tok-sau movement as the Final Withdrawal.

114



(III. 114) "HIGH & LOW GAUN-SAU"

Yip withdraws his right leg to its original position, and turns to his left while posing the High & Low Gaun-sau movement.

117



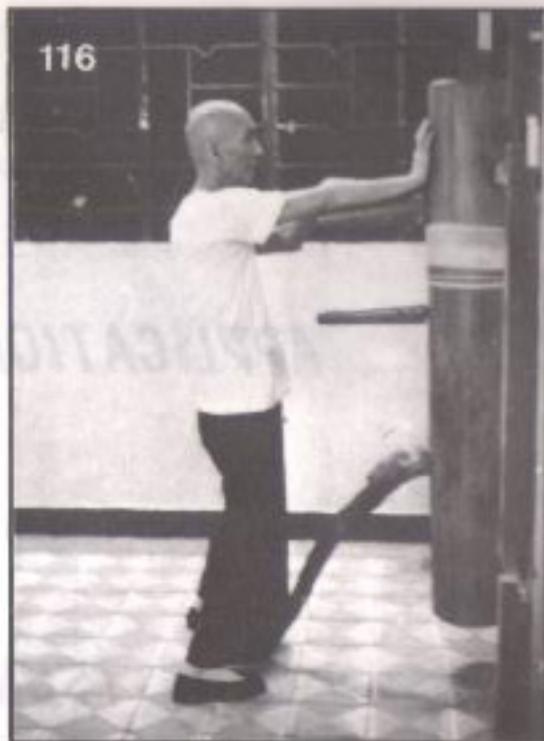
115



(III. 115) RIGHT "KAU-SAU" & LEFT "TOK-SAU"

Yip faces the front of the dummy, and poses the right Kau-sau and left Tok-sau.

116



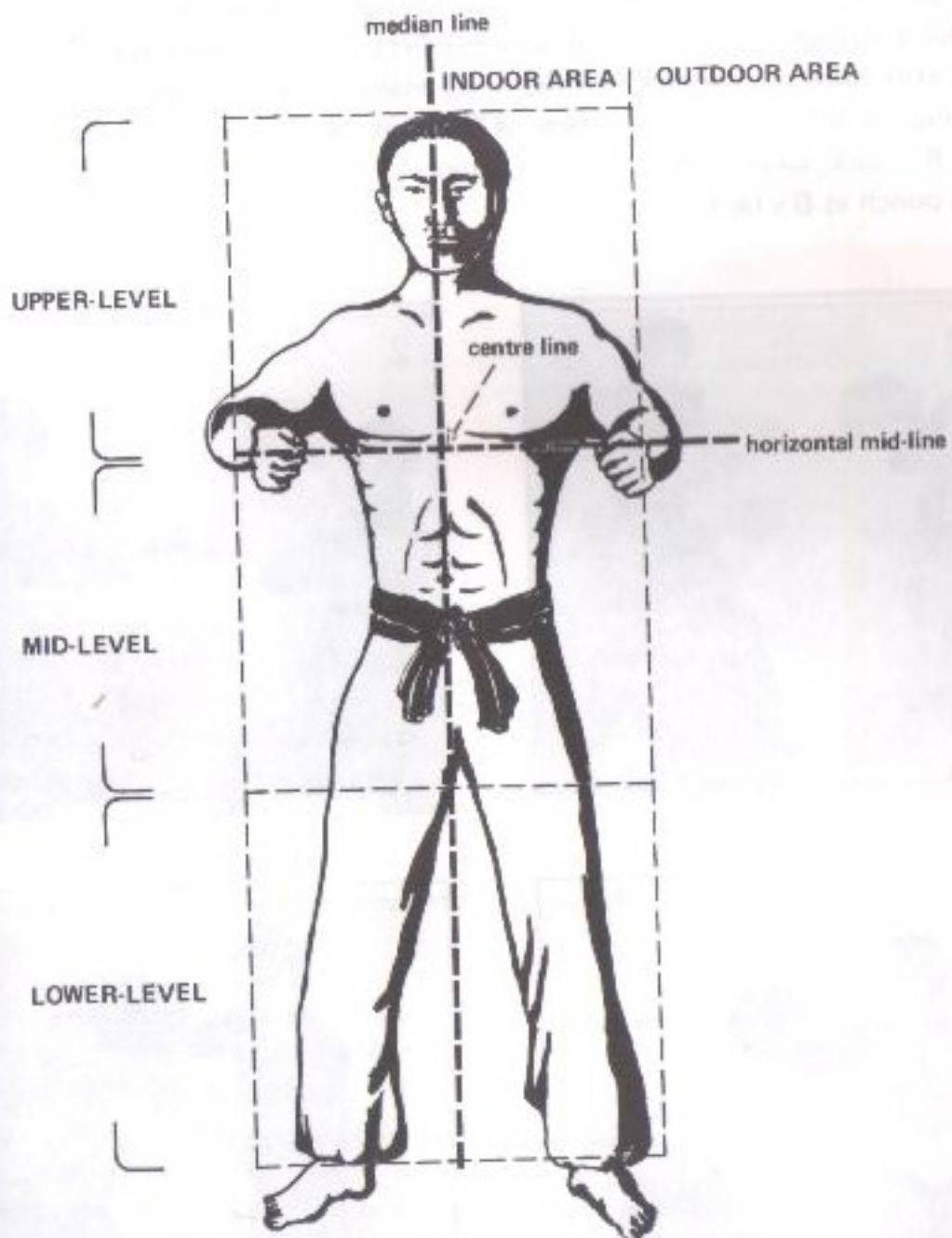
(III. 116) RIGHT "ERECT-PALM" & LEFT "JUT-SAU"

Yip then converts his arms respectively to the right Erect-palm and left Jut-sau.

**APPLICATIONS & EXPLANATIONS
OF THE
WING TSUN WOODEN DUMMY
TECHNIQUES**

DIAGRAM OF THE TERMS OF POSITIONS IN CHINESE KUNG FU

* This diagram shows the terms of positions in Chinese kung fu and is helpful to readers before reading the illustrations of the application of the techniques.



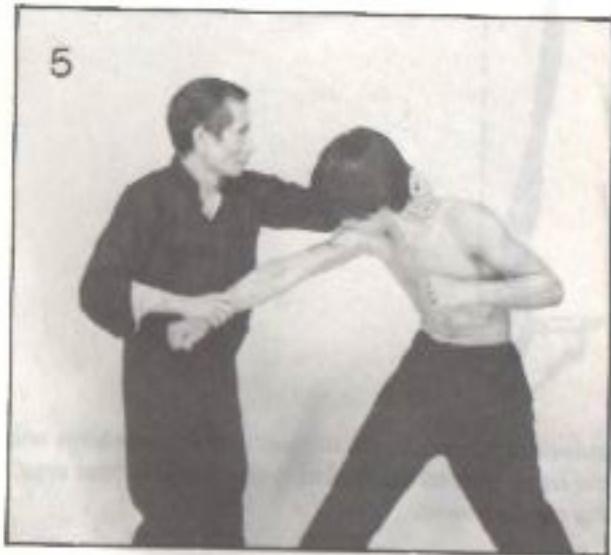
In Chinese terminology the two arms of the body are equivalent to two leaves of door. When both arms are out stretched, the area embraced by both arms or between the inner part of both arms is called the indoor area, while the area beyond the outer part of both arms is called the outdoor area.

* The traditional Chinese door has two leaves which open inwards.



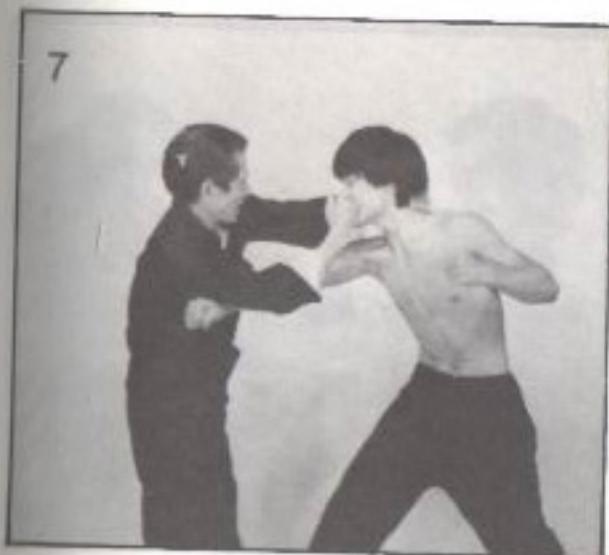
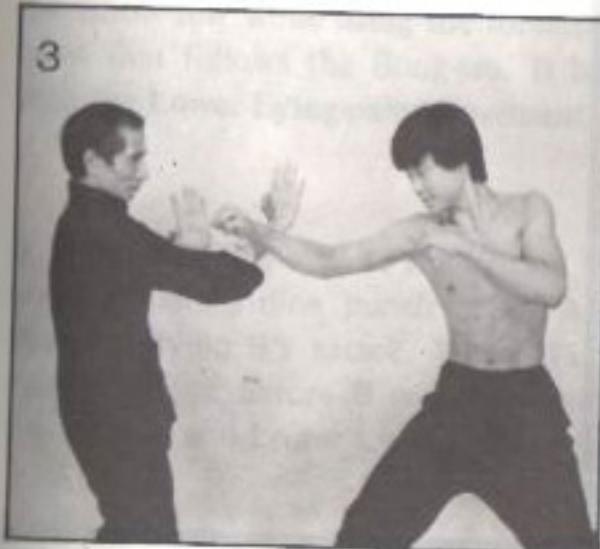
TECHNIQUE & EXPLANATIONS

A (left) putting himself in the Wing Tsun Prefighting Posture in front of **B** (right). **B** launches a straightline punch at **A**, with his fist coming over **A**'s right arm. **A** stretches his right arm to make contact with **B**, while making a slight turn to evade **B**'s punch, and placing his left hand at the back of **B**'s neck. **A** then makes a pull with both his hands at **B**'s neck, causing **B** to lose his balance. While **B** is falling forward, **A** launches a thrusting punch at **B**'s face.



PREFIGHTING POSTURE – NECK-PULLING HAND

- * The Prefighting Posture of Wing Tsun is formed by placing one hand in front of the other, with both at *mid-level* height. The front hand, which aims at detecting the opponent's motive, is called the **Inquisitive-arm**, while the hind one, which aims at offering protection to the body, is called the **Protective-arm**. But in reality, both hands can be applied for launching attacks if situation needs so.
- * The Neck-pulling Hand is applied by stretching the arm forward until it reaches the back of the opponent. Then it makes a sudden pull at the back of the opponent's neck so as to make him loss balance and fall forward.

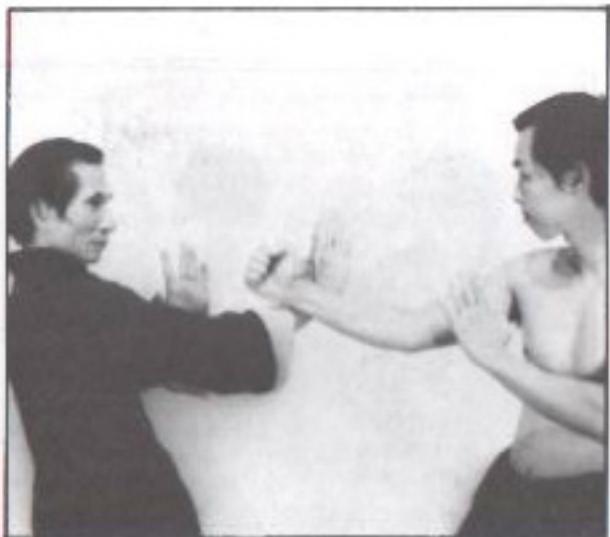




BONG-SAU—TAN-SAU

&

LOWER LYING-PALM



The wooden dummy is co-ordinated with the wooden horse to form a series of attacking movements. In application, the horse should suddenly retreat from the wooden dummy. When changes have taken place, the practitioner should strike at his opponent's suspended hand.



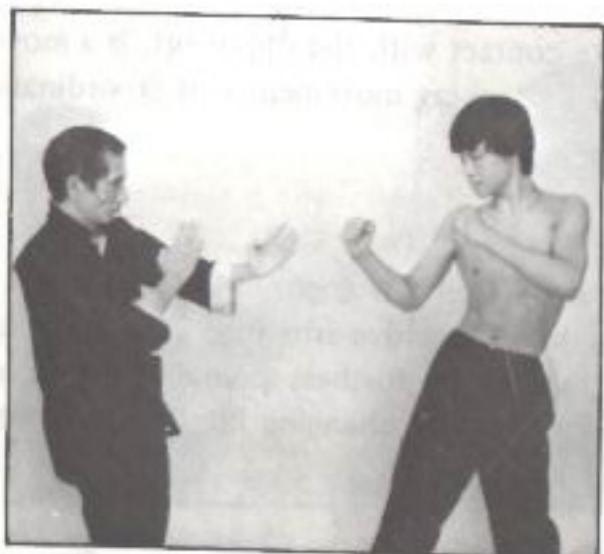
- * The **Bong-sau** is used to nullify powerful straightline attacks from the opponent. Having taken its defensive effect, the Bong-sau can then be converted into other movements for launching counter-attacks. From this it is clear that the Bong-sau is an important movement in the techniques of the wooden dummy, as explained below.
- * The **Tan-sau**, which is formed by flattening the palm to face upwards and keeping the elbow low while using the forearm to make contact with the opponent, is a movement that follows the Bong-sau. It becomes an attacking movement if it co-ordinates with the **Lower Lying-palm** movement.

A (*left*) posing the W.T. Prefighting Posture while facing **B** (*right*). As **B** launches a powerful straightline punch at **A**, **A** changes his Inquisitive-arm into the Bong-sau, thus nullifying **B**'s attack. When **B**'s punch reaches its furthest point, **A** makes an counter-attack before **B** withdraws his punching arm, by changing his Bong-sau into the Tan-sau and Lower Lying Palm to strike at **B**'s flank.





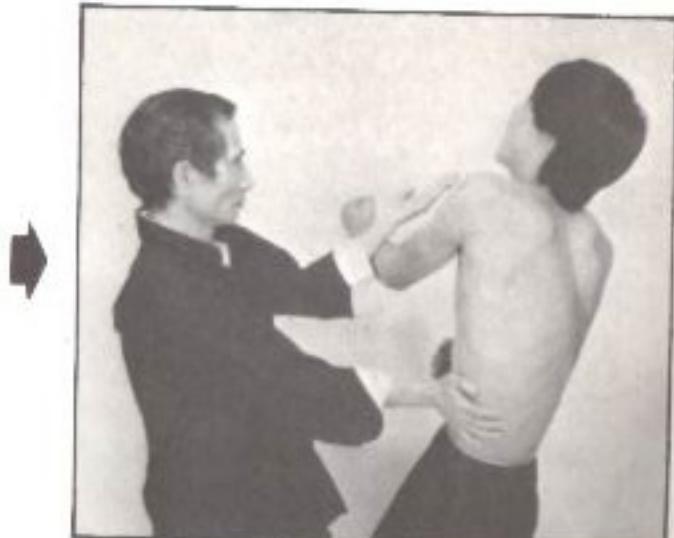
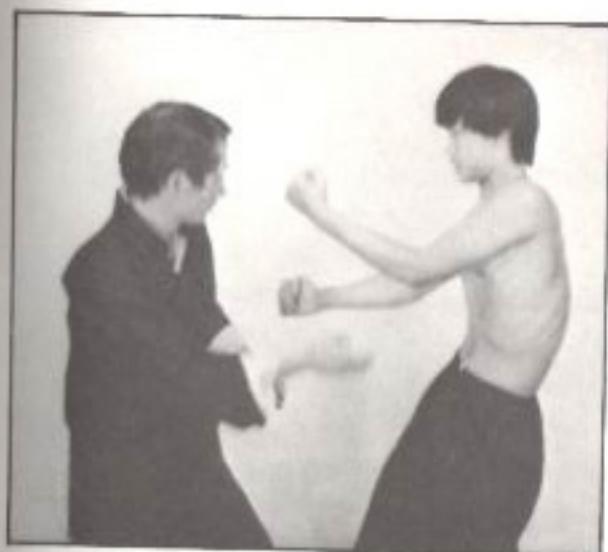
KWUN-SAU – TAN-SAU & LOWER LYING-PALM



* The Kwun-sau in co-ordination successively with the Tan-sau and the Lower Lying-palm will form a series of attacking movements which will very often take the opponent by surprise. In application, the Wing Tsun practitioner, having dissolved the opponent's attack, suddenly retreats from the opponent's reach, and, before the opponent knows what changes have taken place, the practitioner advances again to launch a surprise attack at his opponent's unguarded part!

* A single straightline punch can be dissolved with the Bong-sau. However, to dissolve heavy double straightline punches aiming respectively at the *upper-level* and the *lower-level*, one has to apply the Kwun-sau.

A (*left*) posing the W.T. Prefighting Posture while facing B (*right*). B initiates the double punches at A. A turns while applying the Kwun-sau movement to evade the opponent's attack. Immediately after that, A intrudes into the unguarded area of B's left side and launches the Tan-sau & Lower Lying-palm attack at his opponent.



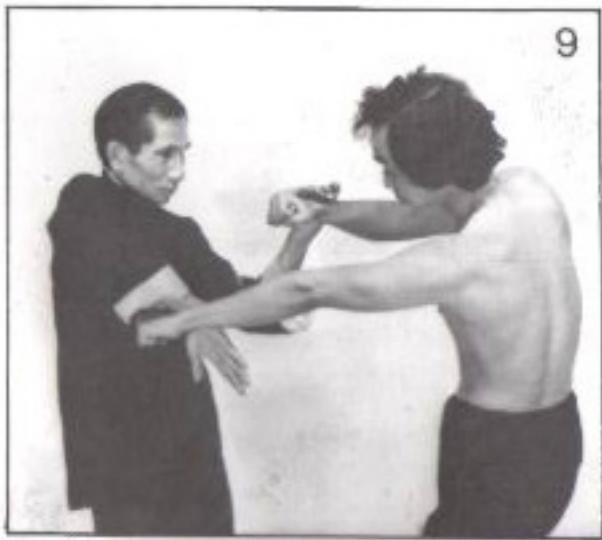
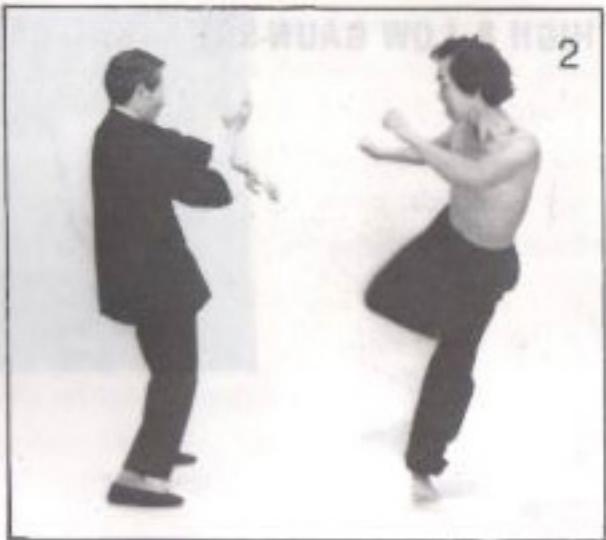
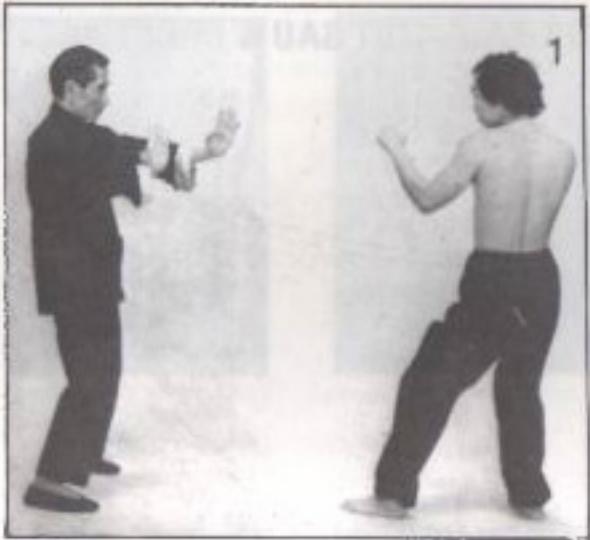


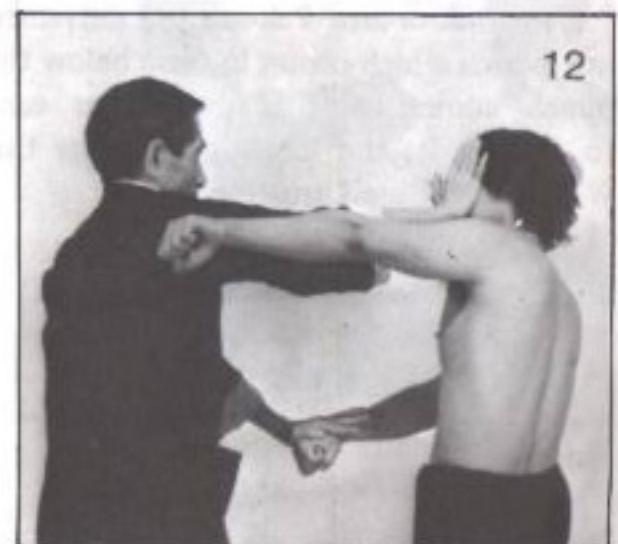
When the practitioner is being attacked by the opponent's two punches, one from the front and the other from the back, he can turn to his side and dissolve the opponent's attacks by applying the Kau-sau and the Tok-sau movements at the same time. Immediately after that, he can apply the Kau-sau to intrude from the opponent's *outdoor area* into his *indoor area*, and to launch an attack at him while changing it to the Erect-palm. Besides, he can also change his Tok-sau to the Jut-sau, so as to control the movement of the opponent's arm and stop him from defending himself.

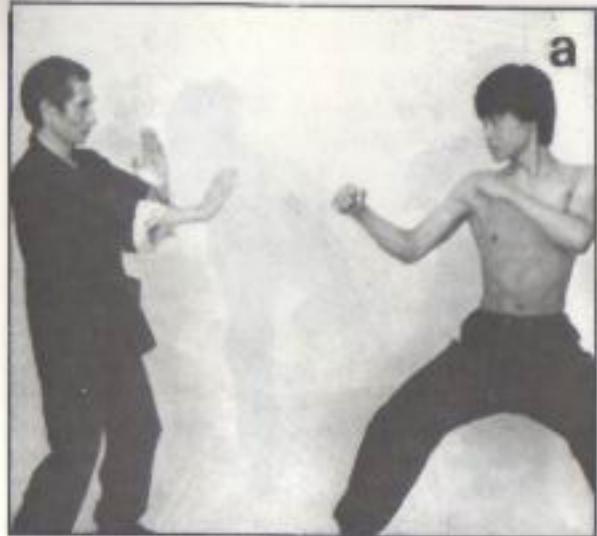
* The High & Low Gaun-sau is the best tactical movement to deal with the opponent's round house kick.

* When the practitioner is being attacked by the opponent's two punches, one from the front and the other from the back, he can turn to his side and dissolve the opponent's attacks by applying the Kau-sau and the Tok-sau movements at the same time. Immediately after that, he can apply the Kau-sau to intrude from the opponent's *outdoor area* into his *indoor area*, and to launch an attack at him while changing it to the Erect-palm. Besides, he can also change his Tok-sau to the Jut-sau, so as to control the movement of the opponent's arm and stop him from defending himself.

A (*left*) posing the W.T. Prefighting Posture while facing B (*right*). B suddenly launches the right roundhouse kick at A. A takes the Sideling Stance and applies the High & Low Gaun-sau to deal with B's attack. Having failed in his first attack, B withdraws his right leg and launches a second attack with a left straightline punch at A. A turns and applies the right Kau-sau to dissolve B's left straightline punch, while his left arm applies the Tok-sau movement to control B's right arm to stop him from launching further attacks. After that, A's right Kau-sau intrudes from B's *outdoor area* into his *indoor area*, and change to the Erect-palm to launch an attack at B, and at the same time A's left arm applies the Jut-sau to press down B's right arm, causing B to tumble forward and lose his power of defense.





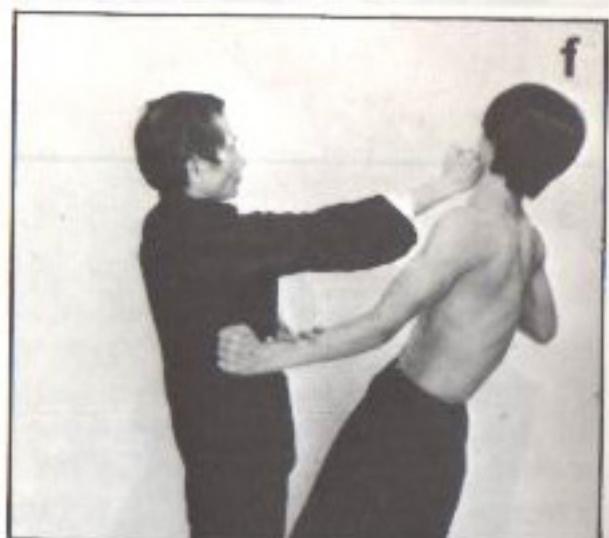
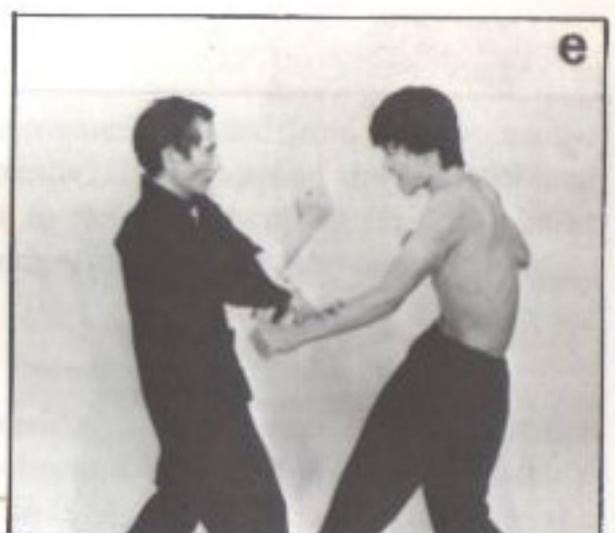


INDOOR-AREA PAK-SAU

* The Indoor-area Pak-sau is a movement applied to dissolve the opponent's straight-line punch which comes in from below the practitioner's bridge-arms. As the opponent's punch comes in, the practitioner can apply his left and right alternate Pak-sau to dissolve it, and immediately after that, he should launch a counter-attack with his W.T. Straightline Thrusting Punch!



A (*left*) posing the W.T. Prefighting Posture while facing B (*right*). B suddenly launches a right straightline punch at A. A deflects B's punching arm with his right Pak-sau. Having failed with his right punch, B again attacks with his left straightline punch, which is then again deflected by A's left Pak-sau. After that A offers a counter-attack by pressing down B's arm with his left Pak-sau and launching a Straightline Thrusting Punch at B's face with his right arm.



1



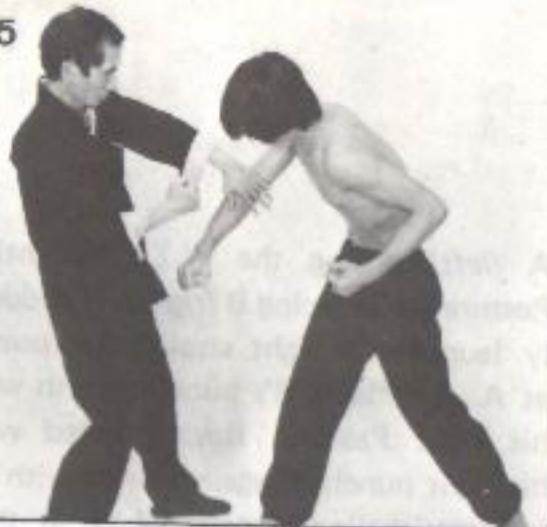
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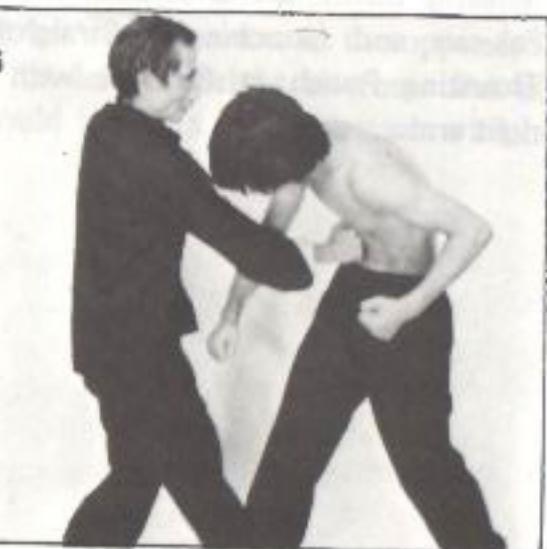
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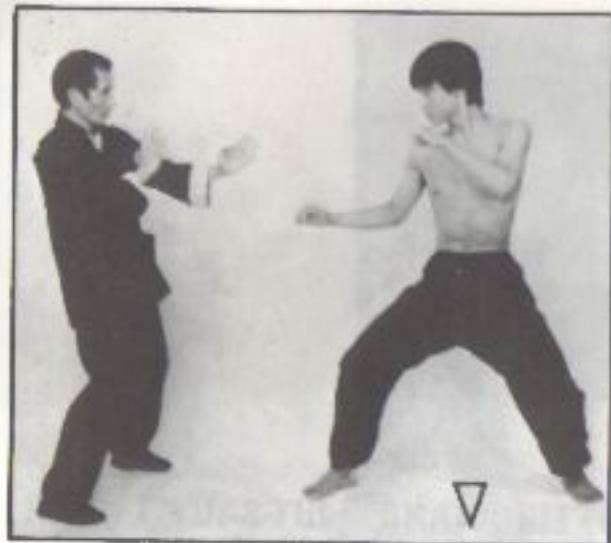


OUTDOOR-AREA PAK-SAU – THROAT-CUTTING HAND – JUT-SAU & LOWER THRUSTING PUNCH

* The Outdoor-area Pak-sau is a slapping movement applied from the opponent's *outdoor area* for dissolving his straightline punch. Having applied the Outdoor-area Pak-sau, the practitioner can then change it to the Throat-cutting Hand to aim at the opponent's throat as a counter-attack, which is very often a fatal one.

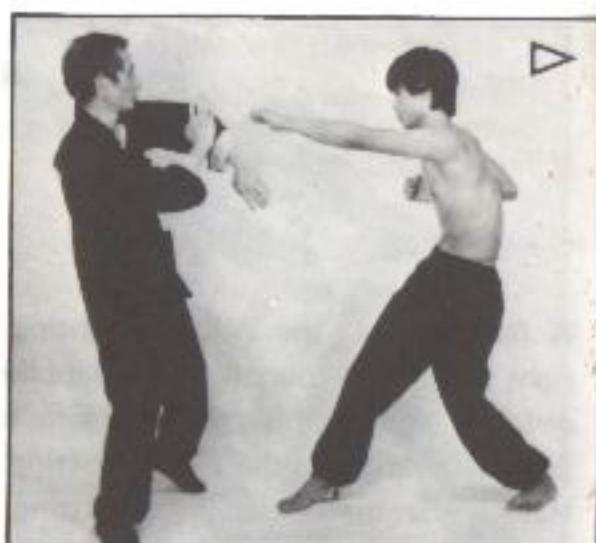
* The Jut-sau and the Lower Thrusting Punch are two movements applied at the movement while the opponent's arms are below the practitioner's arms, in such a way that the practitioner firstly uses one arm to launch the Jut-sau to press down the opponent's arms, and the other arm to launch a heavy Thrusting Punch going forward-downwards over the opponent's arm to aim at his lower abdomen.

A (*left*) posing the W.T. Prefighting Posture while facing B (*right*). B launches a right straightline punch at A. A applies the right Pak-sau to slap from the opponent's *outdoor area* at his punching arm to stop the punch. Immediately after that, A's left arm changes to the Throat-cutting Hand, launching at B's throat. Having effectuated the throat-cutting attack, A continues with his attack by pressing down B's right arm with his left arm while launching the right Thrusting Punch at his lower abdomen.



A (*left*) posing the W.T. Prefighting Posture while facing B. B suddenly launches a right straightline punch at A's abdomen. A at once turns and applies his left Lower Bong-sau to evade B's punch.

After that, B again launches a left straightline punch at A's *upper-level*. A at once applies a right Sideward Slap-palm to deflect B's punch, while turning his left arm up to apply a Man-sau attack at the left arm-pit of B, which is a part of weakness.



LOWER BONG-SAU - SIDEWARD SLAP-PALM & MAN-SAU

* The Lower Bong-sau is a movement applied to dissolve the opponent's *lower-level* straightline punch. For a better result, the Bong-sau is effectuated in co-ordination with turning of the body so as to maximize its "evasive effect".

* The Man-sau is a movement derived from the Lower Bong-sau. When the attacking arm of the opponent is weakening in force or is about to retreat, the practitioner's arm, which is bending down in the form of a Bong-sau, now turns up to form the Man-sau, thus conforming to the Wing Tsun motto "*Stay with what comes, follow through as it retreats, and thrust forward as our hand is freed*".



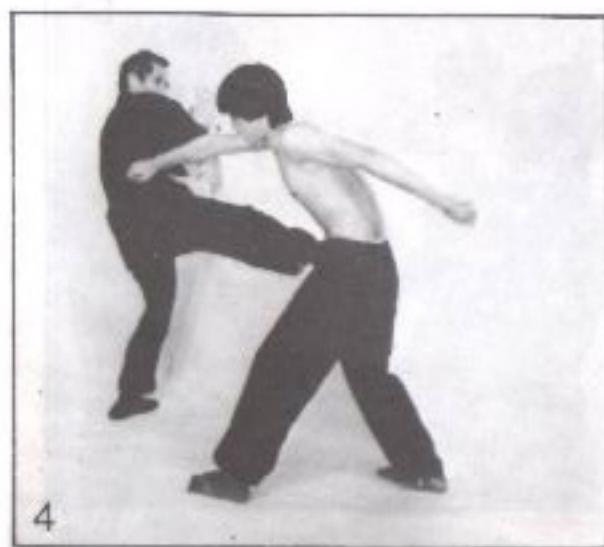
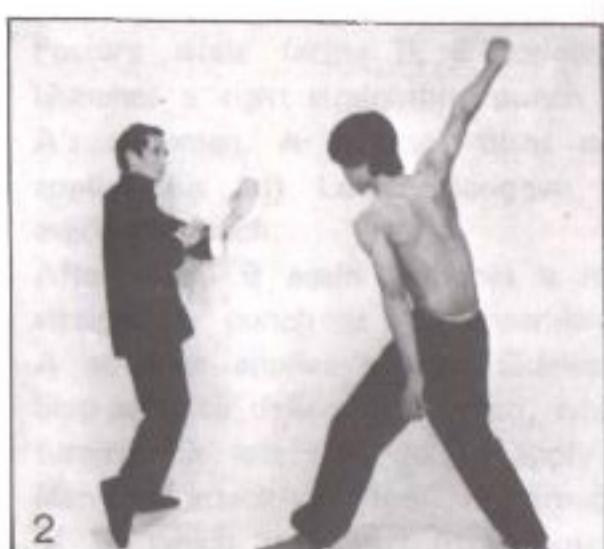
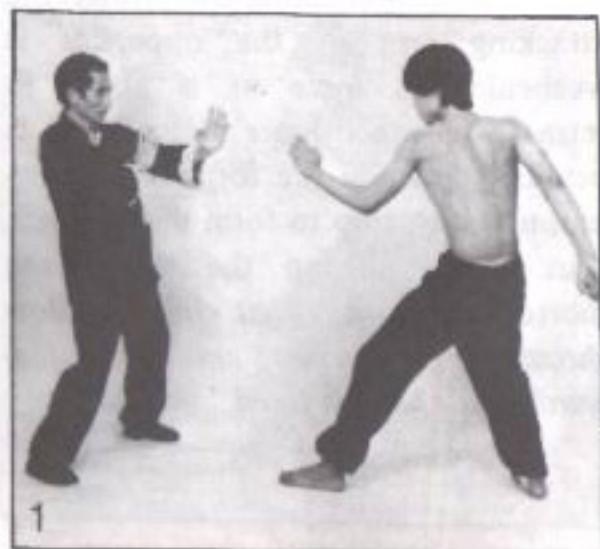


SIDEWARD THRUST-KICK

* The Sideward Thrust-kick of W.T. can sometimes be applied singly, but in co-ordination with the steps. One of the characteristics of a kick of W.T. is its co-ordination with movements of the arms when it is being launched. For this reason, the Sideward Thrust-kick is usually applied in co-ordination with the Bong-sau and the Wu-sau as a defensive movement.

A (left) posing the W.T. Prefighting Posture while facing **B**. **B** launches a right roundhouse punch aiming at **A's** head. Seeing that **B's** punch is powerful, **A** steps sideways to the left to evade the coming punch, while applying the Bong-sau to defeat the punching arm.

Having nullified **B's** roundhouse punch, **A** immediately launches a Sideward Thrust-kick at **B's** flank as a counter-attack.



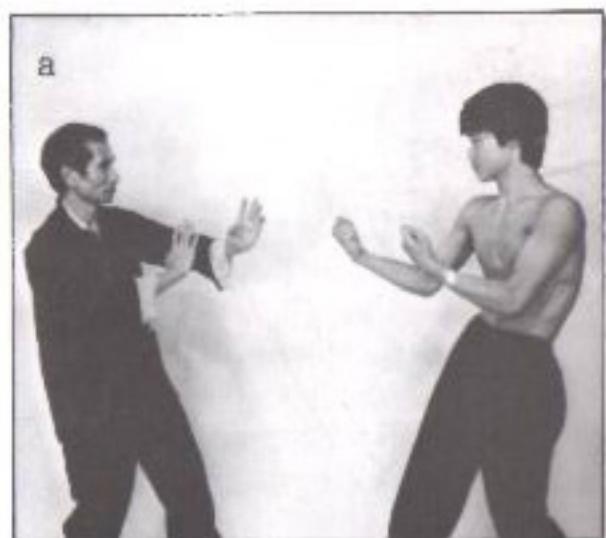
DOUBLE TAN-SAU – HUEN-SAU – DOUBLE LOWER LYING-PALM



- * The **Double Tan-sau**, which is placed at the opponent's *outdoor area*, is a movement less frequently applied. It is, however, necessarily applied at the moment when the opponent attacks us with the double straightline punches within our *indoor area*.
- * The **Huen-sau** is a movement applied by turning the arm quickly from the opponent's *outdoor area* to his *indoor area*. The re-positioning of our bridge-arms in this way makes it more advantageous for us to face our opponent at the beginning of the fight or during the fight.



A (*left*) posing the W.T. Prefighting Posture in front of B (*right*). When B attacks A with double punches, A immediately blocks B's attack with the Double Tan-sau at the *outdoor areas* of B's arms. Instantly, A makes a cirling movement with his hands turning into B's *indoor areas*. After that A counter-attacks B's *lower-level* with Double Lower Lying-palm.



b



c



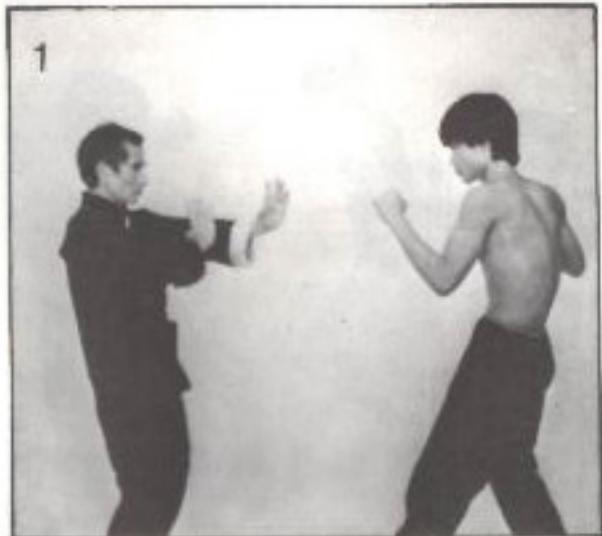
* The Double Tan-sau, originally placed at the opponent's *outdoor area*, can be changed to the Jut-sau to press down the opponent's arms, thus causing him to tumble forward.

* Having effectuated the Jut-sau movement, we can further apply the Double Upper Lying-palm movement to attack the opponent's face. (Note: The Tan-sau is a fashion literally, in Chinese, meaning "Palm facing up"; the Jut-sau is an action literally meaning "A sudden downward pressing movement". Generally the Jut-sau is enacted in the form of the Fook-sau, that is why many Wing Tsun or Wing Chun trainees find the two confusing – editor.)

43



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2



d



e



DOUBLE TAN-SAU – DOUBLE UPPER LYING-PALM

A (*left*) posing the W.T. Prefighting Posture while facing B. B attacks A with double punches. A dissolves B's attack by changing the Double Tan-sau to the Jut-sau movement. Having feinted the Jut-sau, which caused B to fall forward, A takes the opportunity to launch his powerful Double Upper Lying-palm attack at B's face.

3

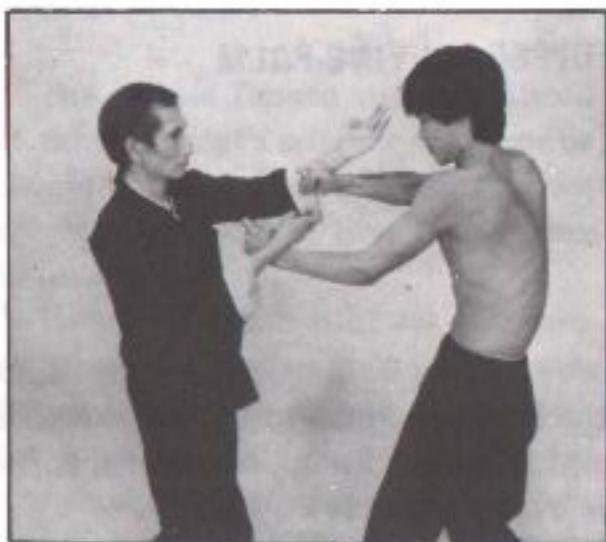


4





KAU-SAU & HIGH GAUN-SAU



* The Kau-sau is a movement which enables us to replace our bridge-arms from the opponent's *outdoor area* to his *indoor area* or vice-versa in a safe and simple way.



* The High Gaun-sau is a movement which looks like the Jum-sau. However, the Jum-sau is only applied for defensive purposes, while the High Gaun-sau can be applied both as an offensive and defensive movement.

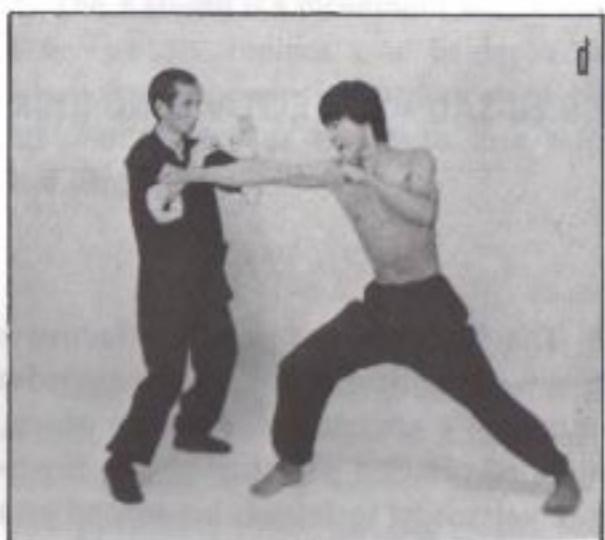
A (*left*) posing the W.T. Prefighting Posture while facing B. B applies the double punches attack coming into A's *indoor area*. A quickly makes a turn, and poses his right arm in the Kau-sau movement while applying with his left arm the High Gaun-sau movement to nullify B's attack and offer counter-attack at the same time.



BONG-SAU – KNEE-STAMPING KICK

* The **Bong-sau** is a greatly effective movement which is adopted for countering heavy straightline attacks. It is applied by bending the forearm down to deflect the opponent's straightline attacks, which, no matter how powerful, will surely be nullified. Having effectuated the Bong-sau movement, and while our opponent is not yet ready to launch his second attack, we should at this moment make a sideward step to stay at the opponent's side and offer a counter-attack with the **Knee-stamping Kick** technique!

A (*left*) posing the W.T. Prefighting Posture while facing B. B initiates a right straightline punch at A. A quickly turns to evade the punch. Immediately after that, A makes a sideward step to stay at B's right side, and quickly raises his left leg to launch a Knee-stamping Kick at the back of B's right knee.



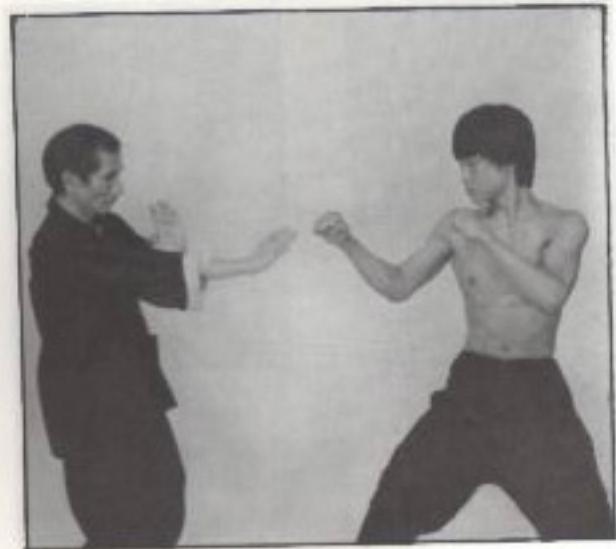


FOOK-SAU – KAU-SAU & LOWER LYING-PALM

* The functions of the Fook-sau are twofold. Besides serving as a means for pressing down or controlling the opponent's arm with the palm. The Fook-sau can also be adopted for stopping the opponent's **Chain-punches** by making use of the quick bending of the wrist, as explained below.

* By circling the wrist round the wrist of the opponent, we can replace our wrist from the *indoor area* of the opponent to his *outdoor area*. This enables us to stay at the opponent's side, and to launch the **Lower Lying-palm** attack at his flank, as illustrated:

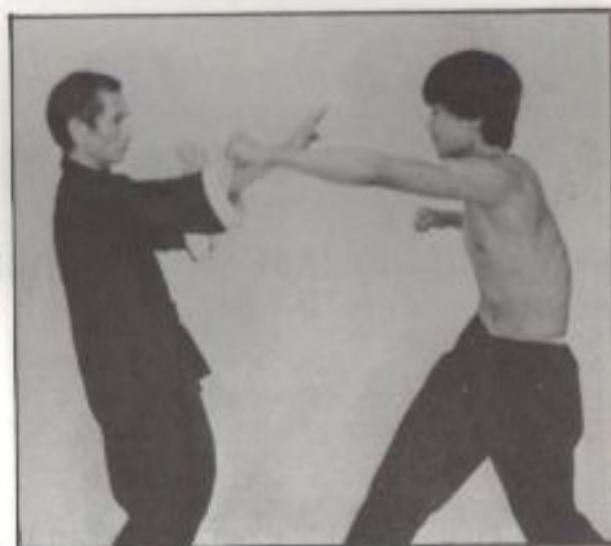
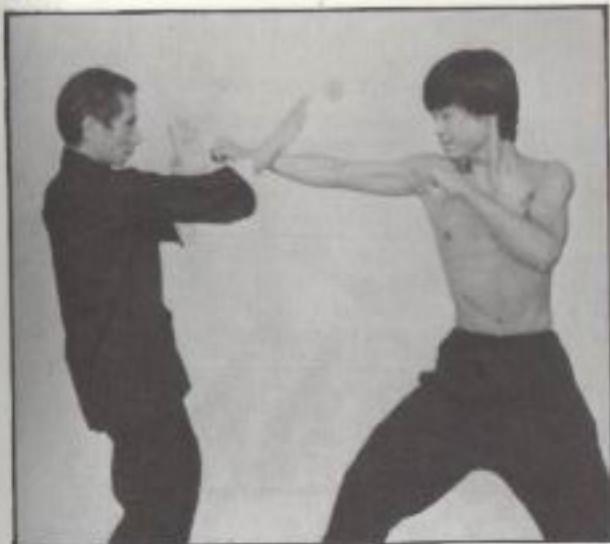
A (*left*) posing the W.T. Prefighting Posture while facing B. B attacks A with his right straightline punch. A dissolves it with the Fook-sau technique by flipping his right palm to the left. B again launches a left straightline punch. A still applies his right Fook-sau, by flipping his palm to the right to stop B's punch. After that B launches a third punch with his right arm, A this time first flips his right Fook-sau to the right to nullify B's punch, and then circles his palm outwards from B's *indoor area* to his *outdoor area*, so that he is now standing at B's right side. Finally A launches a left Lower Lying-palm attack at B's right flank.



KUAN-SAO & FOWER LUNG CHI

When performing the Kuan-Sao, it is important to keep the shoulder and elbow in line so that the fist will be correctly positioned.





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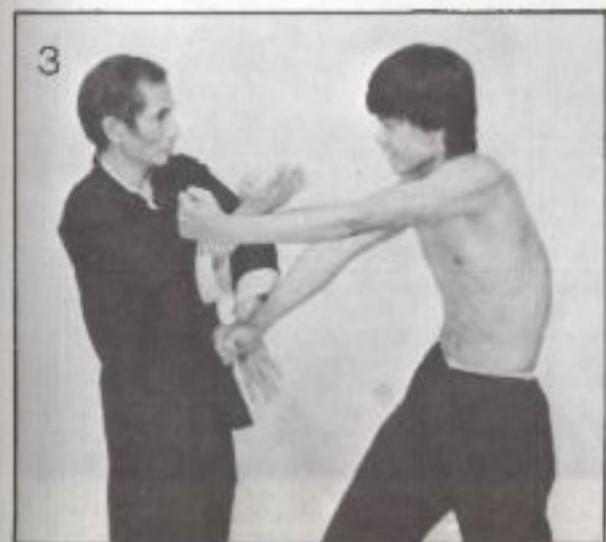
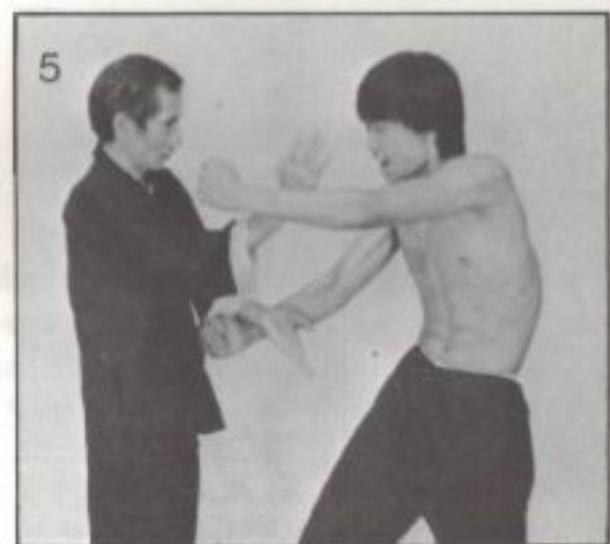
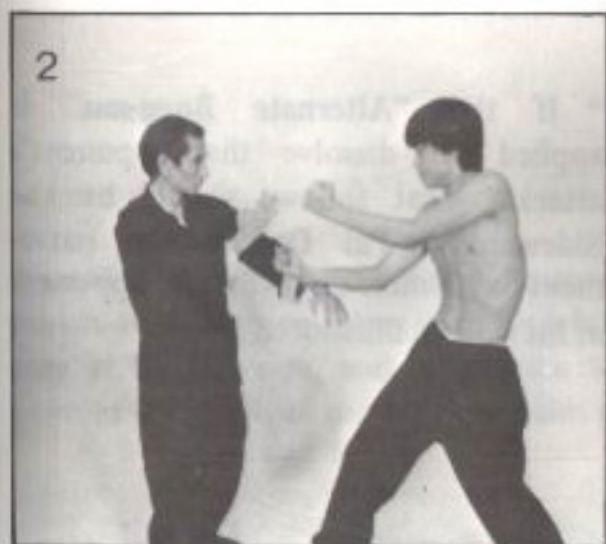
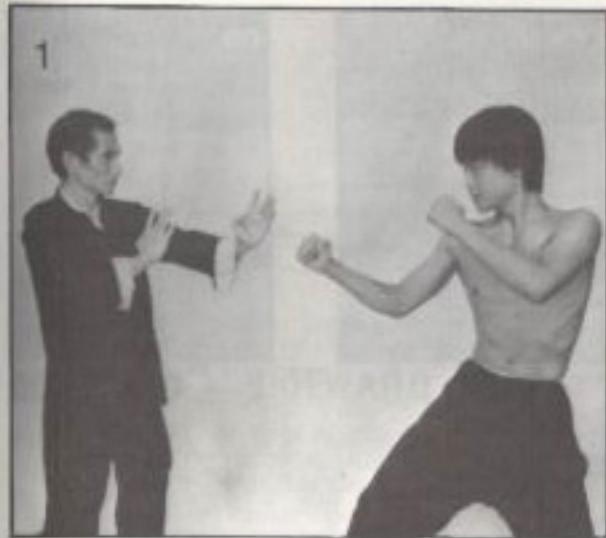
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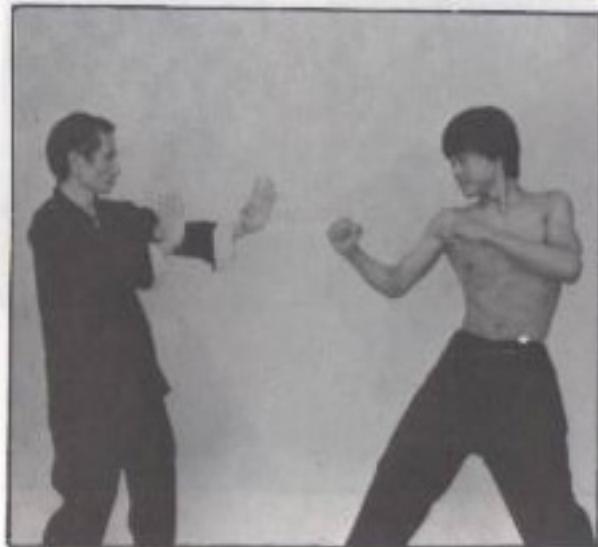


KWUN-SAU – FACADE “PO-PAI” DOUBLE-PALM MOVEMENT

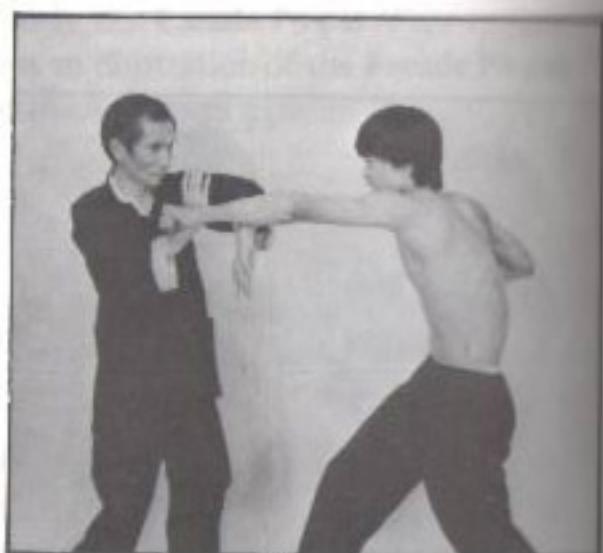
* The **Po-pai Double-palm** movement is a combination of the **Erect-palm** movement applied with one arm and the **Reverse-palm** movement applied with the other arm. In application, there are two fashions of it, namely the **Facade Po-pai** (*Face-to-face Po-Pai*) and the **Sideward Po-pai**. The following is an illustration of the **Facade Po-pai Double-palm** movement applied in succession to the **Kwun-sau** movement:

A posing the W.T. Prefighting Posture while facing B. B launches the double punches at A. A turns and applies the Kwun-sau movement to dissolve B's attack. Immediately after that, A changes his arms to the Facade Po-Pai Double-palm movement, with one palm aiming at B's *upper-level* and the other at his *lower-level*.



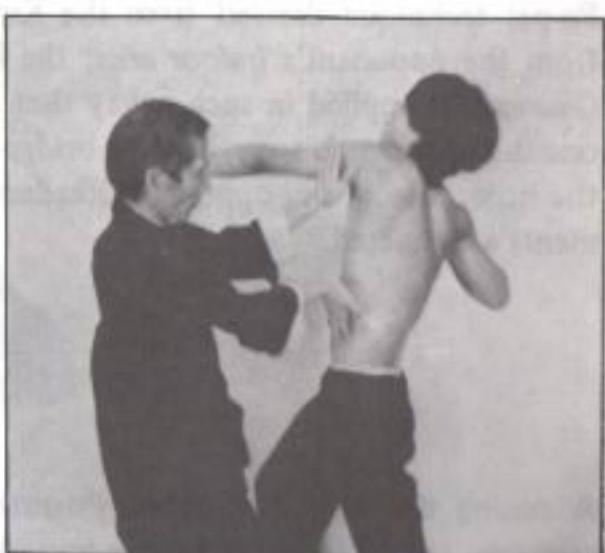


* If the "Alternate Bong-sau" is applied to dissolve the opponent's attacks, what follows should be the **Sideward Po-Pai Double-Palm** movement for counter-attacking the opponent at his side, as illustrated below.



HONG-SAU – SIDEWARD “PO PAI” DOUBLE-PALM MOVEMENT

A posing the W.T. Prefighting Posture while facing B. B initiates a left straightline punch at A, who counters with his left Bong-sau. Immediately after that, A advances to Hay at B's left side, and adopts the Sideward Po-Pai technique by launching his left palm at B's shoulder and his right palm at B's flank.



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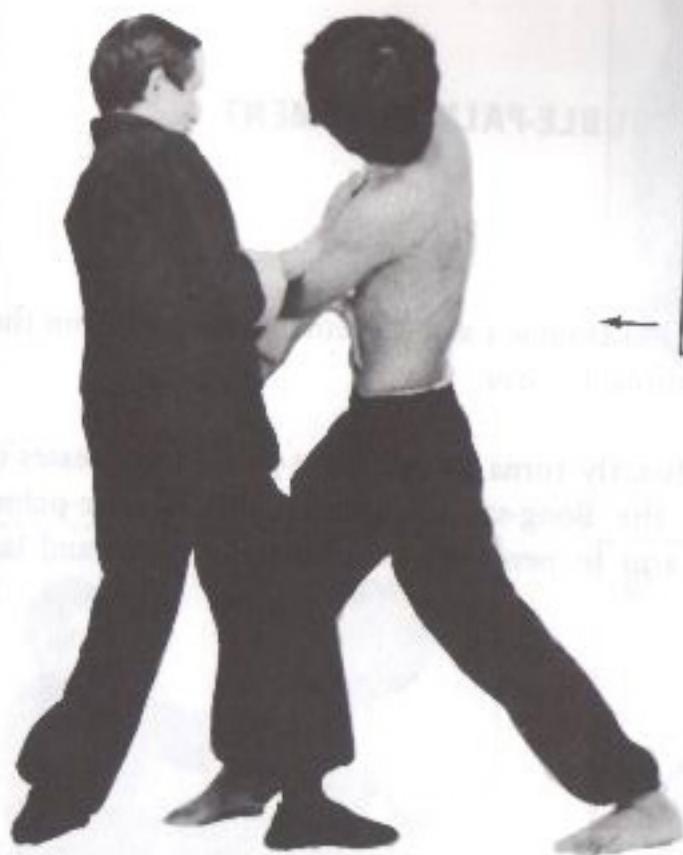
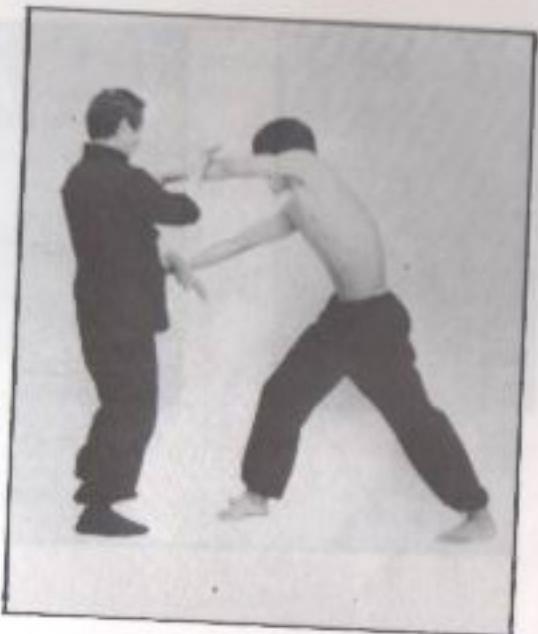


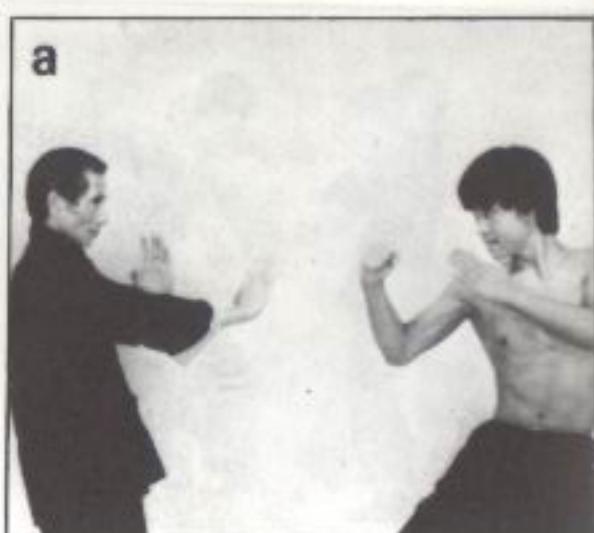
HIGH & LOW GAUN-SAU – FAÇADE PO-PAI

DOUBLE-PALM MOVEMENT

* The High & Low Gaun-sau is a sideward movement. However, when it changes to the Po-Pai movement, it becomes the Facade Po-pai. The Po-pai technique derived from the High & Low Gaun-sau is slightly different from that derived from the Kwun-sau. The Po-pai technique derived from the Kwun-sau is a movement of double-palm attacks from the opponent's *indoor area*; the Po-pai technique derived from the High & Low Gaun-sau is applied in such a way that the arm of our upper attacking palm is pressing one the opponent's arms, and the bridge-arm of our lower attacking palm is also pressing the other arm of our opponent. Readers should watch carefully how the series of movements are enacted.

A posing the W.T. Prefighting Posture while facing B. B attacks A with his double punches, one high and the other low. A quickly turns sideways and applies the High & Low Gaun-sau to counter the attacks. Immediately after that A turns to face B again and applies the Po-pai technique as a counter-attack.



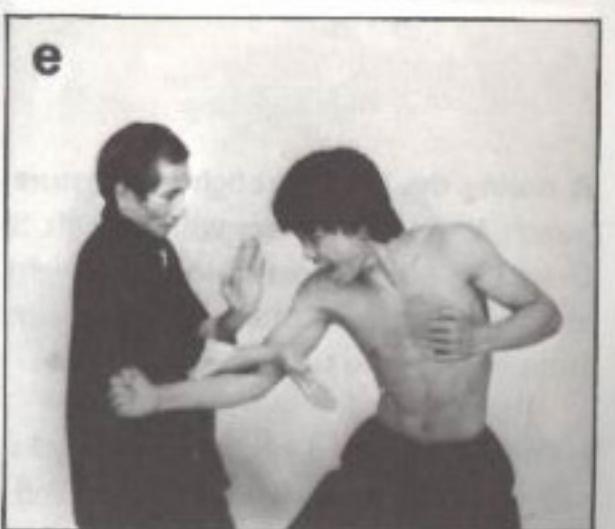
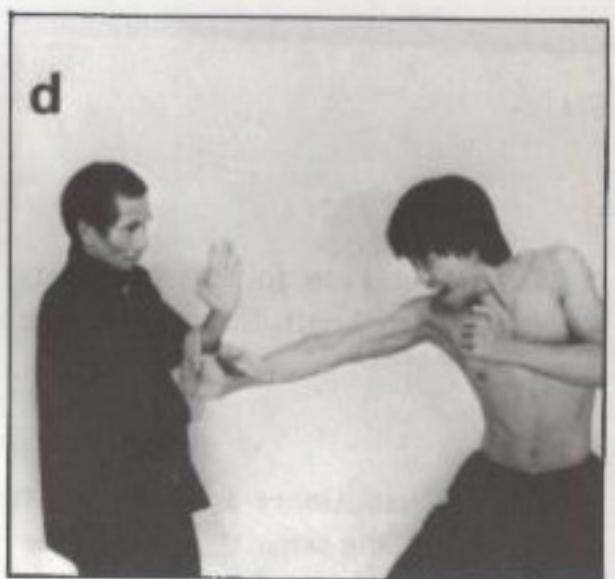
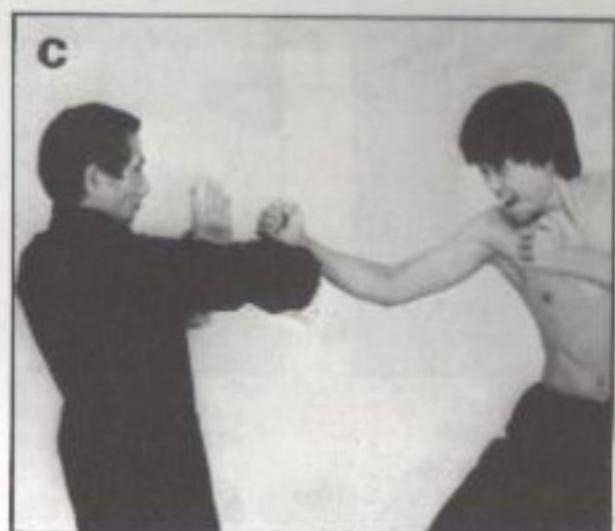
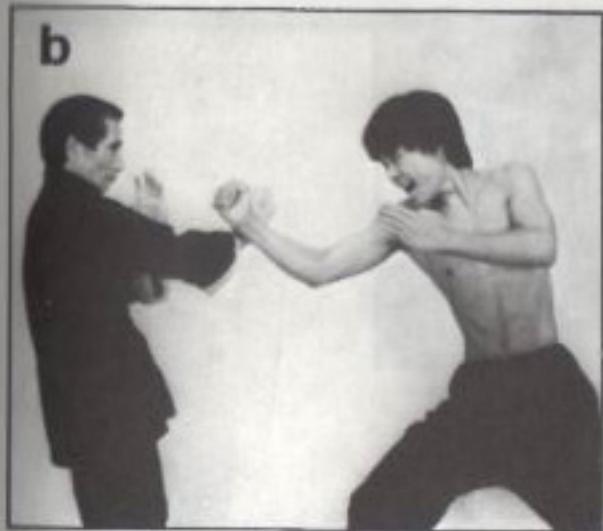


BONG-SAU – SIDEWARD PO-PAI DOUBLE-PALM MOVEMENT

* The following set of **Sideward Po-Pai Double-palm Movements** derived from the **Bong-sau** is different from that mentioned above.

In the previous set, the Bong-sau directly turns to the **Erect-palm**, and presses on the opponent's shoulder. In this set, the Bong-sau changes to the **Reverse-palm**, and glides over the opponent's bridge-arm to penetrate into his *indoor area* and land on his body.

A posing the W.T. Prefighting Posture while facing B. B launches a sudden right straightline punch at A. A adopts the right Sideward Bong-sau to dissolve B's attack. Immediately after that, A turns to B's right side, and changing his Bong-sau to the Reverse-palm, thrusts it forward over B's right arm, while his left arm also turns to the Erect-palm to join in the counter-attack.





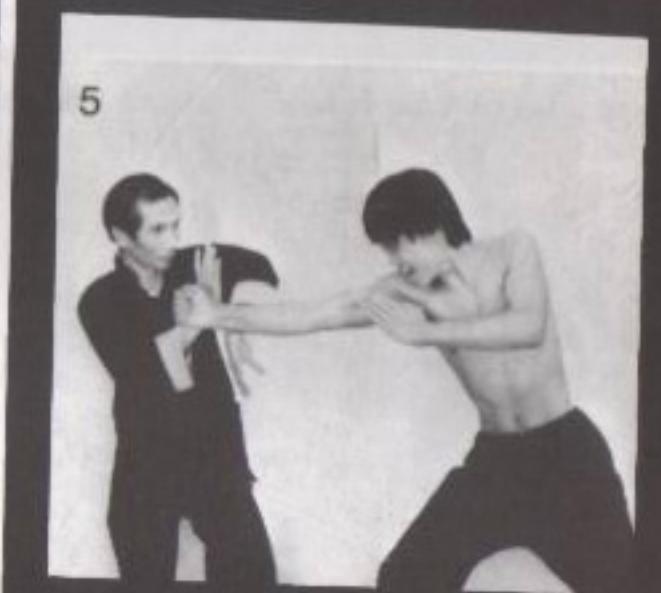
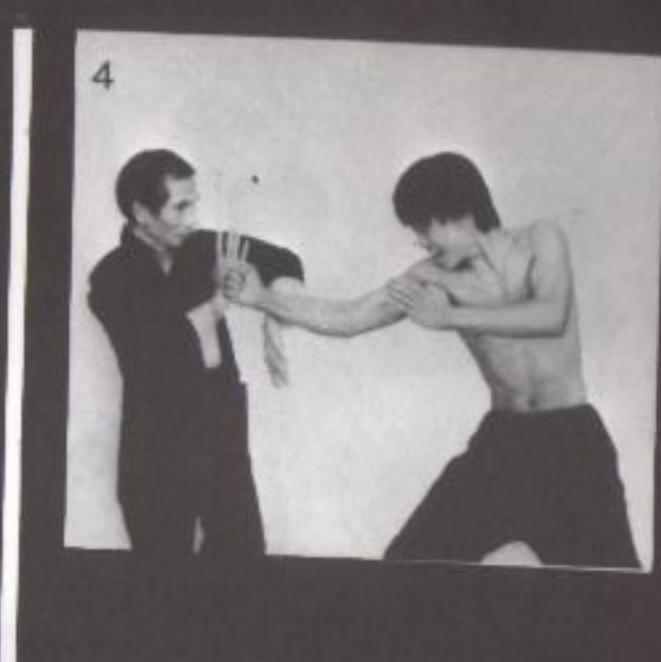
BONG-SAU – GRAPPLING HAND & THROAT-CUTTING HAND – PAK-SAU & SPADE-HAND

* Many Wing Tsun followers neglects the fact that the Bong-sau can give rise to a variety of movements, for example, the Grappling-hand, as illustrated below.

* When a practitioner applies the Grappling-hand to control the opponent's arm, he should at the same time apply the Throat-cutting Hand to attack his opponent. After that, his arms should change to the Pak-sau and Spade-hand respectively to launch further attacks at his opponent.

A posing the W. T. Prefighting Posture while facing B. B launches a right straightline punch at A. A counters with his left Sideward Bong-sau, which then changes to the Grappling-hand to get hold of B's right arm, while his right arm launches a counter-attack in the form of the Throat-cutting Hand. At this moment A has already turned from the right to the left.

Having effectuated his counter-attacks, A withdraws his right arm to pose the Pak-sau to press down B's right arm, and at the same time changes his left arm to the Spade-hand to strike heavily at B's chin.



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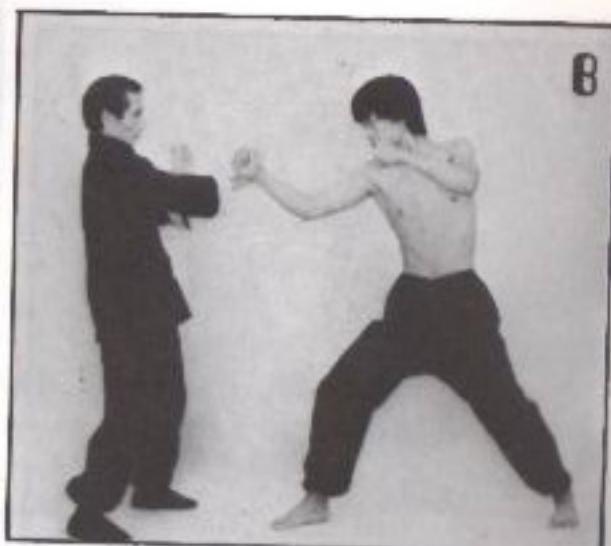
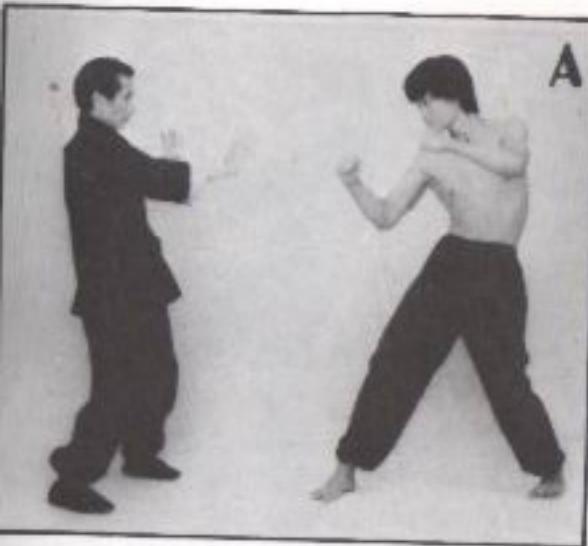


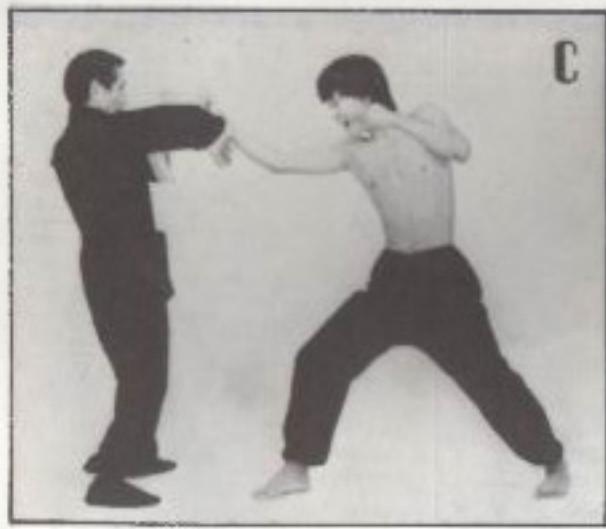


BONG-SAU – CROSSED STAMP-KICK

* The Crossed Stamp-Kick is an outstanding kick of the Wing Tsun system. While other kicks of Wing Tsun are applied with the front leg, the Crossed Stamp-kick, however, is launched from the back leg. In applying the Crossed Stamp-kick, a practitioner should pay attention to the ways he steps forward prior to launching the kick.

A posing the W. T. Prefighting Posture while facing B. B launches a right straightline punch at A. A dissolves the attack with his right Sideward Bong-sau. Immediately after that, A's right leg makes a curving step to land on B's right side, while his left leg rises to launch a Crossed Stamp-Kick at the back of the knee of B's back leg.



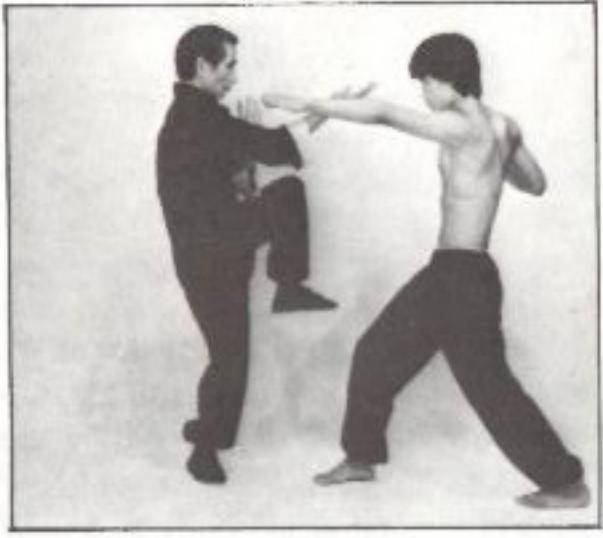
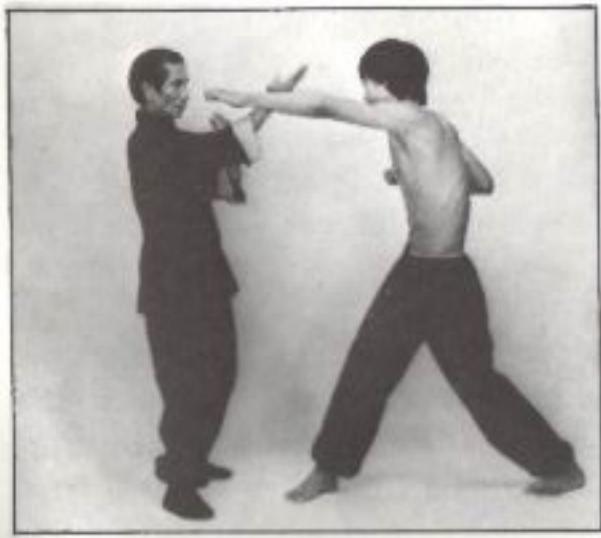
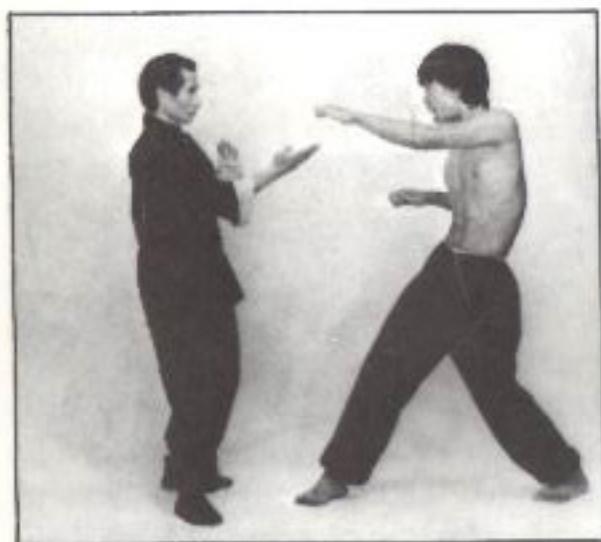
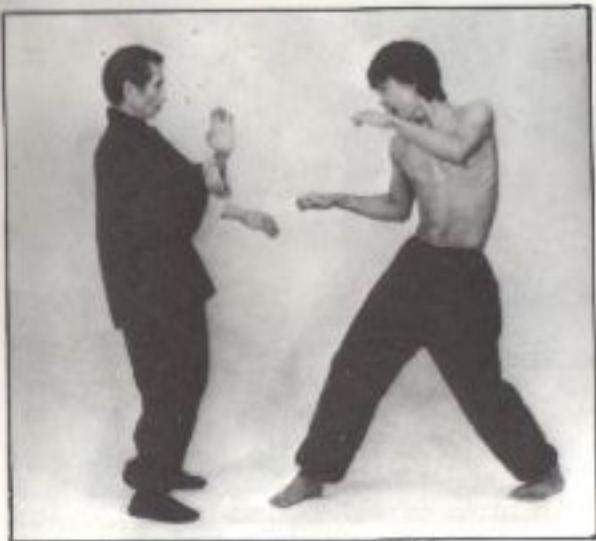


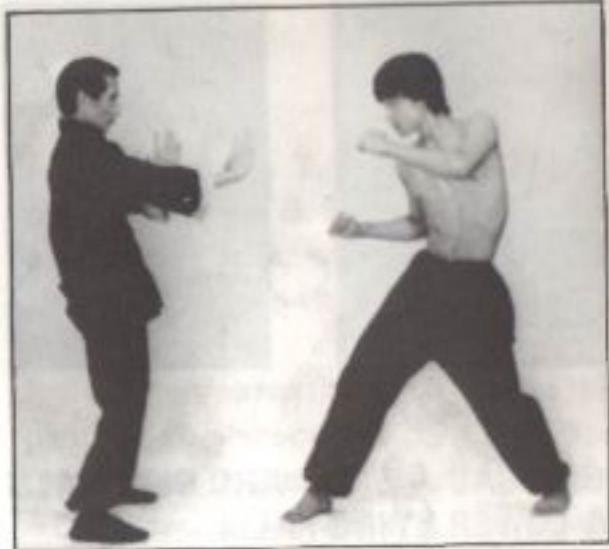


LOW BONG-SAU – SPADE-HAND & FACADE THRUST-KICK – FACADE KNEE-STAMPING KICK

* Many Wing Tsun followers think that having applied the Low Bong-sau with one arm, they have to use the other arm to counter attack at the *upper-level*. In fact they can use the same arm that has just executed the Low Bong-sau movement to dissolve further attacks from the opponent. Besides, an experienced Wing Tsun practitioner can make use of both his arm and his leg to launch co-ordinating offensive movements at the same moment, thus making it very difficult for the opponent to defend himself.

* As regards kicking techniques of Wing Tsun, the same principle applies to them as to hand techniques. That is to say, it is not necessary to withdraw the leg once it has excuted a kick, for it can still be used to launch further attacks simply by giving variations to its movements, which will enable the practitioner strike at different parts of the opponent's body as desired.





A posing the W.T. Prefighting Posture upon encountering B. B launches a right straightline punch at A's *lower-level*, which is dissolved by A's right Lower Bong-sau. B then immediately attacks A with a left straightline punch at A's upper-level, A therefore turns his right Lower Bong-sau to the *upper-level* Spade-hand to nullify the attack and offers a counter-attack at B's chin. At the same time A's left leg joins in the counter-attack by launching a straightline Thrust-kick at B's abdomen.

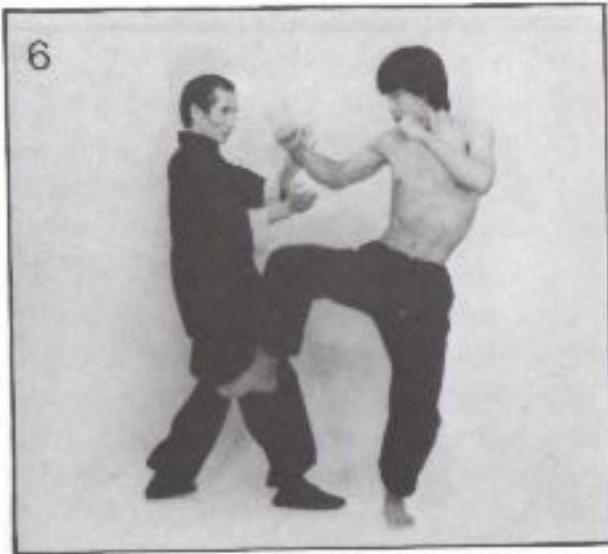
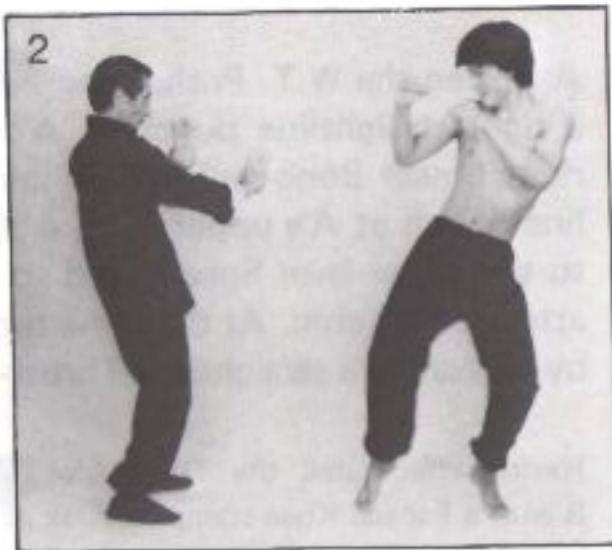
Having effectuated the Thrust-kick, A turns his left leg to further his attack on B with a Facade Knee-stamping Kick at B's right knee.





GUM-SAU – SIDEWARD SLAP-PALM & LOWER LYING-PALM

* The **Gum-sau** and the **Pak-sau** look similar but have different functions. The **Pak-sau** is executed by slapping the palm towards the opponent's arm and pressing it down to nullify its charge. Therefore it is a forceful and swift movement. But its force quickly diminishes. It is generally applied to counter *mid-level* attacks. It usually makes a cracking sound as it is executed. The **Gum-sau**, on the other hand, is a movement that goes along a relatively longer distance with a more flexible force. It is often applied

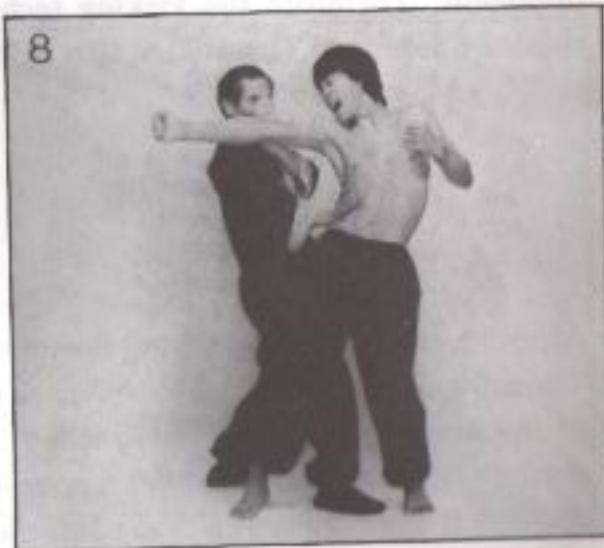
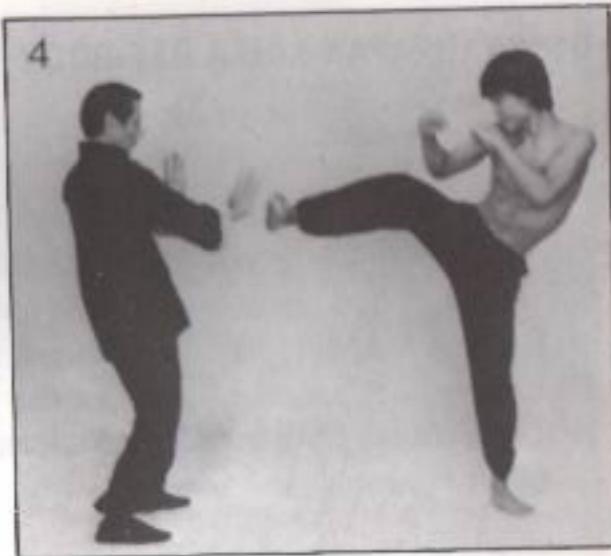


to counter attacks of a longer range such as punches and kicks at the *upper* and *mid-levels*.

As illustrated below, the Gum-sau is applied to "divert" the course of the opponent's coming kick, as different from the Slap-palm, which is applied for "pressing down" a punching arm.

A posing the W. T. Prefighting Posture on encountering **B**. **B** suddenly launches a right kick at **A**, who counters it with his right Sideward Gum-sau.

Immediately after that, **A** circles his right leg to step on **B**'s right side, and then offers a counter-attack with the left Sideward Slap-palm & the Lower Lying-palm movements.



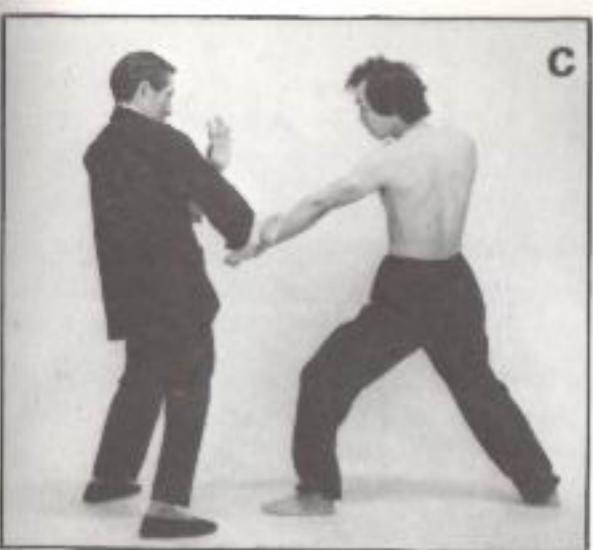
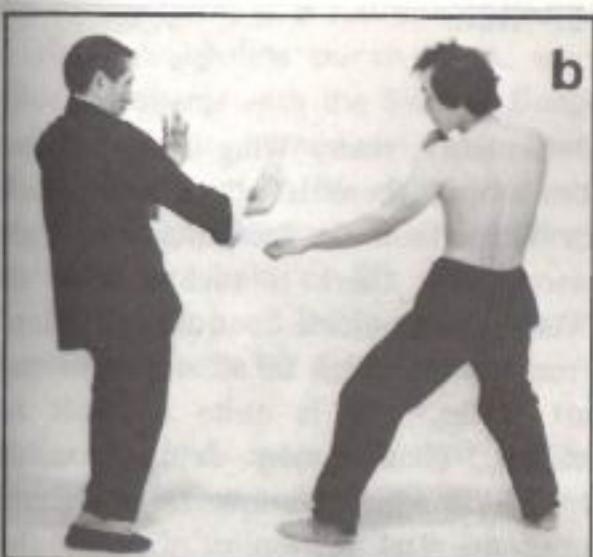
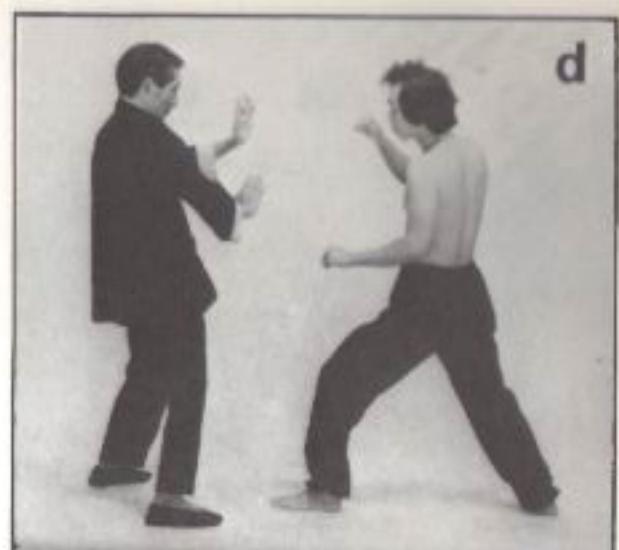


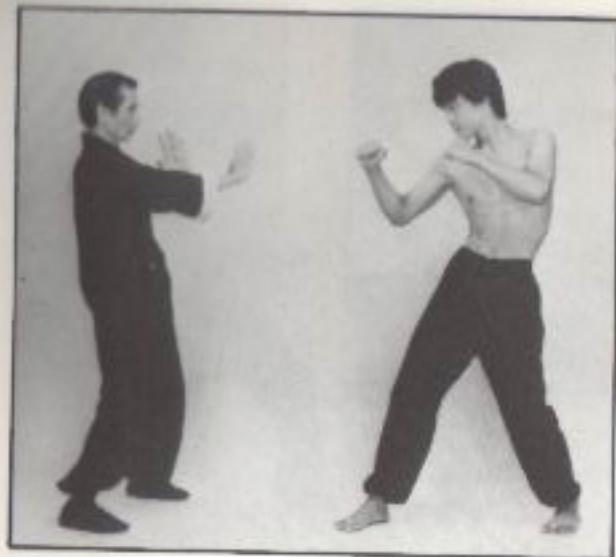
GUM-SAU – PAK-SAU & OFF-BODY THRUST-KICK

* The **Gum-sau** is a movement useful for countering not only *lower-level* kicks, but also punches at both the *mid-level* and *lower-level*. As illustrated here, the practitioner first adopts the **Sideward Gum-sau** to stop the opponent's *lower-level* Thrusting-punch, then he applies the **Pak-sau** (*Slap-palm*) and the **Slant Thrust-kick** to ward off an *upper-level* attack and offer counter-attack.

* Most of the kicks of the W. T. system are launched at a very close range to the opponent. Therefore the kicking technique mentioned above is the only kick besides the **Sideward Thrust-kick** that is launched at a long ranged from the opponent.

A posing the W. T. Prefighting Posture on encountering B. B launches a sudden left Thrusting-punch at A's *lower-level*. A dissolves it with a right Gum-sau and turning of the body to the left. Having failed with his first punch, B furthers his attack with a right straightline punch at A's *upper-level*. A shifts his body to B's right side, and deflects B's punch with a Slap-palm movement, while his right leg launches a Stamping-kick along a slant-straight line at B's upper calf.



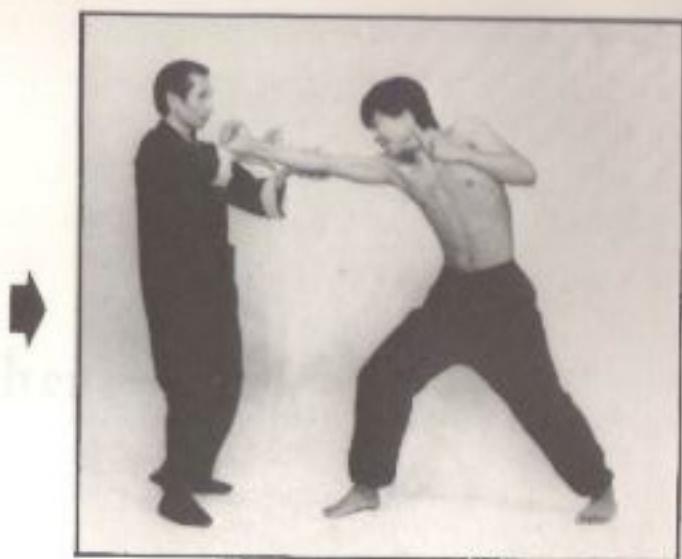


BONG-SAU – GRAPPLING-HAND & SWEEP-KICK

* Many trainees of W. T. system have the wrong idea that there are no **Grappling-hand** techniques in the W. T. system. In fact there is a **Grappling-hand** movement in Wing Tsun, which however is less frequently applied.

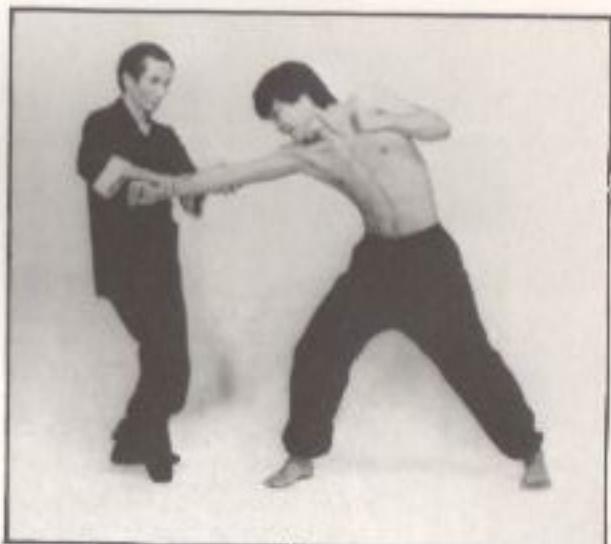
* Similarly, many Wing Tsun trainees think that there is not a **Sweep-kick** in Wing Tsun. In fact they are again wrong, for there is such a kick in Wing Tsun, which is quite different from that applied in all other martial art styles, and is quite difficult to master. That is why explanation of training in this technique is left behind until the last section of the Wooden Dummy Techniques.





A posing the W. T. Prefighting Posture on encountering B. B suddenly launches a right straightline punch at A, who slips the charge with the Sideling Bong-sau movement. Immediately after that, A shifts himself to B's right side, and turns his right Bong-sau to a Grappling-hand to get hold of B's right wrist, while his left hand also poses a Grappling-hand to seize B's right elbow.

After that, A raises his right leg to launch a Sweep-kick at the knee-joint of B's front leg, while both his arms exert a forceful pull to the side, causing B to lose balance and fall forward.



of China, a large number of famous and skilled Chinese martial artists were brought up in the town of Fuzhou, or at least their childhood was a period related to others that happened in Fuzhou. The name of the appearance of these martial artists in Fuzhou must have been due to the burning down of the Shao Lin Monastery by English pirates, which resulted in the great escape of hundreds of monks and students who had been training in Kung-fu who ran away from

Story of My Father —

Yip Man

the

Great Grandmaster

of

Wing Tsun Style

PROMOTER OF CHINESE KUNG FU

Hy deceased father, Yip Man the Grandmaster, was not only the forerunner of the Wing Tsun style, but was also a genius in the modern world of martial arts. Besides promoting Chinese kung-fu and pushing its development in overseas countries, he also brought up a large number of highly skilful disciples.

FUTSHAN – BREEDING PLACE OF MARTIAL ARTS

Grandmaster Yip Man was a native of *Namhoi County of Kwangtung Province*. He spent his living at *Futshan*, one of the four most famous towns of southern China, where various kinds of handicrafts were then highly developed. Besides, *Futshan* is also regarded as the place of origin of Chinese kung-fu in southern China. During the period between the fall of the Ching Dynasty and the founding of the National Republic

of China, a large number of famous and skilful Chinese martial artists were brought up in the town of Futshan, or at least these martial artists were somehow related to affairs that happened in Futshan. The cause of the appearance of these skilful martial artists in Futshan might have been due to the burning down of the *Siu Lam Monastery* in *Fukien Province*, which resulted in the great escape of hundreds of monks and practitioners skilled in the Siu Lam Style of kung-fu, who ran away from the siege of the soldiers of the Manchu government. Many of them, like the famous Zen Master *Chi Shin*, escaped southwards and hid themselves in Futshan.

A photo taken in
Grandmaster Yip
Man's home.



OFF-SPRING OF KUNG-FU GENERATIONS

Grandmaster Yip Man's father, that is, my grandfather, was named *Oi Doh*. He was in fact brought up in a family of generations of merchants. My grandfather himself once ran a shop in Hong Kong. My grandmother, then known as Madame *Ng*, was praised for being a helpful wife and a good mother. Anyway, the Yip family in Futshan was a famous and influential family. The inherited large farmyard was situated at a newly rebuilt avenue, called the *Fuk Yin Avenue*, literally meaning *Avenue of Happiness and Scholarship*. The homesteads of the Yip family occupied a large area, with two symmetrical rows of large old fashioned houses, amounting to not fewer than twenty in number lining along the two sides of the avenue, at exactly the site of the present Municipal Government House. The ancestral temple of the Yip clan was situated at the centre of the homestead. It was in this ancestral temple that the great Grandmaster *Chan Wah Shun*, the renowned Wing Tsun practitioner, had for quite a long period resided, when he admitted disciples and taught them skills of the Wing Tsun Style. Among the students of Grandmaster Chan Wah Shun, there was one, by the name of Yip Man, who for the first time in his life learnt Wing Tsun skills in the ancestral temple of his family.

A GIFTED STUDENT OF MARTIAL ARTS

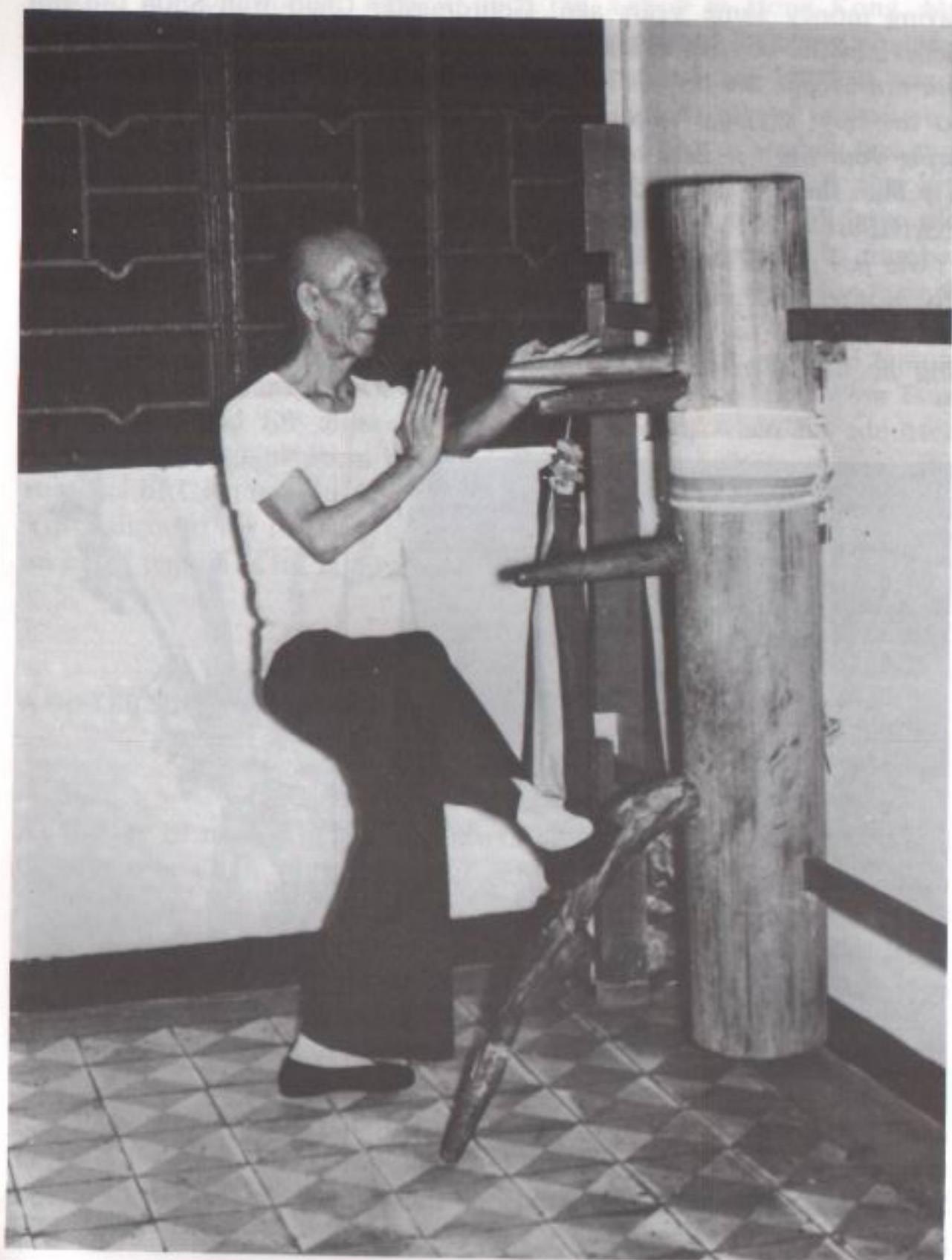
At the age of nine, Yip Man my late father was admitted as a student by Grandmaster Chan Wah Shun. But before that, as my grandmother the late Madame Ng said, Yip Man worked hard on his studies. After receiving each lesson, he seldom wasted his time in having games with fellow-playmates, but devoted all his spare time in writing poems and painting, or watching Grandmaster Chan teaching his students. Day after day he watched, and became gradually interested in techniques of Wing Tsun. At least he went straight to Grandmaster Chan Wah Shun and requested him to admit him into his kung-fu class. Grandmaster Chan thought the boy might only be joking, so he said jokingly that every boy, in order to be admitted, had to pay an initial admission fee of three taels of silver, and that if the boy had three taels of silver, he would

admit him. On hearing this, my father rushed home filled with pleasure and hope. Soon he brought back three taels of silver as required. Grandmaster Chan was surprised to see what the boy had done. He asked the boy how he had got the money. The boy answered that he had already known that he needed the three taels of silver for admission, so he began saving money some years ago. Grandmaster Chan Wah Shun did not believe in the boy, thinking that he must have stolen the money. So he did not accept the boy as his disciple. Neither did he return the money to the boy, saying, "*If you want to get back the money, you have to bring your mother here to prove that the money really belongs to you.*" Yip Man the boy could do nothing but urge his mother to come to the martial art tutor. When meeting the boy's mother, Chan Wah Shun said, "*I did not suspect the source of the money. It is only that I want to see his mother and speak to her personally, and ask whether she really allows her boy to learn kung-fu from me. In fact the boy is quite gifted, and he has been watching me teach kung-fu quite a long time. If he*



The Grandmaster and his grandson, the son of Master Yip Chun the author.

follows me, he will surely succeed in making his career as a martial artist." Madam Ng was very pleased to hear that, and said that if Chan Wah Shun agreed to accept her son, she would not hesitate to allow her son to take up studies of martial arts.



From then on, my father became Grandmaster Chan Wah Shun's youngest disciple. He learnt techniques from Grandmaster Chan and practised with his fellow-students such as *Ng Chung So* and *Lui Yu Chai*. He was in fact the last disciple admitted by Chan Wah Shun. That is why when Grandmaster Yip Man grew up and had his own students, he said to them smilingly that his students had only '*Elder Kung-fu Uncles*', but not '*Younger Kung-fu Uncles*'. From the above description, it became clear that Chan Wah Shun did not make a mistake in accepting my father, for the boy's success in afterwards was really due to his master's un-reserved teaching, and the boy's dedication and effort he put to his studies. His success in his career was not mere luck. Grandmaster Chan died when Yip Man was thirteen years old. At his last minutes, Chan said to his disciple Ng Chung So, "*Yip Man is a clever boy, and is more gifted than others. If any of my students is to promote and spread our Wing Tsun techniques with success, Yip Man is the one. It is a regret that I could not stay longer. From now on the duty of teaching him rests on you. Please take good care of him.*" Ng Chung So promised to take up the responsibility seconds before Grandmaster Chan died. So Yip Man studied under the guidance of Ng Chung So, with the company of fellow-students such as *Yuen Kay Shan* and *Yiu Choi*.

BLENDING OF TECHNIQUES OF SEVERAL MASTERS

For two years Yip Man followed Ng Chung So. After that he went to Hong Kong to pursue academic studies at the *St. Stephen's College* at *Stanley* in *Hong Kong*. By one occasion he was introduced to *Mister Leung Bik*, the first son of *Grandmaster Leung Jan* — the instructor of Grandmaster Chan Wah Shun. Leung Bik was then staying as guest in a famous silk company in the western district of Hong Kong. He was delighted with Yip Man's cleverness and his effort in learning, so he

Grandmaster Yip demonstrated a movement of the Wooden Dummy Techniques.

tried his best to teach him all he knew. That is why my father later said to others that he got a good foundation from Grandmaster Chan Wah Shun, but sophisticated techniques from Mister Leung Bik. He further said that when he was small, he paid attention to the external-form of movements, not knowing why certain movements should be applied in such ways, while other movements in other ways. When he grew older, he knew that the importance of mastering Wing Tsun techniques rested on the merging of theory and practical application.

Grandmaster Yip Man became famous for his skills even when he was young. Yet he did not take teaching martial art skills as his career. Instead, he joined the army during the war. After the war he returned to his native land to take up the post of *Captain of Local Police Patrols of Namhoi*, which he held for some years. Though being a skilled martial artist, and the captain of the police patrols, he was not proud and arrogant. On the contrary, he dressed neatly, and looked gentle and graceful. He seldom carried his pistol, unless he found it absolutely necessary in certain occasions, feeling that he himself was already armed with his deadly Wing Tsun skills. During his career as the captain of the local police patrols, Grandmaster Yip Man met some occasions worth mentioning.

AMAZING STRENGTH OF FINGERS

There was a man, in my later father's native place, by the name of *Yu Yiu*. He served in the army during the war, and after the war, he was recruited into one of the divisional patrols of the local police of Namhoi, under the command of my father. But owing to the large number of patrolmen, neither Yu Yiu nor Yip Man the Captain knew each other. One day, Yu Yiu was patrolling along a busy street. But very soon for some minor reasons argued with someone in the street. Both men were then shouting to each other loudly. It happened that Captain Yip Man passed by the crowded spot. He saw that one of the quarrelling men was wearing a badge of his patrolling teams and carrying a pistol, and knew that the man must be one of his patrolmen. He wished to stop the quarrel, thinking that a police patrolman's duty is to keep order and peace, and so should not argue with people. He stepped forward to stop their shouts. But the patrolman was too proud to be stopped by a well-dressed gentleman such as Yip Man! He shouted at Yip Man, ordering



ABOVE: Grandmaster Yip Man and his second son, daughter (middle), daughter-in-law (left), and his friends in a countryside restaurant somewhere in Hong Kong.

BELOW: Grandmaster Yip and his grandson, son of his second son Yip Ching.





him to step back to mind his own business instead of intervening their quarrel. As he shouted at Yip Man, he drew his pistol and pointed it at Yip Man. Yip Man realized that the patrolman was losing his sense, and that drawing out a pistol in a busy street was a dangerous move. To eliminate the danger Yip Man rushed forward to stop the patrolman from pointing the pistol at anyone. He got hold of the bullet-chambers of the pistol, meaning to stop the man from mis-firing. The man struggled to free his pistol from Yip Man's grip. Yip Man's fingers were so powerful that after a few pulls and twists the bullet-chambers of the pistol broke off, to the astonishment of the huge crowd of on-lookers.

OVERPOWERING A FIERCE ROBBER

In my father's little town there was a wanted robber by the name of *Tsu Ping*, who was cruel, huge, strong and skilled in martial arts. The local policemen were after him for quite a long time. One day my father's squad was informed that the wanted robber appeared at the town of Futshan. My father led some of his dectectives to lay a trap for the robber. He briefed his dectectives that the robber was ferocious and armed, and that it was dangerous to cross fire with him in a crowded avenue. He told them that he would deal with him first, and that when the robber was overpowered, they would then rush out to catch him, but before that they had to hide at some concealed corners. Soon the robber appeared. My father walked towards him. Being well-dressed and gentle in outlook, my father was not suspected. The robber passed by casually. My father turned and called the robber's name. The robber became suspicious, and ran. But my father stepped forward and grabbed the robber's collar, who was then trying to draw his pistol. My father grappled the robber's arms. The robber struggled. But Yip Man's arms were too powerful for the robber, and his stance was too firm for him. At this moment the dectectives rushed forward and handcuffed the notorious robber and brought him back to their office.

A Tan-sau Movement as demonstrated by the late Grandmaster Yip Man.

When the robber was questioned, he admitted all charges laid against him. He only regretted that he never dreamt that he would be caught by a gentle scholar, because he had so far not met a real antagonist, and that he would not die content. My father smiled and said, "*You call me a scholar. Do you think you can defeat me with your techniques?*" The robber said, "*If I am allowed to fight with you bare-handed, I can defeat you within one minute.*" Grandmaster Yip Man asked his men to unbind the robber, and promised him that if he could win, he would be set free. The two were then ready to have a free fight in the hall of the detective's office. The robber posed a wide stance, and adopted long bridge-arms, and attacked with thrusting and hanging punches, which seemed fast and powerful. My father dodged left and right, trying to keep himself evasive at first, and avoiding to make direct contact with the robber's punches. He waited for his chance. Suddenly, when the robber had just completed a reverse punch but had not yet withdrawn his arm for another attack, my father advanced, grappled the robber's wrist with his right hand, and pressed down the robber's elbow with his left hand, and exerted a powerful downward pull. The robber lost his balance and fell forward. At this moment, Grandmaster Yip Man raised his right leg to execute an upward knee-thrust at the robber's chest. The robber, having suffered such a deadly attack, fell on the floor, with white foamy saliva coming out from his mouth. Since this incident, my father was well-known as the unarmed scholar-detective, and Futshan was peaceful and free from crimes during the years when he was being a captain of the detective squad there.

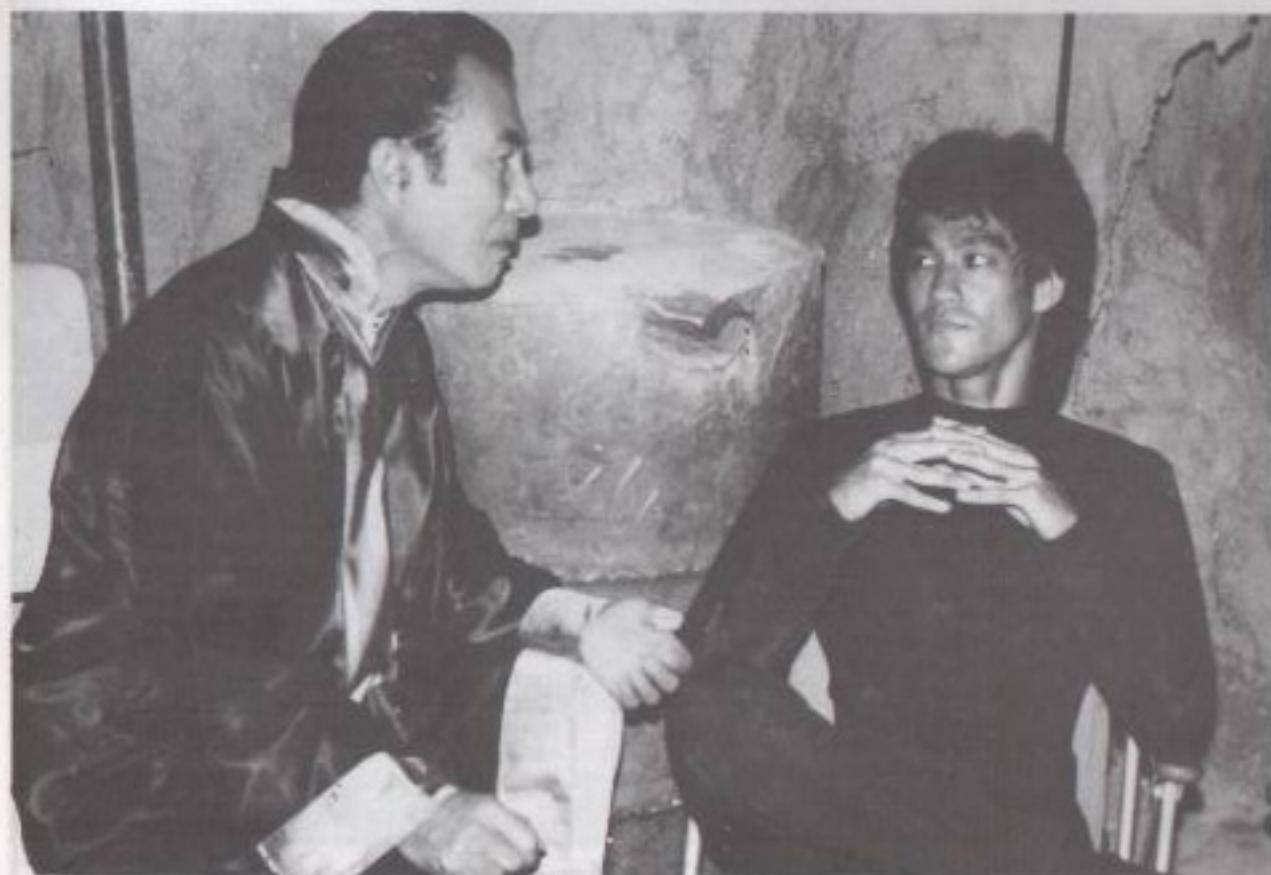
GRANDMASTER YIP AT HONG KONG

In 1949, when mainland China fell into the hands of the communists, my father left his homeland and went south to Hong Kong, where he settled down, set up a gymnasium, admitted students and taught them techniques of Wing Tsun. For the following thirty years he worked as a martial art tutor, and had so far brought up more than five hundred thousand students, who all help spreading the Wing Tsun techniques to all parts of the world. This great success meant as much to himself as to

others who worked hard for the same aim of spreading the techniques of Wing Tsun, for they all shared the joy of this successful deed. Grandmaster Yip Man would smile in satisfaction if he knew this.

GRANDMASTER YIP MAN & BRUCE LEE

Amongst the students of my father, Bruce Lee was one of the most well-known. Bruce Lee met Grandmaster Yip Man at Hong Kong, when he was studying at the *St. Francis College*. Bruce Lee's father, *Lee Hoi Chuen*, was a good friend of my father. They were fellow natives of Futshan. The close relationship between Bruce Lee's father and Grandmaster Yip Man, coupled with Bruce Lee's jealous inclination towards martial arts and his assiduity in his studies, resulted in my father's dedicated coaching for the boy. And before the end of the third year of learning Wing Tsun techniques from my father, Bruce Lee had to suspend his martial art lessons, for his had to leave Hong Kong for taking up academic studies in U.S.A.



Shek Kin & Bruce Lee together during a break in the filming of "Enter the Dragon".



Master Yip Man &
young Bruce Lee

The Great Grandmaster Yip Man & Young Bruce Lee.

The parting of Bruce Lee from Grandmaster Yip Man did not show any sign of permanent separation between the student and the master. But in fact there was disagreement in their mind. The fact was, I guess, that before Bruce Lee left for U.S.A., my father reminded him that Chinese kung-fu is one of the sophisticated arts of China, that we Chinese need kung-fu techniques to defend ourselves and to keep good health, and that techniques of Chinese kung-fu should not be taught so freely to foreigners, (*it was the typically Chinese traditional thinking of the old kung-fu masters!*) Bruce Lee promised to bear this in mind before he left for U.S.A. But soon after Bruce Lee had reached U.S.A., he set up a gymnasium, admitted foreign students, and taught them Wing Tsun techniques, to the surprise and disappointment of his master.



Grandmaster Yip Man, the author's son, and the author's wife in Yip's 75th Year Birthday Party.

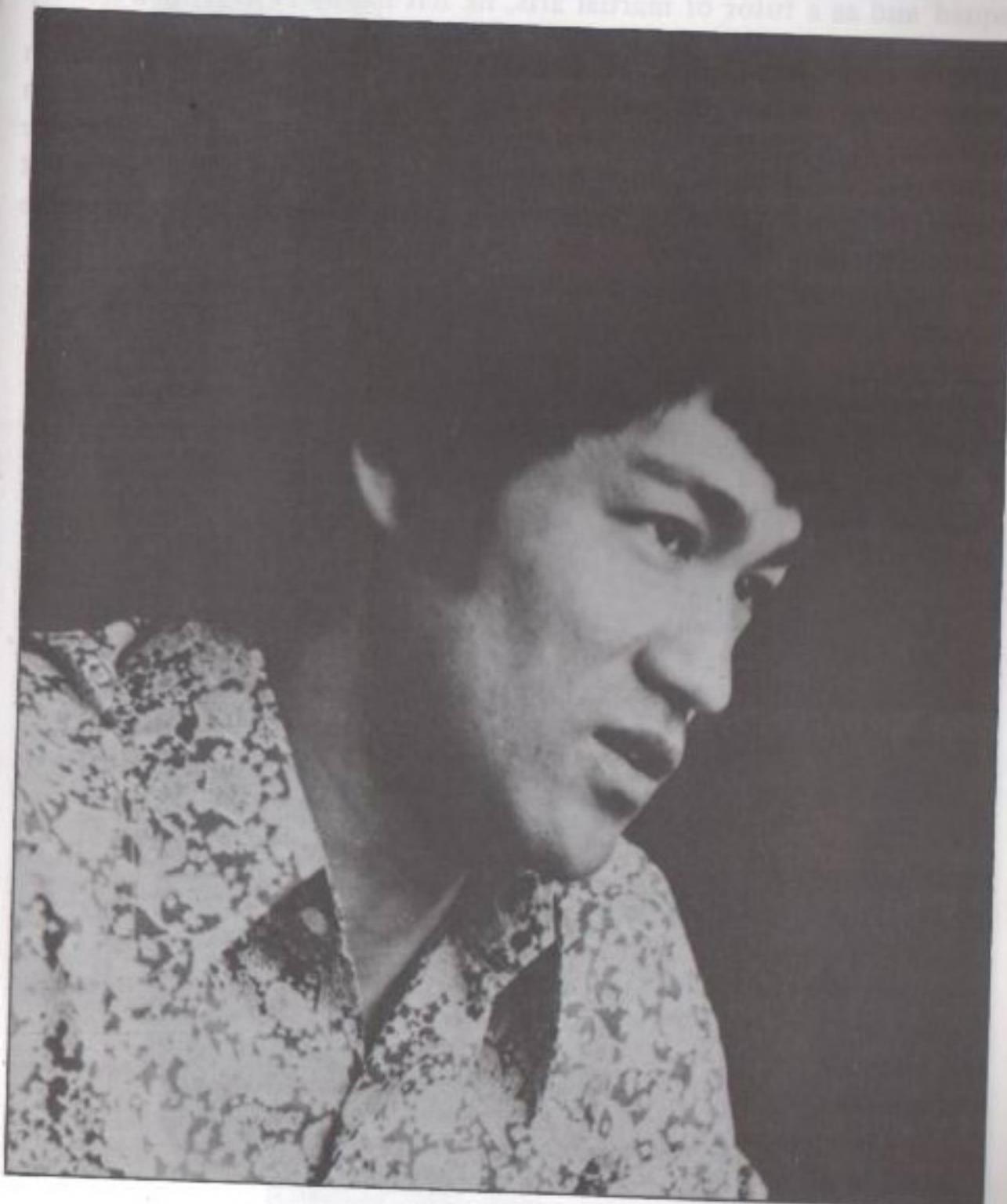
In the summer of 1965, Bruce Lee returned from U.S.A. to Hong Kong, brought with him his wife and his son. He paid a visit to his master, and requested him to teach the latter part of the *Wooden Dummy Techniques*, which Bruce Lee did not learn during the three years when he followed his master in Hong Kong before he went to U.S.A. He further asked my father to allow him to make a shooting with an 8 m.m. film of the complete set of *Siu Nim Tau (Little Idea)* techniques, which he needed for his teaching in U.S.A. In return for his master's favour, Bruce Lee offered to buy Grandmaster Yip a new domestic flat.

However, Bruce Lee made a very serious mistake. That was, he emphasized too much about money so as to hurt his own teacher's self-respect! So Grandmaster Yip Man refused him, saying, "*I can't promise you that, for the reasons that firstly you were not the only student I admitted, secondly, I had never promised any one of my students for such a request. If I accept your proposal, what should I say to my other students?*" Having been rejected by my father, Bruce Lee turned to me to ask for help. I said, "*Indeed we lived in hardship since we first came to Hong Kong more than ten years ago. We did not even had a house of our own. The offer of a new flat would of course ease our hardship. However, there is something more valuable than a comfortable materialistic life to a man. Besides, my father has a strong willpower, and is firm-minded. This is what you and I know. If he refused you, I can't persuade him to change his mind.*"

WING TSUN KUEN & JEET-KUNE-DO

Bruce Lee returned to U.S.A. feeling bored. He didn't teach Wing Tsun anymore, because he knew that he would never become the "No. 1 Man" in Wing Tsun. In order to succeed in his career, he had to set up a new style and became the "Founder" himself. So he formulated his techniques into Jeet-Kune-Do, which he taught his own students, and for which he became famous. However, the techniques of his Jeet-Kune-Do, as observed on screens, were in fact mainly based on the techniques of Wing Tsun combined with Taikwondo and Karate, with some more western boxing, judo, northern Praying Mantis Kung-fu, etc. His theories,

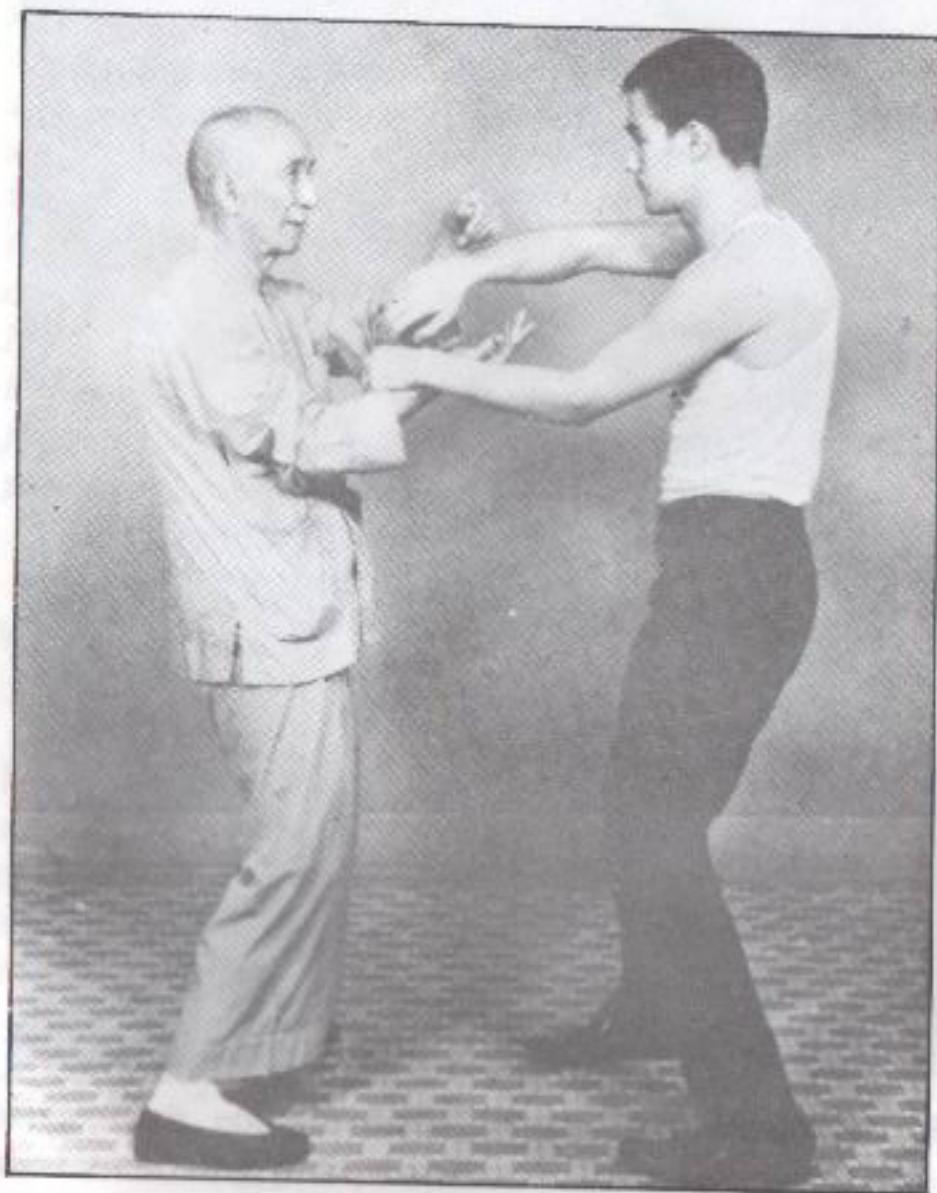
as released on newspapers, books, and magazines, were mostly the theories of Wing Tsun, then added up some Chinese philosophies of Taoism, as well some theories of western boxing or judo. When Bruce Lee became famous for his Jeet-Kune-Do, my father never mentioned Bruce Lee. He even did not like people talk about Bruce Lee in front of him.



Bruce Lee the famous kung fu star.

As a matter of fact, the disagreement between my father and Bruce Lee was due to the difference of the life background and education of the two. My father when young received traditional Chinese education, and was influenced by Confucianism. He had thus a strong feeling of nationalism. Besides, he was strict and firm-minded. He could bear hardship of life. Though he was poor during his life as the captain of the detective squad and as a tutor of martial arts, he felt happy in accepting his life.

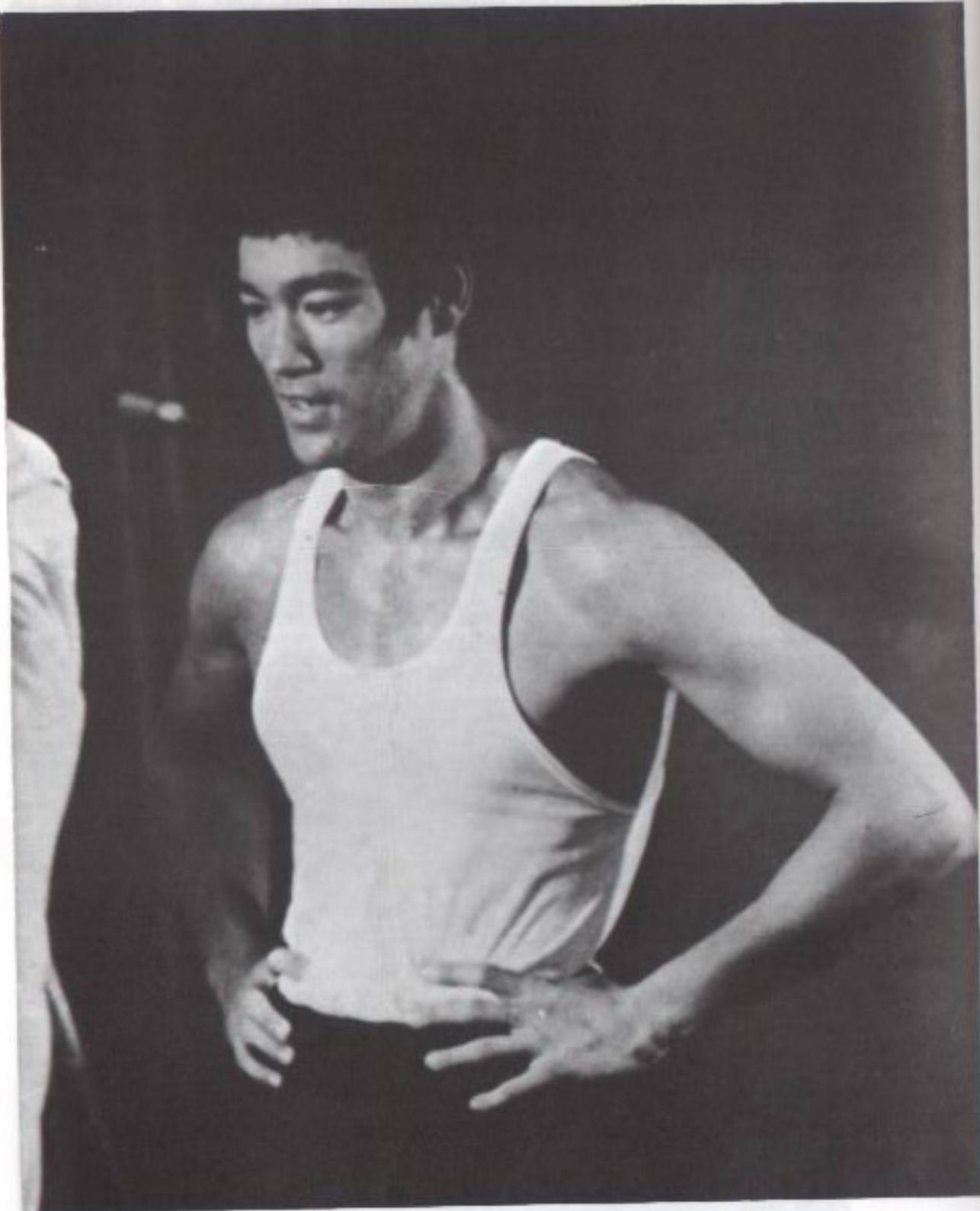
On the other hand, Bruce Lee was educated in an English school in Hong Kong before he went to U.S.A. to further his education in philosophy. He was deeply influenced by pragmatism. He struggled for fame and wealth during his life. He succeeded in obtaining both, but leaving both behind on his death — one to the world of martial arts, the other to his wife.



Grandmaster
Yip Man teach -
ing Bruce Lee
the Wing Tsun
Chi-Sau
exercise.



The High & Low Gaun-sau Movement as demonstrated by Master Yip Chun.



Bruce Lee

TERMS OF MOVEMENTS, EXERCISES, & EQUIPMENTS

BART-CHAM-DAO	八斬刀	Eight-Cutting Broadswords Techniques
BIU-TZE	標指	Thrusting-Fingers form
BIU-TZE-SAU	標指手	Thrusting-fingers (<i>a movement</i>)
BONG-SAU	膀手	Wing-arm
CHANG-SAU	鍊手	Spade-hand
CHI-DAN-SAU	鯤單手	Single Arm-clinging (<i>exercise</i>)
CHI-KWUN	鯤棍	Pole-clinging (<i>exercise</i>)
CHIN GUM-SAU	前擗手	Front Pinning-hand
CHI-SAU	鯤手	Arm-clinging (<i>exercise</i>)
CHI-SHEUNG-SAU	鯤雙手	Double Arm-clinging (<i>exercise</i>)
CHONG	椿	prefighting posture (<i>southern Chinese</i>)
CHONG	椿	wooden dummy, piles, special equipment for kung-fu training
CHUEN-KIU	穿橋	Piercing-arm
CHUM-KIU	尋橋	Arm-Seeking form
CHUNG-LO	中路	mid-level
CHUNG-SIN	中線	median line
CHUNG-SUM-SIN	中心線	centre line
DING-JARN	頂脣	Butting-elbow
DUI-KOK-MA / JU-SUN-MA	對角馬	Diagonal Stance / Sideling Stance
FAK-SAU	拂手	Whisking-arm
FOOK-SAU	伏手	Bridge-on Arm
GAUN-SAU	拗手	Splitting-block
GEE-NG-DIU-TIE-MA	子午吊提馬	Meridian Half-hanging Stance

GEE-NG-MA	子午馬	Meridian Stance
GUM-SAU	揷手	Pinning-hand
HAR-LO	下路	lower-level
HAU GUM-SAU	下揷手	Back Pinning-hand
HOI-MA	開馬	Setting up of Stance
HUEN-BO / KAU-BO	圈步	Circling Steps / Plucking Steps
HUEN-GOT-SAU	圈割手	Circling-cut
HUEN-SAU	圈手	Circling-hand
JU-CHEUNG	側身掌	Sideward Palm
JU-GUM-SAU	側揷手	Side Pinning-hand
JUM-SAU	枕手	Sinking-block
JU-SUN-KUEN	側身拳	Sideling punch
JU-SUN-MA (=DUI-KOK-MA)	側身馬	Sideling Stance (=Diagonal Stance)
JUT-SAU	窒手	Jerk-hand
KAR-SIK (=CHONG)	架式	prefighting posture (<i>northern Chinese</i>)
KAU-BO / HUEN-BO	構步	Plucking Steps / Circling Steps
KAU-SAU	構手	Circling-block
KIU-SAU	橋手	bridge-arm
KUEN	拳	fist, fist-fighting
KUEN-TO	拳套	boxing form
KUO-SAU	過手	Fighting Practice
KWAI-JARN	跪脣	Downward Elbow Strike
KWUN-MA	棍馬	Pole Stance
KWUN-SAU	拗手	Rotating-arms (<i>complex movement</i>)
LAN-SAU	攔手	Bar-arm
LAP-SAU	攏手	Deflecting-arm (<i>complex movement</i>)
LAU-SAU	𢵠手	Scooping-arm

LIN-WAN-KUEN	連環拳	Chain-punches / Alternate-thrusting punches
LOK-SAU	碌手	Rolling-arms (<i>exercise</i>)
LUK-DIM-BOON-KWUN	六點半棍	Six-&-a-Half-point Long Pole Techniques
MANG-GENG-SAU	攀頸手	Neck-pulling Hand
MAN-SAU	問手	Inquisitive-arm
MUK-YAN-CHONG	木人樁	wooden dummy
MUK-YAN-CHONG-FA	木人樁法	Wooden Dummy Techniques
NOI-MOON	內門	indoor area
NUK-SAU	甩手	Free-hand Fighting Practice
OI-MOON	外門	outdoor area
PAK-SAU	拍手	Slap-block
PIE-JARN	批脣	Elbow-hacking
PO-PAI-CHEUNG	抱排手	Double-palms (<i>complex movement</i>)
SAAM-KOK-BO	三角步	Triangular (<i>Advancing</i>) Steps
SAAM-SING-CHONG	三星椿	three-star dummy / tripodal dummy
SAAM-PAI-FUT (=SIU-NIM-TAU)	三拜佛	Praying Thrice to the Buddha
SEI-PING-MA	四平馬	Quadrilateral Level Stance
SHAT-GENG-SAU	殺頸手	Throat-cutting Hand
SHEUNG-KUEN	雙拳	Double-punches (<i>complex movement</i>)
SHEUNG-LO	上路	upper-level
SIU-NIM-TAU	小念頭	Little Idea form
TAN-SAU	攤手	Palm-up Arm
TIE-SAU	提手	Lifting-arms / Rising of Arms
TOK-SAU	托手	Elbow-lifting Hand
TUT-SAU	脫手	Freeing-arm (<i>complex movement</i>)
WU-SAU	護手	Protective-arm
YAN-CHEUNG	印掌	Stamping-palm
"YAT" CHI KUEN	「日」字拳	Character "SUN" Fist

"YAT" CHI CHUNG KUEN
"YEE" CHI KIM YEUNG MA

「日」字衝拳
「二」字寸羊馬

Character "SUN" Thrusting Punch
Character "TWO" Adduction Stance

GENERAL TERMS OF CHINESE MARTIAL-ARTS

CHUNG-SI	宗師	Grand-master of a style
DAI-GEE / MOON-YAN	弟子	student(s), follower(s), disciple(s)
GAR	家	family, style
JO-SI	祖師	Founder of a style
KIU / KIU-SAU	橋手	bridge-arm
KUEN	拳	fist, fist-fighting
KUEN-FA	拳法	fist-fighting method
KUEN-SU	拳術	Art of fist-fighting
KUEN-TO	拳套	boxing form
KUNG	功	power or strength of a martial-art trainee
KUNG-FU	功夫	colloquial term of martial-art
KUNG-FU	工夫	work, knowledge, technique
MO	武	military
MOON-TO	門徒	disciple(s)
MOON-YAN (=DAI-GEE)	門人	formal term of martial-art
MO-SU	武術	style, system, special group, school
PAI	派	

<i>SHAO LIN CHI</i>	少林寺	Mandarin pronunciation of Siu Lam Monastery
<i>SI-DEI</i>	師弟	younger Kung-fu brother
<i>SI-HING</i>	師兄	elder Kung-fu brother
<i>SI-JE</i>	師姐	elder Kung-fu sister
<i>SI-JUK</i>	師侄	Kung-fu nephew (<i>student of si-dei</i>)
<i>SIFU</i>	師傅	Kung-fu instructor, reverend title for a technical professional in any trade
<i>SI-FU</i>	師父	Paternal-teacher, Kung-fu father, mentor
<i>SI-KUNG</i>	師公	Kung-fu grandfather (<i>teacher of si-fu</i>)
<i>SI-MO</i>	師母	wife of si-fu, Kung-fu mother
<i>SI-MUI</i>	師妹	younger Kung-fu sister
<i>SI-PAK</i>	師伯	elder Kung-fu brother of si-fu
<i>SI-PAK-KUNG</i>	師伯公	elder Kung-fu brother of si-kung
<i>SI-SOK</i>	師叔	younger Kung-fu brother of si-fu
<i>SI-SOK-KUNG</i>	師叔公	younger Kung-fu brother of si-kung
<i>SI-JO</i>	師祖	teacher of si-kung
<i>SIU LAM GEE</i>	少林寺	Siu Lam Monastery
<i>TO-DEI</i>	徒弟	student, disciple (<i>southern Chinese</i>)
<i>TO-SUEN</i>	徒孫	Kung-fu grandson (<i>student of to-dei</i>)
<i>TO-YEE (=TO-DEI)</i>	徒兒	student, disciple (<i>northern Chinese</i>)
<i>TUNG-MOON</i>	同門	fellow-student, follower of the same style
<i>WU-SU</i>	武術	martial-art, kung-fu (<i>Mandarin pronunciation</i>)

NOTE



Master Yip Chun & Master Leung Ting.

— Yip Chun —

