

WING TSUN KUEN

詠春拳

A kungfu book Published worldly in versions of English, Chinese,
German, Slavonic, Spanish, Hungarian, Italian, etc.

WRITTEN BY

GRANDMASTER LEUNG TING

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Preface



Since the first edition of this book was published, I have received an enormous number of letters from readers all over the world, which is encouraging to me.

Amongst the many readers who have written to me, there is quite a number of reputed martial artists, who have raised an identical question to me: *"Will you some day establish a branch in our area?"*

As a matter of fact, if I do not have the intention of starting Wing Tsun gymnasiums in other countries I would not have published this book!

Two main facts motivated me to write this book. Firstly, there are many so called "Kung Fu Experts" in the western world these days who are cheating their people with "Kung Fu" banner. In actual fact, a great proportion of these "Kung Fu Experts" have merely practised some superficial skills of kung fu from some instructors or even have only learnt their techniques from some "Kung Fu Books" for a short period of time, others perhaps are former karate instructors, and yet they have ventured to put up the signboard of "Kung Fu School" and started to advertise for students. The deeds of such people are deeply loathed by real Chinese martial artists who are extremely worried at the damages which would be done to the development of Chinese kung fu by these impostors.

For this reason, I am determined to shoulder the responsibility for introducing the genuine Chinese kung fu. So, for the past few years, I went to many countries to propagate the real Chinese martial-arts. To achieve this purpose, I have established branches schools in a few countries. Recently, together with a number of leading grandmasters and instructors of different styles, I have organised the "International Chinese Martial-Arts Federation". Memberships of this organisation is open to all kung fu instructors or enthusiasts over the world who are interests in taking part in the development of real Chinese kung fu.

Secondly, I have for a long time been disappointed with most of the kung fu books published in the western world. Most of these authors on one hand lack the right qualifications and on the other hand do not take serious attitude in writing and publishing their books.

In China, a great proportion of the martial artists never go inadvertently to the production of specialty of books on kung fu. This is due to the fact that they have to preserve a good reputation of themselves as well the style that they are closely hinged. In such concerns, most of the Chinese martial artists would rather not write any book then to endanger their reputation and that of their style of kung fu they represent if they make any funny mistakes in their books. This is the main reason why there have been very few kung fu specialized books in China.

However, it has been quite different in the western countries. In the same way as those so called kung fu instructors who are swindling their students with kung fu banners, there is a shocking number of so called "Kung Fu Books" to fool the general readers. One of the most disgraceful deeds is that many of these authors have boasted themselves to be the "Grandmaster" of a certain style and have fabricated their own stories on the origin and history of kung fu styles. It is needless to say that the books they have written are stuffed with wrong concepts and opinions of their own. As a result, many of the fine Chinese kung fu systems and styles are stained and deformed.

All the above mentioned happenings are greatly abhorred by a kung fu enthusiast such as myself. For this I am strongly determined that I will try my best, with the most scrupulous and conscientious attitude, to put forward all that I know on kung fu, so that all the lovers of Chinese kung fu all over the world can have a true and clear recognition of Chinese martial arts.

TK

In presenting this work, whilst not ideal, it is my very sincere wish that it will be of assistance to the martial arts enthusiast in the western world. For best results, it should be used as a reference, in conjunction with competent tuition. However, the book on its own, will educate the readers in the ways of kung-fu, and they will no longer be so susceptible to the confidence-tricksters previously described.

Leung Ting.



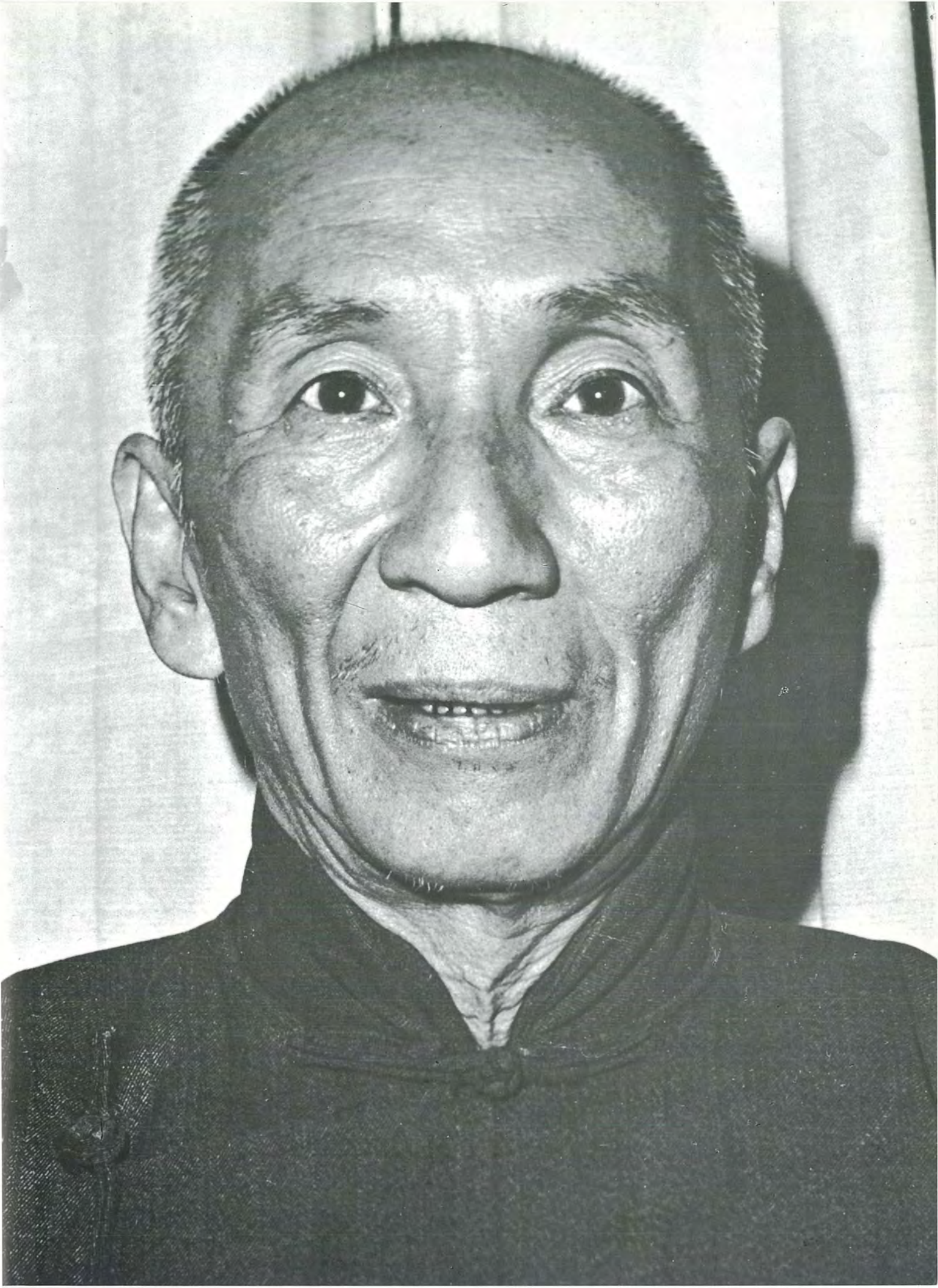
梁挺

15.1.77.



葉問

Photo of the late Grandmaster Yip Man and his signature



GRANDMASTER PROF LEUNG TING

Golden Rank Founder of the International WingTsun Association,

Ph.D. in Philosophy, Guest Professor of the National Sport Academy in Bulgaria



To Master Leung Ting,

*Congratulations on the coming out of the book **Wing Tsun Kuen**, a specialty on Chinese kung fu, that astounds the world of martial arts. This is only a small part of Master Leung's numerous great achievements. Indeed he is the most respectable among promoters of Chinese kung fu!*



JOHN LIU
 劉忠良
 1980.12.25

John, Liu Chung-Lian, 7th Dan Black Belt of Zen-Kwun-Do, Champion of All-Style Karate Tournaments for several years, holder of the I.K.U. International Karate Championship-Fighter Award, has been Chief Instructor of International Karate Kung-fu Association of U.S.A.. He has also been Chief Instructor of Chinese Karate Association in the Republic of China (*Taiwan*), Director and Chief-Professor of Chinese Karate and Kung-fu in the army of the Republic of China. He has created the Zen-Kwun-Do, an art of Kung-fu that he is teaching in France. He is now a famous star of Kung-fu films.

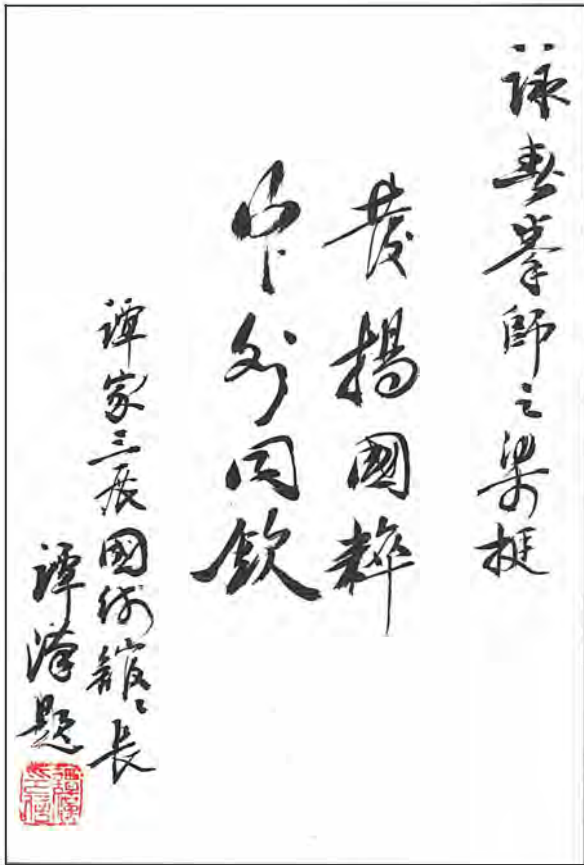


梁挺師傅:

欣聞吾兄著書闡揚中國
 武術詠春備受世界矚目
 實為對中國武術有鉅大
 貢獻之武術家在此除表
 個人之敬意外並致賀意。

劉忠良

一九八〇.十二.二五 題



To Sifu Leung Ting of Wing Tsun,

**PROMOTER OF CHINESE KUNG-FU
FOR THE BENEFIT OF ALL
RACES OF THE WORLD!**

by Tam Hon

Principal

*Tam Gar Saam Chin
Martial-Art Gymnasium*



Grand-Master Tam Hon:

Leader of the "Tam-Gar Saam Chin Kuen", a famous kung-fu style of Fukien of southern China, known as "King of Long Pole in Kwangtung", present Principal of the "Tam-Gar Saam Chin Martial-Art Gymnasium" in Hong Kong.

“Sifu Lueng Ting, only half my age, is an intimate friend of mine. He surprised me with his skills during my first visit to his gymnasium, when he was teaching his students a lesson. His performance convinced me of the effective skills, and at the same time, the practicability of the theories of Wing Tsun. That is why I always pay visits to his gymnasium whenever I have time. I dare say Wing Tsun Kuen is undoubtedly a practical system of fighting arts.”

By Yuen Yick Kai
(1978)

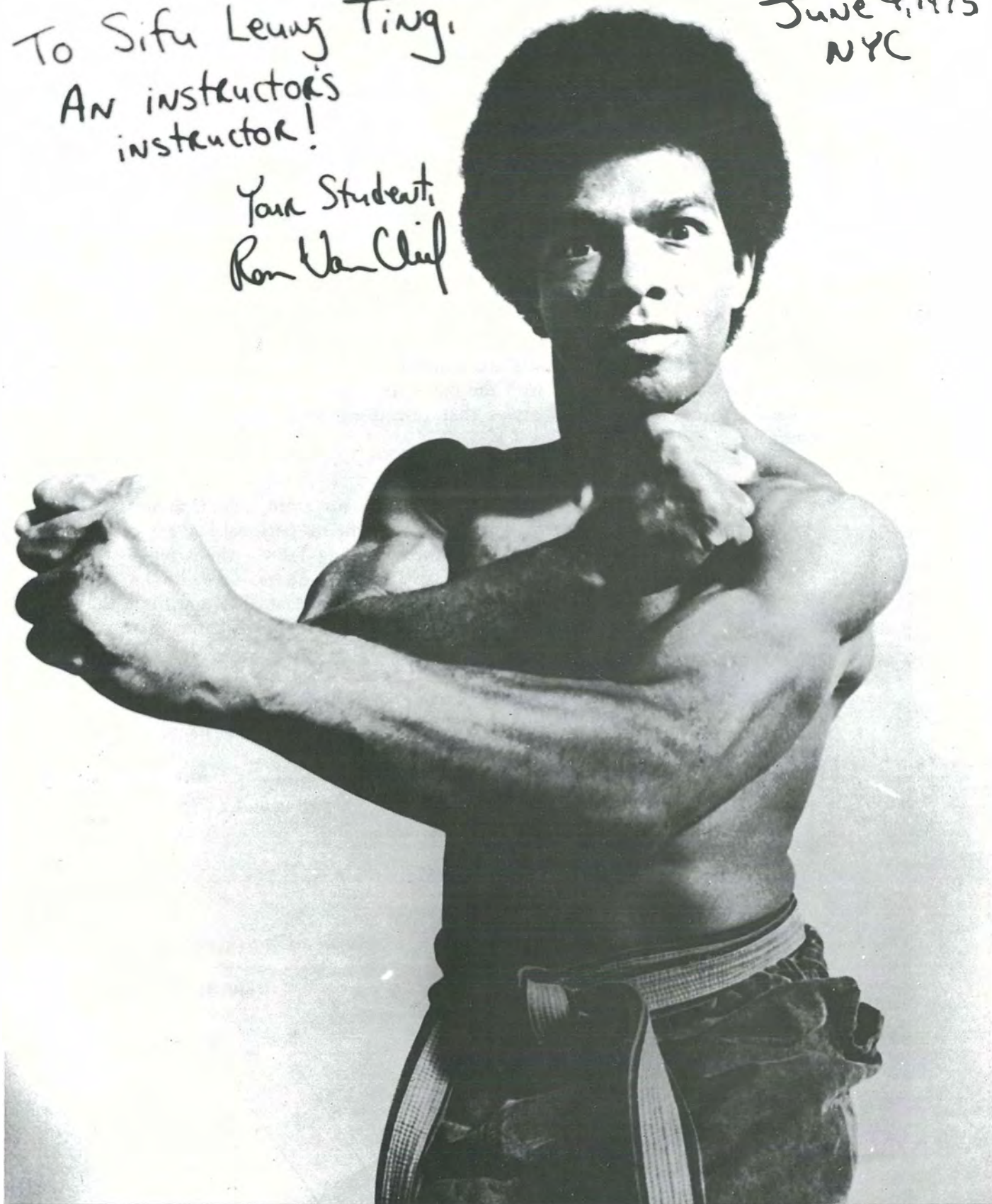


Grandmaster Yuen Yick Kai, the leader of the "Five-Pattern Hung Kuen", who retired at sixty and passed away in Dec 1983.

To Sifu Leung Ting,
An instructor's
instructor!

Your Student,
Ron Van Clief

June 4, 1975
NYC



An Instructor's Instructor!

by Ronald Van Clief, the "Black Dragon" 8th Degree Red Belt Karate Expert of New York, U.S.A., has presented distinguished performances in Karate-Do tournaments in U.S.A., and has created the Chinese Goju Kung-fu. In recent years he has become a famous Kung-fu star.

MY WAY TO WING TSUN & GRANDMASTER LEUNG TING

I tip the scales at a solid 205 lbs — surely not what you would expect a Wing Tsun man to look like! But my way to Wing Tsun was not exactly a short-cut.

At 16 I took to martial arts — Wrestling, Judo, Jujitsu, Kempo, Shotokan Karate, Tae-Kwon-Do, and Kung-fu. Though I was ranked up to 2nd degree black belt in some styles, and nobody could block my punch, I was not satisfied, and was longing for something different.

I thought I succeeded in doing so, when I was admitted in a school where I was taught the so called Wing Tsun, with the name spelt differently, and the lessons, which I later found to be a mixture of styles that resembled Wing Tsun, were also taught in different ways.



Keith R. Kernspecht, 7th Level Practician, director of the West Germany, Austria, and Switzerland Branch Headquarters, standing beside Grandmaster Leung Ting.

It is not until I met Grandmaster Leung and became his personal student that I found the real Wing Tsun — the Kung-fu style that satisfied my desire — with the soft and unlaborious but at the same time the most fierce and fatal street-fighting method I have ever come across.

It is truly a scientific way of winning, which leaves nothing to chance.

Now I know the difference between stone-age brawling and a fighting art.

Keith Ronald Kernspecht,

Kiel, Germany, 5th May, 1977

To Sifu Leung Ting,

author of WING TSUN KUEN:—

A THOROUGH RESEARCH INTO THE THEORIES OF KUNG-FU

by Law Kay

President

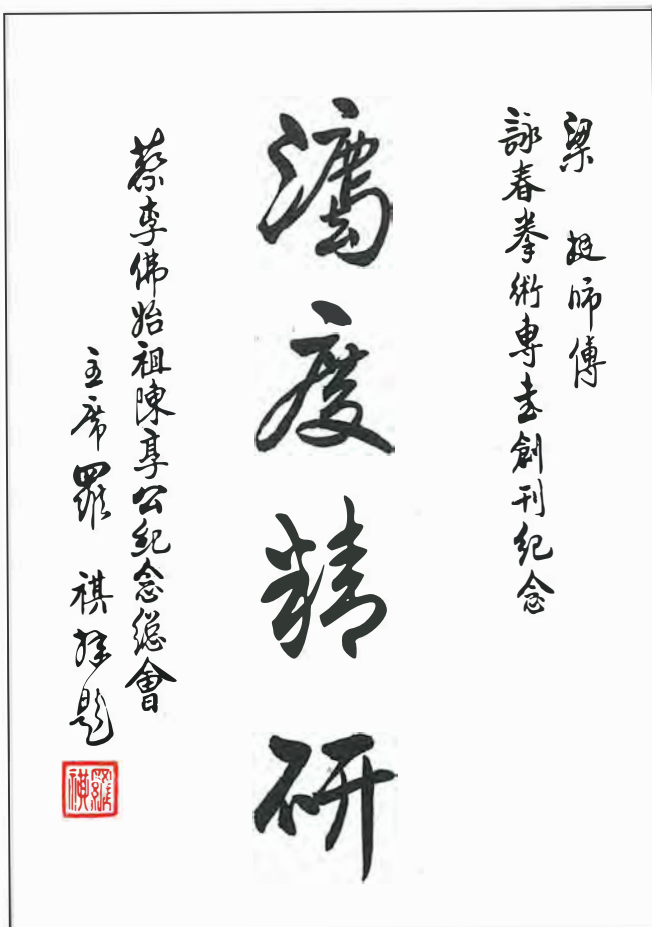
Choy Lee Fut Founder Chan Heung

Memorial Association



Master Law Kay :

President of Choy Lee Fut Founder Chan Heung Memorial Association, fourth generation Successor of Choy Lee Fut Style (a famous kung-fu style of southern China), at present Vice Chairman of Chung Wah Chinese Martial-art & Athletics Association, and Hon. President of Hong Kong Chinese Martial-art Association.



"With whole-hearted respect for his philosophical studies in his Wing Tsun Style, though a style different from my own!"

Law Kay

To Sifu Leung Ting

*whom we found a helpful friend
and real martial artist.*



Rene Latosa
Escrima Chief Instructor, U.S.A.
Philippine Martial Arts Society

Bill Newman
Escrima Instructor, G.B.
Philippine Martial Arts Society



*The picture shows that
the Escrima-instructors
as guests of the German
Headquarters of the
I.W.T.M.A.A., 1977.*

Sport has been a way of life for me since my boyhood. I started with boxing, later wrestling and weight-lifting.

My interest in martial arts began 15 years ago, when I witnessed a performance in self-defence. Shortly after that I joined a school for self-defence and judo.

I spent seven years practising several systems of Karate, and after being qualified, I set up my own martial art school in Copenhagen.

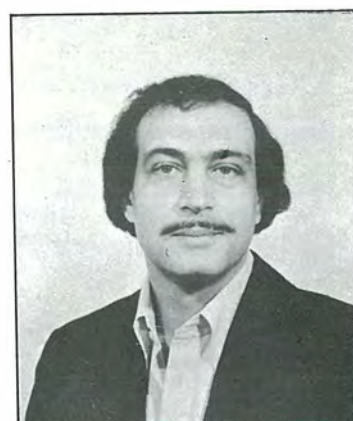
I was fortunate to have come into contact with Sifu Leung Ting, Master of Wing Tsun Kung-fu. He has changed my attitude, and that of my students, towards martial arts.

Wing Tsun is the most fascinating martial art system I have ever come across. Its powerful, fast and graceful movements, particularly the deadly accurate straightline attacks, without the use of unnecessary force to defeat an opponent, contribute to the uniqueness and supremacy of the Wing Tsun System.

A. S. Sharif,

*(Director, International
Wing Tsun Martial-Art
Association, Danish Branch
Headquarters.)*

Copenhagen, May, 1977.





I won, for number of times, the judo championship in Yugoslavia, and was amongst the top characters in the Yugoslavian judo circles.

In after years, I started to practise karate, nunchaku and chain. In karate, I had obtained the 4th Dan black belt and became one of the foremost leaders in the karate field in those days. In nunchaku, I had acquired the 7th Dan. It is only in chain that I have never been able to obtain any recognized qualification.

However, since 1977, all the above mentioned titles have become meaningless to me. That was the first time I started studying Wing Tsun Kung Fu.

I am a Wing Tsun enthusiast. For the purpose of pursuing with this art, I went, for many times on the first two years since 1977, to Germany and Austria to practise under the instruction of the German head disciple of Grandmaster Leung Ting. The most encouraging happening took place in 1979, when I was able to be admitted by Grandmaster Leung Ting to become his direct student. In addition, Grandmaster Leung assisted me and Milan Prosenica to establish the Yugoslavia Headquarters of the I.W.T.M.A.A.

More and more Yugoslavians are now practising Wing Tsun Keun, like myself, all of these followers are becoming deeply and passionately devoted to this style of martial arts, which is so scientific and persuasive.

Slavko Truntic
20 Nov. 1980



Milan Prosenica
*Chief Instructor of I.W.T. M.A.A.,
Yugoslavia Branch Headquarters.*

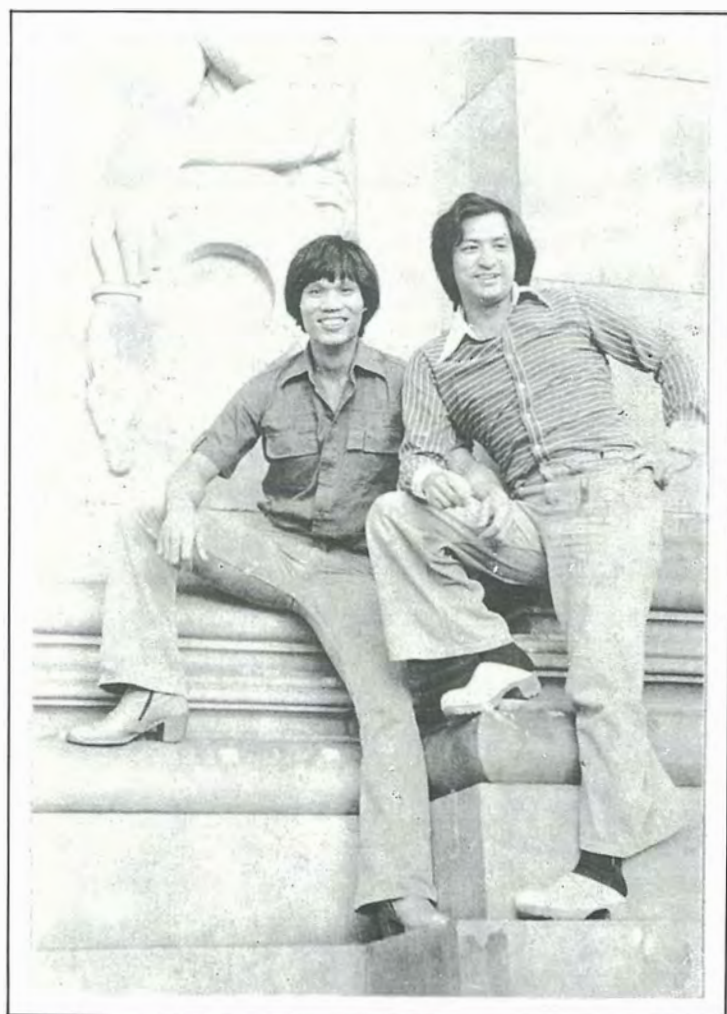
Master Leung Ting

Slavko Truntic
*Headman of I.W.T.M.A.A.,
Yugoslavia Branch Headquarters.*

TO SIFU LEUNG TING

Friendship not only between us,
but also between our peoples.

Supasturpong



SUNTHUS SUPASTURPONG

President of European Centre of Thai Martial Arts,
Berlin, Germany (E.Z.T.S.e.V)
(RED-GOLD SASH)
Master in Five defferent Thai Martial Arts,
Former Champion of Thailand

(Left) Sunthus Supasturpong & (Right) Leung Ting in West Berlin.

清
去
卷

屏
抱

'Wing' is to Praise or Eulogize,
'Tsun' a fair Spring,
'Fuen' denotes a Fist or the Art of Fist-Fighting.
But 'Wing Tsun' was a lady of the Ching Dynasty, who had
A Fair name that carries a sense of poesy,
A face so beautiful and attractive,
A fascinating story, of a love affair.
Not a great personality though,
Nor one born of a wealthy family,
But skilful arms and legs,
And her husband who loved her so.
Wing Tsun, her name remains in tales of her country-folk;
Her story stays in the memory of all;
Her martial art skills will spread to the whole world.....
From N to Eternity!

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Story of Wing Tsun

Introductory Note on
the Origin of Wing Tsun

To people of the Chinese race, who have continually been disturbed by frontier tribes throughout their several thousand years of history, the art of war is a requisite skill against invasions. In Chinese Semantics, the character “武” (pronounced “mo”, meaning “military”), is formed by the combination of the two characters “止” (pronounced “chi”, meaning “to stop”) and “戈” (pronounced “kuo”, meaning “a spear”), and is employed to mean defending the country, or keeping the peace, with military power, if necessary.

The conception of genealogy in the mind of the Chinese people plays an important part in the consolidation of a high esteem towards the origin of a kung-fu style and its line of succession. On the other hand, the differences in thought, power of attainment, interest, and physical adaptability, coupled with the change of age, area, environments and customs, together give rise to the different kinds of kung-fu styles and various skills and techniques, which are varied by succeeding generations, according to their favour or dislike. It is, therefore, a common habit for the disciples of a system of certain kung-fu techniques to set up, for the sake of commemorating the founder of their system, a religious-sensed **STYLE**, called by the

Chinese "moon" (*literally meaning a door or a system*), or "pai" (*meaning a style or a sect*), or "gar" (*meaning a family*), or by the Japanese as "ryu". The Chinese term "moon pai", which is in common usage, implies a *system, sect or style*. It also bears the sense of a *group, a society or a party of people*. Hence it is not a perfect way to translate the Chinese term "PAI" into "STYLE", as the latter does not include the full meaning of the former.

As regards the number of Chinese kung-fu styles, they probably amount to more than a hundred in all. Of these styles, many are named after places or people; some are named according to the particular technique of that style; still others take their names from legends, historical people, or names of objects. There are cases when two styles of different names are fairly similar, as both of them are derived from the same source, but are handed down by two separate lines of succession. Sometimes it so happens that a fighter who has learnt the techniques of several styles may incorporate these techniques into a new form and call it a new style. Many people doubt whether it is correct to call it a new style, as it lacks originality.

In fact, people always pay too much attention to the name of a kung-fu style, and too little attention to its theoretical system, which is closely related to localism. A set of martial arts theories, before its birth, is always under the influence of certain natural conditions, which can not easily be altered by one person at one time. (*It is thus nonsense to say that someone can originate a fighting system simply from the ideas which came to him in his dreams!*) One who has never practised kung-fu can never create a kung-fu system from a sudden inspiration. These natural conditions are in fact the rudiments from which a kung-fu style is derived. On the other hand, these rudiments are affected by the personal experience of the originator, obtained from what he sees and what he hears in the area, and the customs, culture and life of that area. The following is a good illustration. The Kick-Boxing of Japan is derived from the amalgamation of Thai Boxing, which spread into Japan, Judo and Karate-Do that had already been well developed there. This proves that the forming of the theory of a martial art style is closely related to localism.

As regards the different sects of Chinese kung-fu, they can be classified into the northern styles

and the southern styles, according to the area of origin. These two large classes can be subdivided into two groups – the “rigid” group and the “flexible” group. Generally speaking, the “rigid” group of styles emphasize the use of *“long bridges* and wide stances”*, applied in the southern styles as strong bridge-arms and powerful upper trunk, and in the northern styles, as stable stances and powerful kicks. As regards the “flexible” group, emphasis is laid on *“close-body fighting techniques and narrower stances”*, both in the northern and southern styles, it presents a more skilful use of the arms and the upper trunk.

Wing Tsun System is derived from the Fukien System of kung-fu, which is related to the Hakka System. Their common features are that during fights, pugilists of these systems prefer short steps and close fighting, with their arm the chest, their elbows lowered and kept close to the flanks to offer it protection. Another characteristic of these two systems of kung-fu is, unlike those of Kwangtung Province and northern China, their boxing forms are rather simple. So, it is better to say that the Wing Tsun System is a collection of techniques passed among the residents of the coastal

provinces of south-east China, and finally polished and improved by one or two talented pugilists to form its present system, rather than to say that it is intentionally created by one originator. So it can be said that the present Wing Tsun System, having passed through generations and generations, is a collection of personal experiences of its successors, refined and polished with necessary additions, deletions, alterations and improvements.

I have some doubt about the authenticity of Buddhist Mistress Ng Mui’s creating the Wing Tsun System after seeing a fight between a fox and a crane, of Miss Yim Wing Tsun’s encountering the local bully, of the fire at the Siu Lam Monastery or even of the existence of Ng Mui herself! The description concerning the founding of a Chinese kung-fu style is usually legendary, or even mythical, so much so that it often leads to disbelief, be it verbal or written. This is partly due to the fact that Chinese writers, especially those of ancient times, usually fall into the habit of writing books under the names of some famous authors, or using the titles of certain well-known classics for their work, in order to attract more readers. Many books, including those on martial arts, are found to be forged in

this way. Therefore we should regard books about the origin of martial arts as mythicised fictions, unless factual evidence is found in them to prove the reality of their descriptions.

As regards the description of the emergence of the Wing Tsun System in the following chapter, a greater part of it, I dare say, though voluminous enough for a novel, is without proof and cannot be confirmed, except the part concerning the tales of Doctor Leung Jan and things thereafter. But, taking references from the historical sources of other kung-fu styles, the probability of the existence of figures such as Ng Mui, Yim Wing Tsun, Wong Wah Bo and Leung Yee Tei, is great. Of course, the final decision on their authenticity still rests with the reader.

**Chinese martial-artists are used to call the arms of the kungfu practitioners as the "Bridges" or "Bridge-arms". Thus long bridges means the arms when they are fully extended, while "short bridges" means the arms are close to the practitioner's body. Please also refer to Page 166.*

Notes:

Fukien, Min-nam, Chiu-chow and Hakka are coastal areas of southern China, where prominent kung-fu Systems, besides Wing Tsun, are the Praying Mantis Style of Hakka, The Snake Style, the White Crane Style, the Saam Chin Style, the Ng Cho Style (Five Elders Style), the Ng Ying Style (Five-Pattern Style) and the Dama Butterfly Style, which all have the common features of these areas.

Story of Wing Tsun



Front view of Siu Lam Monastery at Sung Shan

FIRE AT THE SIU LAM MONASTERY *

More than two hundred and fifty years ago, (note 1) during the reign of Yung-Cheng (1723-1736) (note 2) of the Ching Dynasty, it is said that there was a fire at the Siu Lam Monastery (note 3) when it was under siege by soldiers of the Manchu Government. The incident gave rise to two different tales passed among two groups of people in China. One tale, which is spread among secret societies (*Triad Societies*), tells that the siege of the Siu Lam Monastery was led by high officers of the Manchu Government, notably Chan Man Yiu, Wong Chun May and Cheung King Chow. They were helped by defectors from the Monastery, notably one by the name of Ma Ning Yee, who set fire to it from within, as a means of retaliation for being dismissed from the Monastery. The story revealed that only five monks escaped from the ruin. They later went into hiding and organised secret societies working for the over-throw of the Ching Dynasty. Another tale, which is passed among the martial arts circle in Southern China, reveals different happenings, except for the part about the fire that burnt down the Monastery. It tells that the number of survivors exceeded five and their names were quite different from those mentioned by people of the triad societies (note 4).

My description about this part is, of course, based on what is retold in the martial arts circle. Be it true or false, I would like to begin the story by telling of the burning of the Siu Lam Monastery.

*SIU LAM, or SHAO LIN, depends on the different dialects of pronunciation in Chinese language. The former is the Cantonese pronunciation, while the later is the Mandarin pronunciation.

THE BIRTH OF A NEW FIGHTING SYSTEM

It is said that during the fire at the Siu Lam Monastery, which was ruined by treachery, most of the monks and the unshaved disciples who were skilled in martial arts were killed or burnt to death. Many skilful pugilists however managed to escape from the calamity. These included the Five Elders, leaders of the five systems of Siu Lam (note 5) – who were the Buddhist Mistress Ng Mui, Master Chi Shin, Master Pak Mei, Master Fung To Tak and Master Miu Hin and their disciples, notably Hung Hay Kwun, Fong Sai Yuk and Luk Ah Choy (note 6) who scattered and went into hiding.

One of the Five Elders of the Siu Lam Monastery, Master Chi Shin the Abbot, who had adopted the largest number of disciples in the Monastery before the fire, led them to fight against the Manchus.

So Chi Shin and his favourite disciples, Hung Hay Kwun, Tung Chin Kun, Tse Ah Fook, were all wanted by the Manchu Government. To avoid being caught, Chi Shin ordered his disciples to disperse, then he disguised himself as the cook of a "Red Junk" (note 7).

Others like Master Miu Hin and his daughter Miu Tsui Fa, for a time went into hiding among the Miao and the Yao tribes between Szechwan and Yunnan Provinces, but later travelled around, thus adding to our legends many fantastic adventures, of which the most notable were, "Fong Sai Yuk (note 8) challenging the defender of a tournament" and "Ng Mui killing Lee Pa Shan on the Plum-blossom Piles" (note 9).

The Buddhist Mistress Ng Mui was the only female in the Siu Lam Monastery and the eldest among the Five Elders. She was more tolerant towards the Manchu Government than her kung-fu brothers and their hot-tempered disciples, (though of course would sometimes apply physical power if necessary, in order to maintain justice). Ng Mui went travelling about the country after the destruction of the Siu Lam Monastery, determined never to become involved in mundane affairs again. At last she settled down in the White Crane Temple, at Tai Leung Mountain (also called Chai Ha Mountain), a sparsely populated mountain on the border between the provinces of Szechwan and Yunnan. There, being seldom disturbed, she concentrated on Zen Buddhism, a sect of Buddhism originated by Bodhidharma during the Northern and Southern Dynasties, and also martial arts, as her favourite pastime. Ng Mui, like her kung-fu brothers, who were then separated from each other, never forgot the bitter experience they suffered from the fire at Siu Lam, and the teacherous defectors who turned to the Manchu Government. Besides, she had another worry too. That was, how they could defend themselves from further attacks of the skilful Siu Lam defectors and the Manchu Government. She knew the difficulty of overcoming these defectors of Siu Lam, who had during the past year mastered most of the techniques of Siu Lam Kung-fu, that at the moment she herself excelled over them in skilful techniques only, but her knowledge of theories being only equal to the defectors, she worried that one day her strength would fail to overcome the more powerful younger Siu Lam defectors. The only way to defeat them was to create a new fighting system that would overcome the existing Siu Lam techniques. But what? And how? These were the questions that troubled her at this time.

Her chance came one day. According to some old Wing Tsun people: "Ng Mui, after watching a fight between a Fox and a Crane, founded her ideal kungfu

system!" There were also some kungfu novels mentioning that *Ng Mui formed a new style after watching a fight between "a Snake and a Crane"*.

In fact, for a very long time I did not believe in these hearsays at all. It was not until some 15 years later I finally found out the first hearsay was actually from the legend that "*Ng Mui found a new kungfu system after watching a fight between a Monkey and a Crane*" (note 10). It could be a true story if we can figure out that Ng Mui or one of her students was actually an expert of the "Crane" kungfu style and the one fought against the Crane fighter belonging to a certain "Monkey" kungfu style!

TECHNIQUES CONTRARY TO THE EXISTING SYSTEM

The new system, which might be inspired by the techniques of the two kungfu styles with brand new concepts by Ng Mui, was no more called as the

"Monkey-crane" style or so. For Ng Mui, when consolidating this new system, paid much attention to changing the techniques applicable to the "Monkey Hand" or the "Wing of the Crane" to suit the human limbs, and by altering some of the movements of the animal styles, she successfully created a set of fighting movements that retain the techniques of the crane or the monkey but are, on the other hand, suitable for application by the human body.

The existing Siu Lam Kungfu system that emphasized fixed patterns of regular movements, was, to Ng Mui, too complicated. Whereas, her newly created system, the emphasis of which lay on simplicity of movements and versatility in application, was quite a deviation from the traditional Kungfu styles. In other words, the over-fifty-or-so sets of kungfu forms of the Siu Lam Kung-fu style which were slightly different from each other in the sequences of movements, offered a trainee only stereo-typed practices. The new system consolidated by Ng Mui thus consisted of simple basic



"CHO-TSO-UM" — Abode of Bodhidharma, founder of Zen Buddhism of China. The tablet for his **"Wall-facing Meditation"** is still there.

Side-view of the Main Hall of the Siu Lam Monastery at Sung Shan.





View of a corner in the
Siu Lam Monastery

movements incorporated, after final alterations and refinement, into three boxing forms and a set of Wooden Dummy Techniques for practising purposes.

Furthermore, the former Siu Lam System consisted of a large number of movements that bore an imposing appearance and attractive names, but were actually impracticable, such as the so called *"Dragon and Phoenix Dance"*, the *"Taoist Master's Rod"*, the *"Lion coming out from the Cave"*, etc. The new system of Ng Mui was not for demonstrative purposes, and therefore it was completely stripped of any movements just for fun or for visual attraction, but retaining all practical fighting techniques. Thus the movements of this new system were named according to the motive of each movement or the way it was delivered. For example, there was, in Ng Mui's new kung-fu system a movement called the *"Palm-up Arm"*, a term which clearly indicated the way the hand and arm were held.

Another difference between the former Siu Lam System and Ng Mui's new system was that in the former Siu Lam system too much emphasis was laid on "strength training", that a trainee was required to practise for two or three years keeping a firm stance, before he was allowed to start learning any boxing form. Ng Mui's new kung-fu system emphasised

Memorial Tablet with the inscription *"Abode where Bodhidharma did his Wall-facing Meditation."*



defeating an enemy with "method", rather than with "strength". Though in her method there was a need to practise for strength, yet in a real fight what was important, in this new system, was to adopt a skilful method that suited a particular occasion and a particular opponent, with skill and wit.

For this reason a follower of this new kung-fu system would adopt versatile hand techniques, a flexible stance and steps that were free and fast-moving, as compared to the strong bridge-arms, a firm stance and heavy steps. In other words, the former Siu Lam System would adopt "long-bridges" and "wide stances" in a real fight, while the new system would adopt chasing steps and in-fighting techniques, which would render the long-bridge arms and wide steps ineffective. In the former Siu Lam system the most frequently used stance was the

"Front-bow and Back-arrow stance" (note 11) (or simply the "Front Stance"), in the new fighting system the stance adopted was the "Front-arrow and Back-bow stance" (note 12) (or simply "the Back Stance"). The back stance allowed the practitioner to apply a low aiming "Front Thrusting kick" to attack the knee-cap of the front supporting leg of the former stance and to prepare for a quick retreat in case his own front leg was being attacked.

THE CHARMING YIM WING TSUN

Miss Yim Wing Tsun, a native of Kwangtung Province, stayed, after her mother's death, with her father Yim Yee, a disciple of the Siu Lam Monastery. At a very early age she was betrothed (note 13) to Mr. Leung Bok Chau, a salt merchant of Fukien Province. Yim Yee, having learnt certain techniques of the Siu Lam System, managed to uphold justice if the opportunity arose, and so was eventually involved in a court case. Rather than be arrested, he escaped, taking with him his daughter Wing Tsun, to the border of Szechwan and Yunnan Provinces, settling down at the foot of Tai Leung Mountain, and made a living by keeping a bean-curd stall.

As time went on, Wing Tsun grew into a quick-witted, active and pretty young teenager. Her attractive personality soon brought her problems.

There was a local bully, by the surname of Wong, who was notorious for his bad behaviour. However, due to the fact that he was skilled in the art of fighting and that the power of the court was too weak at this remote frontier area, the local natives there could do nothing about him. Being attracted by Wing Tsun's beauty, he sent a go-between to Wing Tsun to ask for her hand in marriage, with a threat that if she refused, he would force her to marry him on a fixed date. Wing Tsun's father was now old, and herself weak. So they were much troubled. Day after day they worried about this and did not know what to do.

Meanwhile, the Buddhist Mistress Ng Mui, who was at that time staying at the White Crane Temple on the slopes of Tai Leung Mountain, used to come down to the market place of the village several times a month to do some shopping for her daily necessities. Every time she passed by the stall of Yim Yee, she would buy some of the bean-curd from him. In this way they became acquainted. One day she came as usual to the bean-curd stall of Yim Yee. But at once she noticed that there was something strange in the look of the father and daughter. At Ng Mui's request, they told her all their troubles. Their confession re-kindled the feeling of justice in the

Front view of
CHO-TSO-UM
(Abode of the
Founder)

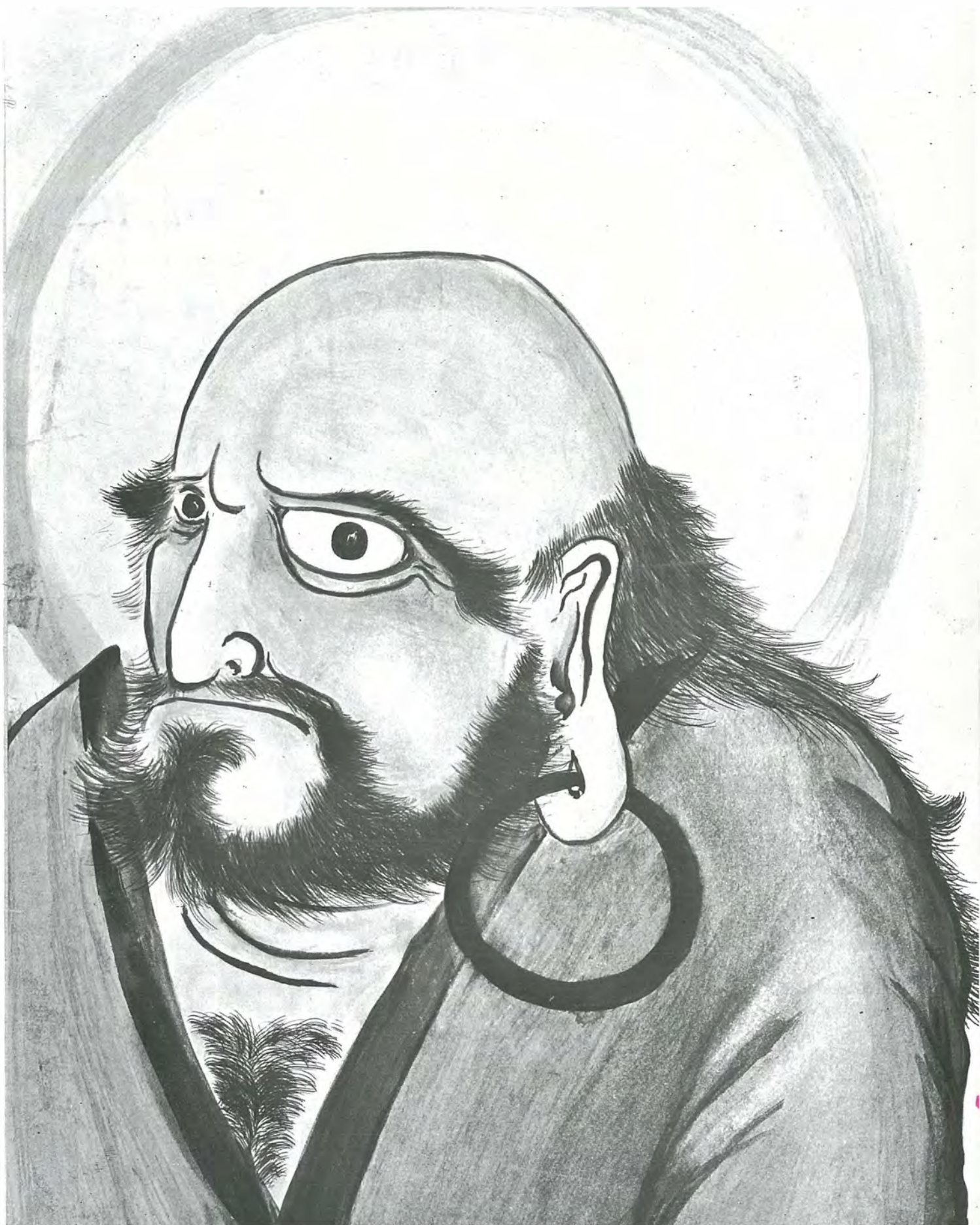


mind of Ng Mui. She determined to help Wing Tsun, not by beating the local bully herself (*as she surely would have done before her retirement*) for the reasons that she did not want to disclose her own identity and that it would be unfair for a famous Mistress of a famous kung-fu system to fight an unknown boxer of a remote village. She thought of a way to solve Wing Tsun's problem, that was, to bring her to her own convent and to teach her the art of fighting. The art of fighting was not a strange thing to Wing Tsun, as her father was a pugilist himself. It was only that Wing Tsun had found no need to learn the art before. Now, under the personal guidance of this skilful mistress and with her own wisdom and hard work, she quickly attained competence within three years of learning from Ng Mui.

One day, Ng Mui told Wing Tsun that she had mastered the skill of her kung-fu system and that she might go back to her father and deal with the local bully by defeating him. As soon as Wing Tsun came down from Tai Leung Mountain, the local bully at once bothered her again. This time Wing Tsun challenged him to a fight, instead of running away from him. The bully, though surprised, welcomed this

Portrait of Bodhidharma

who came to China from the "Western Territories" during the Liang Dynasty (503-557), the third dynasty of a period called the Southern Dynasties. It is said that he came to Kwangtung Province by sea, and travelled northwards to Sung Shan of Ho-nan Province, where he settled down for the rest of his life. He was the founder of *Zen Buddhism* in China, and was said to be also the founder of Siu Lam Kung-fu. However, researches reveal that the art of fighting and the use of weapons can be traced in Chinese history as far back as the period of Huang-ti (2698 B.C.).





The recent research by Prof Leung proves that the hearsay of "Ng Mui creating a brand new kungfu system after watching a fight between a fox and a crane" was merely a misapprehend from the tale of a kungfu fight between two kungfu styles.

fight, as he was convinced of his own physical power and that he would eventually defeat Wing Tsun and win a wife. However things did not turn out as he expected. He was helplessly knocked down by Wing Tsun and would never dare to give her any more trouble.

Wing Tsun, after defeating the local bully, continued to practise the art of fighting. On the other hand Ng Mui, finding her life on Tai Leung Mountain too monotonous, decided to travel about the country for sightseeing purposes, having first reminded Wing Tsun to keep the commandments of the Siu Lam System, and to be careful in finding a suitable successor to avoid passing the art to unworthy persons.

LEUNG BOK CHAU AND LEUNG LAN KWAI

Wing Tsun eventually married her fiance Leung

Bok Chau and managed to pass to him the art of the new system which she had learned from Ng Mui. It was said that her husband, Leung Bok Chau, was himself a pugilist before their marriage, who liked practising the art of fighting in his leisure time. After their marriage Wing Tsun talked much about theories of martial arts to her husband. At the beginning her husband paid little attention to what Wing Tsun told him, thinking that he himself knew the art of fighting and that Wing Tsun was, to him, only a feeble woman. But then Wing Tsun strove to find opportunities to practise fighting with her husband and managed to defeat him time after time. It was only then that Leung Bok Chau realised that his wife was not a weak young woman, but a skilful mistress of the art of fighting. From then on he admired his wife's techniques and would very often practise the art of fighting with her. He also called his wife's kung-fu system the "Wing Tsun Kuen", in honour of his wife.

Later Leung Bok Chau passed the techniques of Wing Tsun Kuen to Leung Lan Kwai, a herbal physician of osteology, who never mentioned to anyone of his knowledge of kung-fu skills. That was why even his relatives and close associates were ignorant of his skills in Wing Tsun Kuen. This secret was revealed to people only when, once, he assisted in driving back a group of fighters who attacked a single unaided pugilist. Anyway, he always refrained from boasting of his skills, bearing in mind the forerunner's commandment of "not to make public the skills of Wing Tsun Kuen".

WONG WAH BO AND LEUNG YEE TEI

It would be necessary to re-write the history of Wing Tsun Kuen if Leung Lan Kwai had never made known his skills to anyone. But happily by a lucky chance, he did pass his skills to Wong Wah Bo, an actor who played the role of the "hero" in an opera troupe. At that time, actors in opera troupes were known by the Chinese as "followers of the Red Junk". Wong Wah Bo was one of these Red Junk followers at the time when he encountered Leung Lan Kwai, by whom he was accepted as a disciple. Leung Lan Kwai never intended to take a disciple. It was Wong Wah Bo's upright character and sense of justice that appealed to Leung most deeply and so he was allowed to learn kung-fu from Leung Lan Kwai.

It was a common thing that most of the Red Junk followers knew the art of fighting. In their shows, they had to put on a heavy facial make-up, which kept them from being recognized. That was why at that time many of the followers of the former Siu Lam Monastery were disguised as Red Junk followers to keep secret their real identity from the Manchu Government. A good example of this was the Buddhist Master Chi Shin, one of the Five Elders of the Siu Lam Monastery.

Master Chi Shin, who escaped from the siege of the Siu Lam Monastery by the Manchu soldiers, was disguised as the cook of the Red Junk to avoid being arrested. But it was difficult to keep a secret. Sooner or later a man would eventually disclose his secret to those he thought reliable. Master Chi Shin was not an exception. His identity was finally revealed to several Red Junk followers who had a sense of justice. They did not inform the government of the existence of this "wanted criminal", on the contrary, they tried, and succeeded, to protect him on several dangerous occasions, because they were among those righteous people who hated the Manchu Government and were working secretly to overthrow it by means of organising secret societies and taking subversive

action. So Master Chi Shin then became their hero. He taught them the art of fighting, teaching them the Siu Lam System, to get them prepared for fighting the Manchu soldiers when the time came.

Among Master Chi Shin's disciples on the Red Junk, there was one by the name of Leung Yee Tei, who was worthy of mention. Leung Yee Tei was not an actor of the opera troupe, but a sailor of the Red Junk, a poler, to be precise, who used a long pole to guide the junk into a desired position.

Of all the techniques demonstrated by Master Chi Shin, the one Leung Yee Tei admired most was the "long pole techniques". It was lucky for Leung Yee Tei, that Master Chi Shin was an expert of the "Six-and-a-half Point Long Pole Techniques", and thought that Leung Yee Tei was worthy of being instructed in the techniques. Now to come back to Wong Wah Bo, he was working in the opera troupe on the Red Junk where Leung Yee Tei was the poler. Wong Wah Bo admired the Six-and-a-half Point Long Pole Techniques of Leung Yee Tei, and Leung Yee Tei admired the Wing Tsun Kuen techniques of Wong Wah Bo. So they both had something to learn from the other, as well as something to teach each other. In this way, they exchanged their techniques. As a result, Leung Yee Tei also became a successor of the Wing Tsun System, and the Wing Tsun System had therefore absorbed to itself a set of weapon techniques – The Six-and-a-half Point Long Pole Techniques, in addition to its Eight-Cutting Broadwords (*Bart-Cham-Dao*) Techniques. As Leung Yee Tei and Wong Wah Bo helped each other in learning the techniques, they realised that they could improve their own techniques by adding to it what they had learnt from the other. For example, they found that they could greatly improve the Six-and-a-half Point Long Pole Techniques if they added to it some of the Wing Tsun Kung-fu concepts. They then added to it the Chi-sau (*Arm-clinging*) training way, and by doing so they gave birth to a new training called the "Pole-clinging Exercises" (*Chi-Kwun*). Further more, to improve the practicability of the long pole, they decreased the "portal-width of the hands" (*note 14*), and changed the advancing steps of the pole-stance into those of the boxing stance.

MR. LEUNG JAN OF FATSHAN

At an advanced age Leung Yee Tei passed the art of Wing Tsun Kuen – boxing techniques and pole techniques etc, to Leung Jan, a famous physician of Fatshan, one of the four famous towns of Kwangtung Province of Southern China.

Fatshan, being located at the junction of many busy travelling routes near the Pearl River, is a famous commercial centre, densely populated – a place where government officials, wealthy merchants, workers and common folks gather together. Leung Jan, the owner of a herbal pharmacy there, was brought up in a good family, being well-cultured, gentle and polite. Besides keeping his Jan Sang Pharmacy in “Chopsticks Street” in Fatshan, he also offered medical services to the residents of Fatshan. He was skilled in his profession and was trusted by the local patients. His business was in fact flourishing. In his spare time, he enjoyed literature, and surprisingly enough, the art of fighting. In the art of fighting however, he was particular about choosing his mentor. Besides, he did not like the “long bridges” and “wide stances” that looked fierce and powerful. Systems that emphasised physical power and brutal forces were not

to his liking. Nor were those which consisted of good-looking, graceful but impractical movements. What he wanted to learn was a system that insisted on practical skill and wise application under the cover of its simple appearance.

Years passed as he waited for his ideal instructor and the ideal system, eventually his chance came when he met Leung Yee Tei and learnt from him the Wing Tsun System.

Soon Leung Jan’s skill earned him the title of “Kung-fu King of Wing Tsun”. His fame brought him many challenges. Ambitious people forced him to defend his title, but were all quickly defeated. Whenever people heard his name, they all remembered his title – “Kung-fu King of Wing Tsun”, and the incidents when he defeated all challengers. Nowadays, people of the older generation still talk about his exploits with great enthusiasm.



Mr. Leung Jan of Wing Tsun Kuen

“WAH THE WOODEN MAN”, LEUNG TSUN & “WAH THE MONEY CHANGER”

Leung Jan did not regard teaching Wing Tsun Kung-fu as his profession, but his own interest in the art of fighting urged him to adopt a few disciples, including his two sons, Leung Tsun and Leung Bik. He taught each of them Wing Tsun Kung-fu every day after the close of his pharmacy.

Among his disciples there was one by the nickname of “*Wah the Wooden Man.*” He earned the nickname because he had a pair of strong arms, which were as hard as wood and he would often break the thick arms of the wooden dummy during practices. Every evening, after the close of the Jan Sang Pharmacy, he used to practise Wing Tsun techniques with his co-students, under the guidance of their mentor Leung Jan.

Next to the pharmacy of Leung Jan there was a money-changers stall (*note 15*), of which the owner was Chan Wah Shun. People used to call him “*Wah the Money Changer.*” He had a yearning to learn kung-fu and was determined to follow a famous kung-fu master. As his stall was neighbouring the pharmacy of Leung Jan, whose behaviour and kung-fu skills he had admired for a long time, he was eager to request Leung Jan to accept him as his disciple. But owing to the fact that Leung Jan was a respected gentleman of a famous family and at the same time a wealthy shop owner, Wah the Money Changer felt humiliated in making such a request. Besides, he did not know whether Leung Jan would accept him or not. Anyway, his determination to learn kung-fu and his respect for Leung Jan gave him much hope.

Every day, when work was over and the streets were quiet, Wah the Money Changer used to tip-toe to the door of Leung Jan’s pharmacy, to peep through the crack of the door, to watch Leung Jan teaching kung-fu. Mr. Leung Jan became his idol. Each move of Leung Jan’s hand or foot was studied carefully, and made a deep impression on him. Day after day his eagerness to learn kung-fu grew stronger and stronger.

So one day, he thought it was time to make his request. He gathered all his courage and spoke to Leung Jan. Leung Jan refused his request, as he had expected, with kind words. This made him feel naturally disappointed, but not hopeless. He thought of another way to fulfil his wish.

One day, when Leung Jan was out, Wah the Wooden Man brought to Leung Jan’s pharmacy a

strong man, when only the elder son Leung Tsun was there. It turned out that the stranger was in fact Wah the Money Changer, who had for a long time been learning Wing Tsun Kung-fu by peeping through the crack of the door. A feeling of superiority prevailed at the back of the pharmacy. So Leung Tsun suggested having a fighting practice with the intruder to test how much he had learnt through his illicit lessons.

Leung Tsun had never worked as hard as his co-student Wah the Money Changer. At the first contact of their Arms-clinging, Wah the Money Changer at once felt that his opponent was not as powerful and skilful as he had expected. By mistake Wah the Money Changer launched a palm at Leung Tsun, so heavily that Leung Tsun fell helplessly on the much valued armchair of his father Leung Jan, and broke one of its legs. This surprised all of them in the first place, and in the second place, worried them in case they should be punished by Leung Jan for breaking his valuable armchair. So they quickly attempted to conceal the damage to the chair.

WAH THE MONEY CHANGER’S FINAL ADOPTION AS LEUNG JAN’S DISCIPLE

That night, when Leung Jan returned to his pharmacy, he, as usual, tried to rest himself on his beloved armchair after his meal. To his surprise the armchair collapsed to one side and he nearly fell to the ground. On inquiring into the matter Leung Jan was informed by his elder son of the full details of the visit of the stranger and the fighting practice.

Leung Jan, on hearing this report, summoned his disciple Wah the Wooden Man and made further inquiries, particularly about how his friend the Money Changer had acquired kung-fu skills. He was informed that his disciple Wah the Wooden Man had from time to time been teaching kung-fu to his friend the money changer and that the money changer had surreptitiously been peeping through the crack of his door to watch him teach Wing Tsun Kung-fu every day after the close of business at the pharmacy. Leung Jan then immediately asked Wah the Wooden Man to send for his friend. It was then that his disciple Wah remembered that it was wrong to teach kung-fu to others without the permission of one’s instructor.

Thinking that his Master Leung Jan might punish him for this, Wah the Wooden Man told his friend to run away to his native town, instead of asking him to see his Master.

When Wah the Wooden Man did not return



Wah the Money Changer and Leung Tsun

with his friend, Leung Jan asked for the reason. On hearing it, he realised that his disciple had misunderstood him. He then told his disciple that he wanted to see how much knowledge his friend had acquired in Wing Tsun Kung-fu, and how talented he was. Wah the Wooden Man, over-joyed on hearing this, rushed to his friend and brought him back at once. After watching this young man, Leung Jan immediately adopted him as his disciple.

WAH THE MONEY CHANGER AND HIS SIXTEEN STUDENTS

Though Wah the Money Changer was not educated, he made rapid progress in learning Wing Tsun Kung-fu from his master Leung Jan, simply by his perseverance and determination. He was a man of the market and thus was in close contact with people of the lower class, who were fond of fighting. This gave him more opportunities to improve his skills in the art of fighting. Before long his fame spread and reached the ears of the officials of the Manchu Government.

It was the time when the Manchus had been ruling the Chinese for over two hundred years and were being gradually assimilated into the Chinese culture. The barrier between the Manchu race and the Han race was breaking down, as shown in diminishing national feeling against the Manchus and more and more people of the Han race were taking up official positions in the Ching Government. On the other hand, the Ching Government of the Manchu race, after ruling the Chinese for over two centuries and having enjoyed much of the Chinese way of life, was becoming corrupt. As a result, invasion from foreign countries increased year after year. Concessions of land, war indemnities in silver to foreign countries, control of industries and commerce by foreign powers, all led to the weakening of the country. One way to restore the strength of the country was to re-inforce its military. That was, to strengthen the "*Soldiers of the Eight Banners*", as the Manchu forces were called. It was for this reason that Wah the Money Changer was invited to take up the post of Chief Instructor to the Soldiers of the Eight Banners, a post much admired and respected.

However, Wah the Money Changer, being the successor of Leung Jan, did not regard it as an honour to be the Chief Instructor of the Manchu soldiers. He, like his master, regarded teaching kung-fu as an amateur pastime, not as his profession.

He did not have a fixed site for his gymnasium. He rented one for this purpose. During his thirty-six years of teaching kung-fu, he had altogether adopted sixteen students, among whom one was his own son, Chan Yu Min. His son Chan Yu Min was a wayward child, and, being spoiled by his parents, indulged in fighting with local juvenile delinquents, much to the displeasure of his father. For this reason, his father hesitated to teach him the most advanced skills of the Wing Tsun System, but instead, his father taught them to his daughter-in-law. As a result, Chan Yu Min's wife was much better skilled than he and he had later to learn from his wife what he did not learn from his father. However, he was particularly skilled in one technique, that was, the Six-and-a-half Point Long Pole Techniques. His competence in this was confirmed by his gaining the title of "*King of the Pole of Seven Provinces*" which was conferred on him after his performances in "*Martial Arts Tournaments of Seven Provinces*", in which he was also bestowed with a memorial pole, thick as his arm, engraved with his title "*King of the Pole of Seven Provinces*". He put this pole at the gate of his own gymnasium at its inauguration some years later to attract students.

Among the students of Wah the Money Changer, the most remarkable was Ng Chung So, his second disciple, who had learnt from him all his skills, and who later became his helpful assistant until his death.

In his later years, when he was over seventy years old, Wah rented the ancestral temple of the Yip's clansmen from a wealthy merchant as a site for teaching Wing Tsun Kung-fu. It was here that he adopted his sixteenth, and the last disciple, who was at that time, thirteen years of age, and destined to be the heir-successor of the Wing Tsun System, and to spread the techniques of Wing Tsun from a small town to all parts of the world. However, he himself was not aware of this, and during the final stages of his life, reminded his second disciple Ng Chung So to take good care of that little boy, his youngest kung-fu brother.

After the death of Wah the Money Changer, there came a period of decline of the development of Wing Tsun, a period coincident to the time of upheavals in China, during which none of his students, who were too intent on minding their own business, had the least intention of promoting the Wing Tsun System, or of passing its techniques to the next generation.

This duty seemed to rest on the shoulders of his last adopted disciple, surnamed Yip, whom he

adopted at the Yip clansmen's ancestral temple. It was not until Yip reached the age of fifty six years that Wing Tsun began its renaissance. He fostered the development of the Wing Tsun System, and brought it into a golden age.

Eventually he became the unchallenged Grand Master of Wing Tsun. His name, greater than any of his forerunners, was known to all people of the martial arts circle. His fame was hard earned, by his diligence, and with the help of his disciples. He was Yip Man, the Grand Master of Wing Tsun.

FOOTNOTES

1. Judging from historical facts, chronology of persons, and references from other kung-fu styles of Kwangtung Province and other areas of Southern China, the birth of the Wing Tsun System was ascertained to lie between 200 and 300 years ago.
2. According to the essay "*The Origin of the Wing Tsun System*" written by Yip Man the Grand Master, Miss Yim Wing Tsun lived during the reign of Kang-hsi (*more than fifty years before the reign of Yung-Cheng*), but according to another reliable source (*i.e. descriptions in the History of Secret Societies of China*), the fire at the Siu Lam Monastery, if it did exist, should have happened in the twelfth year of the reign of Yung-Cheng. On the other hand, the existence of Hung Hay Kwun, the founder of the later Hung Kuen (*Hung Gar Kung-fu*), and his master Chi Shin, was confirmed. That is to say, if Yim Wing Tsun did receive instruction from Buddhist Mistress Ng Mui who was a contemporary of the Buddhist Master Chi Shin, then Yim Wing Tsun could not have lived earlier than Ng Mui and Chi Shin.
3. The tale of "*The fire at the Siu Lam Monastery*" was passed down, with firm belief, from generation to generation since the Ching Dynasty. There are two ways of deciding upon the date of this affair. One says the incident occurred on the twenty-fifth day of the seventh month of the thirteenth year of the reign of Kang-hsi (*1674 A.D.*); another tells that it happened fifty-nine years after that, on the twenty-fifth day of the seventh month of the twelfth year of the reign of Yung-Cheng (*1733 A.D.*) or the thirteenth year of the reign of Yung-Cheng (*1734 A.D.*). Therefore, Grand Master Yip Man's description must have been based on the first saying. Recent researches, however, reveal that the fire at the Siu Lam Monastery might have been fabricated with the aim of setting up secret societies, to attract young men of the lower classes to join them, and to organise movements to overthrow the Manchu Government. Also the date of the setting up of the Hung Moon (*the Hung's Society*) which developed into a kind of trial society of China, might be the date of the assumed fire at the Siu Lam Monastery.
4. The tale about the burning down of the Siu Lam Monastery, as retold by the triad societies, revealed that the Five Elders, who escaped from the fire, were the Five Buddhist Masters Choy Tak Chung, Fong Tai Hung, Wu Tak Tei, Ma Chiu Hing and Li Sik Hoi. But according to the story retold by people of the Martial Arts circle, they were Ng Mui the Buddhist Nun, Chi Shin the Zen Master, Pak Mei the Taoist Master, Fung To Tak the Taoist Master, and Miu Hin, an unshaved Siu Lam follower. These two sources differ greatly in details regarding the names, identities and sex.
5. It was said that the Siu Lam Kung-fu included many kung-fu systems, from the most powerful to the most flexible, which gave rise to the myriad martial arts styles of China in later generations.
6. Hung Hay Kwun, Fong Sai Yuk, Luk Ah Choi, Tse Ah Fook, Tung Chin Kun, and Fong Weng Chun, were heroes familiar to the ears of the common people of China. All of them were highly skilled in the art of fighting. They were righteous people, possessing a deep sense of justice. That was why they used to help the poor and needy, opposing the powerful and authoritarian. After all, they had a national feeling, and were always trying their best to overthrow the Manchu Government. On this aspect, the most notable among them were Hung Hay Kwun and Luk Ah Choi, who were regarded as the founders of the Hung Gar Kung-fu (*Hung Kuen*), and also Fong Sai Yuk, founder of the Five Pattern Hung Kuen. But their authenticity was not confirmed. At least there is the possibility that some of them might be fictitious.
7. The "*Red Junk*" was a kind of flat-bottomed Chinese Junk driven by sail. It was painted red and decorated with colourful banners. It was used to carry an opera troupe for tour shows around the country. Usually an opera troupe might possess one or more of these junks. Therefore the Red Junk was a special symbol of an opera troupe.
8. Fong Sai Yuk was the son of Miu Tsui Fa, who gave him vigorous training in martial arts. As a result, he had a strong body that could evade cuts from sharp weapons and stand heavy attacks without being hurt. Besides, he was skilful at the art of fighting. When he was a boy, he was naughty, but with a sense of justice. Once he fought with a famous pugilist who came from the north and killed him on the stage during a tournament. For this he was much praised and adored. This also got him involved in a dispute with some other famous boxers.
9. The *Plum-blossom Piles* are long perpendicular posts driven into the ground, leaving part of each post above the ground, about the height of a man. The ground is stuck with sharp knives pointing upwards. The piles are grouped in fives; a bird's eye view of each group looks like the five petals of a plum flower. That is why they are called by that name. The purpose of these piles is for the practice of *light-weight kung-fu*. It is said that in the past Chinese pugilists had to practise techniques, such as delivering secret darts, archery, osteology and light-weight kung-fu. This was in addition to training themselves in fighting practises. Competence in the light-weight kung-fu will enable the trainee to jump onto the piles, stand firmly on them, walk

and jump on them, or fight on them. It is said that Ng Mui the Buddhist Mistress was particularly skilled in the technique of the Plum-blossom Piles.

10. The tale of the *"fight between the fox and the crane"* was actually a misunderstood of the name **"Wu"** (獼) to **"Wu"** (狐) in hearsays. As the first **"Wu"** (獼) means a "Monkey" as in the term **"Wu-Suen"** (獼孫, a "Chinese Macaque" or "Macacus Chinensis" in technical terms) which is a very common species of monkeys in China, whereas the other **"Wu"** (狐) means a "Fox". Both of them pronounced exactly the same in Chinese phonetics. The whole research also concerns of a secret martial-art style in Thailand called **'Ling Lom'** (*phonetic translation*) which also known as the **'Flying Monkey'** style (飛天馬騮派). The strange thing is that the movements, structures and fist-fighting theories of this style are as least 70 percent resemble to the Wing Tsun techniques. The most interesting information is that *Ling Lom* is also said to be founded by the Chinese! Therefore, this could not have been a coincidence. (*For details please refer to my book "Roots & Branches of Wing Tsun".*)

11. The *"Front-bow and Back-arrow Stance"*, or in short, the *"Front Stance"*, is a stance in which the front leg is bent, while the rear leg is straight and a greater part of the body weight rests on the front leg. This is the most frequently used stance in many kung-fu styles.

12. The *"Front-arrow and Back-bow Stance"*, or in short, the *"Back stance"*, is a stance in which the front leg, contrary to that of the front stance is stretched straight in front, while the rear leg is bent. In such a posture the greater part of the body weight rests on the rear leg. In the Wing Tsun System, the *"Back Stance"* is particularly narrow, the whole of the body weight rests on the rear leg, so as to allow fast and free forward and backward steps, and kicks readily at will.

13. It is a custom of the Chinese people that the marriage of a child (*whether a son or a daughter*) is determined by his or her parents. That is to say, parents choose a husband for their daughter, or a wife for their son. When their son or daughter is still an infant, betrothal is made, pending marriage at a much later date when the little husband-to-be and wife-to-be grow older.

TALES OF

YIP

WAN

In Wing Tsun Style, the late Mr. Yip Man was a great Grand Master¹ in the kung-fu world of his time. Having an unusual temperament and self-respect, Grand Master Yip paid little attention to the mundane vanities of life, viz fame and fortune, nor did he have the rude and scornful attitude of some kung-fu people. On meeting the man, one found no pretension. He had the gift of placing one at ease. His sincerity, warmth and hospitality were evident in many ways. A true gentleman and a scholar, he represented serenity and refinement. His conversations, in the accent of the Fatshan dialect, revealed his carefree and yet friendly character.

A Genteel Kung-fu Fan

Born of a respectable family, the wealthy owner of a large farm and houses along the whole length of one street, he should have been a young nobleman leading a sheltered and protected life, never even allowing his hands to get wet with the warm water of spring. Yet, to the surprise of all, he showed a special liking for the art of fighting. So, at the age of thirteen, he received tuition in kung-fu from Chan Wah Shun, whose nickname was '*Wah the Money Changer*', a favourite disciple of Grand Master Leung Jan of the town of Fatshan in Kwangtung Province.

As Wah the Money Changer had to rent private premises for teaching his followers because he had no permanent site for his gymnasium, the father of Grand Master Yip was kind enough to allow him to make use of the Ancestral Temple of the Yip's clansmen. However the high amount of the tuition

fees imposed on his disciples, usually as much as three taels of silver a month, had resulted in a small number of students in his gymnasium. Yip Man, being the son of the owner of the property, became closely associated with Wah. Attracted by Wah's kung-fu techniques, Yip Man eventually decided to follow him in the pursuit of the art of fighting. So one day, to Wah's surprise, Yip man, bringing with him three taels of silver, requested that Wah admit him as a disciple. This aroused Wah's suspicion of how Yip Man had obtained the money. On inquiring into the matter from Yip's father, Wah found that Yip Man had got the money by breaking his own savings pot to pay for the tuition fees. Touched by Yip Man's eagerness and firm decision to learn kung-fu, Wah finally accepted him as his student, but did not teach him with much enthusiasm, as he regarded Yip Man as a young gentleman, too delicate for the fighting art. Nevertheless Yip Man strove to learn much, using his own intelligence and the help of his elder kung-fu brothers (*si-hings*). This finally removed Wah's prejudice against him, he then began to adopt a serious attitude in teaching Yip Man the art of kung-fu.

During Wah's thirty-six years of teaching, he had taught, in all, sixteen disciples, including his own son Chan Yu Min. Among these disciples of his, Yip Man was the youngest who had followed him and continued to do so until his death. Yip Man was sixteen when his master Wah the Money Changer died of a disease. In the same year he left Fatshan and went to Hong Kong to continue his education in St. Stephen's College.

Grandmaster
Yip Man at
home at the
age of 72.



Blessing or Curse?

During the years when Yip Man was attending school, there was one incident which he would never forget – an experience of a failure which turned out eventually to be a blessing in disguise. It was a defeat in a fight which resulted in his obtaining the highest accomplishment in his kung-fu career.

Being an active teenager, he was well involved with a group of youngsters from the school, who were all more or less the same age and were fond of quarrelling with their European school-mates. Having received tuition in the art of fighting, Yip Man very often defeated his European opponents in fights, even though he was smaller in size. He admitted in his reminiscences some time later that he was too proud of himself in those days.

A challenge for a fight

One day a classmate of Yip Man, surnamed Lai, said to Yip Man, “There is a kung-fu practitioner in our trading company, a friend of my father, in his fifties. Would you dare to fight a few movements with him?”

Yip Man, being an arrogant youngster who had never experienced failure, feared no-one at that time, and so he promised to meet this middle-aged man.

On the arranged day, Yip Man, led by his classmate, went to meet the elderly man in a silk company in Hong Kong’s Jervois Street. After greeting him, Yip Man told the elderly man of his intentions.

The man, introduced to Yip Man as Mr. Leung, replied with a smile, “So you are the disciple of the revered Master Chan Wah Shun of Fatshan. You are young. What have you learnt from your *Si-fu*? Have you learnt the Chum-Kiu?”

Yip Man was then so eager to have a fight that he did not listen to the man and only uttered a few irrelevant words in return, as he was at the same time taking off his large-lapelled garment, getting himself ready for a fight.

Grandmaster Yip Man at the age of 72.

The first defeat

At this moment the elderly man smilingly told Yip Man that he was allowed to attack any part of his body by any means, and that he himself would only discharge these attacks and would not render any counter-attack, nor would he hurt Yip Man in any way.

This only added fuel to Yip Man’s fury. Nevertheless, Yip Man managed to fight with care and calmness. He launched fierce attacks on the man, who discharged them with ease and leisure, and finally floored him, not just once, but repeatedly. Every time Yip Man lay flat on the floor he rose again and



rendered a new attack, only to find he had to leave, defeated, in the end.

It was later discovered that this elderly man was Mr. Leung Bik, the second son of Grand Master Leung Jan of Fatshan, the paternal-teacher (*si-fu*) of Chan Wah Shun the Money Changer who taught Yip Man. This was to say that the elderly man was actually the younger kung-fu brother (*si-dei*) of Yip's own paternal-teacher (*si-fu*), one of a higher generation than himself, uncle (*si-sok*) as Yip had to call him according to kung-fu traditions. Yip Man should have noticed this when he was being questioned by Leung Bik in the first place, except that he was too conceited to realise it.

Once he knew the truth, a sudden thought flashed through Yip Man's mind — that he might as well follow this Mr. Leung to further his studies in the art of fighting, as he had begun to realise his own weaknesses in the art. This was a chance he would never let pass. On the other hand, Leung Bik began to realise the potential of this young man, who lacked only experience and adequate instruction. So Leung Bik promised to accept Yip Man as his disciple.

From then on, Yip Man followed Leung Bik for years and learnt all the secrets of Wing Tsun Kuen. At the age of twenty-four, Yip Man returned to his native town of Fatshan, having achieved competence in his art.

Back in Fatshan

Yip Man returned to Fatshan to pass a leisurely life, being free of all the burdens of life as his family was wealthy. During those days Yip Man spent much time practising kung-fu with his second kung-fu brother, (*si-hing*) Ng Chung So and Ng's disciple, Yuen Kay Shan, and maintained a steady progress in his skills. Yuen Kay Shan was nicknamed "*Yuen the Fifth*" as he was the fifth son of his family. So all the clansmen of Fatshan called him by his nickname, and his real name was gradually forgotten. Although Yuen the Fifth was a little older than Yip Man, he was the nephew (*si-juk*) in Chinese kung-fu terminology because Yip Man was of an older generation, i.e. Yip Man had been learning kung-fu longer. But as they were so closely associated, they forgot the generation gap and became good friends.

During the days when he was back in Fatshan, Yip Man began to notice something quite interesting to him and yet in another way rather disturbing. It was that he found himself more advanced in his skills than his elder kung-fu brothers. This provoked complaints from his elder kung-fu brothers, that he had learnt something that had not been taught by

master Chan Wah Shun. For this reason he was being accused, especially by those who had been defeated by him, of being a defector² from the Wing Tsun System. This resulted in many arguments between Yip Man and his elder kung-fu brothers. Fortunately Ng Chung So successfully explained the situation to the other people. He revealed that their master, Chan Wah Shun, although highly skilled in the art, had not been a scholar, therefore he was not experienced in the art of expressing his view to his students. This of course, meant that much of the theory of Wing Tsun Kung-fu could not be explained properly. Whereas Leung Bik, the son of their Grandfatherly-teacher, was a learned scholar in addition to being a highly skilled practitioner of kung-fu. Therefore he could give explicit explanations of the theory of Wing Tsun Kung-fu to Yip Man. This was where the difference between Yip Man and his elder kung-fu brothers lay. Consequently, Yip Man was well known for his skills after he returned to Fatshan.

Fingers that knocked away the chamber of a pistol

Yip Man paid little attention to fame and fortune, never showing himself off before other people, and making little or no mention of his heroic deeds in his youth. Yet there were one or two incidents about him that are worthy of mention. These were retold by some eye-witnesses, but with inevitable exaggeration.

It was the custom of the people of Fatshan to hold a procession of floats³ once a year, in which all the wealthy tradesmen, industrialists and eminent people of that town all took part. They organised teams of floats to show themselves off for publicity. The festival usually attracted not only local people, but also sightseers from many neighbouring towns. On the day of the festival, onlookers poured into the streets through which the procession of the floats would pass. It became very difficult for a spectator to find a spot from which he could have a good view of the show.

It was during one of these occasions in Fatshan that Yip Man and several young female relatives, were among the spectators for the show. Standing not far away from them was a soldier. Yip Man had a special dislike of this soldier, bearing in mind that in those days, people who joined the services were either vagabonds or outlaws, and that '*good youths*' as people said, '*Would never become soldiers.*' Yip Man's female companions were luxuriously dressed, and their beauty and graceful manner attracted the attention of this particular soldier. The soldier annoyed Yip Man as he approached them and

insulted the ladies, speaking disrespectfully to them. Yip Man accused him of having bad manners, which resulted in a fight between the two men. To the surprise of the soldier, Yip Man was not the delicate scholar he expected. This infuriated the soldier, who drew his pistol and pointed it at Yip Man. At this critical moment Yip Man wasted no time. He quickly snatched the pistol and knocked away the chamber of it with his powerful fingers, leaving the soldier standing frightened and dumbfounded. Before the soldier had time to recover from the shock, Yip Man and his companions were already gone.

This incident was later retold by many eyewitnesses, but with much exaggeration, even to the point of saying that Yip Man had broken the barrel of the pistol into two halves. In fact Yip Man was only to be praised for the strength of his fingers and the speed of his actions.

Knocked down Boxer Kam within one minute

In another incident, Yip Man was noted for his competence, in a duel with a boxer by the name of Kam Shan Mao from Kianghsi Province in Northern China. Kam arrived in Fatshan and asked for the post of instructor in the Ching Wu Athletic Association of Fatshan. He boasted of his own skill and degraded the standard of the martial artists of Fatshan. The directors of the Ching Wu Athletic Association were reluctant to accept him. Nevertheless, he was invited to take part in a tournament, to be held in the Fatshan Theatre, in which he was to fight the famous Yip Man. Yip Man at first refused to take part in such a public fight with this stranger, but, at the earnest request of Lee Kwong Hoi, a famous herbalist physician of Fatshan, he eventually agreed to the fight.

On the day of the tournament, spectators flocked to the theatre where the fight was to be held. To the disappointment of all, Kam was knocked down by Yip Man only one minute after the commencement of the fight. Kam was declared by the judge, Tam Sheung Chi, to be the loser. The disappointed spectators became furious and restless, and disturbances at the scene would be inevitable, it seemed. They were calmed down later, only by the organiser of the fight offering them some instant boxing shows by a few other pugilists at the scene.

A Punch that knocked down the Comedian of an Opera Troupe

The second time Yip Man fought for the fame of the kung-fu circle of Fatshan, was a duel between

him and the comedian of the *Red Junk* – a junk carrying an opera troupe for a tour show. The junk was, at that time, visiting Fatshan. When the opera was not performing, or when a show was over, the comedian of the troupe used to frequent a smoking den – a place where the people of Fatshan could legally smoke opium. Non-smokers also used it as a meeting place. Whenever the comedian of the troupe went into the smoking den, he used to boast about his own kung-fu skills. Once he even demonstrated his “Phoenix-eye fist” in front of the smokers, making a hole in the wall with just a punch. It was in the smoking den that Yip Man encountered this man. The man, being proud of his own skills, insisted on having a fight with Yip Man who refused to accept the challenge. The fight would never have happened if it was not for the persistent urging of the meddling onlookers. To their surprise, Yip Man put his opponent on the floor with only one punch, giving him a bleeding nose.

The spectators cheered Yip Man and asked how he could win the fight so easily. Yip Man told them that, although the Phoenix-eye fist of the man was very powerful, in fact the man had little knowledge of the techniques as used in fighting. That was why the man lost the fight. That was the last time the people of Fatshan saw the comedian of the Red Junk.

A Favour to Charlie Wan

There was, in Fatshan, an associate of Yip Man, by the nickname of Charlie Wan, who was then badly in need of a large sum of money. Charlie Wan was a pugilist of the Choy Lee Fut style noted for its practical skills of fighting, quite different from those of Wing Tsun Kung-fu. Though they were friends they never discussed martial art techniques, nor did they ever argue over the art of fighting. For this reason, the meddling citizens of the town of Fatshan did not know, but were eager to find out, which of the two were the better fighter. One of them had thought out a way to test them at last – that was, to hold a contest between the two of them for fund-raising purposes. This would, in the first place, attract and satisfy large crowds of kung-fu fans, and, secondly, would serve to meet the monetary needs of Charlie Wan.

Charlie Wan, at first, refused this suggestion, thinking that this would impair the friendship between himself and Yip Man. However, for the sake of easing his own needy situation, he finally agreed to the contest, with the stipulation that there should be a suitable go-between to arrange it. This problem was solved by Lee Kwong Hoi, who agreed to arrange the

fight and to be the judge. For the opposition, Yip Man had no objection to this at all, thinking this would not only solve his friend's problem, but would also promote the art of fist-fighting in Fatshan. For

increased publicity, Yip Man even suggested that he would be *blind-folded* during the fight. This really stirred up much talk about the tournament, and the people of Fatshan became very anxious to know how



The only photo showing Grandmaster Yip dressed in Western attire, believed to be taken at 56, now in the collection of Sifu Leung Ting.

this man, who had knocked down Kam Shan Mao in the first minute, would fight when he was blindfolded. Some feared that Yip Man's chance of winning was very small.

On the day of the fight, spectators poured into the area. At the order of Lee Kwong Hoi, the judge, the two pugilists began their bout. Charlie Wan took the offensive at the very beginning, while the blindfolded Yip Man, well trained in detecting the intentions of his opponent by the feeling of his bridge-arms, remained in contact with his opponent. Though the attacks of Charlie Wan were fierce and powerful, yet Yip Man managed to dissolve them one by one, and very often succeeded in chasing his opponent and rendering counter attacks. In this way they exchanged punches and kicks, to the great satisfaction of all the onlookers. At last the clever Lee Kwong Hoi, fearing that one of them would inevitably be wounded in the end, declared a stop to the fight. So the fight ended in a draw, amidst a hail of cheers from the spectators.

The Adduction Stance that could not be moved by Four Persons

While Yip Man was living in Fatshan, he had, for a time, been the Captain of the Detective Squad. He found his skills convenient and helpful in his job, and, on more than one occasion, they had saved his life.

There was one incident concerning Yip Man that continues to be told nowadays. Once, Yip Man was having a chat about kung-fu with some of his subordinates. In his enthusiasm he positioned himself in the *Character "Two" Adduction Stance* and invited four strong men to pull his legs apart, two on each leg. To their surprise, no matter how hard they pulled, they could not cause the slightest movement of Yip Man's legs.

A Kick that broke Four Fir Trunks

It was recalled by one of the long-retired detectives of Yip Man's squad that he once witnessed Yip Man's amazing strength. This retired detective was a fellow clansman of Yip Man. Several years later, in Hong Kong, his nephew, a local lawyer, became a disciple of Yip Man.

The story goes that one day Yip Man was leading his squad in hunting down a gang of robbers. They arrived at a large farmyard, where the robbers were supposed to be hiding. In front of the main door of the farmhouse there was a gate, made of fir trunks as thick as a man's arm. This gate, known to people as the sliding gate, was meant to stop the intrusion of

robbers. So it was extraordinarily strong and compact. Yip Man, seeing that the gate was under lock and chain at that moment, realised that the robbers had made use of it to stop Yip Man and his team of detectives. They were not carrying any tools with them, so Yip Man, without further thought, gave the gate a sweeping kick, which was so powerful that instantly four of the fir trunks forming the gate were broken. They were then able to break into the farmhouse and arrest the robbers.

A Stance that saved Yip Man's Life

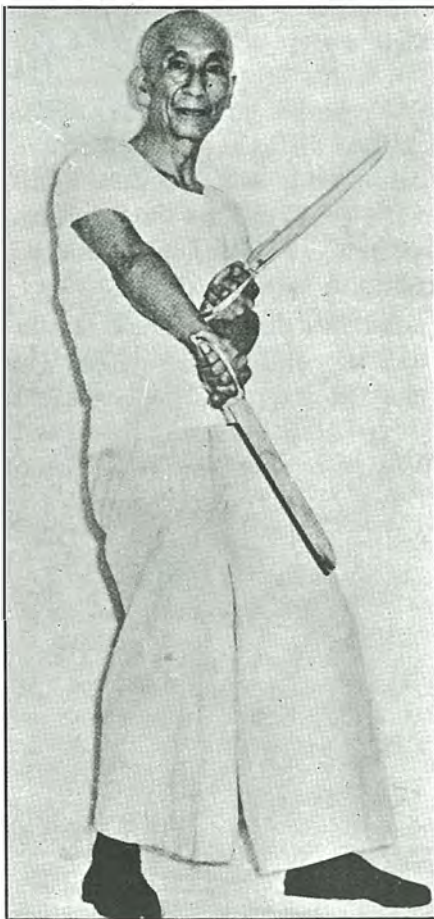
Once, Yip Man, as Captain of the detective squad, was chasing a thief who had just ascended to the flat roof of a house by means of the inside stairway. When Yip Man came up onto the roof the thief had already jumped over the parapet to the roof of the neighbouring house, which was quite close, and was about to go down the stairway from the roof of that house. Yip Man, risking his life rather than allowing the thief to escape, followed suit by jumping over the space between the two roofs. The thief, seeing that Yip Man was hard after him, suddenly slammed the door of the roof stairway towards Yip Man, who had just landed in front of it. This scared all those who were watching him, as the door might force him back to fall off the ledge of the roof. But they were wrong, for Yip Man's upper trunk only slightly swayed backwards, and he was able to retain his balance. After this, the people of Fatshan were even more convinced of Yip Man's competence in Wing Tsun Kung-fu.

No Intention of Teaching

During the last few decades, Yip Man was highly rated, in the art of fighting, by the people of Fatshan, but he never had the slightest thought of teaching his skills to anyone, always keeping the commandment of Wing Tsun, that 'to spread it is in contrast to the wishes of the founder'. He never intended to pass his skills to anyone, not even to his own son. He used to think that Wing Tsun was a deadly form of martial art. The more he knew of the profundity of Wing Tsun Kung-fu, the more he admired it as an art of self-defence. That was why he never imagined that he would eventually become an instructor of his art.

Another photo of Grandmaster Yip, now being posted in all Wing Tsun gymnasiums and associations in Hong Kong and other parts of the world.





Though Grandmaster Yip Man disliked being photographed, especially when practising kung-fu, he was taken in this photo demonstrating a movement of the 7th section (the last but one section) of the Bart-Cham-Dao technique.

During the Second World War, when the greater part of China was under the military control of the Japanese, Yip Man's farmland was ruined and he was finding life difficult. Soon the Japanese arrived in the town of Fatshan, and Yip Man's fame soon reached the ears of the Japanese soldiers, who suggested that they would invite Yip Man to be their instructor. A national feeling and a hatred towards the invaders forced Yip Man to turn down the invitation of the Japanese.

After the war, Yip Man moved to Hong Kong, taking with him his family. His self-pride and unusual temperament, coupled with the fact that he was born of a wealthy family, made it very difficult for him to find a suitable job. Therefore he had to be content with living in poverty.

First Developing of Wing Tsun

In 1949, through the help of Lee Man, a very close friend of Yip Man, who was now the clerk of the Association of Restaurant Workers of Hong Kong, Yip Man was offered the post of kung-fu instructor of the Association. After a great deal of persuasion, Yip Man accepted the post.

At first, members of the Association did not pay much attention to Yip Man, nor did they have much regard for what he was teaching, as Wing Tsun Kung-fu, unlike the 'long bridges and wide stances' of other kung-fu styles, was not very attractive at first sight. Besides, Yip Man, like his own master, did not wish to boast about his skills, not to mention taking part in public displays. That is why Wing Tsun Kung-fu was not well known in that time.

After two years serving as the instructor for the Association of Restaurant Workers of Hong Kong, where he had only a few students, he founded his own gymnasium in the district of Yaumatei in Kowloon and began to admit students other than restaurant workers. Many of his early students, who had followed him for the past two years, came to offer help in running the gymnasium. It was then that Wing Tsun Kung-fu began to draw the attention of kung-fu fans.

Later, when more and more students came to him, he had to move his gymnasium to a larger site. Yip Man's fame, which ran fast, and the practical value of Wing Tsun Kung-fu, were especially admired by members of the police force, of which more and more attended his gym.

Retired from Teaching

As his last effort towards the promotion of Wing Tsun Kuen before he retired from teaching, he founded, in 1967, with the help of his students, the Hong Kong Ving Tsun Athletic Association. Two years later, in 1969, the association sent a team to participate in the *First South East Asia Kung-fu Tournament*, held in Singapore. The results of the team were not satisfactory, so he opened more classes and lowered the tuition fees for them. Thus, by turning classes for the privileged into classes for the common people,⁴ he brought Wing Tsun Kung-fu nearer to public interest.

In May 1970, when the classes in his association were firmly established, he decided to retire from teaching, and to enjoy a quiet life, having first passed all the teaching affairs of his gymnasium to his favourite disciple, Leung Ting.

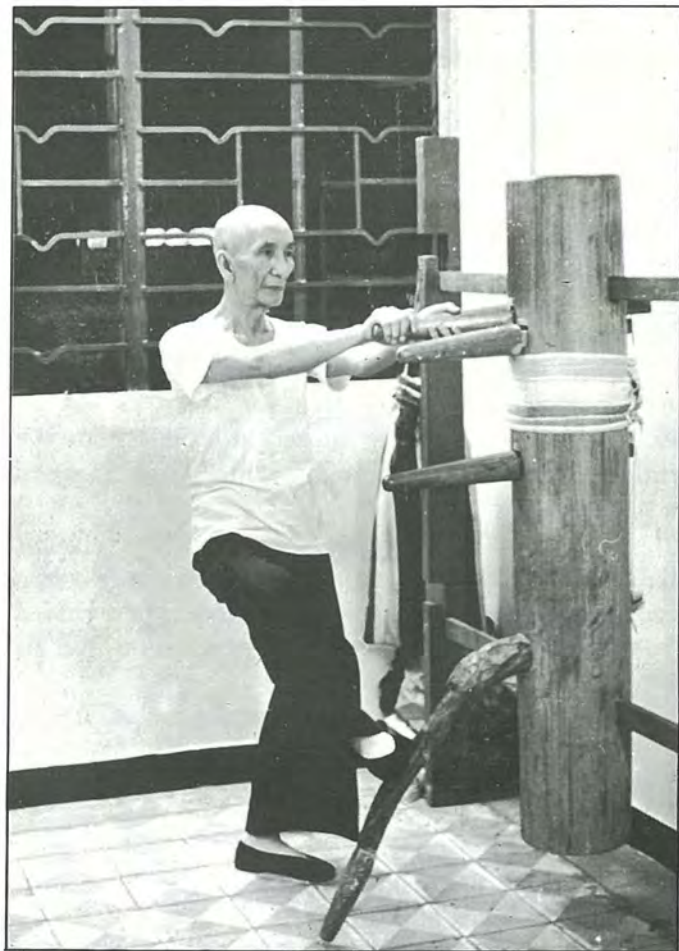
After that time he was usually to be found having tea, alone, in a tea-house⁵ in the morning, afternoon or even in the evening, or else sharing a laugh and a few jokes with his disciples, always forgetting that he was their master. "Why put on airs? You are in an important position if people respect you." That was his philosophy.

Between 1970 and 1971, Bruce Lee, one of Yip Man's disciples, became a famous super-star in kung-

fu films. Although this martial arts actor was noted for his Jeet-Kune-Do, yet it was known to many people that he had been a disciple of Yip Man for a certain period. Yip Man, on the other hand, never felt proud of having had this super-star as his student. Whenever people praised him for having taught Bruce Lee, he only replied with a smile. He seldom refuted people who made unjustified comments or erroneous conceptions about the theories of WingTsunKung-fu. Truth is truth, and Yip Man is Yip Man; it makes no difference to the standing of Wing Tsun whether he had taught Bruce Lee or not.

A Grand Master of the time

In 1972, fate had caught up with this carefree old man. A medical check-up revealed that he was suffering from cancer in his throat, which had stripped him of his physical shape and strength. Yet he was fighting the disease with his powerful will, hoping all the time that he would recover from the disease one day. He kept on going to the tea-house or dining out in the evenings with his disciples. He never



A movement from the last section of the Wooden Dummy Techniques.

uttered a groan in front of his students, and his students knew that their master did not like them to comfort him with fine words, bearing in mind that the old master always regarded himself as a determined man. He was at one instance admitted to the hospital, and the doctor, who was also one of his disciples, declared that he could not live much longer. Yet Yip Man defeated fate, for, after one week, he improved and returned home again.

But to all his respectful disciples, their master was doomed. On the 2nd. of December 1972, Yip Man, the Great Grand Master, eventually passed away, leaving behind him a great Style of kung-fu and a fascinating collection of memorable, Wing Tsun, incidents.

- (1) *The term "Grand Master" is applied to mean the Headman of a kung-fu Style. He is, by common consent of his own Stylists and the public, holding a venerable rank in the kung-fu circle and a qualification recognized and highly rated.*
- (2) *It is a tradition of the Chinese to pay their respectful regards to the standard of a kung-fu Style and the line of succession of that Style. In the past, and even today, the chosen successor of a certain kung-fu Style could never follow an instructor of another Style, lest he would be regarded as a defector of his own Style.*
- (3) *The "Floats" are shows presented in a procession on a festive day, regarded by the Chinese as their Carnival Day, when entertainers, clad in colourful fancy dresses, pass through the streets on stilts.*
- (4) *In the past, followers of Wing Tsun System had to pay expensive tuition fees to their instructors. Even shortly before Yip Man the Grand Master's opening of low-cost classes, his own students had to pay fees higher than those of other Styles.*
- (5) *It is a custom of the Chinese to sit in a Chinese restaurant, during a certain period of the day, to have a chat with friends while sipping tea. In these kinds of restaurants, known to the Chinese as Tea-Houses, all kinds of Chinese food, such as pastries, noodles, dishes and wine, are served.*

Mr. Yung Sing Yip, an experienced newspaperman in Hong Kong, is a famous contributor to a large number of magazines and newspapers, such as The Wah Kiu Yat Po, Ming Po, New Digest, The World Technology, The New T. V., The World Daily, and The World of Martial Arts, besides being the advised to The World of Technology. In recent years, he engages himself in the work of technological translation. His writing is fluent and attractive, and gives the reader a feeling of reality. He also has a good knowledge of martial arts. I am heartily grateful to him for his writing of my own biography.

— Leung Ting

Leung Ting As I Know

— By Yung Sing Yip

** Note: This article was written in 1978. At that time the International Wing Tsun Leung Ting Martial-Art Association had about 40 branches in 18 countries. It is now called the "International WingTsun Association" and has become the largest professional kungfu association with thousands of branches over 60 countries and students all over the world.*

THE SWORD WITHOUT SCABBARD

I have known Sifu Leung Ting for over ten years, ever since he "came out to meet the world". He was then an upright, generous and high-spirited man, though not as well-known as he is now.

Being innocent and successful in his youth, he was like a sword drawn out from the scabbard, shining and outstanding. I had the feeling that he is not to be a common guy! He was just over nineteen when he started his own career.— setting up the big "**Wing Tsun Class of Baptist College Fellow Students**". Later he took over the kungfu class of the **Ving Tsun* Athletic Association** from his teacher, Grandmaster Yip Man, the legitimate heir of Wing Tsun Kungfu. Further, he enjoyed the success of showing himself on the T.V., of being made known on newspapers, and of having a large number of students. Being a young instructor, and being inexperienced in dealing with people, he was naturally being envied by some people of the kungfu circle, especially the fellow-practitioners of his own

kungfu style — among these people, some had the feeling that they just couldn't "*become inferior to anyone else*", others thought that Leung Ting was over-bearing; still others, who had never met him before, looked askance at him simply because others said so!

If you don't mind having a friend who is free and romantic, energetic towards people and versatile towards things, who neglects minor formalities but takes a serious attitude towards those who had given him a favor or made a wrong-doing, Leung Ting is the one. Sometimes you find him "*too easy*" in making a decision, or seemed not serious enough towards things. However, if one day you find him smiling while saying he is going to the North Pole the next day, don't think that he is having a joke with you, for in a few days you might be receiving a postcard from the land of the Eskimos. Isn't it true that Dr. Sun Yat Sen, our National Father,

was called "*Sun the Liar*" before he overthrew the Manchu Government?

A MAN OF NO MINOR FORMALITIES

Leung Ting is a man who never cares about minor things. Many people who had quarrels or arguments with him became his friends sometimes later. He is anxious in doing things, in a quick and straightforward way. Sometimes he might be too idealistic in making his works to perfection, this is quite used to make arguments as many of the others can not be that perfect as what he wishes! However, he is more practical than other people in doing big jobs with a systematic scheme. Leung Ting might scold someone when he is displeased, but he never remembers who had him angry. He is just a care-free man.

However, he sometimes takes a serious attitude towards things. He is particularly strict in keeping rules in his gymnasium. "*The wrong-doer should be punished*", he said, when once he drove away a high degree student who violated a serious rule of his gymnasium. He felt sad while having to send away his student, but "*if I can't keep a student obedient to me, how can I control the numerous branches of my association in the world?*" he said.

As a matter of fact, most of his students respect him very much, I still can recall that some years ago, there had been a German youth who came a long way to Hong Kong because he adored the techniques of Leung Ting's Wing Tsun Kungfu. He became Leung Ting's student and stayed in the gymnasium to learn kungfu by day, and slept there too at night. Once I was invited to the ceremony of "*Adopting Disciples*", which was to be followed by a feast to be held in a Chinese restaurant. When the feast was to begin, Leung Ting found the Germany student absent. Leung Ting asked his student about him. One of his students reported that the German student still stayed in the school for the reason that Leung Ting had earlier told him "*not to move around*". On hearing this, all guests laughed, but was much impressed by the fact that Leung Ting's students were so obedient to him!

Sifu Leung Ting, the Chief Instructor of the kungfu classes of Ving Tsun Athletics Association, and one of his disciples (also an instructor of a class) are seen demonstrating in the class. (Photo taken in 1971)

In early May of this year (**this article was written in 1982 – the editor*), Sifu Leung Ting organized an international kungfu contest, having invited many martial artists and fighters from many countries to take part in the contest. Among these participants was a Yugoslav young man, nick-named "*The Giant*", who had been the karate champion of his own country. He later studied Wing Tsun Kungfu from one of Leung Ting's foreign headstudents. Therefore he could be regarded as Leung Ting's "grand-student". This giant later won the championship of the tournament with a knock-out. While he joyfully returned from the platform, I jestingly said to him, "*Did you have a trial with your Si-Kung?*" To this question he quickly gave a prompt answer with a grimace, "*Oh, oh, he would kill me!*" From this we can see how deeply Leung Ting's students respect him.

*

The term "Ving Tsun" was first officially used for the Ving Tsun Athletics Association. But when Leung Ting founded his own gymnasium, he adopted the term "Wing Tsun." In fact they are derived from different ways of transliteration from the same original Chinese term. In Chinese phonetics, however, the consonant "V" is in fact not used.



THE BEST WAY TO ATTRACT STUDENTS

Sifu Leung Ting has his own ways of keeping his students obedient to him — not by high-handed policy, not by his own attainment in martial art skills, nor by his being carefree, generous attitude or his quick wit; but by having a serious attitude and sense of responsibility towards teaching.

“If you teach them conscientiously with all you can, they will feel grateful to you,” he said. That is the best way to be successful in attracting a large number of followers.

On the other hand, he is serious towards his students’ behaviour, courtesy and moral mind. Not to over-adopt — that is the motto of his gymnasium as regarded admitting students. However, he never showed an over-bearing attitude to his students, and his students have no fear of him — different from the students of an old kungfu expert, as the way we always see in the kungfu movies, who are scared of their master as mice are scared of the cat.

THE AMBITIOUS CHILD

Leung Ting’s past story, like his present life, is colorful. It was said that he became ambitious ever since he was four or five years old. At that time he loved drawing — with a piece of chalk in hand, he could draw a warship large enough to cover the whole wall of his parents’ house, over-loaded with airplanes, guns, large chimneys, etc., for the trouble of his parents to rub them off!

In his childhood, he was weak, though active. He would never sit quiet on his chair. He was a known troublesome boy in school, though he was not bad in his academic attainment.

“Very few teachers liked me,” Sifu Leung Ting recalled, *“and big boys in the class often bullied me at that time. I could not fight them over, and after all, teachers always punished me for the fight”.*

Prejudice and misunderstanding against him made



Leung Ting and his bride sitting beside Grandmaster Yip Man in Leung’s wedding feast in March 1970



Sifu Leung Ting at the age of 13, when beginning to take up training in Wing Tsun Kuen.

Leung Ting at the age of 16. (A photo taken in the beach in the summer time)



him feel that he was always unfairly treated. That feeling resulted in his love for learning martial arts. He was determined to become a gallant-knight, a hero, who *“fought bad people on his way and helped keeping justice”*. Dramatic persons in famous kungfu movies became Leung Ting’s idols. But the one he most adored is the Monkey King, the imagined character of the supernatural novel *“Adventures of The Monkey”*. What Leung Ting admired of the Monkey King are its naughtiness, its skills as being shown in the episode *“Making a mess of the Heavenly Palace”*, and its faith in his master, and the respect and protection it offers to him besides its ability to impersonate seventy-two different figures.

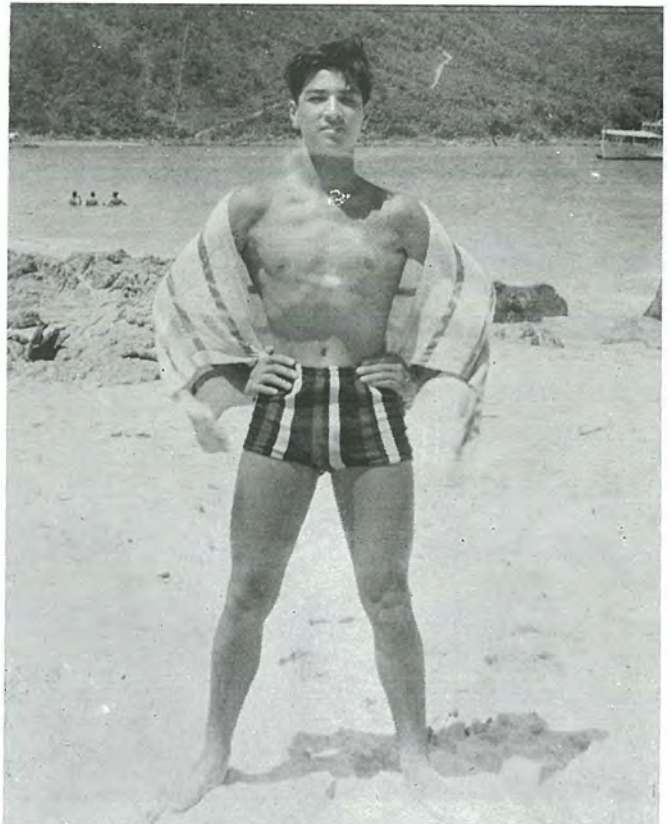
Leung Ting’s boyhood, however, came to an end very soon as his days of play and fight passed away. He did not have a chance of learning martial arts from a kingfu master, not until he was thirteen.

HELPED HIS FRIEND IN A STREET FIGHT

One night Leung Ting, his friend, and a cousin of his friend were having a walk in a street. The cousin of his friend got into trouble with a gang of youngsters, who, taking advantage of their numbers, attacked him altogether. Leung Ting could not allow so many people to bully one. With an angry shout, he threw himself over the twenty or so outlaws!

He regretted afterwards for having done so, he felt he was a fool to fight these youngsters, especially when his two friends had already sneaked away while he was busy fighting those people. However the incident was a meaningful experience for him, if he was determined to become an instructor of the Wing Tsun Style.

Leung Ting had two maternal uncles, both were trained in Wing Tsun Kungfu and were famous for their fighting records. Leung Ting had all the time been requesting his uncles to teach him kungfu. However, Leung Ting’s father thought the boy was so naughty that he should not receive tuition in martial arts.



A HARD-WORKING STUDENT OF WING TSUN

It was **Cheng Fook**, one of Leung Ting's uncles, who took another view of the boy after taking care of his wounds. He thought that a boy's characters could not be changed, whether he was taught kungfu or not. So, he would rather teach him some skills of self-defence than to allow him to be bullied. With the approval of Leung Ting's mother, Cheng Fook sent the boy to a gymnasium of a Wing Tsun instructor who was the eldest headstudent of Grandmaster Yip Man.

For six years Leung Ting worked hard in learning kungfu everyday. He was then eighteen, and helped his uncle **Cheng Pak**, who was also his elder kungfu brother, to set up a school, and became his assistant.

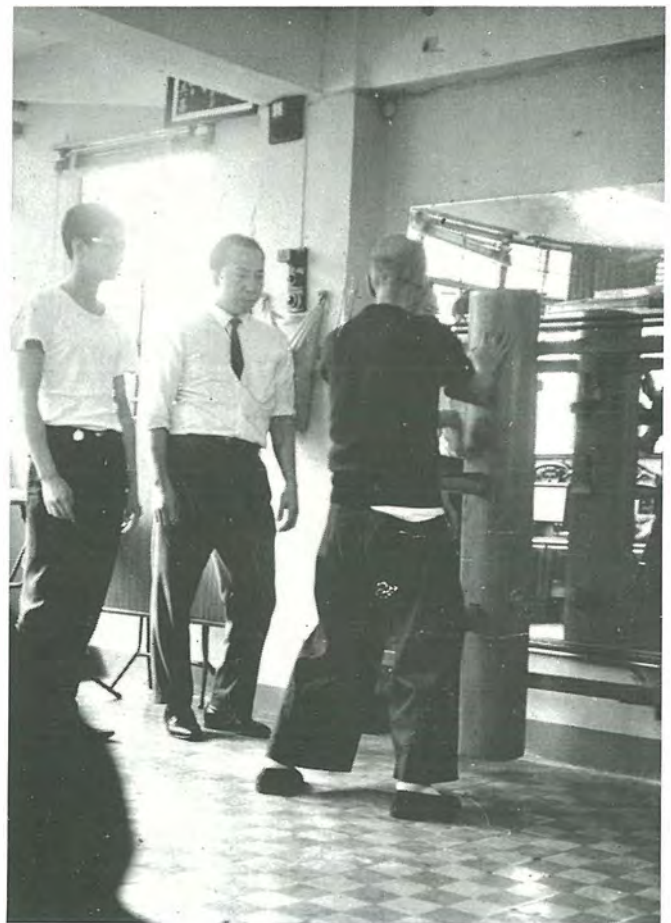
Over-indulgence in learning kungfu had affected Leung Ting's academic performance — he failed in the **School Certificate Examination** by being short of only one subject. He had the thought of ceasing his own schooling, if not for the cold sneer of one of his younger kungfu brothers. Being insulted, Leung Ting determined to read hard for one more year, and the next year he obtained brilliant results to become enrolled in the Baptist College. Then he received news that his uncle Cheng Pak had already closed his gymnasium.

TO BECOME A SCHOOL TEACHER OR KUNGFU INSTRUCTOR?

During the first year in the Baptist College, Leung Ting was not hard-pressed with school work. He had been thinking of having a part-time job as an evening school teacher, only to find out the pay for this kind of job was miserably low. At this moment one of his younger kungfu brothers suggested to him that he should give martial art tuition to a handful of students and get some tuition fees from each of them in return. Leung Ting accepted his younger kungfu brother's proposal. This was a turning point in his career. For, in less than one month's time, his kungfu brothers had attracted more than ten people to become Leung Ting's students. In four months' time, Leung Ting had enrolled a large class of students. He was then in a position to set up his own gymnasium. His gymnasium, however, was shabby enough — some pieces of tin over the roof of one of his father's buildings. Anyway, Leung Ting was proud to say, *"I didn't use a cent of my father's. The whole roof-top "training hall" was built by myself and several of my students!"*

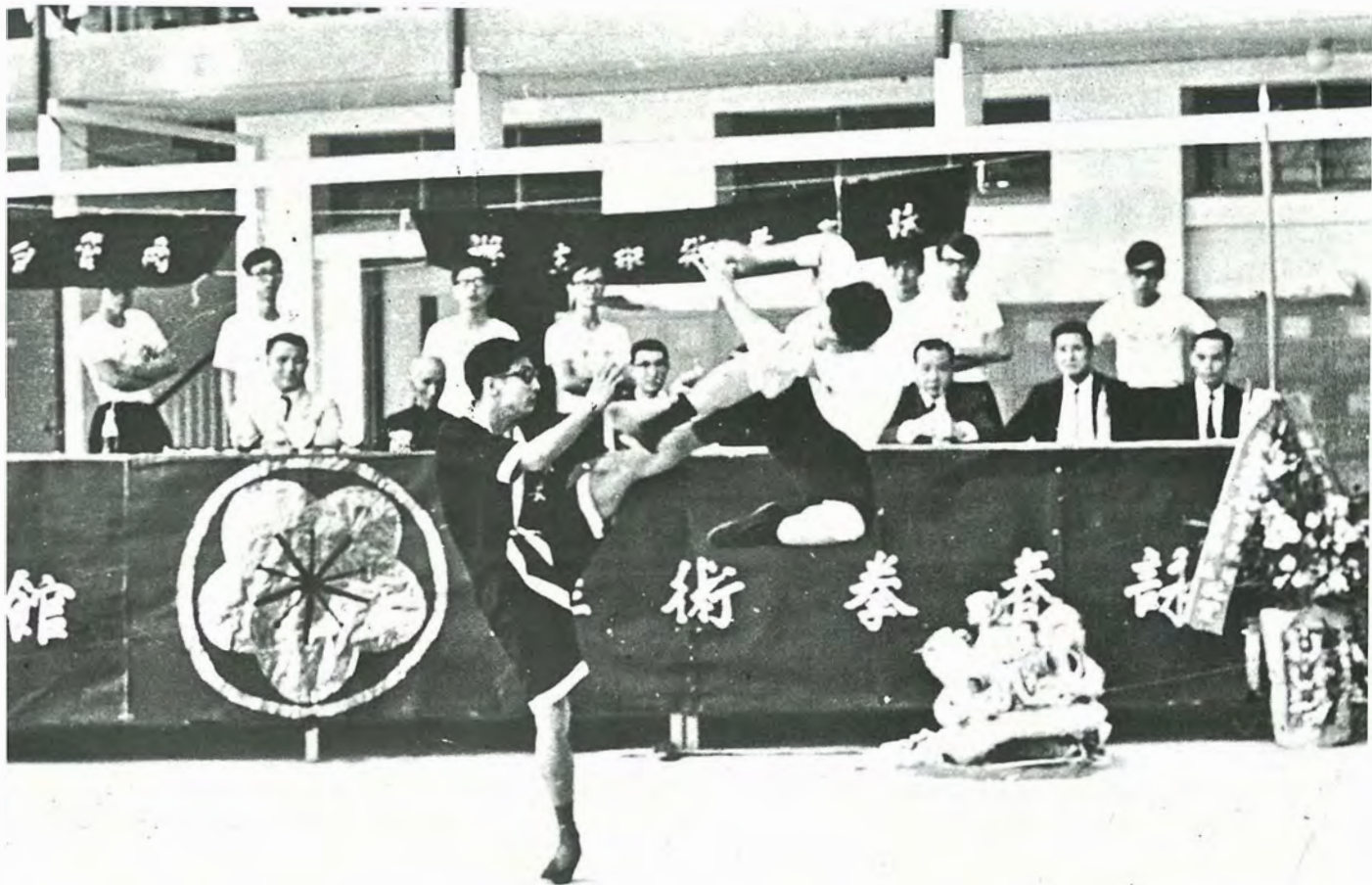
BECOMING GRANDMASTER YIP MAN'S 'CLOSED-DOOR' STUDENT

By an opportunate chance, Leung Ting was introduced by **Kwok Keung**, his second elder kungfu brother, to **Yip Man the Great Grandmaster** and recognised successor of Wing Tsun Style. Not long before that time, Grandmaster Yip Man had for a period been hospitalized for treatment of stomach ache. Returning from hospital, Grandmaster Yip determined to retire from the management of his gymnasium and teaching of kungfu. In Chinese tradition of kungfu, that was to say, Yip Man had already *"Closed his Door"*! Yip never expected that he would have met the teenager Leung Ting, being fond of him, be willing to accept him as his last disciple and give him personal tuition of the most advanced techniques of the Wing Tsun System, of which the techniques, being dreamt for by most of the other direct disciples during their lifetime, could hardly be revealed by this old man!



Leung Ting being admitted by Grandmaster Yip Man as his "closed-door disciple". This photo shows Leung (left) and Kwok Keung (centre) receiving instructions from Grandmaster Yip.

Grandmaster Yip (*sitting in the background*) attending as an honorable guest of the first Open Show of Wing Tsun & Free Fight Tournament held in November 1969 at the Baptist College. This was the first and the only time when Grandmaster Yip attended an open show by his own followers.



THE FIRST WING TSUN CLASS IN COLLEGE

In the winter of 1968, Leung Ting opened a Wing Tsun class in the Baptist College – the first Chinese martial art class to be run in a post-secondary institute in Hong Kong. Before this, there was never a kungfu class in any academic institute, because martial arts and martial artists were all the time being despised, and kungfu was merely regarded as tricky skills used by street fighters. It was therefore a remarkable event that Leung Ting could open and personally direct a martial art class in an academic institute. To attract students, Leung Ting organised a kungfu performance show, in which he and his favourite disciples took part. The show attracted a large crowd of enthusiasts, among whom some sixty became enrolled. The enrolment soared to over one hundred and twenty the next year. The class was then incorporated into the “Wing Tsun Classmates Society of Baptist College”.

THE GLAMOROUS KUNGFU SHOW

In December, 1969, Leung Ting held a “*Wing Tsun Kungfu Show & Tournament*” in the campus of the Baptist College. The meanings of this event were three-fold: first, it was the first open demonstration and contest of Wing Tsun Kungfu ever since Grandmaster Yip Man began to promote the Wing Tsun System in Hong Kong. Secondly, though all the contestors in this event were students of Leung Ting, yet their performances were praised and highly rated. Thirdly, it was the only occasion in the life of Grandmaster Yip Man when he attended a kungfu show organised by his own disciples. Soon after that, Leung Ting was appointed Chief Instructor of the kungfu class in the **Ving Tsun*** Athletic Association. As for Yip Man, he was glad to have Leung Ting to succeed him and to have a calm and peaceful retired life.

In May, 1970, the Ving Tsun Athletic Association moved to the new site. Leung Ting took the chance to rent the old premises of the association for setting up his own gymnasium – the “*Wing Tsun Leung Ting Martial-Art Gymnasium*”.

From 1970 to 1971, Leung Ting devoted all his energy to promoting the development of Wing Tsun Kungfu by organising public shows and T.V. shows, accepting press and radio interviews, besides sending his own students to participate in various tournaments. With the help of his younger kungfu brother Cheng Chuen Fun, his own brothers Leung Lap, Leung Koon, Leung Tuen, and some other headstudents, Leung Ting succeeded in setting up Wing Tsun classes in several civic associations and organisations, and indeed had brought the populace to the knowledge of the existence of the Wing Tsun System.

As a result of their publicity work, large crowds of learners flocked to Leung Ting's classes. The rapid expansion brought to him a side-effect – that many fellow kungfu brothers became to misunderstand him and dislike him more and more.

MISUNDERSTANDING AMONG KUNGFU BROTHERS

Psychologically, Leung Ting felt hard-pressed by lots of rumours. He deliberately resigned from the post in the Ving Tsun Athletic Association and concentrated in the promotion of his own school. This was the first time Leung Ting started spelling his own system as **"Wing Tsun"**, instead of spelling the same title as **"Wing Chun"** or **"Ving Tsun"**, and soon this new spelling became the registered trade-mark for his own gymnasium.

Leung Ting put his full energy and time in the affairs of his gymnasium. The enrolment of students soared rapidly, totally to more than ten different classes despite repeated increases in tuition fees. At this moment, Leung Ting had a sudden idea – to set up an all-girls class!

In the winter of 1972, Grandmaster Yip Man died. Though Leung Ting had resigned from his post in the Ving Tsun Athletic Association, yet many other Wing Tsun instructors were still jealous of his success. Leung Ting, on the other hand, kept himself quiet, for his doctrine was *"things would become clarified one day"*.

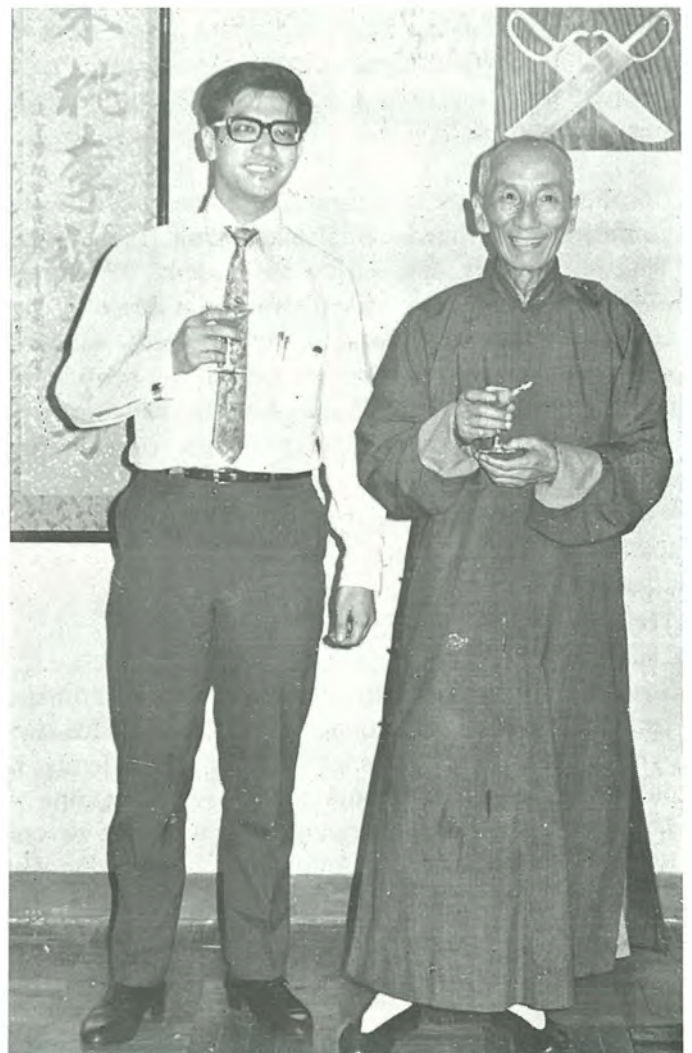
From 1973 to 1974, Leung Ting had opened several branch gymnasiums. However, there came difficulties. The high rents for the sites of his gymnasiums in Hong Kong and the rapid regression in the stock market of Hong Kong at that period all of a sudden made life harder for all citizens, including those who came to his gymnasiums, and thus affected his own business.

Nevertheless, his head gymnasium was still getting on well because of his good management and systematic methods of tuition. In July, 1973, the **"Wing Tsun Leung Ting Martial-Art Association"** was registered as a legal organisation.

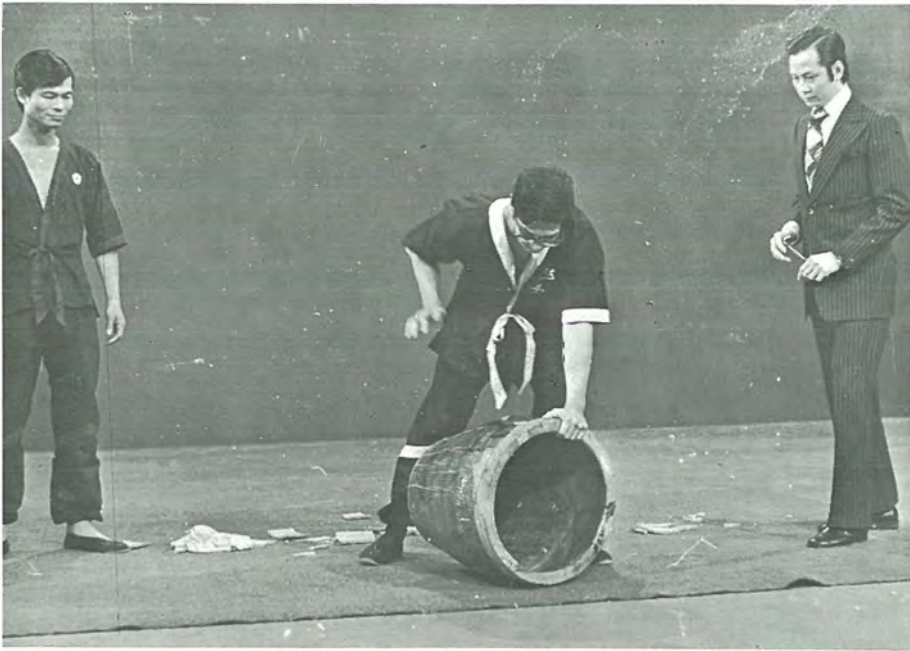
During this period, several of Leung Ting's graduated students did set up branches in oversea countries. In the end of 1975, Leung Ting changed the name of his association to that of **"International Wing Tsun Leung Ting Martial-Art Association"**, which is still in use today. * (*Since 27 Sept 1983, the association has officially changed its name as the **"International Wing Tsun Martial-Art Association"** — Editor.)

INTERNATIONAL DEVELOPMENT

In 1974, some overseas students and graduates requested Leung Ting to give them course certificates as they needed these certificates to prove their qualifications for setting up their own gymnasiums in their own countries. After a series of meetings and



Grandmaster Yip at the Cocktail Party during the inauguration of Leung Ting's gymnasium.



Leung Ting being invited to give a demonstration in a T.V. Show of the Hong Kong T.V.B. in 1974. He is seen here breaking a big and thick earthen vessel by giving it three slaps which seemed effortless but were in fact very powerful.

discussions, a grading system was formed and a *Recommendation Committee* was set up to accredit the qualifications of all instructors. It was indeed a daring move of Leung Ting's group to do this, for there had never been any grading system before in Chinese kungfu tradition. Many other Wing Tsun Kungfu instructors were making a laughing-stock of his "*Nonsenical karate-do-like grading system*" – all these were regarded as a means "*to cheat students and other people*"!

Despite numerous criticisms and sneers, certificates conferred by the International Wing Tsun Leung Ting Martial-Art Association to students of all parts of the world are today recognised, at least by five countries as having legal status. Besides, students of 16 more countries obtain proficiency qualifications in Wing Tsun Kungfu because they got certificates from Leung Ting's organisation. People who had made a laughing-stock of this would find it no way to be a "*Nonsenical System*" indeed!

THE "SUCCESSOR EVENT"

Something did eventually happen. At this moment, Leung Ting, besides managing the affairs of his own gymnasiums, was helping two of his friends in publishing an international martial art magazine – The "*Real Kung Fu*". Leung Ting wrote in several issues of the magazine. Among his essays, one was particularly worth mentioning – "*Seeds of the Wing Tsun System*," which was also printed in series on the "*New Evening Daily*," and the "*New Martial Art*" magazine in Hong Kong and Asia. These caused jealousy and discontent among

publishers of two other similar martial art periodicals, who were then prepared to take revenge actions against Leung Ting.

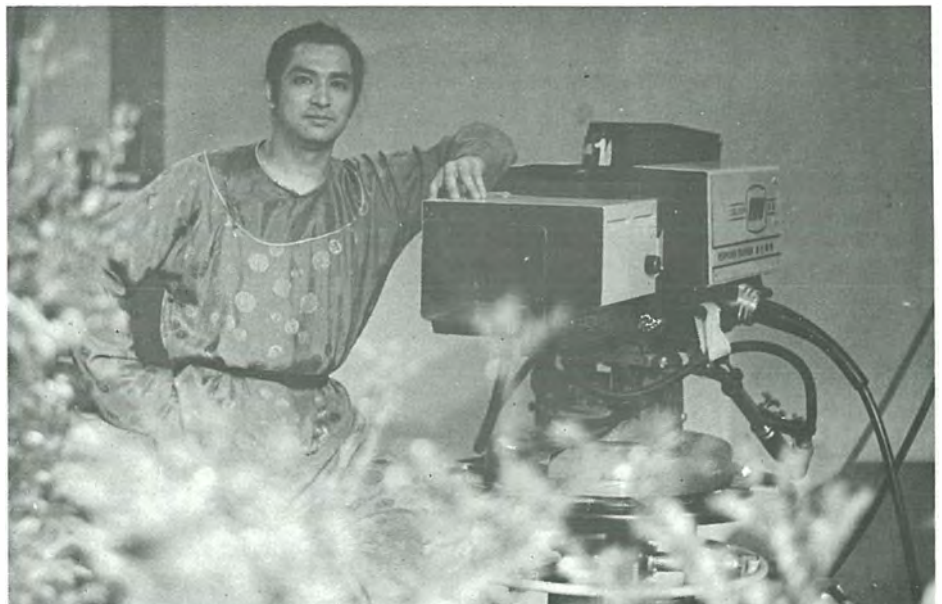
In the Autumn of 1976 while Leung Ting was having a visit to his branch gymnasiums in Europe, he received a letter from the **Rediffusion Television** of Hong Kong inviting him to organize a martial art programme. On the one hand, Leung Ting was promoting publicity for the TV programme, and on the other hand, he decided to take "*Real Kung Fu*" as the title of the programme. An editor of an amusement and entertainment publication had an interview with Leung Ting, in which Leung Ting forgot to clarify his own position. The next day news about Leung Ting came over the front cover of a newspaper. Worse still, he was crowned with the title of the "*Leader of the whole Wing Tsun Style*". It is not unusual to see wrong informations on newspapers, which are usually corrected on the next issue. But wrong information about Leung Ting was at that moment particularly irritatint to fellow kungfu instructors of the Wing Tsun style.


This was certainly a best chance for revenge! Instigated by two jealous publishers, the next day, several newspapers disclosed news of the "*Successor Event*" on the front pages, and few people noticed the "*correction notice*" on the newspaper that first disclosed news of Leung Ting.

This was only the prelude. The climax of the incident came when a "*Press Conference on the Successor Event*" was scheduled to be held by a group of angry protestors and their invited kungfu aides, who meant to publicize the mistakes of Leung



Leung Tuen, (in black shirt and white body-guard) younger brother of Leung Ting, a fierce boxer, who had taken part in many open tournaments in Hong Kong and was never defeated, is seen having a bout with a boxer of another style in 1974.



Leung Ting, in his kungfu costume in one of the "Real Kung Fu" T.V. series, standing beside a T.V. camera. Photo taken in 1976. 

Ting.

But one day before this conference, Leung Ting, with the help of the TV station and a newspaper editor, the one who felt sorry for giving Leung Ting trouble, rushed to hold a "Press Conference To Clarify The Successor Event", in which Leung Ting

pointed out that the whole thing was not just planned plot to blur his name, but that those who stood out against him were merely instigated to do so by some people who actually planned to take over his TV programme for themselves. Leung Ting further pointed out to me that he had "learnt a lesson" from this incident, that he had seen the

real face of the so-called “*respectable martial art seniors*”, and that he himself had been too frank towards others.

ENTERED THE MOVIE CIRCLE

The “*Successor Event*” had finally brought Leung Ting more honour than insult, as reflected in the fact that the “*Real Kung Fu*” TV programme, in which a large number of kungfu masters, including numbers of two big martial-art general associations appeared to support it, became a favourite item. As a side-effect of this, the number of students attending his gymnasiums grew unexpectedly fast.

Something more unexpected was still to come. Shortly after the event, he was picked up by **Chang Chieh** the famous director of martial art films of the **Shaw Brothers Studio**.

In the Summer of 1977, Chang Chieh, in a press conference, with straightforward and simple words, introduced Leung Ting to the public as the new kungfu action director of his company.

That is how miraculously Leung Ting jumped from the martial art circle to the movie world.

RETURN TO THE GYMNASIUM

Though being successful in the movie circle, Leung Ting was all the time worried about his own ability for his new job, especially when he realized the complicated inter-personal relations in the movie

circle. The next year, when he had finished directing the sixth kungfu film, he returned to his own gymnasium. One month later, he had a tour of two months to Europe.

KNOWING HIS OWN REAL INTEREST

Having had a view of the beautiful scenery of Europe and having seen his students who were growing in great numbers, Leung Ting finally found out where his real interest lies. After his return to Hong Kong, he re-arranged his manuscripts on martial arts, and put them into print at the end of 1978, which became the first volumous book on a selected Chinese kungfu style in English edition, with the title “**Wing Tsun Kuen**”.

WORLD-WIDE WING TSUN KINGDOM

The **Wing Tsun Kuen** not only brought him a fortune, but also made him well known to the world. Thousands of adorers wrote to him, many came to him from overseas to request for tuitions. The **International Wing Tsun Leung Ting Martial-Art Association** prospered as rapidly as the sales of the “**Wing Tsun Kuen**”. Branches grew from the original seven countries of West Germany, Denmark, New Zealand, Great Britian, Austria, Yugoslavia, and Switzerland to some more countries – Italy, Greece, the Philippines, USA, Spain and Poland. Recently, Egypt, Sweden, South Africa, and Finland are also included in his “*Wing Tsun Kingdom*”. It is not known how many of his students exist in other



Each year Sifu Leung Ting travels to many foreign countries to inspect and teach his students. The photo shows a class of hundreds of students attending a seminar somewhere in West Germany in 1978.

countries. In all these countries, there are different political thoughts, different habits of life, different races of people, and different languages. But when all these people come into the gymnasiums or branch gymnasiums of the **I.W.T.L.T.M.A.A.**, they all do the same thing, that is, to bow first to the image of Yip Man the late Grandmaster, then to the photo of Sifu Leung Ting, the Grandmaster of their kungfu system, before paying their respect to their own masters or kungfu instructors, as commensurate to the tradition of Chinese rites. In this way, Leung Ting is not only teaching kungfu, but also teaching Chinese culture.

CONDENSED PROGRAMMES OF TEACHING

In the recent three or four years, Leung Ting usually travels to foreign countries six to eight times a year, to inspect affairs of his oversea branches and to teach his advanced students. To facilitate short-time teaching, Leung Ting has compiled a set of "*Condensed Programmes*" that can be completed within ten days. Each condensed programme equals to a general course of eight to ten months duration. That is to say, a student who takes a condensed programme can learn what he usually will get in eight to ten months time. The condensed programmes are specially designed for advanced students, who are instructors themselves, and who are urgently in need of some advanced techniques for teaching purposes.

"*What happens after ten months?*" I once asked Leung Ting.

"*Have you even seen a drug addict?*" he answered with humor, "*now you understand why I have to go abroad all the time.*" Leung Ting never changes his habit of uttering what he wants to say!



Sifu Leung Ting recently introduces his system to Egypt. Most of his students were high ranked officers. This photo was taken in 1982 when Leung was riding on a camel in front of a pyramid with General Abdul Rahman of the air-force.



Leung Ting introduced his Wing Tsun System to the USA since 1979. Within four years he had successfully set up branches in Arizona, Texas & California with his American headstudents. At least eight Americans became qualified instructors from his newly developed "*Condensed Programmes*". This is a photo taken in 1980 in Texas when Leung applied a powerful kick on one of his US headstudents during a T.V. show.

The

Organization and Institution

of the

International WingTsun Association



Grandmaster Leung Ting, founder of the **International WingTsun Association**, began teaching Wing Tsun Kungfu in 1967 as an amateur instructor. In 1968, Leung Ting opened a Wing Tsun class in the Baptist College; the first kungfu class ever opened in universities in Hong Kong. Then in May 1970, he set up a well-equipped gymnasium, admitted disciples and made teaching martial arts his profession.

Under the patronage of Sifu Leung and the support of his followers and kungfu brothers, the well-organized Wing Tsun Leung Ting Martial-Art Association was founded on 24th July 1973. The full registered title of the association is in fact the "Wing Tsun Leung Ting Martial-Art Association & Leung Ting Gymnasium", an amalgamation of two organizations.

At the end of 1975, the association changed its name to the "International Wing Tsun Leung Ting Martial-Art Association". Then on 27th, September 1983, the association changed its name to the "International Wing Tsun Martial-Art Association" once again for the reason that the title "**WingTsun**" had become the international registered trademark for Grandmaster Leung Ting's system.

In the late 90s, as Grandmaster Leung Ting's **WingTsun** ® is now well-known all over the world and the Leung Ting WingTsun System become the most popular Chinese kungfu style with students all over the world, the association is finally named the

"International WingTsun Association".

The amalgamated organization of the International Wing Tsun Martial-Art Association and the Leung Ting Gymnasium (I.W.T.A. & L.T.G.) is similar to the structure of a thermos flask, in that the I.W.T.A. is like its outer case, the external body which is visible from outside, while the L.T.G., like the vacuum tube of the thermos flask constitutes the most important part of the organization.

The functions of the two establishments are quite different from one another. The "**Association Organization**", founded on 24th July 1973, is an open organization expanding horizontally, in which all members are equal in status, having the right to choose, in accordance with the rules of the Association, to become Ordinary Members or Permanent Members as they wish. Its Executive Committee is formed by elected members, in which the Permanent President, the President, Honorary Presidents and Honorary Members, though bearing special titles, are not endowed with special powers, as the management of the Association still rests with the committee.

As memberships of the Association is open to all the people who are interested in practicing, teaching or promoting the **WingTsun** ® System, a greater part of its members come from people who are also members of the "Gymnasium Organization", because the rules of the Gymnasium stipulate that all those who wish to enroll as trainees under the

gymnasiums of the Leung Ting's WingTsun ® System, must first become members of the I.W.T.A.

Not all the members of the Association are trainees of WingTsun Kungfu. Under limited conditions, a few people might be specially invited to join the International WingTsun Association solely on their own interest in the promotion of the **WingTsun ® System** (*i.e. as organizers or promoters, etc.*). These people may be not necessarily for the pursuit of learning WingTsun Kungfu in the Association.

In other words, members of the Association may not necessarily be WingTsun Kungfu followers, but trainees of any WingTsun gymnasium **MUST** be members of the Association.

Though the L.T.G. was formed as early as in the late 60s, its constitution was confirmed nearly one year later. During the past years, it has produced a great many well-trained WingTsun martial-artists, who are by now experienced enough to be instructors. The "Gymnasium Organization", as a matter of fact, is formed by all the instructors; thus most of the time is called the "Instructors' Organization".

Unlike the Association, membership of the Gymnasium, which has the branching system of a tree, is not open to the public and is limited to the instructors, or those being conferred with the titles of Honorary Technicians or Honorary Practicians of the L.T.G.

Membership of the "Instructors' Organization" is free of charge. However, to become a member of the Instructors' Organization, an applicant must first be nominated, and his nomination must be passed by all the members of the Committee of the Gymnasium before he can be admitted as a member.

In the Instructors' Organization, which is headed by Professor Leung Ting (*10th Level M.O.C.*), Grandmaster of the WingTsun System, all the members are graded according to the degrees they obtained or being conferred as a result of their accomplishments in martial arts, and their contribution to the WingTsun System.

The purpose of setting up the organization of the Gymnasium is mainly to promote the development of the WingTsun System and to control the qualification of the instructors. The business of the Gymnasium aims at helping the organizers or instructors set up branch-schools and training classes all over the world and, on the other hand, to strictly prevent impostors and the wicked from ruining the reputation of the WingTsun System.

The conferring of degrees of the Gymnasium is under tight supervision and strict control. In order to keep up the standards of the instructors, the Instructors' Organization prefers to award fewer diplomas, and, if necessary, defers the promotion of instructors. The Instructors' Organization pays its highest regard to the qualification of the instructors intending to set up their own schools.

The rules of the Instructors' Organization do not stipulate the possession of the "Instructor's Degree" for those intending to set up branch-schools, but they do require all the qualified instructors to hold at least the 2nd Level. That is to say, if the principal of a branch-school does not have a recognized instructor, the headman of his own school must employ a qualified instructor to teach the students. There are also regulations governing the setting up of branches of the I.W.T.A.

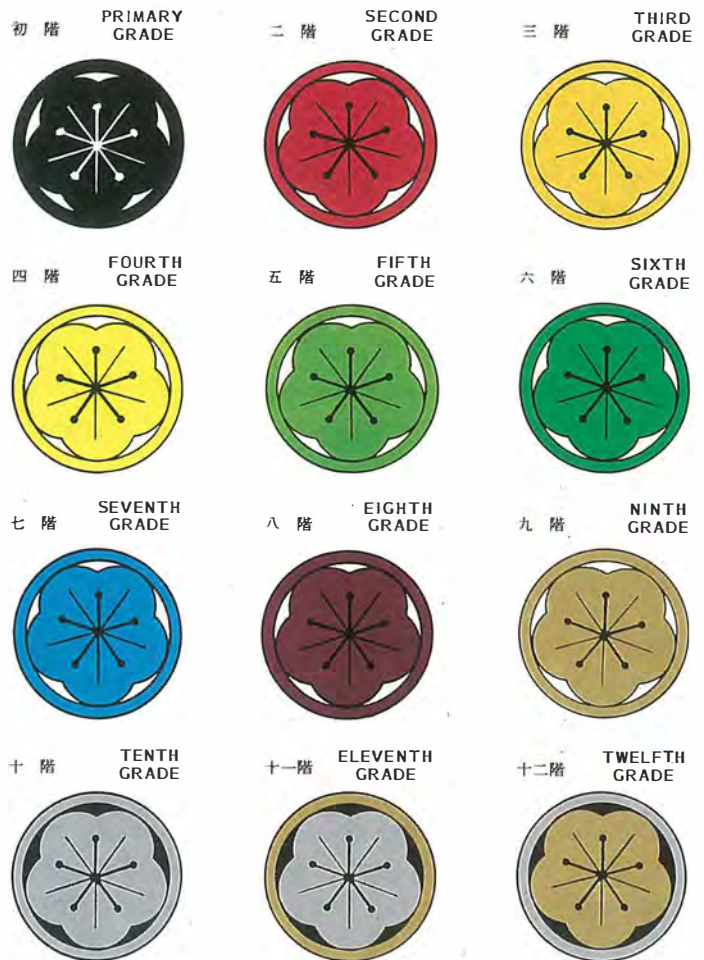
The organization of each of these is the same as the International Headquarters, (Hong Kong). Each of the branches of the I.W.T.A. over the world is required to hang a large photograph of Grandmaster Leung Ting, the founder of the I.W.T.A., onto the main wall and the photograph of the headman, or principal, and chief-instructor of that branch at its right. There should also be a certificate of approval from the International Headquarters in Hong Kong, as well as the certificates of the instructors that teach in the school. All the instructors and headmen, whose qualifications are recognized by the I.W.T.A. have their degrees kept on the record of the International Headquarters of the I.W.T.A., which is open to any enquires from the public. This prevents swindlers from abusing the names of **WingTsun ®** & the "**International WingTsun Association**".

The grading system of the International WingTsun Association can be divided into four stages: —

First comes the **Student Stage**, which comprises **twelve grades** from beginners to graduates.

The second stage, **Technician Stage**, from the **Primary to Fourth Level**, refers to the standard of Technique training attained by holders of these four levels, known as **Technicians**. The degree-holders of these levels are regarded as having learned the techniques of WingTsun and are able to use them, though not necessarily efficiently enough to apply them at will.

The third stage is the **Practician Stage** including the **Fifth to Eighth Level**, which reflects the standard of practical training and fighting power training. WingTsun experts who hold these degrees are known as **Practicians**. They are regarded as being able to apply their techniques with absolute proficiency and adeptness, besides having a high standard of striking power that



↑ There are altogether 12 colored plum-blossom emblems to indicate the student-grades.



Left: The Chinese version certificate for a Primary Level technician.

Twelfth Level	Sage of Philosophy	玄士
Eleventh Level	Master of Almightiness	通士
Tenth Level	Master of Comprehension	化士
Ninth Level	Man of Arrival	達士
Eighth Level	Practician	鍛士
Seventh Level		
Sixth Level		
Fifth Level		
Fourth Level	Technician	技士
Third Level		
Second Level		
Primary Level		

Right: The tabulated grading system in English and Chinese terms

Below: The certificate for a Primary Level Technician in English version.



Right above: The certificate given to a 10th Graded student by the International Headquarters, Hong Kong. The student-graded certificates may be varied between different schools in different countries.



A: The uniform for the Ninth to Tenth Level (Note 1)

B: The uniform for the Fifth to Eighth Level

C: The uniform for the Second to Fourth Level (Note 2)

Note 1: Since Prof Leung Ting is the Founder of the IWTA, his uniform is the only exception from the above list.

Note 2: Uniforms for the Primary Level are the same as "C" but without red trimmings.

shows they have been well trained and are highly skilled in WingTsun. The higher in level a Practitioner is promoted, the more he knows about the theories and techniques of WingTsun. At this stage a Practitioner is able to understand the theories of the other kungfu styles other than his own, and, by comparing the theories, he will have a better understanding of his own system, thus will be able to improve his WT techniques.

The Fourth stage is the **Stage of Enlightenment** comprising four levels, the Ninth to the Twelfth, which reflects the degree-holder's understanding of the theories of both WingTsun Kuen and the other martial art systems. At this stage, a WingTsun practitioner should have an understanding of the concepts of WingTsun Kungfu, to such a depth that he will be able to explain any theoretical problems, and to research into the strong and weak points of the theories. Still further, to put the theories, not only of WingTsun Kungfu, but of other martial arts, onto a scientific and rationalized basis and as an ultimate aim, to sublimate the theories of WingTsun Kungfu to a state where they are blended with philosophy.

Primary Level Technician

This is the most junior level of the **Technician Stage**. It takes about two years in regular WT classes* to complete the lessons for this degree. To obtain such a qualification, a student is usually required, during the examination, to present a good performance in the *Siu-Nim-Tau* and *Chum-Kiu* forms, Chi-sau, Lat-sau, free-fighting, etc., in which he has to apply all the techniques he has learnt. (**A student may become a Primary Level in a much shorter period in condensed courses.*)

A Primary-Level Technician is also known as an 'Assistant Instructor' or, better say, 'Instructor on Probation'. That means he is not yet qualified to be assessed as an official instructor, and has to accumulate teaching experience as an assistant to an instructor.

The distinguishing uniform worn by a Primary Level Technician is black, with the Plum-flower badge of the IWTA embroidered in gold on the left chest.

Second Level to Fourth Level Technicians

Technicians from the Second Level onwards are eligible to become certified instructors of the IWTA after fulfilling the designated instructor courses. The uniforms worn by Technicians of these three levels are black in color, trimmed with reddish-purple ribbon, half an inch wide, with a Plum-flower badge of the IWTA embroidered in gold on the chest. The trousers are ornamented at the knees with thin triangular reddish-purple bands, with the vertexes pointing upwards. A waist bow is formed after the top-piece is fastened.

The IWTA grading system maintains very strict standards. By the time a Technician reaches the Fourth Level, he is already very skilled in the techniques of WingTsun Kungfu. **The more important factor is that he must prove his ability to teach, hence further the development of WingTsun Kungfu for the IWTA.**

Fifth Level to Eighth Level Practicians

The Practician Stage includes the Fifth to Eighth Levels. **To advance to the Practician Stage, a Fourth Level technician must first undergo the IWTA Instructors Course and he must prove himself to be a successful WT instructor.** A Practician thus qualified can claim mastery in WT.

The garb of a Practician within these four levels is black, trimmed with a one-inch-wide reddish purple ribbon and embroidered in red on the left chest with the two Chinese characters "**Wing Tsun**" (詠春) in the regular style, to show his distinction as an independent instructor. The trousers are ornamented at the knees with thick triangular bands in reddish purple with the vertexes pointing upwards.

The Stage of Enlightenment

Levels Nine to Twelve are bestowed upon the very best of WT martial artists. They have had great success in the development of WingTsun, and have attained the highest levels of martial arts enlightenment. They have taken their art from physical skill to mental discipline, and transcended the bounds of WT to embrace all the popular martial-art styles.

Ninth Level (Man of Arrival)

There is no examination through which a Practitioner has to pass before he is promoted to the **Ninth Level (Man of Arrival)**. However, he has to satisfy the members of the Board of Promotion that will judge his eligibility by his understanding of theories on WingTsun Kungfu as shown in the years of teaching, or in his publications and writings about WingTsun Kungfu, plus great contribution to the development of the IWTA. Therefore, he is regarded as a **“Great Master”** to the WT people.

The uniform for this level is black, trimmed with one-inch-wide yellow bands, and embroidered in yellow on the left chest with Chinese characters "Wing Tsun" in the grassy style. The trousers for this level are decorated at the knees with thick triangular bands in yellow with the vertexes pointing upwards.

Tenth Level (Master of Comprehension)

Master of Comprehension denotes that the holder of this title is well cultured in the theories of WingTsun besides having a mastery of its techniques. He who bears such a title is regarded as having a comprehension on martial-art theories beyond those of WT; that is, of any kungfu styles, to a depth that will enable him to readily point out the strong points and weak points of all kungfu styles.

In his eyes there is no barrier between different kungfu styles. To him, all martial-art theories are but a unification of science and arts.

This is the highest level of the IWTA He is regarded as the **“Grandmaster of the WingTsun System”**. Thus, up to now, **Prof Leung Ting**, founder of the IWTA, is the only person to have attained the **‘International 10th Level’**. Meanwhile, Prof Leung’s German headstudent, Prof Keith R Kernspecht, as for his over-25-year contribution and achievements in the development of WT Kungfu in Europe for the IWTA, is now holding the **‘European 10th Level’**, the second-highest rank of the IWTA.

Eleventh Level (Master of Almightyness)

The **Master of Almightyness** is regarded as having a purely philosophical concept of martial arts. To

him, martial arts are but a kind of formless and boundless "Philosophical Theory". A holder of this honorary title is regarded by all in kungfu circles as having a distinctive theory of his own towards martial arts, and of having contributed something of importance to-wards WingTsun Kungfu. In fact, this level is an "honorary title" and is only conferred to a great grandmaster (10th Level M.O.C.) of the WingTsun System after he has retired.

Twelfth Level (Sage of Philosophy)

This level, in fact, does not exist in reality. It only denotes an ultimate stage of proficiency ideal to all martial artists, due to the fact that all kinds of martial-art theories, no matter how proficient their founders are, will never reach the ultimate stage of perfection. On the passing of a Master of Almightyness he may be posthumously awarded the **12th Level (Sage of Philosophy)**.

Instructor Assessment

The title of **“Qualified Instructor of the IWTA”** should be noted with care by all who teach, practice or learn WingTsun. **All certified instructors of WingTsun are specially trained in WT teaching methods. However, NOT ALL technicians are “certified instructors”**. They must first undergo special instructors’ courses, be approved as a reliable and responsible instructor before they are certified by the Association.

In addition, yearly advanced level instructor courses and assessments are conducted for all WingTsun certified instructors, whatever their IWTA level. This system is specially designed to ensure that all WingTsun certified instructors maintain the level of competence required by the IWTA.

Hence, people training in WT should be care to check that their instructors have valid certificates issued by the IWTA, showing that they meet the association’s standard and are updated on the latest developments in WingTsun Instruction. Students of a WT instructor without official reorganization of the IWTA, no matter how hard they practice, can never be regarded as an "official students", and will not obtain any certificates from the IWTA.

ACTIONS OF THE INTERNATIONAL WINGTSUN ASSOCIATION

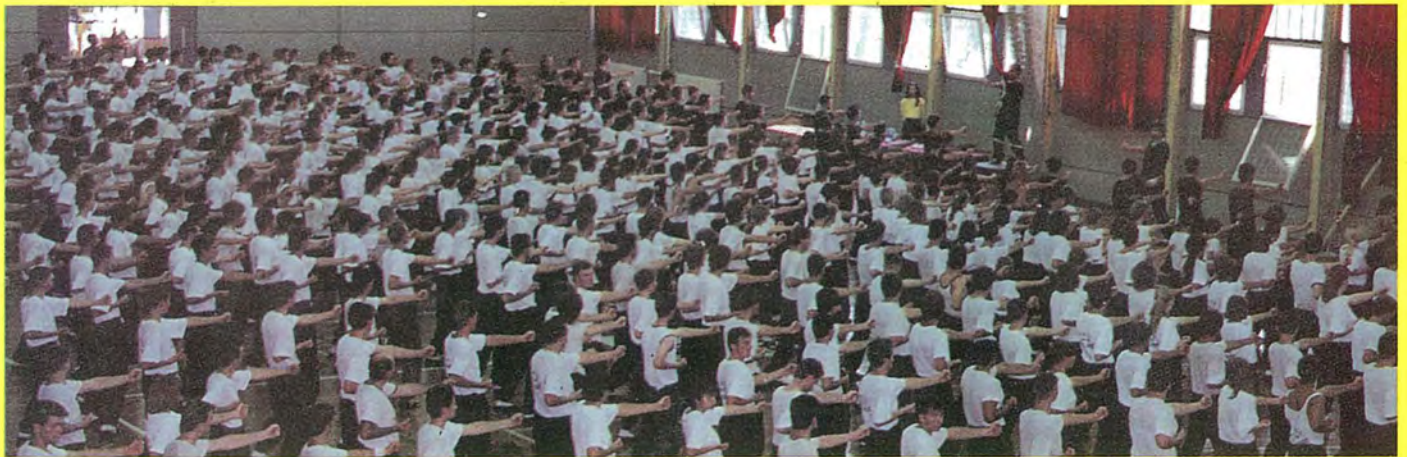


↑ A WingTsun demonstration given by the special police of Germany in the 25th Anniversary celebration of the EWTO in 2001.

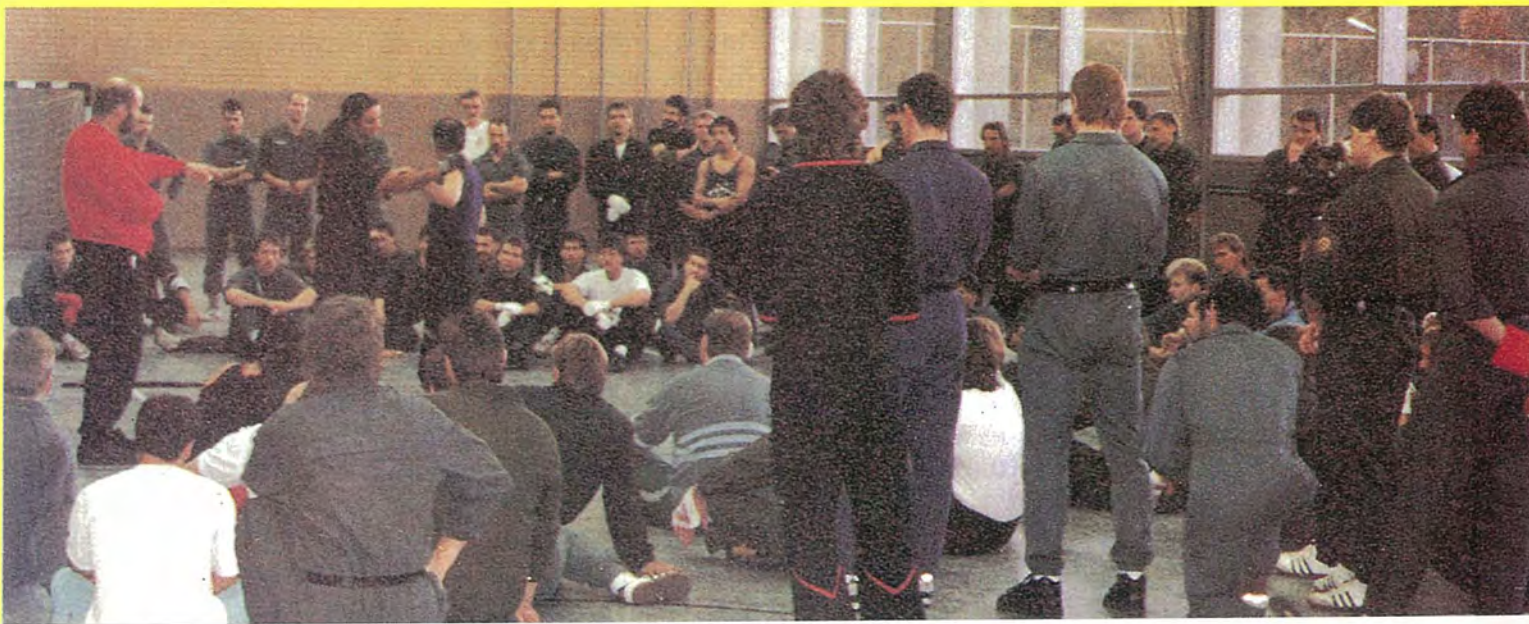
Jackie Chan learning a few Wooden Dummy Techniques from ➡ Prof Leung Ting during an interview by an American TV crew in the International Headquarters of the IWTA.



↓ Prof Leung Ting teaching a big seminar in Hungary.



A photo taken in November of 92 when Grandmaster Leung Ting was invited to teach a seminar in the SEK Headquarters. Hundreds of special policemen and their instructors, including SEK and GSG9 of Germany, FBI of USA, NOCS of Italy, RAID of France, as well as special police units from Belgium, Austria, Spain, etc. came to attend this seminar. ▼





- 🏠 Prof Leung obtaining the title of Chief Instructor of the Hungarian Police Karate Section in 1999.
- 🏠 Grandmaster Leung Ting obtaining the certificate of the "Guest Professor of Arts of Combat" by Prof D Kaikov, head of the Centre for Postgraduate Qualification of the National Sports Academy of Bulgaria, in 1997.



🏠 Miss Karen Mok, a top singer & film star in Asia, with her Si-Fu Leung Ting, in a test photo in preparation of the movie "Wing Tsun the Founder".



🏠 Prof Leung demonstrating the "Unbreakable arm" with a volunteer in an open lecture.



🏠 An official welcome ceremony to Prof Leung by the National Police Academy of India in Feb 1999.



🏠 A welcome party to the Hungarian and Indian Teams by Junan Town of Shunde Government in summer 1999.

THE TRAINING SYSTEM OF WING TSUN KUEN

The techniques of Wing Tsun Kung-fu were kept secret before Yip Man the late Grand Master, when stresses were put on free learning and free use of the techniques, and on applying them to cope with emergencies. Therefore, instructors of Wing Tsun Kung-fu at that time did not emphasise systematic training. They did not specify the order of teaching the three most important forms in the System, and made little difference in the training given to the disciples in other courses. Again, in the training of *Chi-sau (Arm-clinging)*, no rules were set down regarding the order of the teaching of the movements. The instructors taught in ways that they themselves preferred, or that their trainees could accept or gave guidance as the need arose.

Nowadays, Wing Tsun Kuen has developed into a great style. The large number of followers makes the task of one person instructing a few trainees impossible. Besides, the numerous followers differ among themselves in their period of receiving training and their standard of learning. For this reason, discrepancies occur where one student receives certain techniques, whereas another may not. To rectify this situation, systematically integrated training courses are set up. As a matter of fact, these courses are needed to reveal the trainees' progress to the instructors and to avoid cases where a trainee leaves out a certain section of training.

This article is divided into four parts. The first part describes the procedures of training in the men's and the women's classes, with a detailed catalogue of the complete system of training. The second part describes the system of Wing Tsun Kung-fu techniques, with a brief account of the three boxing forms, the wooden dummy, weapons such as the long pole, the double-broadsword etc., and with particular stresses on the movements and formation of the *Siu-Nim-Tau Form (The Little Idea Form)*, and the *Chum-Kiu Form (The Arm-seeking Form)*. The third part describes the purposes and ways of the *Chi-sau (Arm-clinging)*. The fourth part introduces ways of strength training and complementary exercises.

GENERAL CONCEPTIONS OF AN IMPROVED TRAINING SYSTEM

Wing Tsun Kung-fu owes its origin to Ng Mui the Buddhist nun, who seeing the Siu Lam monastery being burnt down, and its traitors helping the Manchu government in destroying its descendants and other righteous people who wished to overthrow the Ching Dynasty and restore the Ming Dynasty, retired to Tai Leung Shan (*Mt. Tai Leung*) between Szechwan and Yunnan Provinces. She took greater pains to practise martial arts, with the aim of creating a new fighting system that could overcome the former Siu Lam Style, and to hunt down the traitors of the Siu Lam Monastery. At last, she originated a set of kung-fu principles that applied intelligence to overcome physical forces, quickly and effectively. This set of fighting techniques was meant to overcome the Siu Lam traitors, therefore its movements were set in a way so as to counteract the existing Siu Lam Kung-fu which were rigid, powerful and complicated. On the other hand, this newly created form was simple and flexible. In the Siu Lam Kung-fu, it takes a practitioner several years to master its fundamental techniques, while this new fighting system gets rid of most of the complicated and over-lapping movements which are less important. Siu Lam Kung-fu emphasises rigid training, mechanical movement after movement, but the new system gives up the tradition, it only pays attention to the **“free application at will.”** A practitioner of this form should not fight in pre-arranged patterns, but should apply movements according to need. Therefore, strictly speaking, the new kung-fu system created by Ng Mui is in every way in contrast to the traditional Siu Lam Kung-fu.

As Ng Mui's purpose of creating this new system was applying it to deal with the original Siu Lam Kung-fu, she did not make it public. On the contrary, she kept this new fighting system a secret. However, on one occasion when she witnessed a delicate girl being bullied, the kind-hearted Buddhist nun could not help adopting the girl as her disciple, and passed to her the techniques of this system which was thus made public, and from then on, was named after the girl **Yim Wing Tsun.**

Although Wing Tsun Kung-fu was then passed on to later generations, it carried with it a sense of mystery because it was not intended to be made public at that time. This did not happen until later, after it had been inherited by **Yip Man** the Grand Master.

The legendary description of the origin of Wing Tsun Kuen might not be totally believable, but the theories, the form and the methods of this style are really in every way different from those of the Siu Lam Style, and it is undoubtedly true that Wing Tsun Kuen was handed down in secret from one successor to another until it was passed to Yip Man the Grand Master.

Notwithstanding whether the origin of Wing Tsun Kuen is true or not, I always bear in mind the present day commandment of Wing Tsun Kuen, that is, **“to spread it, though it is contrary to the wish of the founder.”** I feel that Wing Tsun Kung-fu has its own properties of being a good kung-fu system. It will be a pity if it cannot be carried onwards.

Wing Tsun Kung-fu emphasises free learning and free application as circumstances make it necessary. For this reason, former instructors never insisted on systematic training courses. As a matter of fact, an instructor in former days usually accepted only two or three disciples, with whom he made good personal relationship. This close personal relationship between the mentor and the disciples, coupled with the fact that the disciples had much more leisure time than people of nowadays because they were then living in an agricultural community, made it possible for them to follow their instructor for eight or ten years. During this long period they could pay all their attention to learning the desired kung-fu skills from their mentor. On the other hand the instructor thought it unnecessary to set down any system of training his disciples, since they were following him all the time, they would learn, sooner or later, all the skills which their mentor knew.





Another reason for Wing Tsun Kung-fu having no systematic training in former days is that the theories of Wing Tsun Kung-fu are in contrast to the tradition of martial arts. It opposes the pre-arranged fixed patterns of movements, but insists on applying necessary movements to cope with circumstances. A pugilist can be regarded as having attained his highest achievement in Wing Tsun Kung-fu only if his hand moves with a will of its own, every motion of his hand is a kungfu movement without conscious thought, and he adopts movements to deal with his opponent's movements. Therefore, the Wing Tsun instructors of olden days would not teach pre-arranged movements to their disciples, but deliberately varied the order of movements so as to enable their disciples to apply them at free will.

However, under present day circumstances, it is necessary to have systematic training courses for teaching large numbers of students, unless we still want to adopt only a few disciples and teach them secretly as in olden days. In systematic approach to training, there is no confusion in either teaching or learning, but there is a doubt whether systematic teaching will lead to a recurrence of patterned practices, and thus a regression in kungfu skills.

Over seven years of observation of this systematic approach to training, I find no apparent ill effects in it. The only undesired effect, which I fear will occur, has been finally overcome by me. That is, after teaching my students every section of Chi-sau techniques, I guide them to practice different combinations of all the hand techniques which I have taught, either from their own section or from the other sections, over and over again, so that finally they know that the order of the movements can be altered according to need under different circumstances. In this way we can keep the valuable characteristics of Wing Tsun Kung-fu, and at the same time, we can simplify its training.

The WingTsun Systematic Training is a method ideal for mass-teaching in the present society, because it renders teaching much simpler, and enables trainees to observe their own progress.

A student in any of the classes conducted by the International WingTsun Association will find no difficulty in continuing his training in any other classes of this association, because the next instructor will teach him right from where he stopped last time, without asking him to show all he has learnt. Similarly, an instructor of a WingTsun systematic class can easily take over the instruction of another class without wasting time in finding out the standard of the individual trainees there.

In former days when an instructor took up a class of ten or more students, it often happened that a certain technique is taught to a certain student, but not to the other. This was a result of having no systemization in training. Besides, the order of movements were taught as the instructor pleased, or as the student could accept, or according to the time the student entered the class, or as circumstances required. One of the weak points of this method of teaching is that there is bound to be a preference for certain techniques on the side of the instructor. For instance, a certain instructor may be fond of the "Palm-up Arm" technique, so he unconsciously over-emphasizes it. Similarly, another instructor may be fond of the "Wing-Arm" technique, therefore his disciple will be skilled at this technique, but will neglect other hand techniques.

OUTLINES OF THE TRAINING COURSES OF THE INTERNATIONAL WINGTSUN ASSOCIATION

REGULAR CLASSES

Training courses may be different from one WingTsun / Wing Chun / Ving Tsun schools to another, depend on different standards or ways of teaching of the instructors. But in general, nearly all the WT \ WC \ VT instructors would teach the Siu-Nim-Tau (Little Idea) Form as an introduction, and the Wooden Dummy Techniques as the final course.*

As Grandmaster Leung Ting founded the proficient teaching and grading system, therefore, the training courses are almost the same all over the world in any WT schools and the instructor-certificates obtained from the International Headquarters are internationally recognized by all the WT schools.

The following outlines the training courses taught in the. Leung Ting Gymnasium (the. International Headquarters) as well as all the oversea schools of the International WingTsun Association: —

(1) BOXING FORMS

- A: Siu-Nim-Tau (*Little Idea*) primary kungfu form
- B: Chum-Kiu (*Arm-Seeking*) intermediate kungfu form
- C: Biu-Tze (*Thrusting-Fingers*) advanced kungfu form

(2) CHI-SAU (*Arm-Clinging*) & FIGHTING EXERCISES

- A: Single-arm Chi-sau (*Single Arm-clinging*) — fundamental training of the arms' feeling
- B: Double-arm Chi-sau (*Double Arm-clinging*) — complex training of the arms' feeling
 - (a) Poon-sau (*Rolling-arms*) Exercise
 - (b) Kuo-sau (*Fighting Practice in Chi-sau stage*) Exercise
 - (c) Lat-sau (*Free-hand Fighting Practice*) Exercise
- C: Free-Fighting Exercises — real fighting in gloves & protective equipment

(3) STRENGTH TRAINING — sandbag, wooden dummy, tripodic dummy, suspended spring, etc.

(4) COMPLEMENTARY EXERCISES — air-punching, air-kicking, sideling punching exercise, stance-turning, steps, sideling punching in twos, etc.

(5) THE WOODEN DUMMY TECHNIQUES — the most advanced boxing form with the wooden dummy.

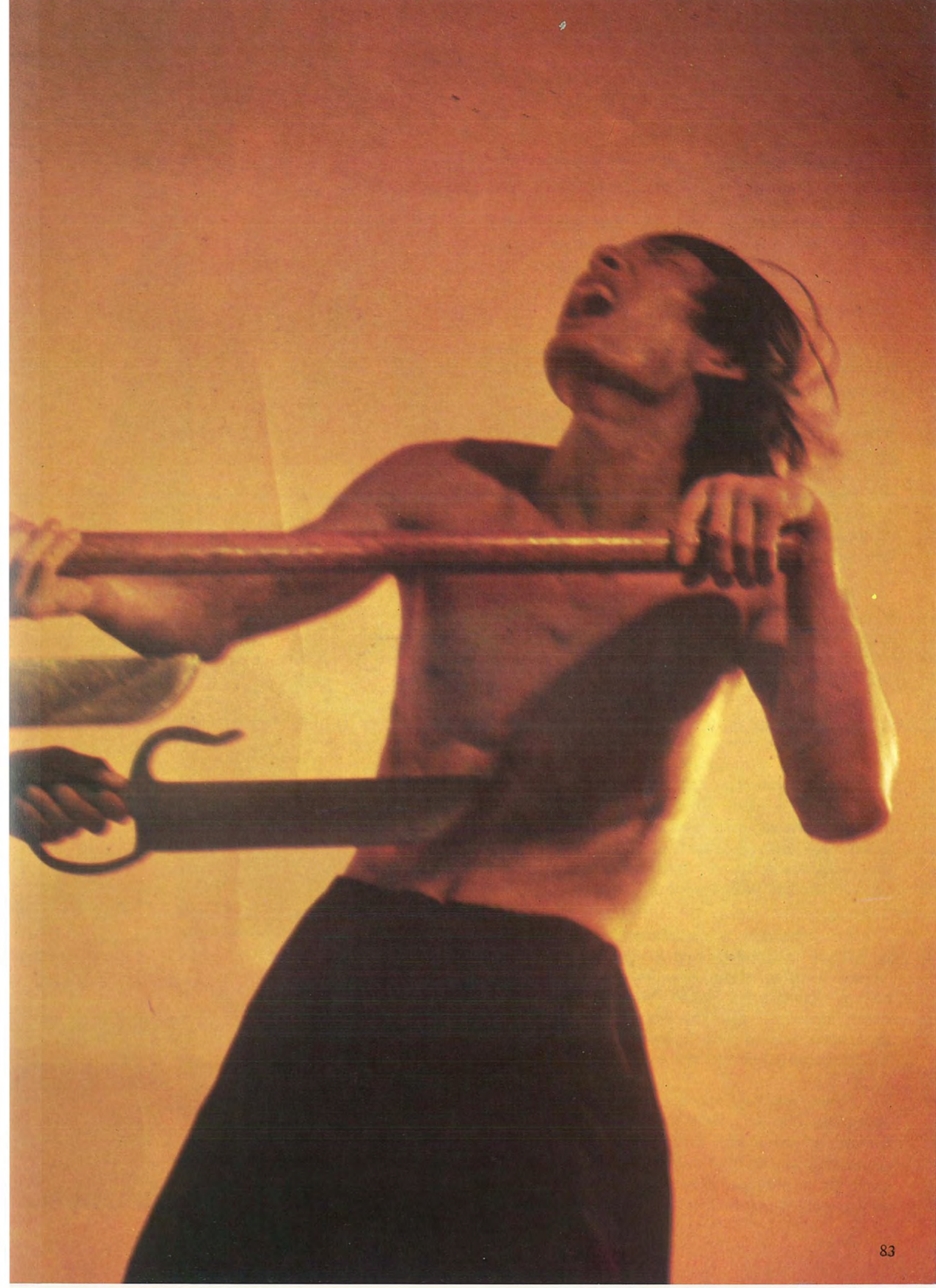
(6) WEAPONS — the weapons techniques are only to be taught individually to the high Level instructors

- A. The Luk-Dim-Boon Kwun Techniques (*Six-&-a-Half Point Long Pole Techniques*)
 - 1. The strength training with the pole
 - 2. The pole form
 - 3. The Chi-Kwun (Long Pole Clinging) Exercise
- B. The Bart-Cham-Dao Techniques (*Eight-Cutting Broadsword Techniques*)
 - 1. The strength training with the double-broadswords
 - 2. The broadswords form
 - 3. The practical applications

*Since Wing Tsun (詠春) Kungfu was developed from China to the Western countries, it is now spelt differently as Wing Tsun, Wing Chun or Ving Tsun. The first spelling "WingTsun®" is now "INTERNATIONALLY REGISTERED" as the "OFFICIAL SPELLING" for Professor Leung Ting's martial-art system. Whereas the other two spelling are generic term used by the other 詠春, 咏春 or, even sometimes by the 永春 (Weng Chun) people.

*The "BART-CHAM-DAO" Technique
as demonstrated by Master Leung Ting*





The **Siu-Nim-Tau Form** comprises of ten to twelve lessons, depending on the ability of the student. This is followed by training in the Single-arm Chi-sau and other complementary exercises, including exercises of the stance, steps, Sideling Punching, Sideling Punching in twos, the Air-kicking, and the Air-punching. Strength training involves flexibility-training exercises of the joints (*ie. leg presses, wrist twisting*), sandbag punching, kicking & punching movements with tripodal dummy and wooden dummy.

The **Chum-Kiu Form** is taught after making suitable progress in the Single-arm Chi-sau, Sideling Punching, and the exercise of Sideling Punching in twos etc. Training in the Double-arm Chi-sau follows the completion of the set of Chum-Kiu movements.

The **Double-arm Chi-sau** begins with the Poon-sau (*Rolling-arms*) exercises, before going on to training in the Kuo-sau (*Fighting Practice in Chi-sau*) process.

In my gymnasiums I have standardised the Kuo-sau training, and integrated it with the boxing forms and complementary exercises, to complete a programme of instruction in Chi-sau that is easily followed by both instructors and students, (*see note 1*).

The programme of Chi-sau is subdivided into seven sections, each containing selected movements from the Siu-Nim-Tau and Chum-Kiu forms. These movements, of which some are offensive and some defensive, are grouped into sets of large and small cycles. (*see note 2*). The first section comprises of very basic attacking and defending exercises, which can be mastered with little difficulty.

On completion of these exercises the student is introduced to **sparring**, as it is only in this way that he will learn to apply what he has been taught. I believe that sparring should begin as early as possible, so that the student, through personal experience, will be able to see that he is learning a useful fighting skill, and not just an elaborate dance.

There are two sparring exercises used in my gym. The first is a **light type**, complementing the Chi-sau, in which the student is freed for the **arm** contacting practices of the latter, but is taught to **apply** its techniques. This type of sparring, which is very closely supervised, is useful for showing where



mistakes are being made, and, as mistakes can be painful, the student is most anxious to correct them. There is no danger of injury, as the trainee is pitted against an instructor (or an advanced student) and he is really being taught to react to what his superior does. There is no time to stop and think in a fight, there must be an immediate and automatic reaction to any move an opponent may make, and it is surprising how quickly a student will progress utilising this system of sparring. In Wing Tsun terms, we used to call this "Lat-sau" (Free-hand) training.

The second sparring exercise is, in fact, a controlled Real fight between two trainees of similar experience. Again there is no danger of injury, as both wear protective clothing. The protective equipments consist of a head guard, gloves, and body guard. This type of sparring is essential, as it is much more vigorous, allowing the trainee to fight without holding anything back, thus gaining practical experience he would otherwise be without. As it should be a real application of the techniques that have been taught, the instructor may often intervene to point out errors, and even go through them step by step. We do not want a flurry of disorderly punches between two fighters, and we take care to prevent it. The first section normally takes about six to eight months to learn.

The Chi-sau techniques are the most important part of Wing Tsun Kung-fu. Assuming a student has learned all the other forms and Wooden Dummy Techniques, he cannot be considered to have mastered Wing Tsun, unless he can apply them during Chi-sau training. The forms are only the tools of the trade, the Chi-sau is the method of handling them. A man who does not know how to use his tools cannot be considered a tradesman. Similarly a Wing Tsun practitioner cannot master the art, without Chi-sau training. For this reason I consider that it is enough to first learn two forms and know how to apply them skilfully utilising the Chi-sau. A trainee who can do this will easily overcome another who has learned three forms but cannot apply them. Furthermore, a student trying to intergrate three forms at once into the Chi-sau, will make slower progress, as he has a great deal more to absorb. It is therefore in his interest to teach less as a basic training, so that he may learn to apply what he is being taught skilfully, and not be confused by too much at once. My gymnasium therefore teaches the Siu-Nim-Tau and Chum-Kiu forms as a basic training. This is then followed by



practice in the Chi-sau techniques, to develop the students' skill in utilisation of the forms. Training is then continued utilising both types of sparring and the wooden dummy exercises. And only when the student is sufficiently advanced in these forms and their application, is then taught the **Biu-Tze** (*Thrusting-Fingers*) advanced form.

Finally we come to the 116 movements of the **Muk-Yan Chong Techniques** (*Wooden Dummy Form*). Before receiving training is that the student should have mastered the basic forms, and be able to deliver a number of very deadly movements to deal with an enemy. Earlier, when he was learning the basic forms, the student was taught some separate exercises to practise on the wooden dummy, these were only "complementary exercises," designed to help him master the basic form he was practising, and not part of the Wooden Dummy Techniques.

Complementary exercises are a part of Wing Tsun training programme, and are so called because their removal would have no effect on the final result. However complementary exercises are desirable, because they shorten the length of time required to attain mastery in any given form. Other complementary exercises practised in my gym. include various types of stance & steps, like the Advancing Steps, which allows the practitioner to advance and retreat with ease, and the Turning Stance, that develops the sense of balance when turning. Training such as this enables the student to gain a sense of freedom and versatility of movement, that will be a great advantage to him if he is involved in a real fight.

The Air-punching and Air-kicking help the trainees to realise the importance of speed, accuracy, and strength, while the Sideling Punching (*A combination of the turning stance and Air-punching*) is valuable basic training for co-ordination of the hands and legs. Some trainees, whose wrist or leg joints are rather stiff, perhaps due to inborn or occupational circumstances, need additional exercises to help loosen their joints and tendons.

The most useful tools or aids for strength training include the dummies, (*for developing the bridge-arms and the strength of the legs*), and the sandbag, (*which develops the power of the punch*). Punching at the wallbag is an essential requirement of Wing Tsun training, and a student should have received strenuous training in this, before taking up



the Chi-sau exercises. Generally speaking, a student under the guidance of an instructor, gradually increases his sandbag exercises, from about twenty punches at the beginning, to between two to six hundred a day, depending on the ability of the individual. The strength of the punches increase with his progress, and any wrong movements or methods are corrected early in the course. After about two months, I would expect a male student to make about two hundred to six hundred punches a day. However, a female trainee, who also receives this course, would take longer. Ladies also do not wish to develop callouses on their hands, therefore they are permitted to wear cotton gloves, so that their hands remain soft and smooth. Practitioners who wish to participate in fighting contests, should have progressed to about one thousand punches a day, divided into ten intervals, with two hundred punches in each. Some particularly keen practitioners work up to six or seven thousand a day, but they are rare.

(Note 1)

In the past Wing Tsun Chi-sau was taught in no fixed order. The instructor decided what he would teach, and did so in any way he thought necessary. The advantage of this method of training, is that the student will speedily acquire the ability to react quickly to cope with emergencies. However in a class of ten or more, this way of teaching causes overemphasis in some areas, and negligence, or even complete omission, in others.

(Note 2)

The principle of Wing Tsun fighting practice lies in a cycle of movements, some offensive, some defensive, which will recur after passing through a series of movements. Furthermore, the movements of the seven sections in Chi-sau training, when skilfully mastered, can be combined with one another to form a larger cycle, in which the movements are also recurring. This is why there are large, and small, cycles of movements.

USE OF WEAPONS

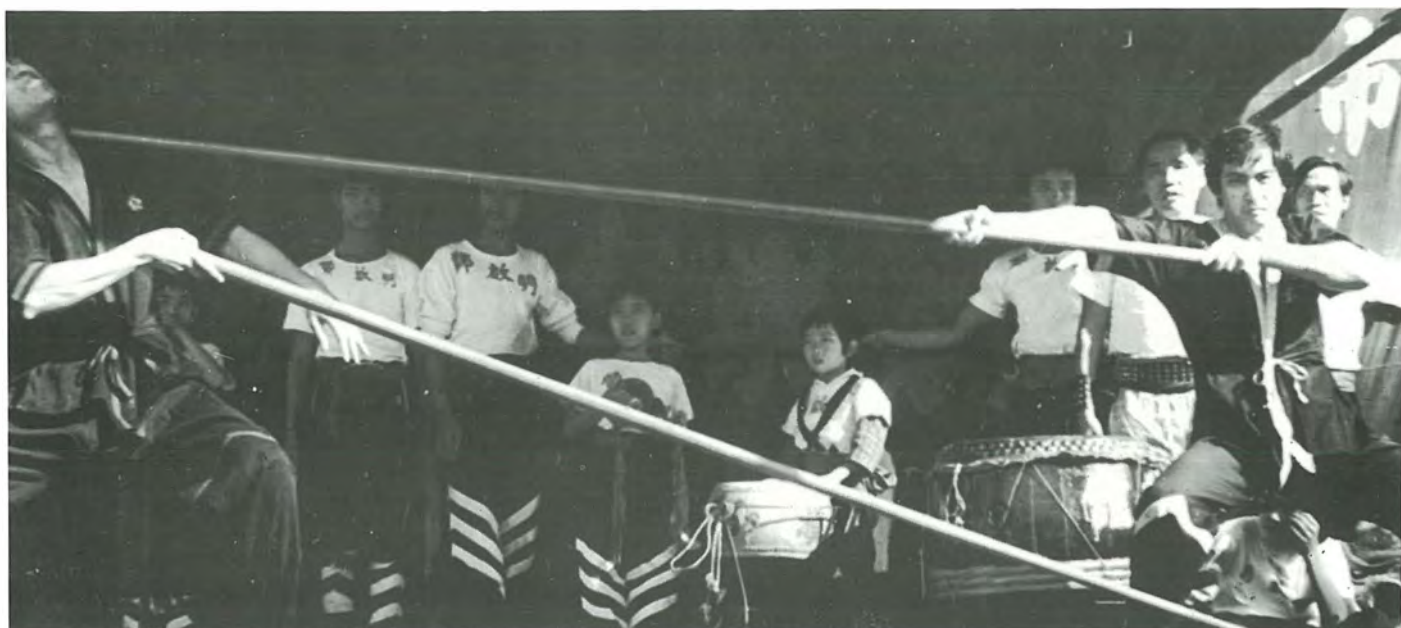
The *Luk-Dim-Boon-Kwun* or “Six-and-a-Half Point Long Pole Techniques” and the *Bart-Cham-Dao* or “Eight-Cutting Broadsword Techniques” are the two weapon-techniques taught to advanced trainees of the IWTA (e.g. trainees at the 4th Level degree or up). It is said that the Six-and-a-Half Point Long Pole Techniques was originated by the Buddhist monk Chi Shin of the Fukien Siu Lam (Shaolin) Monastery but was modified by the Wing Tsun masters Wong Wah Bo and Leung Yee Tei. Therefore the method is different from the fist-fighting techniques but is similar in its concept. The Six-and-a-Half-Point Long Pole Techniques is so-called because there are altogether seven basic techniques and one of them is called the “half-fencing” pole technique. The “quadrilateral level stance”, “front stance” and “half-hanging stance” are used for the pole techniques. The pole used is about eight and a half feet and is named the single-headed pole.

Below:

Grandmaster Leung Ting (right) performing the application of the Six-and-a-half Point Pole techniques with a student. Leung is seen darting his pole at high speed at his student's throat, but stopping it when contact is just made, without harming his partner. It is a highly technical skill to stop the pole in this way, as failure in doing this will result in fatal injury.

(Photo taken in 1976 in the Kung-fu Show organized jointly by the Hong Kong Urban Services Department and the Hong Kong Tourist Association).

In the late Grandmaster Yip Man's period, the **Eight-Cutting Broadsword Techniques** (also known as “*The Eight-Cutting Doubleknives*”) were regarded as the top-secret techniques of the WingTsun (Wing Tsun or Wing Chun) System, thus very few direct students of Yip Man could learn these techniques. The broadswords or, rather, “doubleknives”, used are quite different with the “butterfly broadswords” which are popular in the other Southern styles. Two knives are used at the same time, and are manipulated in close correlation with each other, forming a formidable pair of weapons. The method of using the broadswords are derived from the Wing Tsun fist-fighting techniques, and are used in the conjunction with the typical Wing Tsun stances but with more variation in footwork which allows agility in forward and backward movements.



THE LADIES' CLASSES

The ladies courses are, for the most part, the same as the men's, however, owing to the fact that women are physically weaker than men, their progress is usually slower. After six to eight months, a male student can usually make skilful use of some of the Wing Tsun techniques in a free fight, but female students normally take seven to ten months. This is because women are not as aggressive as men, but does not mean they are less intelligent.

In the ladies' classes we place a great emphasis on quick reaction to compensate for their lower physical strength. For example, a female trainee who attacks with a lightning reaction, using her legs, would find this to be much more effective than merely using the fists, assuming of course, that it was skilfully carried out.



A punching demonstration by a female student of the all-girls class, who is seen here shattering a heap of 18 Chinese roof-tiles by one punch.



A girls' class (having a lesson) in the W.T.L.T.G.



Self-defence techniques demonstrated by a female student of the girls class and her partner. This photo shows the demonstrator kicking away her partner by executing the Turning Thrusting Kick. (Taken in 1976 at the Martial Arts Show jointly organized by the Hong Kong Urban Services Department and the Hong Kong Tourist Association, presented by I.W.T.L.T.A.)



CHAPTER TWO

SYSTEM OF FIGHTING-METHODS

(A) THE SIU-NIM-TAU (*LITTLE IDEA*) FORM

The **Siu-Nim-Tau** form is also called the **Saam-Pai-Fut** (*Praying Thrice to the Buddha*), though it is more commonly known as the former.

The term used for this form is quite meaningful for every beginner of Wing Tsun Kung-fu, who takes the Siu-Nim-Tau as his fundamental training. He is first briefed by his instructor that "**When the LITTLE IDEA is incorrect, a pugilist will fail in performing martial arts, and may even lose his moral purposes for living.**"

To put it in another way, if a beginner in Wing Tsun Kung-fu cannot gain a good foundation in the Siu-Nim-Tau form, he will never be able to master the more advanced techniques that he will be taught in the future. Morally, if one's own little idea is on an ambiguous, naive or decadent foundation, then one's very own life-time deeds would be of dubious value.

One of the characteristics of this form is to offer training to the lower portion of the body. When performing these exercises, a student never moves the lower body or his feet. For the purpose of training the lower body it can be likened to the practice of meditation (*as in Buddhism for example*), the only difference being that when practising Meditation one is normally sitting, whereas in the Siu-Nim-Tau one is standing. The function of this characteristic of the Little Idea is therefore to offer training to the lower section of the body.

The first section of hand techniques is comprised of a method of the *Tan-sau* (*Palm-up Arm*), and three times of the *Fook-sau* (*Bridge-on Arm*), which are all changed into the *Wu-sau* (*Protective-arm*) at their withdrawal. In the Wu-sau

technique, the palm is erect, with the four fingers pointing upwards, just like the hand of one who is praying. This explains why the Siu-Nim-Tau is also known as **Praying Thrice to the Buddha** (*Saam Pai Fut*).

The practice of these few techniques are the essence of training the upper section of the body. Correct method of training will enable the practitioner to obtain superior accomplishment in kung-fu, and as a result, he will be able to resist severe cold in winter, while his body is perspiring vigorously as if steaming, his palms turning to the colour of cinnabar, his breathing is smooth and his blood circulation will maintain a steady flow. This is similar to what many people call the Chi Kung or Internal Kung-fu, but in W.T.K. we never wish to exaggerate, so we do not term it this way. In addition the Siu-Nim-Tau also includes fundamental techniques such as the *Jum-sau* (*Sinking-arm*), the *Gaun-sau* (*Splitting-arm*), the *Bong-sau* (*Wing-arm*) and other techniques of the fist and the palm, which are practised in methods like those of gymnastics.

THE SIU-NIM-TAU (LITTLE IDEA) FORM

The Siu-Nim-Tau is also known as the Saam-Pai-Fut (*Praying Thrice to the Buddha*) but it is more commonly called by the former name. The derivation of the latter name was due to the fact that this boxing form has a set of techniques consisting of one *Tan-sau* (*Palm-up Arm*) movement and three *Fook-sau* (*Bridge-on Arm*) movements, with the hand finally withdrawn to the front of the body by changing into the *Wu-sau* (*Protective-arm*) movement, and formed into the gesture of praying to the Buddha with the four fingers pointing upward.

There is a particular meaning in giving the name of Siu-Nim-Tau to the first boxing form of Wing Tsun Kuen. On the first day when a beginner receives his Wing Tsun training the instructor will admonish him: *"If you don't get the Siu-Nim-Tau (Little Idea) right, you will never be able to get yourself right through your whole life; this applies to the practice of martial arts, and so much so to living a valuable life."* – The meaning behind this piece of admonition is quite simple: The Siu-Nim-Tau Form comprises all the basic training movements of Wing Tsun Kuen, which constitute the frame of innumerable variations of other boxing forms of this kungfu style. If a beginner does not gain a good foundation in this boxing form, he will never be able to master the more advanced techniques correctly. As a simile in living, if one does not get his little idea in the right direction, but allows it to be built on an ambiguous, naive or decadent foundation, then one's very life-time deeds would be of dubious value. Hence the term "Siu-Nim-Tau" is actually a double-entendre, created with well-intention, which deserves to be memorised by all Wing Tsun practitioners as a motto for getting along both in the "martial" and the "moral" world.

ONE HUNDRED & EIGHT POINTS

It is said that before the time of Grandmaster Yip Man, the boxing form of Siu-Nim-Tau consisted of one hundred and eight points. For many years, I have collected and compared numerous data and managed to corroborate this hearsay. The secret lies in the fact that in this boxing form, every "Single-movement" is counted as one point. Hence, those "Double-movements" performed with both hands together (*such as the Crossed Gaun-sau, the Double Jum-sau, the Double Tan-sau, etc.*) are counted as two points.

However, every action is not counted as one point only from where the hand starts through its withdrawal. Every sequential action of the hand during the process of executing a complete movement is counted as one separate point. For example, in the execution of the set of movements of the "Straightline Thrusting Punch", the action of the hand in sequence is counted as three points:— *Straightline Thrusting Punch – from Palm-Up Arm to Circling Hand – Withdrawal of Fist*. As another example, in the first set of movements following the Setting of the Stance: – *Cross Palm-Up Arms – Crossed Splitting-arms – Rotating Arms into Crossed Splitting-arms – Withdrawal of Fists*, the sequence of action of the hands in these movements are counted as four points, but as these are performed with both hands, the number of points are counted as double, i.e., eight points.

THE PAST & THE PRESENT

Having gone through a number of addition and deletion, the Siu-Nim-Tau Form taught by Grandmaster Yip Man after he came to Hong Kong was somewhat different from the form he learnt in his earlier days. Even the form now practised generally by the Wing Tsun practitioners in Hong Kong is also different from the form taught by him before he came to Hong Kong. I cannot say for certain whether the form first learnt by Grandmaster Yip had been modified by his paternal teacher (*Grandmaster Chan Wah Shun, the Si-Fu of Yip Man*), his second elder kungfu brother (*Ng Chung So, Si-Hing of Yip Man, from whom Grandmaster Yip learnt most of his techniques in his earlier days*) and his kungfu uncle Leung Bik (*from whom*

Grandmaster Yip refined his learnings in his later days), but it is quite apparent that the Siu-Nim-Tau Form he practised when he was first admitted into the Wing Tsun school was different from what he used to practise when he later followed his kungfu uncle Leung Bik. Corroborated by reliable data, the Siu-Nim-Tau Form prevailing these days is to a certain extent different from that prevailed in the age of Grandmaster Yip. In the old time, the Siu-Nim-Tau Form consisted exactly of 108 points. This number however, has been exceeded in its present fashion after a number of addition and deletion having been made.

I myself prefer the present boxing form of the Siu-Nim-Tau which is an improvement over the previous form. In the old form, the movements after the *Bar-arms* were broken into two sections, which in the present form are joined smoothly in one breath. Moreover, the present Siu-Nim-Tau Form is enriched in contents. I always believe that to learn martial arts one should try to grasp the real concept of the system and should not dwell too much on tracing the origin or derivation of one or two particular points. It is equally erroneous to adhere too conservatively to orthodox remnants and neglect to differentiate between what is good and bad as well as the right and wrong. It must be remembered that Wing Tsun Kungfu is a highly flexible and self-responsive system of martial arts, which is totally different to other old-fashioned systems that elaborate only on stringent rules of "prescribed" movements.

STRUCTURE OF POINT OF EMPHASIS

The set of movements consisting of "*one Tan-sau & three Fook-sau*" is the stem of the whole boxing form of Siu-Nim-Tau. Slowness is the key to the practice of the movements of this form, and the highest attainment can only be obtained when one can carry out the practice of this form in such a slow way as to appear that "*the force seems stopped but yet it is continuing being exerted; the body has become motionless but yet it is moving.*" When this state of attainment is reached in practice, the practitioner would feel that his breathing becomes slow and deep, the blood circulation speedier, and the body comfortably warmer as if the blood vessels had been enlarged. If the exercise is performed in a warm temperature, the practitioner would soon perspire heavily, and if the exercise is done in cold winter, the body would soon start to smoke as if it is boiling inside. At a further advanced level of attainment, even the hands used by the practitioner concerned to exert a movement would produce visible phenomena indicative of physical improvement in blood circulation. In the execution of a *Palm-up Arm* movement, the palm will naturally turn dark violet in color when it is pushed outward (*at this moment if one puts his hand on this palm of the performer one would feel that it is much warmer than normal body temperature*) and suddenly becomes pale again as it is withdrawn (*and the heat also disappears*). It may be physically toilsome in the beginning to practise the Siu-Nim-Tau Form but when the practitioner keeps up with the practice, he will become sprightly and energetic. The strange efficacies of this boxing form are revealed only after long time and incessant practice.

Apart from the forgoing set of movement all other movements of the form are executed with normal speed, not too fast and not too slow. These movements include the left, right, front and *Back Pinning-hands*, the *Bar-arms*, the *Whisking-arms*, the *Sinking-arms* and the *Jerk-hands* etc. The three kinds of palming techniques and the techniques for dissolving attacks from the upper, middle and lower level, the *Alternate Thrusting Punches*, are all contained in this short and calisthenic-like boxing form.

KEY TO TRAINING

One of the characteristics of the Siu-Nim-Tau Form is that the practitioner does not move a step during the practice. Hence, the performing of the exercise will provide good training to the lower portion of the body at the same time. That is one reason why a Wing Tsun learner can start straight away to practise the Siu-Nim-Tau Form without having to go through the training of setting the stance as the learner of the other kungfu styles have to do.

The techniques of W.T. Kungfu attach a lot of stress on "*Borrowing the force of the opponent to make dexterous rebound*". The following stages have to be gone through one by one in the course of practice: Firstly to "*give up*" the use of force and then go on to practise "*deflecting*" an on-coming force; after getting well versed in deflecting, then go on further to learn to "*borrow*" and make use of the on-coming force to make rebounds. If emphasis is put only on the exertion of sheer force, then, whilst a learner naturally can over power a weaker opponent he himself would be also subdued if he meets a stronger opponent. The purpose of "*giving*

up” the use of force is to adapt the learner to subdue his opponent by *“techniques”*, not by his own *“brute force”*. Hence the physical strength of the opponent is no longer a concern. When a learner gets versed in the *“deflecting”* techniques, he will be able to stand unhurt against any oncoming attack, no matter how hard or strong is the force exerted by the opponent. At this level, a practitioner of W.T. Kungfu can then manage to *“borrow”* or make use of the opponent’s force to launch counter attacks. Therefore the practice of W.T. System places much emphasis on the relaxation of the whole body and maintaining lightness and softness on the execution of every movement. If hard force is used in the execution of a punch, the muscles of the body will be tightly drawn and the hand actually will not be able to deliver the punching force in full as part of the force will be detained at the arm by the muscles (*this is what is called “conserved force”, which is an error always to be avoided in the practice of W.T. Kungfu*). The strength of a punch depends entirely on the correct application of force. A punch may seem to be extremely powerful to the exerter who knows nothing about force application, but its effect maybe much reduced or even becomes fruitless when it finally lands on the opponent. If the exerter knows how to make use of his force in a dexterous way, his punch would be very fatal even if he administers it in an easy and relaxed manner. It should be remembered that the Siu-Nim-Tau Form should never be practised in a violent and forceful manner. The correct way is to perform the exercise as calisthenics. Consistent effort and training will produce the results desired.

The W.T. System elaborates on *“Clarity of Every Point”*, which means that there should not be any ambiguity and confusion in any movement. Between every series of continuous movements there should be a slight pause. The motion should be fast where it should be and vice versa. A sense of *“rythm”* should be maintained throughout the exercise. Perfunctory practice is useless.

In addition, the exercise of the Siu-Nim-Tau Form should always be performed with undivided attention. Concentration should be paid on the position of each movement. The eyesight should follow the hands. Breathing should be natural and smooth. Tension and carelessness are both to be kept away from. Strict observance of all the foregoing points will lead to the way of success.

TAN – SAU IN LITTLE – IDEA FORM

AS DEMONSTRATED BY

SIFU LEUNG TING

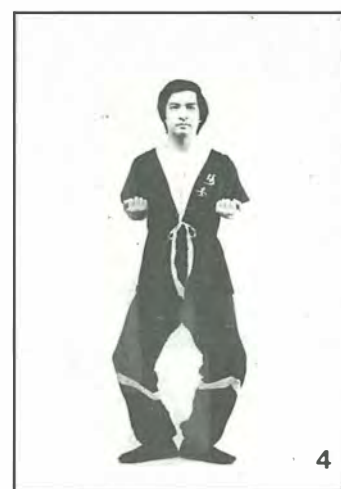
(Pg. 94)



SIU-NIAM-TAU

SIU – NIM – TAU

LITTLE IDEA FORM



Setting up of stance (1 – 5)

Stand straight, relaxed; fists placed beside chest knees bending. First take the heels as pivots and turn the feet outwards, then take the toes of the feet as pivots, and turn the heels outwards, thus posing the *Character "TWO" Adduction Stance*.



Crossed Palm-up Arms – Crossed Splitting-arms – Rotating Arms (6 – 9)

Both arms move from the sides of the chest to cross in front of the chest, with the left arm over the right arm, forming the *Crossed Palm-up Arms*. Then both arms lash slanting downwards. The arms then rotate upwards through their respective outward curve, until they resume the form of *Crossed Palm-up Arms* as at the beginning. The fists are then withdrawn.

THE BASIC BOXING FORM OF THE WING TSUN SYSTEM

DEMONSTRATED BY GRANDMASTER LEUNG TING

(10th Level M.O.C.)



Side-view



Side-view



Side-view

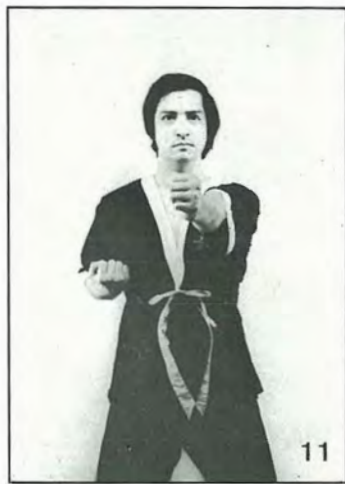
Series of stages from *Crossed Palm-up Arms* to *Splitting-arms*, to *Rotating Arms*, and then back to *Cross Palm-up Arms*. (A - H)



(Bird's eye view of Diagram 6)

The *Crossed Palm-up Arms* are placed in front of the chest at a distance equal to the length of a palm, measured from the crossing point of the two wrists to the centre of the chest.





Left Straightline Thrusting Punch – Circling-hand – withdrawal of Fist
(10 – 16)



Right Straightline Thrusting Punch (17 – 23)

Repeat the movements as for the *Left Straightline Thrusting Punch*.

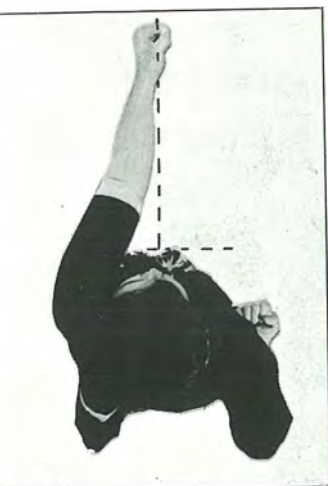
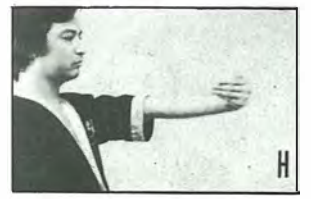
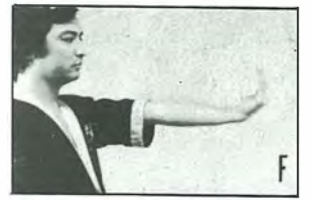
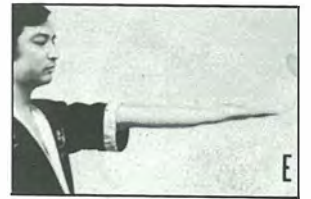


Side-view of stages of the Straightline Thrusting Punch (A – D)

Please note that the fist is placed at a distance of the width of the palm from the chest. At the delivery of the punch, the elbow is kept low but close to the centre line.



The left fist, in the shape of the Chinese character "日", placed at the chest, executes a punch along a forward straight line. When the arm is fully stretched, the palm is flattened. The palm is then bent inwards, and turns a complete circle inwards. The fist is then withdrawn.

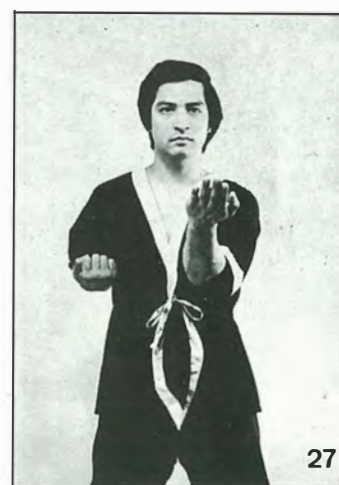


(Bird's eye view of the Straightline Thrusting Punch at full stretch.)

Please note that the fist is to be kept at the centre line. Keep balance of the body. Also keep the fist at right angle to the line joining the shoulders.

(E - M)

Complete process of the *Circling-hand*. Please note that in the complete process, the arm is fully stretched, the elbow stiff and unbending, and that only the hand moves in a circle.



The Palm-up Arm (24 – 27)

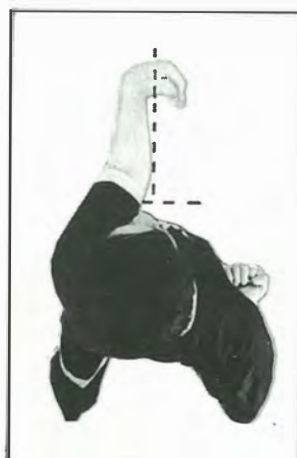
Left hand stretches forwards from side of body, palm is flattened, facing upwards. Stretching hand is slowly driven by force of the elbow along centre line, until the elbow is of one fist's distance away from body.



Protective-arm (30 – 32)

Side-view of Protective-arm

The *Circling-hand* changing into the *Protective-arm*, four fingers pointing upwards, elbow forming a perpendicular tangent to shoulder; elbow, centre of chest and the palm forming a triangle. Shoulder slowly draws the elbow backwards.



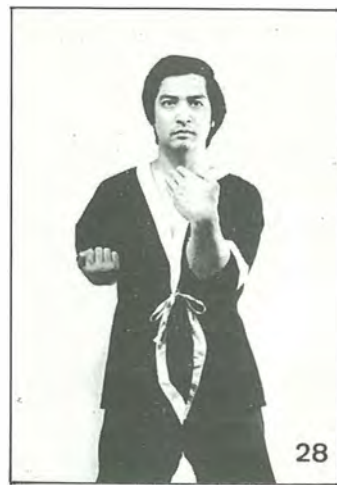
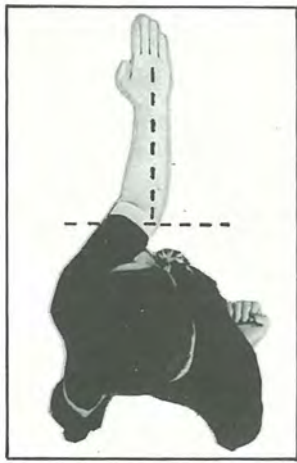
Side-view of Bridge-on Arm

Bird's eye view of Bridge-on Arm



Half-completed Circling-hand (36 – 37)

The *Bridge-on Arm* is stretched forwards until it is one fist's distance away from body. Then it takes the form of a *Half-completed Circling-hand*, before changing into a *Protective-arm*.



Side-view of Palm-up Arm

Bird's eye view of Palm-up Arm

Half-completed Circling-hand (28-29)

The *Circling-hand*, having completed half an outward turning circle, changes into the *Protective-arm*.



Bird's eye view of Protective-arm

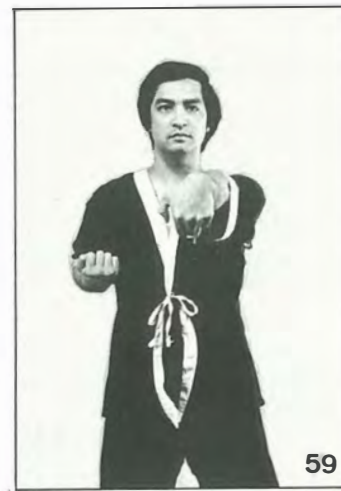
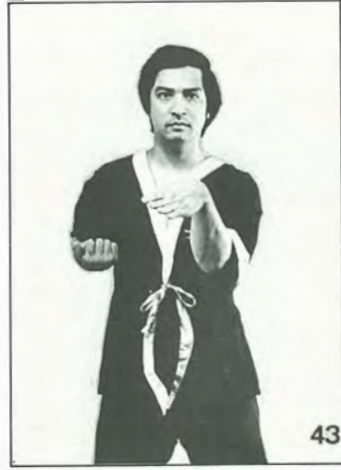
The Bridge-on Arm (33 - 35)

Protective-arm is withdrawn to the chest. Palm bends downwards, and is slowly pushed forward along centre line, thus forming a *Bridge-on Arm*.



Reversible movements from Protective-arm to Bridge-on Arm, in repetitions (38 - 52)

At the withdrawal of the *Protective-arm* to the chest, it is converted to the *Bridge-on Arm*, and is stretched forwards. The movement is repeated three times.



Palm-up Arm — Circling-hand — Withdrawal of Fist (57-61)

When the *Erect Palm* is thrust to the full stretch of the arm, the palm is placed horizontally to face upwards. The palm turns one circle at the wrist, before withdrawal.



Sideward Palm – Erect Palm (53 – 56)

When the *Protective-arm* is withdrawn to the chest, the palm makes a sudden slap to the right until it reaches the width of the shoulder. It is then drawn back to the chest. It turns to face the front, and is thrust straight forward as an *Erect Palm*.



Side-view

Side-view

Side-view





Side-view of the movement

(1 - 30)

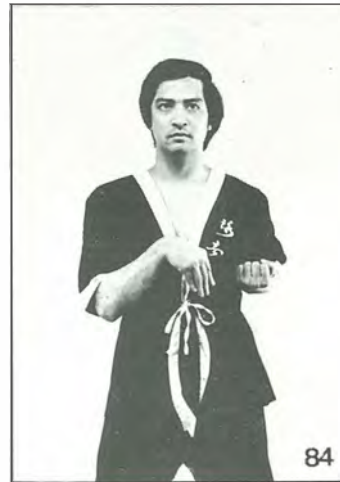
Side-view of stages for the changing of the *Palm-up Arm* to the first *Bridge-on Arm* movement, and then to the *Protective-arm*.

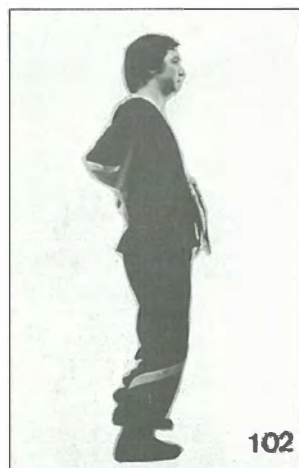


One Palm-up Arm movement with Three Bridge-on Arm movements for the right hand (62 – 88)

Please refer to explanatory notes for illustrations for the left hand.







Side-view



Side-view

Back Pinning-hands (102 – 103)

The two hands are first placed behind one's back, with the open palms facing downwards. They are then thrust straight down simultaneously at the back.



90



91



92



93

Side Palm, Erect Palm and Withdrawal movements for the right hand (89 – 97)

Please refer to explanatory notes for illustrations for the left hand.



98



99



100



101

Left and Right Pinning-hands (98 – 101)

After withdrawal of the hand, the left palm is then flattened to face downwards. It then thrusts straight down, until the whole arm is at its full stretch. The movement is then repeated by the right hand.



104



104

Side-view



105



105

Side-view

Front Pinning-hands (104 – 106)

The *Back Pinning-hands* being completed, they are withdrawn first to the flanks, and then to the chest. The palms are then thrust simultaneously in a slightly slanting downward direction.



Side-view



The Bar-arms (107)



Side-view

The arms are withdrawn to the chest. They are placed horizontally across the chest, with the left fore-arm on top of the right fore-arm.



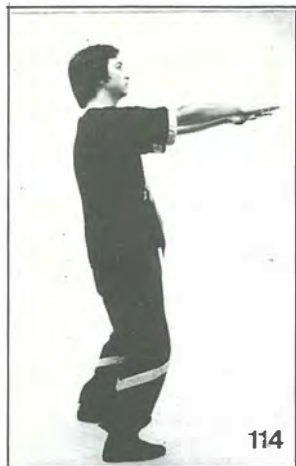
Side-view

Bar-arms – Double Sinking-arms (109 – 111)

The two arms being withdrawn, they are changed into *Bar-arms*, with the right fore-arm on top of the left fore-arm. They then roll first upwards along the chest then forwards, and finally downwards to become the *Double Sinking-arm*.



Thrusting-fingers (114)



Side-view



Long-bridge Pinning-hands (115)



Side-view

The two *Sinking-arms* are first changed into *Jerk-hands*, then, straightening the fingers, the hands thrust to the front in an upward-forward direction.

At the full stretch of the arms, the *Thrusting-fingers* are changed into the *Long-bridge Pinning-hands*, by exerting a force from the shoulders to press both palms

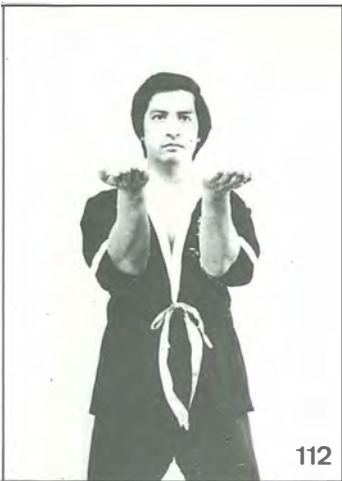


The Whisking-arms (108)



Bird's eye view of the whisking-arms

The two arms are suddenly spread outwards to the sides of the body. This is to be followed by a glancing of the eyes at the positions where the arms have been spread.



Double Palm-up Arm – Double Jerk-hand (112 – 113)

Side-view

The elbows of the two arms are then slightly raised, while the two palms are turned upwards, thus forming *Double Palm-up Arm*. Then the palms are swiftly turned downwards, while the two arms simultaneously take a sudden sinking action, being driven by the force of the elbows, thus creating a sudden downward jerking movement. Please note that in this movement the elbows are not in the least to be dragged backwards while the fore-arms are lashing down.



Stages of the Bar-arms changing into the Sinking-arms (A – F)

To change the *Bar-arms* into the *Sinking-arms*, it is necessary first to draw the left fore-arm, which is below the right fore-arm, to the chest. Then both fore-arms make a circling movement, first upwards, then forwards, and at last downwards, to execute the *Double Sinking-arms*.

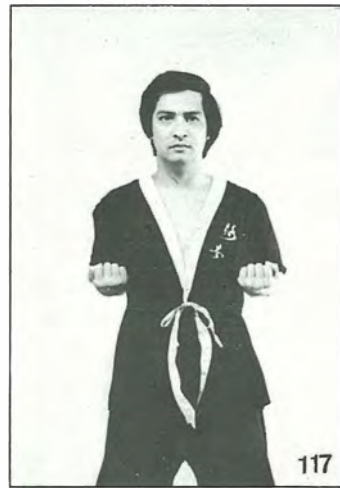
straight downwards. It should be noted that both the palms and the fore-arms are to be kept level to the ground as they press downwards.



116



116



117



118

Raising of Arms – Withdrawal of Fists (116 – 117)

After execution of *Long-bridge Pinning-hands*, the arms remain fully stretched. Then they are raised vertically by the force of the shoulders. The palms are then relaxed, and the arms are finally withdrawn.



123



124



125



126

horizontally facing downwards. The palm is then thrust forward to take the form of a *Palm-up Arm*. The palm then makes one circle at the wrist to execute the *Circling-hand* movement, before being withdrawn to the side of the chest.



131



132



133



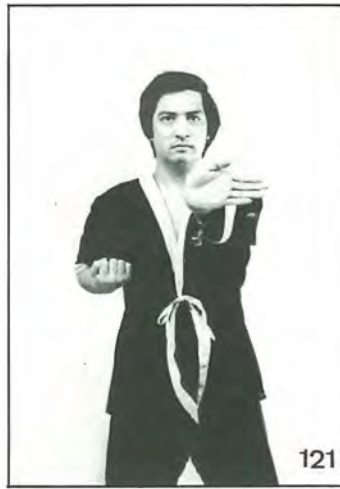
134



119



120



121



122

Sideward Palm — Lying Palm — Withdrawal of Fist (118 — 125)

Left palm slaps to the right until it reaches the side-line of the shoulder. It then returns to the chest, and is placed



127



128



129



130

Right Sideward Palm and Lying Palm (126 — 133)

Please refer to explanatory notes for illustrations for the left hand.



134

Side-view



135



135

Side-view



136

Palm-up Arm — Sinking-arm (134 — 135)

Left arm thrusts forward along centre line to pose the *Palm-up Arm*. It is then changed into a *Sinking-arm* by lowering the elbow and chopping the palm downwards.



Wiping Arm — Scooping Arm — Lower Level Lying Palm — Circling-hand — Withdrawal of Fist (136 — 144)

The *Left Sinking-arm* is then changed into *Splitting-arm* by going downwards in an outward curve, until the palm





139

Side-view



140



140

Side-view



141

reaches the side line of the left upper leg. The palm is then turned to face upwards at the same time as the fore-arm is motivated by the elbow to swing upwards until it is level to the ground, thus forming a *Palm-up Arm*. The Palm then turns inwards to make a circle, thus forming a *Lying Palm*. The *Lying Palm* is thrust in a forward-downward direction until it reaches the height of the belly. The left arm is then withdrawn.



146



147



148



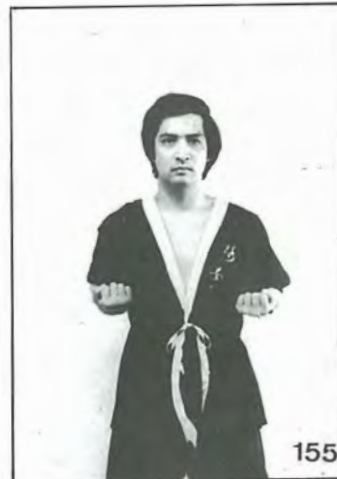
149

Right Wiping Arm, Right Scooping Arm and Right Lower Level Lying Palm (145 – 155)

Please refer to explanatory notes for illustrations for the left hand.



154

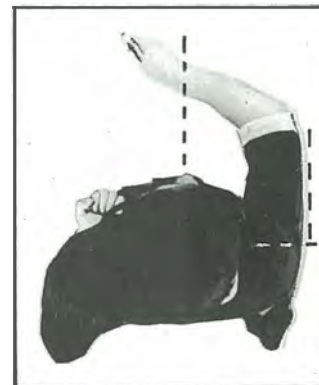


155



Wing-arm – Palm-up Arm – Reverse Palm – Withdrawal of Fist (156 – 163)

After withdrawal of the arm, the elbow is turned upwards, while the palm is turned downwards, thus forming a *Wing-arm*. The elbow is then lowered and kept close to the centre line, and the palm is turned to face upwards, thus forming



Side-view of Conversion from Wing-arm to Reverse Palm (A – D)



Right Wing-arm and Reverse Palm (164 – 171)

Please refer to explanatory notes for illustrations for the left hand.



160



161



162



163

a *Palm-up Arm*. The palm is then bent backwards to the arm, so that the fingers are pointing downwards, and the base of the palm is facing upwards, in the form of a *Reverse Palm*. The Palm is then thrust forward, and, at full stretch of the arm, it rotates for one circle in the form of a *Circling-hand*, followed by withdrawal of the whole arm.



A



B



C



D



E

Stages of setting up the Wing-arm (A — E)

Bird's eye view of Wing-arm

Please note the right angle formed by the three points of the elbow, the shoulder and the centre of the chest, and the correct relative position of the wrist to the centre line.



168



169



170



171



172



173



174



175

The Freeing-arm (172 – 179)

The left arm is stretched, with palm facing downwards. The right palm, facing upwards, is placed on the elbow joint of the left arm. The right palm glides forwards along the left fore-arm, while the right palm is turning upside down, and at the



180



181



182



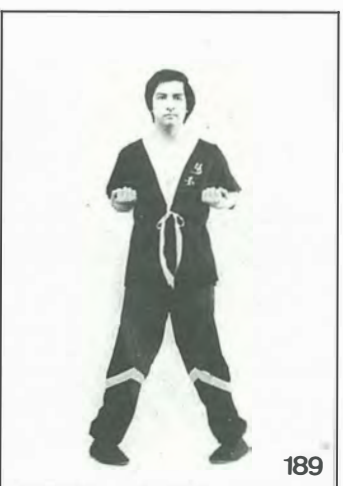
183

Alternate Thrusting Punches (180 – 184)

As soon as the left arm is withdrawn to the side of the chest, the fist is thrust forward, while the right arm is withdrawn to the other side of the chest, ready for its turn to make a punch. When the left punch is at its full stretch, the right fist is thrust forward, while the left fist is waiting for its turn again, and so on.



188



189

Side-view of stages from Freeing-arm to Thrusting Punch (A – E)

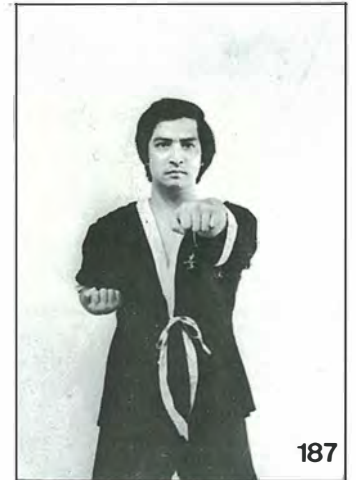
Please note that what the illustrations show are simplified movements, with a purpose to present side-views of correct positions of the arms.



A

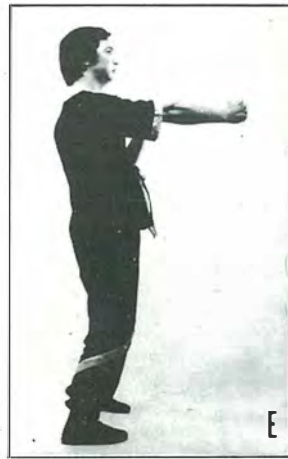
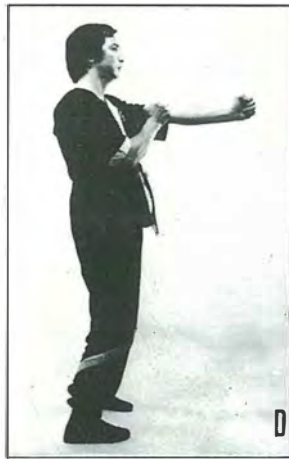
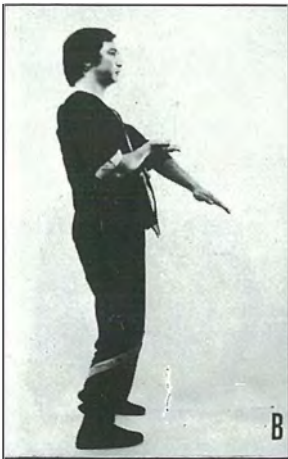


same time, the left fore-arm is being withdrawn backwards, while the left palm is also turning upside down. When the right arm is fully stretched, with the palm facing downwards, the left palm, facing upwards, is then placed on the elbow joint of the right arm. Thus the positions of the two arms are changed with each other. The movements are then repeated three times alternately for each arm. Finally the left arm is withdrawn to its original position at the side of the chest.



Withdrawal of Fist (185 – 189)

When the left punch is at its full stretch, the right fist has been withdrawn to the right side of the chest. The clenched left hand is then released, so as to execute a *Circling-hand* movement. After that the left arm is withdrawn to the left side of the chest. The boxing form is thus completed.





Bird's eye view of stages of Alternate Thrusting Punches and positions of arms. (A-G)





Stages from Freeing-arm to Thrusting Punch (A – W)



**APPLICATION and
EXPLANATIONS of
MOVEMENTS in
SIU-NIM-TAU
FORM**



CROSSED TAN-SAU

Many Wing Tsun practitioners have failed to notice that the first movement after stance setting in the Siu-Nim-Tau or Chum-Kiu Form is Crossed Tan-sau and not Lower Gaun-Sau.

The Crossed Tan-sau is one of the *Double-movements*, and therefore should be counted as two points in the old Siu-Nim-Tau Form of 108 points. The Crossed Tan-sau performed in the practice of the boxing form is always, in actual applications, split and used in conjunction with other movements. (eg. *The Kwun-sau is a movement performed by co-ordinating a Lower Bong-sau with a Tan-sau movement.*)

The Crossed Tan-sau is often used in co-ordination with the Sideling Stance. Hence it seems more appropriate to call it the Sideling Tan-sau. As a matter of fact, the Sideling Tan-sau is a deviation of the Frontal Tan-sau – as the practitioner on the Frontal Tan-sau posture is being attacked, he would change into a Sideling Stance and thus form the posture of Sideling Tan-sau.

The difference and relation between the Frontal Tan-sau and Sideling Tan-sau is:— When a practitioner faces an opponent directly and supposing both of his shoulders are at equal distance from the two shoulders of the opponent with the centre line of both directly facing one another, then the (right) Tan-sau of the practitioner is formed into an right angle with his chest and naturally it is also at an right angle to the chest of the opponent. This is the correct posture of the Frontal Tan-sau (*Diagram 1*). As the opponent's (left) first presses forward against the (right) Tan-sau, the practitioner naturally changes into the Sideling Stance. At this moment, the centre line of the practitioner is moved away with now the right shoulder shifted to the position directly facing the centre line of the opponent. The practitioner's Tan-sau, however, is still mentained at a right angle to the opponent's chest. This is the correct posture of the Sideling Tan-sau and is an example of the W.T. method of "*Sideling with the shoulder as the Median Line*". (*Diagram 2*)



Diagram 1 (Birds Eye View).

Frontal Tan-sau and its angle with the opponent.

(* Median Line is the literal translation of the centre line in the Wing Tsun terminology.)



Diagram 2 (Bird's Eye View).

The Sideling Tan-sau and its change of angle to our own body.

KWUN-SAU



Many Wing Tsun practitioners have the misunderstanding that Kwun-sau only exists in practice of the wooden dummy techniques. This movement actually is contained in the boxing form in the process where the Crossed Gaun-sau is reversed into the Crossed Tan-sau. The reversing process was previously called the "Twisting Hand" — the name was given as the outward rolling movement of both hands from the close inside area of the body looks extremely similar to the hand movements of the Chinese monks or taoists performing in a ritual ceremony.

After the practitioner thrusts down both arms in the execution of the Crossed Gaun-sau movements, he can roll up his right arm (*which is under the left arm*) from the close inside area as he changes his stance to his right. In the meantime his left Gaun-sau is naturally and automatically formed into a Lower Bong-sau. This is the complete course of the Kwun-sau movement. (*See Diagrams*)

Kwun-sau is a collaboration of a Sideling Tan-sau and a Lower Bong-sau. Following the movement of the body posture, the two arm movements can be interchanged smoothly — as the posture of the body moves from one side to the other, the Tan-sau can be changed into the Lower Bong-sau whilst correspondingly the Lower Bong-sau is formed into the Tan-sau. Hence the Kwun-sau can be alternated incessantly, to deal with the chained attacks delivered by the opponent. (*Please refer to illustrations on Kwun-sau under the Chi-sau chapter*).



Bird-Eye View of Kwun-sau



The **Crossed Gaun-sau** is also one of the “Double-movements” of the System. In practical application the Gaun-sau is used by separate arms to dissolve mid-level or lower-level attacks.

The Gaun-sau is very often used in collaboration with the Straightline Thrusting-punch to dissolve and counter the opponent’s attacks at the same moment. It may also be applied by both arms, one below the other, in the form of “Scissors Gaun-sau”.

The Gaun-sau is usually applied when the body is turned slightly to one side. For example, the left Gaun-sau is executed when the body is slightly turned to the left.

It can be delivered in the indoor area of the opponent’s bridge-arm as a “*Central Downward Smash*”, or from the outdoor area for intercepting attacks.



CROSSED GAUN-SAU

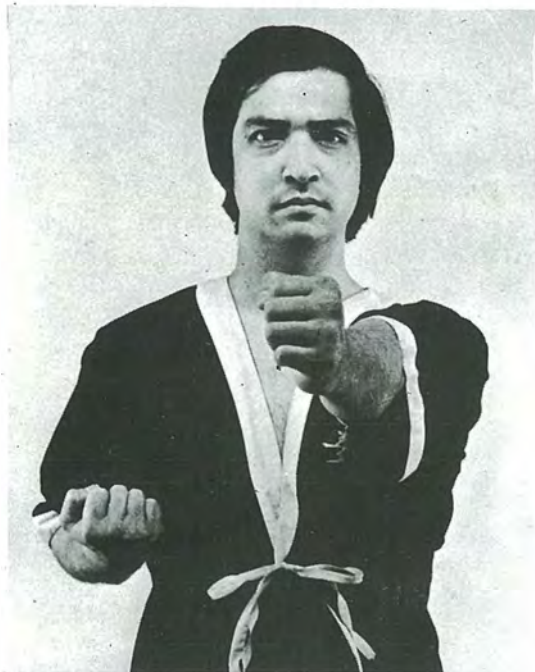
Example:

A and B facing each other.

B initiates a right Straightline-punch at A’s mid-lower level, A immediately executes with his left forward arm a downward smash from above B’s right punch, so as to nullify his punch, and then launches a right Straightline-punch at B’s face.



Examples of Collaboration
between the Gaun-sau and
the Straightline-punch



CHARACTER "SUN" THRUSTING-PUNCH

The Character "SUN" Thrusting-punch is the most important punching method of W.T.K. In this system the straightline punches are the most important attacking technique, for they are formulated according to the principle that *"the shortest distance between two points is the straight line joining them"*.

The character "SUN" Thrusting-punch is usually applied alternately by the left and the right arms in succession. It may also be used in collaboration with other techniques for attacking and defensive purposes.

Example:

B attempts to attack A's face with a right straight punch. But A counters him with a Character "SUN" Thrusting-punch. As A applies the "Head-up" motion (*a technique of the Wing Tsun System, in which a practitioner raises his head upward so as to increase the distance between his head and his opponent*) and so defeats his opponent by launching a cluster of successive alternate punches at him.





Side-view of Character "Sun" Thrusting-punch

The Front Thrusting-punch can be modified to form the Sideling Thrusting-punch according to the need of circumstances, as shown in diagram at right.



The Character "SUN" Thrusting-punch, whether delivered from the outdoor or indoor area of the bridge-arm of the opponent, is to be executed in such a way as to conform to the principle "In launching a punch, the elbow is kept close to the centre line of the body". Besides, the head should be raised to avoid the opponent's punches.



THE SIDELING PUNCH

The Sideling Punch is a combination of the Stance-turning technique and the Character "SUN" Thrusting-punch — an example of "attack and defence at the same time" in the System.

A) Attacking from the outdoor area of the opponent's bridge-arm.

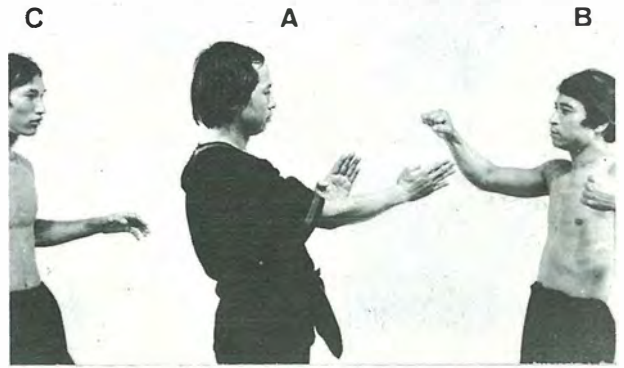
B) Attacking from the indoor area of the opponent's bridge-arm.



Diagram A: Straightline-punch in collaboration with the technique of "using one hand to suppress two" of the opponent.

Diagram B: Straightline-punch in collaboration with the Tan-sau.





FIST WITHDRAWING (BACK ELBOW- ATTACKING TECHNIQUE)

Back Elbow-attacking Technique, as applied in the **Fist Withdrawing** movement:

To most practitioners, withdrawal of the fist is a transitional action between two sets of movements, thus bearing no importance at all.

This is not true, for it can be done in such a way that it can become a deadly attacking movement. In fact the elbow can be manipulated to act as an attacking weapon. Sometimes it is even more powerful than the fist.

Example:

A and **B** are facing each other, while **C** is standing behind **A**, and is waiting for a chance to attack **A**. When **A** has driven back **B**, **C** advances to get hold of **A**, **A** reacts quickly to apply a powerful Back Elbow-stroke at **C's** chest.



HUEN-SAU

The **Huen-sau** movement appears in all the three boxing forms of the System. It is highly rated in the system for it provides training for the movement of the wrist, and the wrist, in addition to the elbow, is a source of power in the arm much emphasised in W.T.K.

The Huen-sau provides exercises for flexibility, free-movement, and strength training of the wrist joint, which in turn enables quick reactions and changing of hand technique, besides strengthening the power of attacking with the arms.

Besides, the Huen-sau can also be applied in dissolving and countering the opponent's Grappling-hand attacks.

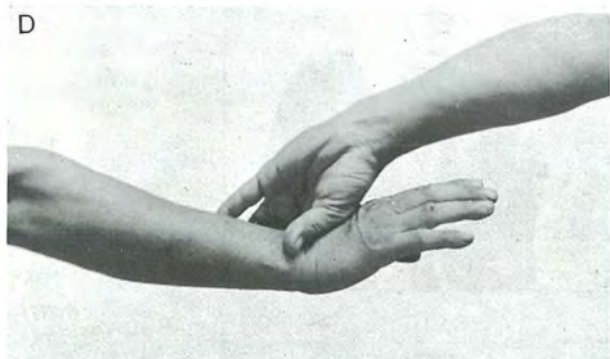
Process of the Huen-sau (*right arm*)

The palm is first to be opened flat, facing upwards. Then the four fingers curl upwards. The bent palm is then turned in a counter-clockwise direction for one circle before withdrawal of the fist.



Examples of:

**THREE METHODS OF HUEN-SAU IN
DISSOLVING GRAPPLING HAND ATTACKS**







TAN-SAU

In the Siu-Nim-Tau form, the set of recurring movements formed by Tan-sau, Wu-sau and Fook-sau is the slowest but the most important. This set of recurring movements, called *"Praying Thrice to the Buddha"*, consists of one Tan-sau movement and three Fook-sau movements, with wrist turning to Wu-sau. It is a fundamental training for beginners and strengthens both the upper level and the lower level of the body, since it provides useful exercises for the shoulders, elbows and wrists, because the process is done in slow movements, it also offers a good training for respiration – The so called *"Chi-kung"* in Chinese kung-fu.

Besides, the duration of the whole slow process helps to strengthen the lower level of the body as well.

In practical application, the Tan-sau can be combined with any other technique for defensive purposes, that is why it is one of the three most important basic hand-techniques (*seeds*) of the System.

Examples of Tan-sau in combination with other techniques:

- 1) Tan-sau in combination with the Straightline-punch for attacking from the opponent's outdoor area (*Side Attack*).
- 2) Tan-sau in combination with the Straightline-punch for attacking from the opponent's indoor area (*Front Attack*).
- 3) Tan-sau in combination with the Lying-palm for attacking from the opponent's outdoor area (*Side Attack*).





FOOK-SAU

Sensation Training by the Counteracting effect of Tan-sau & Fook-sau in the Chi-sau exercise.

1) Single Chi-sau



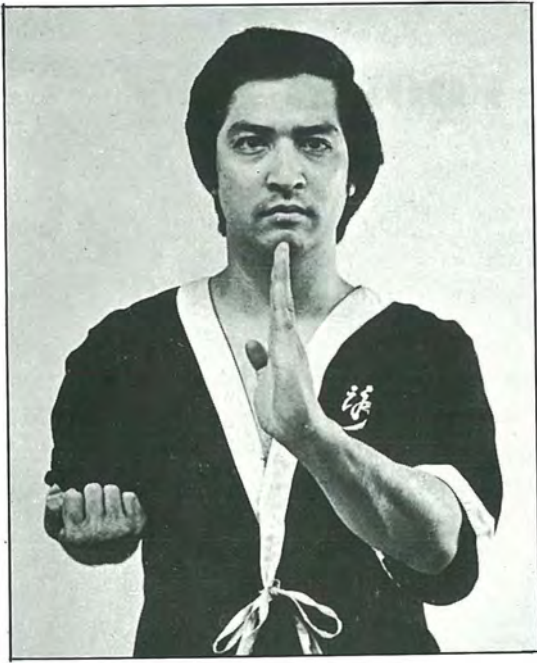
The Bong-sau, Tan-sau and Fook-sau are the three *seeds* of hand -techniques of Wing Tsun.

The **Fook-sau** is one of the “seed” techniques for dissolving attacks. For many of the defensive techniques such as the Jut-sau, Gum-sau, Pak-sau and the Grappling-hand are derived from the Fook-sau. The Fook-sau is effectively applied according to the motto *“To stay with what comes, follow through as it retreats, thrust forward as the hand is freed.”* The Fook-sau being placed on the opponent’s bridge-arm, darts forward in the form of the *Biu-tze-sau (Thrusting-fingers stroke)* at the throat or eyes of the opponent as soon as the opponents arm begins to withdraw.

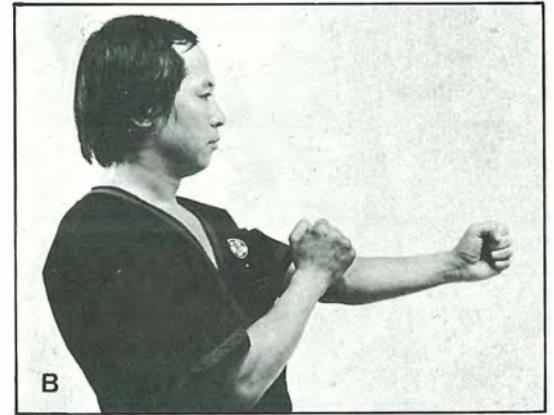
In Chi-sau exercises, the Fook-sau and Tan-sau are two movements that help each other and yet control each other.

2) Double Chi-sau (Poon-sau)





WU-SAU



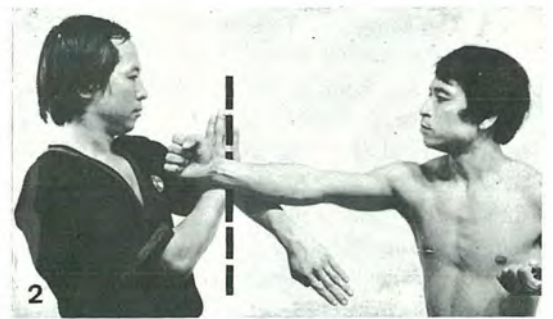
Wu-sau exercise in the Siu-Nim-Tau for strengthening the elbow.



A) Man-sau in front (*forward arm*) Wu-sau at the chest (*rear guarding arm*) – typical pre-fighting posture of W.T.K.

B) Fist-holding form in the same posture – besides having the same effect as in A, it also enables launching of alternate thrusting punches.

Wu-sau as the second line of defence.



The **Wu-sau** is formed by placing the erect palm in front of the chest and keeping the elbow slightly away from the flank. In this way, the fore-arm, the elbow and the upper-arm form a triangle, thus offering protection to the flank – a weak part of the body. The short distance of the Wu-sau from the body enables it to absorb the thrusting force from the opponent.

Wu-sau, like the “Full-back” of a football team, is the last defence line of the body. But it can also be manipulated to initiate attacks.

**POSITIONS BEING GUARDED
BY WU-SAU**



Lower-level – Wu-sau can be converted to Gaun-sau to deal with lower-level attacks.



Mid-level – Wu-sau can be changed into Tan-sau (or other hand techniques) to deal with mid-level attacks.



High-level – when the upper or mid-level of the opponent are left unguarded, Wu-sau can be changed to initiate Thrusting-fingers Stroke, as conforming to the motto “Thrust forward when the hand is freed”.



When being pressed – Wu-sau can be changed into Bong-sau by raising the elbow, to offer defence to the body, or for countering an attack.



SIDEWARD-PALM

PROCESS FROM
SIDEWARD-PALM TO
ERECT-PALM



The Sideward-palm, also known as the "Sideward Slapping Palm", is usually applied to counter an attack with the arm, such as a close punch. It can also be applied in collaboration with other hand-techniques for simultaneous attack and defence purposes.



ERECT-PALM



The Erect Palm is a kind of "Stamping-palm" technique, in which contact is made by the whole palm on landing on the opponent. The source of power for the Erect-palm is the base of the palm. As the surface of contact is large, power should be concentrated at the moment when contact is made. That is why it is more difficult to effect an Erect-palm attack than a front Thrusting-punch attack. The attacking effect of a punch is direct, while that of a palm is indirect. That is why a layman of martial arts can attack with a punch, but not with a palm. The effect of a punch is superficial, such as bleeding or fracture of bones. But the effect of a palm attack can be fatal, making an unseen wound in the internal organs, or it can be harmless, if suitably applied. (Please refer to "Lying-palm" illustration).



Example:

B attempts to attack **A** with a left Straightline-punch. **A** counters with a right Thrusting-punch, while dissolving **B**'s punch with a left Sideward-palm. Having landed his Thrusting-punch on **B**, **A** withdraws his right arm to form a Tan-sau, and at the same time he launches a left Erect-palm attack at **B**'s face.



Example of the Sideward Palm in collaboration with another hand-technique

Sideward-palm with Man-sau



Example of the Erect-palm in collaboration with another hand-technique

Erect-palm with Pak-sau





LEFT & RIGHT GUM-SAU

The left and right Gum-sau is an exercise for strengthening the muscles of the shoulder for initiating attacks.

It is generally known to the public that in the System, attacks can be made with the fists, the palms, the fingers, the legs and feet. But in fact attacks can also be made with the elbows, the shoulders, the arms and knees, though they are applied in a narrower scope.

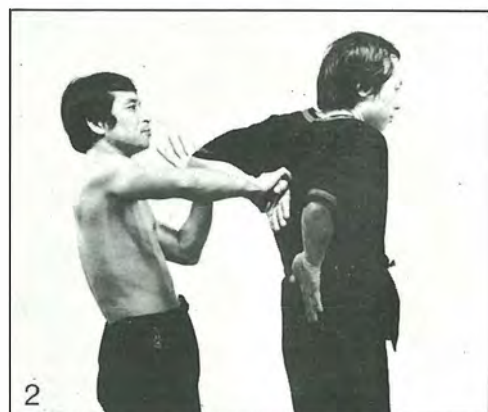


Example:

B controls A by making an arm lock from behind. A exerts force on his palm and executes a powerful downward pinning movement with both palms and at the same time his shoulder bumps backwards at B's chest. This not only dissolves B's lock, but also puts B on the receiving end of a counter-attack.



BACK GUM-SAU (DOUBLE)



This is the only back-attack with the palm in W.T.K. It is in fact a surprise attack. The Wing Tsun System places emphasis on "*face to face posture pursuing attacks*", therefore most techniques are formulated for frontal attacks. That is why a Wing Tsun practitioner should refrain from exposing his back to his opponent, lest he may receive a fatal attack. When he finds that exposing his back is inevitable, he can apply the **Back Gum-sau** technique to save himself.

The Back Gum-sau technique is most useful when the opponent becomes negligent, but immediately after applying it, we should turn towards our opponent and resume making front posture-pursuing attacks.

Example:

A's left arm is locked by B. A makes a sudden turn and launches a quick right Gum-sau at B's abdomen. B is taken by surprise, and so suffers A's counter-attack.



FRONT GUM-SAU (DOUBLE)

The **Front Gum-sau** is not very often applied. All the Gum-sau movements, including the left or right Gum-sau, the back Gum-sau and the front Gum-sau, can be applied in actual fights, and can also be regarded as useful exercise for strengthening the upper limbs, as those appearing in the **Siu-Nim-Tau** form.

The **Front Gum-sau**, a double-movement, is usually applied in real fights by both palms at the same time.

Example:

B attempts to attack **A** with double punch, **A** blocks **B**'s attacks with both his arms forming the **Fook-sau** on **B**'s arms. Immediately after that, **A** changes his **Fook-sau** into **Jut-sau** to push down **B**'s arms, and then launches a **Double Gum-sau** attack on **B**'s abdomen.





LAN-SAU—FAK-SAU (DOUBLE)

After executing the Front Gum-sau, the arms are first changed into **Lan-sau** (*Bar-arm*), and then they whisk sideways to form **Fak-sau**. This is like first bending a thick rattan cane and then releasing it. The speed at which the bent cane returns to its straight form gives rise to a powerful whip-like force.

In the same way, when the arms straighten sideways a great force is exerted.

Fak-sau can be applied to make contact not only with the side of the palm or the forearm, but also with the finger-tips, the elbow and even the upper-arm.

The Fak-sau is a kind of Double-movement. It is a fatal movement if applied to the throat of an opponent. The Fak-sau can be applied by one arm, or by both arms simultaneously to attack several opponents close at hand.



Diagram 1: Single Fak-sau launching at the throat of the opponent.

Diagram 2: Double Fak-sau launching at nearby opponents.



Diagram 1: Jum-sau for dissolving wrist-grapple



B's right hand tightly grasps A's right wrist. A therefore lowers his right elbow, turning his whole arm one outward circle to form Jum-sau. This forces B to release his grasp. Immediately after that, A's right arm glides on B's arm to land a Thrusting Punch at his chest.





(DOUBLE) LAN-SAU —

(DOUBLE) JUM-SAU —

(DOUBLE) TAN-SAU —

(DOUBLE) JUT-SAU —

(DOUBLE) BIU-TZE-SAU



It is an unbroken process from the Double Lan-sau to the Double Biu-tze-sau, and later to the Long-bridge Gum-sau, Double Lifting-hand and Withdrawal of the Fists.

In this process, the movements, both offensive and defensive, are executed in a consequential order.

To allow for easier understanding, the process is now divided into two stages. The first stage includes the section from Lan-sau to Jum-sau, consisting of movements for the single arm (*please refer to Diagram 1*). The second stage includes the section from Tan-sau, Jut-sau to Biu-tze-sau, consisting of movements also for the single arm (*please refer to Diagram 2*).

As for double-movements, including the Double Tan-sau and the Double Biu-tze-sau, they can be applied by both arms for dealing with attacks (*please refer to Diagram 3*), or they can be separated into movements for the single arm as shown in *diagram 2*.

In fact, all the double-movements from Double Lan-sau to Withdrawal of the Fists, including those of Jum-sau, Tan-sau, Jut-sau, Biu-tze-sau, Long-bridge Gum-sau and Lifting-hand, can be applied by the single arm to suit different conditions in real fights. Depending on circumstances they can be linked to other hand-techniques to form consequential orders of movements different from those set down in the Siu-Nim-Tau form.

Diagram 2: Tan-sau changing to Jut-sau for dissolving the Grappling-hand, to be followed by counter-attacking with Biu-tze-sau.



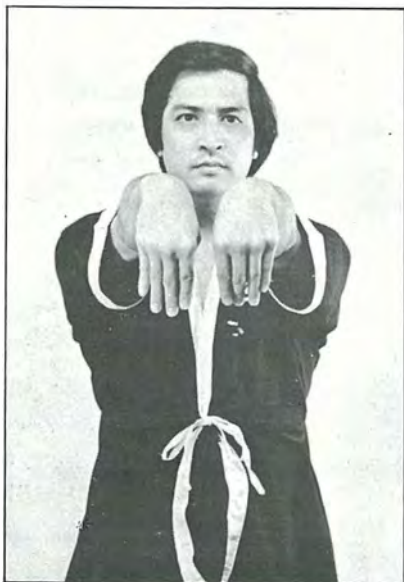
B attacks A with a punch, which is dissolved by A's Tan-sau. But B reacts quickly by changing his punch into a Grappling-hand to get hold of A's wrist. A therefore has to change his Tan-sau into a Fook-sau to free his arm from B's Grappling-hand. Then A changes his Fook-sau into a Jut-sau to push down B's arm. This causes B to fall towards A, at this moment, A executes a Thrusting-finger stroke at B's eye, as conforming to the motto "*Thrust forward as the hand is freed.*"



Diagram 3: Double Tan-sau → Double Jut-sau →
Biu-tze-sau for dissolving attacks, and
countering purposes.

B attacks A with Double Punch. A blocks B's punches with Double Tan-sau from the outdoor area of B's arms. Having blocked B's punches, A changes his Double Tan-sau to Double Jut-sau, executing a powerful downward push at B's arms. This causes B to fall forwards. At this moment, A changes his Double Jut-sau to the Thrusting-fingers stroke aiming at B's eyes.





In the Wing Tsun System, techniques such as Gum-sau or Jut-sau are usually executed when the elbows are bent. The power in these cases comes from the descending elbow. This is what is called in Wing Tsun terminology "*Power from the lowering elbow*".

However, in the case of **Long-bridge Gum-sau**, the source of power is not at the elbow, as the elbow is not bent, but is fully stretched. Therefore, the power mainly comes from the shoulder, and the wrist.

Generally speaking, it is more difficult to execute Long-bridge Gum-sau than to execute a technique by means of lowering the elbow. In case both our elbows are being pushed up (*a dangerous situation when we cannot effectively initiate any defensive movements to protect our unguarded body*) we can apply the Long-bridge Gum-sau by making a downward pinning action with both our fully stretched arms.

The Long-bridge Gum-sau not only helps a practitioner to dissolve an attack, but also enables him to offer a counter-attack to his opponent by first pinning down his opponent's arms, and when his opponent is falling towards him, giving his opponent an upward attack on the chin with the back of his wrist.

The (Double) **Lifting-arm** is a technique, in Wing Tsun Kuen, that is not so often applied. In this technique, the surface of contact is the back of the wrist, a surface supported by the carpal bones. It is usually applied when the opponent is falling forward towards us, when a upward smash at the opponent's chin with our lifting-arm becomes fatal. This method of attacking is called "*To attack by making use of the opponent's force.*"

(DOUBLE) LONG-BRIDGE GUM-SAU —
(DOUBLE) LIFTING-ARM —
WITHDRAWAL OF FISTS



Example:

**Double Long-bridge Pinning Hand and Rising Move-
ments simultaneously.**

A attempts to attack B with Double Thrusting-fingers. (*Please refer to diagrams on page 145*), which are then stopped by B's Double Up-Pushing hand. A's arms, now fully stretched, find it difficult to initiate another attack. A therefore exerts, from his shoulders and upper arms, a downward pinning force on his stretched arms. This causes B to tumble forward, A executes a raising of both fully stretched arms simultaneously towards B's downward moving chin.





In the System there are three kinds of stamping-palm techniques. They are the *Erect Palm*, in which the four fingers are pointing upwards, the *Lying Palm*, in which the fingers are pointing sideways and the *Reverse Palm*, where the fingers are pointing downwards.

The Erect-palm is the most commonly used. However, when the opponent tries to stop our palm attack from our outdoor area, we should, in this case, turn our palm sideways (**Lying Palm**) to deflect the opponents bridge-arm to nullify his defence and thrust the palm forward to effectuate our palm attack.

The Stamping-palm method in the system is applied in such a way that the palm is bent backwards so that the back of the palm makes a right angle with the forearm. The bending of the palm enables it to deflect the stretched bridge-arm of the opponent. It depends on the position and power of the opponent whether to apply the Erect-palm, Lying-palm or the Reverse-palm.





SIDEWARD-PALM

— LYING-PALM

Example:

B attacks A with a right Straightline-punch. A counters it with a left Sideward-palm. B hastens to make a left Straightline-punch from the outdoor area of A's left arm. A therefore bends his left Erect-palm backwards (*to the left*) so as to drive away B's punching arm and immediately after that, A thrusts his left Lying-palm forward to aim at B's chest.





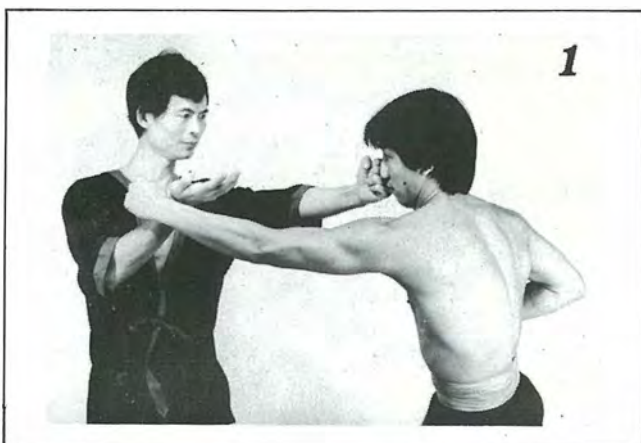
Tan-sau, Jum-sau, Gwat-sau, Lau-sau and Lower-palm are normally executed in a sequence in the practice of the S.N.T. Form. In real combat, these movements may be delivered partly in a sequence or they may be splitted up in application as the situation demands.

Tan-sau and Jum-sau are both employed to intercept the opponent's attack coming from the mid-level, the difference being that Tan-sau is used to stop attack coming from the outdoor area (*Diagram 1*) whilst Jum-sau is used to stop attack coming through the indoor area or from under the bridge-arm of the W.T. practitioner (*Diagram 2*).

As for the Gwat-sau, or the *Wiping Arm*, as its name implies, it is executed by wiping the arm from the mid-lower-level in a big circular movement until the arm comes to a cutting line with the outward side of the thigh. Both Gwat-sau and Gaun-sau (*refer to section on Gaun-sau*) are movements designed to tackle with attacks coming from the mid-lower-level. They look similar but actually they are different. Gaun-sau is delivered from the centre line lashing slantingly downward along the median line. In the W.T. terminology this is called "*Central Downward Smash*". As the force of Gaun-sau is applied in a straightline, it therefore not only can be used to dissolve (*not intercept*) the attack of the opponent, but also fatally wound the opponent's striking wrist (*or leg*) by its heavy down lashing action. The main use of the Gwat-sau is to deflect the attack of the opponent's kick, and is especially effective, even more so than the Gaun-sau, to deal with a straight Thursting Kick delivered by the opponent at the belly (*Diagram 3*). Hence the main application of Gaun-sau is to tackle with the hand whilst the Gwat-sau is effective to deal with the leg.

After the practitioner has parried away the opponent's striking leg, he can reverse and roll up his forearm so as to "*scoop up*" the opponent's leg with his arm-joint. At this moment, he is in adavantageous position to counter attack his opponent (*Diagram 4*). This is how the Lau-sau (*Scooping-arm*) gets its name.

The Lower-palm striking can be formed by turning the palm of Tan-sau in a complete circle to become a Lying-palm first, and then thrusting it along a downward slanting line towards the loin of the opponent.





TAN-SAU —

JUM-SAU —

GWAT-SAU —

LAU-SAU —

LOWER-PALM



Example: Tan-sau & the Method "Face to Face Posture Chasing".



B strikes at A with a right hooking punch. Before the punch lands on him A turns his body to the left, and darts out his left Tan-sau to intercept B's hooking punch (*During this process A manages to confront B all the time with the "Nose to Nose" tactic of the "Face to Face Posture Chasing" Method*) and in the meantime delivers his right side Straightline Thrusting Punch at B's face.





Example: Continuous application of Jum-sau & Gwat-sau.

B intends to jab at A's throat with his right hand from under A's bridge-arm. As B makes his move, A lowers his left arm to block the forward darting motion of B's hand, and immediately A turns to his right, which completely dissolves B's attack. A then changes his Jum-sau into Gwat-sau and in the meantime turns his body back to the left to deliver a sideling Straightline Thrusting Punch at B.





A



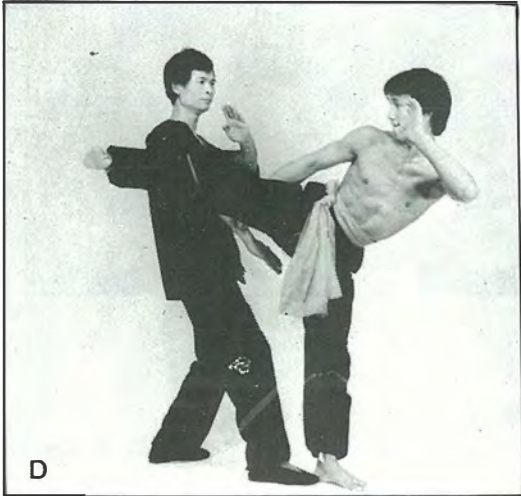
B



C

Example: Continuous application of Gwat-sau & Lau-sau.

A faces B in his W.T. prefighting posture. As B rushes forward to attack A with a side-kick, instead of retreating, A steps forward quickly (*this is a special of combat tactics of Wing Tsun System, the purpose of which is to make the opponent lose his sense of the distance of the target*), and, turning his body slightly to one side, he wipes down his right hand to parry away B's striking leg to one side. Immediately A changes his Wiping Arm into a Scooping Arm and lift up B's leg to support it between his arm. At this moment A charges forward striking at B's throat with a left Throat-cutting Palm and at the same moment co-ordinates with a forward thrusting motion with his right arm to throw B away heavily.



Demonstrators:

Cheng Chuen Fun
Liu Yum Ting





Example: The Lower-palm

A attacks B with a right Straightline Thrusting-punch which B quickly parries away with his left arm. Immediately following this B makes his counter-attack at A with a right straight-punch, but this is slapped aside by A's left palm. A follows suit to retaliate. He changes his right fist, which is on the outside of B's left bridge-arm, into a Huen-sau, and twists it into B's area, and now pressing it hard against B's left arm, he strikes heavily at B's ribs with a Lower-palm.

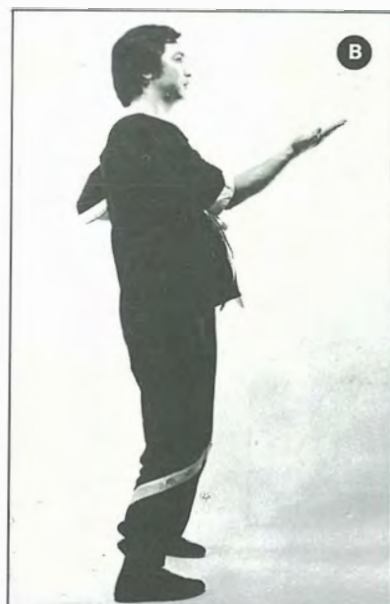




BONG-SAU

Bong-sau is one of the three basic hand-techniques of the Wing Tsun System, and is thus an important movement.

It is exclusively used to dissolve Straightline-punches at the mid-level. However, as it is a defensive movement, it is not very often applied in real fights, for in a real fight, what is of prime importance is *"to attack instead of defending"*, and *"to move before the opponent moves"*. Bong-sau, a passive way of defence, is effective for vigorous and heavy Straightline attacks. Therefore it still plays an important role in the system.





THE REVERSE-PALM



The **Reverse-palm**, one of the three basic palming methods in Wing Tsun, is the most difficult to learn. Because it is not frequently used.

The Reverse-palm is usually applied for offensive purposes while the reverse bending of the palm is in control of the opponent's arm.



Diagrams 1 & 2: — Bong-sau

There are two ways of using Bong-sau, the "**Opposite Bong-sau**" and the "**Crossed Bong-sau**".

The "**Opposite Bong-sau**" is posed in such a way that our right Bong-sau is in contact with the left arm of the opponent, or our left Bong-sau is in contact with the right arm of the opponent (*Diagram 1*).

The "**Crossed Bong-sau**" is posed in such a way that our left Bong-sau is in contact with the left arm of the opponent, and vice versa (*Diagram 2*).

Example:

Defensive and Countering method by changing Bong-sau to Reverse palm

A and B are in the prefighting posture facing each other. B attacks A with a left Straightline-punch. A at once dissolves the attack with a left Bong-sau, and immediately after that, he changes his left Bong-sau into a Tan-sau. He then bends his left palm backwards to pose a Reverse palm. At the same time, A's right hand exerts pressure on B's left shoulder, so that B now loses his direction for an attack. At this moment, A's Reverse-palm thrusts over B's left arm straight at B's chest.





THE FREEING-ARM AND THE THRUSTING-PUNCH



The last series of movements in the Siu-Nim-Tau form is formed by the **Freeing-arm** and the **Thrusting-punch**. The Freeing-arm movement is applied in case our arms are controlled by the partner's Grappling-hand or other technique (such as the technique of *Butting Elbow movement "using one arm to control two" of the opponent*). The Freeing-arm method is seldom applied in a real fight, for a Wing Tsun practitioner's two arms are rarely controlled at the same moment. Only in exceptional cases are both his arms controlled, so that he has to apply the freeing-arm method to get his arms free.

The freeing-arm method is a passive technique, therefore it is usually followed by the Thrusting-punch for counteracting purposes.



Example:

A's arms are being controlled by B's "*Butting-elbow movement*". A hastens to retreat half a step to evade the stroke. At the same time A's left arm slides forward along his right arm, which is now withdrawing, so as to nullify B's control. A's right arm, now being freed, executes a Straightline-punch at B's face.





CHUAM - KIU

(B) THE CHUM-KIU (ARM-SEEKING)¹ FORM.

The **Chum-Kiu** form, as its name implies, means the techniques which aim at seeking the bridge-arm² of the opponent. It is regarded by some people today as the "**Sinking-Birdge**"³. But they are mistaken.

The Arm-Seeking form is an intermediate boxing form for those who have already mastered certain fundamental W.T. Kung-fu techniques. It is very important that a pugilist should learn first how to defend himself. To know how to attack without knowing how to defend is contrary to the spirit of pugilism. What's more, once a pugilist is confronted by an opponent, he should get himself prepared for the worst. He is no more than a common person who knows no kung-fu, if he does not know how to defend himself when being attacked. On the other hand, if he is able to render counter-attack only, he will sustain injuries even if he is able to wound his opponent. This is not the object of kung-fu. Therefore, a follower of Wing Tsun Kung-fu should first become skilled in the art of defence for personal safety, before learning the art of attacking.

The art of defence lies first in knowing the target of the opponent's attack, then we can offer a defending techniques to dissolve the opponent's attack. In defending, we require more variations of hand techniques than kicking techniques. If we can find out the motives of the opponent's arm movements, we can be sure of the target of his attack. That is how the Chum-Kiu technique gets its name.

The Chum-Kiu form is mainly for defence, therefore its movements are tight and firm. It includes techniques of the body, steps, stances, the elbows and the legs, and what is most important, the *Bong-sau* techniques, which comprise seventy or eighty percent of the whole set of the Chum-Kiu form. This shows the importance of the Bong-sau

techniques in Wing Tsun System, which are the most effective movements to dissolve the opponent's attacks.

- (1) *The "Chum-Kiu" form, in direct translation from Chinese, means The "Bridge-Seeking" form, in which the term "bridge" is taken to mean the "bridge-arm(s)".*
- (2) *The "Bridge-arm" is a special term employed in Chinese kung-fu. When two opponents are having a fight, their arms are stretched out towards each other, thus forming a "bridge". That is why the arm of a fighter is called the "bridge" or "bridge-arm".*
- (3) *As regards the term "Chum-Kiu", the Chinese sound "Chum" may mean "to seek", or, "to sink". Therefore, it is likely that some people may mistake the term "Chum-Kiu" (Bridge-Seeking) to mean "Bridge-Sinking".*





PIERCING-ARMS IN CHUM-KIU FORM

AS DEMONSTRATED BY GRANDMASTER YIP MAN

尋 橋

CHUM-KIU

THE ARM-SEEKING FORM

Demonstrated by

Sifu Cheng Chuen Fun

(9th Level MOA)

鄭傳勳師傅

(九級達士)



Crossed Tan-sau → Crossed Gaun-sau → Crossed Tan-sau → Withdrawal of fists (6-10)





Setting-up of Stance (1-5)

Relax, fists being placed at sides of chest. Lower limbs to pose the *Character "TWO" Adduction Stance*.



Left Character "Sun" Thrusting Punch → Circling-hand → Withdrawal of fist (11-16)

Left fist punching to its full stretch. Then left palm opens. Left wrist makes an outward circle, before withdrawal of fist.



Right Character "Sun" Thrusting Punch (17-22)



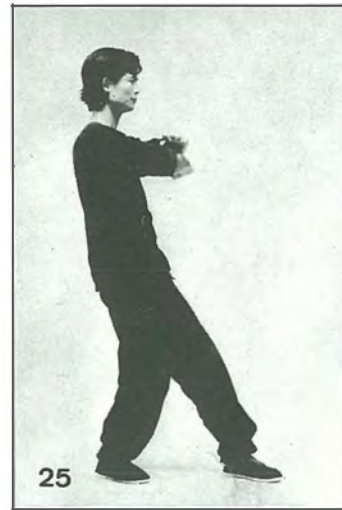
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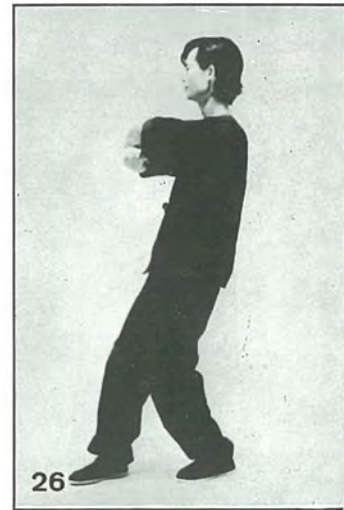
24

Piercing-arms (23-24)

Both arms are placed at chest. Then they are thrust out in a slanting forward direction.



25



26

Bar-arm with Stance-turning (Elbow-hacking Movement) (25-27)



31



32



33



34

Erect Palm & Wu-sau (32-33)

Right palm slaps at the bend of the left arm, which is posed as a left Tan-sau.

The movement is repeated after changing the arms.

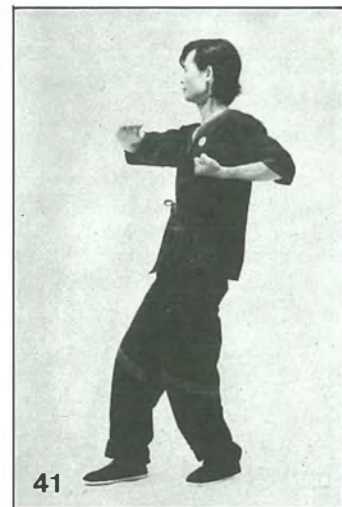
Slap-block being completed, the right palm is thrust forward in the form of an Erect-palm, while the left arm is changed to a left Wu-sau. Then the left palm is thrust



39



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41



42

Bar-arm & Stance-turning→Crossed Tan-sau→Sideling Bong-sau (35-43)

Stance is turned to the right, while the right arm is bent to form a Bar-arm. The left arm is then stretched to form Crossed Tan-sau with the right arm, which is on top. Then the right elbow is raised, so that the right arm becomes a Bong-sau, as the left arm is changed to a Wu-sau. At the same time the stance is turned to the left, so as to form a Sideling Stance while facing the front. The process is repeated three times.



27

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Double Fook-sau (28)

Slapping-hand (29-31)

Both arms are bent to form Bar-arms, with left arm over the right arm. At the same time the stance is first turned to the left, then to the right, and finally back to the left again.

Both arms are stretched horizontally.



35

36

37

38

Erect-palm → Withdrawal of fist (34)

forward as an Erect-palm, at the same time the right arm is with-drawn to form a right Wu-sau.

The right palm is thrust forward, while the left fist is being withdrawn.



43

44

45

46

Bar-arm & Thrusting Punch → Fak-sau (Whisking-arm) (44-46)

At the end of the Bar-arm Movement, the left fist is placed at the chest, and then it is punched forward, while the right arm is being withdrawn. Then the left arm is changed to a Fak-sau as the trunk is being turned.

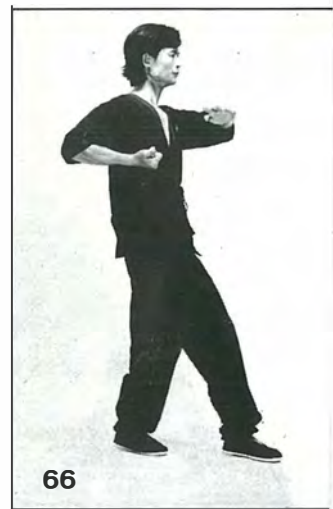


Freeing-arm → Circling-hand → Withdrawal of fist (47–53)

The left arm, posing a Fook-sau, is placed before the chest. The right hand is first placed on the bend of the left arm, then it slips along the left forearm as the left arm is being gradually withdrawn. The right arm, after executing a Circling-hand Movement, is withdrawn.



Elbow-hacking Movement* (56–58)



Erect Palm & Wu-sau → Withdrawal of fist (63–65)



51

52

53

54

Piercing Arms * (54-55)

* denotes movements for the right arm.



59

60

61

62

Double Fook-sau* (59)

Slapping-hand* (60-62)



67

68

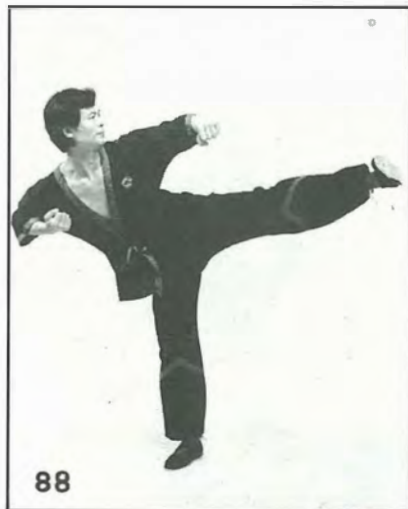
69

70

Bar-arm & Stance-turning → Crossed Tan-sau → Sideling Bong-sau* (66-74)



Freeing Arm → Circling Hand → Withdrawal of fist * (78-84)



Side-stepping & Sideling Bong-sau (89-93)

At the full stretch of the left leg, the foot steps on where it reaches. Then the left leg drags the trunk and the right leg makes one step to the left. At this moment the right arm is changed to a Bong-sau, and the left arm a Wu-sau, before both arms are changed to Crossed Tan-sau. The whole process is repeated three times. At the third posing of the Bong-sau, the process ends in a last side-step.



Bar-arm & Thrusting Punch → Fak-sau* (75-77)



Left Bar-arm, Stance-turning & Side Thrusting Kick (85-88)

Left fist is placed at chest, and at turning of the trunk to the left, it becomes a left Bar-arm. Then the left leg executes a side Thrusting Kick straight to the left.



Lifting Punch (94)

The right Bong-sau is changed to a Lifting Punch towards the left, while the face is being turned to the left.



Freeing Arm → Circling Hand → Withdrawal of fist (95–101)

The trunk is turned to face the front. The right arm poses a Fook-sau, before executing the process of Freeing Arm, Circling Hand, and withdrawal of fist.



Right Bar-arm, Stance-turning & Side Thrusting Kick* (102–105)

* Denotes movements for the right limbs.



Lifting Punch * (111)



Side-stepping & Sideling Bong-sau* (106–110)



Freeing Arm → Circling Hand → Withdrawal of fist (112–118)



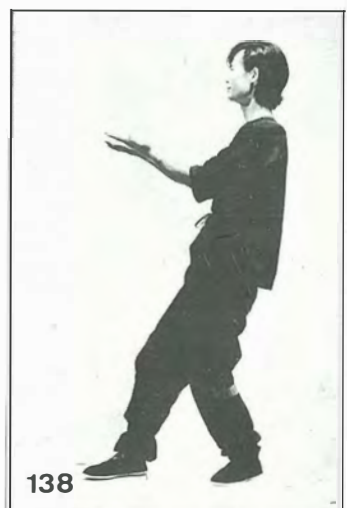
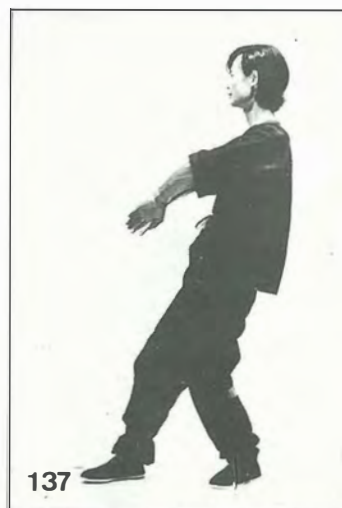
Left Horizontal Thrusting Kick (119–121)

The stance is turned to the left. Then the left leg is thrust horizontally to the left.



Lower Bong-sau changing to Man-sau (127–128)

The left foot makes one step forward. The right foot then advances to its side. At the same time two arms, which are in the form of Lower Bong-sau, are raised to become Man-sau.

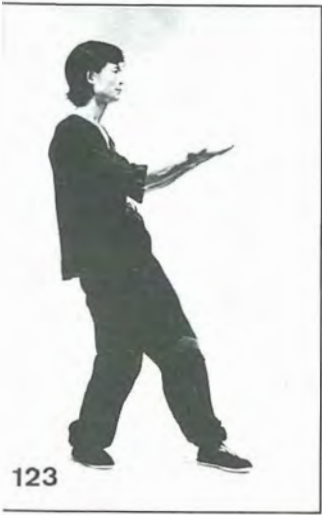


Right Retreating Step & Stance-turning (133–134)

The right foot makes one step backward. The stance is then turned to the right.

Right Thrusting Kick* (135–136)

* denotes movements for the right limbs



Lower Bong-sau → Double Tan-sau (122–126)

At the full stretch of the left leg, the left foot steps on where it reaches. Then it drags the body one step forward, while the two arms pose as Lower Bong-sau, before they are changed to Double Tan-sau. The above process is repeated three times, each time making one step forward.

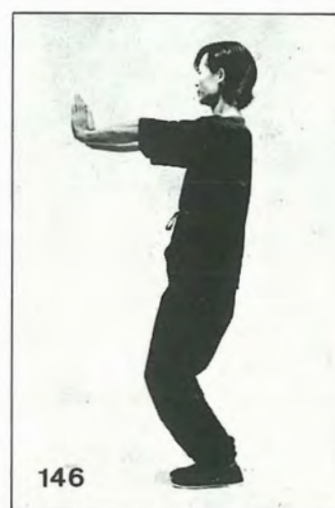
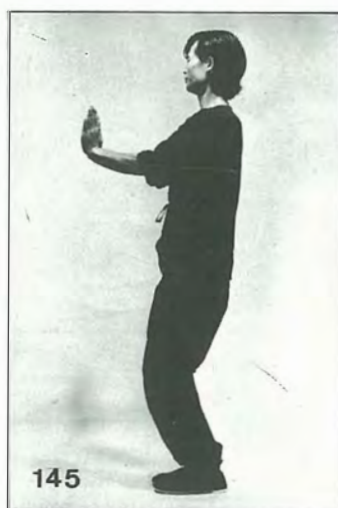


Double Jut-sau → Double Erect Palms → Withdrawal of fists (129–132)

The two elbows are lowered, so that the arms pose the form of Double Jut-sau. Then they are thrust forward as Double Erect Palms, before withdrawal.



Lower Bong-sau → Double Tan-sau → Man-sau * (137–143)



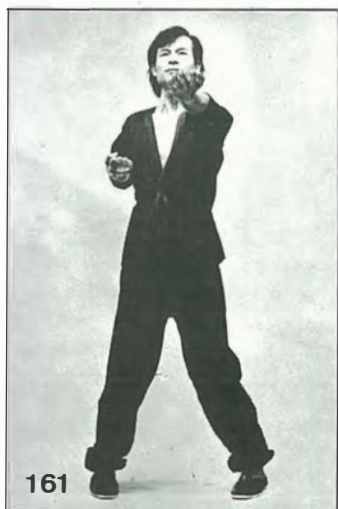
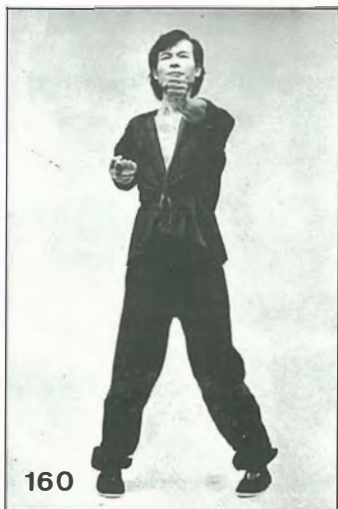
Double Jut-sau → Double Erect Palm → Withdrawal of fists * (144 – 147)



Gum-sau (151–152)

Gum-sau & Thrusting Punch (153–158)

When the left foot steps on the ground, the trunk is turned to the left. The left palm makes a downward pinning thrust, followed by that of right palm. The movement is repeated three times for both palms.



Alternate Thrusting Punches → Circling Hand → Final Withdrawal (159–165)



147



148



149



150

Stance-turning & Slant Thrusting Kick (148–150)

The trunk is first turned to face the front. The left leg is then raised to make a Slant Thrusting Kick to its side.



155



156



157



158

After the third pinning movement of the left palm, it reverts to the form of a fist, and is thrust forward as a Straightline Punch. The right palm then makes a pinning movement, followed by a Straightline Thrusting Punch of the right fist. The process is repeated alternately by the left and the right arms for three times each. After the third punch they are both placed before the chest.



163



164



165

At the full stretch of the left punch, the right fist is thrust forward, while the left arm is withdrawn to make a second punch. Then both palms are opened. The palms circle once at the wrists, before both arms are finally withdrawn. The whole form is then completed.

**ILLUSTRATIONS OF
APPLICATIONS OF
MOVEMENTS IN
CHUM—KIU FORM**



PAK-SAU & THE ELBOW-HACKING MOVEMENT



In practice, the Pak-sau movement of the Chum-Kiu form takes the bend of one's own other arm as target, in substitute for the opponent's arm. It is a wrong idea of many Wing Tsun (*Wing Chun*) students to take the Pak-sau as a way for breaking the opponent's arm, for according to my own personal experience of the past years, the Pak-sau movement will never succeed in doing this, no matter how powerful it is.

The Elbow-hacking Movement can be done with both arms (*as a double-movement*) or with a single arm, with the same effect for both. It is applied by first bending the forearm at right angles to the upper-arm, then with the help of stance-turning the forearm and the elbow are swung towards the opponent, aiming at his throat, head or chest.

However, it is only applicable at a short range only because of the bending of the arm.





Demonstrators:

Tam Hung Fun

Chan Ho Wah

Chan (*left*) attacks Tam (*right*) with a right Straightline punch, which is then deflected by Tam's right Pak-sau movement. Chan withdraws his right arm, and launches a left lifting punch at Tam's abdomen. Tam counters him with a left Pak-sau. Having done this, Tam bends his right arm to form a Lan-sau (*Bar-arm*), and immediately after that, he turns his stance swiftly, and makes a powerful attack with his right Elbow-hacking Movement aiming at Chan's neck.





Demonstrators:

Leung Kwok Kee

Lam Po Kuen



SIDELING BONG-SAU

The Sideling Bong-sau is formed by the combination of the Turning Stance and the "face to face" Bong-sau. When a powerful Straightline-punch is first tackled with the "face to face" Bong-sau, and if the punch is heavy enough, the force will be transmitted through the Bong-sau to the lower limbs of the defender, whose stance is then turned to the side by the powerful force of the attacker, thus dissolving the punch.

Leung attacks Lam with left Straightline-punch. Lam's right "forward arm" thrusts forward to become a *Bong-sau* to counter Leung's attack. Leung's left punch is very powerful, so Lam's *Bong-sau* gives way to it, and, in collaboration with *Stance-turning*, it changes to a *Sideling Bong-sau* so as to consume all the strength of Leung's punch. At this moment, Lam immediately thrusts his left *Fook-sau* over Leung's right punch, and withdraws his right *Bong-sau* to launch a *Character "Sun" Thrusting-punch* at Leung.



LAN-SAU→STRAIGHTLINE PUNCH→FAK SAU→FOOK-SAU→STRAIGHTLINE PUNCH

Some of the movements in the Chum-Kiu Form, in certain occasions, can be applied in real fights. The following series of movements, from the Lan-sau to Fook-sau, changing to Jut-sau, and finally Straightline-punch, is a typical example, ideal for coping with attacks coming from three directions at the same time.



Tam is confronted with Mak (front), Fong (right) and Wong (back). When Tam's front arm is pushed down, he quickly bends it horizontally to form a Lan-sau, which his left fist goes straight over the Lan-sau to land a punch on Mak's face. At this moment Wong comes close from behind. Tam's left arm, posing a Fak-sau, executes a throat-cutting palm at Wong's neck. He then quickly changes his left Fak-sau into a Jut-sau, just in time to push down Fong's punching arm, and give Fong a right straightline punch.





Demonstrators:

Tam Hung Fun

James Brown

Chan Yuen Hoi

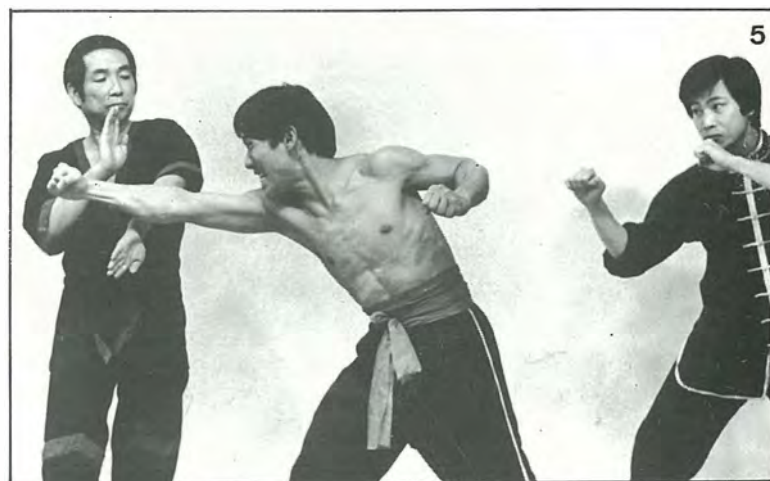


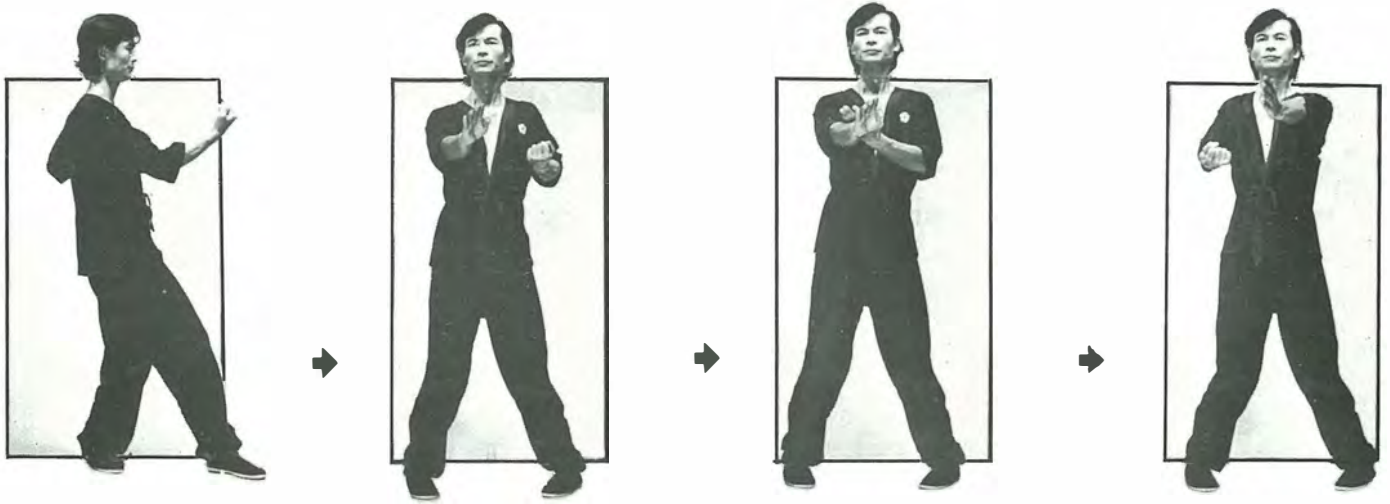
FROM THE SIDELING BONG-SAU TO LIFTING PUNCH, FOLLOWED BY FOOK-SAU & EYE-JABBING HAND

Tam (*Left*) is confronted with Chan (*mid*), while James (*right*) is waiting for a better chance to attack Tam at the right side.

Chan launches a straight punch to attack Tam, who dissolves it with a left Bong-sau. Before Chan stops his attacking movement, Tam immediately changes his Bong-sau into a Lifting Punch to counterattack Chan's lower jaw from under. As the lower jaw is a weak point, Chan is hurt seriously and fall backwards.

Nearly the same time James starts attacking Tam with a left punch. Tam, turning towards James, stops the coming punch with a Fook-sau. Tam waits for no time to change the Fook-sau into a grappling hand and apply an Eye-Jabbing Hand to jab the right thumb into the left eye of James.



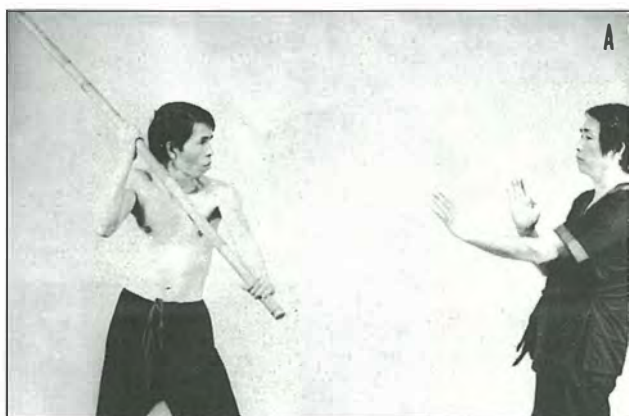


The following is another series of Chum-Kiu movements used in practical application, in which the practitioner shifts from the left Bong-sau to the left Lifting Punch to due with his opponent coming from the left front, and then changing his left Lifting Punch to a Fook-sau to dissolve the frontal attack of another opponent coming from the front, and finally offering him a Straightline-punch.

The Lifting Punch is one of the "Three Punching Movements" of the WingTsun System. Another punching movement is incorporated into the Biu-Tze Form (See pages 208-9).



MAN-SAU (INQUISITIVE ARM)



Man-sau is a "Double-movement" in Chum-Kiu form. It is applied, when the opponent has withdrawn his bridge-arms, to detect where they are. On the other hand, it may also serve for defensive, or even attacking purposes, as conforming to the saying "He who moves first is the stronger."

As for the defensive purpose, it is most effective for offering protection to the head when being attacked by downward head-on smashing with poles or the like, because the posture of Man-sau, when fully stretched, and sloping backwards — the palm being raised to the height of the head, will enable the arm to block or deflect an attack.

Demonstrators:

Tam Hung Fun

Chan Ho Wah



Chan (*left*) attempts to attack Tam (*right*) with a head-on downward smash of a pole. Tam hastens to stretch his arm in a forward-upward direction to form a Man-sau, which then deflects the down coming pole to one side. Because of the over-use of power of the stroke, Chan fails to stop his pole going down when it misses the target, and as a result, the pole drags him to tumble forward. Tam takes advantage of this, and first he presses down Chan's pole, after that he launches a Straightline-punch at Chan.





THE TURNING KICK (SLANT-THRUSTING KICK)

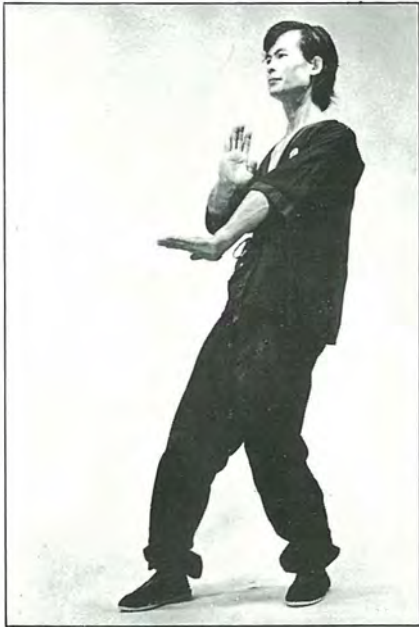
There is only one movement of the Turning Kick in the Chum-Kiu form, which is for the left leg only.

The significance of the Turning Kick lies in the 180° turning of the body while the left leg is stretching, and at the full turn of the body the leg thrusts out in a slightly slanting forward direction at full speed. That is why it is also known as the Slant-thrusting Kick.

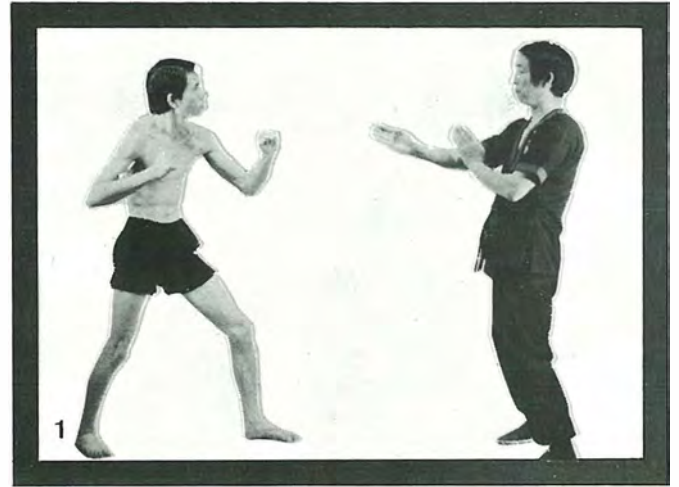




Tam is confronted with Chan (left) and Wong behind him ready to launch attack. At the moment when Chan initiates a punch, Tam advances one pace to make "defence and attack at the same time". Wong comes close from behind to try to grapple Tam's shoulder with his left hand, while making a punch with the right hand. Tam makes a sudden about-turn and launches a Turning Kick at Wong, whose left arm is now controlled by Tam's left Fook-sau, and so Wong suffers the heavy kick.



GUM-SAU
(PINNING-HAND)



Gum-sau serves for countering the opponent's upward kicks. It is very often applied in co-ordination with the moving of the body to one side to evade a kick. Gum-sau is a kind of defensive movements, to be followed immediately by counter-attacking techniques.



Chan (*left*) attempts to attack Tam (*right*) with an upward kick. Tam turns slightly to one side, and pins Chan's leg down with a Gum-sau. Having dissolved Chan's kick, Tam at once launches a left Straightline-punch at Chan's face.

BIU-TZE

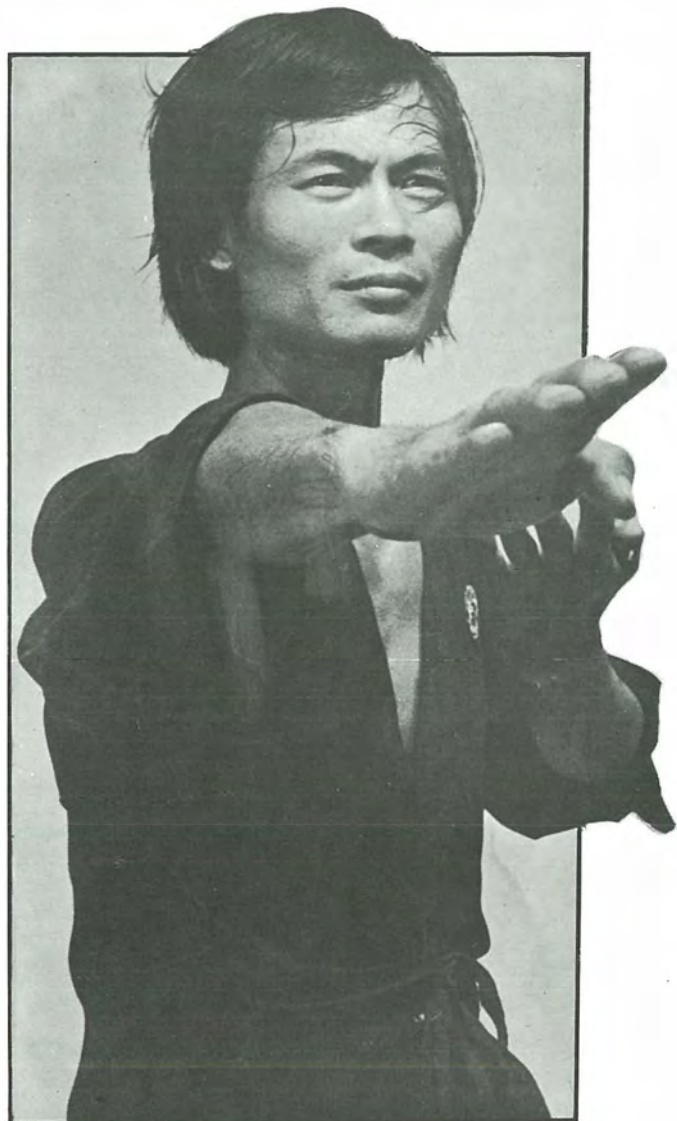
(C) THE BIU-TZE (*THRUSTING FINGERS*) FORM

The **Biu-Tze** form is an advanced form of Wing Tsun Kuen. In the past, there was a saying that **“the Biu-Tze form was not to be passed to persons outside the family door.”** That is to say, no one was to be taught this form, unless they were chosen disciples. Today however, this form is taught to all who learn Wing Tsun. Nevertheless, training in this form is limited to those who have already succeeded in mastering certain techniques through hard training. Novices who have only received a few months training will not be taught this form.

The Biu-Tze form, which is comprised mostly of techniques of the palm and fingers, is mainly for attacking. In this form, the four fingers of the hand are straightened before being thrust forward towards the target with a flexible force.

A practitioner of Wing Tsun Kung-fu, who has obtained an excellence in the practical ability of the form, will be able to drive his force through his finger-tips, with which he will successfully defeat his opponent. This is what is called **“Drawing one’s force through the fingers”** in the Wing Tsun terminology. High accomplishment in this form will enable the practitioner to shatter objects just by giving it a slight touch with his finger-tips when his arm is fully stretched. This force is solely a kind of strong flexibly vibratory strength much different from the brute piercing force of the fingers. This form includes technique of the steps, grappling, hand releasing and movements of the elbow and waist.

A skilful practitioner of the Biu-Tze (*Thrusting-Fingers*) form will present the techniques in an elegant and dignified way with a flexible but deadly force, a force just like the grassy form in Chinese calligraphy, in which the strength is felt, but cannot be explained verbally.





THE BIU-TZE (*THRUSTING-FINGERS*) FORM



The Throat-cutting Hand, a deadly movement in the Biu-Tze Form, is usually executed from below the bridge-arm, with an aim to cut the opponent's throat with the side of the palm, as well as to off-set the opponent's straightline punch.

The Spade-hand includes the Upper Spade-hand, which is also known as the Throat-spading hand, and the Lower Spade-hand. The Upper Spade-hand serves for attacking the joint of the lower jaw and the throat of the opponent with one's straightened palm.

Both the above movements are fatal, and may result in serious injury or loss of life.

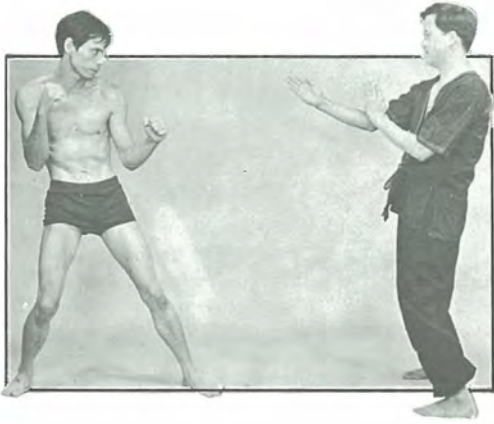
THE UPPER SPADE-HAND & THE THROAT-CUTTING HAND

Cheng (*left*) and Tsui (*right*) at prefighting posture towards each other. Tsui attempts to apply his left Pak-sau to slap down Cheng's forward arm, while his right fist is ready to render a punch. Cheng hastens to apply the technique of "*using one hand to suppress two*" of the opponent, and thus controls Tsui's arms. Immediately after that Cheng applies his left Throat-cutting hand on Tsui, to be followed by another attack by a right Upper Spade-hand. Tsui suffers both attacks.

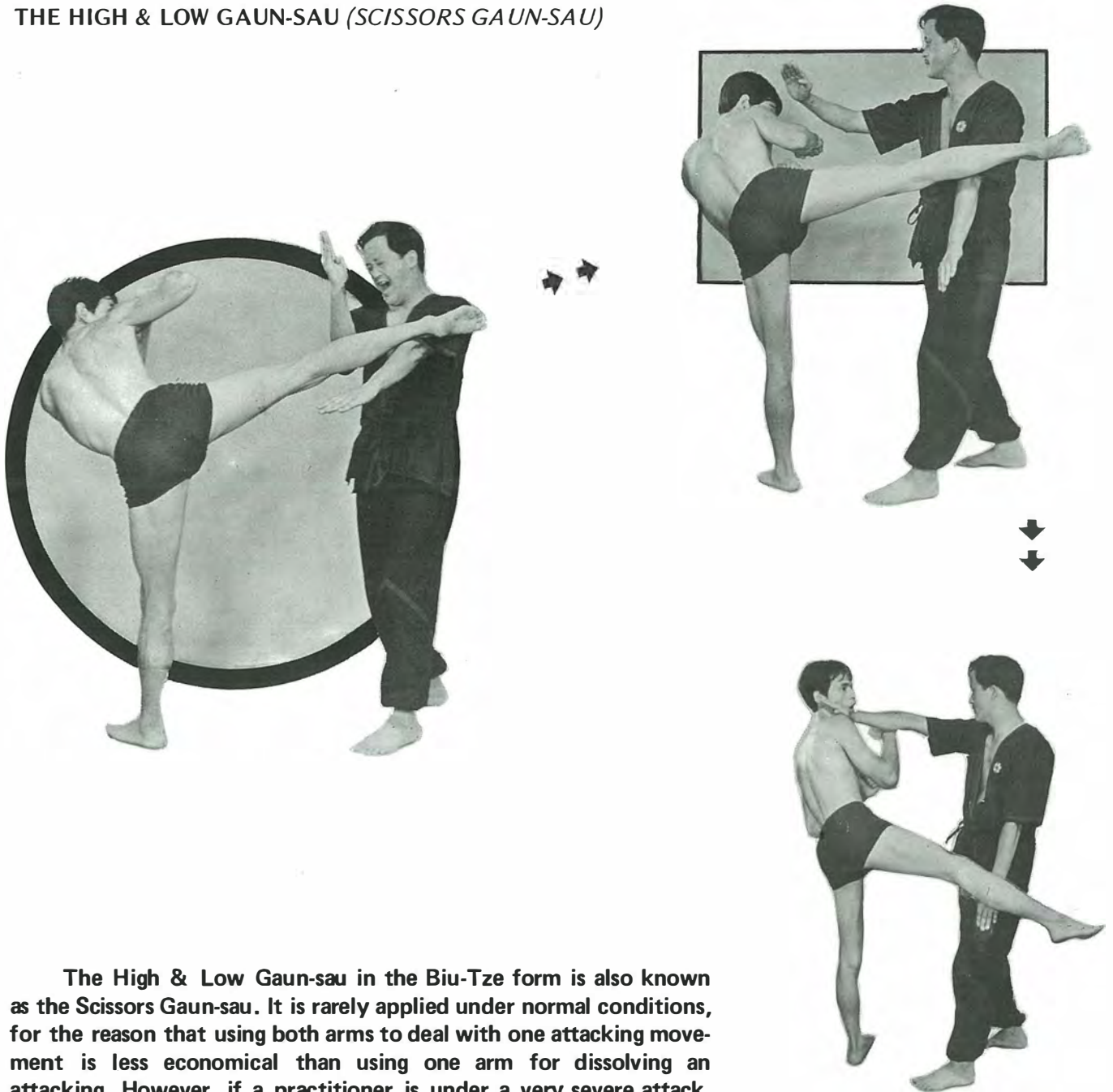


Demonstrators:

**Cheng Chuen Fun
Tsui Kin Wing**



THE HIGH & LOW GAUN-SAU (SCISSORS GAUN-SAU)



The High & Low Gaun-sau in the Biu-Tze form is also known as the Scissors Gaun-sau. It is rarely applied under normal conditions, for the reason that using both arms to deal with one attacking movement is less economical than using one arm for dissolving an attacking. However, if a practitioner is under a very severe attack, such as that of a heavy round-house kick, defence with the Scissors Gaun-sau, in the shape of an \angle , form a long vertical line of defence. Besides, the feet, one in front of the other if viewed from side, form a lower structure which can withstand powerful attacks.

Chan poses the Wing Tsun prefighting posture facing Lee. Lee advances half a pasc, with his body leaning slightly to his left side, while lifting his right foot to launch a round-house kick. Chan, being alert of the attack, turns to his right and poses the Scissors Gaun-sau. Having dissolved Lee's kick, Chan comes close to Lee and launches a right Throat-cutting Palm at Lee's neck.



Cheng (*right*) and Tsui (*left*) at prefighting posture towards each other.

THE CIRCLING-CUT, THE LOWER SPADE-HAND & THE DOWNWARD ELBOW STRIKE

The Circling-cut is a fashion initiated by the Stance-turning movement, which draws the elbow, the arm, and the palm into a semi-circling action to end in a final cutting action with the moving of the wrist, so as to free one's arm from the opponent's firm grapple.

The Lower Spade-hand is a movement to be delivered at the weak flank part of the opponent, with an aim to render him a fatal wound.

The Downward Elbow Strike is a curving downward attack with the elbow, to be delivered at the temples, the face, the neck, the collar-bone or the chest of the opponent.



Tsui suffers the palm thrust and begins to tumble, but Cheng continues to attack him by giving him a Downward Elbow Strike at his temple.





Tsui, all of a sudden, grapples Cheng's right arm and pushes it downwards, while attempting to render a left punch at Cheng.



Cheng hastens to nullify Tsui's attack with a left Pak-sau, and executes a Circling-cut movement to free his own right arm from Tsui's grapple.

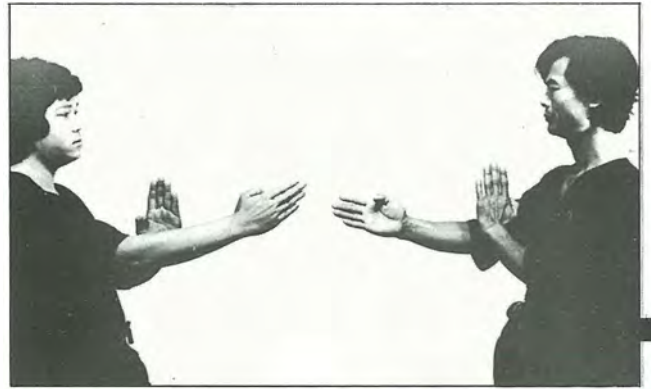


Cheng then quickly lowers his right arm, and executes a Lower Spade-hand attack at Tsui's flank.





THE GRAPPLING HAND
AND THE HOOKING PUNCH



The Grappling Hand technique, though rarely used in Wing Tsun System, is an effective movement for controlling the opponent. It is applied, however, not to make a sustaining lock of the joints of the opponent, but to hinder the opponent's actions while one can render the opponent's attack with one's arm or leg.

The Hooking Punch, one of the three kinds of punches in Wing Tsun, is incorporated in the Biu-Tze Form, and is not so often applied in fights.





Cheng (*right*) and Tsui (*left*) at prefighting posture towards each other.

Tsui attacks Cheng with a right straightline punch, but his right arm is immediately controlled by Cheng's Grappling Hand.

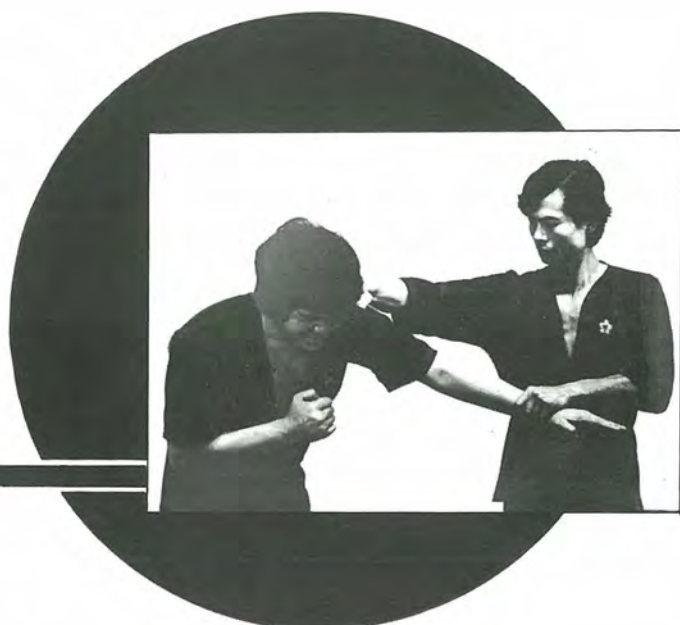


Tsui then manages to free his own right arm by thrusting his left arm from below his right arm.

Tsui succeeds in freeing his right arm, but he never expects that Cheng at this moment grapples his left wrist with a left Grappling Hand.



Immediately after that, Cheng's left Grappling Hand executes a pull, which causes Tsui to fall forward. Taking advantage of this, Cheng renders a right Hooking Punch at Tsui's left temple, thus disabling him completely.



MUK-YAN

CHONG

(D) THE MUK-YAN CHONG (WOODEN DUMMY) TECHNIQUES.

The **Wooden Dummy Techniques** are programmed in the most advanced training course of the **International Wing Tsun Martial-Art Association**. The techniques are to be followed by a trainee after he has skilfully mastered the techniques of the *Siu-Nim-Tau (Little Idea)* form, the *Chum-Kiu (Arm-Seeking)* form, and the *Biu-Tze (Thrusting Fingers)* form.

There are in all 116 movements in the **Wooden Dummy Techniques**, of which 16 are kicking movements, eight for the left foot and eight for the right foot.

The **Wooden Dummy Techniques** are the most superior techniques of W.T.K. A knowledge of the secrets of the application of these techniques will enable a contestant to react much more swiftly than his fellow student who applies only the fundamental techniques of the other forms. A contestant who applies complicated movements to deal with an attacking movement of his opponent will usually find that the **Wooden Dummy Techniques** will simplify the movements of his counter attacks, if he uses them.

That is why there are movements in the **Wooden Dummy Techniques**, which are set deliberately to cope with certain basic techniques of other forms. A trainee, who reacts more slowly and is weaker in strength than his fellow student, will very often defeat stronger students than himself, if he has experienced the **Wooden Dummy Techniques**.

This is what we mean by overcoming our enemy with technical skills.

Grandmaster Leung Ting demonstrates the Wooden Dummy Techniques.



**PART OF
THE
WOODEN
DUMMY
MOVEMENTS
DEMONSTRATED
BY
GRAND-
MASTER
YIP**







Practical Application of

the Wooden Dummy Techniques



FIRST AND SECOND MOVEMENTS OF THE WOODEN DUMMY TECHNIQUES:
THE PREFIGHTING POSTURE AND THE NECK-PULLING HAND



Demonstrator with the wooden dummy: -

Tam Hung Fun



To a practitioner of the Wing Tsun System, the Wooden Dummy is more than a mechanical implement. It also serves as an imaginary enemy, which offers him necessary means of practice.

The Wooden Dummy Techniques are a set of sequential movements, the functions of which are threefold:

(1) It serves as an imaginary opponent for practising the most basic sets of movements of the Wing Tsun System.

(2) It allows the practiser to know the relative positions of himself and his enemy, and the direction and angle of his movements.

(3) It is the best partner for practice of techniques.

Therefore, the first movement of the Wooden Dummy Techniques is the "Prefighting Posture", meaning that the practitioner is now facing his opponent.

The second movement, which follows the Prefighting Posture, is the "Neck-pulling Hand" movement. To do this, the rear arm, which is on guard, stretches forward alongside of the forward arm, until it reaches the back of the opponent's neck, and then it suddenly gives the opponent's neck a powerful drag, while his forward arm is also pulling the opponent's arm towards himself. As a result, the opponent loses his balance and falls forward.

To make an effective application of the Neck-pulling Hand, the body should make a turn, so as to strengthen the co-ordination of the two arms.

Example:

Tam (left) and Lee (right) are facing each other. Lee attacks Tam with a right straight punch, which is stopped by Tam's forward arm. Tam then stretches his left arm alongside of his right arm, until it reaches the back of Lee's neck. At this movement his right arm changes into a Grappling-hand to get hold of Lee's arm, while his left arm is making a neckpull. As Tam's arms simultaneously pull towards himself, Lee cannot avoid falling forwards. Tam then loses no chance to execute a heavy hooking punch at Lee's throat.



Demonstrators:

Tam Hung Fun
Lee Yun Tim



The 31ST MOVEMENT AND 32ND MOVEMENT:

FROM LOWER BONG-SAU TO FRONT INQUISITIVE-ARM



Demonstrators:



When one of our arm is posing the lower Bong-sau, it is very inconvenient for it to stop any upper level or mid-level attack all of a sudden. For a remedy, the other arm should be applied to protect our unguarded area. This arm is usually in the form of a Wu-sau, which is easily changed into a Sideward Palm to deflect attacks. Immediately after that, our Lower Bong-sau should take this chance to go in an upward-forward direction in the form of an Inquisitive-arm to nullify the opponent's attacks or to launch counter-attacks.

When making attacks with the Inquisitive-arm, contact is made by the palm, the side of the palm or the forearm, with the flank, the side of the head or neck of the opponent.





Demonstrator with the wooden dummy:-
Tam Hung Fun



Tam Hung Fun
Chan Ho Wah

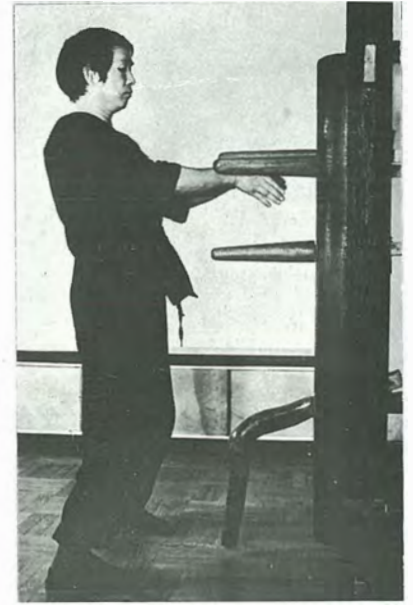
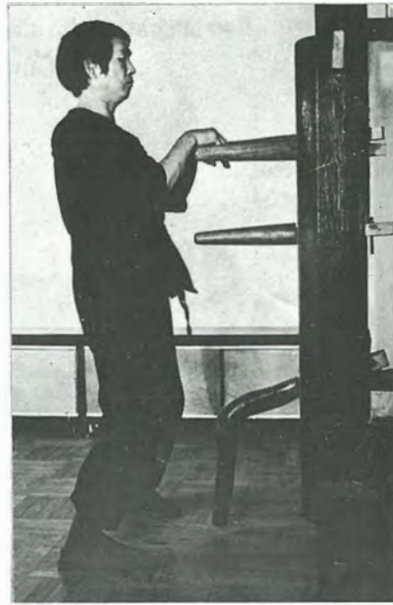


Example:

Tam (right) and Chan (left) are facing each other. Chan advances to press down Tam's forward arms with a Pak-sau movement, while his Wu-sau is executing a Straightline Thrusting-punch at Tam.

Tam's forward arm is being pressed down, so he changes it into a Lower Bong-sau. When Chan's Thrusting-punch comes near, Tam changes his Wu-sau into a Sideward Pak-sau to deflect Chan's punch, and immediately after that, he changes his Lower Bong-sau into an Inquisitive-arm thrusting at Chan's ribs.



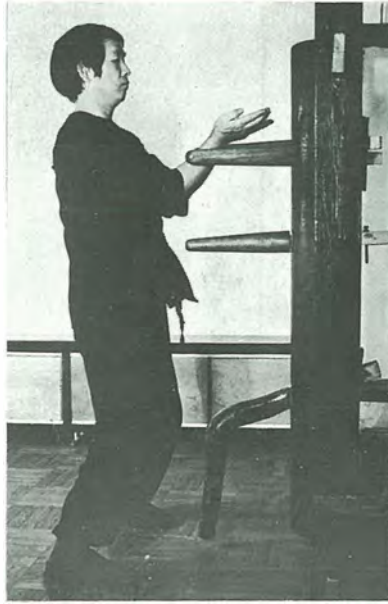
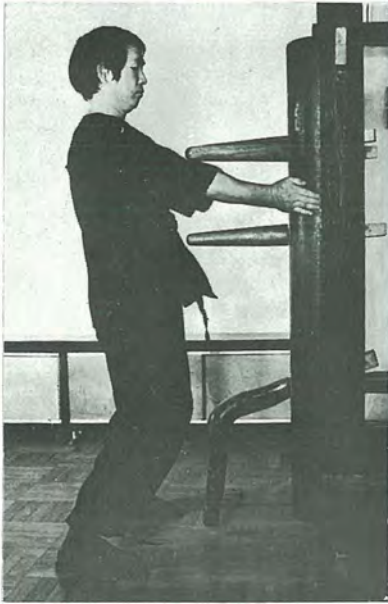


THE 40TH MOVEMENT TO THE 43RD MOVEMENT:

DOUBLE TAN-SAU CHANGING INTO DOUBLE LOWER PALMS, BACK TO DOUBLE TAN-SAU AGAIN, AND THEN TO EYE-THRUSTING PALMS.

Demonstrators:
Cheng Chuen Fun
Tsui Kin Wing





The Double Tan-sau is the 40th movement of the Wooden Dummy Techniques. It is applied by thrusting both the left and the right Tan-sau towards the front to keep hold of the opponent's bridge-arms from his outdoor area, so as to stop his attack. After that, both palms make an inward circle (so as to go into the indoor area of the opponent's bridge-arms), to become Double Lower Palms to render attack at the flanks of the opponent.

Then the palms turn over to become Double Tan-sau again, to stay in the indoor area of the

opponent, from where both palms thrust at the eyes of the opponent in a forward-upward direction. This movement is termed in Wing Tsun the Eye-thrusting Palms.

The Eye-thrusting Palms movement of Wing Tsun differs from similar techniques of other systems in that both palms thrust forward, using the thumbs as weapons to attack the opponent's eyes. The quick thrusting forward of both palms makes the attack more accurate. Over-use of this technique is never encouraged, as it is a deadly attacking movement.





Cheng (*right*) and Tsui (*left*) at the typical Wing Tsun prefighting posture (*Diagram A*). Tsui initiates an attack, but Cheng quickly controls Tsui's two arms under his own stretched arms (*Diagram B*). Tsui attempts to render the double punch but his attack blocked by Cheng's Double Tan-sau from his outdoor area. (*Diagram C*). Then Cheng's two palms circle inwards to become Double Lower Palms to attack Tsui's flanks (*Diagrams D & E*).



Tsui fails to defend himself, and so suffers the attack (*Diagram F*). But Cheng continues to raise his palms to become Eye-thrusting Palms darting at Tsui's eyes (*Diagrams G & H*).

Tsui, sensing that Cheng is going to attack with Double Lower Palms, hastens to turn over his arms, and places them on the arms of Cheng (*Diagrams f & g*). Immediately after that, Tsui motivates an attack with Double Erect Palm to aim at Cheng's chest. Cheng at once converts his arms into Double Tan-sau to stop Tsui's attack (*Diagram h*), and immediately after that, he changes his Double Tan-sau into Eye-thrusting Palms to dart at Tsui's eyes (*Diagrams i and j*).





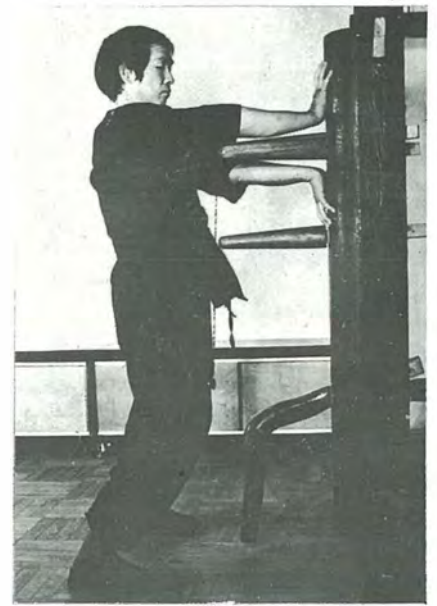
THE 63RD MOVEMENT TO THE 66TH MOVEMENT:

FOOK-SAU CHANGING TO CIRCLING BLOCK & LYING PALM

KWUN-SAU CHANGING TO PO PAI CHEUNG
(DOUBLE PALM STRIKING)

The Fook-sau is not necessarily applied from the outdoor area of the opponent's bridge-arms. It may also be applied in the indoor area of them, as it is done in the 61st, 62nd and 63rd movements of the Wooden Dummy Techniques.

From the 63rd to the 64th movements, it is applied first to dissolve the opponent's attack, then by changing to the Circling Block, to deflect the opponent's arm from the front to the side, while the other arm is posing the Lying Palm to attack the opponent's flank.



Example:

Fook-sau changing to Circling Block & Lying Palm

Tam (*right*) and Chan (*left*) are in prefighting posture. Chan suddenly launches a right Character "Sun" Thrusting Punch at Tam's face. Tam therefore moves his right forward arm to the left, so as to block Chan's punch. (*Diagrams A to B*)

Immediately after that, Tam changes his right Fook-sau to the Circling Block, by circling his right wrist outwards from the indoor area of the opponent's bridge-arm, while posing his left arm in the Lying Palm to attack Chan's right flank (*Diagram C*).

Chan fails to react, and so suffers Tam's heavy palm attack (*Diagram D*)





The 65th and 66th movements comprise of a consequential process changing from the Kwun-sau to the Po Pai Cheung (*Double-palm Striking*), with the aim of first dissolving the opponent's attack, then to offer a counter-attack. But this process can also be linked to the 64th movement. When the Circling Block and the Lying Palm as mentioned above are dissolved by the opponent's high and low Gaun-sau, we should execute the Kwun-sau (*Rotating-arms*) movement to deal with his Gaun-sau. Immediately after that, we can change the Kwun-sau to the Po Pai Cheung as a counter-attack.



Demonstrators: Tam Hung Fun
Chan Ho Wah

Example:

Kwun-sau changing to Po Pai Cheung

Chan seeing that Tam is launching an attack with his Circling Block and Lying Palm, immediately turns to his right, and poses the high and low Gaun-sau with his arms to counter Tam's attack (*Diagram D*).

Tam, being now countered with Chan's high and low Gaun-sau, immediately executes the Kwun-sau movement, with his left arm posing the Bong-sau, and his right arm the Tan-sau, to block Chan's Gaun-sau. (*Diagrams E to F*).

After that Tam turns his left arm over, and executes the Po Pai Cheung movement, with his palms simultaneously attacking Chan's mid-level and lower level. (*Diagrams G to I*).



Besides serving as a means of dissolving the opponent's straight punch, the Sideling Bong-sau, which is in contact with the opponent's arm, can also be applied to make counter-attacks by changing into the Lap-sau, thus saving the trouble of requiring the other arm, which is now in the form of a Wu-sau, to change into a Lap-sau. In this way, the Wu-sau can take the chance to turn into a Throat-cutting Hand to launch counterattacks at the opponent.

Having executed the Throat-cutting Hand attack, one can make further attacks with an upper Spade-hand, while still controlling the opponent's arms with the Pak-sau.



Example:

Tam (right) and Lee (left) are both posing the prefighting posture of the Wing Tsun System while facing each other. Lee advances to launch a straight punch at Tam, who applies the Sideling Bong-sau to stop the attack, and, immediately after that, changes his Bong-sau to a Lap-sau to get hold of Lee's wrist, while his left hand is making a Throat-cutting Palm attack at Lee's throat.

Lee's arm being seized, therefore he cannot avoid the attack. Tam, at this moment executes a Pak-sau movement to press down Lee's both arms, while his right hand changes into an upper Spade-hand darting at Lee's chin and throat.





THE 78TH MOVEMENT TO THE 80TH MOVEMENT:

FROM THE SIDELING BONG-SAU TO LAP-SAU, THROAT-CUTTING HAND, PAK-SAU AND SPADE-HAND.



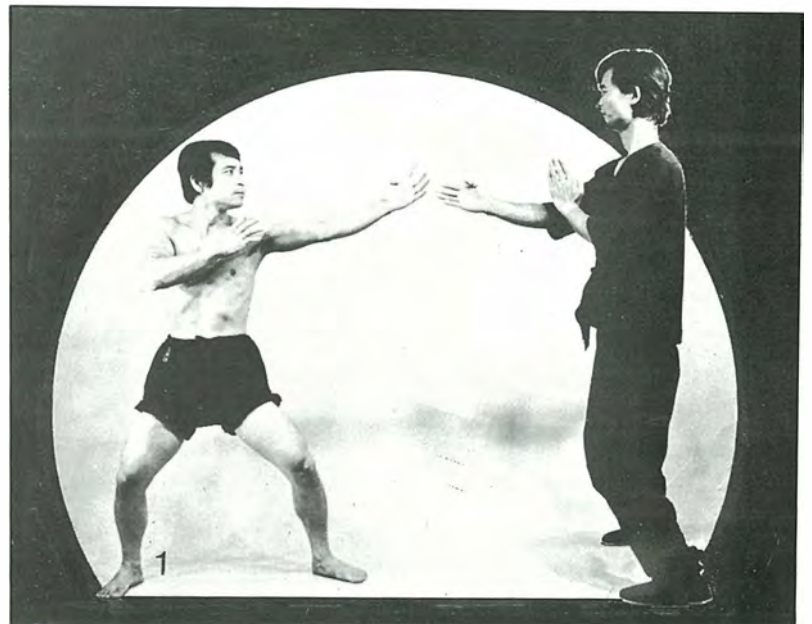
Demonstrators:

Tam Hung Fun
Lee Yun Tim



THE 83RD AND THE 84TH MOVEMENTS:

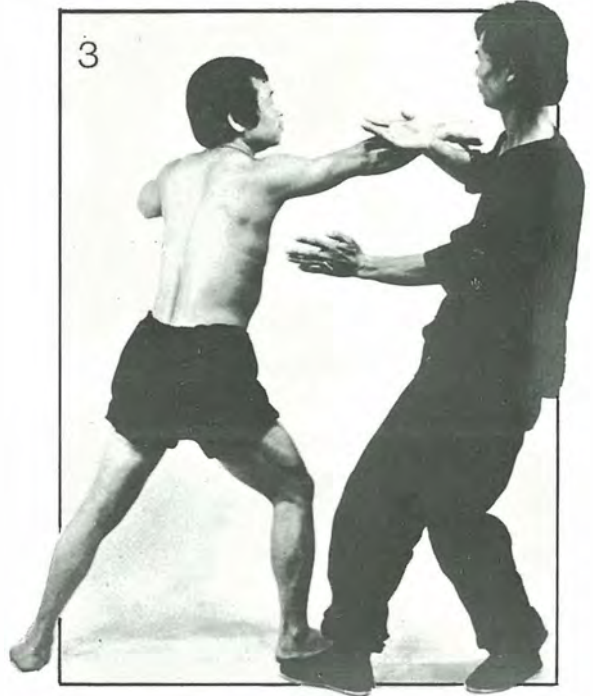
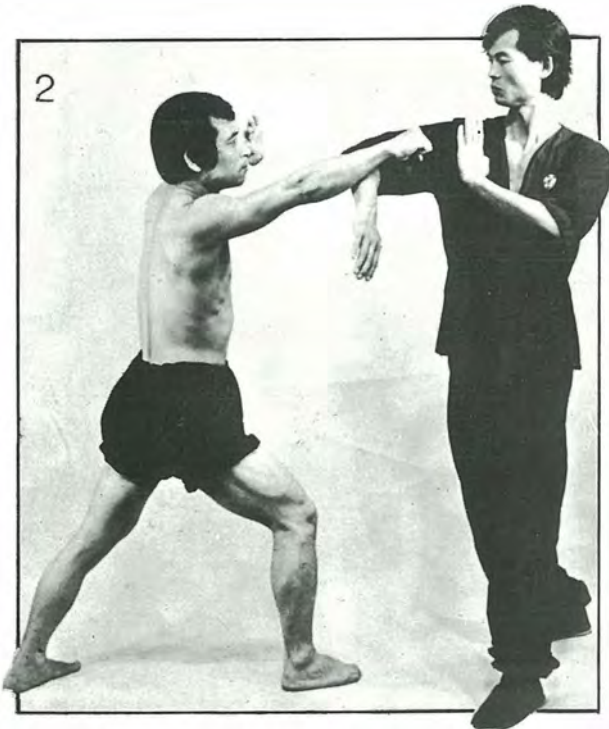
BONG-SAU CHANGING INTO THE CROSSING KICK



The Crossing Stamp-Kick, a movement to follow the Sideling Bong-sau in a continuous process in the Wooden Dummy Techniques, is one of the eight kicking methods of the System. The Crossing Kick is also called the "Shuttle-cock Kick", because of its similar movement.

The Crossing Kick differs from the other seven kicking methods in that all the other seven kicks are applied by the forward leg, while the Crossing Kick is executed by the rear leg after changing steps. It is a more difficult kicking skill than the other seven kicks in Wing Tsun System.

Wong (*left*) attacks Cheng (*right*) with a right straightline punch. Cheng hastens to counter the attack with a Sideling Bong-sau. Immediately after that, Cheng steps forward to the right side of Wong, placing his right foot in front, while raising his rear left leg to execute a Crossing Kick aiming at the calf of Wong's rear leg, and at the same time launching a left Lying Palm attack at Wong's right flank.



Demonstrators:
Cheng Chuen Fun
Wong Chiu Hung



CHI-SAU

WING TSUN CHI-SAU

A. GENERAL PRINCIPLES

(1) THE REFLEX ACTION

The most important course of training in Wing Tsun System is the **Chi-sau** (*Arm-clinging*) exercise. These techniques are practised in twos, and aim primarily at developing the trainees' quickest **REFLEX ACTION**, so that this may be applied in a set of sophisticated fighting techniques.

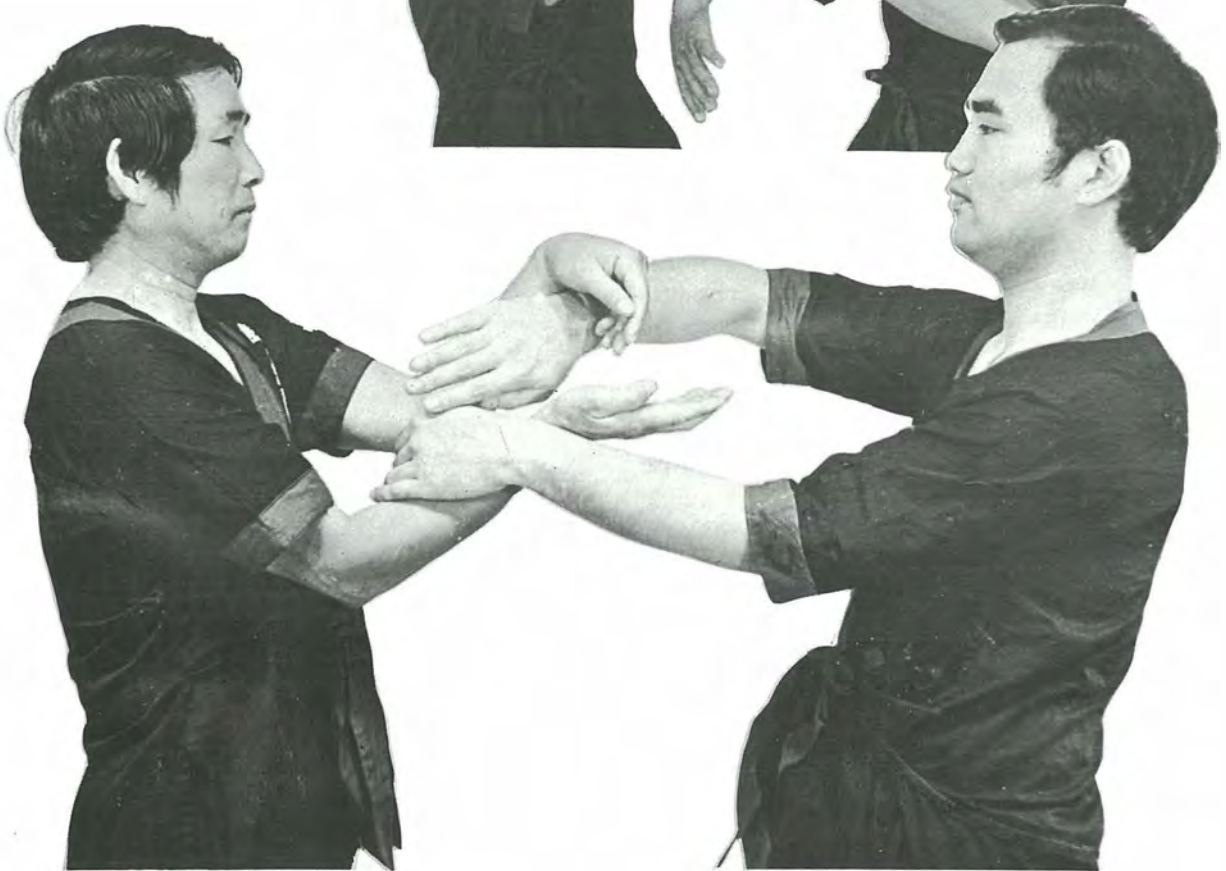
The reflex action is in fact a subconscious reaction of the body, arising as a result of a sudden and unexpected external stimulus. For example, if someone is unexpectedly pricked by a sharp object, such as a pin or piece of bone, he will probably cry out or make a quick movement, to get away from the source of pain. In another occasion, if an assailant suddenly launches a punch at him, he would surely retreat in surprise to avoid it. These reactions (*the cry and the retreat*), are typical examples of subconscious reflex actions. They are not planned beforehand, nor are they made as a result of conscious thought. Reflex actions exist, not only in human beings, but also in animals.

Owing to the difference between individuals, the reflexes of some people may be faster than those of others. In fact, some people may have very sensitive reactions, whilst others have extremely slow ones.

The purpose of training in the Chi-sau, is to develop a quick reaction in the trainees, a reaction that is much faster than that of common people, and to apply it onto his kung-fu techniques, so that he can react unconsciously and without pre-thinking, to the attacking movements of an opponent.

Many people will have experience of a real fight, in which their attacking and defending moves were not pre-thought. In fact, when an opponent

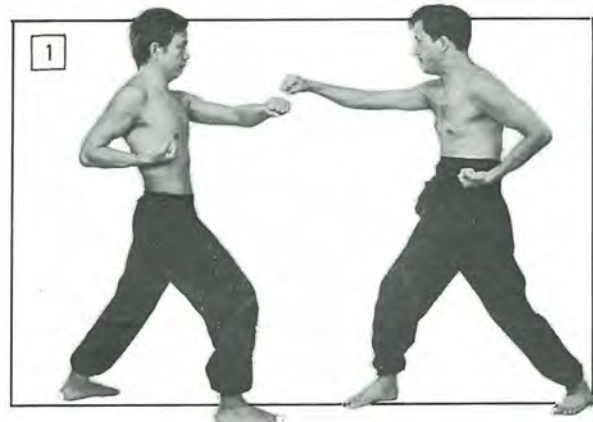
launches an attack, he leaves us no time to think of what counter-moves we should make. That is why many kung-fu followers, who have been practising attacking and counter-attacking techniques, even for eight or ten years, will find it difficult to apply them when they are confronted with a real fight, because they are not aware, nor have experience of, the time factor involved.






(2) MOVEMENTS & THE TIME FACTOR

It is a matter of fact, that the time factor is the key which determines the practical value of any kung-fu movement. That is to say, if we are to determine its value in application, we must first give consideration to the length of time taken to perform the movement. Some kung-fu movements are comprised of a series of continuous actions, so as to be supposed to make an effect of an attack. On the contrary, other systems are comprised of single simple movements, which can be used for defence and attack at the same time. The two types of systems mentioned above can be termed respectively as "*the complicated movement*", and the "*simple movement*". Many pugilists think that, if they have mastered certain complicated movements, they can be regarded as being trained in an advanced fighting form. In fact they are terribly wrong, because fighting techniques cannot be regarded as being advanced or inferior to others. What we mean by a fighting form being advanced is that its movements are difficult to practise or master.

In my own experience, the more complicated the movement is, the less is its value in practical application. On the other hand, the simpler a movement is, the greater is its practical value. The reason for this is that complicated movements are comprised of a greater number of separate actions, and therefore take comparatively longer time to perform. A simple movement, however, will take much less time to perform than a complicated one. It can therefore be said that the best kung-fu movements are single simple movements, that can be performed in the shortest possible length of time, and have both an attacking and defending capability. This is the reasoning employed in the development of Wing Tsun Kung-fu, and it can be seen that the movements of Wing Tsun Kung-fu, are much simpler than those of other systems.



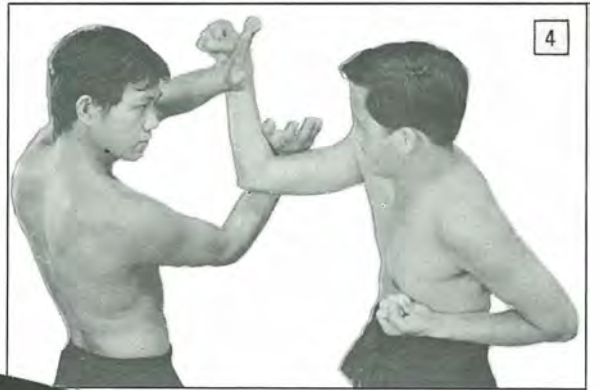
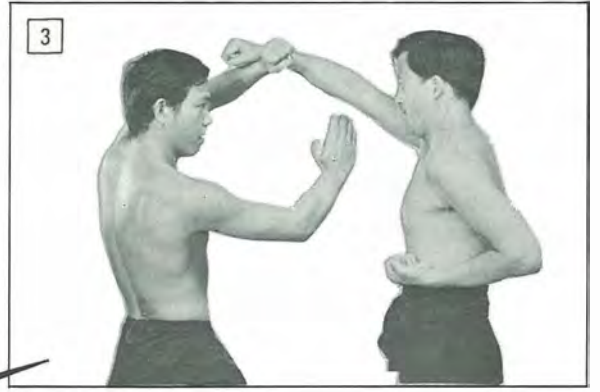
1. When A has blocked B's right punch with his left arm and attempts to place his right over B's, at this moment B has enough time to launch a second attack with his left arm. 
2. Even if A is fast enough in making a control of B's right arm, B still can catch the moment to break the arm-lock with his own left arm, and offer a counter-attack. 
3. Supposing A succeeds in making a complete control of B's right arm, B still has time to launch another punch with his left hand. 

REASONS FOR THE LOW POSSIBILITY OF

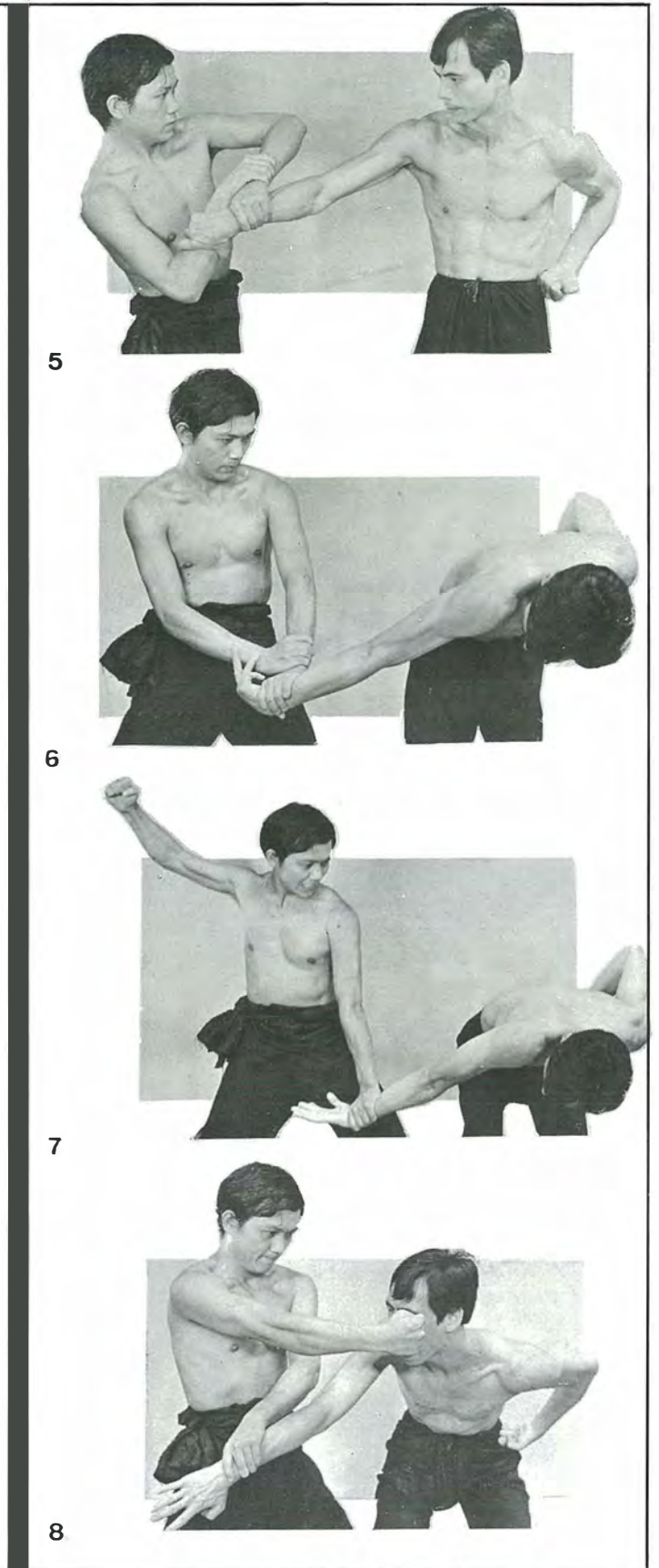
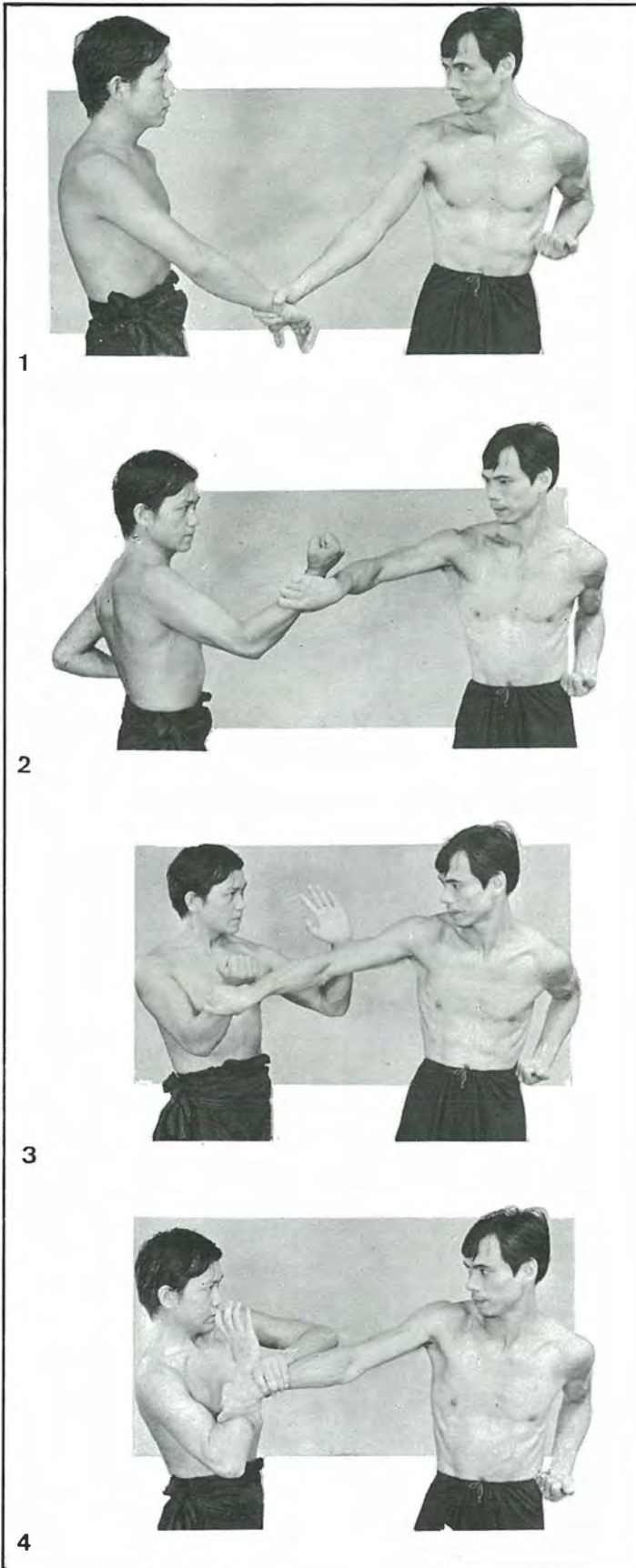
APPLYING THIS COMPLICATED MOVEMENT

This is an idealized "*Complicated Movement*" formed by a series of hand techniques joined together, in which the demonstrator is applying to dissolve attack, control the attacker's arm, and finally offer a counter-attack.

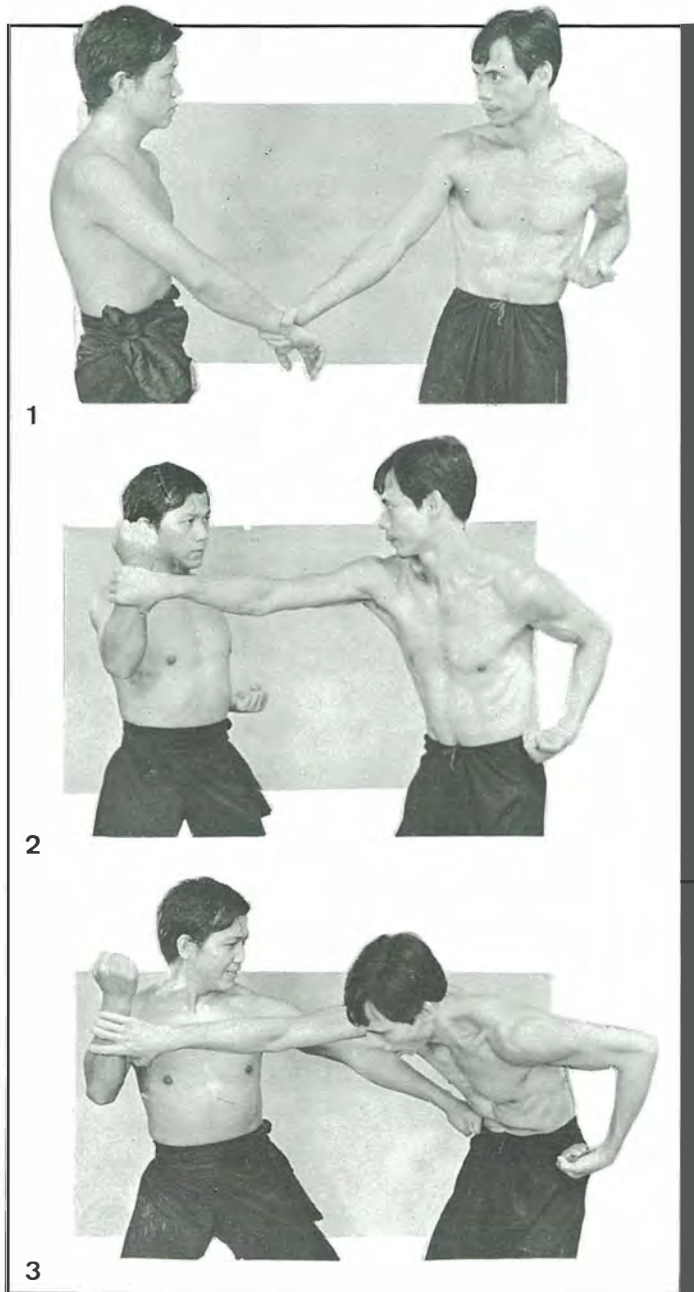
However, the possibility of this "*Complicated Movement*" in real situations is very little, because of the long duration of completing the whole set, **UNLESS HIS OPPONENT KEEPS HIS LEFT ARM ALL THE TIME AT HIS OWN SIDE**, as shown in the above photos!



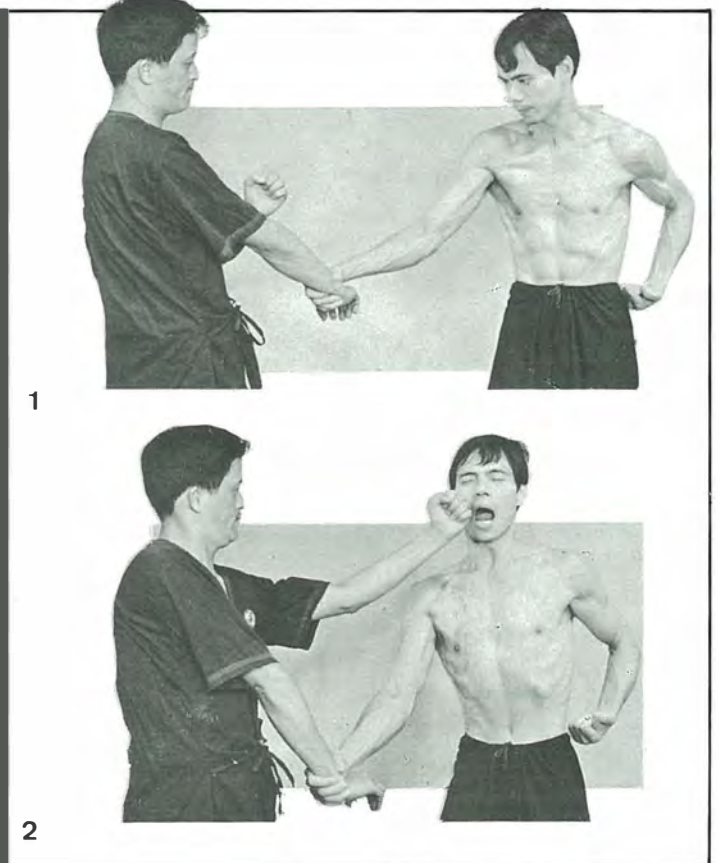
METHOD A



METHOD B



METHOD C



EXAMPLES OF THREE DIFFERENT TECHNIQUES OF COPING WITH THE GRAPPLING-HAND ATTACK

The above photos show three different ways of dissolving the same kind of arm-lock attack.

Method A is the most complex, and takes the longest time to complete, and thus is the least economical. Method B is more practicable, for it takes much less time to complete.

Method C, which is adopted in Wing Tsun* (**Leung Ting System**), is the most economical and effective way. The aim of this method is to nullify his lock, therefore what we need is to change the other arm into a fist & attack the opponent, so as to break his power of resistant, thus dissolve his arm-lock.

* *Wing Chun, Ving Tsun, and Wing Tsun in theory are the same, but in practice a technique in the Wing Tsun System may be different from the same technique in the W.C or V.T. Systems.*

(3) THE QUESTION OF PRACTICAL APPLICATION

Many martial-arts followers may have the following personal experience. In a real fight they have found that many of the techniques, in which they are well trained due to daily practice, cannot be applied at will.

Not only to demerit the techniques of other systems, many followers of Wing Tsun System cannot even apply as they wish, the most commonly used Straightline Thrusting Punch, although, as every Wing Tsun follower knows, the most practical and fundamental punch is none other than the straight punch. All those who learn Wing Tsun Kuen, are very well acquainted with the straight punch, however why does it turn out, that during a real fight, some followers cannot even make use of this basic technique. It is because they fall into the error of not co-ordinating the kung-fu techniques, with their subconscious reactions.

If our enemy launches a surprise attack from one of our sides, our nervous system will function in such a way, that it provides a reflex action to deal with the attack. (*without first notifying the cerebrum or waiting for its directions*). This is an automatic reaction, which can nullify any disguised movements of attack.

If we wait for the judgement of our brain before we do something, it will be too late to take any action, therefore why not train our nervous system to give off a reflex action to defend ourselves, instead of standing waiting for the brain to tell us what to do?

The above examples clearly explain the aims and functions of the Chi-sau trainings.

Think of a man who has not learned any kung-fu skills, fighting to him is an occasion when he has to stretch or swing his arms, to strike an opponent with his two fists. This kind of fighting is

energy-exhausting in itself, and is ineffective, but the actions are in fact subconscious.

When a pugilist has learned a regular way to fight with attacking and defending movements, he will (*in error*) usually apply his techniques in methods regulated by his consciousness. For example, if **A** uses one movement to attack, **B** will counter-attack with another movement, so these actions will fit one by one into a chain, and will eventually form a set, or several sets of charging and discharging actions. These sets of movements, as what the other kung-fu people called – “**Fighting-Forms**”, will unfortunately give rise to certain disadvantages, which are named “**FORMALITY**” and “**REGULARITY**”.

FORMALITY

Formality is when a pugilist starts to think, (*after he has learned the "FORMS" of attack and defence in twos*), that he must use his left hand in this way, and his right hand in that way, if he wants to discharge such a prearranged attacking movement from his opponent.

As a matter of fact, this so called attacking movement, might have been an imaginary movement thought out by a founder or a master of a kung-fu style. It is doubtful whether such a movement will occur in a real fight between two opponents.

Unfortunately, there are many kung-fu founders, grandmasters, or masters, who have never given this any thought, simply because they have an over-imaginative mind, and are too confident. They emphasize (*or even force their disciples to believe*) the set of kung-fu movements desired by themselves, and require their disciples to adopt these "*fixed pattern of movements*" that have been imagined, as protocol for another "*fixed pattern of movements*". It is very unlikely that some of these movements could be used for attacking in a real fight, but once these instructors have got a liking for them, they insist on making another "*counter movement*" against them. And as a result, this so called "*counter movement*" is similarly useless, and cannot be applied in a real fight.

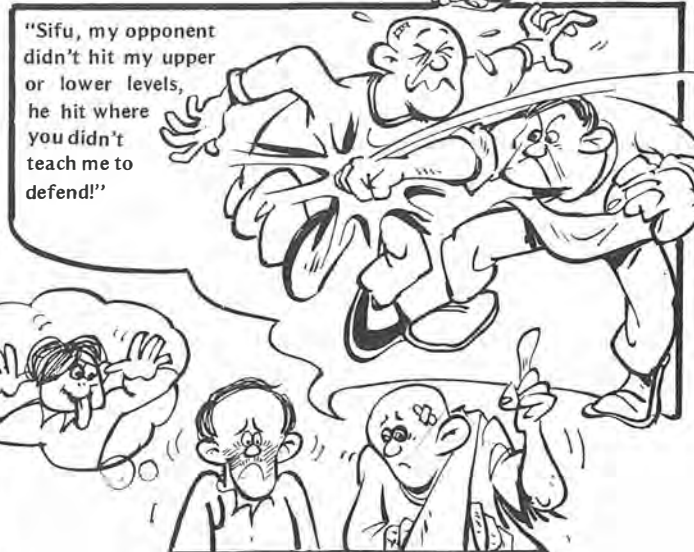
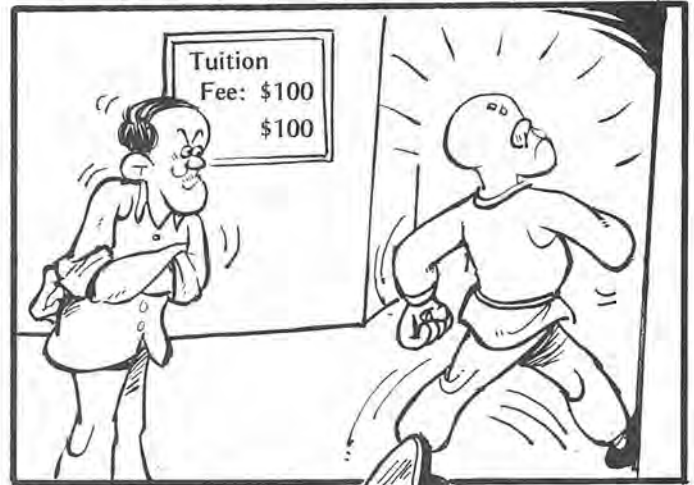
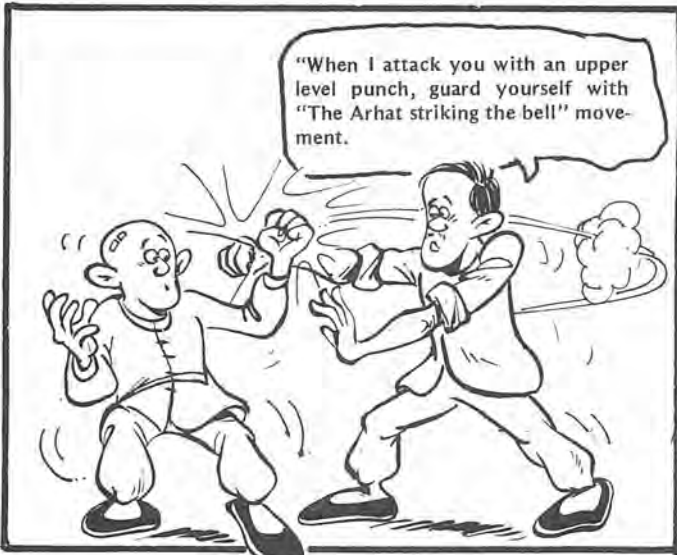
There are occasions when only one arm is needed to discharge an attack, but for the sake of appearance (*impressing spectators*) or for other reasons he may consider proper, the instructor usually requires his followers to put the other free arm in a certain position, and he insists on keeping it there. In a real fight, formality of this sort will hinder the application of the required techniques, and will eventually lead to defeat, as the opponent may not apply attacking movement in such a sequence as to conform to the stipulated pattern.

The two series of cartoons on page 244 and 245 serve to illustrate the ineffectiveness of relying on "formality", a condition in which a practitioner resorts to the application of prearranged pattern of movements, thus neglecting the free use of techniques to tackle unforeseen occasions.

HUNG

This TIME:

An upward movement for an upper level attack,
 A downward one for a lower level kick.
 Attacks for the mid-level you haven't taught,
 I can't dissolve them with any trick!

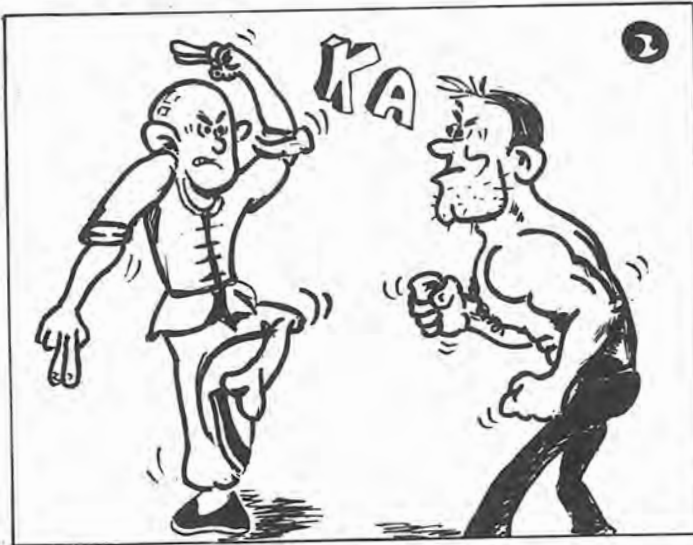
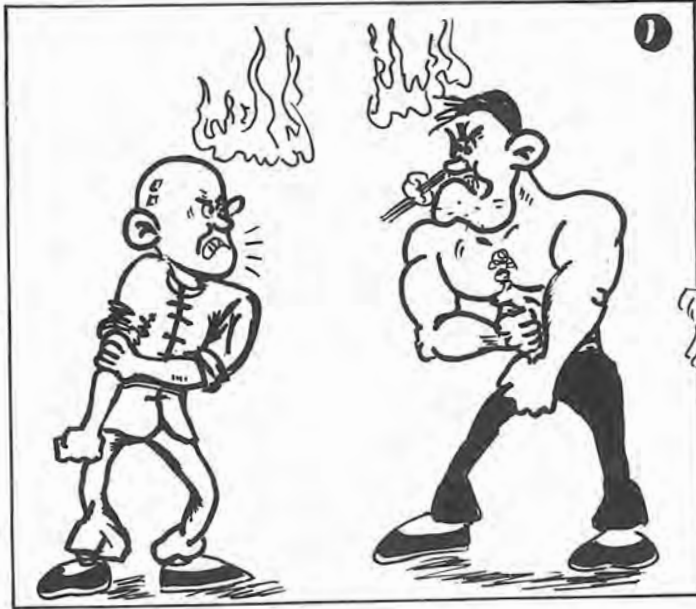


SIFU

HUNG

This TIME:

The movements are so beautiful,
The techniques are not practical.
Frighten the enemy not,
The result will be terrible!



REGULARITY

Another common mistake committed by many instructors, is **over-emphasis of regularity of movements**. They insist on applying movements, during attack and defence exercises between twos, in a regulated sequence, (*ie. such a movement of yours should be dealt with such a movement of mine, etc.*), until a whole series of movements of a fighting form have been applied. Exercises practiced in this way, I dare say, are not different to a social dance. For example, in the Waltz or the Tango, there is a fixed pattern of steps, such as three forwards followed by three backwards, or four forwards and then four backwards, all done to the beat of music and totally co-ordinated by the two partners. If any one of the partners does not keep the beat, or breaks step owing to negligence, or lack of skill, he will ruin the dance and probably make a fool of himself into the bargain. These kung-fu movements have to be kept even more regular than dancing steps. Therefore in a whole set of attack and defence moves, the two partners must be well practised as to maintain the sequence. (*Please take note of the word "sequence"!*). If one partner make a tiny unexpected mistake, even in part of a movement, it will lead to a complete breakdown in the collaboration of the two partners.

On the other hand, someone aptly trained in the attack and defence forms between twos, need not necessarily be skilfully trained in fighting, for in a real fight, the ways in which moves can be made are greatly varied, even to the point of diverging from any regular movements. This is how the saying "*Killing the skilful master with disorderly punches*" arises.

The series of cartoons on page 247 explain clearly the mistake of over-reliance on "regularity", a state in which a practitioner depends too much on the sequence of movements in which he is trained, thus forgetting the necessary variations of use of techniques.

SIFU

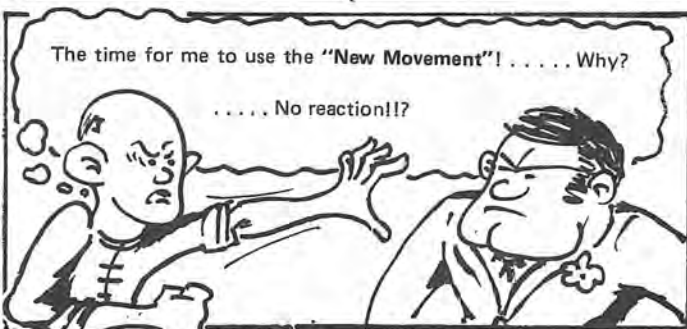
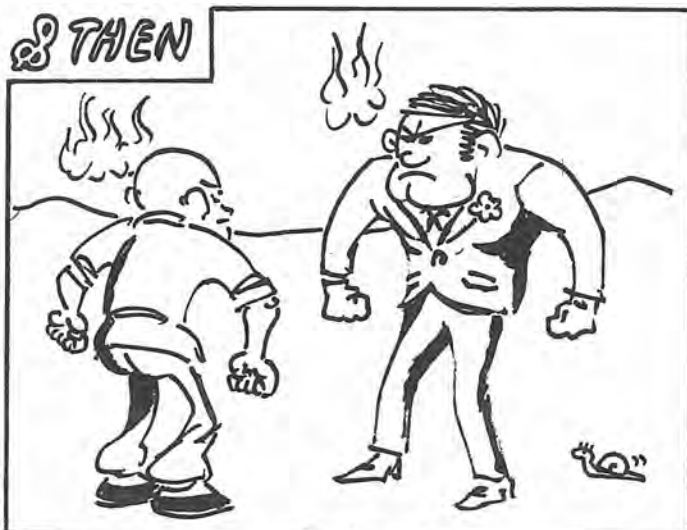
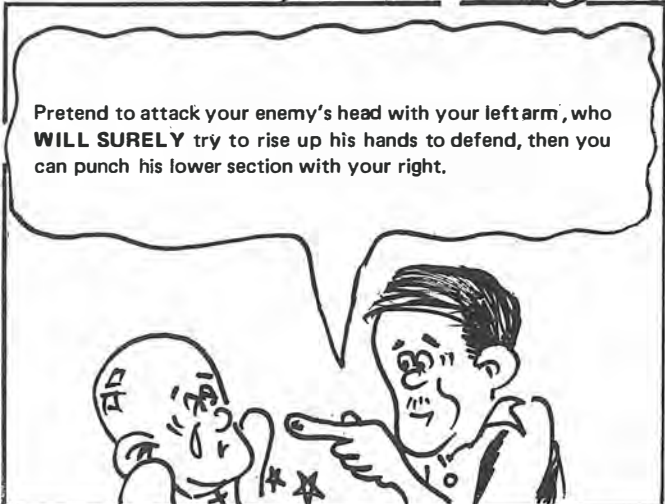
HUNG

This TIME:

*The words of Si-fu's to closely follow,
& seems definite that glory will glow.*

Out of the way the enemy acts,

Becomes the one who receives the blow!



(4) SEPARATION FROM THE CONCIIOUSNESS

It is for the reasons described that the Chi-sau training constitutes a kind of attack and defence system, which will help to train the nervous system to automatically produce the correct reaction to protect us from attack.

If during a real fight, an opponent launches a punch as quick as a flash of lightning, we cannot render a counter-movement by going through all the processes of conveying what the eyes see to the brain, allowing the brain to make a decision, and then send an order to the limbs for a reaction. But if we can make good use of our reflex actions, things would be much different.

A reflex action enables the limbs to make an attacking or defending move, without pre-thinking, and this takes much less time than waiting for a decision from the mind, before producing a counter-movement. True fighting techniques are never bound by any fixed patterns, and are not controlled by any rules. Formality and Regularity of fighting methods are not practical in a real fight. This is why, during the training of the Chi-sau, emphasis is made on getting our movements free from our conciousness. We make an attack or defence simply by intuition, and not by using our memory.

(5) EXERCISES FOR SENSE OF TOUCH

Of prime importance in the training of the Chi-sau techniques, are the exercises for developing an acute sense of touch. By developing the acute sense of touch in the hands and arms, we do not mean that they should have an acute feeling towards external objects which they come into contact. Some people may think, if our hands and arms are too sensitive, any slight bumping from an external object, will cause pain. In fact, what is meant by developing the sense of touch in our hands and arms, is that we are increasing their ability to detect the strength of an external force, and the direction in which it is travelling. The strength of a movement is something that cannot be detected by sight. *(It is a great mistake for anyone to say, that just by looking, he can tell if a punch is very powerful).* We cannot determine, with our eyes, whether a punch is real, or faked, nor can we guess the strength, or the direction of travel. It is much more accurate to detect these things using the sense of touch in our hands and arms. Once our bridge-arms are in contact with those of our opponent, we can easily know whether a punch is heavy or light, whether it is coming from above, or below, or whether the arm of our opponent is advancing or retreating. Thus we can change our movements to cope with his, and in this way, gain an advantage over our opponent, by breaking through his defence in his unguarded areas, put him under our control, and finally defeat him.

The ultimate aim of Chi-sau is to intergrate the sense of touch in the hands and arms, with the fighting techniques that have been mastered, so that they all blend together, and become reflex actions which can be automatically applied, with no concious thought whatsoever.

B EXERCISES OF THE CHI-SAU (ARM-CLINGING) TECHNIQUES

The Single-arm Chi-sau (*Single Arm-clinging*)

There are two forms of Chi-sau, namely, the Single-arm Chi-Sau and the Double-arm Chi-Sau.

The Single-arm Chi-sau consists of preliminary exercises.

As the term implies, the Single-arm Chi-sau means exercises between two partners facing each other while standing, with one arm of each being in contact with that of the other. Throughout the entire process of the Single-arm Chi-sau exercises, both partners maintain the Character "Two" Adduction Stance, during which no attempt at moving the feet would be made. This enables the students to concentrate on drilling their bridge-arms.

The Single-arm Chi-sau aims primarily at increasing the expertise of the Bong-sau (*Wing-arm*), the Tan-sau (*Palm-up Arm*), and the Fook-sau (*Bridge-on Arm*) movements which, when linked together, form a cycle of movements which become an integral part of Wing Tsun Kung-fu.

The complete cycle of Single-arm Chi-sau consists of six stages, one following another, regardless of which is the first and which is the last. During the practice, each partner renders attack and defence alternately, from stage one to stage six, and over again in a continuous cycle. First, 'A' attacks with an Erect Palm (*stage one*), while 'B' blocks it with a Sinking-arm (*stage two*). This is then followed by 'B' becoming the attacker, who launches a Straightline-punch at 'A' (*stage three*), 'A' now becomes the defender, warding off 'B's punch with a Wing-arm (*stage four*). 'A' then changes his wing-arm into a Palm-up Arm (*stage five*). This makes it necessary for 'B' to change his punch into a Bridge-on Arm (*stage six*). At this

moment, both partners return to their original positions. The cycle is thus completed, and can be repeated over and over as many times as is required.

During the performance of the Single-arm Chi-sau, it would be noticed by an observer, that both the arm of one partner and that of the other are clinging together throughout the entire cycle of exercises. From this, one can easily see how the term "Chi-sau" is derived.

As the bridge-arms of the two partners are clinging together, or, to be precise, are in contact with each other, any slight movement of the arm of one of the two partners will be sensed by that of the other. The perception of the opponent's sudden attack necessitates a direct and effective defensive moment or counter-attack, and this is where the principle of the Single-arm Chi-sau of Wing Tsun Kung-fu lies.

Nowadays, many of the followers of Wing Tsun Style fall into the trap of claiming themselves to be competent in the art, after having had a lot of practice in the Single-arm Chi-sau exercises.

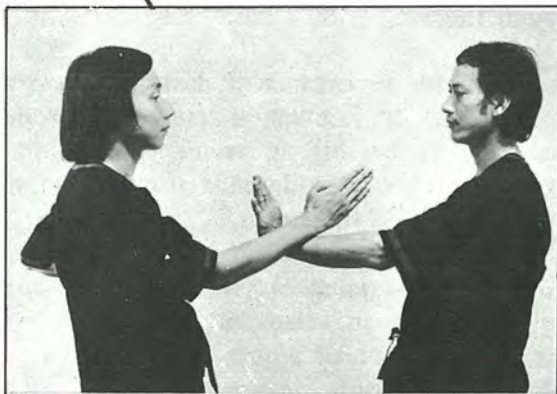
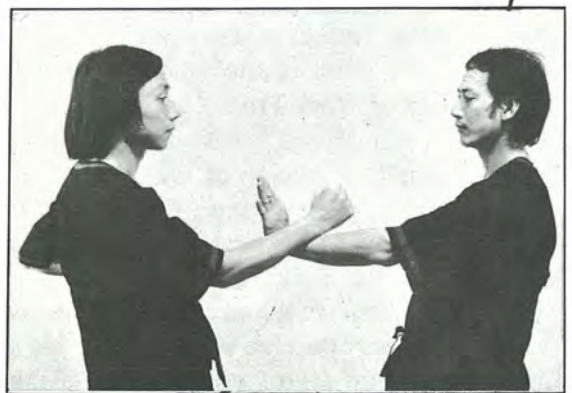
In fact, the importance of learning the Single-arm Chi-sau lies in knowing the art of attack and defence, always bearing in mind who is on the attack and who is on the defence at any given stage, and the sequence of the stages.

To make a defensive movement before an opponent initiates an attack is nothing other than changing the position of a host with that of a guest. That is, reversing the procedure of attack and defence.

Demonstrators:

Poon Hang Sang

Ho Fut Lin



the cycle of Single - arm Chi - sau

The Double-arm Chi-sau (*Double Arm-clinging*).

Training of the Double-arm Chi-sau follows the adeptness of the skills of the Single-arm Chi-sau through ample exercises. The movements of the Double-arm Chi-sau are performed by two partners facing each other, both standing in the frontal stance; partner 'A' places his right bridge-arm on the left bridge-arm of partner 'B', while 'B' places his right bridge-arm on the left bridge-arm of 'A'. The whole procedure of the Double-arm Chi-sau exercises involves movements of the Bong-sau, the Tan-sau, and the Fook-sau being applied one after the other in a cycle.

The aims of the exercises of the Double-arm Chi-sau are threefold.

Firstly, they develop a more acute sense of the two arms

Secondly, they strengthen the power of the elbows.

Thirdly, they serve as a transitional phase through which a trainee advances onto the stage of real fighting.

The ultimate aim of drilling a follower of W.T.K. in the exercises of the Double-arm Chi-sau is to enable him to control his two hands simultaneously, when one of them is making an attack, while the other is performing a defensive task.

The difficulty of controlling both hands, while doing different tasks, can be illustrated by the following experiment. In this experiment we are required to hold two tea-pots, one in each hand, and to pour tea into two cups of different sizes from each pot. The difficulty is that when one cup is filled, the hand holding the pot for that will stop pouring, and will put the pot down, while the other hand keeps pouring all the time, until the cup under it is also filled. This experiment looks easy, but in fact is not.

If we can train our hands to perform two different jobs independent of each other at the same time, we can also use them to perform

attacking and defensive movements independently. This is what is meant by controlling both hands simultaneously.

Since it is difficult to control the two hands performing different tasks at the same moment, it becomes necessary for the trainee, before taking up the Double-arm Chi-sau exercises, to be adept in the Single-arm Chi-sau exercises, which consist of only several simple movements.

Double-arm Chi-sau exercises comprise of the following two sets of processes.

(A) Poon-sau (*Rolling-arms*)

The first stage of the exercise consists of the *Poon-sau* process. It can also be called *Lok-sau*, as both of them are of the same meaning in Chinese, that the arms are clinging together in a rolling action.

As one may imagine, during the Double-arm Chi-sau training, the arms of the partner are clinging to those of the other, i.e. right arm of one in contact with the left arm of the other. At this moment their arms turn up and down in an imaginary circle, at the same time keeping in contact with each other, as if being bound together by a ring beyond which both their arms cannot go.

It is a pity that many followers of Wing Tsun Kung-fu pay too little regard to the Rolling-arm training, believing that their opponent, in a real fight, will be unlikely to have his arms clung to theirs, and neither will they have any Rolling-arm process before making attack. In fact this is a personal view only.

Of course, our opponent, in a real fight, will not do any Rolling-arm action before the start of the fight. But we do not take Rolling-arm action to mean application of fighting movements. In fact, by

Rolling-arm training we mean a process of training similar to the warm-up exercises we do before a swimming lesson. As a matter of fact, the warm-up exercises are also not to be applied in the swim. The rolling-arm training is a bridge that brings a trainee to a stage in which he develops an acute sense of touch of his arms, and a powerful strength of his elbows. In Wing Tsun Kuen much emphasis is laid on the strength of the elbow. Development of an acute sense of touch of the arms can be co-ordinated with reflex actions to cope with real fights.

There are, generally speaking, two types of the Rolling-arm exercises.

1. The two partners, at the beginning, are so positioned that 'A' has his right arm in the form of a Bong-sau, his left arm a Fook-sau, while 'B' has his left arm in the form of a Fook-sau, his right arm, a Tan-sau. Then 'A' changes his Bong-sau into the Tan-sau, and 'B', simultaneously, changes his Tan-sau into the Bong-sau. So the cycle is completed, and can be repeated. In this cycle, the movements of the left arm and the right arm are inter-changeable.





2. In the second type, 'A' has, at the beginning, a right *Tan-sau*, and a left *Bong-sau*, while 'B' has both of his arms in the form of *Fook-sau*. Then 'A' changes his left *Bong-sau* into a *Tan-sau* and, at the same time, changes his right *Tan-sau* into a *Bong-sau*. While 'B' all the time, tackles his partner with both arms in the form of *Fook-sau*. These movements are exercises in a continuous cycle.

The Rolling-arm training looks simple, but it is in fact not easy to perform in a correct way. in accurate postures and with an adequate amount of strength.

After skilful mastery of Rolling-arm techniques, that is to say, after attainment of ability to control the two arms performing different tasks, a trainee can now start taking up a simple kind of

sensitivity training for the hands and arms.

At this stage simple attacking movements with the palm or the fist are sporadically introduced into the Rolling-arm action, to the effect that a trainee, as he senses any irregular movement of his partner, will subconsciously take a defensive measure to cope with his partner's attack.

It is at this moment that a trainee discharges the sudden attack of his partner with one arm while he has, at the same time, to be alert with the movements of the other arm, so as to be able to allow the other arm to make independent movements to ward off any surprise attacks from the other arm of his partner.

Here we can give a comparison. Our brain is like the sovereign of a country, our arms are like two troops or guards, and our nervous system is like the commander-in-chief. If an enemy attacks from our left, our left guards will take defence without causing any hindrance to the right guards, who will remain entrenched, and keep on with their own duties.

But here arises a question. Why do we use single palming movements or single punches as preliminary practice of application of fighting techniques?

The reason is that during the application of fighting techniques process it is difficult to have good results when a trainee has to make a defensive movement, and at the same time, to predict what his partner will do in the next step.

This is similar to asking a child, who is just beginning to learn walking, to carry things on his back. Will this be a proper way of teaching?

Therefore, exercises of simple "advancing steps" will be taken only after reasonable competence has been achieved in the techniques of single punches and single discharging movements.

(B) Kuo-sau (*Fighting-practice*)

Exercises of complex hand techniques follow a skilful mastery of simple fighting techniques.

We may as well give an explanation of the meaning of the word "complex". Here we **do not** mean "*several hand techniques linked together into a continuous movement*", as is mentioned before. In fact we actually mean a degree of difficulty in performing the movements. Most of the hand movements of Wing Tsun Kuen are simple, and are seldom linked together into a complex form.

At this stage the hand techniques a trainee will learn are but "*attacking and defending movements in twos*". The reason for this is that when a trainee begins to take up the practices of hand techniques, his movements are controlled by his mind, not by his natural reactions.

As each of the fundamental hand techniques has been skilfully mastered, a trainee can then speed up the movements during charging and discharging practices.

The key factor in the speeding up of the movements lies in the guidance of an instructor. We can therefore say a trainee's future prospect depends largely on what he learns at this stage, and a trainee's performance at this stage decides whether he can shift his movements from being controlled by thought and memory to being made by mechanical reactions.

We can thus say that a trainee, if properly guided by an instructor, can free himself from the three-step procedure of **perceiving, thinking and performing**, to the two-step procedure of **perceiving and performing**.

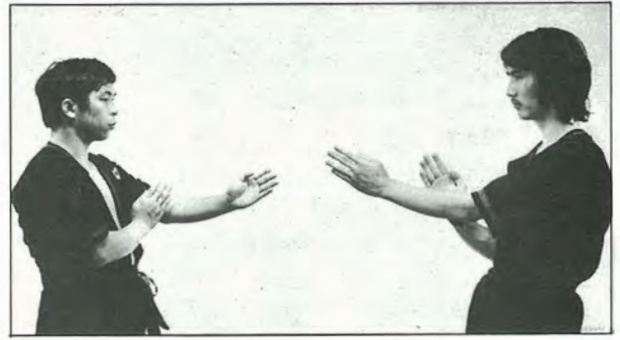
But, on the other hand, if an instructor, being inexperienced, fails to offer proper guidance to a trainee in this stage, the trainee is bound to be taking up stereo-typed exercises in martial arts all

Kuo-sau (*Fighting-practice*) in Chi-sau can be applied onto real fights. The following photos show movements of the kuo-sau training compared with the movements in real fight.

(A) MOVEMENTS IN KUO-SAU TRAINING



(B) MOVEMENTS IN REAL FIGHT (*FREE-FIGHTING TRAINING IN W.T.*)



his life, with no success at all. He may, however, show orderly performance in his daily exercises, but can never put his basic techniques into practical application in real fights. He will only show himself to be a rough man unlearned in the art of kung-fu.

Proper guidance from an instructor, coupled with personal perseverance of study, will enable a trainee, though being inadequate in his knowledge of kung-fu, to have a vivid application of what he has learnt. He is much stronger than one who has learnt thousands of kung-fu movements without competence in any of them.

What is the use of having learnt thousands of movements that cannot be applied on real fighting occasions? On the other hand, skilful mastery of eight or ten movements, when properly co-ordinated and vividly applied with adequate destructive power, will enable the practitioner to deal with any powerful enemies he encounters.

Of course, there are few of those kung-fu masters who possess a highly destructive power. But it takes only a period from one and a half years to three years to train a kung-fu trainee, if he is serious in this attitude towards learning, to attain the power to knock down his enemy within a few seconds.

So, to summarise, ability to make versatile application of the ten or so hand techniques in varied combinations, plus a destructive power exerted on them, it is reasonable to say, will result in defeating one's opponent in real fights.

There are kung-fu trainees nowadays, who desire quantity, rather than quality, in kung-fu techniques, so much so that they wish to receive in one day what they are supposed to learn in one year. This attitude of theirs is in fact terribly wrong, for, whereas it is easy for the instructor to teach more, it is difficult for the trainee to receive it all. Indigested knowledge is no different from a thing unlearned.

Many young kung-fu trainees, being too eager for immediate results, fall into the habit of asking for more lessons from their instructors. This increase in the number of techniques being taught at the same time hinders the mastery of correct movements of fundamental techniques, and the far-reaching adverse effect of this will affect the future prospect of a trainee.

As regards the training of the Leung Ting's Wing Tsun system, a student trained in the L.T.Gym. will be able to master the twenty or so techniques he has learnt in the first six months of his training, and, after a further three months, he will be able to apply them practically in real fights.

That is to say, it takes only one year's time for a trainee of Wing Tsun Kung-fu to be trained from a layman of kung-fu to a pugilist skilled at applying the Wing Tsun techniques for fighting. However, for one to be able to rely on mechanical reactions through sensitivity of his hands and arms, it is necessary to go through at least one and a half years or two years of training.

By sensitivity here we mean the ability of our arms to detect the true motives of our opponent. Many kung-fu trainees, having had half a year or one year's training, claim themselves to be able to react by sensitivity of their arms, because they can, at this stage, make counter-attacks to dissolve the movements of their opponent. They are in fact wrong, for they just have a certain degree of mechanical reaction, and cannot be regarded as being able to rely on sensitivity of their arms.

A real application of sensitivity of the arms is independent of the sense of sight or the sense of hearing in tackling an opponent. We rely on our arms, now being in contact with those of our opponents, for detecting the motives of the movements of our opponent's arms, and, by making mechanical reaction, we evade real attacks from our opponent, and can render counter-attack to where our opponent is unguarded, so as to overcome him.

It is, in fact, not an easy thing to attain a preliminary skill in co-ordinating our reflex actions with sensitivity of our arms. It requires at least two years of training. It is however, not uncommon for kung-fu trainees to remain unable to make use of their sensitivity of their arms even after three or five years' training, if they keep relying on their reflex actions rather than the sensitivity of their arms.

Success in developing the highest sensitivity of our arms will enable us to **"Stay with what comes, follow through as it retreats, and thrust forward as our hand is freed,"** as the Wing Tsun saying goes.

It is at this stage that, once our bridge-arms are in contact with those of our opponent, we can sense whether the movements of our opponent are real or feigned, and the course of his movements.

We can also say that, at this stage, our two arms are just like two thick, tough and flexible rattan canes to our opponent in such a way that if our opponent's arms are making powerful charges, they will give way to them, but if the arms of our opponent are retreating, or if their charges are weakening, they will follow through and render a counter-attack.

Therefore, it can be said that the primary aim of the exercises of the Double-arm Chi-sau, lies, not in merely applying our hand techniques in real fights, which is a basic principle, but in allowing the arms, through their sensitivity, to execute movements which are needed at a particular moment to cope with those of our opponent.

Attainment of competence at this stage will enable us, even if we are blindfolded, to deal with our enemy in a free fight, by merely relying on the sensitivity of the arms.

The above technique of fighting, the *"Blindfolded Chi-sau"* in the Wing Tsun terminology, is a challenge to the sensitivity of the

arms of a Wing Tsun trainee. A Wing Tsun practiser is said to be quite competent if he can fight his opponent without any difficulty, by just relying on the sense of his arms, when he is blindfolded.

But there is still room for a higher achievement.

In my opinion, if we continue to improve our skills, we shall advance to the stage of *"Returning to the most simple and true"*, *"Giving up our own impulses, but following our opponents' movements as needed"*, and *"Relying on no movement"*. Only then we can claim ourselves to have reached *"the highest level of martial arts"*, where we can merge the art of fighting into philosophy.



"Blind-folded Chi-sau on the Table"

(A show in the Rediffusion Television, 1977.)

THE CHI-SAU TECHNIQUES

OF WING TSUN



1

Demonstrators:

Left – Tam Hung Fun

Right – Leung Koon

POON – SAU

CYCLE OF BONG-SAU, TAN-SAU and FOOK-SAU

1 → 3 Tam is applying his left Fook-sau on the right Bong-sau of Leung, while Leung is applying his left Fook-sau on the right Tan-sau of Tam. When Tam changes his right Tan-sau into a Bong-sau, Leung also changes his right Bong-sau into a Tan-sau.

4 → 5 Tam changes his right Bong-sau into a Tan-sau again, and at the same time Leung changes his right Tan-sau into a Bong-sau.



2



3



5

Another cycle can be formed from stage 2 onwards, in the process of 2 → 3 → 4 → 5 and back to 2 again, until one of the two partners makes a change.



4

Chi-sau is an unending process of changing of hand techniques. Training in this process aims at developing, through persistent practice over a long period, sensitivity of the arms of the trainee. Opponents during a real fight will not, of course, obtain the same speed of movements and reaction. But having once been well-trained in Chi-sau, a practitioner will tackle his opponent with a quick reaction, acquired from his training in Chi-sau, regardless of how his opponent attacks.

KUO-SAU

SIMPLE ERECT PALM ATTACK & JUM-SAU (*SINKING-ARM*) DEFENCE



6 During Poon-sau exercise, Tam suddenly changes his Tan-sau to an Erect Palm to make ready for attack.

7 Leung, sensing the change, reacts quickly, and changes his left Fook-sau into a Jum-sau, in which his elbow is lowered to stop Tam's attack.

8 Tam, realising his ineffectiveness to attack with his Erect Palm, allows it to return to a Tan-sau as at the beginning. At the same time, Leung also resumes his Fook-sau over Tam's Tan-sau.



Stage 8 can be reverted to stage 1 or stage 5, from which the process may enter into the Poon-sau cycle.

**PAK-SAU (SLAPPING-HAND) &
THE THRUSTING PUNCH AT THE INDOOR AREA**



9

9 → 11 During the Poon-sau exercise, Leung's left Fook-sau swiftly slips along the right Tan-sau of Tam and exerts a Pak-sau at the bend of Tam's arm. At the same time, his right Bong-sau is reverted to a Tan-sau ready to launch an attack.



10



12



11

12A → 13A Leung's left Pak-sau is changed into a Gum-sau (*Pinning-hand*), pressing down the arms of Tam. Simultaneously, his right Tan-sau is reverted to a Straightline Thrusting-punch charging at Tam's chest.



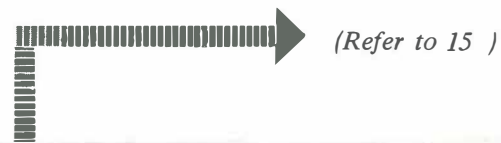
12A



13A

SIDELING BONG-SAU THAT DISSOLVES THE THRUSTING-PUNCH

12 → 14 Leung, applying the technique of “using one hand to suppress two of the opponent”, exerts his left Gum-sau on the two arms of Tam, while getting ready to launch an attack with his right fist. Tam finds it necessary to change his movements to cope with Leung’s. So he rotates his left elbow upwards to pose a Bong-sau, while his body is making turn to the right. Meanwhile his right hand slips upwards along his own trunk to form a Wu-sau (Protective-arm). In this way the attack of Leung’s Straightline-punch is thus dissolved.



⑮ Leung then changes his left Gum-sau, which is suppressing Tam’s arm, into a Wu-sau, getting ready to deal with any further changes.

* Leung may change his Thrusting-punch into a Gaun-sau (Splitting-arm), and revert his Wu-sau into a Straightline-punch for attacking purposes. (refer to 24).

* Leung may also change his Thrusting-punch into a Jut-sau (Jerk or Shock hand) to press down Tam’s Bong-sau, while reverting his Wu-sau into a Straightline-punch.

* Tam at this moment may adopt a Lap-sau (Deflecting-arm) movement as a counter-attack. (Refer to 15)





THE LAP-SAU (DEFLECTING-ARM) MOVEMENT

15 → 18 Tam stretches out his right Wu-sau over the wrist of Leung's arm and changes it into a Fook-sau before pressing down Leung's arm. At the same time, he withdraws his left Bong-sau for rendering a further attack.



19A → 21A while Tam's right Fook-sau is pressing down Leung's arm, his left arm stretches out swiftly to form a Straightline-punch charging at Leung's chest. Leung is taken by surprise and so suffers the punch.





19

21 Tam's left fist darts out to form a Straightline-punch, while withdrawing his right hand to form a Wu-sau over his chest.



21

SIDELING BONG-SAU

22 Tam's left Straightline-punch is very heavy, therefore Leung is forced to turn sideways, giving rise to the Sideling Bong-sau.



20

19 → 20 Tam suddenly reverts to his right Fook-sau into a Jut-sau to jerk down Leung's right hand, while getting ready to attack with his left hand. Leung reacts quickly, by rotating his elbow to pose a Bong-sau to dissolve Tam's attack.



22



(Gau-sau refer to 23)



(Refer to 23)



20A



21A



23



24



25



26



27



28

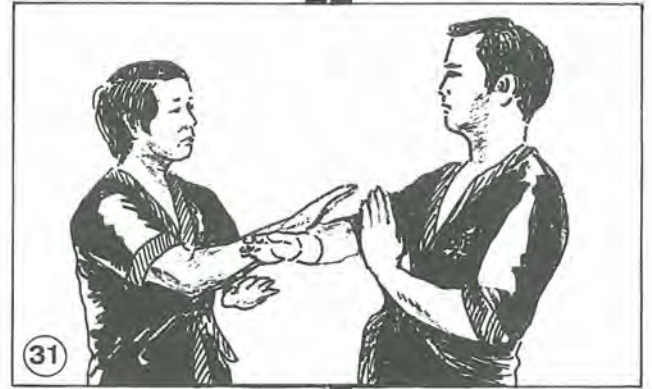
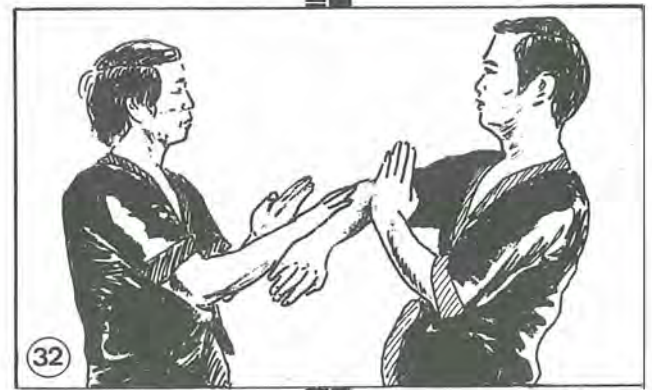
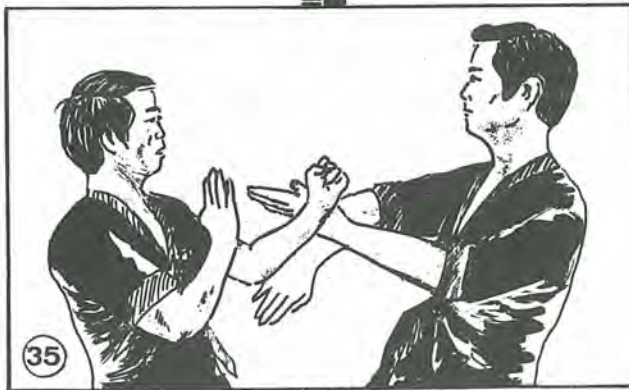
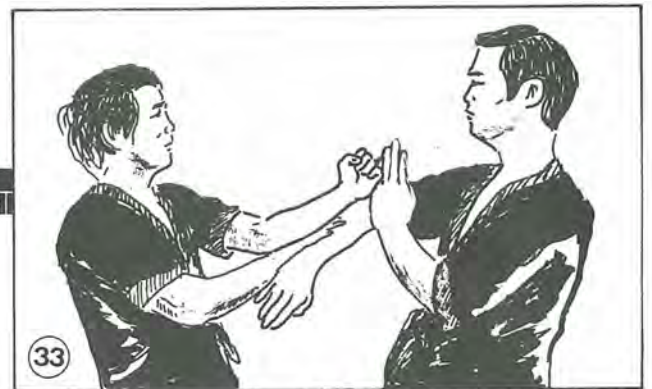
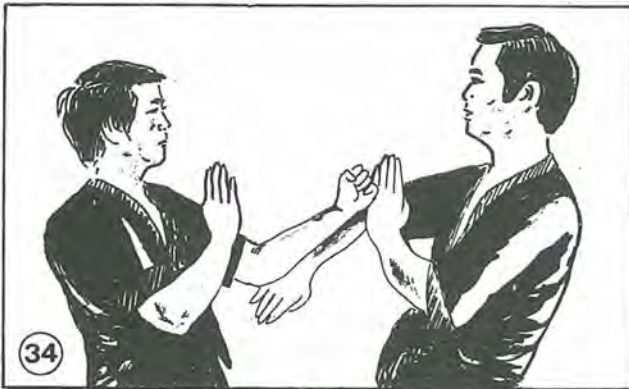


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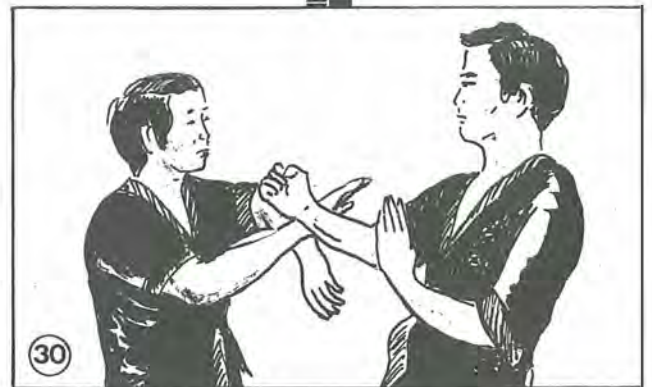


THE CYCLE OF LAP-SAU MOVEMENTS

②③ → ②⑨ Leung's left Wu-sau darts out to become a Fook-sau to control Tam's left punch, while he withdraws his right Bong-sau to his chest and executes with it a Straightline-punch to attack Tam. Tam's left hand reacts quickly and changes into a Bong-sau to dissolve Leung's attack.



③⑦ → ③⑥ Tam, after moving his hands to Bong-sau, follows the course of change of Leung's hands. Leung, on other hand, also keeps his movements in line with Tam's, so as to dissolve Tam's attack. So, attacking and defending, they keep the continuity of the variable but unending cycle of movements.





23



(Refer to 23)



24

23 → 26 Leung having dissolved Tam's Straightline punch forces Tam to change his method of attack. First he reverts his left punch into a Gaun-sau to chop down Leung's Bong-sau, then he changes his right Wu-sau into a Straightline punch to thrust at Leung's chest.



25

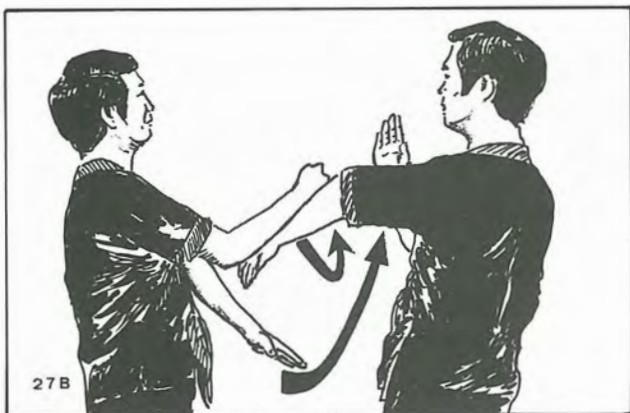
(Thrusting-punch refer to 27)



26

GAUN-SAU (SPLITTING-ARMS) & THE THRUSTING-PUNCH

27B When Tam attacks Leung with a right Straightline-punch, his punch comes from the out-door area of Leung's left Wu-sau, therefore, Leung immediately changes his left Wu-sau into a Bong-sau, at the same moment makes a turn of his trunk to avoid Tam's punch.



* Having dissolved Tam's Straightline-punch with a Sideling Bong-sau, Leung may change his right Wu-sau into a Lap-sau movement to render a counter-attack. (refer to 23)

* When Tam's Straightline-punch is dissolved by Leung's Sideling Bong-sau, he may revert his right punch into a Gaun-sau, attacking Leung with his left fist. (Refer to 23)

27A → 28A Tam applies his left Guan-sau to deflect Leung's right punch, at the same time, he attacks Leung with his right fist. Leung fails to guard himself, so suffers the punch.



PAK-SAU (SLAPPING-HAND) FROM OUT-DOOR AREA



29



27



30



28



31

27 → 31 Tam applies his left Gaun-sau to press down Leung's right Bong-sau and gets ready to attack Leung with a right Straightline-punch. Leung hastens to revert his left Wu-sau into a Pak-sau to stop Tam's right punch. Then he changes it into a Gum-sau to suppress Tam's right arm which is now over his own left arm. In this way both of Tam's arms are under control.



THE KWUN-S'AU (ROTATING-ARMS) MOVEMENT.

(Refer to 36)

32 → 35 Leung pins down Tam's right arm with his own left hand and gets ready to attack Tam with a right punch. Tam hastens to rotate his right elbow upwards to pose a right Lower Bong-sau, this makes way for the left hand to come up from the lower trunk. He then stretches his left arm to form a Tan-sau to deal with Leung's punch, while turning his trunk to the left to dissolve part of the force of Leung's punch.

32A → 33A At the same time, Leung withdraws his right hand and executes a Straightline-punch at Tam's chest. Tam's two arms are being controlled, therefore he suffers the punch.



36



37



* The Kwun-sau movement is formed by a combined process of the variation of the Sideling Tan-sau and the Lower Bong-sau. When the Sideling Tan-sau is being depressed, it sinks to give way to the pressure and changes into a Lower Bong-sau, while the body is making a turn to one side. At the same time, the other arm, which is in the form of a Lower Bong-sau, takes the chance of the turning of the body to rotate upwards, while keeping the movement close to the body, to become a Sideling Tan-sau. This technique, which involves the rotating movement of the two arms keeping close to the body, is termed the "Kwun-sau" movement (Rotating-arms).

36 → 37 After Leung's attack is dissolved by Tam's Kwun-sau movement, Leung makes a change. He reverts his right punch into a Jut-sau, meaning to jerk down Tam's left Tan-sau, at the same time, he tries to execute a Lower Straightline-punch travelling along Tam's Lower Bong-sau to aim at his lower trunk.

38 → 42 Being attacked by Leung's jut-sau and Lower Thrusting-punch, Tam immediately makes a change of his movements. He first turns his trunk from the left to the right. As he turns, he rotates his right Lower Bong-sau upwards and changes it into a Tan-sau, rotating his left Tan-sau downwards to become a Lower Bong-sau. This is the technique of the left and right Kwun-sau movement of Wing Tsun Kuen.

JUT-SAU (JERK-HAND) & THE LOWER THRUSTING-PUNCH

37A → 39A Leung at once changes his right hand into a Jut-sau, to press down Tam's Sideling Tan-sau. Simultaneously his left hand executes a Straightline-punch, which travels slightly downwards along Tam's Lower Bong-sau, striking Tam in an unguarded area.

38A



37A



39A



38



39



40



41



42



(Refer to 43)

④③ Leung's attack having been dissolved by Tam's Kwun-sau movement, he changes his left hand into a Jut-sau to control Tam's right hand. At the same time his right fist slips downwards along Tam's left arm to give a punch at Tam's abdomen.

43





KWUN-SAU MOVEMENT

CHANGING INTO DOUBLE-PUNCH

43 → 45 Tam, having dissolved Leung's attack with his Kwun-sau, immediately thrusts his two fists at the indoor area of Leung, attacking Leung with a Double-punch, one at Leung's chest, the other at his abdomen.

46A Leung is taken by surprise and suffers both of Tam's punches.



PAK-SAU TO DISSOLVE DOUBLE-PUNCH

④⑥ → ④⑦ Leung at once adopts a left Pak-sau, **suppressing** Tam's right arm with it. In this way Tam's two arms are controlled. Leung next executes a right punch at Tam. (*Refer to 33A*)

KWUN-SAU MOVEMENT DISSOLVES THE DOUBLE-PUNCH

46 → 52 Leung is conscious of Tam's Double-punch, so he adopts a Kwun-sau movement to dissolve Tam's attack.



(Refer to 50)

50



51



52



* A close front look at Leung's Kwun-sau movement.

53 → 56 Having dissolved Tam's Double-punch with his Kwun-sau, Leung immediately rolls his right Tan-sau over Tam's left arm, grabbing Tam's wrist with his fingers, while his elbow is blocking Tam's left arm. At this moment he frees his left hand.

53



54



Tam may execute a Jut-sau with his left hand, changing his right hand into a Lower Thrusting-punch to attack Leung. (Refer to 37A → 39A)



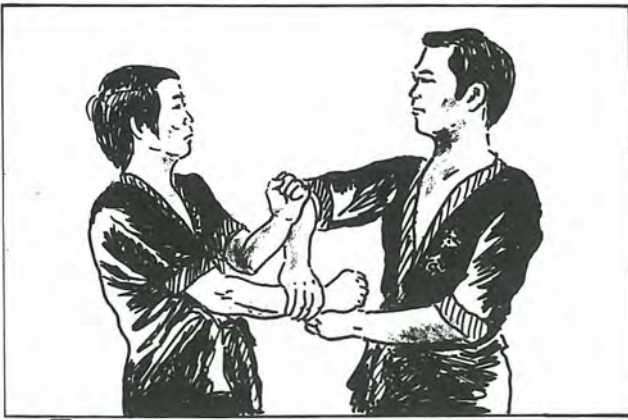
THE BUTTING ELBOW & THE THRUSTING PUNCH



(Refer to 57)



60A



57



58



59



60



61



62A



63A



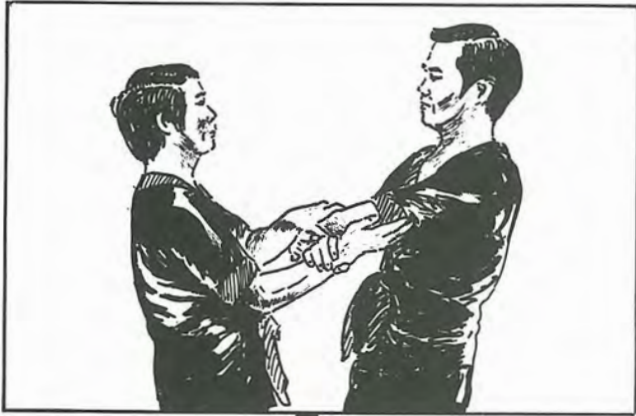
57 → 61 When Leung is trying to attack Tam with his elbow, Tam at once blocks Leung's right arm with his left hand, so preventing the elbow from making contact. As Leung is applying his Double-punch, Tam immediately grabs Leung's left wrist, at the same time he lowers his right hand, so as to control both of Leung's arms and presses them downwards.

(Refer to 62)

62A → 65A Tam, having blocked Leung's arms, immediately executes the Double-punch to attack Leung's middle part and lower part. Leung's arms being controlled, he fails to react and defend himself, therefore he receives the punches.

** Leung may adopt the Kwun-sau movement to dissolve Tam's Double-punch (Refer to 32 → 35).*





62



63



64



65B



66B

THRUSTING FORWARD AS THE HAND IS FREED

62 → 64 While Tam is trying to control Leung's arms, Leung at once rolls his left elbow upwards to create space for a counter-attack, his right hand, which is holding Tam's wrist, releases the grip, changing into an Erect Palm to charge at Tam, as conforming to the Wing Tsun motto "Thrusting forward as the hand is freed".

65B → 66B Tam at the beginning tries to control Leung's arms, Leung reacts with a rolling of his elbow upwards, thereby exposing Tam's unguarded mid-section, which Leung then attacks with an Erect Palm.

DOUBLE JUT-SAU (*JERK HAND*)

64 → 66 Tam, realising that Leung is rotating his left elbow upwards with the intention of attacking with his right palm, immediately lowers his arms, adoption the Double Jut-sau technique to control Leung's arms again.



(Refer to 67)



67A → 68A When Tam has controlled Leung's arms, he attacks him with Double-punch.



* Leung at this moment may react with Kwun-sau to dissolve Tam's attack (Refer to 32 → 35).



67 → 70 When Tam is trying to use his Double Jut-sau to cause Leung's left arm to block his own right arm, Leung reacts swiftly by withdrawing his right arm, executing a Straightline-punch at Tam.

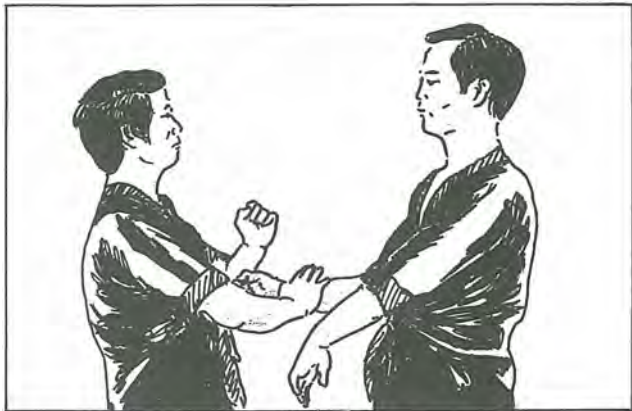
71A Tam never expects that Leung would give up the movement of his left hand and quickly withdraw his right, which once free, executes a Straightline-punch. Tam therefore suffers the attack.



71 → 74 Tam, seeing that Leung frees his own right arm to get ready for an attack with a Straightline-punch, at once stops lowering his arms, changing his right hand into an Indoor Pak-sau to stop Leung's right hand punch. Immediately after that, Tam withdraws his left hand to execute a Straightline-punch at Leung.

75A → 76A Leung's arm being deflected by Tam's Pak-sau, he receives Tam's punch, as he fails to react with sufficient speed.

→ (Refer to 75)



THE SIDELING BONG-SAU

75 → 77 Leung's right wrist is being pressed down, he at once changes it into a Bong-sau, at the same time turning sideways to give way to the thrust of Tam's Straightline-punch.



* Refer to 24



* Refer to ②③

The above are ideal examples of movement in the process of the Chi-sau exercise of Wing Tsun Kuen. It is necessary to note, however, that the movements in Chi-sau are extremely variable, and are not confined to any set pattern by rules, and that in the occasion of a fight between two equally matched opponents, the Chi-sau exercise can be applied in varied unending cycles, until one of them is defeated.

STRENGTH TRAINING & COMPLEMENTARY EXERCISES

(A) EXERCISES ON THE WALLBAG

I. Punching Exercises

In the W.T. System, training to develop the strength of the punch is carried out by the use of sandbags, the wallbag (*or sand plate*) normally being used. It looks like a square or rectangular plate in shape, and is filled with sand, grit, or similar material. For a W. T. trainee, a wallbag is superior to a normal suspended sandbag in terms of cost, economy of space, and chiefly, in the way it reacts to a punch.

The main resistance in the wallbag punching exercise is not the wallbag, but the wall supporting it. This must, therefore, be able to withstand continuous powerful brunt without damage. If one's technique is correct, the energy in the punch will be transmitted through the wallbag to the wall, which

cannot give way and will allow the force to go no further.

The power in the punch and stability of the stance are manifest when a powerful punch, directed at the wallbag, does not result in the practitioner losing his balance, or stepping backwards, due to the recoil. Practice is essential, as the aim is to develop the strength of the arm muscles. An exponent with a correct punching technique, can be compared to a man carrying two weapons, and in any fight this deadly power in his hands, will quickly enable him to gain the upper hand over his opponent. (*unless of course, both are equally matched*).

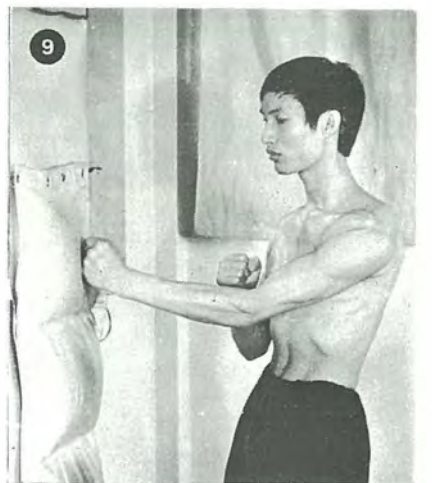
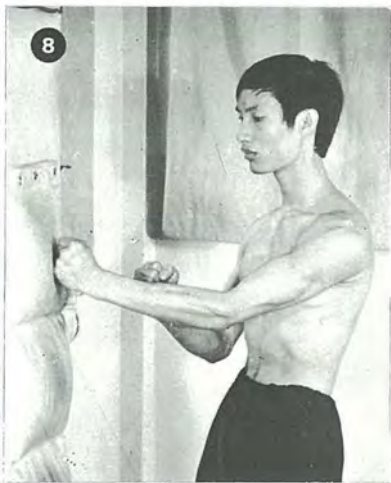
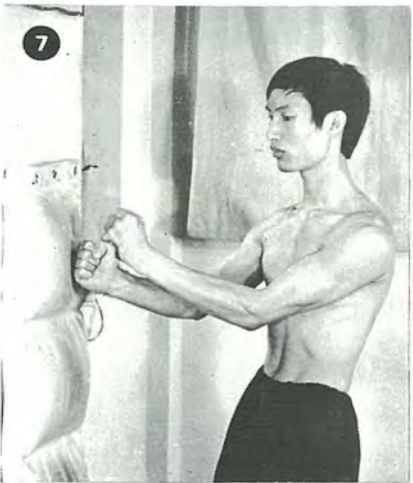
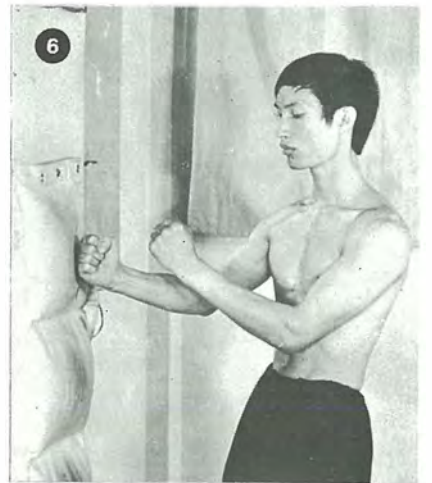
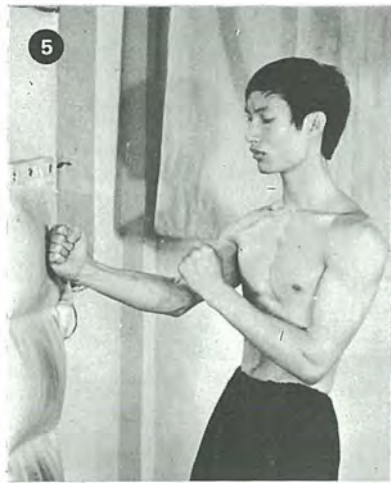
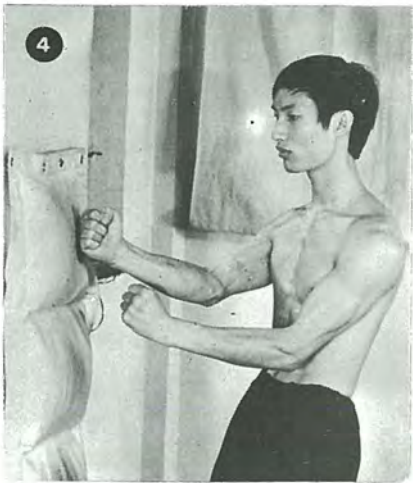
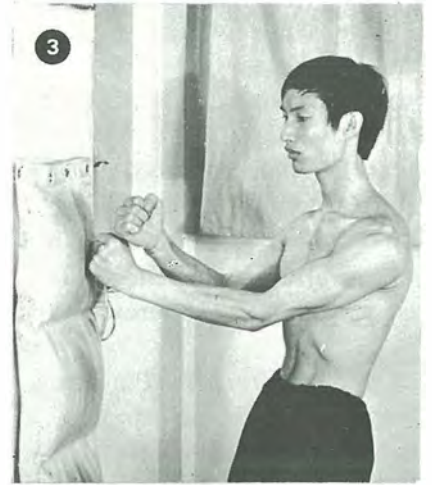
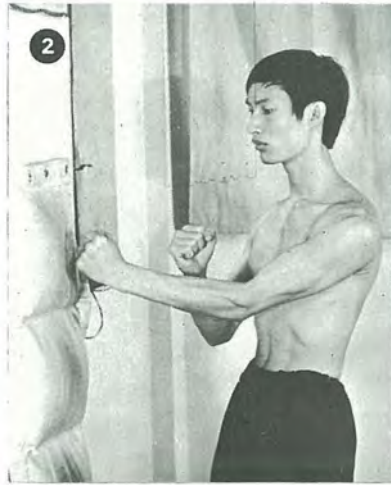
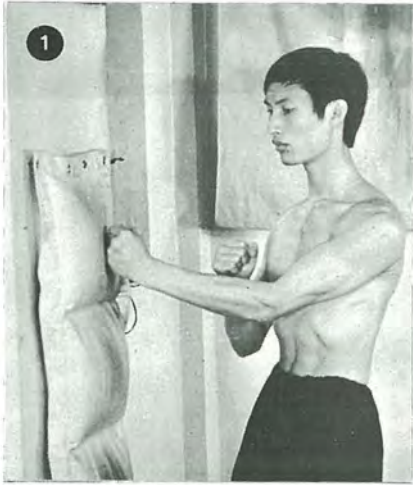
There are two ways of wallbag punchings. Namely, the Alternate Punching Technique and the Double Punching Technique.

(1) The Alternate Punching Technique.

This is the most common exercise, in which the left and right hand render punches one after the other in rotation. It is accomplished by a process in which one hand delivers a punch, while the other rests on the chest in readiness for its turn. When the first punch is completed, the hand that has delivered it is withdrawn onto the chest, and the other hand executes a second punch, and so on. This way of punching, in W.T. terms, is usually called as the "*Chain-Punches*", and is regarded as the most wellknown and effectual attacking way of the system.

The Straightline Thrusting-punch is the basic punch of W.T.K. The fist is held in such a way that it resembles the Chinese character "日" (*sun*), and is different from the other styles in which the fist is held in the shape of the Chinese character "四" (*four*). The method of execution also differs, being delivered with a flexible force, which is similar to the force of a spring, or a thick rattan cane. The power is exerted from "**the force of the Long Bridge-arm**" as the Chinese kung-fu people call it, or in simpler terms, the force is driven from the shoulder, the elbow, and the wrist all together

arriving to the fist at the moment the punch lands on an opponent. This kind of flexible force can only be obtained by regular daily practice on the wallbag.



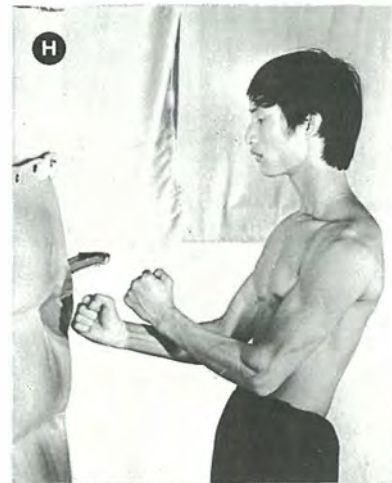
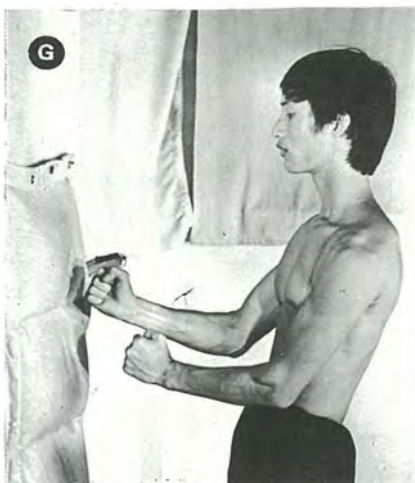
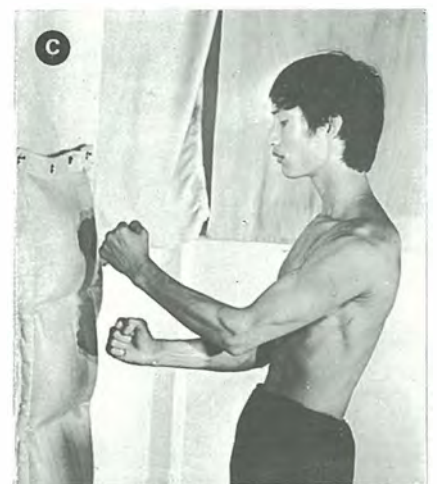
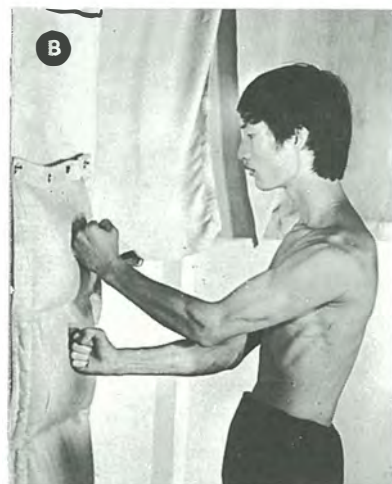
BACK TO ❶

(2) The Double Punching Technique

The most commonly used fighting method in W.T.K. is "to attack and defend at the same time", thus a W.T. practitioner is accustomed to attack the opponent with a Straightline Punch and dissolve or prevent the opponent's attack with the other hand at the same moment in many aspects. However, in certain occasions, both hands can be applied in co-ordination to make a Double Punching attack.

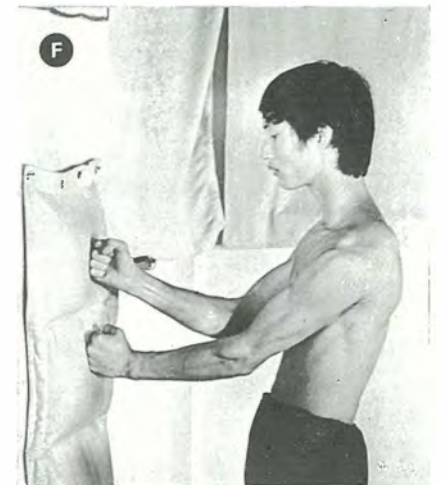
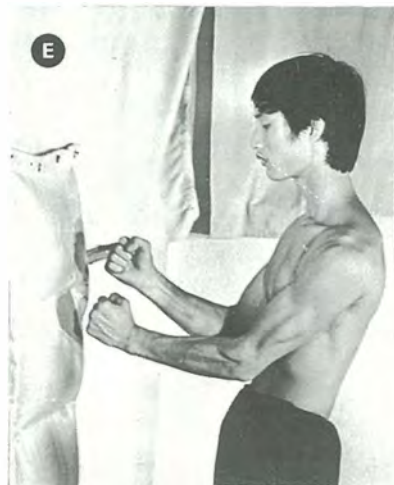
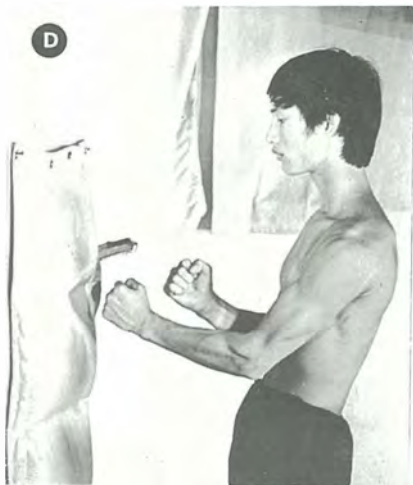
In this method, two punches are delivered simultaneously. For example, one punch may be directed at the head of an opponent, while the other attacks his chest. The targets may vary, of course, to suit the circumstances.

The Double Punching, like the Alternate Punching, can be applied in succession, and are more powerful than the former.



Demonstrator :

Wong Chun Wan



BACK TO **A**

II. Kicking Exercises

It is a great pity that many W.T. students neglect the importance of kicking practice on the wallbag. The power of a kick is several times greater than that of a punch, and, if executed properly, a surprise kick will have a much greater chance of despatching an enemy, than any other means of attack.

The kicking exercises have two functions. First, to increase the power in the legs. Second, to improve the stability of the stance. These two things are very closely related. For example, a

contestant in a fight, who is not stable, may land a kick on an opponent who is heavy, and be forced by the rebound to step backwards, or even worse, fall down. This means he himself is absorbing most of the power of his kick, and is retreating from his own attack. On the other hand, if his stance is firm, he will not be affected by the rebound, and will be able to exert the utmost power into his kick, which will then be absorbed by the enemy. There are very few people who could continue to fight, after receiving the maximum power of a kick delivered in this manner.

There are three basic kicking exercises for the wallbag.

These are:

(1) The Frontal Thrusting-kick

A face to face kicking method, in which the kick is directed straight forwards.

(2) The Side Thrusting-kick

In which the kick is executed horizontally.

(3) The Slant Thrusting-kick

Which can be used when the body is facing the front, or during a turn.

The three methods described above can, and should, be used in combination, or in a cycle. For example, one foot supports the body while the other exerts a kick on the wallbag. The foot, after executing the kick, does not return to rest on the ground, but executes another kick, and so on.

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Demonstrator :
Leung Wai

(B) TRAINING WITH DUMMIES

There are two types of dummies.

They are as follows:

- (1) THE WOODEN DUMMY
- (2) THE TRIPODAL DUMMY

1. THE WOODEN DUMMY

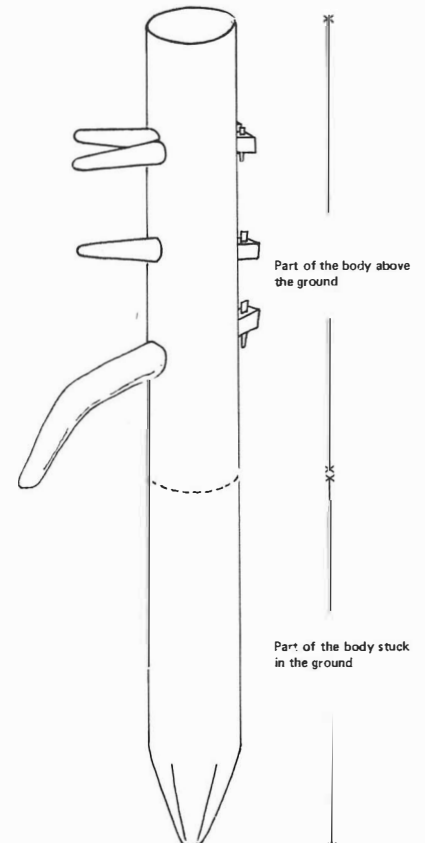
In addition to sandbag exercises, the L.T. Gymnasium also recommends the wooden dummy for complementary exercises. Although the Wing Tsun "*Wooden Dummy Techniques*", which is the most advanced form, is not to be taught unless a student has learnt the three forms and mastered all these techniques skilfully, the wooden dummy itself is still an ideal instrument for another training purpose.

For the desirable development of Chi-sau, a wooden dummy allows the student to apply the movements (*though not the Wooden Dummy Techniques movements!*) that he has learnt, on a target taking the correct position in relation to an adversary. Besides, by the training with a wooden dummy, the trainee can obtain the power and strength of the limbs.

There are two kinds of wooden dummies, the dead and the live ones.

The dead wooden dummy

The dead wooden dummy is a very long stake, of which the greater part is embedded into the ground. This type of dummy is more or less inert, and is advantageous for strengthening the bridge-arms and legs. It also allows the trainee to experience powerful charging forces, as it does not react in any way to blows landing upon it. Requiring a garden or similar place to set it up, the use of this type of dummy is gradually beginning to decline.



THE DEAD WOODEN DUMMY

The live wooden dummy

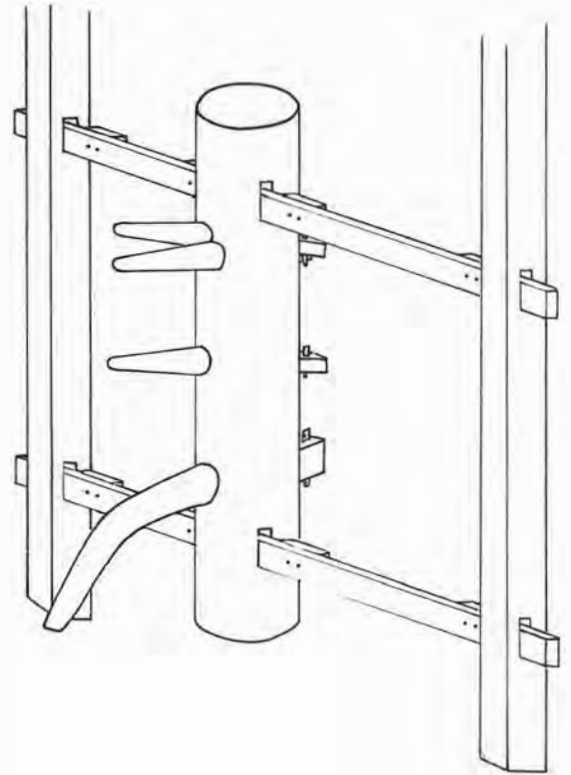
The live wooden dummy is either mounted on springs, or is connected at the upper and lower parts, to a supporting frame. This type of dummy is now the most popular, and, as it is relatively simple to erect, it can be used in any gymnasium or even in a domestic flat. The live dummy reacts with a vivid rebound when struck, and in this way it is a more useful substitute for an opponent.

BODY OF THE DUMMY

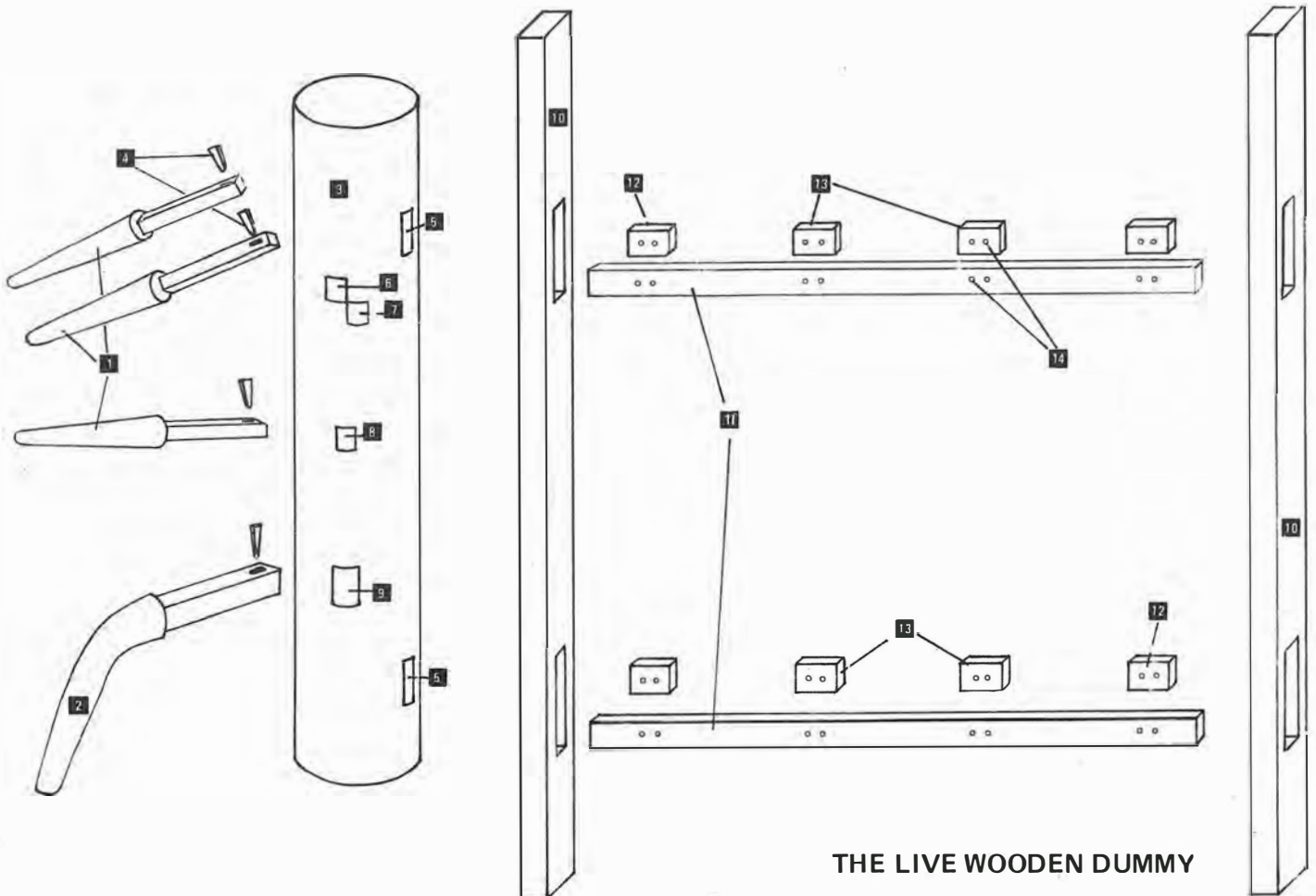
- 1 dummy arms
- 2 dummy legs
- 3 trunk
- 4 wedges
- 5 mortises for the cross-bar
- 6 mortises for the upper left arm
- 7 mortises for the upper right arm
- 8 mortises for the middle arm
- 9 mortises for the leg

FRAME OF THE DUMMY

- 10 supporting pillars
- 11 cross-bars
- 12 fixing wedges (to stop cross-bars from coming off)
- 13 fixing wedges (to prevent the body rocking from side to side)
- 14 holes for the bolt



THE INSTALLED LIVE DUMMY



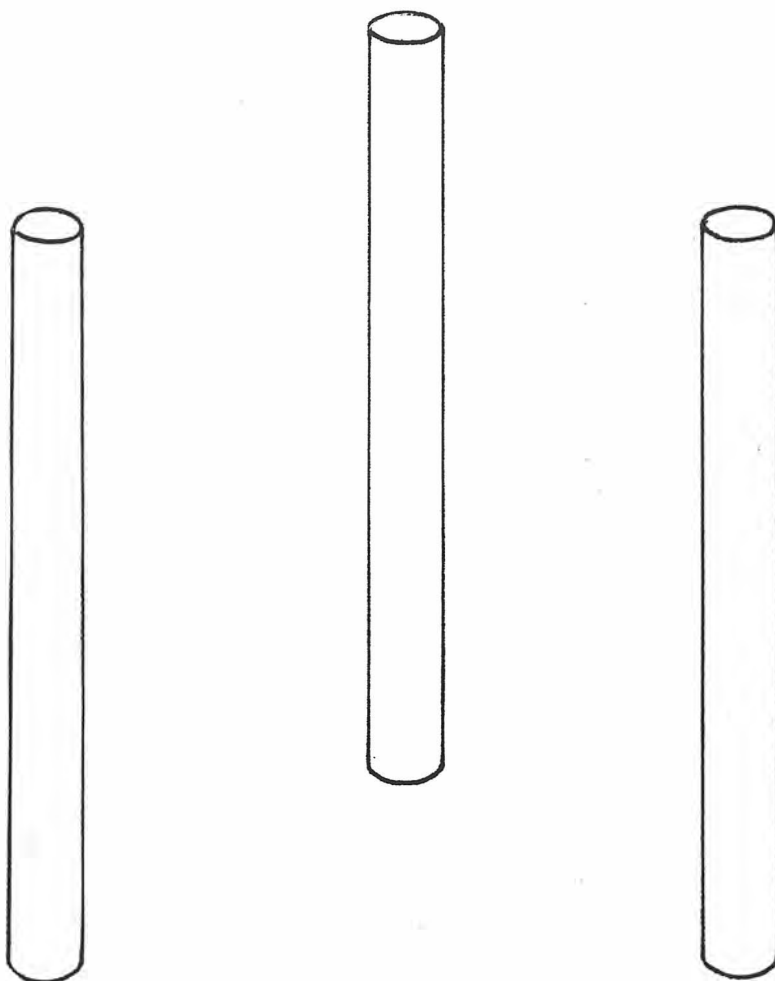
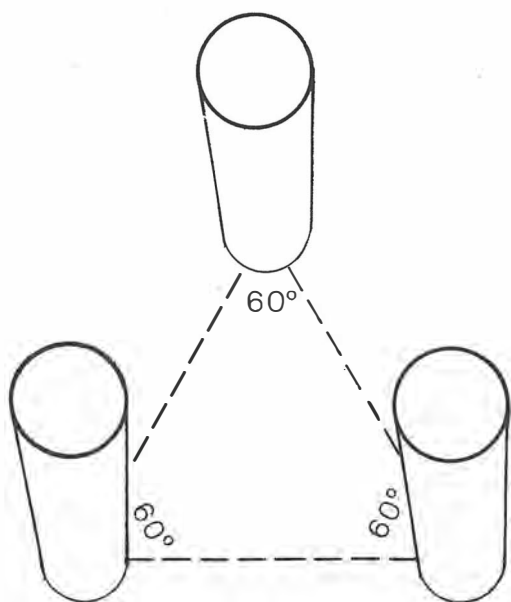
THE LIVE WOODEN DUMMY

2. THE TRIPODAL DUMMY

The tripodal dummy, as its name implies, is a tool made of three wooden stakes, which are erected in a triangular fashion. Also known as the *three-star dummy*, it is mainly used to strengthen the legs, and increase the power of the kick. Although wallbags can also be used for this purpose, the tripodal dummy fills a gap, by providing exercises to improve the sweeping kick, the side thrusting-kick, the frontal thrusting-kick, the slant

thrusting-kick, the successive changing steps, and also the tracking stance and advancing steps, etc.

The dummies provide a form of applied training, in which the student can exert all his strength, and knowledge of the punching and kicking forms, without reserve, upon an inanimate object, which allows the maximum progress in the pursuit of perfection of technique.



(C) TRAINING WITH INSTRUMENTS

(A) Suspended Spring

The Suspended Spring serves for developing the strength of the legs through repeated exercises by making use of the powerful upward pull of the spring.

In the past, the Suspended Spring was usually manipulated by using the trunk of a bamboo growing outdoors. The method was simple enough. First, a thick but slightly bending trunk of a growing bamboo was chosen for this purpose. Then, one end of a soft leather belt was fastened to the top of the bamboo trunk, leaving the other end of it to dangle freely in the air at a height of the chest of a man.

A trainee, at the beginning of the exercise, was positioned in the Single-leg Stance, with the dangling end of the leather belt being fastened to his horizontally stretched leg, just above the ankle. Exercises were done by repeated downward presses with the leg held by the leather belt. As the other end of the leather belt was fastened to the top of the bamboo trunk, each downward press of the leg would result in a powerful upward pull of the bamboo trunk, as if someone was pulling his leg upwards. The harder the trainee made his downward pull, the greater was the upward pull of the bamboo trunk. Lack of a good foundation of the trainee would often result in his losing balance. These exercises were effective in that the upward pulls of the bamboo trunk were continuous, and so necessitating the practiser to exert his downward pressing force continuously.



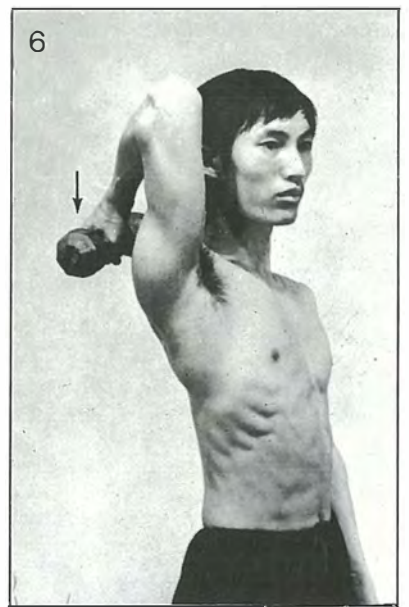
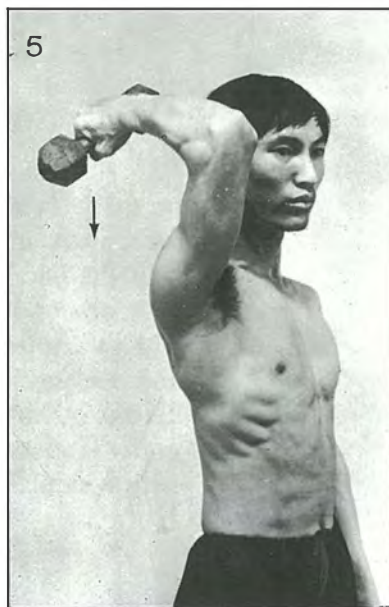
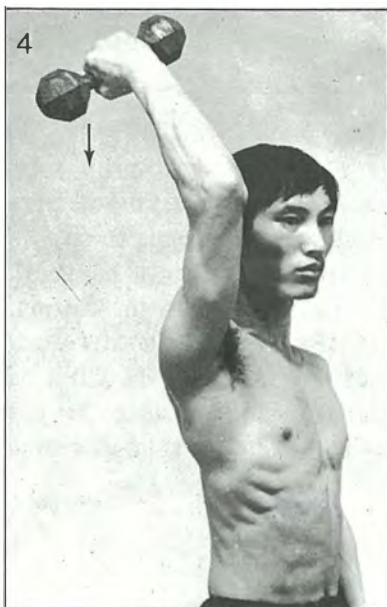
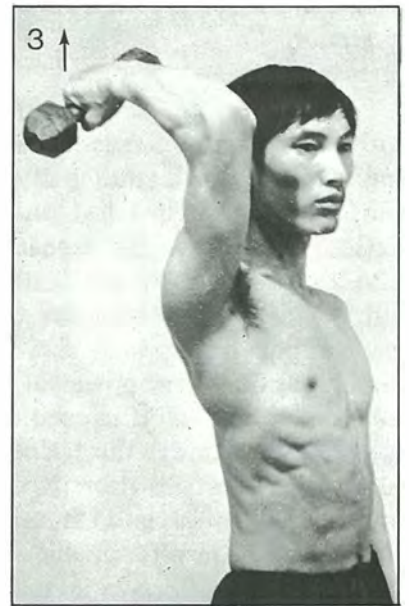
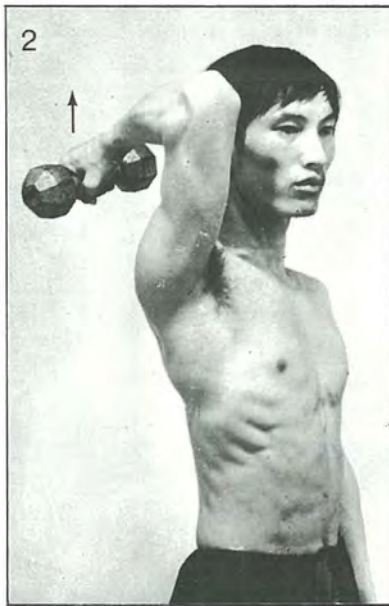
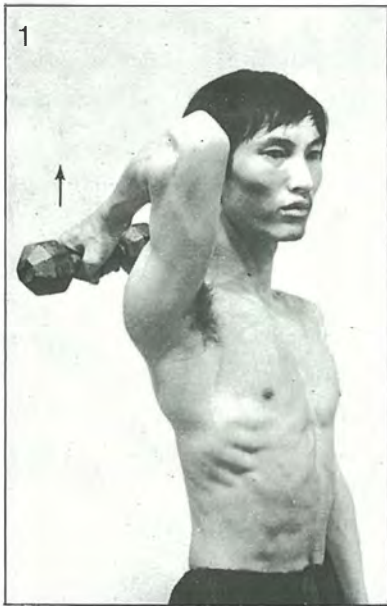
Nowadays, however, the Suspended Spring may be made in a different way, even for a limited area such as an indoor gymnasium. The way is to substitute the bamboo trunk with a thick slip of bamboo, with one end of it being firmly nailed to the ceiling, and the other end having the leather belt attached, and leaving the free end of the belt dangling as before. Another alternative method would be to use more modern materials, for example a large spring with a similar belt attached.

(B) The Dumbbell

Weight-lifting, generally speaking, is not a suitable exercise for a Wing Tsun follower, for the reason that it too often tempts the trainee to rely on Herculean forces, and that it promotes over-development of the muscles, thus resulting in a slower physical reaction. However, a suitable amount of dumbbell lifting, incorporated into certain specially scheduled exercises, will undoubtedly promote development of the triceps of the arms and the muscles of the back, which will in turn, develop a greater punching power of the arms.

Dumbbell exercises, for best results, should be

taken by a trainee at the end of the two-year training period of Chi-sau. In normal conditions, the hands of a trainee, after 2 years training in Chi-sau, will be sensitive enough to handle the skills of evading a charge, parrying a charge, and making use of the force of a charge. This is the period best suited for the commencement of the dumbbell exercises. For the first lessons, the dumbbell should not be too heavy. General speaking, it should begin at ten pounds, gradually increasing to 15 or 20 pounds. If, however, a dumbbell which is too heavy is used at the beginning, it is likely to have the undesirable effect of "restraining his energy".



(D) EXERCISES WITHOUT AIDS

Individual exercises without aids are exercises free from the use of any apparatus. These exercises play an important role in the training system of Wing Tsun, including the following.

(A) Air – Punching (*Blank punching*).

A trainee, having successfully completed the Siu-Nim-Tau form, may now progress to the Air-punching exercises.

In doing these exercises, a trainee stands in front of a mirror, alternately punching the his left and right hands towards the mirror, stretching his arms to their fullest reach each time a punch is made.

Mastering the accuracy of the air-punching exercises in front of a mirror will be followed by similar exercises with the aid of a target. A trainee will then make his air-punches towards a target, and not a mirror.

The purpose of punching towards a target is designed to develop the accuracy of the punch. During these exercises, each punch is delivered in a way that when the arm is fully stretched, the fist should be positioned about one inch from the target itself. These exercises also serve for developing speed, in addition to the accuracy of the punch. Furthermore, it enables the trainee to comply with the Wing Tsun saying of “Preserving the gravity of the trunk” of the boxer. To do this, the trainee

should deliver the punch without moving his shoulder forward, otherwise the reach of the punch will be so long that the fist will come into contact with the target. This would be incorrect and not conform to the principle of preserving the centre of gravity of the trunk.



(B) Circling Steps.

The Circling Steps (*Huen-bo*), are also known as the Plucking Steps (*Kau-bo*), and they are the preliminary footwork exercises in Wing Tsun Kung-fu. They follow the Siu-Nim-Tau form. The function of the Circling Steps exercise is to train a Wing Tsun practitioner to follow his opponent with curving steps that intrude into the area of his opponent's stance for close-body contact attacking.





(C) Stance Turning.

Lessons on Stance Turning exercises are a prerequisite for the training in the Chum-Kiu technique.

It is not necessary for a pugilist of the Wing Tsun System, during a fight with an opponent, to take any step in making a 180 degree turn. This is due to the technique of the stance turning.

The process of the stance-turning takes place in shift from the frontal stance, in which the centre of the body is along the vertical mid-line of the trunk, to the sideling stance, in which the centre of gravity shifts to either leg (*i.e. the leg upon which the body weight is shifted to either right or left*).

The method is to take the soles of the feet as centres of the turning, while the knees initiate the 180 degree turn of the body.





(D) The Sideling Punch (*The Stance-turning Punch*)

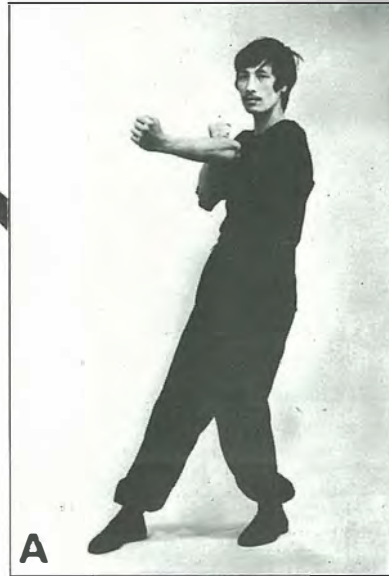
Exercises of the Sideling Punches follow the mastery the Stance-turning technique.

In fact the Sideling Punches (*or Stance-turning Punches*) exercise is a combination of the Air-punching and Stance-turning techniques.

A Wing Tsun trainee, when confronted by an opponent stronger than himself, will usually refrain from exchanging head-on punches with him, but will make the best use of the Sideling Punch, bearing in mind that the principle of the System does not lie in **"contending with physical power"**, but in **"overcoming an opponent with techniques"**.

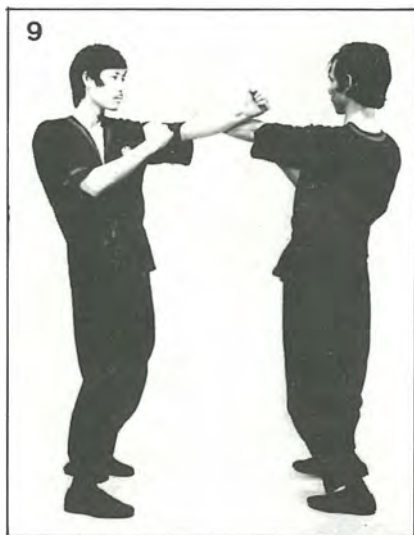
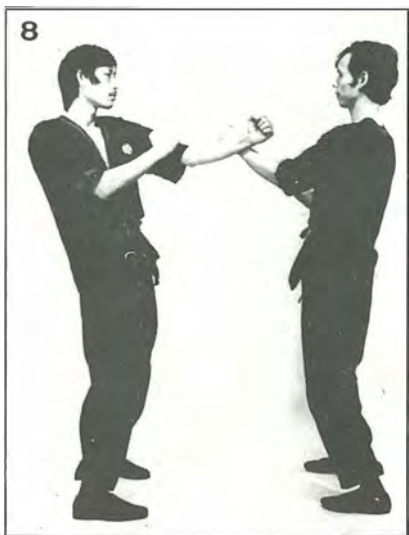
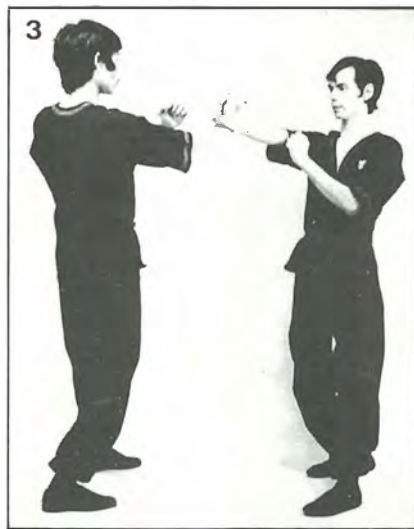
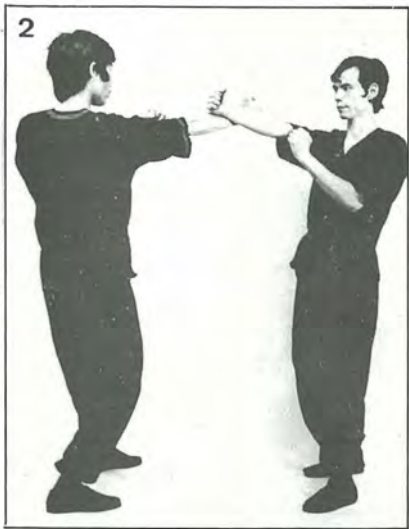
The sudden shift from the front posture to a sideward one during the application of the Sideling Punch by a Wing Tsun practitioner means a sudden disappearance of a target for the head-on attacks of his opponent. Furthermore, his opponent will find himself being taken in by attacks from the side.





Demonstrator : Yau Cheuk Fu





(E) The Sideling Punches in Twos (*The Stance-Turning Punches in Twos*)

The Sideling Punches in twos is an exercise of the Sideling Punches in groups of two. Emphasis is laid on the co-ordination of the delivery of the punches and the stance and on the accuracy of the punches. Any inaccuracy in the bearing of the delivery of a punch by either one of the pair will cause a breakdown of the correlation between the partners, and will necessitate an immediate correction by the one who made the mistake.

It is said that the Sideling Punch is effective when dealing with a fellow-follower of Wing Tsun System. This is quite correct. A Wing Tsun follower, well-versed in this technique, will be able to evade a punch from an opponent by a sideward turn of the body and at the same time to render with ease a powerful counter attack, thus conforming to the secret of "attack and defence at the same time" of Wing Tsun System.



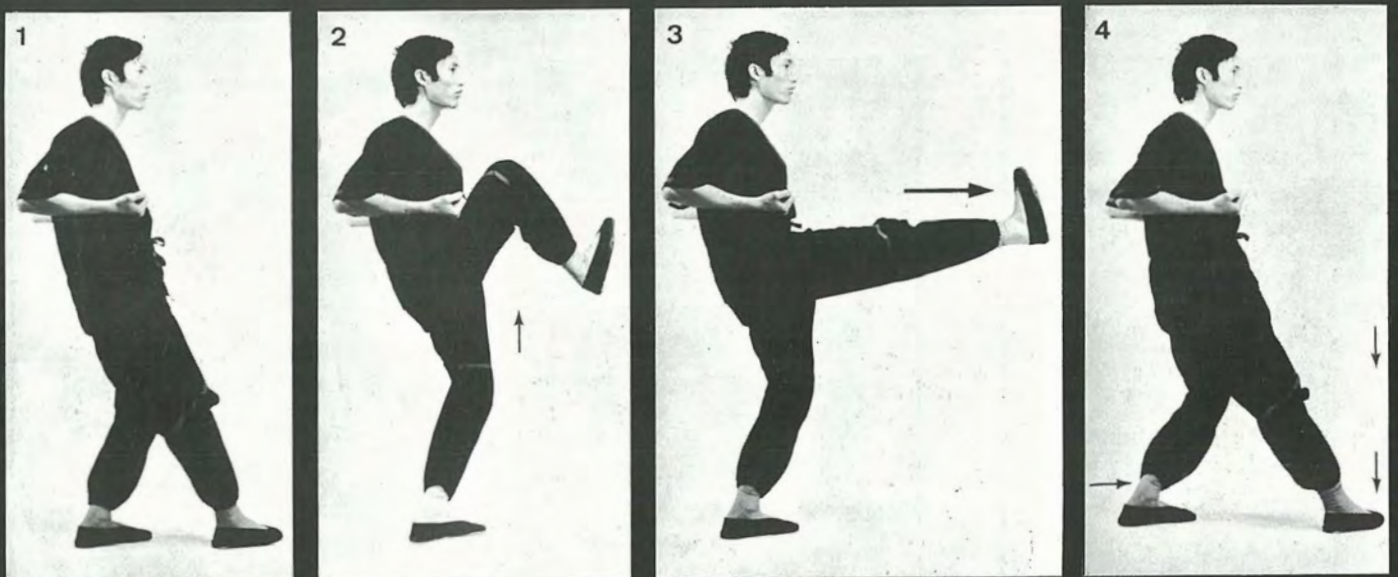
(F) Air-Kicking

Air-kicking is somewhat similar to Air-punching in that neither strikes actual targets.

Most of the kicks in W.T.K. are Frontal Thrusting-kicks, therefore lessons of the Air-kicking exercises are comprised mainly of Frontal Thrusting-kicks.

One characteristic of the Air-kicking technique of W.T.K. is that after delivery of the kick the stretched leg is not withdrawn, but instead, it steps down to where the foot reaches, and the body follows the step forwards. Preliminary exercises in the Air-kicking technique comprise of a single Frontal Thrusting-kick, followed by one forward step with the same leg. These two movements are to be repeated by the other leg and the exercise is continued for as many times as is desired.

Having mastered these single Frontal Thrusting kicks and single forward steps, a trainee then continues to engage in the Chain Air-kicking exercises with alternate legs. Lack of a firm stance and stability of body balance will inhibit the delivery of Air-kicking with a full stretch of the leg and changing the form of the kick afterwards.



(G) Free Steps

Exercises in the Free Steps are interposed between the completion of the lessons for the Chum-Kiu (Arm-Seeking) form and the commencement of the lessons for the Double-arm Chi-sau techniques.

What we call "Free Steps" are steps that are often applied in the boxing forms of the System, such as advancing steps, retreating steps, left and right turning steps, wide-striding steps, closing-in steps and pursuing steps etc., that are chosen and incorporated into the "Free Steps" exercises. These exercises are especially useful for preventing the occurrence of "inco-ordination of the hands and

feet" or "negligence of either the hands or the feet" in the Chi-sau exercises.

The Free Steps are mainly comprised of several basic steps which are mastered through repeated exercises and combined to form useful variations of movements. A skilful control of these steps will enable a trainee to apply them in any situation, to advance or to retreat in the shortest time to the best attacking or defending position, and to co-ordinate with the hand techniques that an experienced Wing Tsun practitioner should have obtained.



Advancing Step in Free Steps



(J) Pulling exercises in the Single-leg Stance.

This is a complementary exercise in the training of steps in the System. In theory, the hind leg and the body of a Wing Tsun practitioner, in an advancing step, is a solid whole. The forward movement of a step is mainly caused by the forward pull of the stepping leg. **(figure 1)** This exercise aims at two objectives. First it trains a student to concentrate the power of his body as a solid whole, and secondly, it develops the stability of his Single-leg Stance. Therefore it can be regarded as a very effective exercise for both the stance and the steps.

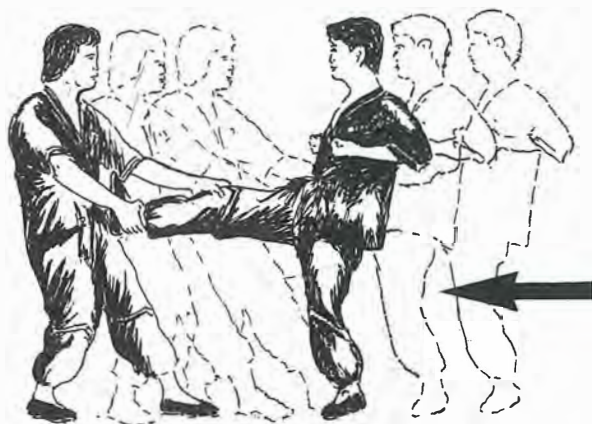


Figure 1



(K) Exercises in Twos for the development of the triceps muscles of the arms.

The following exercise in twos, without any mechanical aids, is very effective for developing muscles of the arms, in particular the triceps muscles, and in addition, for strengthening the shoulders, the spine and the lower limbs.

The method is for the two partners to face each other when standing. Partner **A** stretches out his right arm, and Partner **B**, his right arm also. The wrists of two stretched arms come into contact at the out-door area of the two partners. The arms of the two partners should be kept fully stretched and straight. At a mutually agreed moment, each exerts maximum pressure with his own arm on that of his partner. The one who has a weak arm or shoulder or whose stance is less stable, will surely be pushed aside.



Left arm training



THE ORIGIN OF WING TSUN

As Recorded By Yip Man

The Late Grand-master

The text in Chinese was a rough draft written by the late Grandmaster Yip Man and was supposed to be the preface for the purpose of organizing the "Wing Tsun Tong Fellowship" once upon a time. However, the Wing Tsun Tong Fellowship had never been come in existence. Instead, the "Hong Kong Wing Tsun Athletic Association" was finally established on 24, August 1967.

The founder of the Wing Tsun Kungfu System, Miss **Yim Wing Tsun** was a native of Canton China. As a young girl, she was intelligent and athletic, outstanding and manly. She was betrothed to **Leung Bok Chau**, a salt merchant of Fukien. Soon after that, her mother died. Her father, **Yim Yee**, was wrongfully accused of a crime, and nearly went to jail. So the family moved far away, and finally settled down at the foot of **Tai Leung Mountain** at the Yunnan-Szechuan border. There, they earned a living by. All this happened during the reign of Emperor K'anghsi (1662-1722).

At the time, kungfu was becoming very strong in **Siu Lam Monastery** (Shaolin Monastery) of **Mt Sung**, Honan. This aroused the fear of the Manchu government, which sent troops to attack the Monastery. They were unsuccessful. A man called Chan Man Wai was the First Placed Graduate of the Civil Service Examination that year. He was seeking favour with the government, and suggested a plan. He plotted with Siu Lam monk Ma Ning Yee and others. They set fire to the Monastery while soldiers attacked it from the outside. Siu Lam was burnt down, and the monks scattered.

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兵圍捕攻而不下遂有科狀元陳文維者舉

寵獻議馮信勾通寺僧馬亭兒等三處縱火
裏在外舍少林寺被燬僧徒星散由是五枚法
師與五善禪師白眉禪師馮道生苗欽等五
人六分進出走而五枚止于大涼山(又名棲雲山)
白鶴嶺每自下山入市因與嚴二父女貿易漸
且熟時先祖師年已及笄有吉地土籍某迎
其娣色持勢迫婚父女二人日有憂色由五枚
泣叩康素緣由因憐其意許以侍技保身給

姪

漢土霸侯解席果氏猶伯也此于疎由是
隨五枚返山日夕勤修苦練技成乃乃土霸比
武卒得土霸密劍自此五枚雲遊四方湖行販
販誠以康字宗係合世志宗此和侍拾及恭揚武術同佐友
後復昭大業學詠春派拳術實宗於五枚
法師也先祖師既婚首侍技于夫婿果侍侍
其小果侍侍侍果蘭桂侍黃義室以黃義
室中江船中人日與果二掃少但拾值五善禪

師混跡江船中為僕夫始絕技上五半棍侍
與果二掃而黃義室與二掃以共事江船因
日夕現摩互相習習補短截長混成一伴
從而詠春拳中之有上五半棍者蓋有由也
迨至果二掃侍技于佛山名醫果贊先生果
贊深信其奧達於化境遂近武士慕名
素法者較者為所改由是聲名藉甚後果果
贊侍技陳善欣而向與師兄吳小魯吳仲

Buddhist Abbess **Ng Mui**, Abbot **Chi Shin**, Abbot **Pak Mei**, Master **Fung To Tak** and Master **Miu Hin** escaped and fled their separate ways.

Ng Mui took refuge in **White Crane Temple** on Mt. Tai Leung (also known as **Mt. Chai Har**). There she came to know Yim Yee and his daughter Yim Wing Tsun. She bought bean curds at their store. They became friends,

Wing Tsun was a young woman then, and her beauty attracted the attention of a local bully. He tried to force Wing Tsun to marry him. She and her father were very worried. Ng Mui learned of this and took pity on Wing Tsun. She agreed to teach Wing Tsun fighting techniques so that she could protect herself. Then she would be able to solve the problem with the bully, and marry Leung Bok Chau, her betrothed husband. So Wing Tsun followed Ng Mui into the mountains, and started to learn kungfu. She trained night and day, and mastered the techniques. Then she challenged the local bully to a fight and beat him. Ng Mui set off to travel around the country, but before she left, she told Wing Tsun to strictly honour the kungfu traditions, to develop her kungfu after her marriage, and to help the people working to overthrow the Manchu government and restore the Ming Dynasty. This is how Wing Tsun kungfu was handed down by Abbess Ng Mui.

After the marriage, Wing Tsun taught her kungfu to her husband Leung Bok Chau, and he passed his kungfu techniques on to **Leung Lan Kwai**. Leung Lan Kwai passed it on to **Wong Wah Bo**. Wong Wah Bo was a member of an opera troupe on board a junk, known to the Chinese as the Red Junk. Wong worked on the Red Junk with **Leung Yee Tei**. It happened that Abbot Chi Shin, who fled from Siu Lam, had disguised himself as a cook and was now working on the Red Junk. Chi Shin

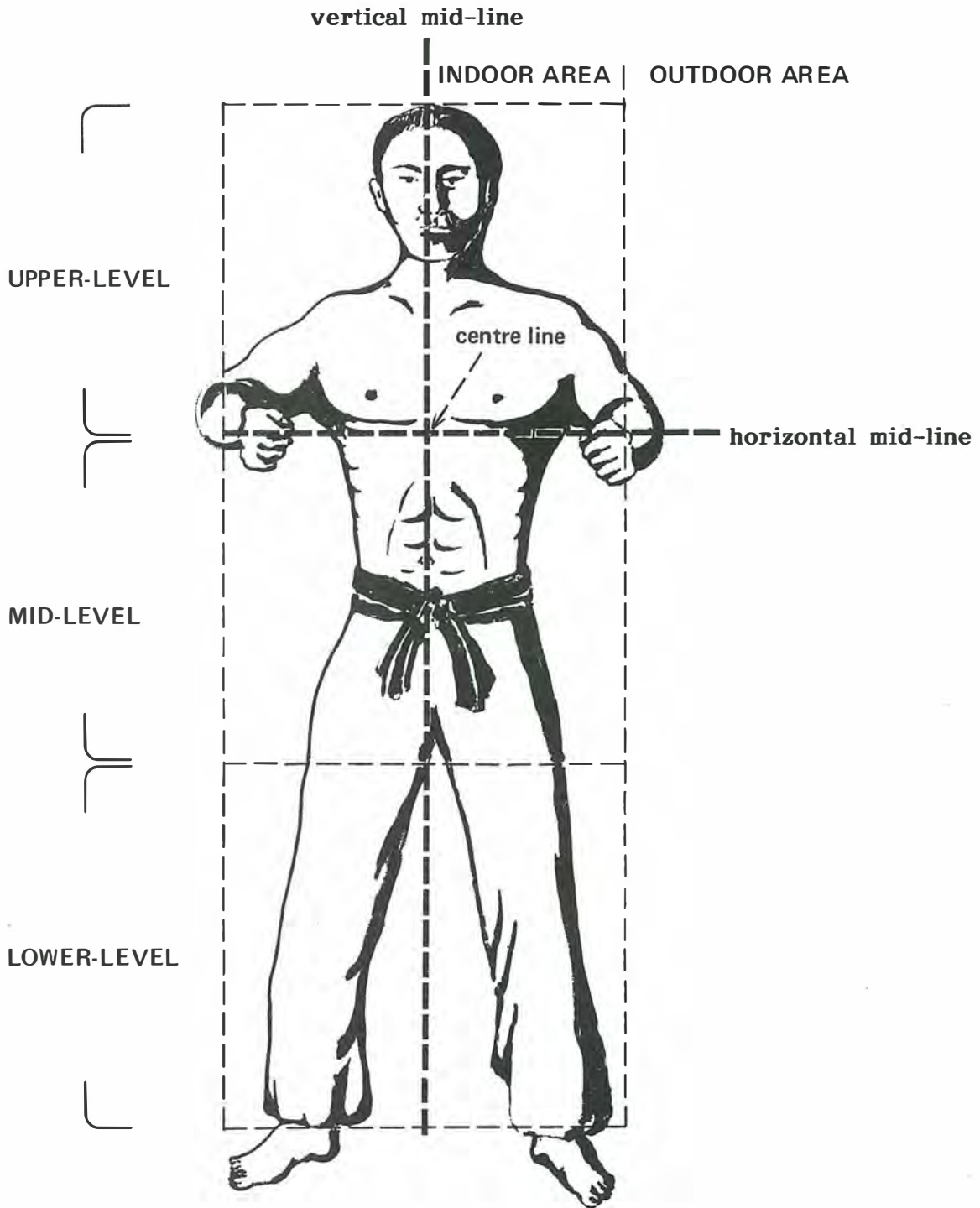
taught the **Six-and-a-half Point Long Pole Techniques** to Leung Yee Tei. Wong Wah Bo was close to Leung Yee Tei, and they shared what they knew about kungfu. Together they correlated and improved their techniques, and thus the Six-and-a-half Point Long Pole Techniques were incorporated into Wing Tsun kungfu.

Leung Yee Tei passed the kungfu on to **Leung Jan**, a well known herbal doctor in **Fat Shan**. Leung Jan grasped the innermost secrets of Wing Tsun, and attained the highest level of proficiency. Many kungfu masters came to challenge him, but all were defeated. Leung Jan became very famous. Later, he passed his kungfu on to **Chan Wah Shan**, who took me as his student many decades ago. I studied kungfu alongside my kungfu brothers such as **Ng Siu Lo**, **Ng Chung So**, **Chan Yu Min** and **Lui Yu Jai**. Wing Tsun was thus passed down to us, and we are eternally grateful to our kungfu ancestors and teachers. We will always remember and appreciate our roots, and this shared feeling will always keep our kungfu brothers close together. This is why I am organizing the **Wing Tsun Fellowship**, and I hope my kungfu brothers will support me in this. This will be very important in the promotion of kungfu.

Demonstrators :

Grandmaster Leung Ting (10th MOC)
Great Master Cheng Chuen Fun (9th MOA)
Sifu Tam Hung Fun (8th Level Practician)
Sifu Leung Koon (7th Level Practician)
Sifu Lee Yun Tim (6th Level Practician)
Sifu Ho Fat Lin (4th Level Technician)
Sifu Leung Kwok Kee (4th Level Technician)
Sifu James Brown (3rd Level Technician)
Sifu Tsui Kin Wing (3rd Level Technician)
Sifu Wong Chun Wan (3rd Level Technician)
Sifu Yau Cheuk Fu (3rd Level Technician)
Sifu Chan Ho Wah (2nd Level Technician)
Sifu Lam Po Kuen (2nd Level Technician)
Sifu Leung Wai (2nd Level Technician)
Sifu Liu Yum Ting (2nd Level Technician)
Sifu Mak Chi Hung (2nd Level Technician)
Sifu Poon Hang Sang (2nd Level Technician)
Sifu Tang Kwong Yuen (2nd Level Technician)
Mr Chan Yuen Hoi (Primary Level Technician)
Mr Yeung Sun Wai (Primary Level Technician)

DIAGRAM OF THE TERMS OF POSITIONS



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.*

TREMINOLOGY & INDEX

All the terms in this book are transliterated according to the Cantonese phonetics. Explanations are given to them for easier understanding. When a term has two meanings, a COMMA is placed between the two explanatory notes. If the term can only mean one or the other in certain context, than a "/" is used. Notes in BRACKETS serve for giving a further explanation.

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TERMS OF MOVEMENTS, EXERCISES, & EQUIPMENTS

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<i>BIU-TZE-SAU</i>	標指手	Thrusting-fingers (<i>a movement</i>)
<i>BONG-SAU</i>	膀手	Wing-arm
<i>CHANG-SAU</i>	鎗手	Spade-hand
<i>CHI-DAN-SAU</i>	繡單手	Single Arm-clinging (<i>exercise</i>)
<i>CHI-KWUN</i>	繡棍	Pole-clinging (<i>exercise</i>)
<i>CHIN GUM-SAU</i>	前襟手	Front Pinning-hand
<i>CHI-SAU</i>	繡手	Arm-clinging (<i>exercise</i>)
<i>CHI-SHEUNG-SAU</i>	繡雙手	Double Arm-clinging (<i>exercise</i>)
<i>CHONG</i>	椿	prefighting posture (<i>southern Chinese</i>)
<i>CHONG</i>	椿	wooden dummy, piles, special equipment for kung-fu training
<i>CHUEN-KIU</i>	穿橋	Piercing-arm
<i>CHUM-KIU</i>	尋橋	Arm-Seeking form
<i>CHUNG-LO</i>	中路	mid-level
<i>CHUNG-SIN</i>	中線	centre line
<i>DING-JARN</i>	頂脛	Butting-elbow
<i>DUI-KOK-MA / JU-SUN-MA</i>	對角馬	Diagonal Stance / Sideling Stance
<i>FAK-SAU</i>	拂手	Whisking-arm
<i>FOOK-SAU</i>	伏手	Bridge-on Arm
<i>GAUN-SAU</i>	擱手	Splitting-arm
<i>GEE-NG-DIU-TIE-MA</i>	子午吊提馬	Meridian Half-hanging Stance
<i>GEE-NG-MA</i>	子午馬	Meridian Stance
<i>GEE-SIN</i>	子線	horizontal mid-line
<i>GUM-SAU</i>	襟手	Pinning-hand
<i>GWAT-SAU</i>	括手	Wiping Arm
<i>HAR-LO</i>	下路	lower-level
<i>HAU GUM-SAU</i>	下襟手	Back Pinning-hand
<i>HOI-MA</i>	開馬	Setting up of Stance
<i>HUEN-BO / KAU-BO</i>	圈步	Circling Steps / Plucking Steps
<i>HUEN-GOT-SAU</i>	圈割手	Circling-cut
<i>HUEN-SAU</i>	圈手	Circling-hand
<i>JU-CHEUNG</i>	側身掌	Sideward Palm
<i>JU-GUM-SAU</i>	側襟手	Side Pinning-hand
<i>JUM-SAU</i>	枕手	Sinking-arm

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	腕脰	Downward Elbow Strike
KWUN-MA	棍馬	Pole Stance
KWUN-SAU	捆手	Rotating-arms (<i>complex movement</i>)
LAN-SAU	攔手	Bar-arm
LAP-SAU	攔手	Deflecting-arm (<i>complex movement</i>)
LAT-SAU	甩手	Free-hand Fighting Practice
LAU-SAU	撈手	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	木人椿	wooden dummy
MUK-YAN-CHONG-FA	木人椿法	Wooden Dummy Techniques
NG-SIN	午線	vertical mid-line
NOI-MOON	內門	indoor area
OI-MOON	外門	outdoor area
PAK-SAU	拍手	Slapping-hand
PIE-JARN	批脰	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-punch (<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
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	「日」字衝拳	Character "SUN" Thrusting Punch
"YEE" CHI KIM YEUNG MA	「二」字掛羊馬	Character "TWO" Adduction Stance

NAMES OF PERSONS

Bodhidharma	達摩	P.33-7
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Chan Wah Shun	陳華順	P.41-3, P.47, P.50, P.314
Chan Yu Min	陳汝棉	P.43, P.49, P.314
Charlie Wan	差利溫	P.51-3
Chi Shin	至善	P.33, P.39, P.45, P.88, P.314
Fong Sai Yuk	方世玉	P.33, P.45

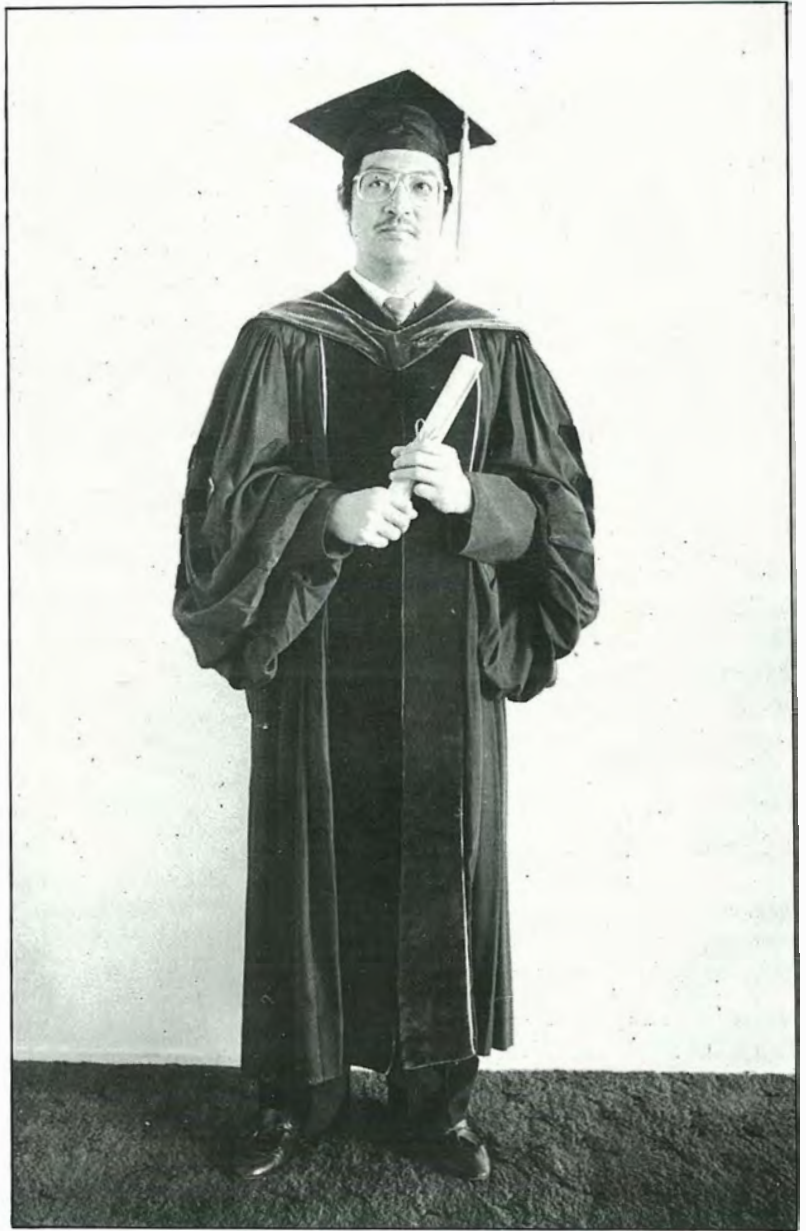
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<i>Hung Hay Kwun</i>	洪熙官	<i>P.33, P.45</i>
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<i>Lee Kwong Hai</i>	李廣海	<i>P.51, P.53</i>
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<i>Leung Bok Chau</i>	梁博偉	<i>P.36, P.38-9, P.312, P.314</i>
<i>Leung Jan</i>	梁贊	<i>P.31, P.39-43, P.47, P.50, P.314</i>
<i>Leung Lan Kwai</i>	梁蘭桂	<i>P.38-9, P.314</i>
<i>Leung Tsun</i>	梁春	<i>P.41</i>
<i>Leung Yee Tei</i>	梁二娣	<i>P.39-40, P.314</i>
<i>Luk Ah Choi</i>	陸亞采	<i>P.33, P.45</i>
<i>Ma Ning Yee</i>	馬寧兒	<i>P.33, P.314</i>
<i>Miu Hin</i>	苗顯	<i>P.33, P.314</i>
<i>Miu Tsui Fa</i>	苗翠花	<i>P.33, P.45</i>
<i>Ng Chung So</i>	吳仲素	<i>P.43, P.50, P.314</i>
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<i>Tse Ah Fook</i>	謝亞福	<i>P.33, P.45</i>
<i>Tung Chin Kun</i>	童千斤	<i>P.33, P.45</i>
<i>Wah the Money-changer</i>	找錢華	<i>(Nickname of Chan Wah Shun)</i>
<i>Wah the Wooden-man (real name unknown)</i>	木人華	<i>P.41-3</i>
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Yunnan	雲南	<i>P.33, P.36, P.77, P.312</i>

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



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