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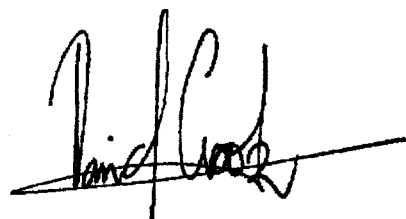
"Pai Hu Tao Kung-Fu - for the power of a Tiger and the mind of a Sage"

INTRODUCTION

After practising the martial arts for some years, I have decided to put in black and white some of the advice that has been given to me by several fine instructors. Of course, the advice given has been adapted to fit in with my personal approach to training and I would encourage any reader to make my advice fit their own needs. We are all individuals with different needs and characteristics and must be prepared to adapt and modify, rather than blindly accept, whatever is handed down to us.

I would like to thank all the people who have encouraged me in my study of the martial arts and who have taken the trouble to put me through the wringer, in an attempt to sharpen my skill. The old adage "a good boxer must be stung frequently and hurt occasionally" is the best guide to the collective attitudes of my teachers and I feel that it is eminently suited to the study of any martial art. Perseverance in the face of pain is the first step towards enlightenment and I would like to tell any budding masters among you not to become discouraged too early in your martial arts career.

I hope this book helps you in your study of Kung-Fu and encourages you to broaden your research into the martial arts. Do not be satisfied with the common, when the uncommon is within grasp and the cost is only a little extra effort.

A handwritten signature in black ink, appearing to read "David Crook", with a long horizontal line extending to the right from the end of the signature.

CHAPTER ONE - A HISTORY OF KUNG-FU

Kung-Fu allegedly dates back to the emperor Fu Hsi, who ordered Yin Tang to perform the Grand Dance to develop the limbs and cure the diseases of the people. The Yellow emperor, Huang-ti, is also said to have founded Ch'ih-yu-hsi; a primitive form of fighting in which combatants put cow horns on their heads and butted each other.

Due to a shortage of detailed information, Kung-Fu can be reliably traced only back to the Chou Dynasty (1066-403 B.C.), when at least two martial dances existed - the Shield Dance, symbolic of a defensive military attitude and the Battle Axe Dance, symbolic of an aggressive military attitude.

Ssu-ma Ch'ien, the great historian of the Han Dynasty, mentions in his Shih Chi (Records of the Historian) that King Chou Hsin (1154-1122 B.C.) could kill animals and smash timber and stones with his bare hands.

During the period of the Warring States (403-221 B.C.), the state of Ch'i was known as one of the key centres of Kung-Fu activity. Ssu-ma Ch'ien wrote that, "The people of Ch'i are timid in group warfare but brave in single combat". Taoism also appeared during this period (375-275 B.C.) and was responsible for the establishment of many of the attitudes now expected of a martial artist.

Kung-Fu came into its own during the Han Dynasty (206 B.C. - A.D. 220) when it became a popular practise. This popularity was influenced by the fact that martial skill was necessary for survival. The techniques practiced concentrated on sheer strength.

In the later Han Dynasty (A.D. 25-220), the famous surgeon Hua To originated a series of exercises based on the movement of five animals - the Tiger, Deer, Bear, Monkey and Swallow, still used in various Kung-Fu schools. Practicing these forms not only improved health but developed a means of protection to insure good health. Hua. To in one of his lectures to his pupils said in effect, "The body needs exercise, only it must not be to the point of exhaustion, for exercise expels the bad air in the system, promotes free circulation of the blood and prevents sickness - the used doorstep never rots, so it is with the body". The growing body of "health nourishing" doctrine was augmented by the arrival in China of Buddhist monks from India early in the Christian era, From these men the Chinese borrowed new notions of health based on an equilibrium of the elements composing the body. These methods have carried into modern Kung-Fu by being made the core of the Internal System.

During the T'ang Dynasty (A.D. 618-907) China's age of chivalry, very few young men were ignorant of the fighting arts. Kung-Fu was given great emphasis by the heroics of the fighting monks Chih Ts'ao, Hui Yang, and Van Tsung of the Shaolin Temple in Honan, who helped the first emperor of T'ang to put down his enemy Wang Shih - Ch'ung. Following this, the fame of Shaolin Szu Kung-Fu spread until today its name is nearly synonymous with Kung-Fu. itself, or at least the external system. Under the impetus given by the Shaolin Temple, Kung-Fu spread throughout China.

Shaolin Szu Kung-Fu originally sprang from a need for the monks to have a more forceful mode of exercise. The system elaborated there was kept -secret and non-Buddhists were not taught. Gradually however, outsiders infiltrated the temple and helped to make Shaolin an art of self-defence.

Many of the Masters at the Shaolin monastery in Honan officials in the Ming Dynasty who were officials. The province were former hunted by the Manchu shaving their heads, monks, by name only, They disguised themselves by wore robes of the Priesthood and became at the Buddhist Temple.

Therefore, there were two sects of people in this monastery - true monks looking for salvation of the soul and the loyalists looking for the restoration of the Ming Empire. These military men disguise made sure that perfection of Kung-Fu in the monastery was mandatory.

Students had several exacting tests to pass in order to graduate. If these tests were not passed, the students remained, regardless of the number of years it took to pass. The tests consisted of:

1. Oral examination on the art's history and theory.
2. Actual bouts with several colleagues.
3. If these two tests were successfully passed, the final test consisted of gain g through the temple hallway, in which 108 mechanised wooden dummies were placed.

These dummies were equipped with weapons which included clenched wooden fists, staffs, knives, spears etc. The mechanical genius who erected the dummies arranged them in such a manner that even he did not know how the dummies would react after they were triggered. The student who walked through this corridor was unaware that the boards he walked an triggered the dummies.

Therefore, weight of the student would determine the number of boards he triggered. Thus it was possible that he would be confronted by three or more dummies at one time. If the student successfully survived his trip through the hallway, the last and final test was to move a huge iron urn that was red hot, in order to allow him freedom through the last doorway. This was accomplished by using his forearms to hug it, thus branding his forearms with two symbols - one of the Dragon and one of a Tiger. This was the diploma of a Shaolin graduate of Southern China. Wherever he went, these symbols brought him respect and honor.

The Manchurians, through an informer, were told of the activities and whereabouts of these former Ming officials and sent troops to surround and storm the monastery. Only five survived when the monastery was burned. These Five Ancestors sought refuge in Southern China. Thus a second Shaolin monastery was erected in the

province of Fukien to recruit members for the purpose of revolution* The infamous Triad organizations also attribute their establishment to this incident.

As history repeated itself, the Manchurians were notified of this new location which brought about the burning of the second Shaolin Monastery. Fortunately, the majority of the Shaolin members had been informed of the attack and were able to escape. They sought refuge in the southern cities and began spreading the doctrine of Shaolin.

During the Ming Dynasty (A.D. 1368-1644) and the Ch'ing Dynasty (A.D. 1644-1911) Gung-Fu proliferated and many of the systems of today were born. The conquest of China by the Manchu in the latter period also caused many Martial Artists to join up with the secret societies hoping to return the Ming to Power. Thousands from the north retreated southward (thousands went to Taiwan, providing a stimulus for Kung-Fu there), disseminating Kung-Fu skills as they went. Although unsuccessful in their aims, the "Boxers" spread Kung-Fu to all corners of China.

In the Ming Dynasty, Chang San - Feng, a Taoist, introduced the "Soft Fist" style, combining Kung-Fu skills with spiritual, cultural and health nourishing aspects. This form was superior in combat to most of the "Hard Fist" styles then popular. The flexibility, superb defence system and tactics of this style were the death knell of many hard styles.

Realising the obvious advantages of the "Soft fist" many people rushed to study this art and many "Hard Fist" styles, including Shaolin, were on the verge of extinction.

In the period 1522-1566, a monk at the Shaolin Temple, Kioh Yuan, saw the decline of the Shaolin art. Being an expert martial artist and therefore appreciating the fine points of the "Soft Fist" style, he realised that the Shaolin art badly needed updating. He undertook to tour the empire to find masters to help in improving the Shaolin art. In Lan Chou, he met an old man, Li Cheng, who introduced him to Pai Yu-Fong, a great master, who was matchless in Honan, Hopei and Shansi provinces. Kioh Yuan took them with him to the Shaolin Temple, where they combined their skills to found the "Five Formed Fist" style, based on the movements of the Tiger, Dragon, Leopard, Snake and Crane. This new and effective style led to a rejuvenation of Shaolin and is still the basis of many modern arts, such as Hung Gar and Sil Lum Pai.

The introduction of variations of the Shaolin style into Okinawa and Korea led to the development of the arts of Karate in Okinawa and Su Bak Du in Korea. Su Bak Du, mixed with the Japanese Shotokan style, formed the basis of the Korean Tae Kwon Do styles.

Because the majority of Okinawans practising the art of Karate were peasants, the Chinese styles were shorn of their grace and intricate maneuvers. Okinawans preferred styles based on a direct, power conscious form of the art - a return to the antiquated "Hard Fist" forms. The peasant mind could not grasp the reasoning behind the subtle maneuverings of the "Soft Fist" style, needing only a simple straight forward style.

With the demise of the Manchu and the birth of the Republic in 1912, Kung-Fu, although suffering from the setback of the Boxer Rebellion, continued to develop and

spread. Following the Rebellion, students were required to wear uniforms and military drill was taught in all schools, even missionary institutions.

In 1928 national Kung-Fu tournaments were begun and provincial tournaments continued. After this hopeful start, however, the organisation of Kung-Fu on a national scale was halted by the war with Japan. This war prevented any further growth of organised boxing, though the administrative structure survived. In 1945 there were two national bodies in this field:

The Central Institute of National Boxing and Physical Culture at Peipei, Szechuan, headed by Chang Chih-chiang with six branches.

The Chinese Boxing Association at Chungking headed by Wu Meng-hsia.

Following World War II and the Communists' rise to power on the mainland, many martial artists retreated south to Taiwan with Chiang Kai-shek, to Hong Kong, and other places. For many of these places, this was their first glimpse of many northern styles of Kung-Fu. These caught on rapidly and are now being spread in the West, which has only seen some unsophisticated southern methods until recent times.

Since 1953, there have been more than ten tournaments of a national character held in mainland China. These consist solely of formal exercises and sparring is not allowed.

By 1959, the State Physical Culture and Sports Commission had worked out standards for the five basic forms of Wu-Shu:

Ch'ang Ch'uan (under which name all boxing types are subsumed).

- The sword.
- The broadsword.
- The spear,
- The stick.

Competitors must perform the standard exercises but then are permitted optional movements. Obviously, this "display" Kung-Fu, while aesthetically pleasing, is more a gymnastic exercise than a martial art. Since the late 1950s however, Peking has been experimenting with protective devices and, in 1965, experimental bouts were held. Clearly, the planners are trying to add spice to the form already present in national tournaments.

The present government of the People's Republic has promoted traditional as well as modern Western sports, boasting mass participation in Wu-Shu which it regards as a precious heritage and has studied and rationalised many of the forms.

Some of you may be familiar with more recent developments in the art. The Japanese and Korean styles have expanded, until now they are taught on a World-wide basis. During this period, Chinese styles were taught on a restricted basis, usually only to Chinese. However, in the last few years, some of these styles have come into the open and tuition is available to non-Chinese in several major styles, including Sil Lum, Hung Gar, Tai Chi, Wing Chun, Choy Zi Fut, Tam Tui, Tang Lang and Bak Hak Pai. Numerous styles have also sprung up as a result of combining techniques from these major styles, the most famous being the late Bruce Lee's Jeet Kune Do (Way of the Intercepting Fist). Some purists decry this modification and feel that only "pure" styles should be recognised. However, they fail to realise that all of today's "pure" styles were the result of improvisation and cross-fertilization by the founding Masters. After all, if Kioh Yuan had insisted on maintaining a "pure" style, Shaolin Kung-Fu would have become extinct.

However, great care must be used to ensure that a sound basis of good technique exists, before one attempts to combine or modify teachings - it is easy to discard a technique that you have not been able to master due to insufficient perseverance.

In choosing a Kung-Fu class, it is best to observe a session in progress. Most genuine instructors will not object, providing you do not distract the class, and will be only too willing to answer intelligent questions. Kung-Fu is not intended to be aggressive. It is and has always been, a means of self-defence only. It offers the simplest and most powerful method of self protection and one has to bring to it and develop from it control both mental and physical. The Kung-Fu expert does not seek fights but tries to avoid them. Because of the confidence and self assurance his knowledge gives him, he can avoid a fight without loss of face, which often traps lesser people into fights they don't want.

Bertrand Russell, writing about hostility between individuals said: "When it is said that the love of fighting is part of human nature, there are two things which may be meant. On the one hand, anybody may be made angry by certain kinds of provocation - few men are so saintly as to display no annoyance if someone pulls their nose. On the other hand, there are in some people impulses of aggression and a positive pleasure in combat. It is only these people that constitute a problem, since the other people can be placated by the simple technique of not pulling their noses"!!

There are many beneficial side effects in the study of Kung-Fu, psychological as well as physical. An example of these is the Taoist health method taught by Doctor Liu Chu Chiang. This method, with the awesome title of "Introversive Centripetal Contraction Physiotherapy", stressed quiet, static exercising to promote the venous flow to the heart (centripetal), as opposed to vigorous pursuits that caused blood to flow through the arteries to the limbs (centrifugal). Liu's method for stimulating endocrine secretions, so that the sexual organs are brought under control and such maladies as nervous prostration, impotency, nocturnal emissions and the foreshortening of the sexual acts are corrected, is quite simple. While standing (the technique can be done lying down and sitting as well), the legs are shoulder width apart and the knees slightly bent. Place the hands, with the thumb of the right held by the left and the four fingers of the right placed on the back of the left, lightly below the navel. Gaze at a point on the ground ten feet ahead. Hold the

breath in the belly and stop breathing. Contract the anal sphincter for ten seconds then release the contraction, exhale lightly and return to a normal standing position, the hands extended by the thighs and the eyes looking directly ahead. Inhale lightly, bend the knees and repeat. Do this twelve times in the morning and evening.

This contraction is practiced in various forms of boxing and would seem evidence that it has benefits beyond the sexual - there can be no disputing the latter. Various martial artists have claimed to have used this method with great success.

This book will clearly show the great advantages of Kung-Fu as a means to improve health, self-defence and discipline. The popularity of the martial arts is growing rapidly every year with clubs and associations being formed throughout the World.

CHAPTER TWO: METHODS OF KUNG-FU

There are many styles of Kung-Fu but all teach that the user's technique must become a reflex reaction. These styles may be internal or external or a combination of the two.

The term internal is used to mean essentially soft and pliable styles as opposed to the hard and rigorous external styles. Chang San-feng, a Taoist at Wu-tang Shan during the Sung Dynasty, defined in his manuscript the difference between the internal System and the External System as follows:

External -stressed the regulation of breath, training of bones and muscles, ability to advance and retreat and unity of hard and soft.

Internal -emphasized training of bones, muscles, exercise of Ch'i-kung, subduing the offensive by stillness, with the aim of defeating an enemy at the instant he attacked.

The underlying force behind these methods, especially the Internal, is the intrinsic energy known as "CH'I". In Chinese the word "Ch'i" has many and varied meanings. It means air, gas, breath, vitality. In Chinese philosophy there is a Yin (female) "Ch'i" and Yang (male) "Ch'i". Although every human being possesses Ch'i, it is rarely used except as a result of severe stress. Accidentally touching a hot stove will cause a person to move his hand with unexpected suddenness; being locked in a burning room will bring out the bulldozer strength required to smash down the door. Kung-Fu Masters can control their Ch'i and achieve many benefits from doing so.

The development of "Ch'i" does not come quickly: it evolves slowly. It is not a static force waiting to be released but instead may be considered a stream of Universal strength and Dower which motivates all things. It continually flows through the body from the pelvic region to all extremities. A person who allows his Ch'i complete freedom of flow seems to charge the air around him with electricity: the moment such a person enters a room, a dynamic presence is felt. The flow of Ch'i should never be restricted by inhibitions. When one is conscious of one's Ch'i, one is then able to direct its power in any area of endeavour. The benefits of the conscious development of this focus are overwhelming, for they can be used in every facet of life. For more detail on this subject refer to the later chapter on Breathing Techniques and Internal Energy,

INTERNAL STYLES:

PA - KUA

The cornerstone of Pa - Kua is circling movement and its changes, using the open hand as the primary weapon. Pa-Kua also makes use of Ch'i, that mysterious vital energy already referred to. One of the most flexible and complete self-defence methods ever developed, Pa-Kua includes not only striking techniques using the open hand, but also kicking and grappling, providing the most effective defence for whatever attack an

opponent might launch. It involves several principles of fighting, that until recently were virtually unknown outside the Orient and are still not readily taught.

Although Pa-Kua is self-defence, it is also an excellent system of exercise which enlarges one's physical, mental and psychic horizons. Physically, it tones and invigorates your muscles and sharpens and soothes your nerves, teaches you to relax and improves your overall health. Mentally, the bodily relaxation will produce a calm mind, one capable of great concentration. The practice of Pa-Kua requires great self-discipline, and this has its impact on all aspects of life. Pa-Kua will let you know and conquer yourself. Only one with true self-awareness can master others. This mastery comes, not from the muscles, but from the mind.

The chief exercise of Pa-Kua is "walking the Circle". Through this discipline the body learns to revolve and rotate using three basic steps - Shun Pu, K'ou Pu and Pai Pu. The basic actions are the single palm change (Tan Huan Chang) and the double palm change (Shang Huang Chang). Based on these are various circling postures named after and expressing the movements of the Snake, Stork, Lion, Dragon, Monkey, Hawk and Bear. Other postures express more directly the actions of the body.

- The essentials in practicing Pa-Kua are as follows:
- The neck and chin are held straight,
- The shoulders relax and sink,
- The sacrum is straight and anal sphincter contracted,
- Breathing is deep.
- The eyes follow palms.
- The waist precedes the arms.
- Though relaxed, the body is like a coiled spring requiring only a touch to set it off.

Pa-Kua is one of the three branches of the Nei-Chia (internal system) of Chinese boxing, the other two being T'ai Ch'i and Hsing-i.

HSING - I

Hsing-i Ch'uan ("The Form of Mind Boxing) is also called Hsing-i Lu-ho Ch'uan ("Form of Mind Six-Combinations Boxing") or I Ch'uan (Mind Boxing) all these names suggesting the harmonious blending of thought and action.

Like the other internal styles, Hsing-i has no sparring. While a Master can meet and defeat a challenger without injuring him, the student cannot. Hsing-i blows, done correctly, are dangerous. If the punches are pulled or muted in some way, they are not Hsing. No-contact bouts therefore cannot help the Hsing-i boxer to sharpen his technical

skills. This internal system emphasizes meditation and out of which the combat technique emerges, but the is always under the control of the meditative.

Hsing-i is based on a solid foothold. Movement is largely linear, the strength is straight line, except for some oblique moves and one strike like a rolling wave.

Hsing-i's five basic forms are built on the Wu-Nsing, elements: Metal, Wood, Water, Fire and Earth. capable of generating another element as generates Water, Water generates Wood, Wood Fire generates Earth and Earth generates Metal. The five basic forms originally followed this sequence-each form symbolising an element, which generated another.

The five forms: splitting, crushing, drilling, pounding and crossing are as natural as a baby's movement. Because they are natural, after long practice they become dangerous. These forms are correlated with the five elements, physiology and Ch'i {Internal Energy}. They are usually practiced separately. right and left, and then are linked into a definite pattern (Wu Hsing _Lien Wuan Ch'uan). These five basic farms are the core of Hsing-i. Unlike Tai-Chi, the movements in Hsing-i are normally done at regular speed. As a meditational breathing practice, however, the postures can be held at various points for varying times. In striking, the weight, which in San-T'i (the Three External Ca-ordinations) is held 45-55 percent front to rear, is reversed, the front leg receiving more weight. All hsing-i strikes occur directly on a line with the nose and most are centred on the opponent. Power, speed and focus are thus enhanced. Your nose is your guide: by fronting yourself to your opponent it is difficult to miss him. Hsing-i also has twelve auxiliary styles derived from the characteristics of animals, some mythical. They are as follows:

1. Dragon: a vigorous series of movements employing vertical action from down to up and hardy leaps into a low, crouching form of splitting (P'i)
2. Tiger: also vigorous and features an initial deflection followed by strong palm pushing.
3. Monkey: features rapid dexterous retreating and jumping. The back of the wrist is used to attack the opponent's heart.
4. Horse: advances directly in a fast and powerful posture, with the fists being used with the palm downward.
5. Turtle: very fast using oblique attacks with all the fingers curved except the index finger.
6. Chicken: moves directly ahead using the edge of the palm. The palm is then changed into a fist.

7. Falcon: sharp, violent and multidirected. Among its actions it employs a shooting palm, Pounding (Pao) and Drilling (Tsuan).
8. Swallow: is lively and refreshing, using Splitting (P'i) and the Chicken posture.
9. Snake: features flexibility, oblique movements and shooting palms, all from a crouching position.
10. Dove: uses rising and falling movements, a cross arm block continuing into a two fist attack and then into elbow strikes.
11. Eagle: features the same straight ahead style as Splitting (P'i) and grasping.
12. Bear: combines well with Eagle, featuring diagonal movement across the opponents attack.

The ultimate aim of Hsing-i is an immediate response without cognition to an attack. Like Tai-Chi and Pa-Kua its exercise components are actual fighting techniques and are useful starting points for development of such a response.

To master Hsing-i your mind must be empty of all distracting thoughts. Start with an empty mind and imagine yourself bodiless. Although you have a mind, imagine yourself mindless.

T'AI CH'I CH'UAN

T'ai Ch'i Ch'uan (Grand Ultimate Boxing) is an ancient form of Chinese slow motion exercise and self-defence. It can be practiced by young and old, male and female, without the restrictions of weather, space, time, clothing or equipment common to other sports.

There are several theories on the origin of T'ai Ch'i. The most popular states that Chang San-feng learned it in a dream. A second claims that it originated in the T'ang Dynasty (618-907 A.D.) and developed through the merged teachings of the Hsu, Yu, Ch'eng and Yin schools. A third says that the Ch'en family of Ch'en Chia Kou in Honan province created it during the Ming Dynasty (1368-1644). The fourth and most reasonable simply states that the founder of T'ai-Ch'i is unknown but that its development dates from Wang Chung-Yueh of Shansi Province, who introduced it to Honan.

T'ai-Ch'i stresses slow, deep breathing and balanced, relaxed postures (Kung Chia). The solo exercise promotes health and prolong life, taking anywhere from ten to forty minutes to complete in the long form.

The student must relax and various calisthenics help in achieving this. Rigidity and strength must be emptied from the upper torso and must sink to the very soles of the feet, one of which is always firmly rooted to ground. Without proper relaxation the student cannot achieve the trueness of the 128. T'ai-Ch'i postures. He should relax completely, breathing naturally through the nose, using the diaphragm and the abdominal muscles rather than the intercostal muscles. Ch'i is stored just below the navel and the mind directs this energy throughout the body but the Ch'i cannot circulate in an unrelaxed body.

The waist is the foundation of all movement. It is the source from which T'ai-Ch'i movements derive, crispness and power. Flexibility of the waist provides true strength and T'ai-Ch'i adepts say that to fight with arms and legs independently of the waist is the mark of a perpetual beginner.

After mastering the basic solo exercise and auxiliary calisthenics, the student graduates to Pushing Hands (T'ui Shou) practice with a partner, where he learns to intercept his opponent's moves, to yield and to defeat him.

If you are attacked on a straight line and resist with a straight line defence, the stronger force will prevail. If the incoming force is neutralised by circularity, it is a simple matter to defeat an opponent, regardless of how strong. If you are attacked with one hundred pounds of force frontally, you must withdraw slightly to neutralise your opponent's rush. If he cannot check his momentum he will fall. A slight pull will bring him down. If he sees his error and withdraws backward, the incoming and outgoing forces cancel each other, and, by applying only a small force on the line of his retreating body, you will topple him easily.

The People's Republic has made several scientific studies of T'ai-Ch'i. Before the severing of relations with the Soviet Union in the early 1960s, several Russians were involved in the research. Professors I. Baichenko and G.I. Krasnoselsky found the art worthy of medical investigation. In 1957 a teacher was sent, at Ho Chi-Minh's invitation, to North Vietnam. The Communists have studied T'ai-Ch'i particularly for its health nourishing aspects and have shortened the number of postures from over one hundred to twenty-four taking only five minutes to complete.

Two doctors of the Shanghai Medical College conducted experiments for a year in an effort to evaluate T'ai-Ch'i. 200 elderly people were split into two groups: one practiced T'ai-Ch'i regularly while the other did not. The test results were as follows:

TES T.	GROUP A.	GROUP B ,
Average pulling strength.	86.2 kg.	63.4 kg.
Ability to touch ground without bending knees.	82.2%	15.696
Reaction time.	0.205 seconds	0.268 seconds

The T'ai-Ch'i group also excelled in average thigh measurement and the depth of subcutaneous tissue, but these tests were not as significant as those cited above. Overall, the T'ai-Ch'i group's performance closely matched that of young adults.

Correct teaching and perseverance are the two requirements that are most important in learning T'ai-Ch'i. A Master is not made in twenty minutes a day but from decades of meshing the T'ai-Ch'i postures and the state of mind they develop with every movement of every day.

EXTERNAL STYLES

There are numerous external styles including many that have sprung up as a result of the merging of techniques from the major styles. I have attempted to give an accurate description of a few.

SHAOLIN SZU PAT

Shaolin Szu Pai may be considered the "Father" of many boxing forms in China and the "Grandfather" of several non-Chinese forms, such as Karate and Tae Kwon Do.

Before proficiency can be attained, the Five Styles (Tiger, Dragon, Leopard, Snake and Crane) must be mastered. These methods go to the core of the art, without them one remains a perpetual beginner.

Pu Ti Ta Ma lived during the Liang Dynasty (A.D. 506-560) in teaching his Buddhist students he noted that the novices fell asleep during his lectures although the fact that they were also building the Monastery had some effect. Believing that a strong body would not only remedy this weakness but would also bring them closer to their respective souls, he gave them a set of 18 actions (the I Chin Ching) to be done regularly each morning.

Thus started the so-called 18 Monk Boxing. Initially Pu Ti Ta Mo taught it solely for health. After he died, his disciples dispersed and the art was nearly lost due to the emergence of the "Soft Fist". During the Yuan Dynasty (A.D. 1260-1368), a wealthy young man surnamed Yen, became a Monk and took the name Kioh Yuan. Kioh Yuan revised Ta Mo's 18 methods into 72 styles-and then, together with Pai Yu-Fong and Li Ch'eng, consolidated his 72 movements and Ta Mo's '18, into 170 actions which were the basis for modern Shaolin. The improved Shaolin art spread rapidly and soon thundered throughout China.

THE FIVE STYLES

The 170 actions were embraced in Five Styles: Dragon, Tiger, Leopard Snake and Crane. Pai Yu-Fong taught that man has five essences;

- | | |
|--------------|-----------|
| (a) Spirit | (d) Ch'i |
| (b) Bone | (e) Sinew |
| (c) Strength | |

which must be merged and synchronised into one. Included within this oneness is the interplay of hard and soft, internal. and external, substantial and insubstantial.

- Dragon Style stresses the cultivation of spirit.
- Tiger Style stresses the training of the bones,
- Leopard Style stresses the development of strength.
- Snake Style stresses the cultivation of Ch'i,
- Crane Style stresses training of the sinews.

Mastery of the Five Styles requires effort and endurance. however, your body will become sturdy, your limbs firm, your eyes sharp and your courage great.

It has become customary to identify the name Shaolin with all forms of boxing except the internal forms of T'ai-Ch'i, Hsing-i and Pa-Kua. This is not quite accurate. Shaolin was only one, though certainly the major one, of more than four hundred styles of Kung-Fu. Even within the Shaolin art there some seventy sub-systems ranging from the incredibly hard to the unbelievably soft.

WING CHUN PAI

The Wing Chun style of Kung-Fu was originated by a woman, Yim Wing Chun, around the 17th century. Yim Wing Chun had studied under a famous Buddhist nun, Ng Mui of the Shaolin Temple.

Yim Wing Chun felt that undue emphasis was placed an strength and intricate movement in the traditional methods of the time. She devised a system that is simple but

devastatingly effective, relying on fast, aggressive close-range techniques. For over two centuries her tactics were kept relatively secret until 1952, when Yip Man introduced the system to the public of Hong Kong. In the last few years, a second form of Wing Chun has been established in Hong Kong and is called Yuen Kei San Wing Chun. There is also a more complicated form of Wing Chun practiced in Fatshan county of Kwang Tung province on the mainland.

Wing Chun techniques revolve around the centre line theory. Punching techniques are generally aimed at the head because this area cannot be hardened. It is obviously much easier to strengthen the body, stomach and chest regions, making it more difficult to injure the opponent in those areas.

The fist used features an upright position, striking with the 2nd, 3rd and 4th Knuckles rather than the 1st and 2nd as in many other styles.

Blocking actions are simply parries away from the centre of the body, enabling the exponent to concentrate on a simultaneous deflective and counter attack. These single and multiple blocks and attacks are practiced against a special wooden dummy, toughening the striking points to a remarkable degree.

The feet are not used to the same extent as in other arts. Most of the kicks are low using the heel or foot edge in a direct rising motion. The feet and legs are often used to jam an opponent's legs while moving in to attack with the hands.

The Wing Chun style has only three pre-arranged forms, Siu Lim Tao, Chum Kuei and Bil Tse. These contain all essential techniques found in Wing Chun. The first form Siu Lim Tao, which roughly translated means "Small Thoughts", or "Young Ideas" instills the basic principles of the art into the beginning student, Chum Kuei teaches bridging of the arms and Bil Tze teaches the use of the open hand and finger striking techniques.

HUNG GAR PAI

Hung Gar was founded by Hung Hee Gung about 200 years ago and grew out of the Shaolin style. It is based on the five animal forms developed within the temple approximately 450 years ago and it combines the knuckle strike of the leopard's paw, the two-fingered thrust of the snake's fangs, the thrashing tail of the dragon, the sharp strike of the crane's beak and the raking stroke of the tiger's

The natural weapons and were analysed. From the Dragon comes the twisting body movements symbolic of the creature's thrashing tail, while and imitated claws movements of these animals, the dragon's mouth and claw form the basis for hand techniques. A two-fingered thrust to the eyes or throat is representative of the Snake's tongue. The Leopard and the Tiger are members of the cat family but the Leopard's paw is a fore-knuckle strike while the Tiger's claw is a fierce open-handed palm hit, coupled with a raking motion. The paw is used to penetrate a small opening which the claw is too large to get through. The Crane form uses a variety of weapons. The Crane's beak, in which the fingers are clenched together, is used in a pecking attack to the eyes, temple, groin and other vulnerable areas.

Other Crane techniques were patterned after the flapping or opening of its wings and other manoeuvres executed during flight.

A powerful hand is the ultimate goal of every Hung Gar boxer but his training is centred on the legs. He must first master the Horse Stance to give his body stability and balance. Only after developing a strong horse stance is he taught hand techniques. Hung Gar emphasises training in Fist Sets. In the beginning, movements are done slowly and deliberately until precision is achieved. The primary purpose of the Sets is to enable one to move and reach in different ways while maintaining a total awareness of what one is doing. While performing Sets, the eyes are constantly moved back and forth, up and down and from side to side. This training trains the eyes to distinguish the different moves of an opponent. Initial detection of an opponent's attack depends on the eyes.

A Hung Gar exponent would rather side-step his opponent than retreat then close in and keep his opponent off balance, preventing him from continuing his attack.

PAI HU TAO (WHITE TIGER STYLE)

Pai Hu Tao (White Tiger Way) is 'a synthesis of techniques from several styles, blended together to form a most complete method of Kung-Fu, in most cases, a "pure" style tends to have certain characteristics which an opponent may capitalise on. By using an eclectic style, changes of techniques and tactics can be used to upset and confuse an opponent. A practitioner may be fighting in a soft, circular style and his opponent prepares himself for this only to find that the practitioner has changed to a straight line style. The switch can be very confusing to an uninitiated opponent. This rationale was used in the famous Tzu Jan Men and I Erh Men styles of Kung-Fu.

Although possessing a good defensive system, Pai Hu Tao practitioners like to attack whenever the opportunity is presented. Once the opponent is contacted and off balance, it is preferable to keep up a flow of attacks, so that he is unable to recover from the initial onslaught. Because of the fluidity and flexibility of the style, the exponent can attack constantly, yet still retain a defensive capacity whilst attacking. Students are taught to relax until the moment of contact and to relax immediately after an attack, constantly guarding with one arm or body shifts while attacking.

Hooking hand moves are used to negate an opponent's defence and these work particularly well against harder styles. For example, as a right hand straight punch is blocked with a left hand inside block, the puncher will hook his right wrist around the blocking arm and pull his elbow into the centre line. This will straighten out his opponent's blocking arm, pulling the opponent slightly off balance. A left hand straight punch will be thrown simultaneously with the pull-back, followed by a back-fist or palm-heel strike with the hooking hand.

Simultaneous blocks and attacks are also favoured as *it is believed* that this reduces an opponent's chances of reacting to and countering the attack. Since Pai Hu Tao uses a "soft" blocking system, power can be channeled into the attacking technique.

Kicks are mainly of the normal variety-front, roundhouse, side and back, although the straight legged sweeping, roundhouse and *rising kicks favoured by some* Northern Chinese styles are also used in conjunction with the snap and thrust techniques usually seen in Southern styles.

FUT GAR PAI

Fut Gar (meaning Buddha family) is one of the purest forms of the Shaolin styles of Kung-Fu preserved today. The system itself is a combination of both internal (Nei Chia) and external (Wai Chia) schools of thought, combining both soft and hard techniques.

Fut Gar is composed of eight forms which, if practiced properly, develop a specific set of techniques. The techniques mostly consist of hand techniques, as do most Southern Chinese styles, although there is also a variety of kicks.

The different hand techniques centre around the palm since the relaxed palm is thought to be quicker than a clenched fist. The Buddhist founders of the style also had an aversion to the clenched fist, considering it a symbol of violence.

Fut Gar uses the "squeezing point", in which the hand remains relaxed until very close to the target, when it is squeezed tightly.

Fut Gar is based on five animals: the Dragon, Snake, Tiger, Ape and Crane. The Dragon represents the body, twisting, turning and moving; the Snake represents the hand; the Tiger - the claw; the Ape - footwork; and the Crane - punching. The animals represent not only the technique but also the effective employment of that technique and symbolise not only the obvious qualities of the type of animal used as a model, but also the extension of these qualities into the psychology that produced them.

CHAPTER THREE - A GUIDE TO THE STUDY OF KUNG-FU

Rate of progress in a martial art bears a direct relationship to the student's constantly deepening and broadening knowledge of principles and applications. Such things cannot be taught parrot-fashion. The most valuable lessons are those learnt on a voyage of self discovery. All that may be expected of the Sifu is, that he chart the course of that voyage and remembers that "calm seas never made a good sailor,".

Kung-Fu for the serious adherent involves constant and endless evolution and distillation of skill and understanding. The Pai Hu Tao style involves progression from the hard (external) style to the soft (internal) style.

The external-method relies upon physical power and agility, use of linear blocks, strikes, effective movement patterns and the attainment of a primary level of mental development. This development consists of the instilling of confidence in one's ability and controlled mental and physical aggression in combat.

I believe that a knowledge of the external prepares the adherent to approach the internal. Therefore, I will explain the principles of each - progressing from external to internal.

EXTERNAL

The basic elements of external boxing are:

- Physical Power
- Speed.
- Mental Strength - determination.

These elements may already be present in a student to some extent. Such a student will be able to make faster head way in the external arts than one less fortunate. However, it is possible to instill these elements in any student. This requires constant practice, regular attendance, hard work in class and the tenacity to endure the physical discomfort and boredom inherent in practicing in a repetitive fashion.

Once the initial "trial by fire" has been endured, the student is ready to consciously develop the flexibility of mind and body required of a successful martial artist. Some students remain perpetual beginners because of various factors, the most common being:

- Though possessing a certain degree of ability, the student does not look beyond the limited physical applications of the art.

- Lack of the tenacity necessary to overcome initial physical and mental deficiencies through hard training.

This lack of constructive development is often indicated by a desire to stick to favorite techniques and a reluctance to try "new" techniques or to even try to understand such techniques. Rigidity of attitude as well as lack of a reasonable spectrum of techniques is the mark of a perpetual beginner.

It is very important for the beginner to train in a disciplined manner and to emphasise all aspects of his art equally. This discipline first introduces the beginner to the concept of control in the use of techniques, which leads to the later stage of completely natural expression of self in the techniques of the art. After many years of diligent practice, mind and body grow together into a completely unified state. However, a primary level of skill may be arrived at in a much shorter period.

From a technical viewpoint, primary external skill comes in stages:

1. The practice of basic physical techniques in combination or singularly.
2. The development of basic effective movement, whether offensive or defensive.
3. The development of proper breathing techniques and the integration of these into basics. Effectiveness in free-sparring and self-defence depends heavily upon correct breathing.

Proficiency at this level leads the way to true Mastery. Emphasis is placed on the practice of fist sets or forms, the value of which is great. Forms give a practitioner a vocabulary of techniques and develop poise, balance, speed, fluidity, flexibility and co-ordination of mind and body. The only skills not developed by forms are distancing, timing and reaction levels. These must be learned in sparring - preferably with some degree of contact, with or without armour. After a certain level is reached, it is not necessary to constantly engage in such sparring as the practitioner develops a sense of timing and distancing which is always with him.

INTERNAL

Chinese tradition holds that beginners block, then hit; middle level exponents block and hit simultaneously but Masters just hit, having largely dispensed with the need to block. At the higher levels of skill, the kung-Fu exponent does not consider each move. His response is like sound and echo - a natural expression of self in an instantaneous reaction. This involves a positive mental projection which manifests itself in an instantaneous counter technique. Masters acquire the ability to act before an attack fully materialises - by knowledge of intent. This highest level allows for psychological as well as physical mastery, in that the opponents will sense that to strike a master will lead only to retribution - an old Chinese saying is "A true master is above technique, he can overcome without contending".

Internal Kung-Fu is a discipline of mind rather than body - the physical patterns of defence and attack are underplayed and the mind directs the body, as opposed to preconceived, externally imposed patterns.

Much emphasis is placed on the importance of breathing techniques. Breathing becomes natural and deep, timing becomes instinctive, fluidity and rapidity of physical movement becomes directly linked to mental fluidity and rapidity of thought - to think is to act - and that which was once practised without complete understanding is revealed.

The hallmark of a good Kung-Fu exponent is flexibility of mind and body. Rigid attitudes and techniques may work against an untrained opponent, but they will lead to defeat at the hands of someone more flexible.

CHAPTER FOUR - BASIC PRINCIPLES OF SELF-DEFENCE

There are literally hundreds of Oriental methods of self-defence, ranging from Judo, Ju-Jutisu, Aikido, Atema-Jutsu, Karate, Tae Kwon Do, Pentjak-Silat, to the grandfather of all forms - Kung-Fu.

Regardless of the method used, there are certain basic principles which, underlying all methods, govern a practitioner's effectiveness. Some of these principles are also evident in other physical activities.

Most students of combative arts want to commence training in the more interesting aspects of their respective arts. They feel that the theory behind their art is of little use, but do not realise that one of the most important aspects of their training is the complete absorption of the basic principles of that art.

It is easy to teach set defences against set attacks in a parrot-like fashion. Students may become proficient in such situations, but still lack the flexibility and spontaneity necessary to react effectively to an actual attack, as variations to a basic attack often lead to their downfall. Knowledge of sound, workable principles and a thorough familiarity with basic, flexible combative techniques is more use than a repertoire of set defences.

Effective self-defence training relies heavily on the development of mind/body reflexes. You do not have time to think in a fight but must react without conscious thought to avoid defeat. Continuity or flow of action is needed to ensure that an opponent is not given a chance to recover from your counter attack. Even speed is not important if you lack continuity, as each individual move will have a time gap between it and the next move. Therefore, although individual moves may be speedy, the time taken to execute a series of moves will be prolonged by this time gap - thus giving your opponent time to capitalise on them. The only way to gain mind-body reflexes is by repetitive, serious training in basic techniques, paying the utmost regard to the basic principles of your art.

A list of ten basic principles follows for your information. These principles are those of the PAI HU TAO (WHITE TIGER WAY) style of Kung-Fu but are also common to many combative arts.

10 BASIC PRINCIPLES OF SELF-DEFENCE

1. Relax Mind and Body.

A tense mind or body takes longer to react.

2. Maintain a Safe Distance.

A distance of approximately 1½ times the opponent's arm length is considered a safe pre-contact distance. At this range, he must step in to strike you and cannot launch surprise attacks.

3. Keep One Foot Advanced Towards the Antagonist.

This position is an advantageous one, as you may kick, or block kicks, easily with the advanced leg.

4. Move Obliquely Towards the Antagonist.

This will enable you to come up on the opponent's "blind" side - thus restricting the full use of his bodily weapons.

5. Maintain Balance When Moving.

Do not stretch towards an antagonist - this will put you off balance and places you in a vulnerable position.

6. Use-Your Body as a Unit.

The use of isolated body components in an uncoordinated fashion does not allow you to develop full potential.

7. Do Not Oppose Force Directly.

Harmonize with incoming force and turn it your advantage. In a force against force clash, the stronger person will invariably win.

8. Aim For Anatomical Weak Points.

Regardless of physical strength or muscle development, there are many vulnerable areas which cannot be strengthened to withstand an attack. For maximum effect, you must aim for these weak points.

9. Remain Alert For a Continuation of the Attack.

Even if your opponent appears to be out of the fight, you must remain renewal on the alert for a of the attack.

10. Avoid Over-Reaction

Do not attempt to punish the opponent once he is not a danger to your person. Punishment is the prerogative of the courts and you could be liable to legal action if you inflict undue punishment.

CHAPTER FIVE - PRACTICAL APPLICATIONS OF KUNG-FU

A Kung-Fu practitioner should be familiar with all aspects of his art - basics, fist sets, sparring, therapeutic practises, mental training, history, theories and philosophy underlying his particular style. Foremost in most people's mind, particularly in the early stages of development, are the practical applications of the art. Although many practitioners seek to disclaim the more violent aspects of Kung-Fu, the fact remains that it is a fighting art and the prospect of improving their fighting ability is what attracts the vast majority of students to Kung-Fu and other arts in the first place.

The techniques available to a Kung-Fu exponent are many and varied. They include punching, striking, clawing, gouging, locking, grappling, kicking, sweeping, throwing and more. They must cover all angles, ranges and levels. To be really effective, we must use straight and circular moves, long and short range moves, be prepared to grapple, throw or lock. Exponents or styles that restrict themselves to covering only a particular type of tactic will have inherent disadvantages they will only be prepared to face an opponent using similar tactics, due to the very nature of their training.

There are many ways of defending yourself, but the most efficient methods, under most circumstances, rely on percussion techniques (punching, kicking etc.). This is because throws and locks usually take longer to execute than a series of blows or kicks. This is not to say that throws and locks are not effective, just that one must be very careful when using them, to avoid becoming vulnerable to further attack.

Kung-Fu's basic percussion techniques centre around the use of the primary (hand and foot) and secondary (elbow, forearm, knee, shin etc.) bodily weapons. To be truly effective, these weapons must be used in a complementary, coordinated manner and must be meshed with efficient footwork and body movement. To rely on a certain weapon is to invite defeat at the hands of a generalist - if a specialist's favourite weapon fails, he has nothing to fall back on, but a well trained generalist will not be caught out in this fashion. I would like to remind you of the analogy of the infantry (hands) and the artillery (feet) - in warfare the artillery lays down a barrage to soften up the enemy for the infantry's advance. Without this initial barrage, the infantry may well sustain heavy casualties in taking their objective. However, the barrage in itself is not sufficient to gain victory, as the enemy will simply reoccupy the territory that has been shelled, as soon as the barrage finishes. So it is with Kung-Fu techniques - the hand and the foot complement each other in many ways and their coordinated use enables you to achieve victory without sustaining major casualties.

Besides the primary and secondary bodily weapons, there are tertiary weapons, to be used as a last resort. These tertiary weapons include the head, hip, shoulder and teeth - you may laugh at the latter, but believe me when I say that, if your ribs are being crushed by a 210 pound truck driver, you would quite happily bite off an ear or a nose to secure release.

HAND/ARM TECHNIQUES

The hand is the most important of the bodily weapons, due to the dexterity, sensitivity and responsiveness developed through the daily performance of a wide range of tasks. The hand can be used to punch, strike, spear, claw, gouge, grab, crush and check: It can be used at close or medium range, in straight or circular fashion, at any level and from any angle. It penetrates small openings that would baffle the feet and it can be used to soothe and heal. It can block, parry, hook, press and deflect in defensive manoeuvres.

The hand is considered a primary weapon and must be conditioned to attain a completely natural action through constant training. Our hand techniques should not feel awkward, a good punch or backfist strike should imbue a Kung-Fu practitioner with pride and a sense of zest. If we are not capable of a completely spontaneous reaction we are open to defeat and defeat, in the street, is a painful process.

To back up the hand we rely on the secondary weapons - the forearm and the elbow. These may be used at ranges which are too close to generate power in a hand technique or they may be used to follow up on a successful hand technique.

In defence, we rely on the hand and forearm to divert an opponent's attack - in Pai Hu Tao we use the arm to deflect attacks above the waistline, while the leg is generally used to deflect attacks below the waist. Blocks, deflections, parries and traps may be used to prevent the opponent from inflicting damage and to open him up for counter attack. In Pai Hu Tao, we usually use soft deflections and traps, preferring to reserve our power for the counter attack - power blocks are not used, except as elbow breakers and as emergency measures.

LEG/FOOT TECHNIQUE

The leg is second in importance only to the hand, in the body's arsenal. It is more powerful than the hand, due to the sheer strength of its muscles and the mass of bone and tissue involved. However, it is slower and less dexterous, due to the nature of the tasks it performs on a daily basis. The foot may be used to kick in all directions and at a variety of levels and angles. Whilst it cannot match the hand, it can perform extremely valuable service - defensively by blocking, checking and jamming; offensively by kicking, sweeping, entangling and jumping. It is extremely useful in setting up an opponent for hand techniques and for following up a successful hand technique. It can block, jam and check low level attacks - thus leaving the hands free for attack or defence at higher levels.

The leg's major disadvantages in combat are that, it is slower than the hand; kicking inevitably prejudices balance and high kicking leaves the exponent in a very exposed position - his groin wide open and his supporting leg vulnerable. Therefore, we must be aware of the need to minimise the chance of potential counter attacks by using kicks in a sensible fashion. Low kicks are much safer and more powerful than high kicks - the leg's maximum range is at waist level and, if you are close enough to kick an opponent in the head, you are generally within punching range. Furthermore, high level hand techniques used in conjunction with simultaneous low level leg techniques are very hard to avoid.

We must also be careful when using kicks with a long path - roundhouse type kicks - to disguise our preparatory cocking actions and to distract the opponent if possible. The use of such kicks to attack the major vital points of an able opponent is hazardous - we should use them to attack the knees, thighs etc. in order to slow the opponent down, then switch to an attack on a major vital point. We can use them with relative impunity to kick to the opponents ribs or mid-section, underneath his punching arm, if his weight is concentrated on his front leg - if he is in a back leaning stance we would be open to a kick.

The legs are a very valuable tool, if used intelligently. It may be worthwhile reviewing the way you use your legs and attempting to rationalise their use if you favour high kicking and other hazardous practises.

PRACTICAL APPLICATIONS

The next part of this chapter deals, in a graphic form, with the actual use of Kung-Fu techniques against an opponent or opponents. I have intended to spur your imagination, rather than to provide an encyclopaedia of set tactics. I have dealt with basic strategies and have detailed key points in each example, but bear in mind that combat is an ever-changing situation and that flexibility in attitude and technique is of great importance.

DEFENCE AGAINST A FULL NELSON HOLD



Sifu Crook reaches behind head, grabs attacker's ears and inserts thumbs in his eyes.



As the attacker is distracted by the eye gouges, Sifu sidesteps and places his left leg behind attacker's right leg.

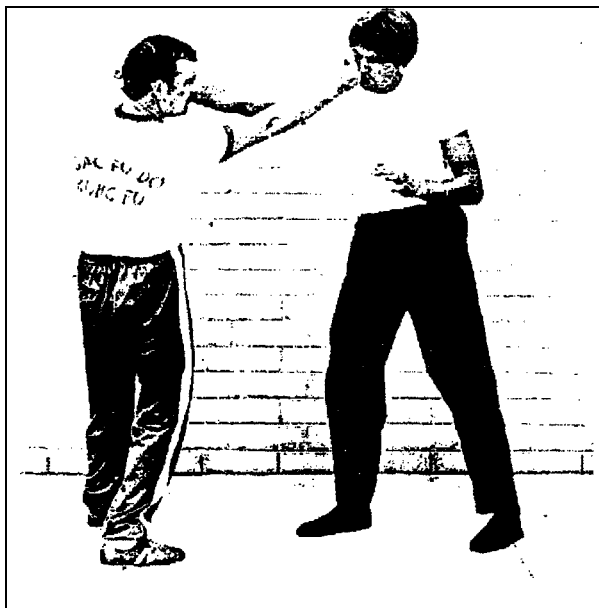


Sifu bends forward, slams his palm into the attacker's groin and crushes his testicles.



As attacker relaxes his hold, Sifu straightens up and strikes him with a forearm blow to the temple.

DEFENCE AGAINST STRAIGHT PUNCH



Sifu Crook slips inside the punch and executes a simultaneous hook block and head punch.






Attacker then throws a body punch, which Sifu blocks by dropping his punching hand - simultaneously striking attacker with left palm.

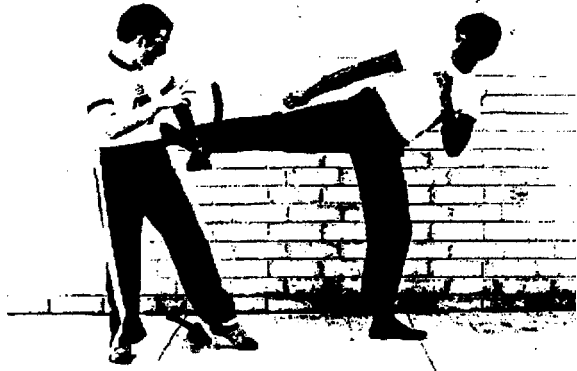


Sifu converts palm strike to a face grab and Pulls attacker into knee lift to the body.

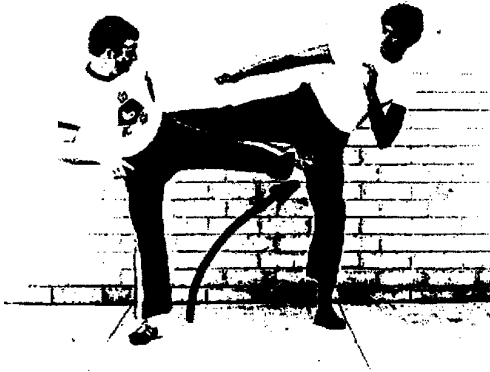
DEFENCE AGAINST A GROIN KICK

		
<p>Attacker executes left groin kick. Sifu Crook blocks with rising leg block, reinforced by dropping hand.</p>	<p>Sifu Crook follows kick into attacker and executes left punch to attacker's temple.</p>	<p>Sifu Crook then executes side thrust kick to attacker's knee.</p>

DEFENCE AGAINST A SIDE KICK



Attacker executes right side thrust kick. Sifu Crook steps inside kick and catches leg with low hook block.



Sifu Crook follows kick into attacker and executes uppercut to face.

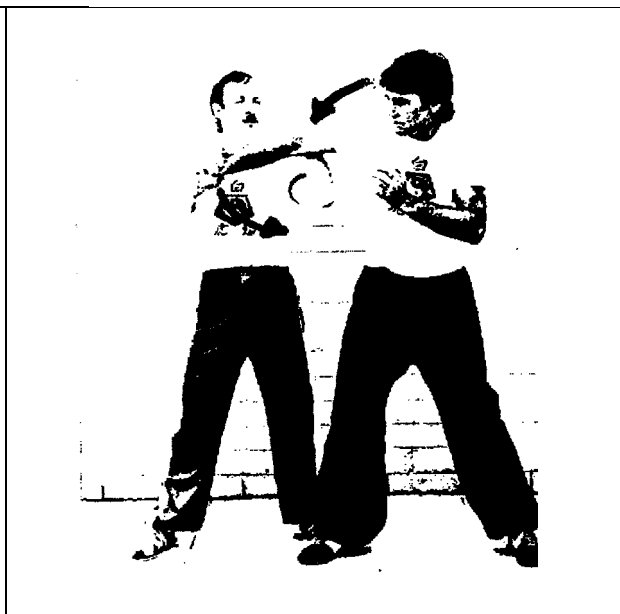


Sifu Crook executes left side thrust kick to attacker's Supporting leg or groin.

DEFENCE AGAINST A FACE PUNCH



Attacker executes face punch. Sifu Crook pivots aside and throws left hand intercepting punch to attacker's temple

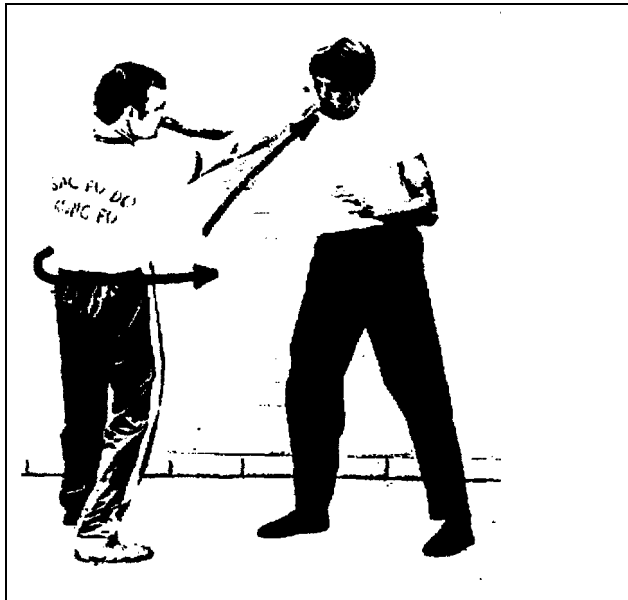


Sifu Crook brings punching arm back into forearm strike to attacker's elbow and commences to bend attacker's arm at elbow while twisting wrist into attacker's body.



Sifu Crook completes bent arm lock and steps through with right foot while kneeling on attacker's leg to prevent escape.
Sifu Crook then executes right hand punch to attacker's head

DEFENCE AGAINST A FACE PUNCH II



Attacker executes face punch.
Sifu Croak pivots inside punch, using his left arm to deflect it, while executing right hand punch to attacker's head.



Sifu Crook converts punching hand into knifehand to attacker's neck and, by downward pressure on neck and upward pressure on wrist, forces attacker's body downward .
Sifu Crook executes right groin kick.



Sifu Crook follows groin kick with left knee kick to attacker's face.

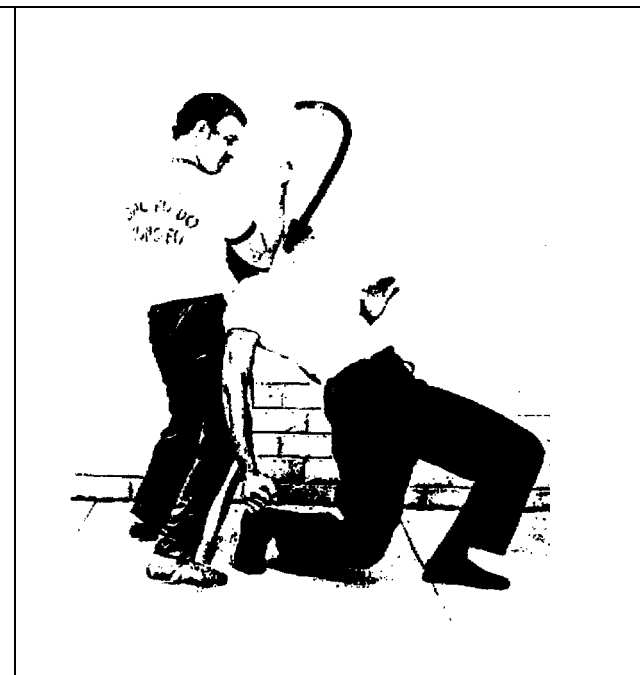
DEFENCE AGAINST AN UPPERCUT



Attacker executes uppercut to face.
Sifu Crook twists away from punch and blocks with hocking block while executing simultaneous finger strike to eye of attacker.






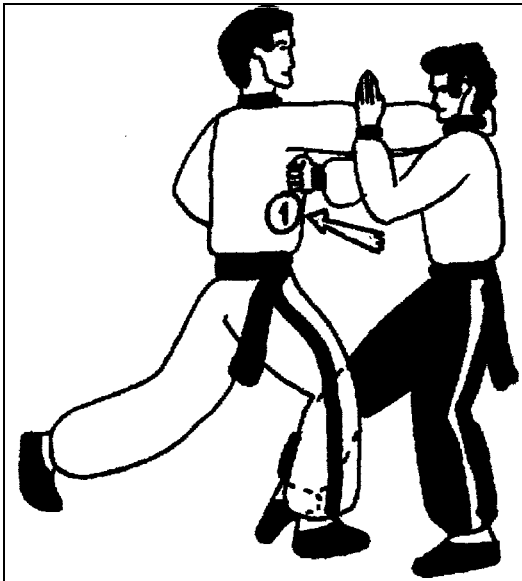
Sifu Crook converts finger strike to face grab and forces attacker backwards by downward pressure on face.
Sifu Crook executes knee kick to attacker's kidney region.



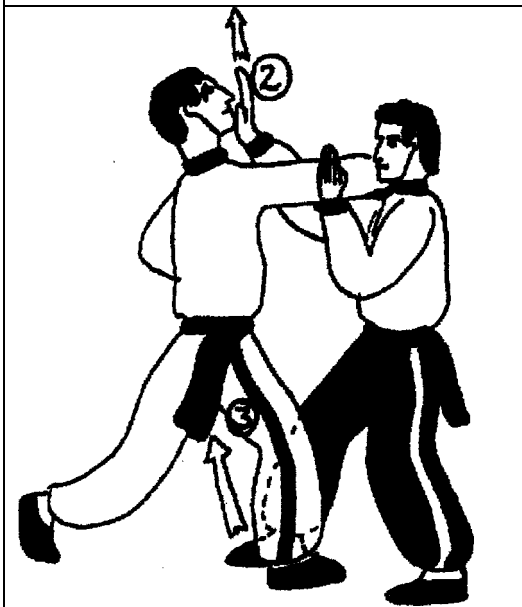
As attacker twists, due to converging force of knee and face grab, Sifu Crook executes elbow strike to throat region.

DEFENCE AGAINST A THROAT GRAB

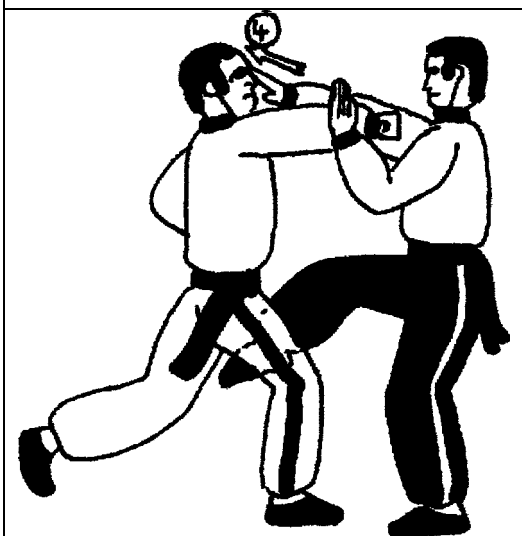
		
<p>Attacker grabs Sifu Crook by throat. Sifu Crook twists his body to protect his groin from a possible knee attack and simultaneously strikes attacker's chin with right palm. Note that Sifu Crook's left hand has covered attacker's right hand preparatory to applying wrist lock.</p>	<p>Sifu Crook kicks attacker's left knee with right side kick, while simultaneously applying outside wrist lock</p>	<p>Sifu Crook converts wrist lock into elbow lock and, stepping through with his right leg, prepares to drop attacker to ground.</p>



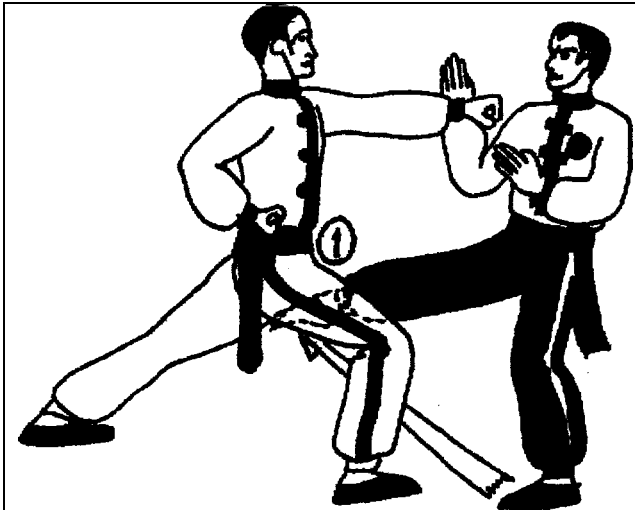
Aggressor attacks with right jab, cross or lunge punch. Defender parries with left hand slap block and ~1 simultaneously punches to the body.



Defender then 2 strikes to the chin with a palm heel and 3 kicks to the groin.



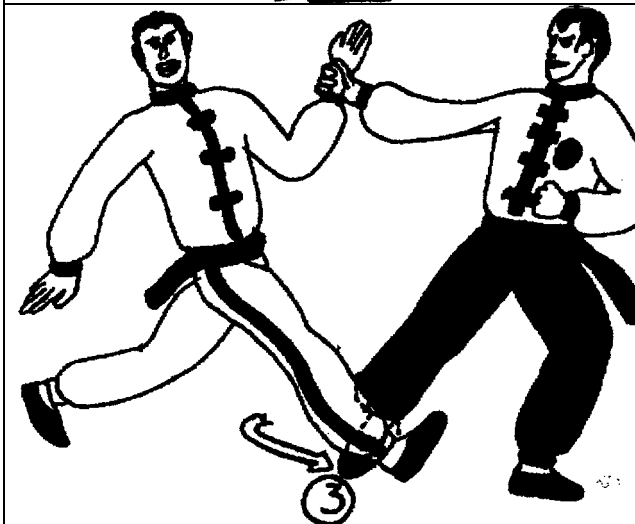
Defender then 4 strikes to the eyes with a finger strike.



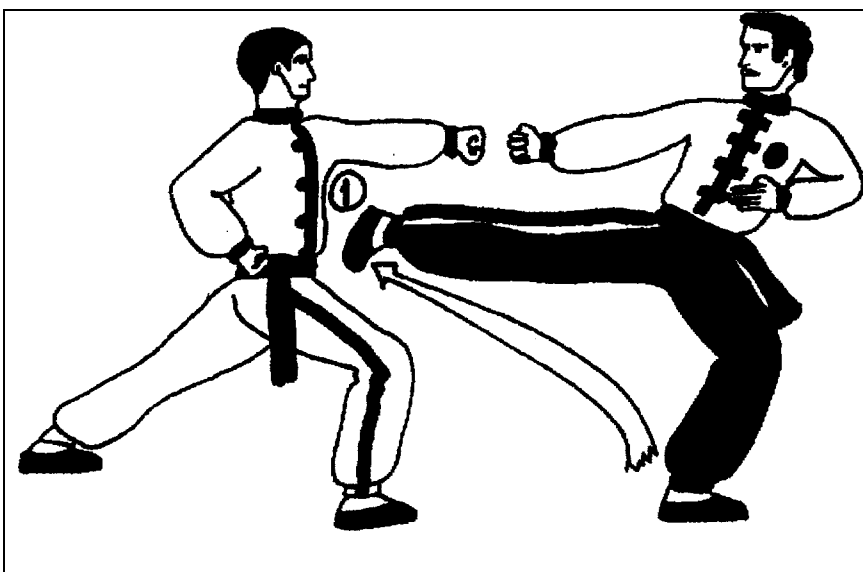
Aggressor attacks with reverse punch. Defender parries with a righthand slap block and then '1' kicks aggressor in the groin.



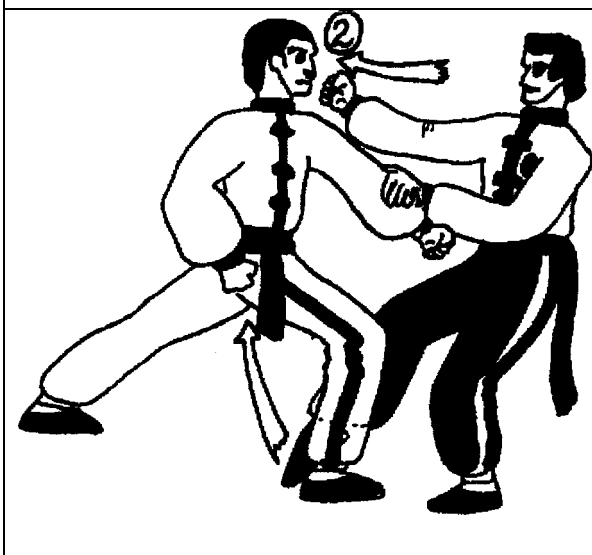
Defender places s kicking leg as shown and 2 punches to the face, whilst pressing down the Aggressor's arm.



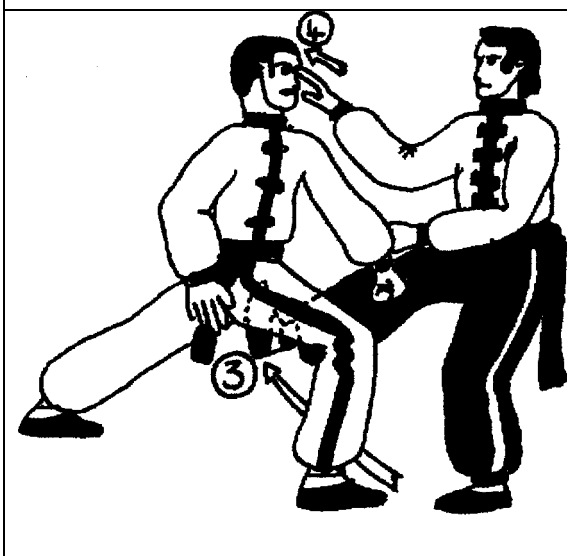
Defender then 3 sweeps the Aggressor's lead leg, causing him to fall and thus opening him to further attacks, if necessary



Aggressor attacks with reverse punch. defender counters with 1a low side kick - using body lean to avoid the punch.

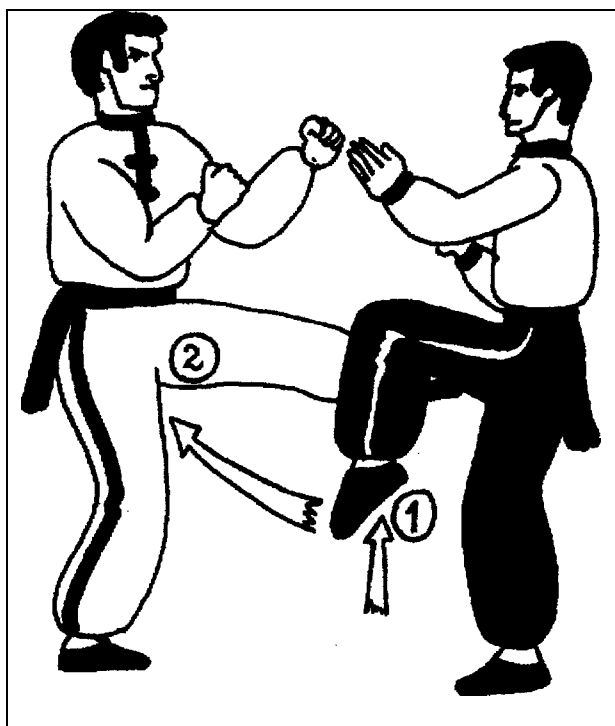


2 Defender places kicking leg close to aggressor's lead leg and punches to the head, whilst pulling Aggressor's arm,

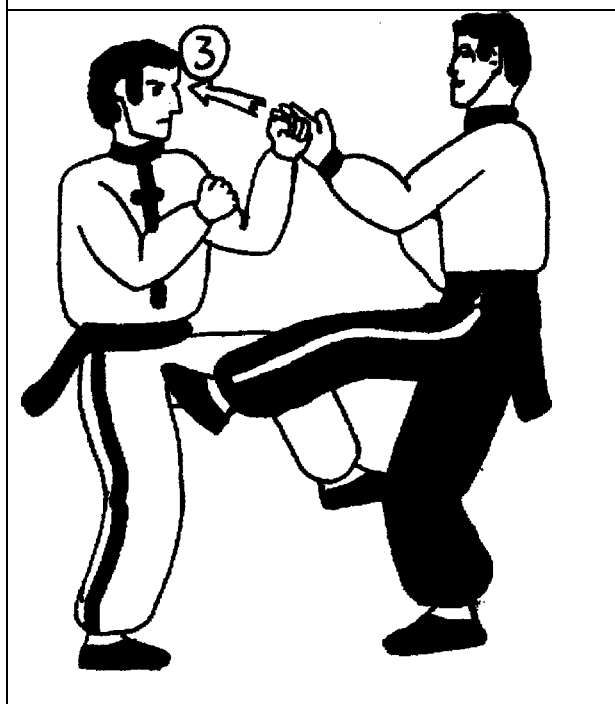


Defender then kicks Aggressor in the groin and 4 executes a simultaneous finger strike to the eyes.

DEFENCE AGAINST FRONT KICK



Aggressor attacks with a left front kick to the groin. Defender 1 uses a leg block to redirect the kick and (2) extends his blocking lea into a groin kick.



Defender then G strikes to the eyes with a finger strike.

The use of leg blocks, checks and jams against low level attacks, enables the Defender to keep both hands free for action. In many cases, the blocking leg can be used in an attack to the groin or supporting leg.

CHAPTER SIX - ADVICE ON TRAINING

Regardless of the quality of instruction and facilities available to him, a martial artist must be prepared to invest sweat and time in an effort to fully assimilate the art of Kung-Fu. Someone who trains only in the Kwoon will not have the same degree of success as one who takes every available opportunity, at home or in the Kwoon, to train.

Any martial art depends on the development of mind/body reflexes for true effectiveness - the techniques must be as natural as breathing - and the only way to develop these reflexes is by repetitious training. Even if you can only spare 15 or 20 minutes a day, in addition to class sessions, your technique will soon improve in relation to someone who does not invest the same amount of time.

IN THE KWON

Training in class sessions under an experienced instructor is the most valuable method of training. A good instructor will emphasize an all-round program covering all aspects of the art (conditioning exercises, perfection of techniques singly and in combinations, training with partners, fist sets, use of equipment, sparring, street self defence, weaponry, tactics and theory, philosophy etc.) but will have the experience to concentrate from time to time on those aspects which individuals are neglecting. He will occasionally concentrate on sessions based on acquisition of skills and at other times concentrate on endurance training or sparring. Basic class routines for Kung-Fu and Self-Defence classes appear at the end of this chapter.

It is common nowadays to classify instructors as "classical" or "Non-classical". I believe that this is an over-simplification, as many aspects of "non-classical" training have been in use by good classical schools for centuries. I am what is termed a "classical" martial artist because I teach fist-sets and traditional weaponry, but I also practise contact sparring, bag work and believe in adaption and modification of style to cope with changes in conditions. The only real difference between many "classical" and "non-classical" schools lies in the practise of fist-sets and I believe that properly practised these allow a martial artist to develop improved balance, co-ordination and dexterity. However, fist-sets are not absolutely essential to overall development if care is taken to ensure that these factors are emphasized in general training.

A good instructor will be aware of the need for realism in training and the need to induce the right mental attitude in his students. He will ensure that his training program includes outdoor training; training in street clothes; training in confined spaces on a variety of surfaces; use of the terrain and of readily available weapons; use of aids to develop power and speed and the appraisal of his methods to ensure that they are capable of meeting changes in circumstance.

If you have such an instructor, you are very lucky but, ultimately, the degree of success that you achieve in Kung-Fu is up to you. No matter how good your instructor is, you cannot absorb knowledge by radiation and he cannot sweat for you nor put in the time you need to gain skill.

I know it is very easy to say that circumstances prevent you from training more often but, when that excuse pops up, remember the words of the late Bruce Lee - "Circumstances, Hell! I make circumstances!" - and make an even greater effort to succeed.

POINTS TO REMEMBER WHEN TRAINING

1. Perform warm-up exercises correctly with concentration. If you are doing a stretching exercise, do not tense up as if doing a strengthening exercise.
2. Bend the knees, lower the body weight and breathe evenly and deeply. This will centralise power in the abdominal region and result in strong, effective techniques.
3. Strike from a well balanced position, never over reach or you will over extend - step or shuffle in instead. Always move from balance position to balance position smoothly – a jerky transition leaves you open to attack.
4. Never tense muscles when expecting an attack as it takes longer to react from a tensed position than from a relaxed position. Relax and concentrate on your opponent in a broad fashion - do not concentrate on a particular area of his body, for fear of falling to an attack from another area.
5. If it is necessary to block; wait until the opponent is fully committed to his action - until his technique is so far along its path of approach that it cannot be redirected or withdrawn easily. Tension should not come into the technique until contact and, even then, should be minimal. The most effective point at which to intercept a strike is that at which the strike is almost fully developed - about 3/4 of the distance to the target. It is safer in most instances to move in obliquely on a strike, thus placing yourself in a good countering position and denying your opponent the use of his "blind" side. Only beginners back away or side-step widely, when an opportunity exists to close with the opponent.
6. Proper hand positioning and stance is essential to effective boxing. In Pai Hu Tao, we preserve the centre line, keeping elbows in, one hand at mid-level, one hand at a slightly higher level. This is the most efficient defensive posture'.

The "live" hand (the extended one) is used to perform intercepting punches, short finger jabs and parries whilst the rear hand is the secondary blocking hand and is also reserved for power attacks. Ensure that you are not "double weighted" (e.g. in a wide horse stance) as this contributes to delays in reacting to the opponent's moves - it is better to concentrate weight in one leg, thus facilitating easy movement and, if a back leaning stance is used, leaving a leg free for leg blocks and counter kicking. In Pai Hu Tao, we never extend our stance to more than 1 ½ shoulder width, as we prefer to maintain balance by moving (like a spinning top, if you like). Wide stances have several disadvantages, as opposed to the few advantages gained from their stability. These disadvantages include the following:

- (a) The legs are open to foot attacks (e.g. sweeping kicks aimed at toppling the opponent or at punishing his legs, thus reducing mobility)
- (b) In adopting a wide stance, you sacrifice the offensive capabilities of at least one leg, because it takes so long to get the rear leg into action that your opponent is given ample opportunity to avoid the kick.
- (c) In some wide stances (e.g. Horse or Straddle etc.), because of the position of the upper body in relation to the hips you are restricted in the use of the rear arm, unless you use a major body shift. You can prove this by assuming a horse stance (Jor Mah Sik), lead arm out towards an opponent positioned near your lead knee - you should just be able to touch him. Now, without shifting stance, bring your rear arm towards your opponent - it will be far out of range. Therefore, if you wish to bring that rear arm into action you must shift into another stance, a slow process allowing your opponent time to react with an evasion or another attack. The same "one-two" combination from a narrower stance would have been much faster and would not have allowed the opponent any respite.
- (d) Any attack received will impart full power, as you, - will have little or no capacity to ride the blow.

Be flexible both in attitude and technique. Do not depend on one big attack if the opponent evades you, it -takes too long to recover - but concentrate on combinations, which will overwhelm the opponent.

SELF DEFENCE COURSE – 1 ½ HOUR LESSON PLAN

- Section 1
 - basic blocks and parries
 - basic kicks (knee, front, side)
 - basic strikes (palm, elbow, finger)
- Section 2
 - basic defences against holds/common weapons:
 - wrist holds
 - choke holds
 - head locks
 - bear hugs
 - arm locks etc
 - club attacks
 - knife attacks
 - razor attacks
- Section 3
 - basic defensive tactics:
 - use of commonplace items as weapons
 - strategies for use in confined spaces
 - understanding the opponent.

Session Plan (1 ½ hour lesson)

15 minutes stretching and warm-up exercise

15 minutes solo practise of Section 1 techniques

30 minutes practise Section 1 techniques with partner

20 minutes practise Section 2 techniques with partner

10 minutes Section 3 techniques

KUNG-FU CLASS - TWO-HOUR LESSON PLAN -

NOVICE GRADES

- 5 minutes - breathing exercises
- 25 minutes - stretching exercises
- 30 minutes - solo performance of basic techniques
- 30 minutes - performance of techniques with partners
- 20 minutes - self defence techniques for street use
- 10 minutes - stretching and breathing exercises

INTERMEDIATE GRADES

- 5 minutes - breathing exercises
- 25 minutes - stretching exercises
- 15 minutes - solo performance of basic techniques
- 30 minutes - performance of techniques with partners
- *20 minutes - practise of formal exercises
- *15 minutes - sparring
- 10 minutes - stretching and breathing exercises

* replaced on occasion by practise of street self defence tactics,

ADVANCED GRADES

- 5 minutes - breathing exercises
- 25 minutes - stretching exercises
- 30 minutes - practise of formal exercises
- *50 minutes - performance of techniques with partners
- *20 minutes – sparring
- 10 minutes - stretching and breathing exercises

* replaced on occasion by practise of street self defence tactics.

Session Plan (2 hour lesson)

- 20 minutes stretching and warm-up exercise
- 20 minutes solo practise of Section 1 techniques
- 30 minutes practise of Section 1 techniques with partner
- 40 minutes practise of Section 2 techniques with partner
- 10 minutes Section 3 techniques

CHAPTER SEVEN - PHYSICAL CONDITIONING

Anyone undertaking a deep study of a martial art needs to consider physical conditioning as a part of their art. I know that many people feel that technique is all-important and that there is no need to undertake a program of supplementary exercises. However, I believe that most martial arts are designed to maximise your potential - therefore a martial artist with extra flexibility, reserves of strength and improved endurance will have a definite advantage over one of equal rank who has not bothered to go beyond normal technique training.

Of course, physical conditioning must be accompanied by technique training and mental development to produce a well rounded martial artist. In the initial stages of training, physical effort is more important than mental effort. Most beginners cannot appreciate the mental values of training and so we must use hard physical work to open the doors of the mind to mental conditioning, if only on a primary level. If a student is forced to perform a large number of strenuous exercises, he will find it easier to pass the pain barrier if he cultivates the facility of divorcing himself from the moment. The ability to put one's mind at a distance, in time, enables the student to appreciate the values of meditation and related mental training.

Remember, the external leads to the internal and hard work is the bridge between the two.

I will now deal with various aspects of exercise and physical conditioning.

There are three types of exercises which we need to look at namely;

- Endurance training
- Flexibility training
- Strength training

Ideally, these exercises should be performed in the above order for maximum benefit.

Endurance exercises are those designed to assist in the build up of stamina. These are mainly of a high repetition, low resistance nature and need to be done until the pain barrier is passed for best results. One of the factors governing endurance is the build up of lactic acid in the muscles - this contributes to exhaustion. The more a muscle is exercised in a particular mode, the better it can overcome the build up of lactic acid. Endurance exercises also have a substantial mental effect since one must force oneself through the pain barrier - a good exercise in self discipline. The gaining of a certain level of endurance in one type of activity need not confer the same benefits if another activity is undertaken, due to specificity in muscular development. However, general endurance may be improved by distance running; weight lifting with light weights and high repetition and exercises such as jumping jacks - all of which have Aerobic qualities. Endurance in a specific art is best not gained by practising the techniques of that art to exhaustion level, as this can prejudice development of correct motor skills.

FLEXIBILITY EXERCISES are those designed to promote an increased range of movement in joints and muscles. There are basically three types of exercises in this group, namely:

- Ballistic stretching - which uses a bouncing action to stretch muscles. Although this is widely used, it cannot be recommended due to the possibility of damage to muscles and ligaments which can ensue. Each muscle has a built-in sensor which contracts the muscle when an attempt is made to stretch it rapidly. Ballistic stretching attempts to stretch the muscle in this contracted state and could result in a torn muscle. Once a muscle is torn, scar tissue forms over the tear. This tissue is inelastic, resulting in the muscle's flexibility being seriously impaired.
- Static stretching - which involves a slow stretch and then holding of position for a certain period. This is far better than Ballistic stretching, as there is no likelihood of damage to muscles - in fact, this method relaxes the muscle and is a good wind-up to a training session. To be really effective, you must use the principle of progressive resistance training - once you have attained a certain degree of flexibility, strive to improve by either extending the time of stretch or by using simple equipment, such as a ladder, to increase the degree of stretch (refer to Examples).
- Three - S method - which involves muscular contraction being applied at judicious times during an exercise. This is the most effective method of stretching but, as it relies on partner-assisted exercises in the main, may not be suitable for class situations where time is short. However, a few key exercises can be added to a class routine with little trouble (refer to Examples).

The martial artist is primarily concerned with attaining a greater degree of flexibility in the following areas;

Shoulder & Wrists	for flexibility in some attacks and also to alleviate pressure when held
Waist	for flexibility and increased power in hand and foot techniques – particularly foot techniques
Hip	for flexibility in kicking – particularly in side kick and back kick modes

Thigh

the thigh muscles are the powerhouse of the body and strong, flexible thigh muscles are essential for good kicking. The quadriceps (the muscles at the front of the thigh) are the leg's triceps and are responsible for speed in kicking. The biceps femoris and vastus (the muscles at the rear of the thigh - commonly called hamstrings) contribute the driving force needed once contact is made. The leg is capable of moving in four basic directions - forwards, backwards, away from the body's centre and towards the body's centre. We are mainly concerned with the first three of these - movement forwards for front kicks, movement backwards for back kicks and movement away from the centre for side and roundhouse kicks. In addition to the muscle groups previously mentioned, the Adductor muscles (the muscles on the inside of the thigh) also play a great part during the execution of kicks which move away from the centre (e.g. side kicks).

Stretching exercises can be done in solo or partner-assisted fashion, with or without equipment. The use of simple equipment can greatly improve the results to be gained from solo exercise. Such equipment may include:

Pulley exercisers	Legs
Stretch exercisers	
Roman Chair -	Waist, Back
Inclined bench -	Waist, Back
Ladder -	Legs (progressive resistance exercises)
Dip Bars -	Shoulder, Chest, Upper Pack

In order to gain full benefit from stretching exercises, one must also ensure that the muscles are also strengthened. Not only will this contribute to your power and endurance, but minor muscle injuries will be prevented.

STRENGTHENING EXERCISES are those designed to increase the intrinsic strength of muscles and usually involve high resistance and low repetition. These exercises can be broadly divided into three categories, namely:

- Isotonic exercises - which involve working the body either against its own weight (chin-ups, push-ups etc.) or against external weights (barbells, Nautilus equipment etc.) This is the most valuable type of strengthening exercise as a full range of motion can be used during the exercise - producing a muscle which is strong throughout the range of motion, not just in certain positions. Contrary to popular belief, the practise of weightlifting exercises does not necessarily result in one becoming muscle bound and can, in fact, improve strength and flexibility. The “muscle bound strong man” myth is attributed to misguided exponents who did not ensure that weights were lifted through a full range of motion. Lifting of weights through a muscle's mid-range of motion will result in a bulky muscle but lifting through the muscle's full range will produce an elongated, flexible muscle. Of course, weight lifting should ideally be accompanied by a diverse program of stretching exercises.
If you cannot, or do not want to, use weights, then many exercises can be loaded to produce gains in strength. A good example is the use of an inclined bench to increase the difficulty of sit-ups, leg raises etc. In order to gain strength, the bench should be inclined at such an angle that you can only perform about 10 repetitions - if you can do 30 repetitions at a certain angle, you are training for endurance not strength. This basic principle can be applied to sit-ups, sit-backs, roll-overs, leg-raises, side raises, hyper-extensions and many other exercises. Light weights (such as a brick) can be used together with increased angle to further increase difficulty. Isotonic exercises also have substantial Cardio-vascular Respiratory features.
- Isokinetic exercises - which involve working the body against a resistance which increases as muscle pressure increases (the Bullworker is probably the best example of an Isokinetic device). This is an excellent way of increasing muscle strength and bulk but there is very little Cardio-vascular Respiratory improvement nor endurance gains. The use of an Isokinetic device should therefore be balanced by flexibility and endurance exercises.
- Isometric exercises - which involve static contraction, pitting muscle against muscle or against some immovable object such as a wall. This is the only exercise in which 100% resistance can be obtained and is the most effective in building pure strength. However, because of the static nature of isometric exercises there is a danger of developing
- bulky muscles and, due to the selectivity of Isometric development, lop sided muscular growth. Furthermore, Isometric exercises have no Cardio-vascular Respiratory effect and do not build endurance. Their use cannot be recommended, except in some exceptional circumstances, as martial artists need strong, flexible, enduring muscles.

The serious martial artist must be prepared to explore any avenue of improvement and the judicious use of supplementary exercises can ensure high dividends. Of course, their paramount involvement must remain in the realm of technique training and the development of their capabilities as a combatant in the initial phase of training and in the development of increased mental facilities in later years.

BASIC CONDITIONING AND STRETCHING EXERCISES

To get maximum benefit from stretching exercises:

- Relax until maximum initial stretch is attained
- Put tension into posture (as indicated by arrows)
- Hold for at least 15 seconds
- Relax and increase stretch
- Repeat process
- DO NOT bob or jerk - this inhibits flexibility

To enable you to perform these exercises correctly without supervision, the following symbols have been used:



start with 10-15 light, rapid movements then slow to a deliberate stretch



rapid pace throughout



slow pace throughout



feet should be secured

35

the number of repetitions

hold for hold the position for the count indicated

- To gain maximum benefit, endeavour to cover the whole program.
- Where diagram shows left hand or right hand position this implies that repetition figure is for each side not a total figure.

CHAPTER EIGHT - BREATHING TECHNIQUES AND INTERNAL POWER

Few martial artists would disagree with me when I state that breath control techniques form one of the most important aspects of the martial arts.

To fight efficiently, a martial artist must be in complete control of his breathing. Breathing must be controlled and disguised, so that an opponent cannot capitalise on the up beat and down beat of the breathing cycle. If an opponent initiates an attack whilst you are inhaling, not only would you be slower to react, but the blow would cause more damage.

The value of shouting or exhaling whilst executing a technique is well known. The primary reasons for this practise are:

- Mind and body are co-ordinated to achieve maximum speed and power.
- Exhalation tenses certain muscle groups, thus enabling you to absorb force from a potential counter attack. '
- Shouting invariably jars your opponent's nerves and so interferes with his breathing process. This momentary "freezing" gives you a clear opportunity to strike.

Despite the widespread acceptance of the above, I find that many people hamper themselves by incorrect application of breathing techniques. The main mistake made by such students is the use of individual exhalations for each individual technique of a combination. When executing a series of techniques, it is best to use one long exhalation covering three or more moves. This enables you to achieve a flow of action and ensures that your abdominal muscles are partially tensed, so that they can come to a fully tensed state quickly - in the event of a successful counter attack being initiated by your opponent. The use of separate exhalations, while giving slightly more power to individual techniques - as opposed to the build-up of power in a long exhalation, tends to fragment the combination and cause a jerky action. A fragmented combination is easier dealt with than a smoothly flowing one.

Breathing techniques also play a major role in the mental and spiritual side of the martial arts. The mystics of Asia are renowned for their ability to perform remarkable feats of body control and Ch'i control. These people achieve this fantastic self-control through the use of meditational techniques. Of course, such meditational techniques rely heavily on breath control - so, on a basic level, everything comes down to correct use of breathing techniques.

Various schools use vastly different breathing techniques to achieve their particular purposes. Some contract muscles, some expand muscles, some hiss softly, some roar like a lion and others use different pitches of sound or key words to strengthen internal organs. Generally, the purely external styles of martial art concentrate on the

more obvious aspects of breathing (psychological intimidation of an opponent, gaining of power in strikes etc.) whilst the internal styles concentrate on the control of Ch'i through breathing techniques and, hence, the health nourishing aspects of the art. There is also a traditional distinction between Northern Chinese and Southern Chinese styles. Northern boxers traditionally use a more acrobatic, longer range style than the Southerners. The Northerners therefore breathe higher in the chest, to facilitate jumping and other such manoeuvres. On the other hand, the Southerners - known for their strong stance, low kicks and close range techniques - practise abdominal breathing to develop stability. These distinctions are becoming less valid as more styles are tending to adapt workable techniques from other styles into their repertoire.

The subject of breathing control is an extremely complex one and mastery is a lifelong pursuit. I once asked Master Liao Wey-Shan about the rate of progress in the assimilation of boxing techniques - he replied that it would take 15 - 20 years to learn how to breathe correctly, let alone how to box proficiently. With that in mind, I suggest that we reappraise the value we have placed on breathing techniques and, if necessary, devote more time to their practise.

CH'I - KUNG-FU'S INTERNAL ENERGY

Kung-Fu styles pay homage to either of two main streams of thought - the Nei Chia (Internal) or Wai Chia (External) schools.

In general, the Internal method denotes styles which are essentially soft and pliable (Tai Ch'i Chuan, Hsing-I, Pa Kua, etc.) as opposed to the hard and rigorous External styles (Hung Car, Choy hi fut, etc.) Chang San-Feng, the Taoist credited with founding Tai Ch'i Chuan, lived on Wu-tang Shan (Mt. Wu-tang) during the Sung Dynasty. In his treatise on the Internal and External methods he defined the differences as follows:

External - stresses the regulation of breath, training of bones and muscles, the ability to advance and retreat, unity of hard and soft.

Internal - stresses training of bones and muscles, exercise of Ch'i Kung, subduing the offensive by stillness, seeking to defeat the enemy at the instant that he attacked.

The underlying force behind these methods, specially the Internal, is the intrinsic energy known as Ch'i. Most people do not have any control of their Ch'i, but Kung-Fu masters can attain complete control of their Ch'i, gained through the practise of Ch'i Kung exercises.

Ch'i is an almost impossible -to - explain phenomena - you have to feel it to know it. The definition of Ch'i as being Intrinsic Energy is perhaps closest to the mark. Ch'i is present in everyone to one degree or another and if cultivated and controlled, enables us to attain Tao and to live in greater harmony with the Universe.

The development of Ch'i does not come quickly, but evolves over a long period of time. Ch'i is not just a static force waiting dormant for release, but may be considered a

stream of universal strength and power which pervades and motivates all things. A person who is able to allow his Ch'i complete freedom of flow seems to charge the very air around him and projects a dynamic presence. When one is conscious of one's Ch'i, one is able to direct its power in any area of endeavour. The benefits of being so gifted are overwhelming, as they are of inestimable value in many facets of your existence.

Ch'i may be cultivated and stored in the Tan Tien region and may be harnessed in various ways - it may be used for healing or for Tien Hsueh, the art of striking vital points. As martial artists, we are primarily interested in Ch'i for two reasons - the benefits it can confer upon our being and the use we can make of it to heal, or to injure in extreme cases of self defence. Most of us are not concerned with Ch'i as a concept but rather with Chin - the force derived from Ch'i.

Cultivation of Ch'i is gained through the practise of certain exercises, which stress breath control and meditation. These Ch'i Kung exercises vary from style to style, but there are usually common factors involved in all exercises, namely:

- Seated Meditation (Ching-tso or Shou)
This involves specialised respiratory and mind control techniques practised in a sedentary fashion. To obtain a balance of Yin/Yang energies, your program should include both Ching-tso and
- Moving Meditation (Tao-Yin)
This takes the form of exercises performed with the emphasis on flow of motion and breath, harmonious and co-ordinated action. Although many fist sets may be practised to this end, some are more suitable than others. The ones we use in Pai Hu Tao stress concentration on the Hu-K'ou (Tiger's Mouth). These sets use circular motions of the hands in conjunction with the holding of certain postures for lengthy periods, while concentrating on Hu-K'ou.

CARDINAL PRINCIPLES OF MEDITATION

Both Ching-tso and Tao-Yin methods have common principles.

- Sung-ching Wei Chu
Relaxed body and tranquil mind
- I-ch'i Ho-I
Concentration on the one point. In the initial stages, one should concentrate on a fixed object then, as you progress, concentration may be switched to the Tan Tien region. In the more advanced stages, you should concentrate on the middle of your forehead.
- Lien-yang Hsiang-chien
Interplay of action/inaction. The very heart of Chinese therapeutic methods is the need for constant balance of the bodies energies.

- Breathing-Techniques {Pa Tuan Chin; Pa Tuan Tsin and Wu Chin Hsi}

These are specialised respiratory sets, based mainly on Yogic teachings of either the Buddhist or Taoist type. various types of diaphragmatic and abdominal breathing are used, in contrast to the Inter ostal breathing used by most Westerners. We endeavour to fill our lungs to the utmost in order to utilise the body's full potential. The use of stretching exercises in conjunction with this type of breathing has a stimulating effect on the internal organs, due to contraction of the abdominal muscles combined with the action of the diaphragm through a range of movement not normally used by the body. In the advanced stages, certain sounds and rhythms are used to enhance the flow of Ch'i and to set up vibrations which stimulate particular internal organs.

Of great importance in Ch'i Kung training is the role of Shen or Awareness. The rationale behind Shen is that you are what you think or imagine yourself to be (within limits!). During the practise of the breathing exercises and forms, you must will or actively imagine that a force like warm water is flowing from your Tan Tien to your hands, flowing from your palms and finger tips. Thoughts and eyes must be focused upon your hands at all times. Ch'i is felt in the palms and fingertips first – it warms and tingles and sensitizes. You will not attain control of your Ch'i unless you are aware of your Ch'i and aware that you can direct it.

If you follow the advice given this chapter and gain in proficiency in performance of the breathing set shown, you should attain some degree of Ch'i control. At the very least you will attain greater flexibility and learn how to use your lungs properly. Be patient; force neither breath nor exercise;

Practise in a clean, dust-free environment; if practising indoors, close the doors and windows as this builds heat which promotes Ch'i flow; wear loose clothes and a wide waist sash to support the back and. prevent abdominal complaints. After a period of time you should experience a feeling of weightlessness and joy - that in fact is the key, Ch'i is Joy.

CHI KUNG I-TAO (CH'I WORKING - FIRST FORM)

1. Stand completely still, relaxed. Feet shoulder width apart, turned in slightly, pelvis forward. Hands open an thighs.
2. Raise arms, slight bend at elbow, to eye level (inhale).
3. Lower arms to thigh (exhale).
4. Raise hands to waist, open palm up (inhale).
5. Move arms out in front of body in a "pushing" movement palms to front (exhale). Index fingers touch.
6. Draw hands back to side (inhale).
7. "Push" hands down, hands open horizontal (exhale).
8. Draw hands back to waist (inhale).
9. "Push" hands above head - index fingers touch, arms bent (exhale). Move into deep Horse Stance.
10. Draw hands back to waist in large circle (inhale).
11. Left hand moves to rear, right hand moves overhead as body twists to left (exhale).
12. Hands move in circle back to waist (inhale).
13. Reverse of 11 (exhale).
14. Hands move back to waist in circle (inhale).
15. Hands "push" down as in 7 (exhale).
16. Hands draw up to waist (inhale).

17. Hands move out to side at shoulder level (exhale). Hold hands as though pulling thread with index finger and thumb,
18. Hands move in to meet palm - palm in centre of body (inhale).
19. Hands move out to side - wrists bent in crane beak (exhale).
20. Hands again meet in centre (inhale),
21. Hands move out again in Crane Beak (exhale).
22. Hands move in similar movement to 2 inside blocks to position 12 inches in front of chest (inhale).
23. Hands fall back to thighs (exhale).
24. Finish - bow.

Note: Inhalation - 5 heartbeats, Exhalation - 5 heartbeats. The above is basic but should not be strained. When you are used to the exercise you will be able to prolong this without strain.

CHAPTER NINE - ATTITUDES OF A MARTIAL ARTIST

Some of you may have doubts about the applicability of Oriental attitudes to Western life, particularly in view of the antiquity of the philosophies encountered in the study of Kung-Fu. To answer these doubts, we have to consider both philosophical attitudes of use in everyday life and combative attitudes, which must 'be suppressed until combat is imminent.

The basic philosophy behind Kung-Fu and other Chinese arts encompasses self betterment through expansion of one's physical and mental horizons; suppression of man's aggressive instincts and the improvement of tolerance levels.

I know of many people who started training purely to learn how to fight. However, once their physical skills had a good foundation, they became interested in the history and philosophy of their arts, the culture of China and eventually in other subjects that they had no previous interest in. The concentration and mental discipline essential to a successful study of Kung-Fu carries over into all facets of our existence. It is almost impossible for a serious martial artist to leave his art in the Kwoon - such a person usually becomes affected by a great desire to ferret out everything they can about their art and it's broad background. This curiosity is naturally extended into other fields and can be responsible for a significant degree of intellectual enlightenment.

From his Caveman days., man has had to fight for life and his system is attuned to the need for desperate struggle with, or flight from, a superior enemy. Nowadays, this "fight or flight" reaction is not often called upon and yet our bodies still cater for it, by increasing our adrenaline output and altering the tempo of our cardiovascular and respiratory functions when we are under stress. However, the "dangers" encountered in our modern society are not often physical ones and the "fight or flight" reaction is usually invoked needlessly - with ill effects on the body which cannot dissipate it's by-products through physical action. Kung-Fu training offers an outlet for our aggressions and a means to induce calmness, thus bringing our "fight or flight" reaction under control. In the supervised environment of the Kwoon, we can give vent to our aggressions in sparring practise and can turn to specialised breathing/meditational techniques to calm ourselves in time of stress.

Another important aspect in our study of Kung-Fu is improvement in our level. of tolerance. This is also connected with controlling aggression. We have in Kung-Fu a means to inflict grave damage upon our fellow-man. Most Sifus try to show their students that it is wrong to use combative skills unnecessarily and that a high level of tolerance is often needed to avoid combat. A Kwoon with a well-rounded approach to training will usually turn out well-adjusted students, capable of fulfilling their role in society, yet still maintaining individuality. The danger of concentrating only on the practise of fighting techniques is that this may produce only a contingent of highly skilled street fighters - people who will use their art too readily.

In addition to moral obligations which make it incumbent upon us to avoid unnecessary fighting, there are practical considerations for doing so. Even the expert has his off days and defeat is not confined to non-martial artists. By staying out of fights, unless they are unavoidable, we are contributing to our self-preservation.

There are those who view the Buddhist or Taoist philosophies as the refuge of the effete. Because Kung-Fu has a philosophy of avoiding violence, unless essential to survival, these people feel that it is not an effective fighting art. They forget that the Chinese arts were bred in a land constantly beset by civil war, oppression and banditry. Unlike many of the Karate styles, which these individuals view as the epitome of combative arts, Kung-Fu has been tested in the heat of battle and on the tournament platforms of old China - where Death, not a mere loss of points, was the reward for poor technique. Chinese styles have traditionally practised full contact sparring, bag work and other forms of training, long before these things were "discovered" by the Karate world. Many of my Chinese colleagues derive a certain amount of amusement from watching Karate-style no-contact tournaments and in reading articles by Karate's full-contact "champions" expounding "revolutionary" concepts, which have been old news for generations in Kung-Fu circles.

The Chinese arts have more in common with the "Jutsu" forms of Japan than they have with the modern "Do" systems, in that they are more concerned with survival than sport. Many of the techniques taught are violent - to the extent that a Karate instructor once expressed amazement at the "viciousness" of the techniques taught in my Kwoon. Kung-Fu techniques are based on the natural expression of man's instinctive reactions, often combined with the movements of animals of prey such as the Tiger. Animalistic manoeuvres do not merely call for imitation, they demand that one's Ch'i or spirit becomes the embodiment of the Tiger or the Leopard.

Many Westerners are brainwashed by the Marquis of Queensbury Rules and find it hard to adjust to Kung-Fu's all-out nature. The artificial restrictions placed on a sporting bout have no place in the street and most street fighters have no concept of fair play. Anyone who intends to adhere to the Queensbury Rules in the street had better be fully insured. Kung-Fu practitioners recognize that the restrictions necessary in a sporting event detract from the overall combative effectiveness of any martial art. Hence, they have little interest in tournament fighting. When used in combat, Kung-Fu calls for a constant flow of power, requiring only changes in depth and directionality to overcome an opponent. Each move is used to set the opponent up for further punishment - an uppercut to the face opens up the opponent's torso to a straight punch, which bends the opponent over and exposes his face to a knee or his neck to an elbow. In sport, it is not possible to set the opponent up for consequential moves and the true nature of the art is undermined.

As stated previously, Kung-Fu adherents should avoid fights whenever possible. However, once forced into combat, we must try our utmost to win. As the incidence of physical violence in our cities climbs, so must we increase our skill, to ensure that we are prepared physically and mentally to defend ourselves and our loved ones. We must preserve our art's combat values, rather than eroding them in sporting contests, to develop the attributes that will enable us to survive in the street. If he wishes to succeed in combat, the martial artist needs physical competence and correct martial attitude.

Physical competence involves attaining skill in fighting techniques under a variety of circumstances. A good Kung-Fu exponent should have the ability to counter attacks from any quarter and in any form. He must have developed mind/body reflexes and be able to launch attacks, with power, from any angle and at any level. Most importantly, he must have correct attitude.

In combat, attitude is as important as technique. I have seen people with beautiful technique steam-rolled by their technical "inferiors" because they lacked the proper martial attitude. The attitudes most relevant to combat are Control, Awareness, Aggression and Ruthlessness.

Control covers the enhancement of technique through increased mental/physical coordination; relaxation in the face of danger; harnessing of the body's "fight or flight" reaction and the lessening of susceptibility to over-reaction.

Combat awareness involves tactical perception; awareness of terrain and threat evaluation. Someone who is truly aware will be able to make rapid decisions on tactics and strategies; to correctly assess his attacker's capabilities and to take advantage of the features of the battleground. In short, he will be aware of all factors involved in the situation in which he has to function and will not be caught unawares.

Once one is committed to combat, aggression is necessary to win. An overly defensive attitude will lead to defeat, since the respondent in a combat situation is always at a disadvantage compared to the initiator, due to lags in reaction times. For example, if someone throws a punch at you, he knows what he is going to do before his hand moves - you do not know what he is doing until you perceive his hand in motion. To offset this disadvantage, you must be prepared to take the fight to your attacker. Remember - you are being attacked, you are suffering an unwarranted threat to your right to exist and you are entitled to a certain amount of righteous anger. The key point is that you must use this anger - not let it use you by clouding your judgement.

Ruthlessness is often necessary to ensure survival in combat. You must be prepared to use any means at your disposal to prevent harm coming to you or your loved ones. Of course, the degree of ruthlessness must be tailored to fit the circumstances - the calling of rude names is not sufficient justification for reducing someone to a grease spot on the floor, but being threatened with a knife or other weapon is. In a fight, your finer feelings must be subjugated in the face of the over-riding priority of self-preservation. This may sound a little severe but remember that you did not start the fight. Many attackers will back off before a skilled, ruthless fighter, whereas they will not hesitate to take advantage of a naive victim. Some of you may be worried about the legal implications of defending yourself in the street, but I would like to remind you of the old saying "I'd sooner be judged by twelve men than carried by six".

A martial artist must be someone who can walk away from a fight yet, at the same time, be prepared to fight like a Tiger when necessary. He needs an open, tolerant mind. He should be ready to admit that he has failings and that, if he can live with his own failings, he should be able to tolerate the failings of others.

CHAPTER TEN - PHILOSOPHICAL INFLUENCES

There is a common belief amongst martial arts adherents that such arts have been profoundly effected by the influence of Buddhist philosophy. I believe that this influence has been overstated and is of fairly recent origin with respect to certain arts.

In the case of Chinese martial arts, the dominant philosophical and tactical influence can properly be attributed to the native (Nei-Chia) philosophy of Taoism rather than to the foreign {Wai-Chia} influence of Buddhism. If we go back to the days of Ta Mo (or Bodhidharma) we would see that Taoism was already old in China before he happened on the scene. The Buddhists, as did the Jesuits at a later date, usually tried to enhance the palatability of their philosophies by merging or adapting them to local tastes. Zen or Ch'an Buddhism, as we know it, is actually a combination of Bodhidharma's Buddhism and native Taoist influences.

Due to the xenophobic character of the Chinese, imported products whether goods or philosophies were viewed as decidedly inferior to the local variety. Buddhism certainly suffered under this attitude and never gained a deep foothold in China until merged with Taoist philosophy to become Ch'an. In addition to the Chinese distrust of Barbarians, Buddhism could not divest itself of the lofty and complicated metaphysics and other trappings common to Indian philosophies. This was a definite disadvantage as far as the usually pragmatic Chinese were concerned and helps to explain the abiding preference for Taoism that still prevails in their society.

Those portions of Ch'an which most appeal to Martial artists and which were popularised on the misleading TV series "Kung-Fu" are actually Taoist beliefs. Taoism's emphasis on spontaneity, naturalness and harmony with nature *is directly related to the* perfection of skill in any field - including the martial arts. Taoist doctrines *have* had more influence on Kung-Fu than have the Indian portions of Ch'an. Furthermore, the loss of Imperial favour in the Tang Dynasty hastened Buddhism's decline and enhanced the acceptability of Taoism.

We are probably all familiar with the tales of the Shaolin Temple and of Bodhidharma's alleged founding of Shaolin Chuan-fa by the introduction of certain exercises ("Shih Pa Lo Han Sho" and "I Chin Ching"). These exercises were designed to assist mental cultivation by developing the powers of concentration and improving physical and mental vitality. In fact, similar Taoist exercises had been practised in China for centuries.

Assuming that at least part of the Bodhidharma legend is rooted in historical fact, we then progress to the decline of the Shaolin art and its rejuvenation by Kioh Yuan, Pai Yu-Fong and Li Cheng in the period 1522-1566 AD. By the time these worthies attempted to revive Shaolin Chuan-fa, the art was almost lost - truly an indication that the Buddhist influence on martial arts was weak. The three warriors were successful in their attempt to revitalise the Shaolin art but it must be remembered that only Kioh Yuan was influenced by Buddhism to any extent and even his involvement was minimal as he was primarily a martial artist. Pai Yu-fong and Li Cheng were expert fighters who were concerned with survival during a turbulent period in China's history. They were not concerned with cementing Buddhism's hold on their fellow countrymen, but in disseminating a workable

fighting art. The fact that the Shaolin monasteries were later havens for revolutionaries plotting to overthrow the Ching Dynasty may give you some idea of the quality of the Buddhism practised there in.

As I have said earlier, many of the doctrines accented by many martial artists of being Buddhist in origin were actually Taoist. These include:

- Wu Wei - the-doctrine of spontaneity
- Yin/Yang - the theory of duality
- Harmony with nature

Other Taoist concepts are used in martial arts, such as:

- The Five Elements which gives rise to certain tactical precepts
- The Pa Kua which similarly influences tactics

The depth of Taoist influence can be perceived in many aspects of Kung-Fu - the Taoist concept of Wu-Wei is probably the most applicable, in that it stresses complete spontaneity and insists that the most Perfect skill does not require conscious thought to implement it. Kung-Fu's reliance on conditioned reflex is therefore in direct accord with the Wu-Wei concept.

A further indication of Taoism's influence on China's martial artist may be found in the history of the Boxer Rebellion. Without a doubt the greatest upsurge of Martial Spirit in China's recent history, the Boxer Rebellion was inspired by Taoist influenced martial artists – including Ts'ao Fu-tien, who claimed that he had received a decree from the Jade Emperor, a Taoist deity, to expel all Barbarians from the Heavenly Kingdom. Ts'ao was head of the I H'o Chuan (Fists of Righteous Harmony) which was in the forefront of the Rebellion with other martial arts influenced groups. The rituals practised by the Boxers were heavily oriented towards Kung--Fu and give one an idea of the links between the martial art and Taoism.

By comparison Buddhist influence, although still present in a perverted form in the Hung or Triad groups which also were involved in the Rebellion, was comparatively minor in regard to it's impact on martial artists. Buddhism, or rather the mix of Buddhism and Taoism known as Ch'an or Zen, really only carne into it's own in Japan. Following it's introduction into Japan in the 12th Century and some degree of adaptation to conform to Japan's more militaristic society, Zen Buddhism found much favour with the Japanese people, particularly with the Samurai warriors class (the Chinese viewed warriors as inferior members of their society). The Zen states of mind were highly prized as a must for survival in combat again, a fairly pragmatic use of Buddhist concepts. The state of mind most sought after was that of "Mushin" or "No Mind" an ego-less state that frees one from fear and which accords with the Taoist concept of Wu-wei in many regards.

Following it's wide acceptance by the Japanese Zen continued to gain strength until it influenced such diverse matters as swordsmanship and tea-making, poetry and

flower arranging. Most Japanese martial arts (Bu Jutsu) were heavily influenced by Zen Buddhism in one way or another - with the exception of Karate, which was not introduced into Japan until the 20th Century, Since Karate was Okinawan in derivation (although originally from China) and was imported into that country as a tool of revolutionary warfare it did not have a Buddhist influence - particularly since the Okinawan's spiritualism is based on animistic patterns.

Karate practitioners are fond of recounting how the ideograph "gans." meaning "empty" was substituted for that meaning "China" in 1936 to give the meaning "Empty Hand". They state that this was to reflect the Buddhist influence upon their art, but are in fact far from the truth.

The quasi - Buddhist philosophy followed by some Karate schools verges on blasphemy when viewed against the physical violence and sheer aggression encouraged within. these schools. Although the widely accepted myth of acknowledging Buddhist influence was the official reason for the change to "Empty Hand" the truth is a little different. In 1936, there was a widespread move throughout Japanese society to disclaim or discredit Chinese influence this was undertaken as part of the preliminaries to Japan's invasion of China and Mongolia. For the Karate masters to avoid denigration of their art, they had to move to disclaim it's Chinese origins. That they could do this and also use the changed name to capitalise on the Japanese love of Zen was a stroke of genius for which they should be commended.

The impact of Buddhism therefore has not so much. been a general one, but rather a more specific influence directed towards the utilisation of certain techniques in an effort to enhance combat potential and to give some glimmerings of morality to a violent art. The Chinese hold a more pragmatic view of their arts and see little need to clothe a sword in a silken sheath to disguise it's deadliness. Instead, they rely on the non-volition of Wu-wei to explain the need for occasional violence.

I would now like to deal in more depth with the Taoist concepts mentioned earlier and which have had a profound impact on the character of Chinese martial arts and their descendants in Okinawa and Japan.

WU-WEI "NON-INTERFERENCE" OR "LETTING GO"

Basically, this is a policy of naturalness; avoidance of friction, discord and conflict; furthering of individual liberty: understanding the views of others; yielding of the self.

At it's highest level, Wu-wei is a desirelessness, a dispassionateness, leading automatically to absorption, realisation and release from tension.

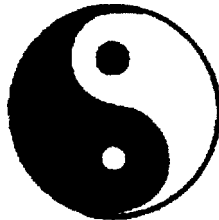
It is a doctrine of immediacy; of spontaneous adaptation and response. Action taken in accordance with Wu-wei is so unforced and natural that it does not need the usual process of deliberation. Until one has achieved -Wu-wei, actions will be forced and

deliberate - with Wu-wei, they will be spontaneous, harmonious, involuntary and economical.

Wu-wei is non-assertion, equilibrium and harmony with Nature as a whole. It is a state of quietude from which the most appropriate action evolves at the most appropriate time without conscious volition.

Wu-wei by implication is contrary to violence for its own sake. Violence is symptomatic of a loss of control and, in the context of the martial arts, we must try to avoid it whenever possible. The martial artist should endeavour not to throw the first punch, unless exceptional circumstances demand it. This is not to say that we should not use our art when it is necessary, but rather that we should avoid undue violence. Of course, once combat is inevitable, then one who possesses 'Wu-wei will respond to any situation in a spontaneous, effective fashion.

YIN AND YANG (THEORY OF DUALITY)



The Yin/Yang diagram symbolises the Two Powers of Nature, the regulating forces of cosmic order - dark/light, negative/positive, female/male etc. - which are equal in power and must be in balance. If these forces are not in balance, cosmic unity is jeopardised.

Yin is "Repose, the influence of the Negative"

Yang is "Motion, the power of the Positive"

There is some of each force in the other as, in reality, the two are always waxing and waning, changing and transforming in a grey area of flux. This is reflected in the diagram by the black spot in the white area and vice versa.

In Kung-Fu, we often use the Yin/Yang principle to guide our tactics - withdrawing (Yin) and advancing (Yang), descending (Yin) or ascending (Yang) are typical examples of this principle. Both excessive force or movement and insufficient force or movement must be avoided - the first will leave you open to counter because of over commitment, the second will leave you open to counter because your opponent still retains an offensive capability or because an evasion/parry was insufficient.

As you can see, the influence of the Two Powers is readily applicable to Kung-Fu. It is also interwoven into our everyday lives - the old saying "Too much work and no play makes Jack a dull boy" is a good example of this philosophy.

PA KUA (EIGHT TRIGRAMS)



In the Trigrams Diagram, a broken line represents Yin while an unbroken line represents Yang. Yin and Yang are the two determinants which produce the Four Designs of Yin/Yang in either their static or motional phases, which form the Eight Trigrams. The Eight Trigrams in turn give rise to the Sixty Four Hexagrams, which are dealt with in the Classic Book of Changes "T Ching".

The Eight Trigrams have certain characteristics which are enmeshed with the tactics used in. Kung-Fu or the mental state at times required by martial artists. These are:-



(Ch'ien - Heaven)

Active and Creative. Power of the Spirit. All that is penetrating (Yang).



(K'un - Earth)

Receptive and Yielding. Passive and Responsive (Yin)



(Tui - Lake)

Outward-going Intelligence. Absorption. Collecting (Yin)



(Chen - Thunder)

Quickening Energy. Power. Impulse (Yin)



(Sun - Wind)

Intellect. Breath of *Life*. Penetration (Yang).



(Klan - Water)

Envelopment (Yin).

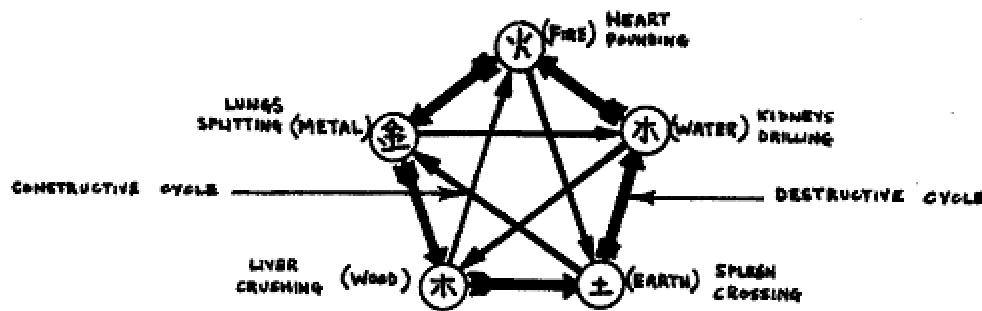


(Ken - Mountain)

Immovable. Solitude.
Ascending (Yang).

The Taoist art of Pa kua Chang (Eight Trigram Palm) places most emphasis on the spirit of movements executed in accordance with the above concepts. However, many of the concepts are followed, at one time or another, by other styles of Kung-Fu.

THE WU- HSING (FIVE ELEMENTS)



The Taoists believe that the Universe is composed of five elements (Earth, Wood, Metal, Fire and Water) which are mutually constructive or destructive depending on how they are combined:

- Wood conquers Earth gives birth to Fire
- Earth conquers Water gives birth to Metal
- Water conquers Fire gives birth to Wood
- Fire conquers Metal gives birth to Earth
- Metal conquers Wood gives birth to Water

In a combative context the above characteristics are used as a basis for both specialised breathing techniques and certain types of physical actions {see section on Methods - Hsing-i}. Splitting (P' i) is a Metal technique; Crushing (Peng) is Wood; Drilling (Heng) is Earth. Each form can generate another form in offence (e.g. Pounding can generate Crossing, Drilling can generate Crushing etc.) or can counter another form in defence (e.g. Drilling can counter Crossing, Splitting can counter Pounding etc.).

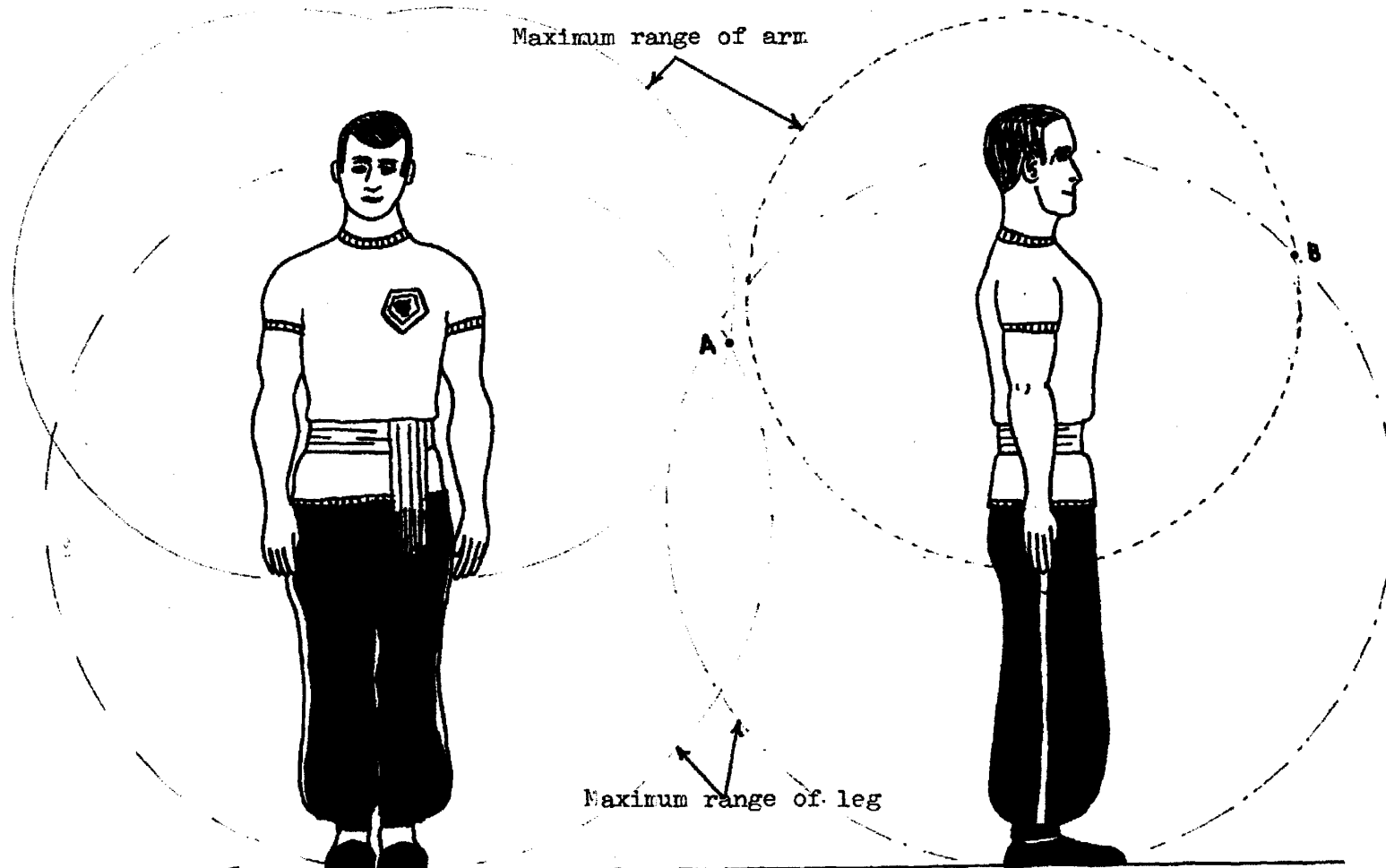
Again, although greatly emphasized in one art - Hsing-i - the above principles are also followed to a lesser extent by others - some of the principles are even followed by Western boxers!

In addition to the significance of the 5 elements, the number 5 crops up with astonishing regularity in Chinese life. Some examples of this are:

- Animals of Kung-Fu {Tiger, leopard, Dragon, Crane, Snake)
- Families of Kung-Fu (Choy, Li, Mok, Lau, Hung)
- External Co-ordinations (Eyes, Mind, Hands, Waist, Foothold)
- Internal Co-ordinations {Spirit, Purpose, Endurance, Internal Power, Trained Strength}
- Compass Points (Centre, North, South, East, West)
- Major Planets (Mercury, Venus, Mars, Jupiter, Saturn) ! Atmospheric Influences (Wind, Heat, Humidity, Drought, Cold)
- Colours (White, Black, Blue, Red, Yellow)
- Seasons (Spring, Summer, late Summer, Autumn, Winter) Tastes {Sour, Bitter, Sweet, Sharp, Salty}
- Stages of a Man (Birth, Growth, Puberty, Maturity, Storage)
- Sense Organs (Eyes, Ears, Tongue, Nose, Mouth) Lesser (Fu) Organs (Bile, Small Intestine, Large Intestine, Stomach, Bladder)
- Major (Tsang) Organs (Liver, Heart, Spleen, Lungs, Kidneys)
- Emotions (Anger, Joy, Anxiety, Sadness, Fear)
- Structural Elements (Sinews, Muscles, Hair, Bones, Blood Vessels)

Effective Ranges

It will be seen that at Points A and B the range of arm and leg are the same. Kicks above those points do not have the advantage of added reach and may even be of inferior reach to hand techniques. When one looks at the other disadvantages of high kicks objectively, their true worth is readily apparent. Remember-the street is no place for fancy moves:



MULTIPLE ATTACKS

MULTIPLE ATTACKS - TWO OPPONENTS



1. Defender 'A' is sandwiched between Attackers 'B' and 'C' ('B' is in front of 'A'). 'A' moves obliquely in on 'B' taking him out with an appropriate attack, such as a right roundhouse kick to the groin.



2. 'A' is now slightly behind 'B' and punches 'B' in the kidneys. 'C' is moving in on 'A' but has to move around 'B' - who 'A' is using as a shield.



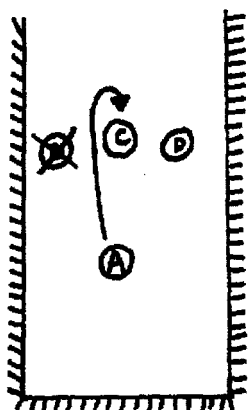
3. 'A' pushes 'B' into 'C' and uses the mix-up to take out 'C' with an appropriate technique, such as a punch to the head or a kick to the groin. 'A' is now free to finish off both opponents, before they recover from their previous attacks.



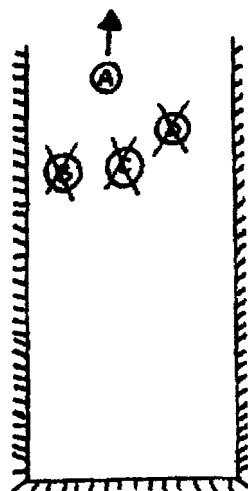
4. 'A' leaves the scene before 'B' and 'C' regain their senses.

When defending against more than one attacker, one must be able to assess the potential danger of each opponent - then move as fast as possible on the best target, using the element of surprise. Sometimes it may be advisable to dispose of the closest opponent first, yet at other times one must go for the most dangerous, regardless of proximity. Do not concentrate for too long on any one opponent merely to take them out of the fight for long enough for you to switch your attack to the others - if necessary, you can come back to them at a later time. Remember to use any item in your possession, or handily located, as a weapon or as a distractor - throw a bunch of keys or coins into one opponent's face while you attack his partner.

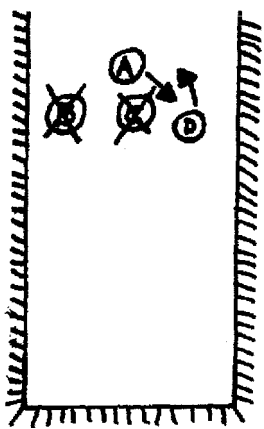
MULTIPLE ATTACKS - THREE OPPONENTS



1. Defender A is trapped in an alley by three attackers. A explodes into action by ~., bursting between B and C, taking B out with a kick to the groin whilst unbalancing C at the same time.



2. A is now slightly behind C and is able to take him out with an ..,^ appropriate technique. D is now moving in but is hampered by the positioning of his partners. A throws C into D, using the mix-up to take out D.



A is then free to ensure that his attackers offer no further threat and to leave the scene.

In this situation, A can only move forward, It is usually best to go for the two weakest opponents, in an effort to create confusion - which will hamper the stronger attacker. 'When attempting to burst through a line, one attacker must be awarded a high priority - B should be kicked savagely in the groin, whilst C is poked in the eyes (any attack at the eyes with an open hand, claw etc. will cause C to at least withdraw and may inflict reasonable damage). Once you are through the line, it is possible to finish off G before D gets close.

MULTIPLE ATTACKS - THREE OPPONENTS



1. Defender 'A' is sandwiched between Attackers 'B' and 'C' ('B' is in front of 'X'). 'A' moves obliquely in on 'B' taking him out with an appropriate attack, such as a right roundhouse kick to the groin.



2. 'A' is now slightly behind 'B' and punches 'B' in the kidneys. 'C' is moving in on 'A' but has to move around 'B' - who 'A' is using as a shield.



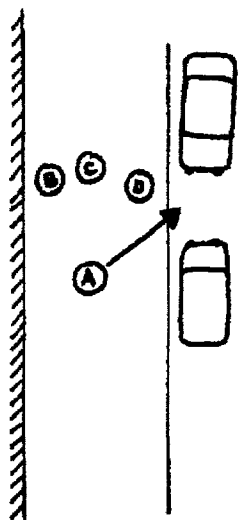
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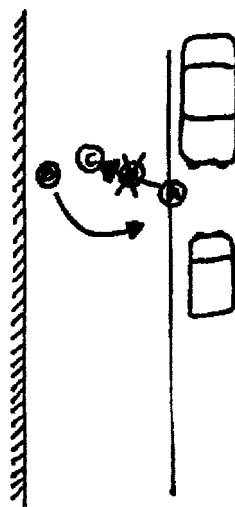
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When defending against more than one attacker, one must be able to assess the potential danger of each opponent - then move as fast as possible on the best target, using the element of surprise. Sometimes it may be advisable to dispose of the closest opponent first, yet at other times one must go for the most dangerous, regardless of proximity. Do not concentrate for too long on any one of opponent merely to take them out of the fight for long enough for you to switch your attack to the others - if necessary, you can come back to them at a later time. Remember to use any item in your possession, or handily located, as a weapon or as a distractor - throw a bunch of keys or coins into one opponent's face while you attack his partner.

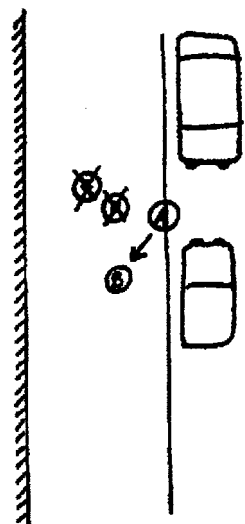
MULTIPLE ATTACKS - THREE OPPONENTS



Defender A is confronted by three attackers. There is a wall at his left and an open street at his right. He moves in on D first, taking him out with an appropriate technique, as he moves between the parked cars to restrict access to his position.



A pushes D into C, using the mix-up to take out C with an appropriate attack. B is now closing in, but is hampered by C and D and the parked cars



A switches his attack to B, taking him out with an appropriate attack. A is then free to ensure that his attackers offer no threat of further violence.

In this situation, A must move right because the roadway offers a chance of escape and the parked cars will also hinder his attackers. To move to the left would result in him being trapped against the wall. To move straight ahead could result in him being caught in a pincer movement. Use of the terrain and any available weapon is very important in such situations.

GLOSSARY OF TERMS (ENGLISH/CHINESE)

English Term

Chinese Equivalent

Technique

Horse Stance	Kair Mah Sik
Snake Stance	Sair Sik
Bear Stance	Hung Sik
Dragon Stance	Lung Sik
Lion Stance	See Jee Sik
Cat Stance	Mao Sik
Tiger Stance	Fu Sik
Crane Stance	Hok Sik
Scissor Stance	Gow Jeen Sik
Monkey Stance	Mah Lao Sik
Leopard Stance	Paw Sik
Chicken Stance	Kie Sik
Gross Leg Stance	Sub Chee Ger Sik
Dog Stance	Gow Sik
Frog Stance	War Sik
Drunkard Stance	Jaw Mao Sik
Bow and Arrow Stance	Gung Bo Mah Sik
Sitting Horse Stance	Jor Mah Sik
Running Horse Stance	Jull Mah Sik
Pigeon Toe Stance	Yee Kim Yang Mah Sik
Three Strength Stance	San Ching Mah Sik
On Guard Stance	Bi Jang Sik
Foot Art	Ger Shu
Hand Art	Sow Shu
Staff Art	Kun Shu
Spear Art	Kan Shu
Sword Art	Dow Shu
Throwing Art	Chi Shu
Forms Art	I Shu
Martial Art	Wu Shu
Grappling	Chiao Li
Seizing	Chin Na
Soft Style	Yoon Gung

English TermChinese Equivalent

Hard Style

Arn Gung

Short

Doon

Long

Chum

Right

Hoi

Left

Koi

Fist

Kune

Law

Fut

Training Room

Fun Leen Suh

School Premises

Kwoon

Association

Tong

Society

Hui

Branch

Pai

Style

Men

Inner Power

Loy Gung

Stretching Ability (Lying Tiger Ability)

FuHu Gung

Internal Power

Tam Hon Di Lik

Relaxation

Sung Chee Sut

Health

Kin Hong Sut

Abdomen

Dan Te'en

Elbow-In Block

Fook Sow

Slap Block

Pak Sow

Inside Slap Block

Noy Pak Sow

Outside Slap Block

Gnoy Pak Sow

Low Cuter Wrist Block

Goang Sow

Circular Wrist Block

Hieung Sow

Running Hand

Jull Sow

Running Hand plus Strike

Jull Dar

Inside Forearm Block

Tan Sow

Outside Forearm Black

Noy Gort Sow

Circular Blocks

Wu Won Gort Yiet

Slicing Block

Serc Gort

Front Snap Kick

Fay GerK

Front Thrust Kick

Jik Tek GerK

Side Thrust Kick

Juk Tek GerK

Roundhouse Kick

Seen Fung Tek GerK

English Term

Kick
Elbow Strike
Hammer Fist Strike
Tiger Claw Strike
Elbow-Up Block
Elbow-Down Block
Elbow-Forward Block
Blocking Hand
Parrying Hand
Warding Off Hand
Sticking Hand
Long Bridge Strength.
Natural Body Strength
Cultivated Body Strength

Chinese Equivalent Back

Fu Hsing Tek GerK
Jang Tow
Sot Kil
Foo Jow
Bang Sow
Chum Jiang
Ding Sow
Dong Saw
Poong Sow
Dong Oy Sow
Chee Sow
Cheong Kil Lik
Hei Lik
Gin Lik

Weapons

Staff
Spear
Knife (Single Edged up to 26")
Sword (Double Edge & Single over 26n)
Butterfly Knives
Single Long Knife
Twin Long Knives (1 Scabbard)
Broadsword
Nine Ring Broadsword
Hooking Sword (a.k.a. Tiger Hooks)
Twin Swords (1 Scabbard)
Tiger Fork
Three Prong Fork
Lance
Halberd
Monk's Spade

Kun
Cheong
Do
Gim
Woo Dip Do
Dam Do
Sern Do
Harn Do
Gou W'arn Dye Do
Foo Tou Ou Gim
Sern Gim
Hu Cha Pa
Sam Cha Pa
Jarm Ma Dye Do
Quan Do
Fong Bin Charn

General Terms

Practise Uniform

Sam Fu

Perseverance
Weaponry
English Term
Sparring
National Art
Skill in Martial Arts
High Level
Medium level
Low Level
Wooden Training Dummy
Plum Flower Posts

Noy Sing
Mo Hay
Chinese Equivalent
Jee Yao Bak Gik
Kok Soot
Wu Kung
Go Dar
Har Dar
Joan Dar
Mook Yan Joong
Mui Fah Joong

Addressing

Master (Male)
Master (Female)
Grand Master (Male)
Grand Master (Female)
Founder (Male and Female)
It (Female)
Your Junior (Male)
Your Junior (Female)
Your Senior (Male)
Your Senior {Female}
Assistant Instructor (Male)
Assistant Instructor {Female}
Instructor (Male and Female)
Senior Instructor (Male)
Senior Instructor (Female)
Single Sword
Grade (Students).
Degree (Instructors)
Your students Student

Si Gung
Si Poo
Si Tai Gung
Si Tai Poo
Si Jo
Nuie Toe
Si Di
Si Mui
Si Hing
Si Je
Si Suk
Si Goo Mui
Si Fu
Si Bok
Si Di Goo
Darn Gim
Kup
Choun
Toe Suen

English Term

Chinese Equivalent

Numbers

One	Yat (c)
Two	Leong
Three	Sam
Four	Say
Five	Ng
Six	Look
Seven	Chat
Eight	Baat
Nine	Gau
Ten	Sup
Eleven	Sup Yat
Twelve	Sup Yee

Styles

'White Tiger Way Style	Bac Fu Do Pai
Hung Family Style	hung Gar Kune
M o k r , "	Mok Gar Kune
Li'r	Li Gar Kune
Choy ' r "	Choy Gar Kune
Liu " "	Liu Gar Kune
Fut (Buddha) Family Style	Fut Gar Kune
White Crane Style	Bac Hok Pai
Tiger Claw Style	Fu Jaw Pai
Preying Mantis Style	Tong Long Moon
Tam's Kicking Style	Tam Tuie
Grand Ultimate Fist	Tai Ch'i Chuan (M)
Intellectual Fist	Hsing-I Chuan (M)
Eight Diagram Palm	Pa Kua Chang (M)
Beautiful Spring Time Style	Wing Chun Pai
Young Forest Style	Shaolin (M) Sil Lum Pai
China Hand Way	Tong Soo Do
China Fist Way	Tong Kune Do