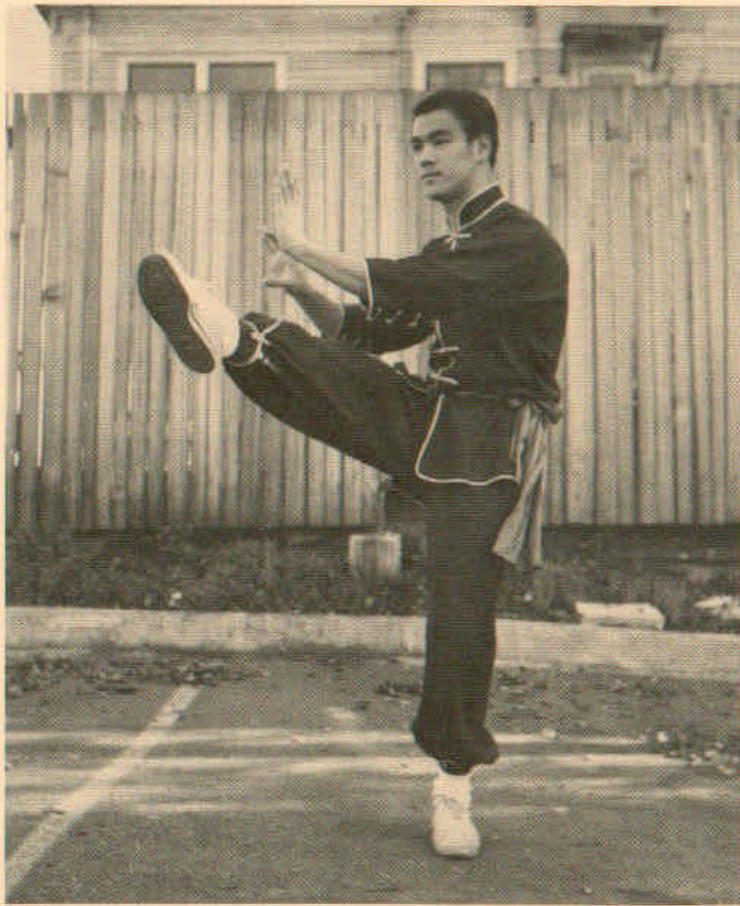


CHINESE GUNG FU

The Philosophical Art of
SELF-DEFENSE



by

BRUCE LEE

<http://www.kungfu-movies.tk>

a Front.jpg

基本中國拳法

CHINESE GUNG FU
THE PHILOSOPHICAL ART OF
SELF DEFENSE

BY
BRUCE LEE

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First Edition 1963
Second Edition 1987
Third Edition 1988

Manufactured in United States of America
Library of Congress Catalog Card Number: 86-43242
ISBN 0-89750-112-8

Sixteenth printing 1999

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DEDICATION

To my parents -

Mr. and Mrs. Lee Hoi Chuen

and to my very good friend -

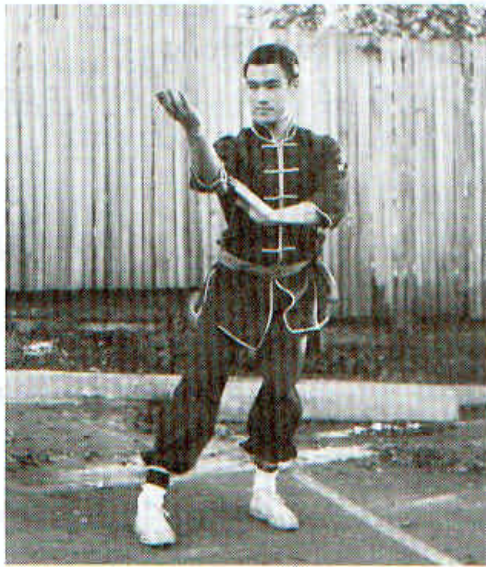
Mrs. Eva Tso

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- All drawings by Author -

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ABOUT THE AUTHOR

By James Y. Lee

As mentioned before in my previous book, "Modern Kung Fu Karate", that the Brick Breaking and Iron Hand Training is not a necessary part of Gung Fu training - this book deals strictly with self defense.

Unlike my previous books on Gung Fu, written by one of limited knowledge, I was very happy when Mr. Bruce Lee was persuaded to come out with this, his first of a series of books on the Ancient Art of Gung Fu.

Bruce Lee, one of the highest authorities in the Chinese Art of Gung Fu in the United States today, came from China three years ago. At an early age, Mr. Lee started Gung Fu training from various instructors from both Northern and Southern schools of Gung Fu. At thirteen, he met Master Yip Man, leader of the Wing Chung School of Gung Fu, and since then he has devoted himself to that system. After years of daily training and engagements in competitive matches, he was awarded the rank of instructor - the youngest to achieve it in that school.

Since his arrival in the United States, Mr. Lee has selected a few disciples and devoted his time to teaching them. Among his many followers are Judo and Karate Black Belt holders, Gung Fu students of other systems, boxers, etc.

In Southern China: - Wing Chung School (詠春派), Southern Praying Mantis (南派螳螂), Dragon Style (白眉派), White Crane School (白鶴派), Northern Sil Lum (南派少林), Choy Lay Fut (蔡李佛), Hung K'ung (洪家), Choy Ga (蔡家), Fut Ga (佛家), Mok Ga (莫家), Yaj Gung Moon (柔功門), Li Ga (李家), Lau Ga (劉家), etc.

Then these clans are separated into so-called internal and external schools (內家與外家). Here we are not concerned with them.

Several Important Pointers

1. Every movement of Gung Fu has a flowing continuity without any dislocation. As soon as a movement is completed, it begins to flow into another one. Because of this the readers will find the techniques of Gung Fu faster than the ordinary method.

2. Gung Fu is a mind exercise. The combination of mind and body is especially important in the higher stage of Gung Fu. As for the reader here, try to use the imagination (mental movement) to influence every physical movement; for example, a firm belief that every technique will come to the desired end would help.

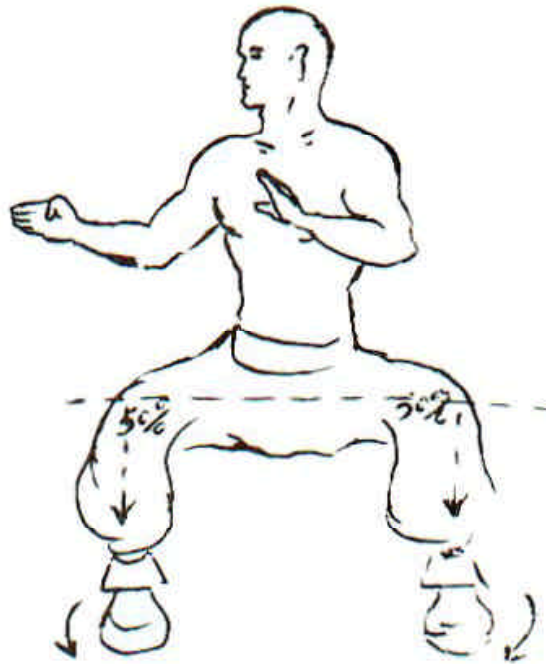
3. Cooperate with your opponent. Do not resist or interrupt his flow of movement. Instead of stopping his force, complete it by following him. In other words, you help him to destroy himself. Remember this - what you will do depends on your opponent; that is why we say - be the complement and not the opposite of the opponent's force.

4. The waist is very important in the art of Gung Fu, as it plays a major part in both striking and dissolving away the opponent's force. During practice, the practitioner is required to dissolve away the opponent's force by turning waist first before he can side step it. (Note: A white arrow will show the direction of turning of the waist in the illustration.

5. Remember - it is better to learn how to endure than to learn how to fight. However, if you are compelled to oppose force, make use of it.

BASIC GUNG FU STANCES

Gung Fu has many stances for different purposes, and some other schools have their own special stances. Here are the ten most commonly used stances for the beginners.



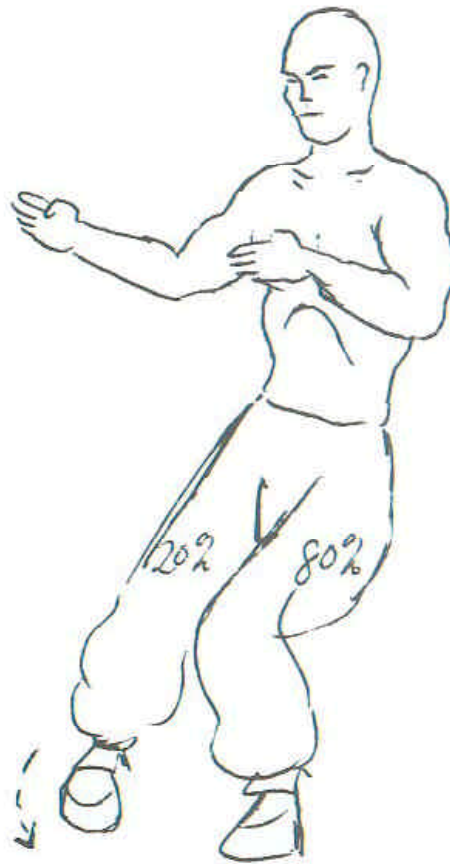
- 1 - Ma Bo (馬步) - The thighs must be parallel, the toes point front, and the knees point at the toes. The nearer the distance of the feet, the better.
Points to Avoid - Standing bow-legged or leaning forward or backward.



- 2 - Gung Bo (弓步) - The weight is on the front leg with toes pointed slightly inward (avoid being stepped on); the back leg straight. (This is why this is sometimes called the bow's arrow stance. This stance and Ma Bo (horse stance) are strong and firm stances. Points to Avoid - Lifting the heel up on back foot, or pointing toes straight front on the front foot.



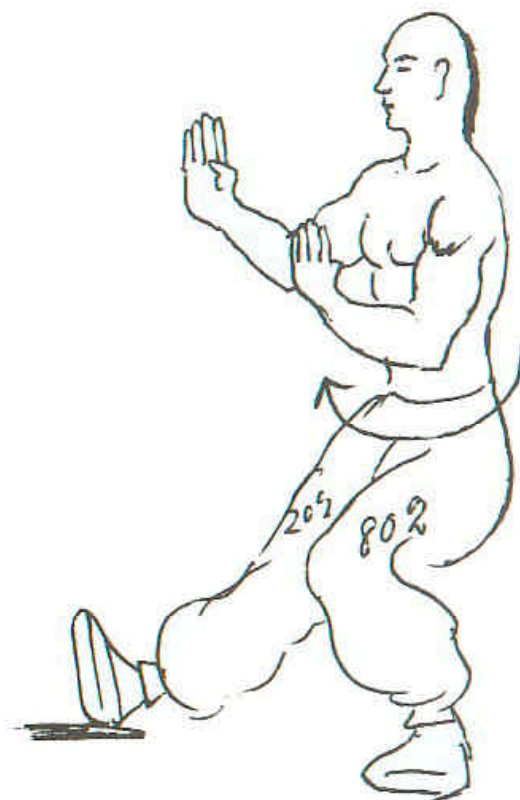
- 3 - Ding Bo (丁 步) - Most of the weight is on the back leg, the front leg stands with toe pointing (ready to kick any time). The front knee is slightly higher than the back one for protection of the private part.
Points to Avoid - Weight on front leg, toes not pointing straight.



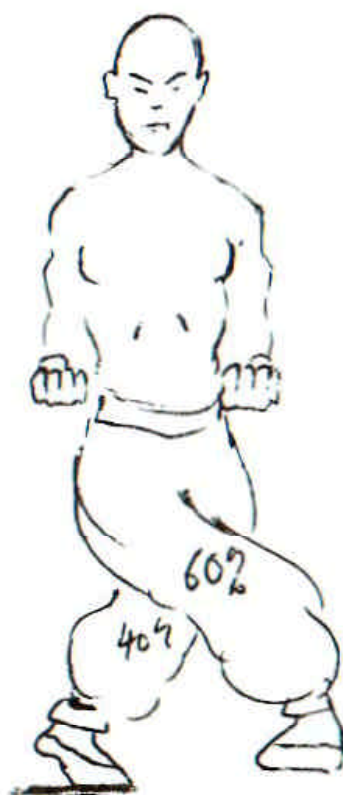
- 4 - Hui Bo (虚步) - A slight variation of Ding Bo, except with front toes turned slightly inward.
Points to Avoid - Weight on front foot.



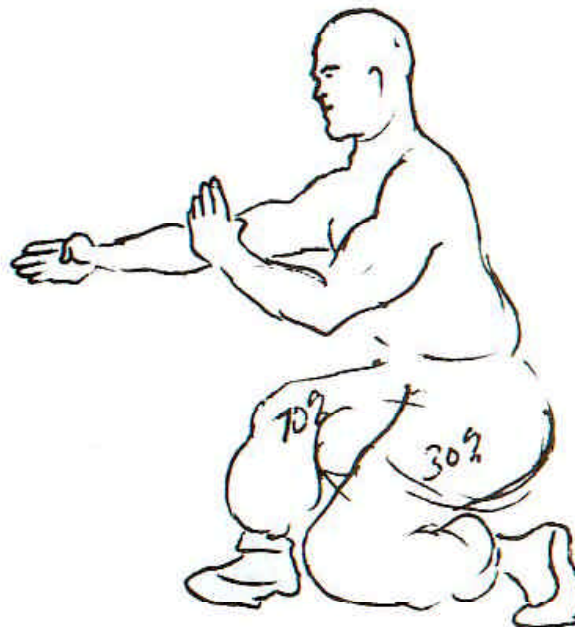
5 - Chung Sik (中 式) - This is a medium stance between Ma Bo and Hui Bo, and is mostly used in free-style sparring, due to its flexibility. The front knee is slightly higher than the rear one.



- 6 - Chuat Sing (七 星) - Weight on back leg, the front leg rests lightly on heel with toes pointing upward. This is mostly used with Gung Bo for dissolving away force. The waist plays a very important part in this stance. Both knees try to be parallel.



- 7 - Lau Ma (扭馬) - The twisting horse. The front foot flat on ground with the back heel raised. This stance is used mostly in close-range for moving with the shortest time.



8 - Kuai Ma (跪馬) - The weight is on the front kneeling leg. This stance is used mostly for the attack to the low gate.

Aside from his knowledge of the various schools of Gung Fu, Mr. Lee is also well versed in Taoism and Ch'an (Zen). He has conducted a T.V. series in the U.S. on Oriental philosophy and Gung Fu.

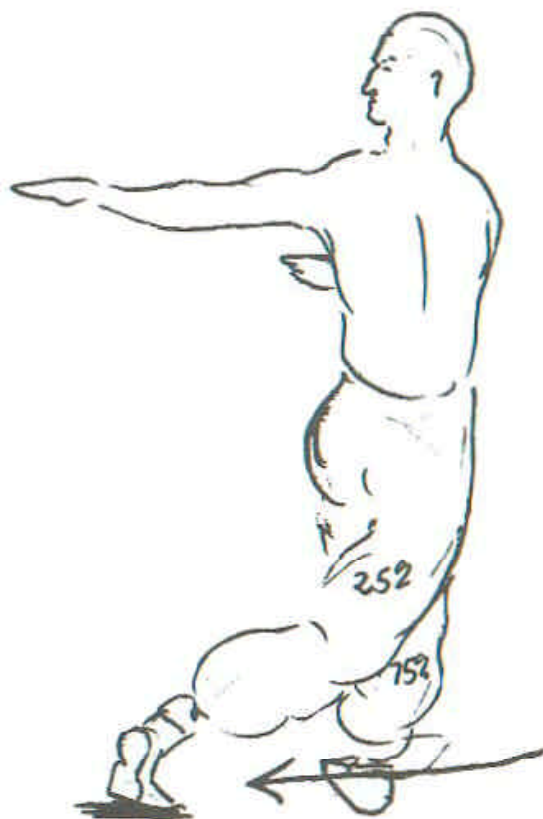
Mr. Lee will be one who will bring credit to the ancient and noble art of Chinese Gung Fu by his sincere effort to present a true perspective of the art of Chinese self defense.

I was really impressed when in friendly sparring matches with Mr. Bruce Lee, I couldn't penetrate or land a telling blow or kick - even when he was blindfolded, once his hands are "sticking" to mine.

I am sure this book will bring to the citizens of the U.S. a better understanding of the principles which make Gung Fu such an effective system in defense. Students of other Oriental systems will benefit greatly from this book. In well illustrated photos, it clearly explains all the steps to master the various techniques.

Oscar Wilde once said, "Imitation is the most sincere compliment." If so, I have paid Mr. Bruce Lee a sincere compliment by changing all my Gung Fu techniques to his methods. When he demonstrated his type of striking, which is based on inner energy, I found it much more powerful than the power I had developed from previous Iron Hand training. The superiority of his Gung Fu is more refined and effective than that which I have learned in all my past years. Since his striking power is generated from the waist and the mind, I have always maintained that the power to break bricks is not the true test of actual application of energy in real combat.

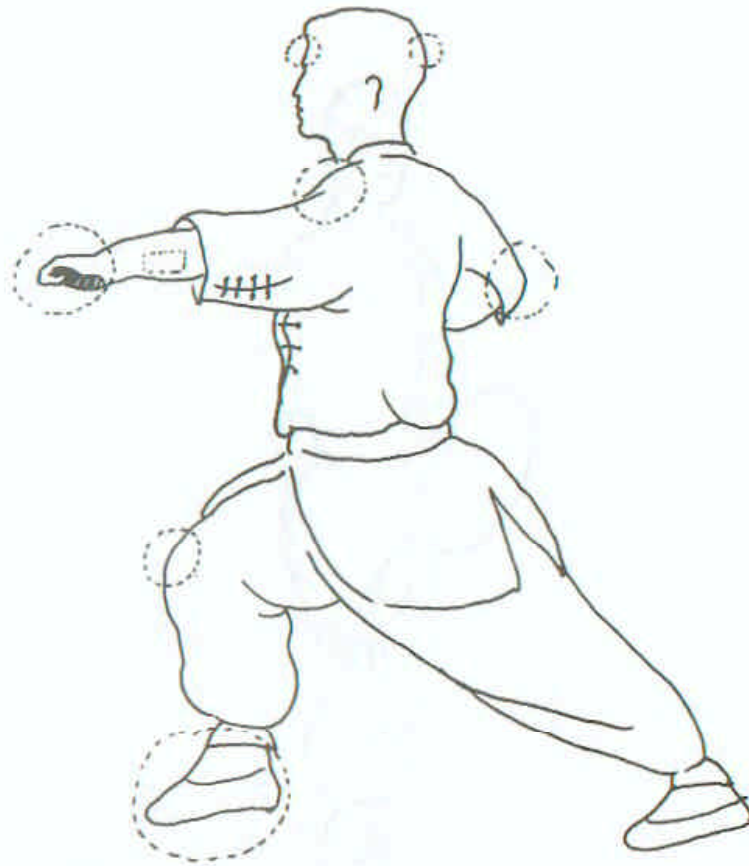
I always benefit greatly whenever we get a chance to train together.



9 - Tou Bo (偷步) - This stance in English means to steal a step, to sneak in to attack. From this stance one can either kick or change it to many other stances like Ma Bo, Ding Bo, Gung Bo, etc.



- Tu Ma (吊馬) - In English, hanging horse, this stance is for defense against foot sweeps, low kicks, weapon attacks, etc. From this position, a kick is often connected.



THE SEVEN STARS

Watch for the opponent's seven parts

- 1) hands
- 2) feet
- 3) elbows
- 4) knees
- 5) shoulders
- 6) thighs
- 7) head



THE THREE FRONTS

Take care of one's "three fronts"

- 1) in front of one's eyes
- 2) in front of one's hands
- 3) in front of one's legs

ON WAIST TRAINING

The waist plays a vital role in the art of Gung Fu. Here are some exercises to extend the range of its motion and make the waist flexible.

Fig. 1 - Front Bend

(1) Bend forward with palms touching ground, (2) legs keep straight at all times.

Fig. 2

(1) Bend forward and grasp both ankles and touch head on the knees.

(2) Later on the head should touch the shin or, even better, the instep.

Fig. 3 - Side Bend

(1) Body turn left and bend down without moving the lower trunk,

(2) Touch palms on ground,

(3) Come up and repeat the same to the right side.

Fig. 4 to Fig. 6 - Back Bend

Figures 4 to 6 show the steps toward back bending.

Fig. 6

Stand with feet together, hand naturally raised, body twisted toward left side (Fig. 6a); (2) The body turns from left toward right (Fig. 6b); (3) Right hand turns to a hook and left hand, following the turning of the waist, drops down and grasps right ankle (Fig. 6c); (4) Left hand releases and turn body from right to left again.



FIG 1



FIG 2



FIG 3



FIG 4



FIG 5



FIG 6

Fig. 7

(1) From the standing position the body drops toward the right side with right foot crossing in front of left foot (Fig. 7a);

(2) Body turns backward with left foot grinding the ground, and right foot slightly touching ground (Fig. 7b);

(3) After turning left foot bends slightly on the knee.

Fig. 8

(1) Assume squatting position as in Fig. 8a with left foot in front; the chest is close to the knee.

(2) Body turns toward right back with hand following (Fig. 8b).

(3) After turning the waist, the right leg should be in front as in Fig. 8b, dotted lines.

(4) Ready for left turning.



FIG 6 A



FIG 6 B



FIG 6 C



FIG 7 A



FIG 7 B



FIG 8 A

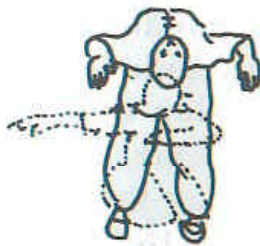


FIG 8 B

ON LEG TRAINING

The kick, especially to the Northern clans of Gung Fu, is a best means of attack; however, they too warn the danger of using them recklessly. It is a fact that the legs are much more powerful and have a longer reach than the hands, but we must consider also that when we lift one leg and kick, our whole balance is involved.

"In training, kick as high as you can; but in combat, kick as fast as you can and don't pass over the belt." This is a saying I often teach to my students. In my school, our kicks seldom pass over the belt, and the so called high or flying kicks are never used. As for leg training, and this is true in most of the Gung Fu schools (North or South), it is not necessary for us to strengthen and toughen it by kicking on hard objects or sandbags. Due to their support of the whole body everyday, our legs already have power, and it is a matter of cultivating them naturally. The training then involves the cultivating and concentrating of power, and the development of speed.

Here I have included a few basic exercises that serve to develop the kicking; the first part of which will concentrate on stretching the ligaments and extending the range of motion. The second part will be the natural development of kicking power.

Fig. 1 (Front Bend)

Assume the position in Fig. 1 with hands on right knee to prevent it from bending. With the toes raised, try to touch the knee with your head. Repeat 15 times on each leg.



Fig. 1



Fig. 2

Fig. 2 (Side Bend)

Assume position in Fig. 2 with hand on hip. With toes raised, bend sideways and touch the right foot with your head.



Fig. 3A



Fig. 3B

Fig. 3A - This exercise is commonly called shoe kissing. (1) Assume a squatting position with left leg extending straight, toes raised and the heel touching the ground, (2) with two hands grasping left foot and pulling backward, bend forward and kiss the shoe (fig. 3B). Practice left and right. NOTE: At first, practice by touching the head on knees, then reach farther and farther out.

At present Mr. Lee, through his books, T. V. appearances and Gung Fu instructions to Americans, regardless of race, creed or national origin, is in the process of developing a nucleus of future Gung Fu instructors to keep the ancient Chinese art from being exploited and commercialized as evidenced unfortunately in some other Oriental systems.

I am in complete accord with the author when he says, "When more and more Americans are instructed in the authentic techniques of Gung Fu, less and less people will be able to pass themselves off as self styled Gung Fu "experts".

J. Y. Lee

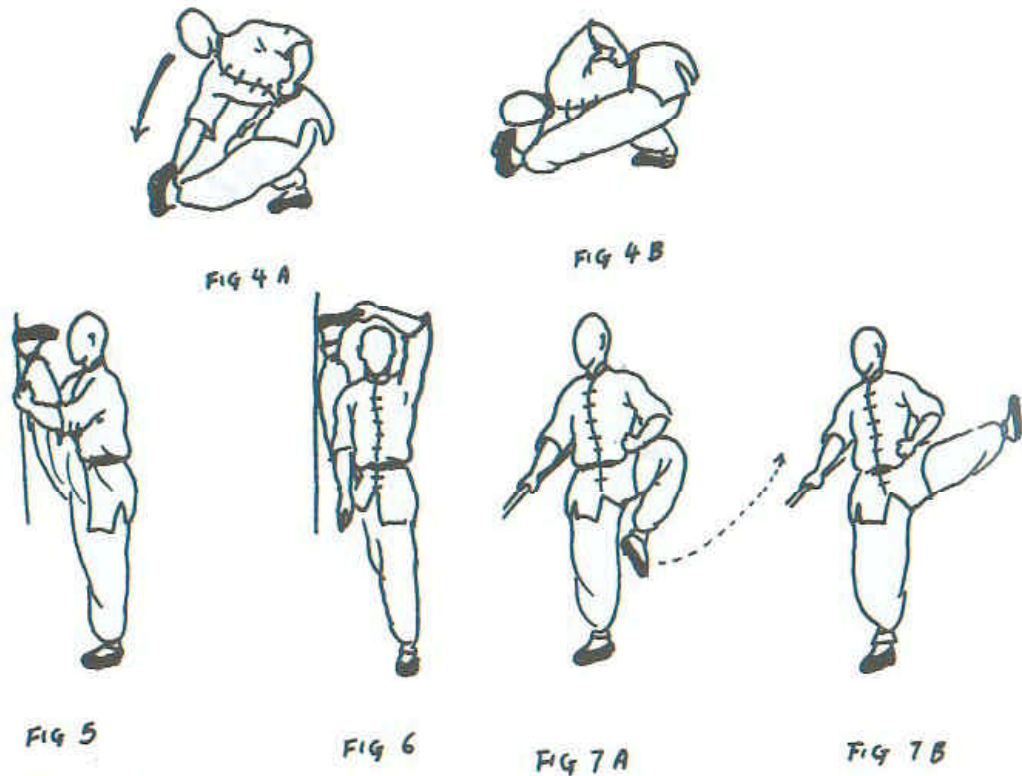


Fig. 4 A- Assume same position, but this time bend over and try to touch shoe with the head. (This time the right side of the body touches the left leg.) Repeat 12-20 times and do the same with right leg.

Fig. 5 & Fig. 6

Fig. 5 and Fig. 6 show a slight but more difficult exercise of leg training.

Fig. 7A- Side Hang. This exercise is known as leg hanging in Chinese because when the leg is raised to the desired position, it has to stop there for as long as one can.

(1) Assume position A in Fig. 7A with right hand on a bar, (2) Slowly lift left leg (with toes raised) to around 90° from the ground and stay there for a while, (3) Lower down to original position and repeat the same procedure again.

Fig. 8A- Straight Hang.

(1) Assume original position, (2) This time, instead of raising the leg sideways, raise it slowly straight up (toe

Fig. 8B- raised) till it reaches at least 90° from ground, (3) Stay there for a while and repeat again.

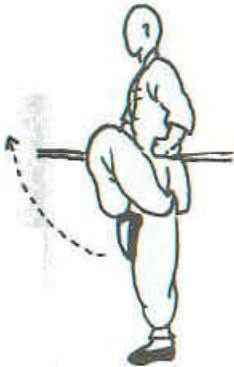


FIG 8 A



Fig 8 B



Fig 9

Fig. 9 - This is front high kick for practising purposes only. (1) With hands on hips advance right foot with left foot behind it, (2) Left foot kick up straight with toes raised aiming at one's forehead. (3) When left foot comes down next to right foot, stop and advance left foot with right foot behind, ready to kick.

NOTE: (1) During kicking the waist should not bend, and do not lean forward too much.
(2) The body should not bend backward.
(3) The stationary foot should be firmly flat on the ground.

Fig. 10 - Side Slanting Kick

- (1) Assume same position as in Fig. 9 and kick with left leg the same way except to the side of right ear.
- (2) The hand extending position is for balancing the posture of the body.

Fig. 11 - Side Straight Kick

- (1) From erect position advance right foot with toes slightly pointing to the right side; body also turned toward right side as shown in Fig. 11.
- (2) Left foot kick toward left ear,
- (3) Left foot lands on ground with toes pointing slightly toward left side and body turning left side.
- (4) Kick in the same manner.

Figs. 12, 13, 14

- (1) Fig. 12 and Fig. 14 show the exercise of leg swinging of out and inward swing. Practise with left and right.
- (2) Fig. 13 shows the correct posture while swinging the leg.

Fig. 15- This is the actual kicking as used in actual application. Here I have just included three basic kicks in Gung Fu, the straight-toe and thrust kick, and the side kick.

- (1) Assume position in Fig. 15 with body erect,
- (2) Advance right foot and snap out left foot like a whip with all the power concentrating on impact,
- (3) Snap back as fast as possible and land in front of right foot,
- (4) In the same manner the right foot snaps out.



FIG 10



FIG 11

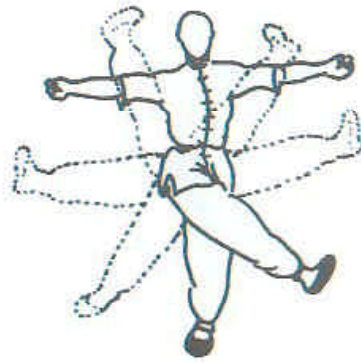


FIG 12



FIG 13

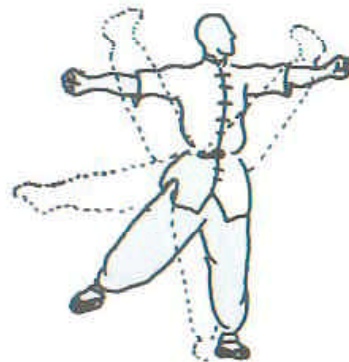


FIG 14

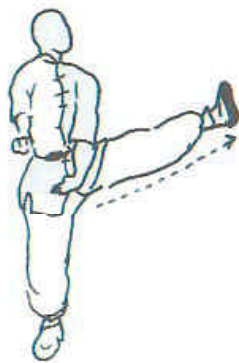


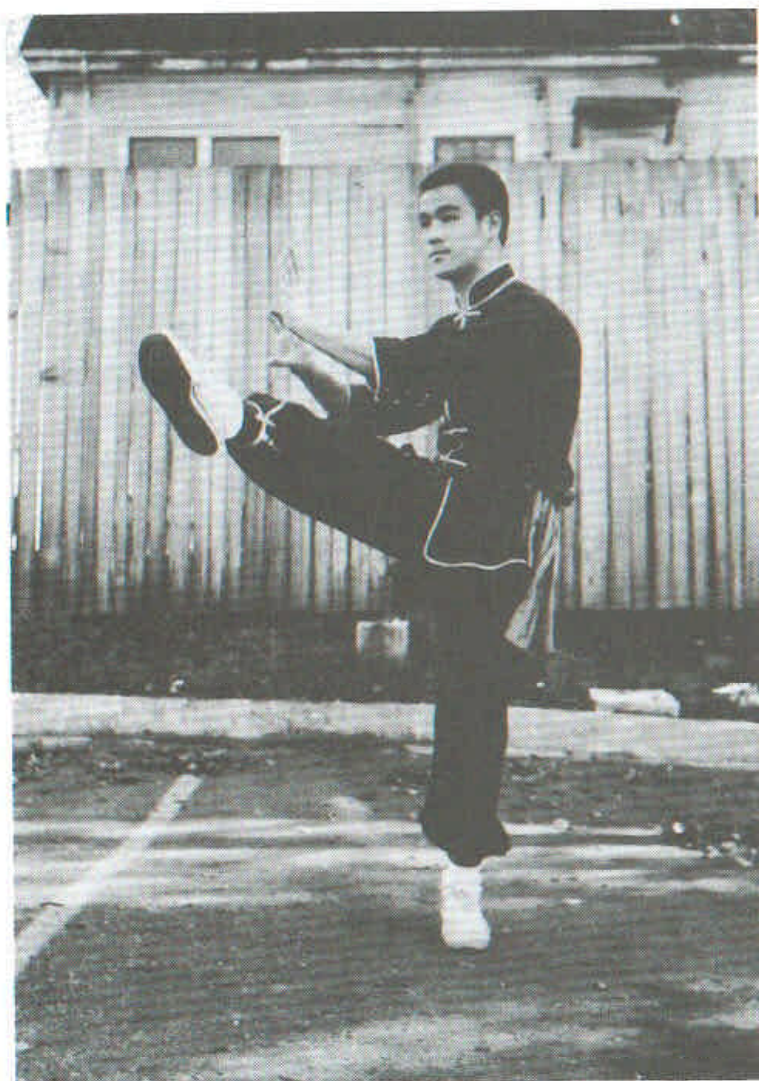
FIG 15



FIG 16



FIG 17



CHINESE GUNG FU
THE PHILOSOPHICAL ART OF
SELF DEFENSE

國
泰
法
基
本
中



1-A



1-B



1-C

- 1-A A comes in with straight left punch in Gung Bo (弓步 - Bow and Arrow stance).
- 1-B Turning his waist, B dissolves A's punch in an upward arc. Unlike other schools of blocking with power, Gung Fu block tends to dissolve the oncoming force and return it back to the opponent. (Notice white arrow indicate the direction of turning of the waist.)
- 1-C Continuing his motion B follows with fingers job to attacker's eye. Notice the other hand is on guard. (Note - After constant practice the blocking and striking should be one continuous action.)



2-A



2-B



2-C

2-A A leads with straight left.

2-B B steps in with Chung Sik (中式 medium stance), simultaneously deflects the punch with left slapping hand (左拍手), and strikes opponent with right knuckle fist (右插撞).

2-C A thrusts out his right, and B, without changing his position, blocks it with his left and at the same time jabs A's throat with upward finger poke from where his right hand was (右插喉掌).

ABOUT THE AUTHOR

By
Ed Parker

This is just a summation of my impressions as I observed Bruce Lee.

His system is unique, precise and extremely practical. Its principles and concepts are logical and basically sound. It is based on simplicity, but yet it is intricate; the movements are sticky but yet slippery, soft but yet firm, obvious but yet deceptive, dual but yet having oneness, angular but yet circular, not to mention the incredible speed and snap executed by Bruce Lee.

Not only is he highly adapt in his system, but as a conversationalist he is very interesting. His descriptive knowledge of other Chinese systems and their historical and philosophical background cannot help but make one an attentive listener.

He is one of the very few that I have seen who is gifted with natural ability, a gift which he undoubtedly has put to work evidenced by his superb skill.

I am glad to learn that he is writing books on Gung Fu. He confirms my faith in Gung-Fu and will be a great stimulant in present the art of Gung-Fu in its true and authentic light.

Publisher's Note: Mr. Parker is the well known Black Belt Kenpo Karate instructor of Pasadena, Calif., author of "Kenpo", owner of several Kenpo Karate studios.



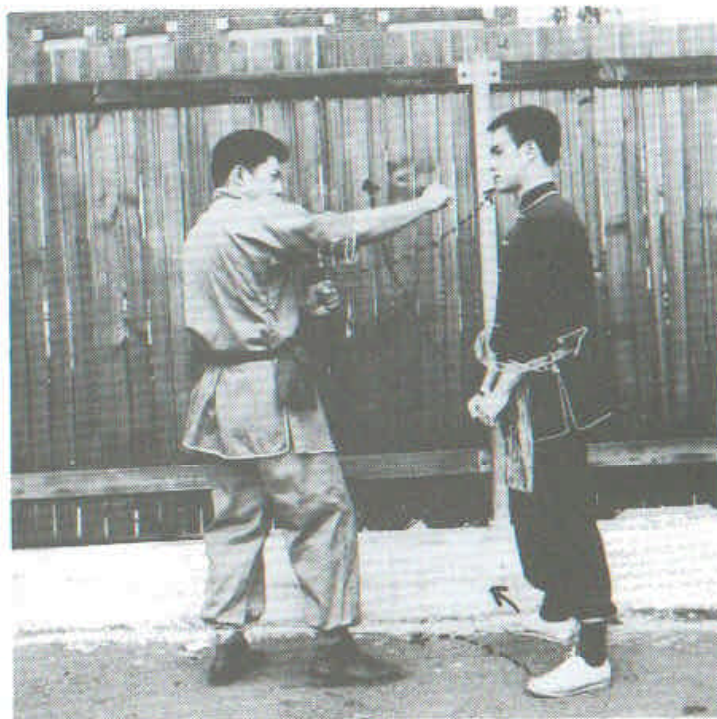
3-A



3-B

3-A A leads with right punch

3-B At the slightest movement of A, B steps back, blocks and side kicks opponent at the same time (右側撐腿). (Notice right hand is in position.)



4-A



4-B



4-C

- 4-A A comes in with right hook.
- 4-B B side steps and, turning his waist, blocks and jabs opponent's eyes simultaneously.
- 4-C A again comes in with left upper cut to mid-section. B side steps and at the same time slashes down his right and again jabs A with left finger thrusts (標指).



5-A

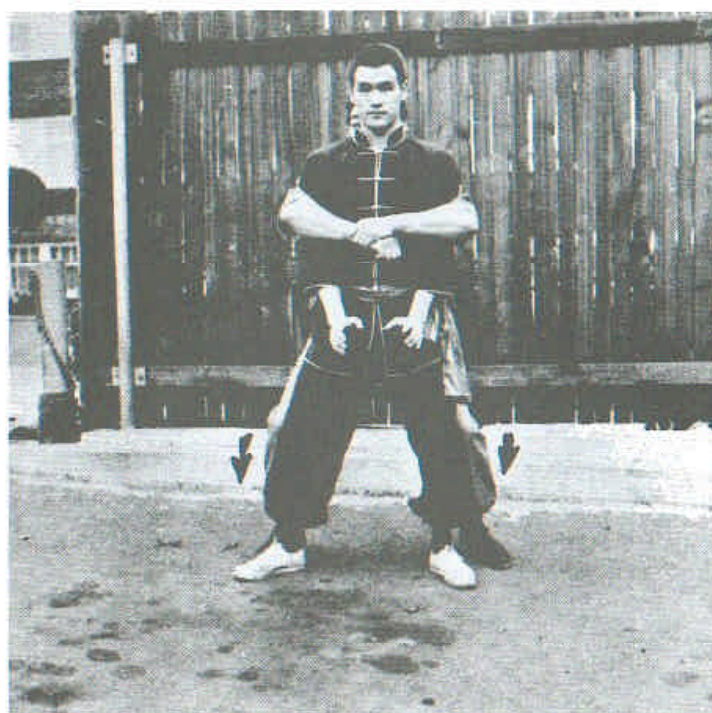


5-B



5-C

- 5-A A grasps B's both hands.
- 5-B B advances right foot and at the same time strikes A's right wrist bone by his own left thumb.
- 5-C After A releases the grip, B then punches his face with a straight right (冲撞).



6-A



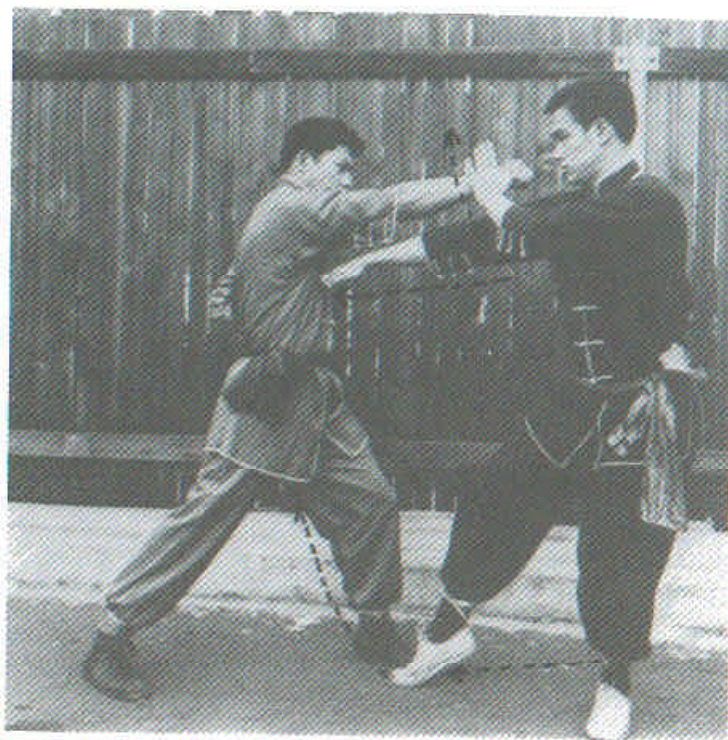
6-B



- 6-A A bear-hug from the rear. B relaxes and sinks down his weight.
- 6-B Turning his waist, B strikes A with his elbow and at the same time steps on his toes.



7-A A comes in with straight-right in left Gung
Bo.



7-B B side steps, deflects the punch, and strikes A's ribs with knuckle fist (插 撞).

"I highly recommend Mr. Bruce Lee's book on the Chinese Art of Gung Fu. This informative book will reveal an outstanding style of Chinese self defense. I have witnessed the teaching methods of the author and I find it concise and effective. I was also astonished with the vast knowledge this youthful Chinese Master possesses.

His "Wing Chung" system is unlike any other system of Gung Fu that I have seen. I have never seen anything like it.

I am convinced that this would be the system I would study if I were to begin my Gung Fu training again.

Master Bruce Lee, who is a gentleman, can actually apply his seemingly gentle method in actual application.

I have seen him perform with the grace and agility of a panther, and with lightning speed. He is truly a Master of a great style of Chinese fighting."

WALLY JAY

Head Instructor "Island Judo and Ju Jitsu" club, Alameda, California.

Black Belt 5th degree in Ju Jitsu - Black Belt 3rd degree in Kodakan Judo



8-A

8-A A comes in with right side kick (右側撐腿)

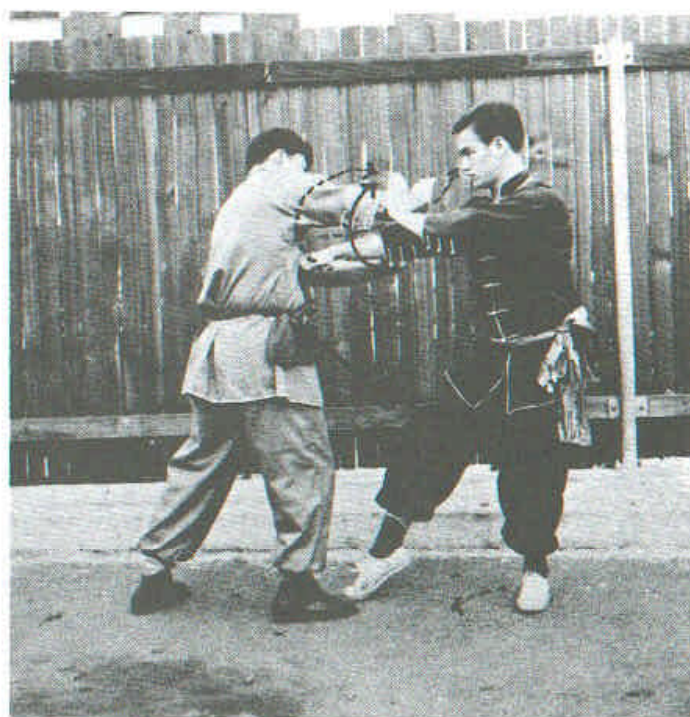


8-B

8-B B comes down (in an arc) with hand hook (notice left hand is on guard) and counters by kicking A's groin with straight toe kick.
(直挑腿)



9-A



9-B

9-C



9-A A pushes B.

9-B B, turning his waist and advancing, deflects and strikes A with knuckle fist (插撞) as shown in the picture.

9-C Turning his right hand in an arc to lead the oncoming movement of the opponent, B skips in and strikes him with the knee.



10-A



10-B

10-C



10-A, B A comes in with lunging straight right punch.

10-C Without backing, B turns his waist and leads the opponent to the direction of his own movement.



10-D A intends to pull each right punch and snap out his left.



- 10-E At the slightest movement of withdrawal, B follows and slaps down and locks A's both arms; at the same time, B strikes A with a straight right.



11-A



11-B

11-C



11-A, B A intends to throw B as shown in picture A & B. (There are, by the way, 36 throwing techniques and 72 joint locks in the art of Gung Fu.)

11-C Turning his waist, B grasps A's left hand and at the same time turns his shoulder out and downward against A's shoulder.

INTRODUCTION

The center of the Far Eastern martial arts has been the art of Gung Fu, whose principles and techniques pervaded and influenced the different arts of Oriental self-defense. Because Gung Fu has been shrouded under a veil of utmost secrecy, it is very seldom heard of in the Western world as well as many other Far Eastern countries.

Its history covers four thousand years. At first in the midst of antiquity, Gung Fu was simply a no-holds-barred type of fighting, but as the centuries went by, countless generations of its practitioners gradually perfected it, smoothing out the rough spots, polishing the techniques, until it began to emerge as something definitely superior. Later on, the studies of anatomy, religions, psychology are included, and Gung Fu advanced one more step to a highly scientific and philosophical type of self-defense. That was around two or three thousand years ago! Gung Fu is for health promotion, cultivation of mind, and self-protection. Its philosophy is based on the integral parts of the philosophies of Taoism (道學), Ch'an (Zen 禪) and I'Ching (Book of Changes 易經 - the ideal of giving with adversity, to bend slightly and spring back stronger than before, and to adapt oneself harmoniously to the opponent's movements without striving or resisting. The techniques of Gung Fu emphasize not on power but in conservation of energy and moderation without going to either extreme (Yin & Yang 陰陽). That is why a true Gung Fu man never opposes force (which will create reaction) or give way completely; he is simply pliable, as a spring. He seeks to merge harmoniously with the oncoming force of the opponent -- to be the complement, and not the opposite



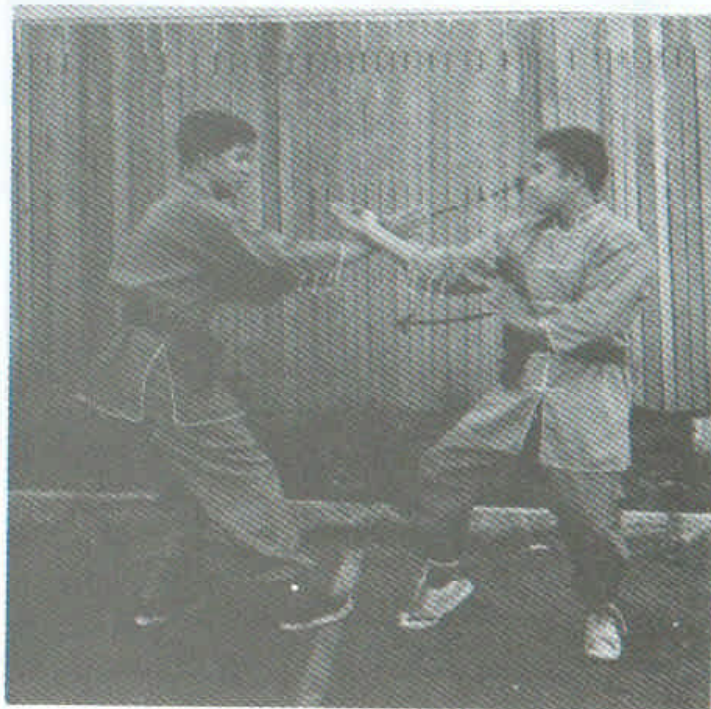
11-D

page60.jpg



11-E

11-D, E By kicking his right foot sharply into a Gung Bo, B counters A by throwing him. (Knee or fist can follow to finish opponent.)



12-A

12-A

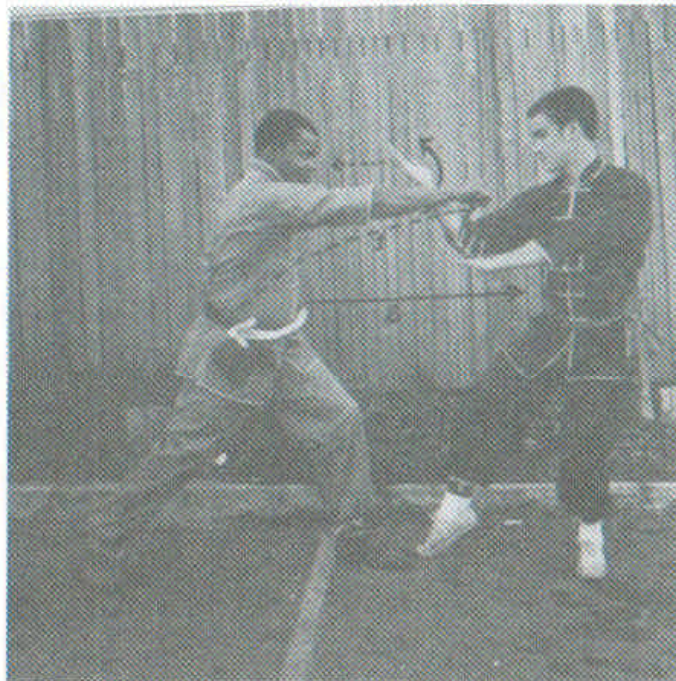
Opponent A steps in with straight finger jab.



12-B

Without backing, B leads A's force by turning his waist, and at the same time strikes A with the edge of the hand.

(Acknowledgement: Mr. Charles Woo, the defender, by the way, is a 2nd degree black belt Judo holder.)

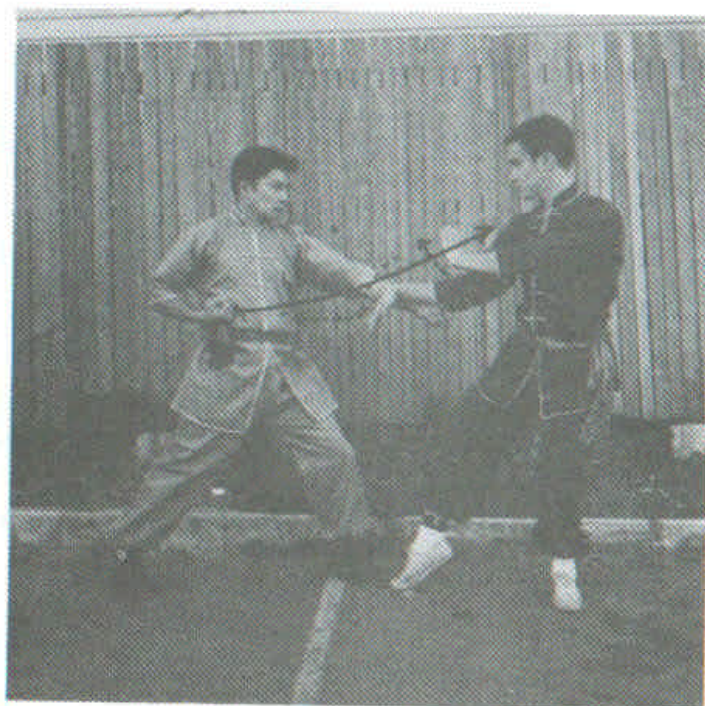


13-A A leads with straight right. B deflects
by right hand. (Notice left hand on guard.)



13-B

A withdraws right and shoots out his left to mid-section. B simply slaps the punch downward with left and jabs A's eyes with his right from previous position.



14-A A comes in with left. B deflects the punch
with right hand hook.



14-B

A withdraws his left and shoots out his right. B deflects the oncoming punch with left hand (in the form of an arc) and, following A's withdrawal of energy, he strikes A with right knuckle fist (from the previous hooking position).



15-A

68
page68.jpg

15-B



15-A, B

Right at this moment X doesn't concentrate on any of his opponent's actions, he simply has a quiet awareness of the immediate situation without thinking of the outcome or anything. Opponent, A, attacks X with right hook. X, turning his waist, blocks and jabs A with right. (Notice the changing of foot work.)

of the opponent's force.

It has been quite a number of years that I have indulged myself in Wing Chuing, the School of Artlessness; my mind is no longer distracted by the opponent, "self", or formal techniques, etc. I have made my opponent's techniques my techniques; my task is simply to complete the other half of the "oneness", and my action is that of Wu-Wei (spontaneous act) which is according to the circumstances without pre-arrangement. The training of mind and imagination, imagination and Ch'i (breath), breath and energy, etc., are all gone. There is nothing to "try" to do; everything simply flows.

Now I am asked, by a very good friend of mine, to write a book on Gung Fu techniques, which I have long forgotten. In order to fulfill his wish, I have included here in this book some of the basic techniques of the various schools of Gung Fu I have learned before my joining the school of Wing Chuing. It is true that the mental aspect in Gung Fu is the desired end; however, in order to achieve this stage, technical skill of the art has to come first.

I like to stress that this is not a text book on Gung Fu formal techniques; rather, it is a book on some of the basic blocking and striking in that art. In the very near future, after my trip back from the Orient, a more thorough book entitled "The Tao of Chinese Gung Fu" will be published.

Since my three years stay in the U.S. I've seen unscrupulous "business men", Americans and Chinese alike, who claim themselves professors or masters of Gung Fu, and whose movements resemble nothing to any school in Gung Fu. I hope that people who are about to



15-C

15-B, C As X disables A, B comes in with a straight punch. From where he is, X turns his waist, deflects and side kicks B.

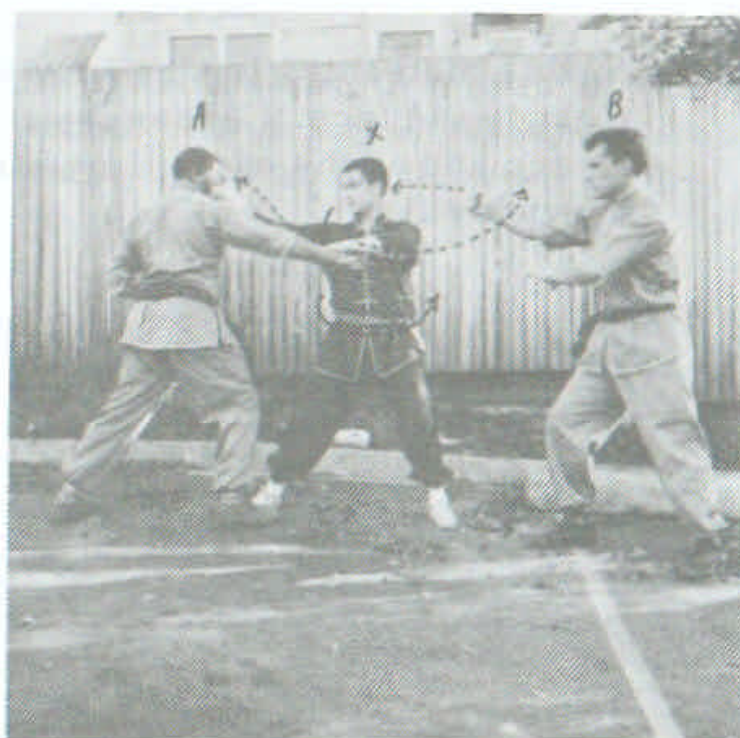
15-D



15-C, D At this moment C lunges in with straight right to the face. X dissolves the punch in an arc and at the same time strikes him with a knuckle fist.



16-A



16-B

16-C



16-A, B A steps in with right straight heart punch. X deflects the punch and counters with back fist (掛捶 to A's temple. At this moment B comes in.

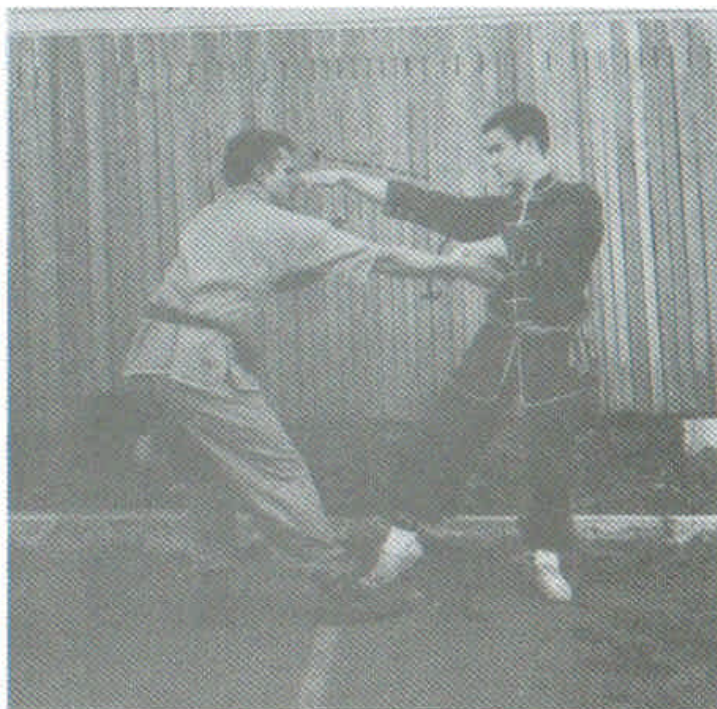
16-B, C X sweeps his left back in an arc and slides in with kneeing horse and strikes B's groin as shown in the picture.



17-A

A comes in with straight knuckle fist to solar plexus.

17-B



17-A, B B, turning his waist, hooks A's punch
and counters with straight knuckle fist.



18-A

page76.jpg⁷⁶



18-B

18-A A & B facing in ready position.

18-A, B A comes in with finger jab to B's throat.
B leads A's movement by turning his
waist. This dissolving is not by the
hand, but by the waist so as to really
unbalance the oncoming force as he
makes it.



19-A



19-B



19-C

- 19-A A and B in natural position. As A applies pressure on B's hand.
- 19-B B assists A by jerking him to the direction of his force, and at the same time skips in with a straight thrust kick. (Notice the left hand is in position.)
- 19-B, C A blocks B's straight kick with his left. B, by following the direction of A's blocking, turns and kicks A's knee with a low side thrust kick.

join these schools will examine closely. I also like to add that whoever reads this book will not be able to become a "holy terror"; nor can he be a Gung Fu expert in just three easy lessons.

B. Lee

THE BASIC THEORY OF YIN AND YANG IN THE ART OF GUNG FU

At first I did not plan to include this section as the book deals only with basic techniques; however, on second thought, I believe the reader will be greatly benefited by this Chinese view of life. Most likely his technique (no matter what system he is in) will also be greatly improved.

The basic structure of Gung Fu is based on the theory of Yin/Yang (陰, 陽), a pair of mutually complementary forces that act continuously, without cessation, in this universe. This Chinese way of life can be applied to anything, but here we are interested in its relationship to the art of Gung Fu. The black part of the circle is called Yin (陰). Yin can represent anything in the universe as:



negativeness, passiveness, gentleness, insubstantiality, femaleness, moon, darkness, night, etc. The other complementary part of the circle is Yang (陽), which represents positiveness, activeness, firmness, substantiality, maleness, sun, brightness, day, etc.


The common mistake most people make is to identify this Yin/Yang symbol, T'ai-Chi (太極), as dualistic; that is Yang being the opposite of Yin, and vice versa. As long as we separate this "one-ness" into two, we won't achieve realization. Actually, all things have their complementary part; it is only in the human mind and his perception that

they are being separated into opposites. The sun is not the opposite of the moon, as they complement and are interdependent on each other, and we cannot survive without either of them. In a similar way, a male is but the complement of the female; for without the male, how on earth do we know there is female, or vice versa. The "one-ness" of Yin/Yang is necessary in life. If a person riding a bicycle wishes to go somewhere, he cannot pump on both the pedals at the same time or not pumping on them at all. In order to move forward, he has to pump one pedal and release the other. So the movement of going forward requires this "oneness" of pumping and releasing. Pumping then is the result of releasing, and vice versa; each being the cause of the other.

In the Yin/Yang symbol there is a white spot on the black part, and a black spot on the white one. This is to illustrate the balance in life, for nothing can survive long by going to either extremes, be it negativeness or positiveness. Therefore, firmness must be concealed in gentleness, and gentleness in firmness, and that is why a Gung Fu man must be pliable as a spring. Notice that the stiffest tree is most easily cracked, while the bamboo or will bend with the wind. So in Gung Fu, or any other system, one must be gentle yet not giving away completely; be firm yet not hard, and even if he is strong, he should guard it with softness and tenderness. For if there is no softness in firmness, he is not strong; in a similar way, if one has firmness concealed in softness, no one can break through his defense. This principle of moderation provides a best means of preserving oneself, for since we accept this existence of the one-ness (Yin/Yang) in everything, and do not treat it dualistically, we thus secure a state of tranquility

by remaining detached and not inclining to either extreme. Even if we do incline on one extreme, be it negative or positive, we will flow with it in order to control it. This flowing with it without clinging is the true way to get rid of it.

When the movements in Yin/Yang flow into extremes, reaction sets in. For when Yang goes to the extreme, it changes to Yin; and when Yin (activated by Yang) goes to the extreme, it returns back to Yang (that is why each one is the result and cause of the other.) For example, when one works to the extreme, he becomes tired and has to rest (from Yang to Yin). After resting, he can work again (Yin back to Yang). This incessant changing of Yin/Yang is always continuous.

The application of the theory of Yin/Yang in Gung Fu is known as the Law of Harmony, in which one should be in harmony with, and not against the force of the oponent. Suppose A applies strength on B, B shouldn't oppose or gives way completely to it. For these are but the two extreme opposites of B's reaction. Instead, he should complete A's force, with a lesser force, and lead him to the direction of his own movement. As the butcher preserves his knife by cutting along the bone and not against it, a Gung Fu man preserves himself by following the movement of his opponent without opposition or even striving (Wu-wai  spontaneous, or spirit action).

This spontaneous assisting of A's movement as he aims it will result in his own defeat.

When a Gung Fu man finally understood the theory of Yin/Yang, he no longer "fusses" with so-called "gentleness" or "firmness"; he simply does what the moment requires him to do. In fact, all conventional forms and tech-

niques are all gone, his movements are those of everyday movements. He doesn't have to "justify" himself like so many other masters have, claiming his spirit or his internal power; to him, cultivation of martial art in the long run will return to simplicity, and only people of half-way cultivation justify and brag about themselves.

Bruce Lee
Oakland, California

DIFFERENCE IN GUNG FU STYLE

The techniques of a superior system of Gung Fu is based on simplicity. It is only the half cultivated systems that are full of and unnecessary wasted motions.

Simplicity is the natural result of profound and long study of the "way" of movements. A good Gung Fu man is a simplifier.

Here are some examples of a slower system against the more effective Gung Fu techniques.

Fig. 100 "A" advances with "pow chuie", upper cut blow.

Fig. 101 "B", without wasted motions, simply hooks down with his left hand and strikes "A"'s carotid artery by following his withdrawing energy.

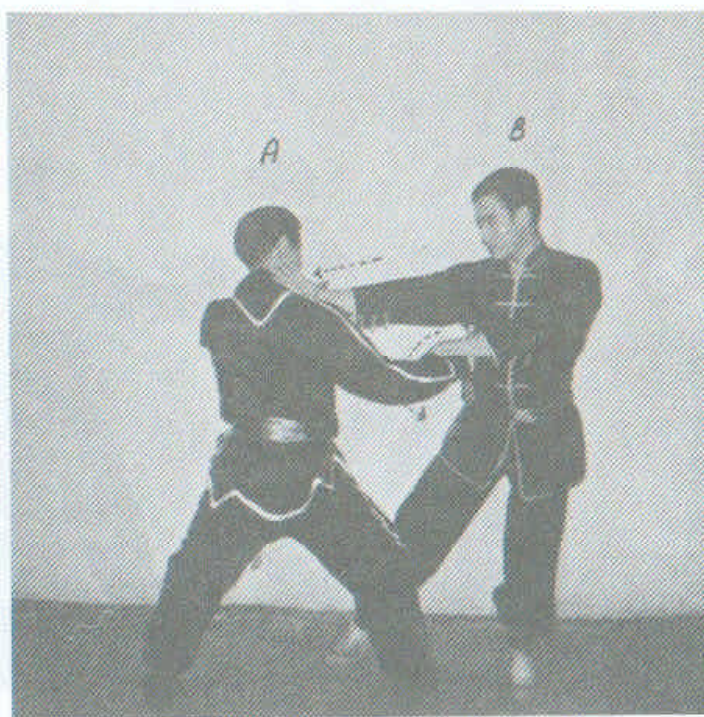


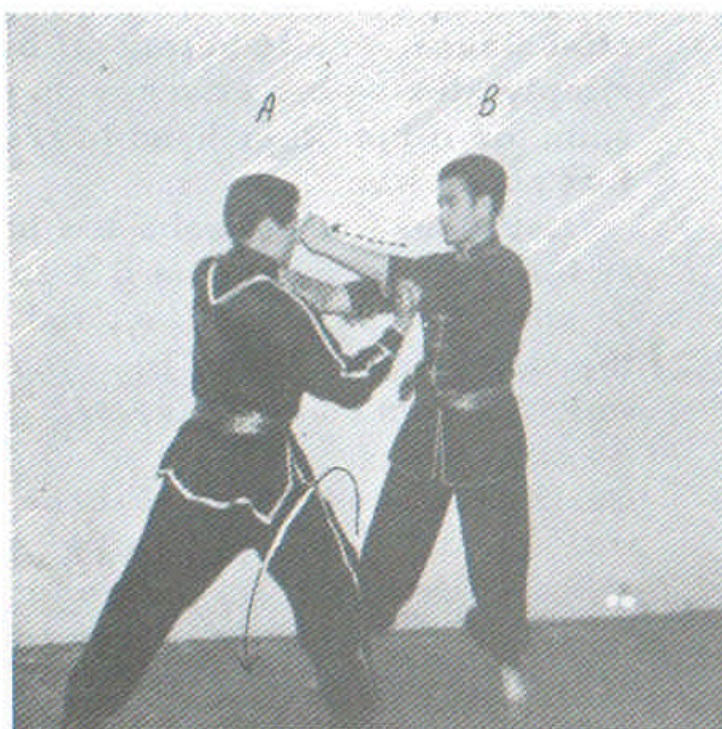
Fig. 200 In Gung Fu one never grabs someone as shown. For illustration, let's assume that "B" grabs "A's" clothing.

Fig. 200 "A" advances right foot and attempts right upward elbow stroke.

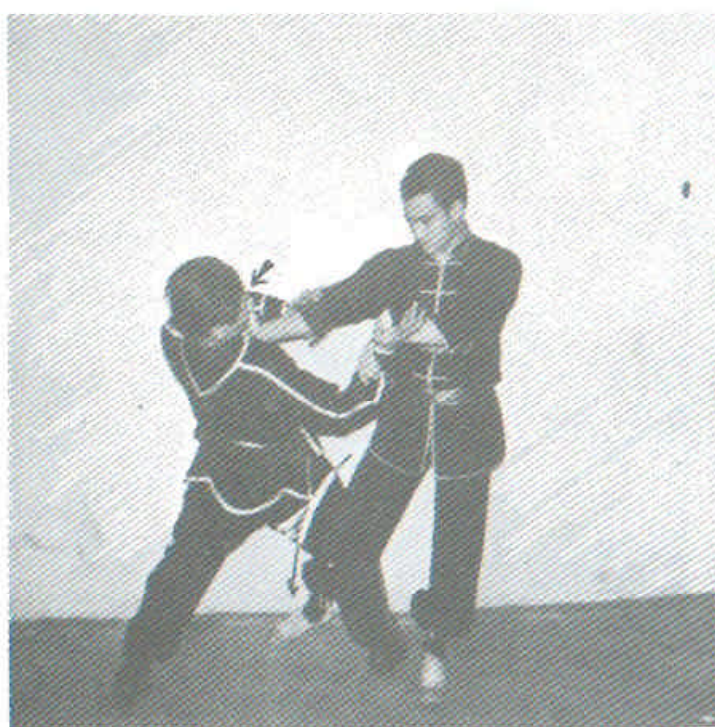
It is dangerous to use the elbow in far range - as you can see during "A's" advance, "B" can simply punch straight (Fig. 201). Elbows should be reserved for close range combat.

Fig. 202 "B" continues the action and throws "A" with cross hock throw, and simultaneously strikes "A's" jaw with heel of hand blow.





201



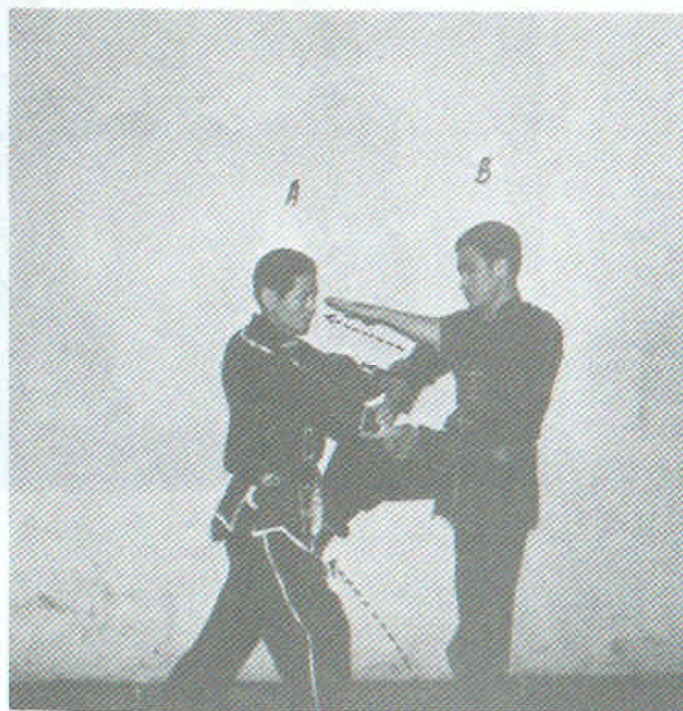
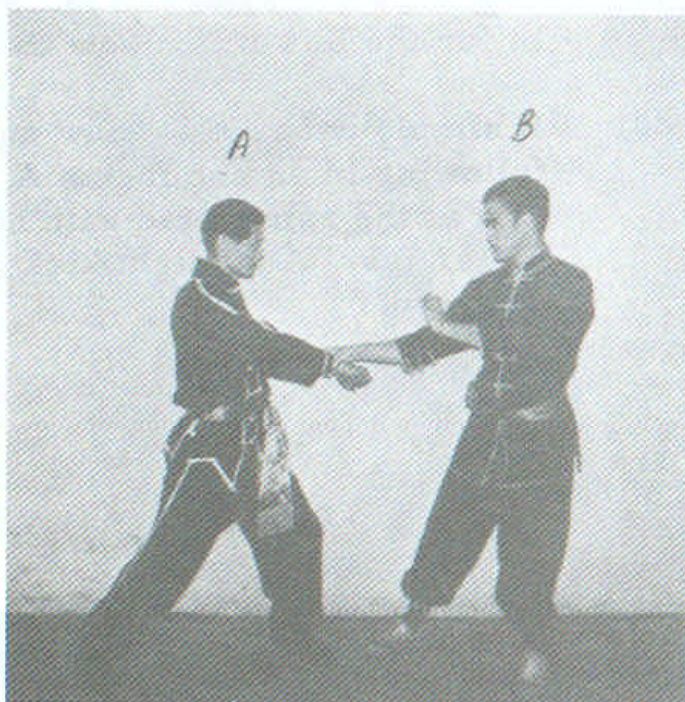
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Fig. 300 When grabbed by somebody, instead of applying joint lock or pushing him off-balance, one is better off by simply kicking his attacker on the shin, or if his other hand is free, just punch him.

Let's assume B grabs A's hand and A tries to unbalance B's posture by advancing his right foot and at the same time pushing B's elbow toward his own body. (Fig. 3A)

Fig. 301 During the process of all these movements B can either kick A's groin while he advances, or just jab at his eye. Or, as shown on Figure 301, comes in with both hand jab and toe kick.



CHINESE MARTIAL ART

The Chinese Martial Art basically consists of five "ways":

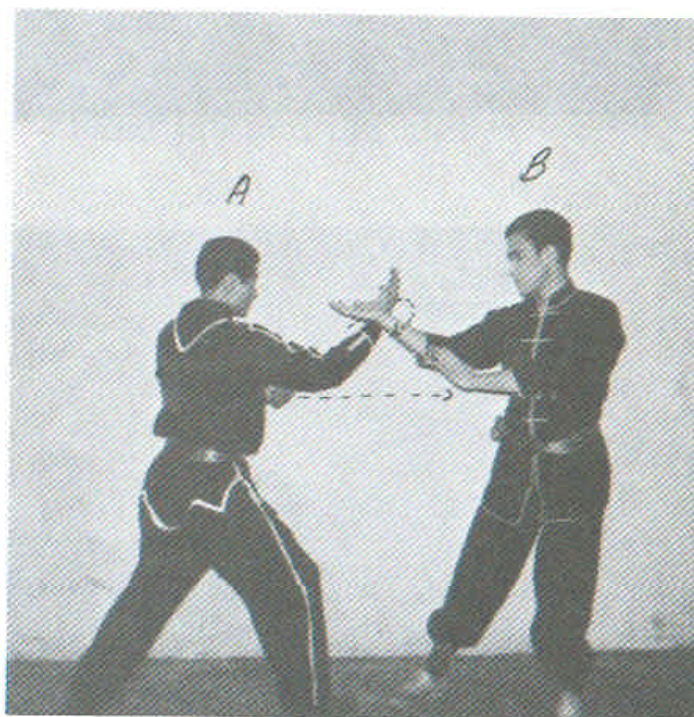
- 1 - Striking
(打法) - Includes all techniques of palms, fists, knees, elbows, shoulders, fore-arms, head, thighs (does not include different school's special techniques like the eagle claws, the beak of the crane, the mantis hand, etc.)
- 2 - Kicking
(踢法) - Includes all types of techniques of kicking (both northern and schools of China.)
- 3 - Joint Locks
(擒拿) - Seventy-two techniques of different joint breaking and locking.
- 4 - Throwing
(摔法) - Thirty-six techniques of throwing.
- 5 - Weapons
(武器) - Eighteen different weapons.

There are innumerable schools of Gung Fu in both Northern and Southern parts of China. Among some of the well known schools are:

In Northern China: - Wing Chung School (詠春派), Bart Kuar Clan (形意), Ying Yee (), N. Praying Mantis (螳螂), Eagle Claw School (鷹爪派), Tam Twei (譚腿門), Springing Leg (彈腿門), Northern Sil Lum (北少林), Law Hon (吳漢拳), Lost Track School (迷踪藝), Wa Kung (西嶽華拳), Ch'a K'ung (查拳), Monkey Style (猴拳), 大聖門), Chuiang Kung P'ai (長江派), etc.

Fig. 400 A grasps B's hand and pulls him
in for the left side elbow to ribs.

Fig. 401 B simply drops his elbow and,
following in an arc facing A, strikes
him at the same time with his left
finger jab. A straight kick can be
followed.



400

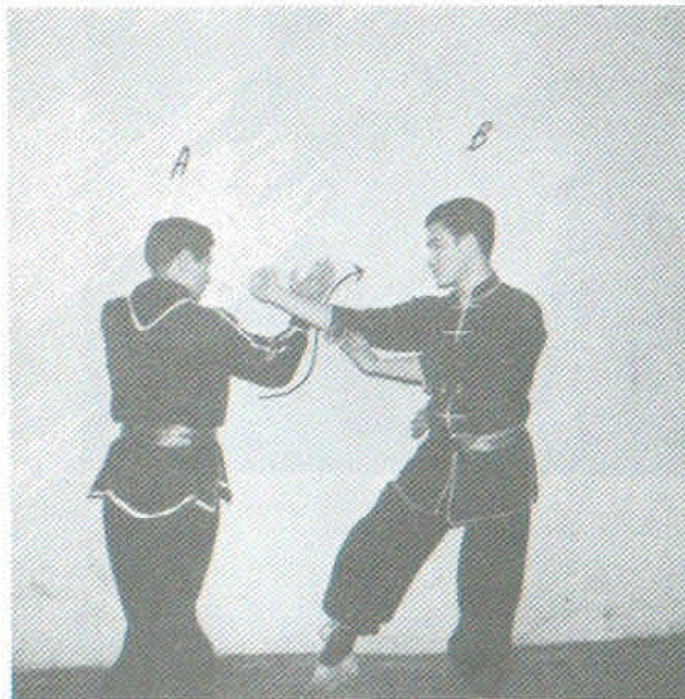
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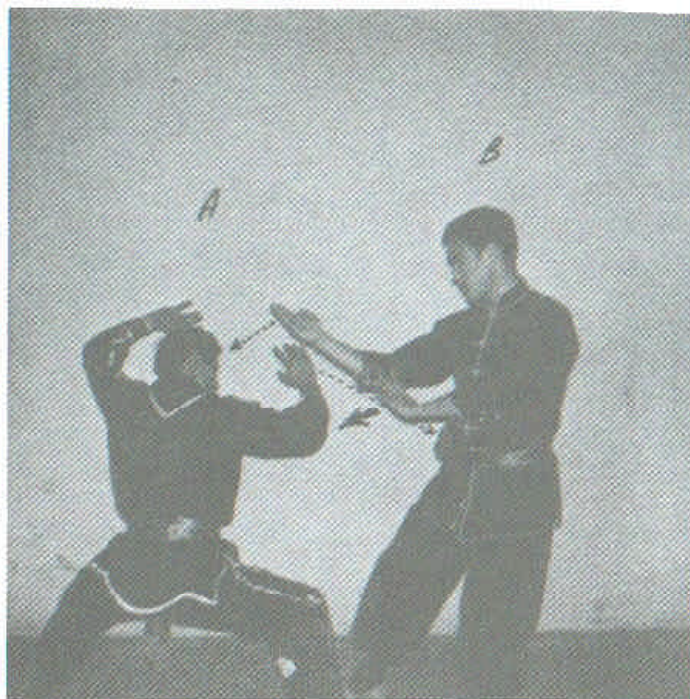


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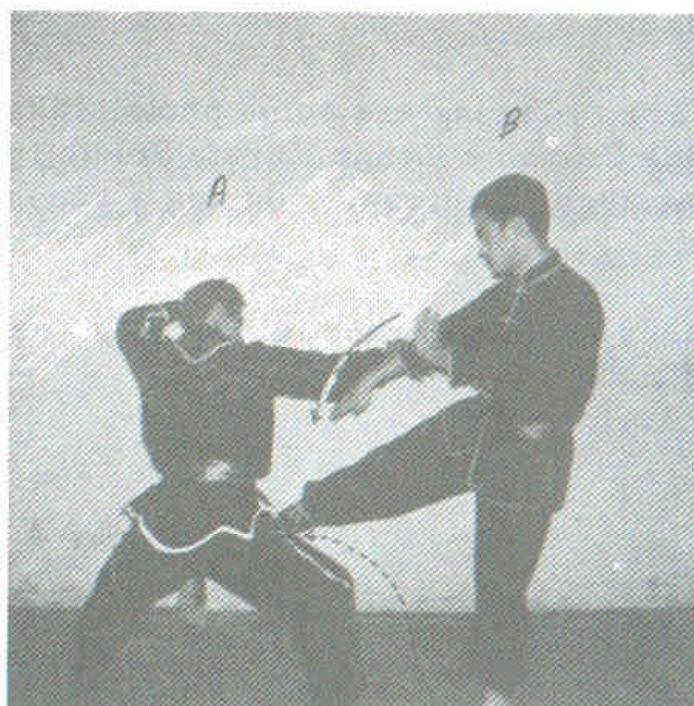
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- Fig. 500 B comes in with straight right and A, in twisting horse, deflects B's punch.
- Fig. 501 Advancing into a horse stance slightly toward the right side of B, A is ready for a side hand chop to B's ribs. Actually B can now come in by a finger jab or edge of the hand by checking A's elbow with left hand.
- Fig. 502 As A comes in B, in the same position all the time, deflects the punch with right hand and counters with a right hook kick. (Fig. 5C)



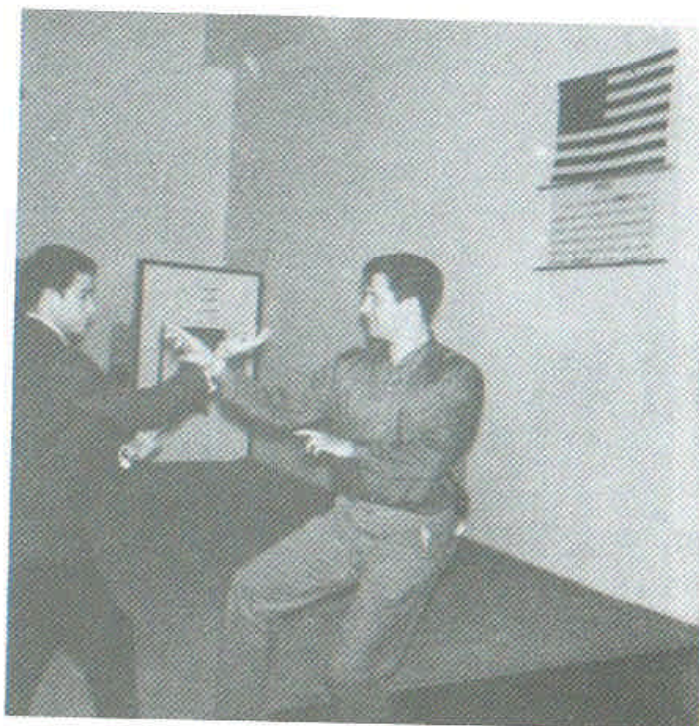


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502

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The following are some photos taken at Ralph Castro's Kenpo Karate Studio in San Francisco, California, during a recent visit.

Author and Ed Parker in "Bi Jong" or "ready position"



Front Row - Author Bruce Lee, James Lee
Back Row - Ed Parker, Ralph Castro, Black
Belt Kenpo Karate instructors.



Author with Ed Parker and James Lee during
Gung Fu gabfest.



Author, Ed Parker and Ralph Castro. Note Castro's spacious studio.



JEET KUNE DO

-----toward personal liberation.

Bruce Lee



FOREWARD

Three swordsmen sat down at a table in a crowded Japanese inn and began to make loud comments about their neighbor, hoping to goad him into a duel. The master seemed to take no notice of them, but when their remarks became ruder and more pointed, he raised his chopsticks and, in quick snips, effortlessly caught four flies on the wing. As he slowly laid down the chopsticks, the three swordsmen hurriedly left the room.

The story illustrates a great difference between Oriental and Western thinking. The average Westerner would be intrigued by someone's ability to catch flies with chopsticks, and would probably say that has nothing to do with how good he is in combat. But the Oriental would realize that a man who has attained such complete mastery of an art reveals his presence of mind in every action. The state of wholeness and imperturbability demonstrated by the master indicated his mastery of self.

And so it is with martial arts. To the Westerner the finger jabs, the side kicks, the back fist, etc., are tools of destruction and violence which is, indeed, one of their functions. But the Oriental believes that the primary function of such tools is revealed when they are self-directed and destroy greed, fear, anger and folly.

Manipulative skill is not the Oriental's goal. He is aiming his kicks and blows at himself and when successful, may even succeed in knocking himself out. After years of training, he hopes to achieve that vital loosening and equability of all powers which is what the three swordsmen saw in the master.

In every day life the mind is capable of moving from one thought or object to another - "being" mind instead of "having" mind. However, when face to face with an opponent in a deadly contest, the mind tends to stick and loses its mobility. Stickability or stoppage is a problem that haunts every martial artist.

Kwan-in (Avalokitesvara), the Goddess of Mercy, is sometimes represented with one thousand arms, each holding a different instrument. If her mind stops with the use, for instance, of a spear, all the other arms (999) will be of no use whatever. It is only because of her mind not stopping with the use of one arm, but moving from one instrument to another, that all her arms prove useful with the utmost degree of efficiency. Thus the figure is meant to demonstrate that, when the ultimate truth is realized even as many as one thousand arms on one body may each be serviceable in one way or another.

"Purposelessness," "empty-mindedness" or "no art" are frequent terms used in the Orient to denote the ultimate achievement of a martial artist. According to Zen, the spirit is by nature formless

and no "objects" are to be harbored in it. When anything is harbored there, psychic energy is drawn toward it, and when psychic energy loses its balance, its native activity becomes cramped and it no longer flows with the stream. Where the energy is tipped, there is too much of it in one direction and a shortage of it in another direction. Where there is too much energy, it overflows and cannot be controlled. In either case, it is unable to cope with ever-changing situations. But when there prevails a state of "purposelessness" (which is also a stage of fluidity or mindlessness), the spirit harbors nothing in it, nor is it tipped in one direction; It transcends both subject and object; it responds empty-mindedly to whatever is happening.

True mastery transcends any particular art. It stems from mastery of oneself - the ability, developed through self-discipline, to be calm, fully aware, and completely in tune with oneself and the surroundings. Then, and only then, can a person know himself.

-- Bruce Lee

The usefulness of a cup is
in its emptiness

A learned man once went to a Zen master to inquire about Zen. As the Zen master talked, the learned man would frequently interrupt him with remarks like, "Oh yes, we have that too. . . .", etc.

Finally the Zen master stopped talking and began to serve tea to the learned man; however, he kept on pouring until the tea cup over flowed.

"Enough, no more can go into the cup!" the learned man interrupted.

"Indeed I see," answered the Zen master. "If you do not first empty your cup, how can you taste my cup of tea?"

I hope you will read the following paragraphs with open-mindedness, leaving all the burdens of preconceived opinions and conclusions behind----this act, by the way, has in itself a liberating power----on the other hand, do relate the material to yourself because it is concerned with the blossoming of a martial artist, and not a "Chinese" martial artist, a "Japanese" martial artist, etc., etc. A martial artist is firstly a man, which is ourselves; nationalities has nothing to do in martial art.

Supposing several persons who are trained in different combative arts have just witnessed a fight, I am sure we will hear different versions of it afterwards. The consequence is quite understandable, for one cannot see a fight "as is" say from the point of views of a boxer, a wrestler, a karate-ka, a judo-ka, or anyone who is trained in a particular method because he will see the fight according to the limits

of his particular conditioning. Every attempt to describe the fight is really an intellectual and emotional reaction, a partialized idea of the total fight; in this case, depending on one's likes and dislikes. Fighting is not something dictated by your conditioning as a Korean martial artist, a Chinese martial artist, etc. True observation begins when devoids of set patterns, and freedom of expression occurs when one is beyond systems.

One cannot express himself fully and totally when one is imposed by a partial set structure or style. Combat "as is" is total (including all "that is" as well as "that is not"), without favorite lines or angles, having no boundaries and always fresh and alive; is never set and constantly changing. Combat definitely must not be limited to your personal inclination, your physical make-up, or your environmental conditioning-----although these are also parts of the total combat. Should there be any confinement of any sort, that is, setting combat into a choiced mould, there will always be a resistance of one's set pattern of "what should be" as opposed to the ever changing "what is".

To set the record straight, I have NOT invented a new style, composite, modified or otherwise; that is, set within distinct form and laws as apart from "this" style or "that" method. On the contrary, I hope to free my followers from clinging to styles, patterns or moulds. So do remember that the term Jeet Kune Do is merely a name used, a mirror in which we see ourselves. The name brand is nothing special.

Just what is a classical style of martial art? First and foremost, we must realize the fact that man created styles. Disregard the many fancy historical origins of their founders---by a wise ancient monk, by special messenger in dream, in a holy revelation, etc.-----a style should never be the gospel truth, the laws and principles of which can never be violated. Man, the human being, is always more important than any style.

The founder of a style might be exposed to some partial truth, but as time passed by, especially after the passing away of its founder, this partial truth became a law, or worse still, a prejudiced faith against the "different" sects. In order to pass along this knowledge from generation to generation, the various responses had to be organized and classified, and presented in logical orders. So what might have started off as some sort of personal fluidity of its founder is now solidified knowledge, a preserved cure all for mass conditioning. In so doing, the followers have made this knowledge not only a holy shrine, but a tomb in which the founder's wisdom is buried. Because of the nature of organization and preservation, the means would become so elaborated that tremendous attention must be given to them, and gradually the end is forgotten. The followers will then accept this "organized something" as the total reality of combat. Of course, many more "different" approaches would spring up, probably as a direct reaction to "the other's truth". Pretty soon these approaches too would become large organizations with each claiming to possess "truth" to the exclusion of all other styles. More and more the style becomes more important than its ~~practitioner~~ practitioner.

The professed cure of a classical style is itself a disease. A style has the tendency to "set" and "trap" reality into a choice mould. Maybe because one does not want to be left uncertain or insecure, so he "organizes" a choiced pattern of combat. Disregard the cause, its followers are being enclosed and controlled within the style's limitation which is certainly less than ~~their own potential~~ their own potential. Like anything else, prolonged imitative drilling will promote mechanical precision; however, the margin of freedom of expression grows narrower and narrower. So one can follow formulas by "keeping his elbows in", "sinking his spirit down", "be this",

or "be that", in the long run he will just be moulded according to someone else's fancy. Remember the whole is evidenced in all parts, but an isolated part, efficient or not, does not constitute the whole. So one can say "a little learning is a dangerous thing" applies appropriately to those who are conditioned to a particular approach to combat.

If mere mechanical routine efficiency will make everyone a martial artist, then all is well. Unfortunately, combat, like freedom, is something that cannot be preconceived. Preformations^{simply} lack the flexibility to adapt to the ever-changing. At this point, many would ask how then do we gain this unlimited freedom? I cannot tell you because it will then become an approach. Although I can tell you what is not, I cannot tell you what is. "That" my friend, you will have to find out all by yourself, for there is no help but self-help. What is more, who says we have to "gain" freedom?

In traditional martial art being wise seems to be a constant process of accumulation of fixed^{knowledge}; like a first degree knows so many sets or techniques, a second degree a little more; or a X brand martial artist, a kicker, should accumulate Y brand's hand techniques, or vice versa. Accumulation of fixed knowledge is not the process of JKD; rather, it is that of discovering the cause of ignorance, and oftentimes involving a shedding process. Remember my friends that ultimately, knowledge in martial art simply means self-knowledge, and JKD can become intelligible only in the process of self discovery. Freedom has always been with us and not something to be gained at the end through following some particular formulas. We do not ~~be~~ "become", we simply "are". So the training in JKD is toward this, of "being" mind, rather than "having" mind. Sterile patterns are incapable of such liveliness and freshness, and preformations only squelch creativity and impose mediocrity. Also, the

mystical mind training promotes not the promised internal power but psychological constipation. In JKD, whether it be inward or outward training, the techniques used are often temporary expedients, the aim of which is to liberate the spirit rather than to bind the body.

Unlike the traditional approach, there is never a series of rules, a classification of techniques, etc., that constitute a so called JKD method of fighting. To begin with, there is no such thing as a method of fighting. To create such a method is pretty much like putting a pound of water into wrapping paper and shape it-----although much futile arguments exist nowadays as to the choice of colors, textures, etc. of the wrapping paper.

Briefly, JKD is not a form of special conditioning with a set of beliefs and particular approach. So basically it is not a "mass" art. It does not look at combat from a certain angle but from all possible angles because it is not *bound* on any system. Although it utilizes all ways and means to serve its end (efficiency is anything that scores), it is bound by none, and is therefore free from them. In other words, JKD, although possessed of all angles, is itself not possessed; for any structure, however efficiently designed, becomes a cage if the practitioner is obsessed with it. To define JKD as a style (Gung Fu, Karate, kick-boxing, etc.) is to miss it completely. If JKD is not a style or a method, maybe it is being neutral or maybe it is indifference. However, this is not the case, ^{either} for JKD is both at once "this" and "not this", and JKD is neither opposed to styles nor not opposed to them. To understand fully, one must transcend the duality of "for" and "against" into one organic whole. Within the Absolute there is simply no distinction; everything IS. A good JKD artist rests in direct intuition.

When I first arrived in the U.S. I was teaching my version of Wing Chun -----I had my "Chinese" system then. However, since then I no longer am

interested in systems or organization. Organized institute tends to produce patternized prisoners of a systemized concept, and the instructors are often fixed in a routine. Of course, what is worse is by imposing the member to fit a lifeless pre-formation, their natural growth are blocked. ^{A TEACHER, A GOOD TEACHER, FUNCTIONS AS A SOURCE OF TRUTH, BUT NOT A GIVER OF TRUTH} He employs a minimum of form to lead his student to the formless. Furthermore, he points out the importance of being able to enter a mould but not being caged in it; or to follow the principles without being bound by them, for a pliable, choiceless observation without exclusion is so essential in JKD, or martial art--an "altogether alert awareness" without its center or its circumference; ^{a teacher} to be in it, but not of it. Above all, ~~he~~ ^{he} does not depend on a method and drill systematic routines; instead, he studies each individual student and awakens him to explore himself, both internally and externally, and ultimately integrating himself with his being. Such teaching, which is really no teaching, requires a sensitive mind with great flexibility and is difficult to come by nowadays.

Sincere and serious learners are equally difficult to come by too. Many of them are five minute enthusiasts, some of them come with ~~all~~ ^{an} intention, but unfortunately, most of them are second hand artists, basically a conformer. He seldom learns to depend upon himself for expression; instead, he faithfully follows an imposed pattern. So what is nurtured is the depending mind rather than independent inquiry. As time goes by he might understand some routines and might even be skillful according to a particular pattern. However, he has not come to understand himself. In other words, he has gained control of the manipulative skill he has but not what he is in himself.

Martial art is not merely the physical act of filling time and space through some sort of precision like movement. Machines can do that too. As he matures, a martial artist will realize that his kick or punch is really not so much a tool to conquer his opponent, but a tool to explode through his

consciousness, his ego, and all his mental blocks. Indeed, the tools are ultimately means for penetrating the depth of his being so that he will restore this equilibrium of his inner center of gravity. With this vital inward loosening flows his outward expression of his tools. Behind each physical movement of an accomplished martial artist is this wholeness of being, this all inclusive attitude.

How often we are told by different "masters" and "professors"---and we do have many philosophical and sometimes scholastic professors around--- that martial art is life itself; however, I wonder how many of them really appreciate that statement and truly understand. To be sure, life does not mean a partialized something, a frame. Life is never stagnation. It is a constant movement, un-rhythmic movement, as well as constant change. Instead of flowing with this change choicelessly, many of the martial art "masters", past and present, have built an illusion of fixed forms, solidifying the ever-flowing, dissecting the totality, organizing choiced patterns, planning spontaneity, separating the harmonious unity into duality of the soft versus the firm, etc., etc. The result is quite evidenced. In martial art we have now many many insensitized patternized robots around listening to their own screams and spiritual yells. They are merely performing their methodical routines as response rather than responding to "what is". They no longer "listen" to circumstances; they "recite their circumstances". These poor souls have become those organized forms, they are those classical blocks; in short, they are the "product" of conditioning handed down hundreds and thousands of years ago.

Oftentime the question is asked whether JKD is against form. It is true that there is no pre-arranged sets or kata in JKD. However, in any physical movement there is always a most efficient and alive manner to accomplish the purpose of the performance for each individual-----that is, in regards to proper leverage,

Live, efficient movement that liberates is one thing, sterile classical set that binds and conditions is another. Also, there is a subtle difference between "having no form" and having "no-form"; the first is ignorance, the second, transcendence.

There is no standard in total combat, and expression must be free. That liberating truth is a reality only in so far as it is experienced and lived in its suchness by the individual himself, and this truth is far beyond any styles or disciplines.

Remember too that JKD is just a name used, a boat to get one across, and once acrossed is to be discarded, and not to be carried on one's back. These few paragraphs at best are merely "a finger pointing to the moon". Please do not fix your intense gaze on the finger and thus miss all the heavenly glory. After all, the usefulness of the finger is in "pointing away from itself to the light which illumines finger and all".

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JEET KUNE DO

One Cannot see a fight "as is" say from the point of view of a boxer, a wrestler, or anyone who is trained in a particular method; because he will see the fight according to the limits of his particular conditioning. Fighting is definitely not something dictated by your conditioning as a Chinese martial artist, a Japanese martial artist, ect. Take for instance the case of the boxer: he probably will criticize the point that the two fighters are too close to allow 'crispy' punching room. While the wrestler on the other hand will complain that one of the fighter should 'crowd' and smother the other's 'crispiness' thus be close enough to apply grappling tactics. So a split second between the above two statements-----when viewed from totality-----the boxer could have switched into smothering grappling tactics when there is no crispy punching room. The wrestler, when out of distance, could have either kicked or punched as a mean to bridge the gap for his specialty. True observation begins when devoids of set patterns, and freedom of expression occurs when one is beyond systems.

One cannot express fully---the important word here is fully---when one is imposed by a partial set structure or style. "What is" is total (including all 'that is' as well as 'that is not'), without boundaries or lines, alive, fresh, and always new. Now how can one be truly aware when there is a screen of one's set pattern of 'what should be' as opposed to 'what is'. Because one does not want to be left uncertain or insecure, so he 'organizes' a choice pattern of combat, a pattern of artificial relationship with the opponent, a planned spontaneity, ect. From imitative drilling on such organized 'land-swimming patterns' the practitioner's margin of freedom of expression grows narrower and narrower. It won't be long before he will become paralyzed within the framework of such patterns and accepts the pattern as reality, the real thing. In fact, many of the artists are merely performing their methodical routines as response, rather than responding to 'what is'. They no longer 'listen' to circumstances, they "recite THEIR circumstances".

To set the record straight, I have NOT invented a new style or a modified style; that is, set within distinct form as apart from 'this' method or 'that' method. On the contrary, I hope to free my followers from styles, patterns, or moulds. In reality, the professed cure of a pattern is itself a disease, for it 'sets' and 'traps' reality into a choice mould. Just as one cannot get a piece of paper to wrap and shape water, fighting can never be made to conform to any one system. Freedom simply cannot be preconceived, and when there is freedom, there is neither good nor its reaction as bad. There is just no distinctions within the Absolute. My concerns are for those who are unknowingly being conditioned and solidified by a partialized and highly classical structure, with only "routine efficiency" rather than the freedom to express oneself. In most cases, they have become insensitized patternized robot, listening to their own screams and loud yells. They are those organized forms. They are ~~not~~ those classical blocks. In short, they are the result of thousands of years of conditioning.

One should never look at combat from a certain angle but from all possible angles. That is why in Jeet Kune Do one is taught to utilize all ways and means to serve its end (efficiency is not the adherent to classical form, efficiency is anything that scores), but, and that is a rather important but, he is bound by none. In other words, JKD, though possessed of all possible angles, is itself not possessed. For any structure, however intelligently designed, becomes a cage if the student is obsessed with it. Thus the students are taught to be able to enter a mould but not being caged in it, to follow the principles without being limited or bound by them. This is important, for a pliable, choiceless observation without exclusion is so essential in the cultivation of JKD. An "altogether alert awareness" without its center or its circumference-----to be in it, but not of it. This is where the value lies: the freedom to use techniques and to dispense with it. 

~~_____~~ To define JKD as a particular system (Gung Fu, Karate, Kick Boxing, ect.,
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21 JKD believe that freedom has always been w-th us, and not something to be gained toward the end through some process of accumulation. We do not "become", we simply "are". The training is toward this, of "being" mind, rather than "having" mind. Pattern distorts and crams its pretensions and mind training promotes not internal power but psychological constipation. Whether it is inward or outward training, the JKD technique is used as to liberate the spirit rather than to bind the body.

is to miss it completely. JKD is outside of all particular structures and distinct styles.
It is never a method of classified techniques but a mean of total self expression. There is never a series of rules, techniques, laws, principles, ect. that constitutes a system of fighting. For JKD is a process but not a goal, a constant movement rather than an established fixed pattern, a mean to be sure, but never an end. Many people mistake JKD as a composite style or being neutral or simply indifference. This is not true, for it is both at once "this" and "not this". JKD is neither opposed to styles nor not opposed to them. To understand, one must transcend the duality of 'for' and 'against' into one organic whole. A good JKD man rests in direct intuition.

The final aim of JKD is toward personal liberation. The instructions simply point the way to individual freedom and maturity. Mechanical efficiency or manipulatory skill is never as important as the inward awareness gained. Remember the fact that a ~~martial art~~ martial art man is not merely a physical exponent of some prowess he may have been gifted with in the first place. As he matures, he will realize that his kick is really not so much a tool to conquer his opponent, but a tool to explode ^{to let a part of} through his ~~ego, his anger, ect.~~ ^{ego, his anger, ect.} All the training is to round him up to be a complete man. ^{to let a part of} Truth is a pathless road. It is total expression that has no 'before' or 'after'. ^{to let a part of} Similarly, ^{to let a part of} JKD is not an organized institution that one can be a member of. Either you understand or you don't, and that is that. I never believe in large organization with its domestic and foreign branches, affiliations, honorary members, ect. To reach the mass, some sort of a system is required. As a result, the members are conditioned according to that system. I believe in teaching just a few as it requires a constant alert observation on each individual in order to establish a direct relationship. A good teacher cannot be fixed in a routine, and many are just that. During teaching, each moment requires a sensitive mind that is constantly changing and constantly adapting. The teacher must never impose his student to fit a lifeless pattern, a pre-formation. Thus unlike the ~~traditional martial art~~

combat, and there are many master talkers, but he cannot really teach it. He might create this law and that way, but the students under him will merely be conditioned and controlled rather than freeing themselves to better artists. ~~They are not free~~ In truth, they are being enclosed within the system's limitation which is definitely less than their own potential. The more restrictive a method, the lesser the opportunity for one's individual freedom of expression.

An excellent instructor is an excellent athlete. I am sure as he advances in age, he will be at a disadvantage with a good young man. However, he has no excuse not to be a superb artist among his contemporaries, physically and mentally. An unfit and inactive instructor might be of help to the mediocre students, but he can never truly feel ^{or} understand.

Finally, a JKD ~~man~~ ^{man} who says JKD is exclusively JKD is simply ~~not~~ in with it. He is still hung up on his self-closing resistance; in this case, anchored down to a reactionary pattern, and naturally is still bound by another modified pattern and can only move within its limits. He has not digested the simple fact that truth exists ~~xxx~~ outside of all moulds and patterns, and awareness is never exclusive. JKD is merely a name used, a boat to get one across, and once acrossed, is to be discarded, and not to be carried on one's back. Let me also say that these few paragraphs ^{as I see it} are merely a finger pointing to the moon. Please do not take the finger to be the moon.