

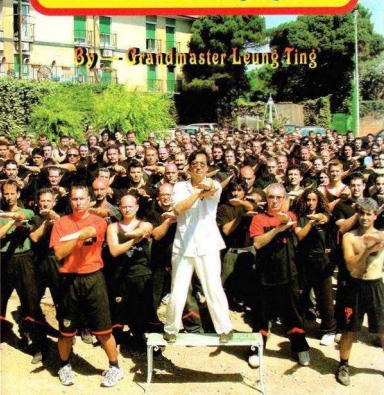
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By — Grandmaster Leung Ting



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Top: Photo taken during the 25th Anniversary Commemoration of EWTO, when Prof Leung Ting taught the *Kwun-sau* to hundreds of WingTsun practitioners in an instructor's course.

Bottom: Photo taken in Italy when Prof. Leung Ting and over-a-hundred advanced instructors performed the *Sheung-har Gaun-sau* of the Biu-Tze set.



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BIU-TZE

Published worldwide in English, Chinese, German, French, Spanish, Hungarian, Italian and other languages.

WRITTEN BY

GRANDMASTER PROFESSOR LEUNG TING

Golden Rank Founder of the International WingTsun Association,
Ph D in Philosophy, Guest Professor of the National Sport Academy in Bulgaria

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Chief Editor
LEUNG WAI BUN

English Translating
PAUL WANG
(Primary Level Technician, IWTA)

Proof Reading
PROF LEUNG TING

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444 / 446 Nathan Rd, 9B/fi, Kln, Hong Kong \ PO Box 71080, Kln Central, Hong Kong
Fax: (852) 2780-8181 \ Tel: 2388-4155 \ 2771-2048 \ E-mail: iwtahk @ hkbn.net

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For more information:

leungting.com \ iwta.com



INTERNATIONAL WINGTSUN ASSOCIATION

438 Nathan Road 1/fl, Kowloon, Hong Kong

Tel : (852) 2385-7115 \ Fax : (852) 2780-8181 \ E-mail : iwtahk @ hkbn . net

Head Office (Leung Ting Company):

444 / 446 Nathan Rd, 9B/fl, Kln, Hong Kong \ PO Box 71080, Kln Central, Hong Kong

Fax: (852) 2780-8181 \ Tel: 2388-4155 \ 2771-2048 \ E-mail: iwtahk @ hkbn.net

www.iwta.com

www.leungting.com

International WingTsun Association

Founder Leung Ting

A Brief History from Training to Teaching Martial Arts

International WingTsun Association founder Leung Ting has been captivated by martial arts since youth. Because his father firmly believed that Leung was mischievous and unruly, he was strictly forbidden to train in the martial arts for fear of his troublemaking. When he was thirteen, through a covert recommendation from his marital uncle Cheng Fook (鄭福), Leung began learning Wing Tsun (also spelled as "Wing Chun" or "Ving Tsun" by the other students of Grandmaster Yip) with the first student of Great Grandmaster Yip Man in Hong Kong. After nearly a year, Leung's father eventually discovered that his son had been training Wing Tsun kungfu but he did nothing further to prevent it. Leung thus received silent consent from his father and became even more resolute in his practice. Even inclement weather could not deter him from going to the school to practice *Chi-Sau* (黏手 or Sticking-Arms) and *Lat-Sau* (甩手 or Freehand-fighting) drills with his kung-fu brothers for many hours on end. He even set up a personal training regimen for himself. If he could not punch the sandbag one thousand times and kick it five hundred times daily in the morning, afternoon, and evening, he would double his repetitions the following day.

According to the recollection of one of his elder kung-fu brothers (*Si-hing*) Kwok Keung (郭強), once when the weather tower had already suspended the No. 10 typhoon warning-signal (the strongest warning signal in Hong Kong), Leung Ting still stumbled towards his *Si-fu's* school (*his Si-fu taught in his own house*). As a result, his instructor naturally kicked him out! Another elder kung-fu brother named Sung (宋師兄) of the same period also recounts an anecdote: Once while walking in the beach, the then youthful Leung Ting stepped onto a sharp tin can lid that was hidden in the sand. It tore a gash into his foot several inches long and deep enough to reveal the bone beneath. If it were another person, he would have long rushed to the hospital to receive stitches and remain in bed for days. However, with a foot wrapped up like a large dumpling and though limping with every step, Leung Ting still made it to the school to practice that night. Even while he was throwing punches, the blood could be seen soaking out from beneath his foot! Few could match this sort of painstaking effort.

When he was seventeen, Leung volunteered to assist his other marital uncle, Sifu Cheng Buk (鄭北), also one of his elder kung-fu brothers, in teaching students. Soon afterwards, due to high school examinations, Leung stopped going to his uncle's training hall to act as an assistant instructor. A year later, Leung graduated

from high school, but Sifu Cheng had already quit his job as a martial-art instructor. At the time, Leung introduced many students to Sifu Cheng's class. Since Leung had also personally taught the majority of students who trained during Cheng Buk's teaching tenure, they soon convinced Leung to teach evening classes. Thus, Leung, while studying part-time, began to promote the art of Wing Tsun.

In 1967, Leung applied to the Literature Department of the Hong Kong Baptist University to study Chinese and Foreign Literature. During 1968, he established a Wing Tsun class at this school, which made him the first to ever introduce the Chinese martial arts into the Hong Kong higher education system.

Wing Tsun originated as an innovative fighting art that countered traditional styles. The founders of this style created a system based upon the principle of "*changing along with the changes of the enemy*", with techniques purely aimed at countering stronger opponents. Extreme discretion has always been upheld ever since its establishment in order to prevent other styles from realizing the secret of softness overcoming strength. Every generation only had a couple practitioners, with ten or so at most. Although Great Grandmaster Yip Man formally transmitted his art in Hong Kong for a period of about ten years, including those who only began training for a few days, his students did not number over a few hundreds. During those years, Grandmaster Yip Man and his senior disciples still primarily used a semi-public method to enroll students. Not only did they refrain from open demonstrations, but also those who wanted to learn Wing Tsun could not do so without an introduction from a close acquaintance. From this one can see the level of secrecy maintained.

Upon his public promotion of martial arts in the higher education system, Leung Ting found that there were countless Wing Tsun instructors, each with a different academic class schedule. It became increasingly difficult to track the learning progress of every student and so Sifu Leung composed a systematic teaching method. He also emphasized strict management standards; not only did he devise a promotion system, but also required all instructors and students to wear a designated training uniform. This created the first "*systematic instructional and management system*" amongst all the Wing Tsun schools.

In time, Great Grandmaster Yip Man contracted a stomach disease and was admitted to the hospital to undergo surgery. He decided to retire from teaching after fully recovering from the illness. When Sifu Kwok Keung, heard of Grandmaster Yip Man's hospitalization, he went to pay him a visit during which he spoke of Leung Ting's personal character and endeavors. Yip Man noted Leung's painstaking effort in cultivating his Wing Tsun skills and zeal in promoting the art of Wing Tsun and thereby immediately agreed to accept Leung Ting as a disciple after his operation. Furthermore, he would personally pass on the most advanced techniques and concepts of the art at Kwok Keung's residence. To identify the different concepts he learned from the last period of Grandmaster Yip's life, Sifu Leung Ting soon registered the title of his own kungfu system as "**WingTsun™**" internationally; thus it becomes the unique spelling of the Leung Ting's WingTsun System.

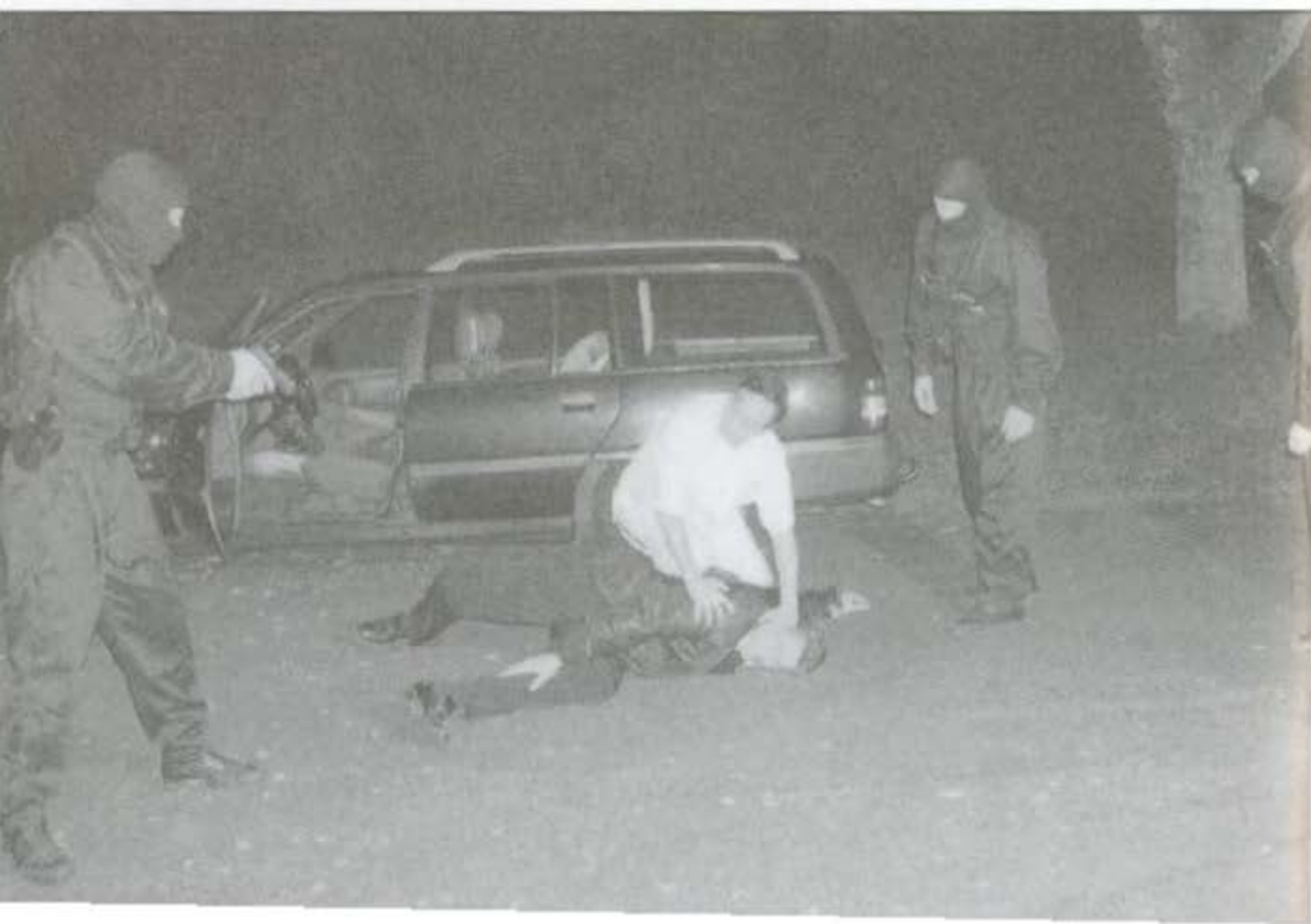
Between 71 and 72, the Hong Kong magazine *New Martial Heroes*, on the recommendation of Sifu Leung Ting, twice interviewed Grandmaster Yip Man. Picture taken during the second interview when Grandmaster Yip demonstrates the Upper and Lower Gaun-sau with Leung.



Since 1969 Singapore hosted the first international Chinese martial arts tournament, members of the Hong Kong kungfu community also sent teams to participate; after the competitions, many Hong Kong kungfu styles joined together to form the first "Hong Kong Chinese Martial-art Association" which started to organize open kungfu contests.

In May, 1970, Sifu Leung moved his school from Hung Hom to Nathan Road, the most busy street in Kowloon side. In order to cultivate fighters, Sifu Leung Ting extensively consulted the training methods of foreign professional boxers and Thai-boxers. Before long, he had formulated a special training curriculum most suited to prepare his WingTsun fighters. No more than a year, over 50 elite fighters were trained who attained noteworthy records in competitions held in Hong Kong, Taiwan, and other locations.

Below: Prof Leung Ting's WingTsun^{MT} Kungfu emphasizes simplicity and practicality. With its systematic curriculum, successful fighters can be developed in a very short amount of time. For this reason, hundreds of thousands of martial-art instructors of law enforcement all over the world is applying WingTsun combat techniques to deal with criminals or terrorists. Especially in Europe, over 75% of Special Forces either adopt WingTsun or at least combine some WingTsun techniques in their bare-hand fighting courses. As in this photo, Professor Leung Ting is teaching an overcoming technique to the chief instructors of European special police.



Below: Grandmaster Leung Ting's WingTsun system is currently the only Chinese kungfu system adopted by most the national law enforcement and military units, especially those in Europe. This Photo was taken when one of Prof Leung's Italian grand-students was teaching the Italian Special Police Unit.



The fighters who represented Leung Ting's school, besides expressing the unique flavor of WingTsun, also had one great specialty, which was to win the majority of fights by knockout in the first few rounds. There was one especially celebratory occasion when the Hong Kong Chung-Wah Chinese Martial Arts Federation hosted a large tournament. Six fighters from Leung Ting's school were sent to participate and all earned the proud record of "knocking out their opponents within the first or second round".

After graduating from university in 1973, Leung single-mindedly directed all his energy towards the promotion of WingTsun. In July of the same year he founded the "Leung Ting WingTsun Martial Arts Association". By the time Sifu Leung started teaching, he has already possessed the reputation of having the most students in Hong Kong. Even as early as the seventies, no one was unaware of who the nickname "Instructor of Million-students" referred to.

Sifu Leung Ting was most likely the first Chinese kungfu instructor in Hong Kong who ever accepted foreign students. As a matter of fact, since May of 1970,

when Leung Ting moved his school from Hung Hom to Nathan Road, there was already a succession of European and American students who came to seek instruction. Moreover, many of his students who were alumni of the Hong Kong Baptist University either emigrated or went abroad to continue their academic education. Some of these students began to open branches in their respective nations. When Sifu Leung first visited Europe in May of 1976 to promote the martial arts, many of his Chinese and foreign students had long ago set up branches in England and the United States.

Below: Dr Leung Ting is the first Chinese kungfu grandmaster invited to Thailand to publicly introduce and promote WingTsun. During February of 1992, he went to Thailand with a group of advanced WingTsun instructors to conduct demonstrations at many Muay-Thai training gymnasiums. The head of the World Muay-Thai Council, General Vorayudh Mesommonta, even treated Prof Leung and other WingTsun instructors as VIP guests at the renowned Lumpini Stadium in Bangkok. From left to right: Stephan Fox (Former Seven-time Australasian Muay-Thai Champion who in the last few years has studied WingTsun and is now a qualified WingTsun instructor), Prof Leung Ting, General Mesommonta, and Prof Keith Kernspecht (Leung's highest German student and head of the European WingTsun Organization).



Because of the continuous development of the *International Leung Ting WingTsun Martial Arts Association*, it underwent two name changes. The name was finally settled as the *"International WingTsun Association"*. It has now become the world's largest independent martial arts organization with branches spread throughout Eastern and Western Europe, the United States, Canada, Australia, New Zealand, Asia, and the Middle East to over 63 countries, with thousands of individual schools and more than 100,000 members. Its members include previous world champions in karate, judo, boxing, Muay-Thai, etc. Besides training the typical WingTsun student, Leung Ting WingTsun is also widely adopted as the martial art of choice among many national Special Forces, soldiers, bodyguards, and antiterrorist units. The practical value of WingTsun kungfu is well documented. (Reproduction from the book *"Blossoming WingTsun All Over the World"*)



Left: Prof Leung is highly regarded in the world martial-art fields. Many first-rate international fighters are honored to become students of Leung Ting WingTsun. This photo was taken when "World Boxing Champion" Frank Bruno visited Grandmaster Leung's International Headquarters in Hong Kong and learned the *Siu-Nim-Tau* set with Great Master Cheng Chuen Fun.

Right: World Karate Vice-Champion, European Karate Champion, coach of German Karate Union, Fifth-Dan black belt and German martial arts expert Siegfried Wolf has been a WingTsun student of Prof Leung Ting for many years. He is now a Second Technician Level instructor.



The Meaning and Theory of *Biu-Tze*

Biu-Tze Does Not Leave the Door

B*iu-Tze* is the third and most advanced set in the WingTsun system. In the past, we had a saying "*Biu-Tze does not leave the door*" (標指不出門), which means those Wing Tsun (Wing Chun) practitioners who did not attain a certain skill level could not even have seen the set, let alone hope to learn it. This is because senior disciples who understood this set would absolutely not practice it in front of their regular younger kung-fu brothers. Thus, one can appreciate the great regard in which our forbearers held this set.

In the earlier agrarian society of China, people's lives were comparatively simple and austere and their attitudes relatively conservative. Customarily, a martial art trainee would follow his instructor for a lifetime and not feel constrained or discontent. In addition, Wing Tsun was originally an extremely secret kungfu style and did not likely have more than a few disciples per generation. Therefore it is not surprising that many in the older generations would train for decades and never learn the *Biu-Tze* set from their instructors.

There were perhaps some who were able to secretly learn this set from their *Si-hings* (elder kung-fu brothers), but, without receiving expert guidance, only possessed a partial understanding. This would make it difficult to apply many of the best *Biu-Tze* techniques during actual combat. This is a most unfortunate situation.

Naturally, in this modern age, *Biu-Tze* is no longer such a secret kungfu set. As long as members of our association earnestly train and consistently progress, in a few years, they will reach the prerequisite level to learn the *Biu-Tze* set.

Three Reasons Not to Teach

However, there are profound reasons why our predecessors did not easily pass on the *Biu-Tze* set. First of all, the majority of techniques within this set are either brutal attacking movements or unrestrained striking methods, which conform to the principles of "to execute an attack in preference to defend" (以攻為守) or "to counter an attack by an attack" (以打為消). These kinds of striking methods prioritize "rapid battle and rapid resolution". The stronger an opponent, the more difficult it is to win a prolonged conflict. The saying "to kill ten thousand of the enemy costs three thousand of your own" means that during such a protracted fight there is inevitably some loss. The best method to avoid being injured by the opponent is to knock him down before or at the moment he initiates an attack. In this way, one can minimize the chances of being ambushed by an opponent. (Note: Regarding the distinction between the mottos "to execute an attack in preference to defend" and "to counter an attack by an attack", please refer to the book "*Mottos & Concepts*".)

These sorts of techniques are not ones that rely on methods of slight angular or positional adjustments to "*seek victory in peril*". Rather, they depend on the combination of tactile sensitivity developed through Clinging-Arms (*Chi-Sau*) training, the rattan-like pliable force acquired using special training methods, and the strategy of "*to deftly strike with the borrowed force*" (借力巧打) to defeat strong opponents in one fell swoop. Thus, in the case that one applies incorrect *Biu-Tze* techniques without undergoing long-term immersion in Wing Tsun (Wing Chun) to achieve a certain skill level, not only will the anticipated result not occur, but serious danger can also be brought upon oneself.

Secondly, the practitioners of past generations did not readily teach the *Biu-Tze* set was that they realized the lethality and extreme brutality of its techniques. It would be difficult to prevent frivolous students, full of conceit after learning these techniques, from finding ready excuses to brawl with others. Recklessly setting out to make new enemies is severely damaging to one's martial virtue. It is because most fights are merely "ego conflicts", but during which one solid blow can cause the other party to suffer from the agony of a lifetime of paralysis. One wrong move would not be worth the misfortune of incarceration, or, even worse, the heavy crime of murder.

Thirdly, when the WingTsun fighting strategies of "*Close-Range-Pursuing-Attack*" (迫步貼打) and "*Nonstop Violent attacks*" (連環密襲) are combined, it is nearly impossible for someone attacked in such a way to defend. (Regarding "*Close-Range-Pursuing-Attack*" and other mottos, please refer to detailed explanations on page 79 in the book "*Siu-Nim-Tau*" and pages 124 to 131 in the book "*Chum-Kiu*".)

Within the *Biu-Tze* set lie hidden the methods to dissolve and even counterattack these Chain Thrusting-punches. During prior times when firearms were not well developed, those with superior fighting skills would hold a significant advantage. *Biu-Tze* contains methods that can overcome such overwhelming fighting strategies as Chain Thrusting-punches and "*Close-Range-Pursuing-Attack*". Why would these methods to neutralize the "supreme techniques" of the system be casually demonstrated in front of regular students?

The Highest Realm Resembles Wild Grass Strokes

Before training the *Biu-Tze*, both martial ability and moral standard should have arrived at a certain state. If the hands and feet become unified and the body movements natural, the unique power emission methods of WingTsun can be applied at will. In performing the *Biu-Tze* set, one must be spontaneous and unrestrained in order to emit a soft and pliable force similar to that of a rattan cane or a spring. This sort of soft force cannot be accomplished by overexertion. It is like the intention apparent in the wild grass brush strokes of calligraphy masters, which can be sensed but not put into words. *Biu-Tze* techniques appear graceful and elegant but are actually powerful and fierce. Its movements seem casual and nonchalant but actually belie surreptitious motives. Each technique is lethal.

Power Penetrating to the Fingers

If one can attain the highest level in *Biu-Tze* training, with the whole body possessing a soft force, then power can be issued and even penetrate to the fingertips like an explosion. This is the so-called "explosive force" of WingTsun.

When this force is directed towards a clay tile or wood block, even if the fingertips are just touching the surface, as long as the power can be transmitted, then the material will be shattered by the extreme shocking force. This is unlike most martial artists who use a rigid force to chop apart wood blocks or clay tiles. This is what our style refers to by the phrase "power penetrating to the fingers".

Dr Leung Jan Sounds a Bronze Bell with the Chi Force of the Swinging-Arm

It is said that once while Dr Leung Jan (梁贊) was aiding a friend, he stirred up trouble at the "Longevity Temple" (長壽寺) of Xiguang (西關) in Guangzhou (廣州). When Buddhist monks surrounded him, he employed a *Biu-Tze* technique called the *Dong-Sau* (盪手 or "Swinging-arm"). It was said that when he exerted his "chi" power all the way through his fingertips, not only did he bounce a few monks who had enclosed him over ten feet away, but he also caused the gigantic temple's bronze bell to swing and sound loudly. Of course, the so-called "Chi" or "external air-power" is very abstruse matter. If they are not merely fictional rumors imagined by the kungfu novelists, then they are deception techniques used by those vagabond magicians or martial-art crooks to create illusions and unworthy of belief. To suggest another explanation: Dr Jan's Swinging-arm technique probably knocked outwards the group of monks, one of whom was recoiled several feet away and, hitting the gigantic bronze bell with his wagging limbs, caused it to sound. (Editor's note: Regarding the deception techniques of vagabond performers, please refer to the book "Skills of the Vagabonds" written by Dr Leung Ting.)

However, casually exerting a *Biu-Tze* technique to suddenly cause someone to bounce back "over-ten-feet" is really not an exaggeration. Not only did our predecessor Dr Leung Jan attain this level, also I myself, as well as the relatively high-ranked practitioners of my association, am able to hit away an opponent the distance of several feet or even "over-ten-feet" with a strike. Further, for those styles which stress the use of elastic power, not only WingTsun but also Taijiquan (太極拳 or Tai-Chi Chuen), Baguazhang (八卦掌 or Eight-Trigram Palm-strikes), etc, when a trainee reaches a certain level it would not be very difficult if he wished to use a palm to hit someone eight or several feet away.

The Past and the Present

Before I became Grandmaster Yip Man's personal student, the *Biu-Tze* set I had learned was somewhat different from the one that was later rectified by Great Grandmaster Yip Man. Besides correcting some of the mistakes in my previous positions and power generation methods, the biggest change was probably regarding how to strike out with the *Dong-sau* (盪手 or "Swinging-arm"). Both arms do not begin angled nearly perpendicular to the floor and swing in an arc from the right towards the left and the left towards the right. Rather, the arm should begin at a slanted angle with the left palm "springing" from the right towards the left to nearly straighten out (and vice versa).

Explanation of Photos 1 through 3

In mid 90s, when Grandmaster Leung Ting was specially interviewed by the Hong Kong Television Broadcast Station in the "*Urban Pursuit Show*", he demonstrated the incredible power to fully extend his arm to barely contact the surface of a stack of tiles and then shatter them by penetrating power of his fingers all of a sudden. (Because these images were captured from videotape, they are somewhat unclear.)

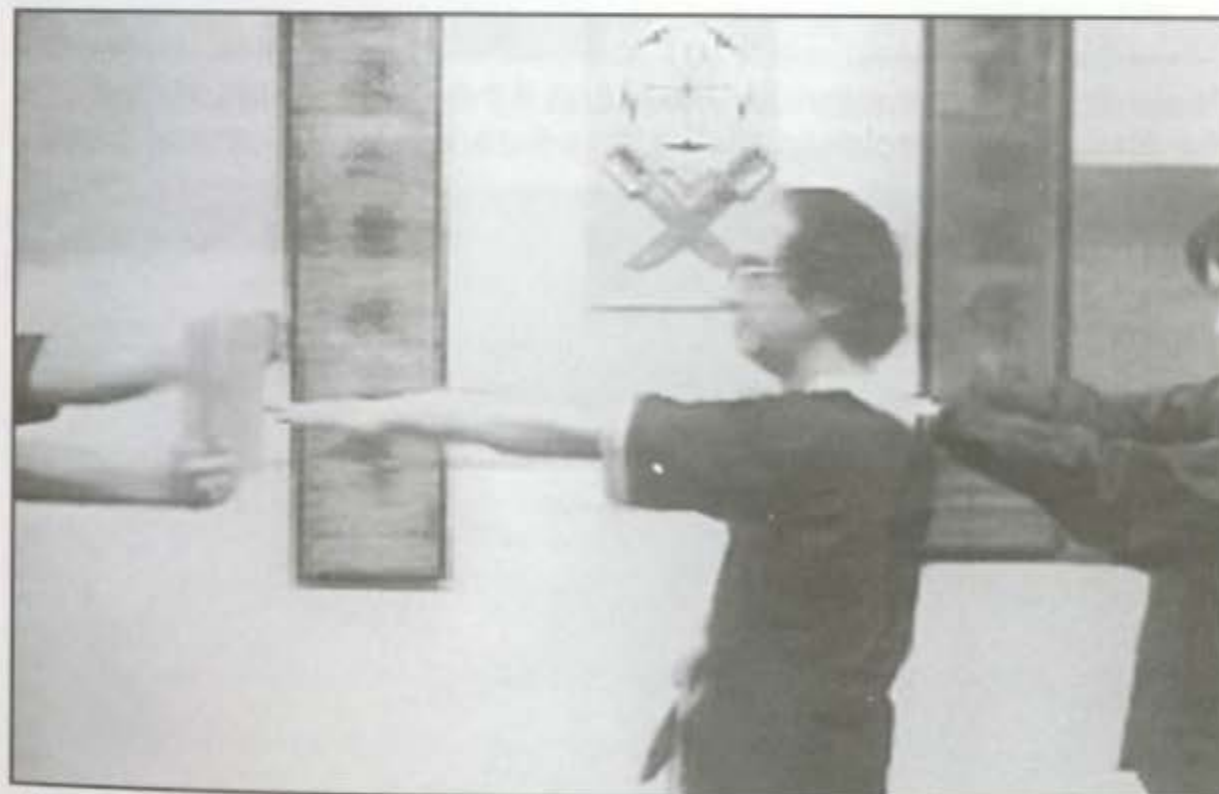


Photo 1: Leung completely extends his arm, with his fingers just lightly touching the surface of a stack of tiles. A TV actress was invited to press on his shoulders to prove that he did not cheat by reaching out with them.

Photo 2: Leung slightly retracts his arm in preparation to issue force.

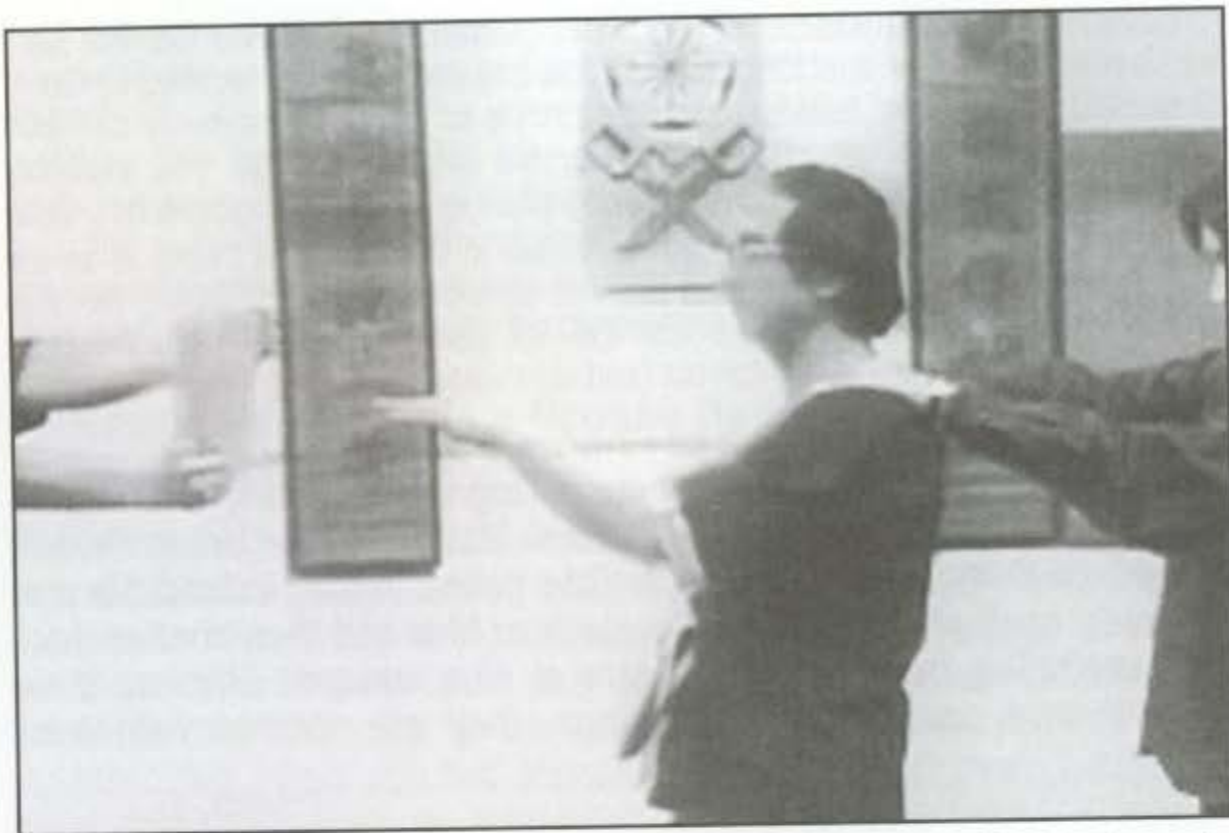


Photo 3: Leung's arm thrusts forward at lightning speed directly towards the tiles. They completely shatter in a loud crash into several pieces.



Besides this, when executing the three *Huen-got Sau* (圍割手 or "Circling-cutting Hand") to the *Fook-sau* (伏手 or "Bridge-on arm") movements — unlike what I had previously learned — every time the *Jark-sun Ma* (側身馬 or "Sideling Stance") turned into the *Ching-sun Ma* (正身馬 or Frontal Stance) the heel was lifted, pivoting with the tip of the foot contacting the ground.

As far as other techniques and sequences, they were generally the same as what I had previously learnt.

Twelve Repetitions of the Downward-Overhead Elbow

Because of the WingTsun characteristics of simplicity, conciseness, and strict adherence to logic, I had doubts about the section in the beginning of the *Biu-Tze* set in which the *Kup-jarn* (搥肘 or "Downward-overhead Elbow") is repeated a total of twelve times. If the redundancy of this section was not due to mistakes that arose during the transmission of knowledge over time, then could it possibly be due to the error of our founders?

Furthermore, when I practiced *Chi-Sau* (黏手 or Clinging-arms), besides the *Kup-jarn*, there was also *Ding-jarn* (頂肘 or "Butting Elbow"), *Pie-jarn* (批肘 or "Horizontal-hacking Elbow"), and other techniques. Yet if these elbow methods were not contained in any of the three sets, then where else would they be?

There is also a movement called *Kwai-jarn* (跪肘 or "Diagonal-kneeling Elbow"). When I was training with my first *Si-Fu* (師父 or Kungfu Father), he said that the Diagonal-kneeling Elbow was the same as the Downward-overhead Elbow, except for a slight variation. (*Except for a "slight variation"? OK — anyways, at the time everything my Kung-fu Father said was always right!*)

Nonetheless, when I formally began to instruct students, I felt that the repetition of twelve Downward-overhead Elbows was excessive and therefore deleted four of them, only teaching students eight of them while adding a few subsequent transition movements. Personally, when I considered deleting these movements, it was only after experimenting in class many times that I very boldly dared to "think thrice before acting".

Downward, Diagonal, or Horizontal?

In the many years since 1982 when I first returned to Mainland China to search for the roots of WingTsun, the more I interviewed the elders in the various Wing Chun (Wing Tsun) lineages, the more abundant the data I obtained. It proved to be true that the *Biu-Tze* set Ng Chung So (吳仲素) passed on in Fatshan originally

included the three methods of the Downward-overhead Elbow (掙膊 or *Kup-jam*), Diagonal-kneeling Elbow (跪膊 or *Kwai-jarn*), and Horizontal-hacking Elbow (批膊 or *Pie-jarn*). (Note: According to Great Grandmaster Yip Man, much of the techniques he acquired early on were from his Si-hing Ng Chung So.)

Perhaps the three elbow methods seemed so similar that if one were careless or one's teacher failed to explain adequately, it would be very easy to confuse them. (Note: According to Grandmaster Yip Man, the *Biu-Tze* and *Wooden Dummy Techniques* (*Muk-Yan-Chong-Fat*) were taught to him later on by Dr Leung Jan's eldest son, Leung Bik (梁璧), when Yip went to study in Hong Kong. Therefore, it is not unreasonable that it was somewhat different from the *Biu-Tze* set passed on by Ng Chung So.)

The *Biu-Tze* that Ng Chung So taught likely included the Downward-overhead Elbow three times per side, the Diagonal-kneeling Elbow twice per side, and the Horizontal-hacking Elbow once per side (for a total of twelve times on the left and right).

All three Downward-overhead Elbows in the opening movements are combined with left and right *Huen-bo* (圈步 or Circling-steps) and end with a *Shat-geng-sau* (殺頸手 or "Throat-cutting hand"). Since this movement is the hardest to learn, it is especially emphasized two additional times. This is definitely logical.

The withdrawal movement after each Diagonal-kneeling Elbow is different, and hence each must be executed once. Combining the left and right sides, this is total of four times.

The final horizontal-hacking elbow movement has the variation of being combined with a *Sheung-lo Chang-sau* (上路鑊手 or Upper-level Spade-hand). Because earlier on there were already two Throat-cutting Hands, this time we only need to add an Upper-level Spade arm for completion.

The order described above entirely coheres to the logic of the WingTsun way and can also account for the "twelve repetitions of the elbow methods" since all three elbow methods each have different functions. Also, during Clinging-arms (*Chi-Sau*) and practical applications, there arise reactions of "mutual generation and mutual control" according to their distinct functions. (Note: For a more detailed explanation, please read the text and captions in the section "*Kup-jam, Kwai-jarn, Pie-jarn – The Three Elbows of Biu-Tze*" of the chapter "*Rationale and Application of Biu-Tze Techniques*".)

I spent two years repeatedly experimenting with and finally decisively changing the movements in this section. This reestablishment of the "three types, twelve times elbow methods" from the past augmented the elbow training methods of our system.

Techniques Added Later

In recent years, I meticulously collected the information, including sets and stylistic differences between Grandmaster Yip Man and other Wing Chun lineages, in order to write a book. Additionally, within the last few decades, computer imaging technology has advanced rapidly. Some of the old 8-millimeter films I have accumulated from the past, after undergoing digital enhancement, have not only become clearer than the originals, but have allowed each movement to be printed out as a photograph. In this way, some of the techniques that previously passed unnoticed before my eyes have now reappeared. I even discovered that the *Biu-Tze* set which Grandmaster Yip taught in Fatshan actually had a section of *Kwun-sau* (滾手 or Rotating-arms) movements, proving that some Wing Chun lineages also had this *Kwun-sau* sequence. After taking this into account, along with my own teaching and practical fighting experiences, I decided to "remodel" this section in order to enrich the practical value of our system.

The Functional Concept of Every Technique

In practicing the *Biu-Tze* set, the most important thing is to train the transmission of whole-body joint power. The so-called "joint power emission", as described above, requires that every arm movement be endowed with elasticity in the same way a bamboo stalk, rattan cane, spring, or whip releases power. Thus, the *Saam By-tze* (三擺指 or Triple Swinging-fingers), also called *Saam Yiu-sau* (三搖手 or Triple Wagging-hand), movements of the initial section are exactly for training the tendons and ligaments of the palm and wrist. This gradually increases their dexterity in order to eventually project the intensity of flexible power.

From Most Close-Range to Most Long-Range Techniques

The "three types, twelve times elbow-strike movements" — Downward-overhead Elbow (*Kup-jam*), Diagonal-kneeling Elbow (*Kwai-jarn*), and Horizontal-hacking elbow (*pie-jarn*) — train close-range striking methods. It further trains the combination of these three elbow methods with the Throat-cutting hand (*Shat-geng-sau*), the Spade-hand (*Chang-sau*), etc. to deal a heavy blow to the enemy. The sequences of this initial section can be seen as "close-range striking methods".

The *Huen-bo* (圈步 or "Circling-steps"), alias *Kau-bo* (搗步 or "Plucking-steps"), of *Biu-Tze*, are also contained in this section. (Note: Although WingTsun arm techniques are very ingenious, the highest levels of the art lie in the footwork. Hence, previous WingTsun experts would never reveal the footwork of the system. This has gradually created the "misconception" among most people, even within the Wing Chun style, that our system "good hand-techniques but poor leg-techniques". For more detailed explanation, please read the chapter

"Concepts & Theories" on pages 119 of the book "Chum-Kiu".)

The middle section can be seen as the "middle-range to long-range striking methods"; for example, High-and-Low Splitting-arms, Rotating-arms become Five-thunder-punch (Note: Originally, Great Grandmaster Yip Man's Hong Kong students did not learn this sequence), Bridge-on Arm becoming Eye-striking Hand, Circling-cutting Hands, Double Grappling-hands becoming Hooking-punch, etc.

Relatively the "Long-range striking methods" include Sideling Inquisitive-arm (alias 盪手 or "Swing-arms"), Throat-cutting hand, Eye-striking hand, High Spade-arm and Low Spade-arm, etc.

The last section is the "long-range striking methods", with movements such as the Saam-gok-gong Dai-wan-wui-sau (三鞠躬大環迴手 or "Three Bowing Extensive-winding arms"), alias Dai Che-lun-sau (大車輪手 or "Big-wheeling Arms"). This movement is actually a life-saving technique used to regain victory in near defeat

and is furthermore an emergency self-defense technique applied when being attacked while surrounded.

← Originally, the **Kwun-sau** (滾手 or Rotating-arms) could only be found in the Wooden Dummy Techniques. However, Grandmaster Yip Man said that the rotating movement after the **Gaw-cha Gaun-sau** (交叉揸手 or Double crossed Splitting-arms) that opens every set actually includes the Kwun-sau movement. Photo taken when Grandmaster Yip Man demonstrates the Kwun-sau movement of the 116 Wooden Dummy Techniques.



標 指 拳 譜

"Thrusting-Fingers" — BIU-TZE

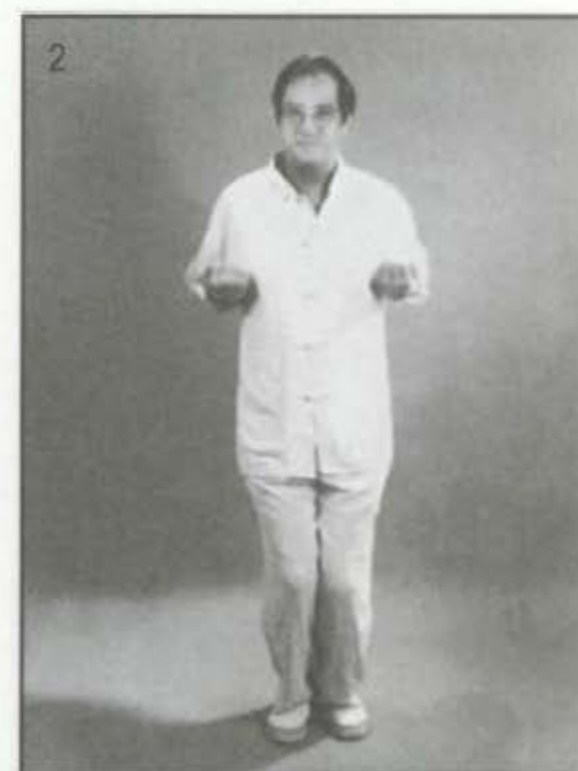
Demonstrated by:

Grandmaster Leung Ting

Golden Rank Founder of the International WingTsun Association

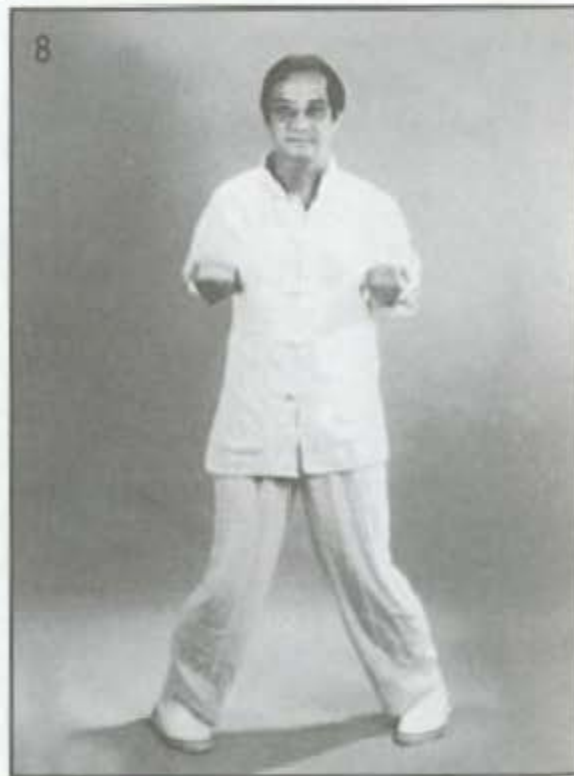
"Stance Opens a-Step-and-a-Half" of
the Character-Two Adduction-Stance (1 — 4)

Relax the whole body with both legs standing together and extended. Keep the fists below armpits, level with the nipples. Then bend both knees, causing the upper body to sink downwards. Using the heels as pivots, both feet are simultaneously rotated outwards to form the shape of a wide "V". Using the tips of the feet as pivots, both heels are rotated outwards half a stance width. The tips of the feet end up pointing towards each other in the shape of a 60° angle "Λ".





Double-crossed Splitting-arms — Rotating Arms — Double-crossed Palm-up Arms — Fist-withdrawal (5 — 8) Place the left hand upon the right hand in front of the chest and slice them down along a diagonal line to become Double-crossed Splitting-arms. Then rotate both arms upwards along the body to become Double-crossed Palm-up arms. Lastly, withdraw the fists.



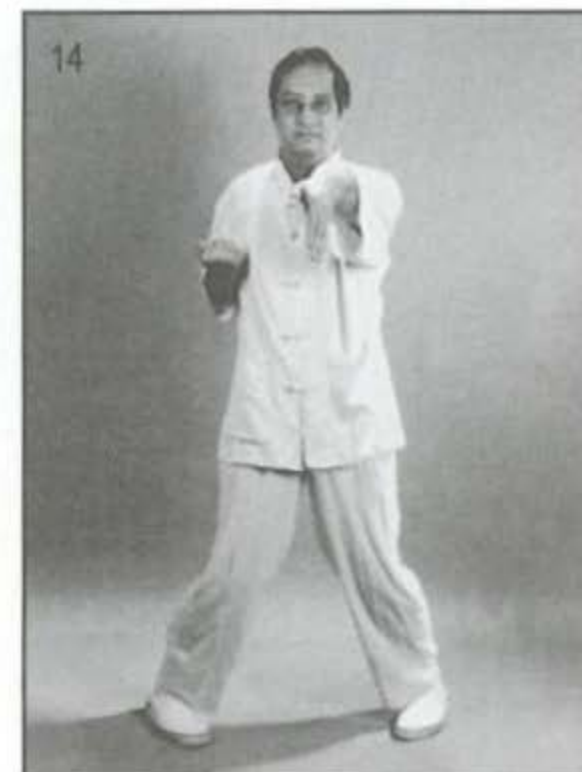
Character-sun Thrusting-punch (9 — 10)

Move the left fist forward close to the body and pose it in front of the chest to resemble the Chinese character for "sun". Using the elbow to exert force along the centerline, project the fist full at speed until the arm is completely extended.

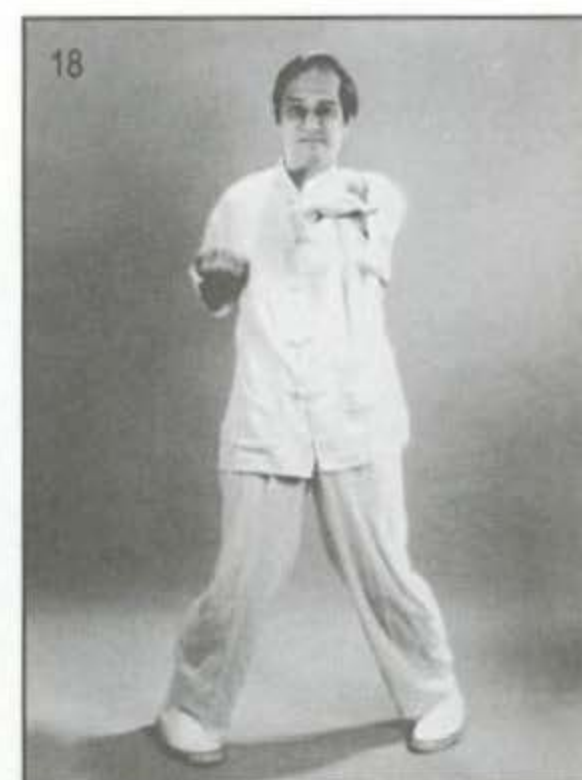




Left Upward and Downward Triple Wagging-hand (11 — 15) Open the left hand, extend the four fingers straightly and place the thumb alongside the edge of the palm. Next, wag the palm downwards as much as possible, then upwards, and then downwards again. After the left palm is wagged three times change it into a palm-up arm.



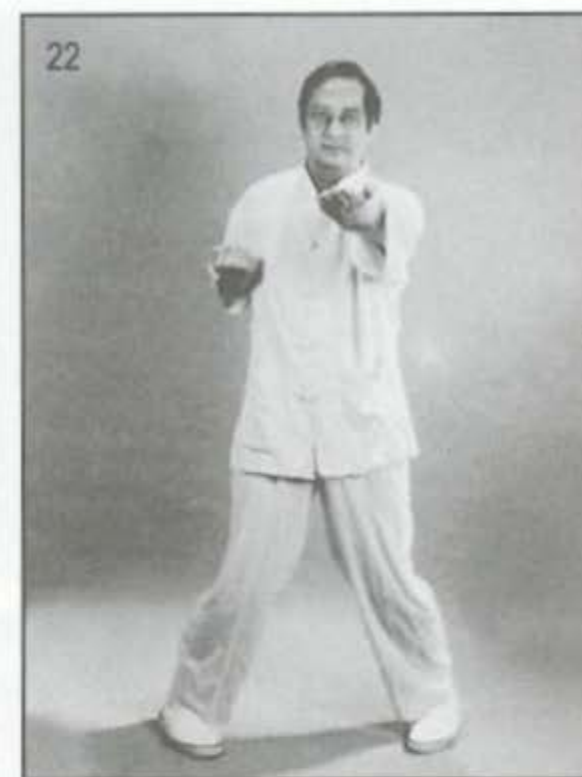
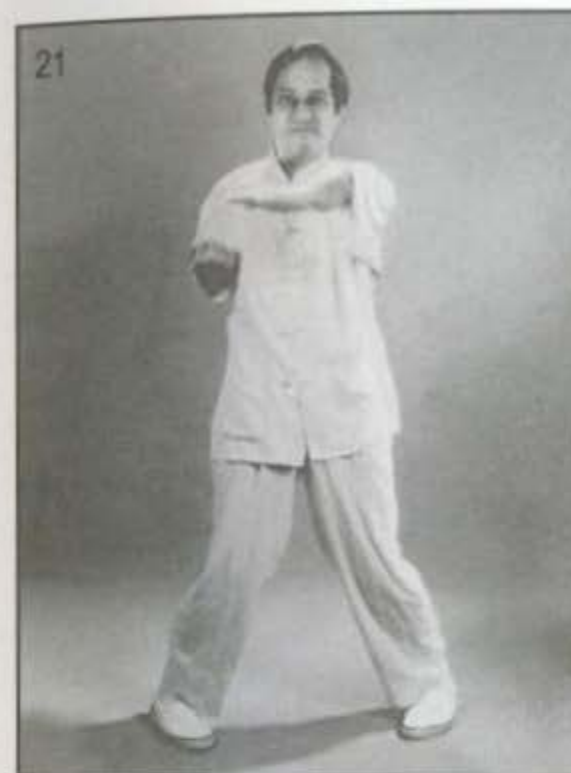
Circling Hand — Leftward and Rightward Triple Wagging-hand (16 — 21) Circle the left hand and rotate it so that the back of the hand faces upwards. Next, wag the palm inwards as much as possible and then outwards. Do this for three times. When the left hand is wagged inwards for the last time it becomes a palm-up arm.





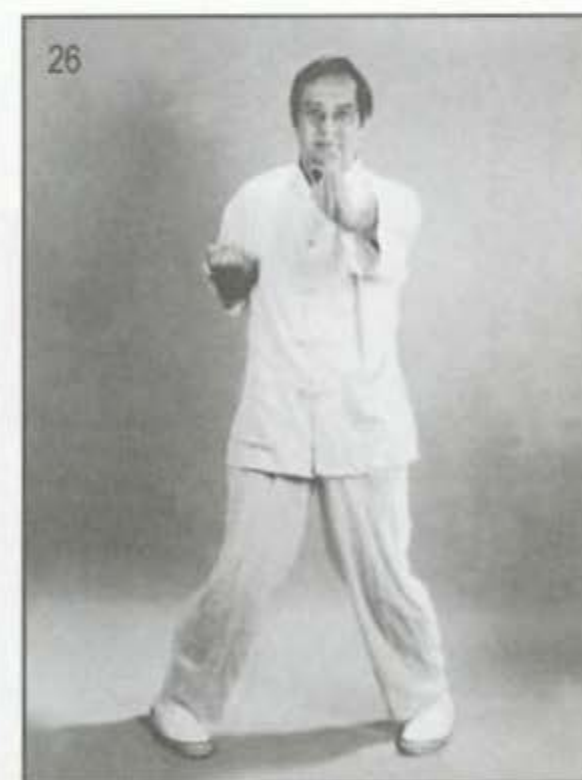
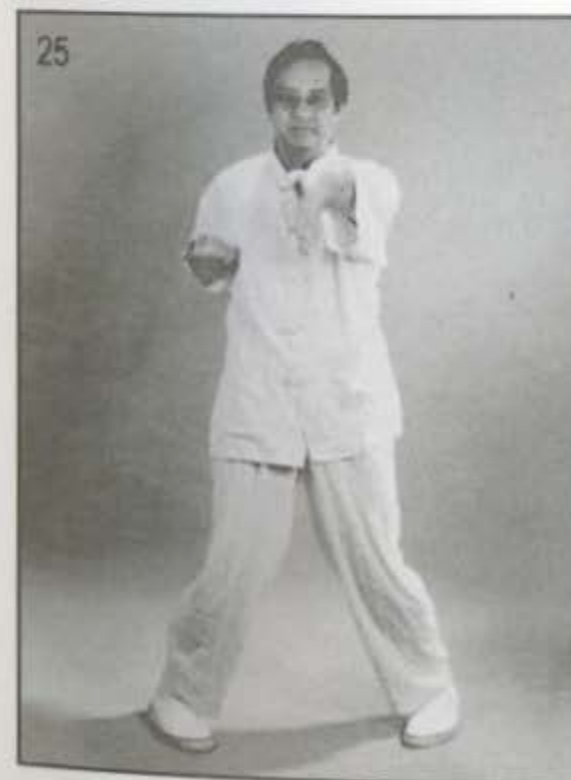
Palm-Up Arm — Circling-hand (22 — 23)

Circle the left palm-up arm inwards from the outside and ends up with the thumb facing upwards.



Upward and Downward Triple Wagging-hand (24 — 26)

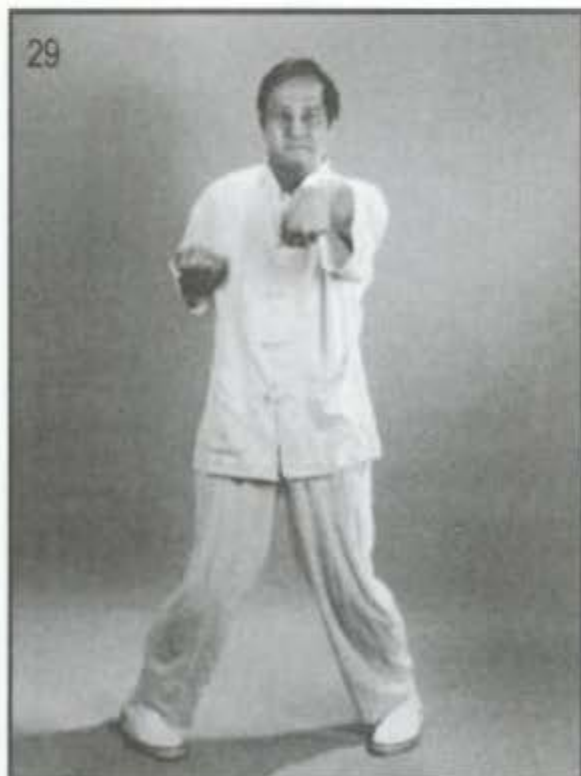
The circling-hand changes back into upward Wagging-hand. Then the palm is wagged downwards as much as possible and then upwards again. In total, it is wagged three times.





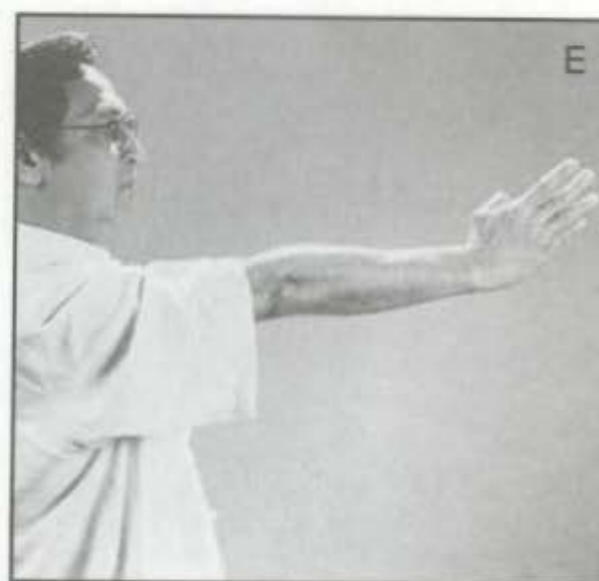
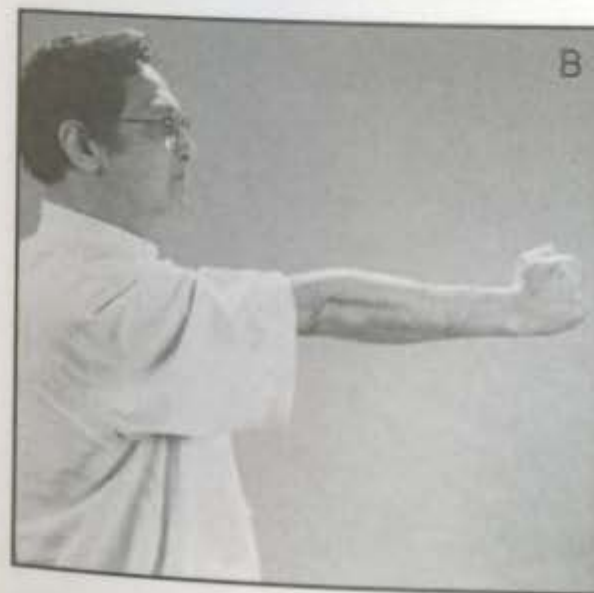
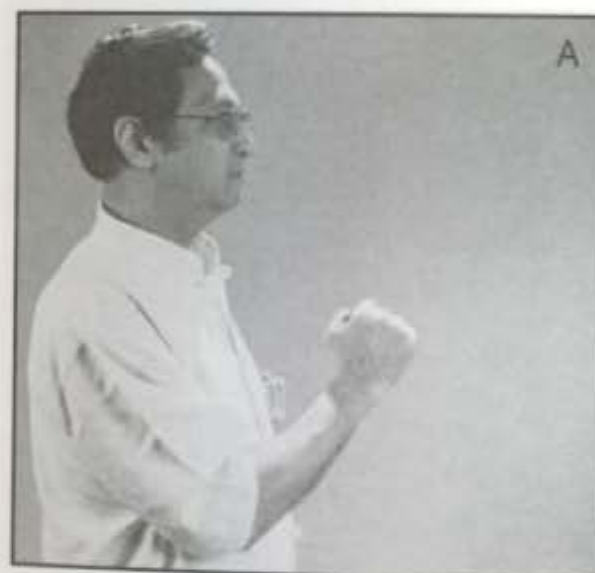
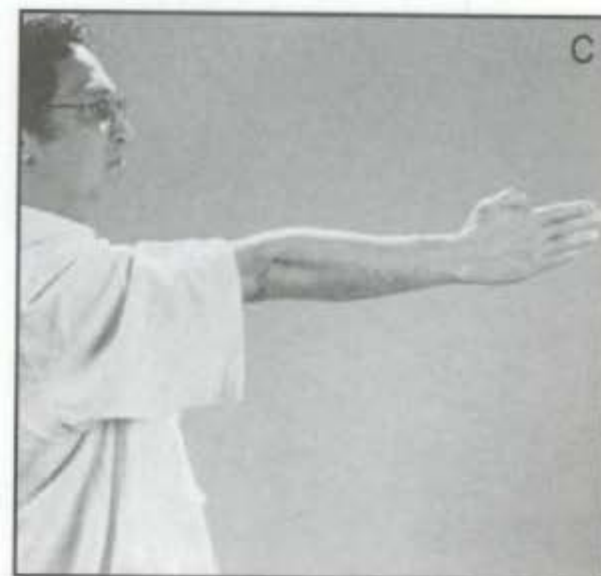
Palm-up Arm — Circling-hand — Fist-withdrawal (27 — 30)

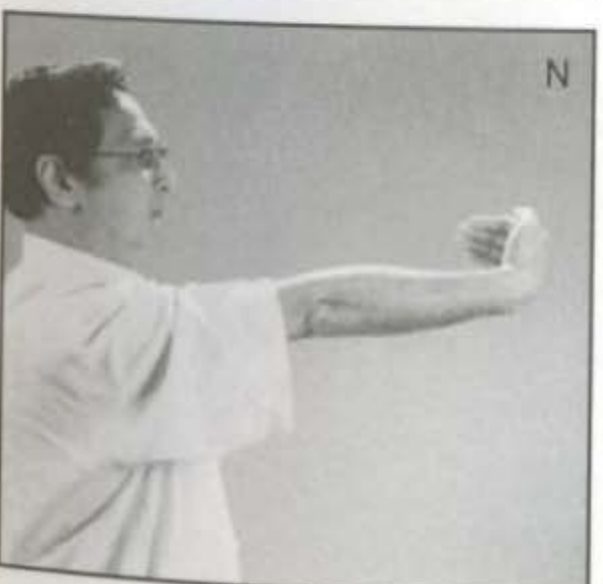
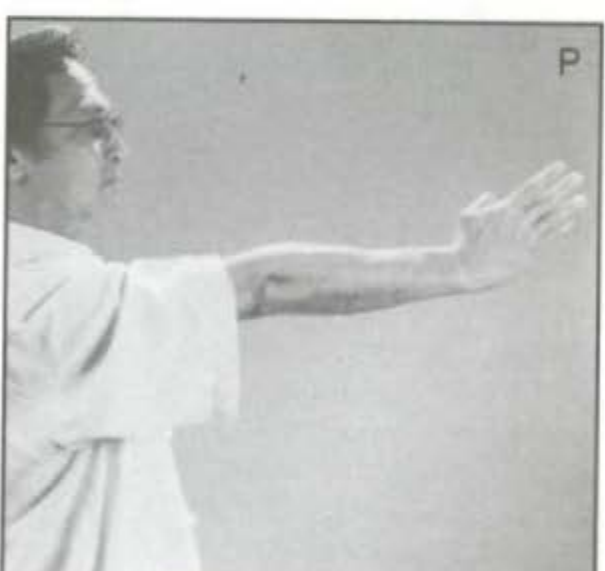
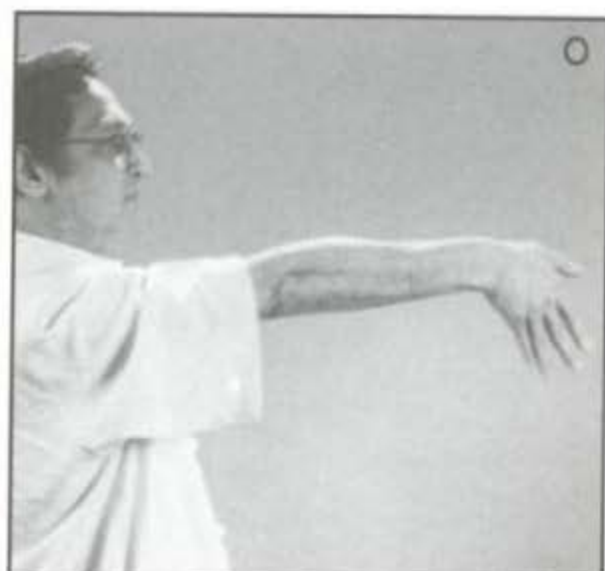
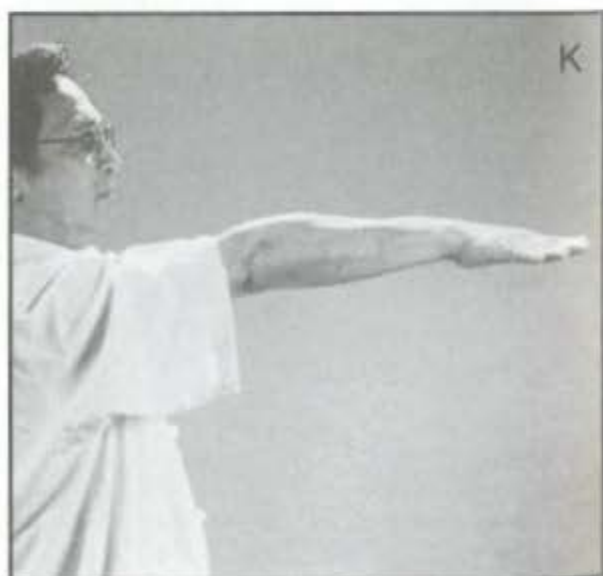
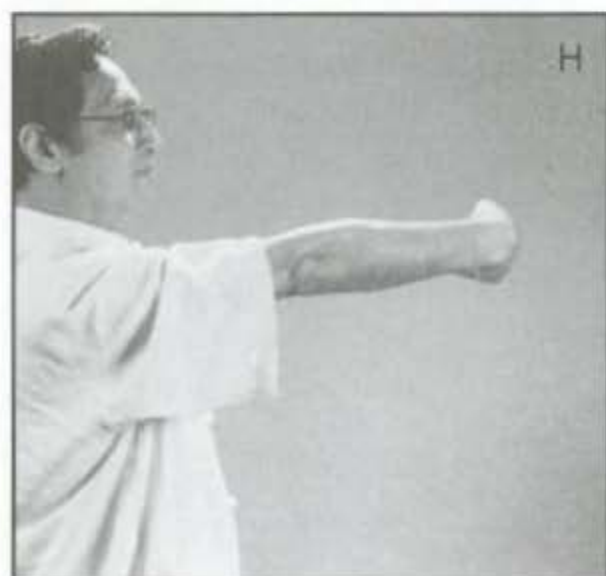
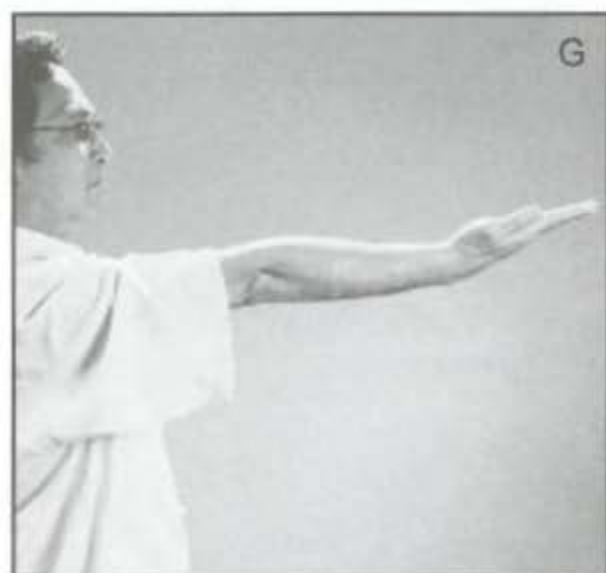
When the left palm is wagged a total of three times, it becomes a palm-up arm. Next, circle the palm inwards from the outside and finally withdraw under it under the armpit. (Note: Pages 29 — 32 are a close-up of the right arm movements.)

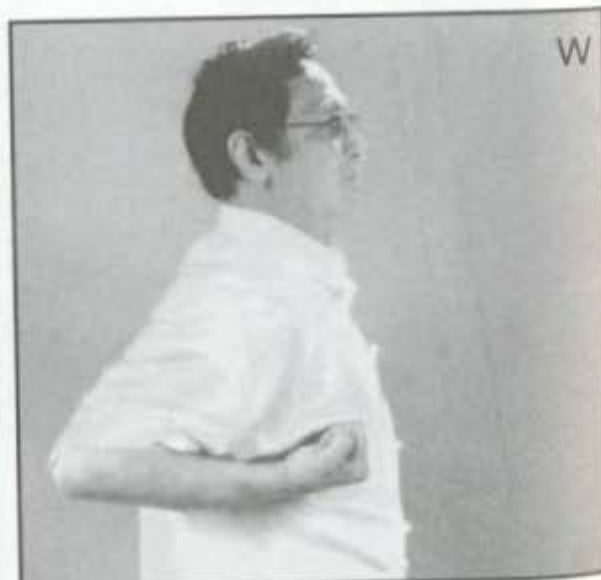
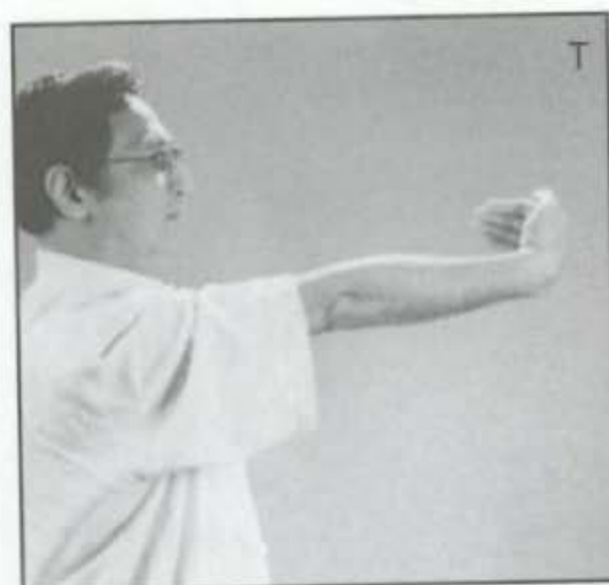
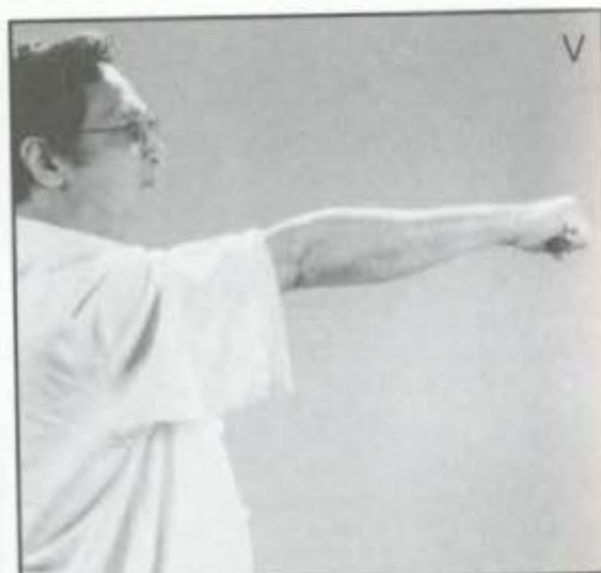
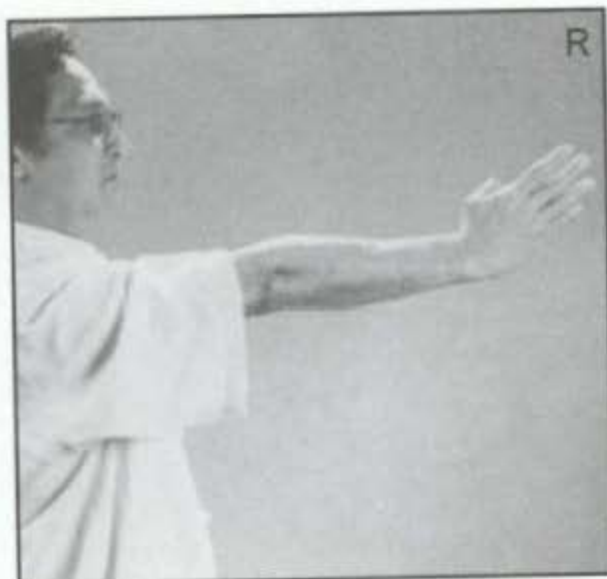


Side View of Right Arm Movements:

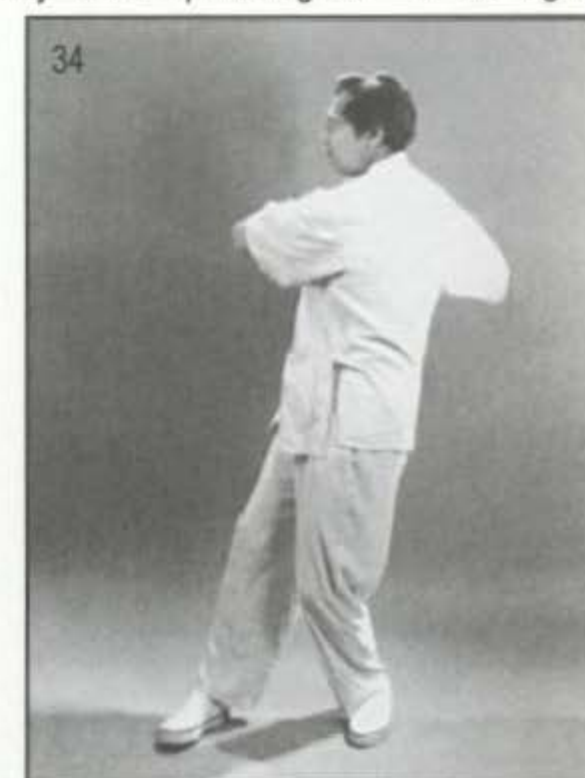
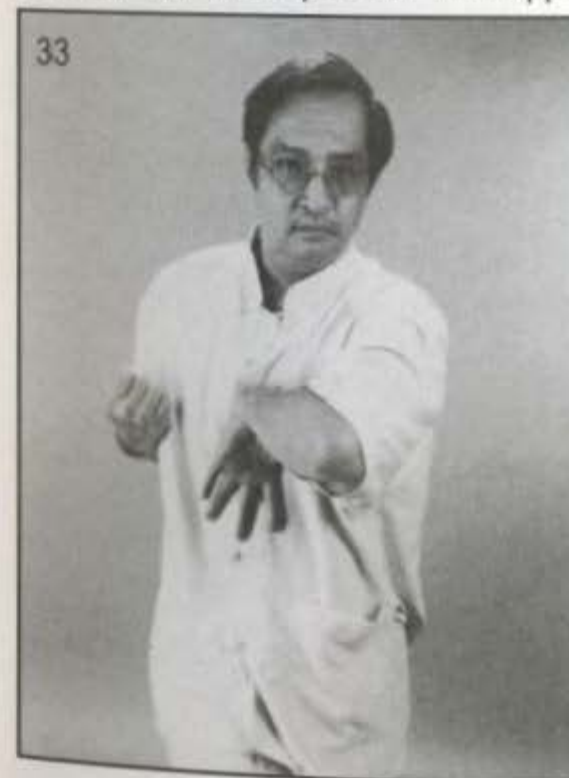
- A — B Character "Sun" Thrusting-punch
- C — F Upward-and-Downward Triple Wagging-hand
- G — H Palm-up Arm becoming Circling-hand
- I — L Leftward and Rightward Triple Wagging-hand
- M — N Palm-up Arm becoming Circling-hand
- O — R Upward and Downward Triple Wagging-hand
- S — U Palm-up Arm becoming Circling-hand
- V Fist-clenching
- W Fist-withdrawal





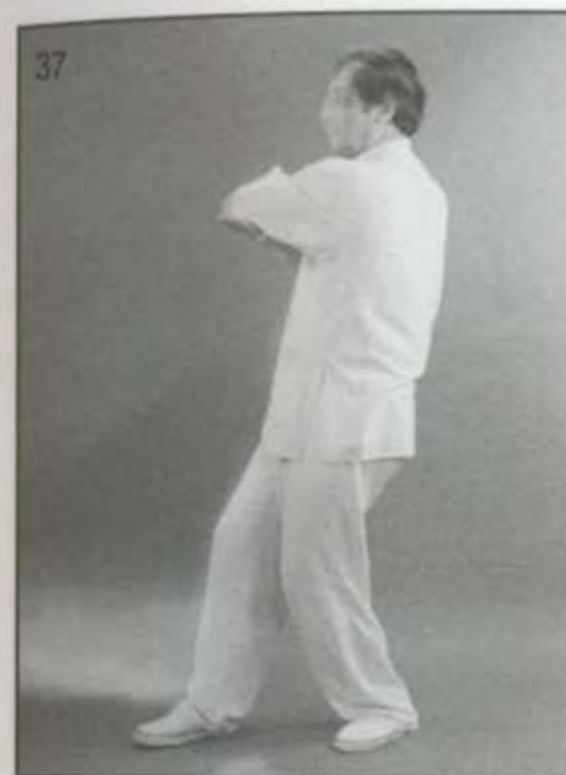
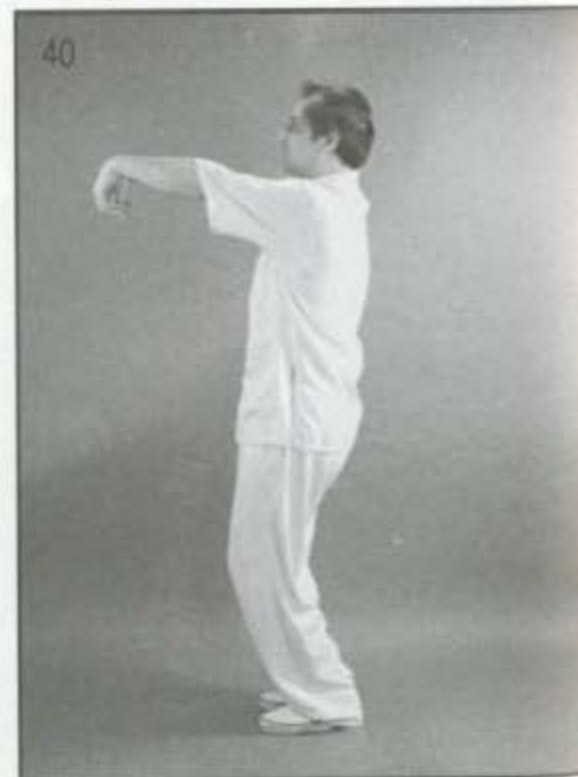
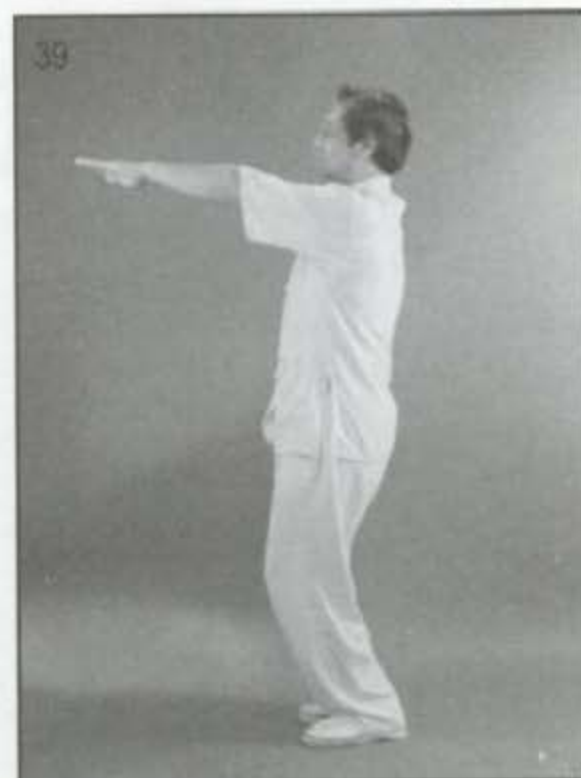


Left Downward-overhead Elbow (31 — 34) (*Photos 31 — 33 are close-up side views of the elbow-strike*) Bend the left forearm into a triangular shape. Move the tip of the elbow following an arc closely alongside the left ear then drop it downwards. When the elbow tip falls toward the center of the chest, the back of the hand should contact the solar plexus. The upper body ends up facing 90° to the right.

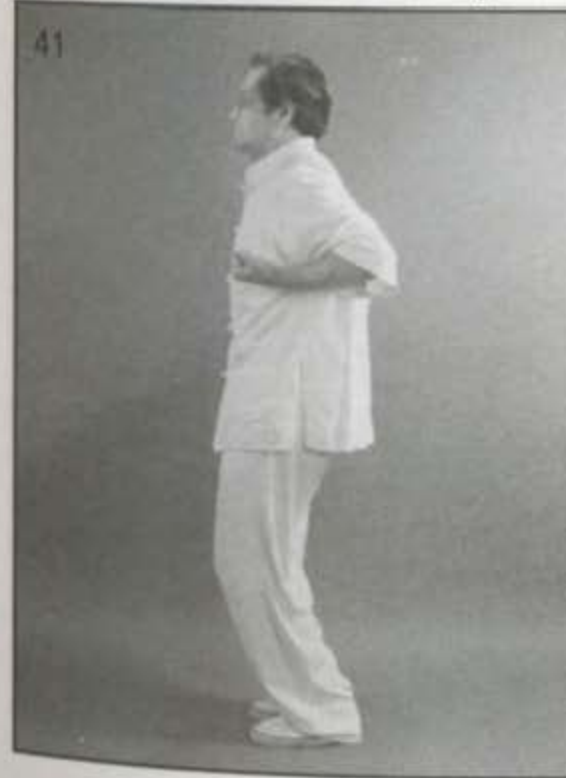




Repetition of the Right Downward-overhead Elbow and Left Downward-overhead Elbow Movements (35 — 36) When the left downward-overhead elbow movement is completed, the right arm becomes a downward-overhead elbow and follows the upper body to turn towards the left. Afterwards, another left downward-overhead elbow is executed as the body turns back to the right for a total of three repetitions.



Advancing-step Thrusting-finger — Closing-step Thrusting-fingers — Fist-withdrawal (37 — 41) Place the right palm beneath the left armpit. When step the right foot forward, thrust the right arm simultaneously out. Right when the right arm is completely extended, thrust out the left arm immediately. Step the left foot forward next to the right. Withdraw the fists after circling hands.





Left Circling-steps Becoming Frontal-stance (42 — 45)

The sole of the left foot maintains contact with the floor and draws a large circle from the right back towards the front. At the same time, the whole body turns along with the circling-step from a right-facing posture back to a frontal-stance.



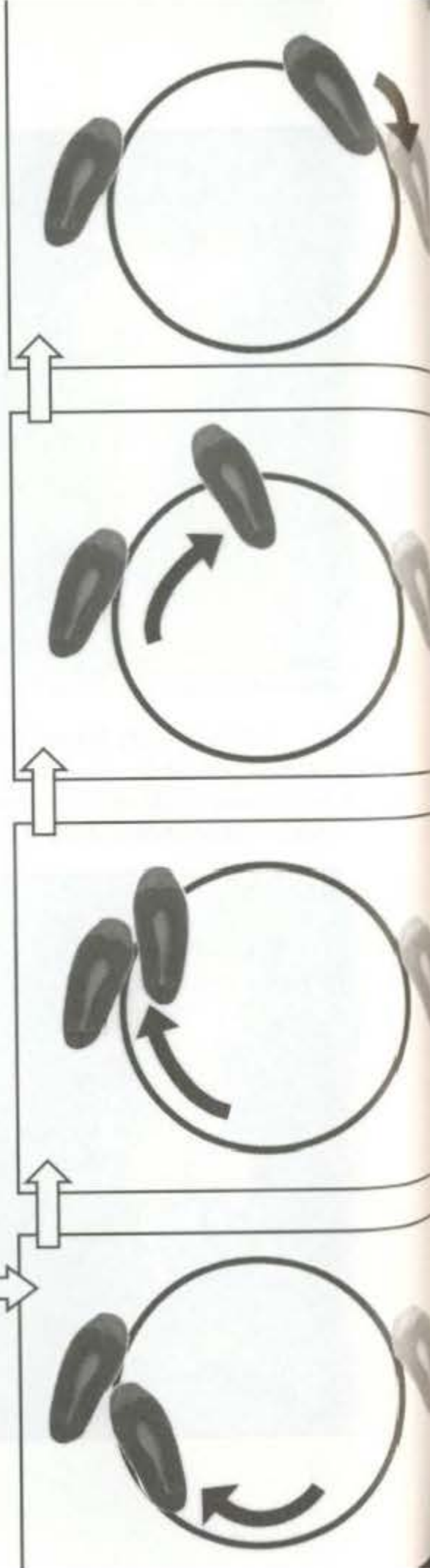
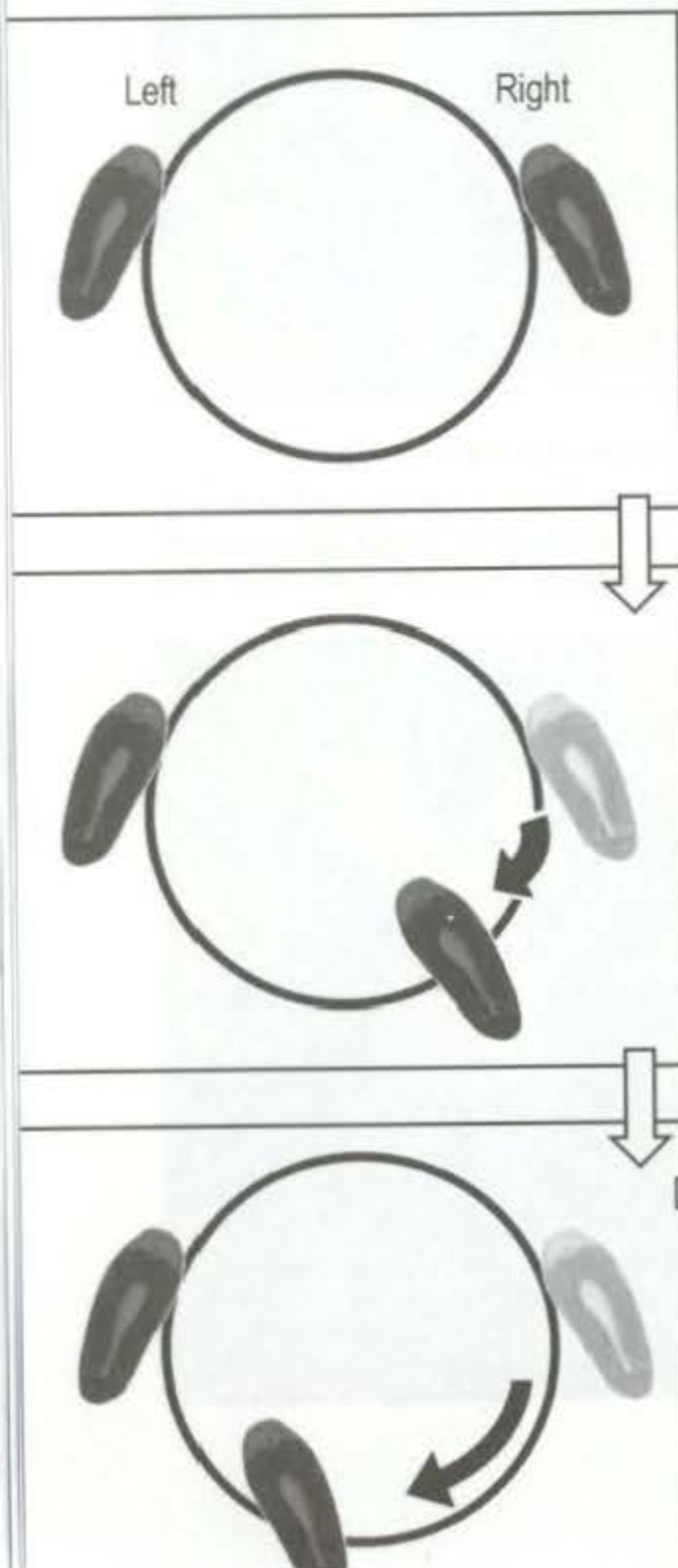
Three Circling-steps (continuous movements) (46 — 56)

Once returning to the frontal-stance, the right leg is pulled backwards and draws a large circle along the inner edge of the left leg back to the front. Afterwards, the left leg likewise repeats once more for a total of three repetitions.



Below: The trajectory of the right Circling-step (*Huen-bo*).

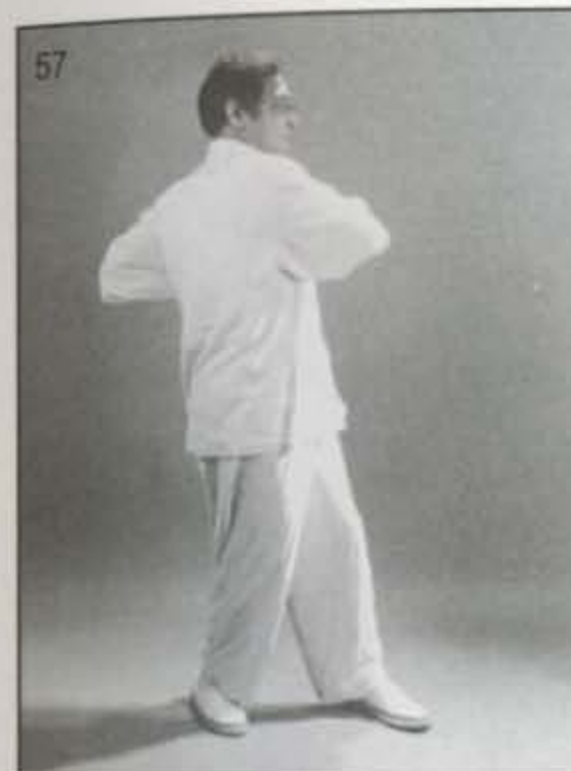
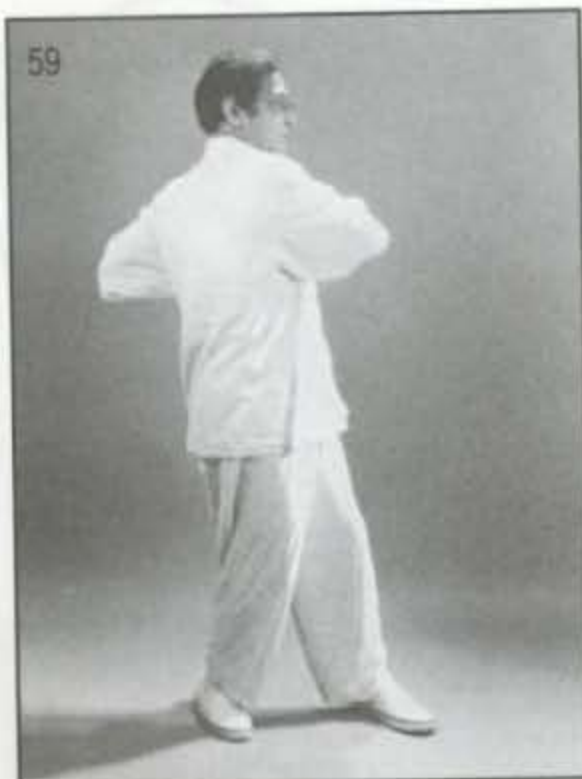
Note: The right foot first traces an arc backwards somewhat before it is pulled forward towards the inner aspect of the left foot.





Right Downward-overhead Elbow (57 — 59)

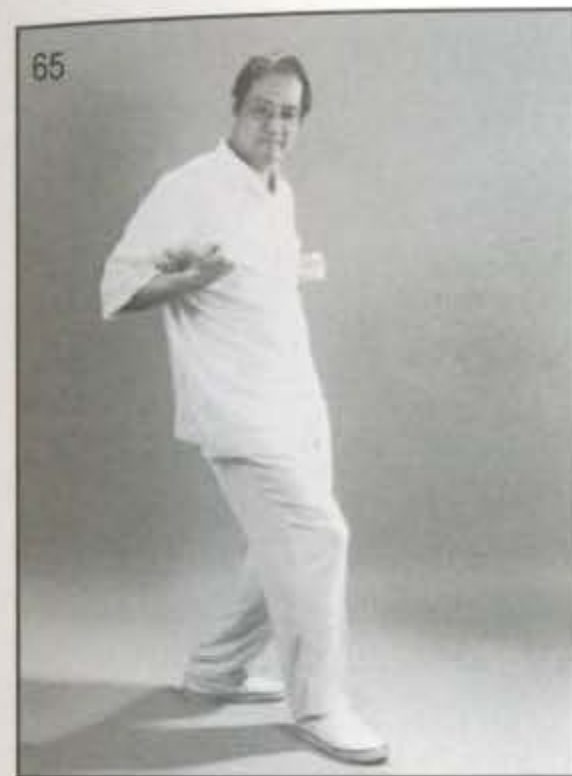
The same process as the left side.



**Advancing-step Thrusting-fingers — Closing-step Thrusting-fingers —
Fist-withdrawal (Right side movements) (60 — 64)**

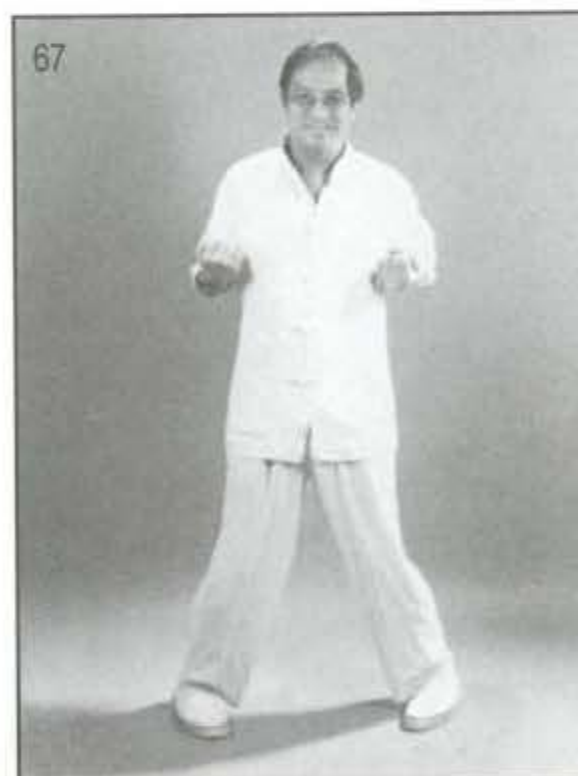
The same process as the left side.





Three Circling-steps (65 — 78)

The same process as the left side.



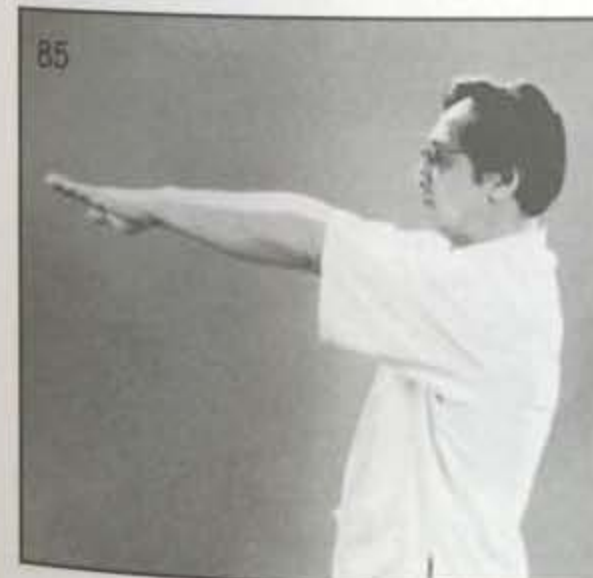
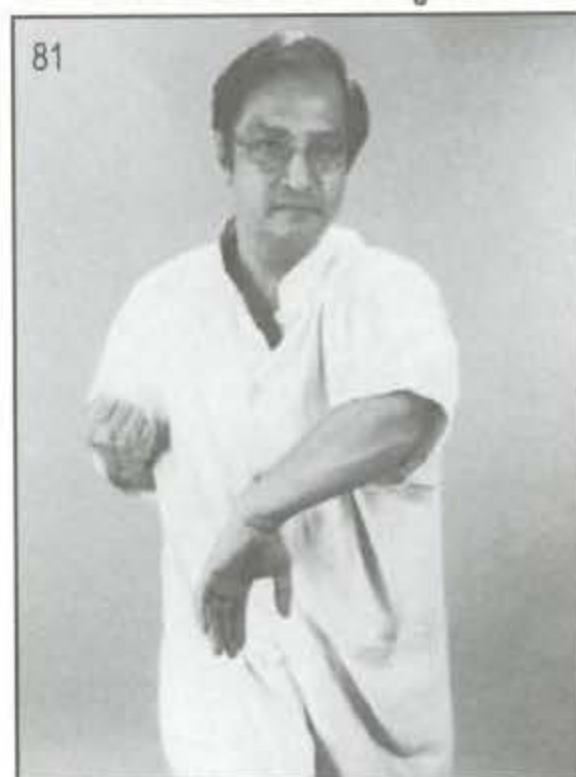


Left Diagonal-kneeling Elbow (79 — 82) (Photos 79 — 81 are a close-up lateral view of the Diagonal-kneeling Elbow) Bend the left forearm into a triangular shape. Then drop the ulna of the forearm downwards along a diagonal line from the left shoulder and stop it when it reaches the region between the chest and right side of the abdomen. Turn the upper body to face 90° to the right.





Advancing Diagonal-kneeling Elbow and Thrusting-fingers — Closing-step Thrusting-fingers — Fist-withdrawal (83 — 88) Place the right palm at the left shoulder. Thrust out the right arm and step the right leg forward simultaneously. Thrust out the left arm immediately when the right arm is fully extended. Step the left foot forward next to the right foot. Finally, withdraw the fists beneath the armpit.





Left Circling-steps Becoming Frontal-stance (89 — 92) The sole of the left foot maintains contact with the floor and draws a large circle from the right back towards the front. At the same time, turn the whole body along with the circling-step from a right-facing posture back to a frontal-stance.



Right Circling-steps (93 — 97)

Maintain the sole of the right foot to contact with the floor and pull it backwards. Then draw a large circle along the inner edge of the left leg towards the front and finally turn the sole back to the original frontal-stance position.





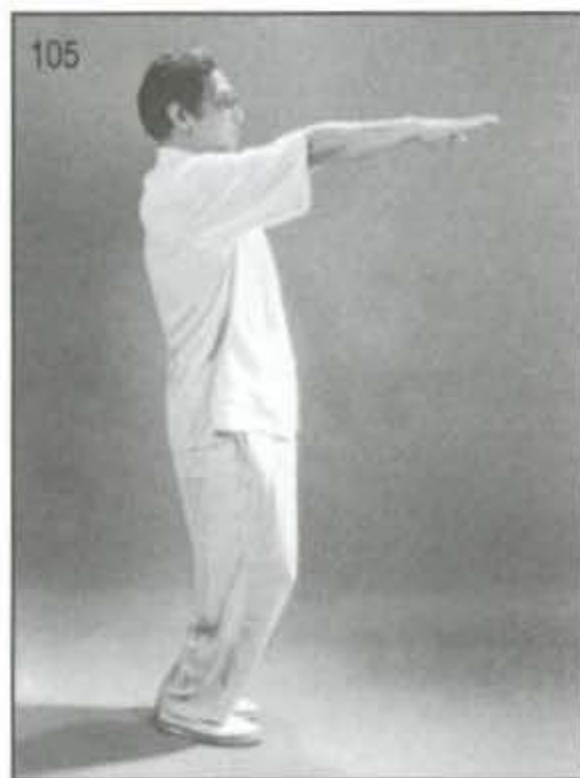
Left Circling-steps (98 — 101)

Repeat the left Circling-step once again for a total of three Circling-steps.



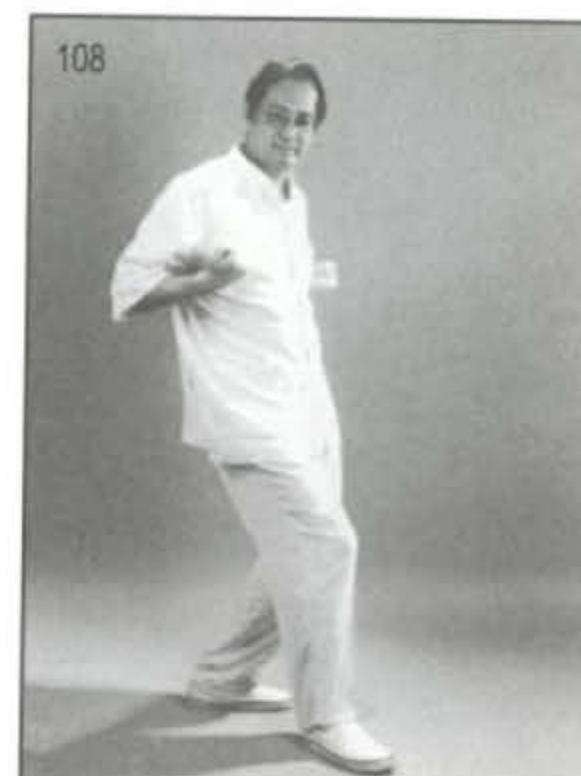
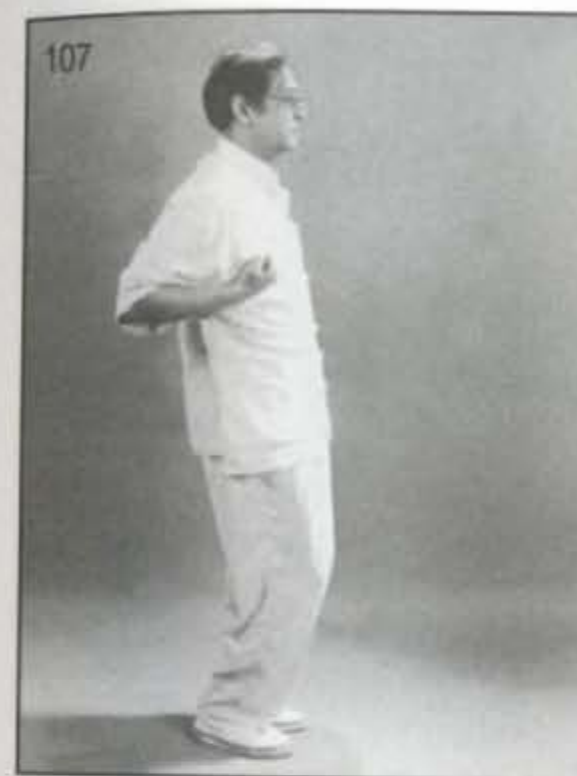
Right Diagonal-kneeling Elbow — Left Thrusting-fingers — Closing-step Right Thrusting-fingers (102 — 105) The right arm performs a Diagonal-kneeling Elbow. When the upper body is facing the right, thrust out the left arm from the center of the chest while taking a step. Thrust out the right arm subsequently when the left arm is fully extended, while step the right leg up next to the left leg.





Circling-hand — Fist-withdrawal (106 — 107)

Raise both arms together, perform a reverse circling movement, and withdraw the fists beneath the armpits.



Three Circling-Steps (108 — 120)

First circle the right leg. After returning to a frontal-stance, repeat the Circling-steps with both legs once.



113



114



115



116



117



118



119

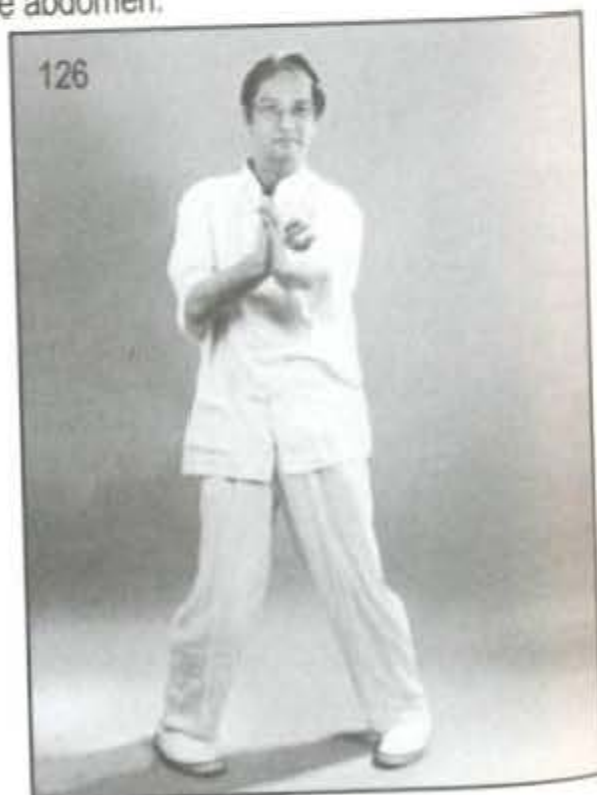
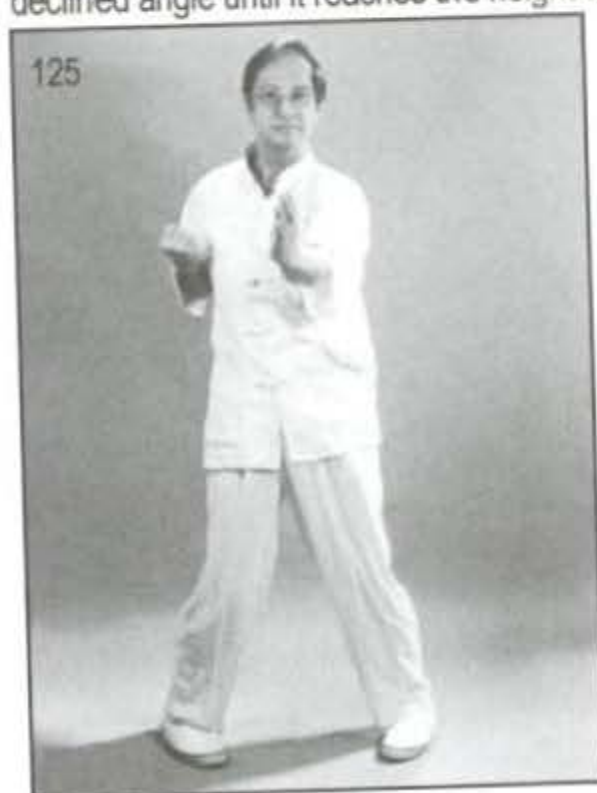


120

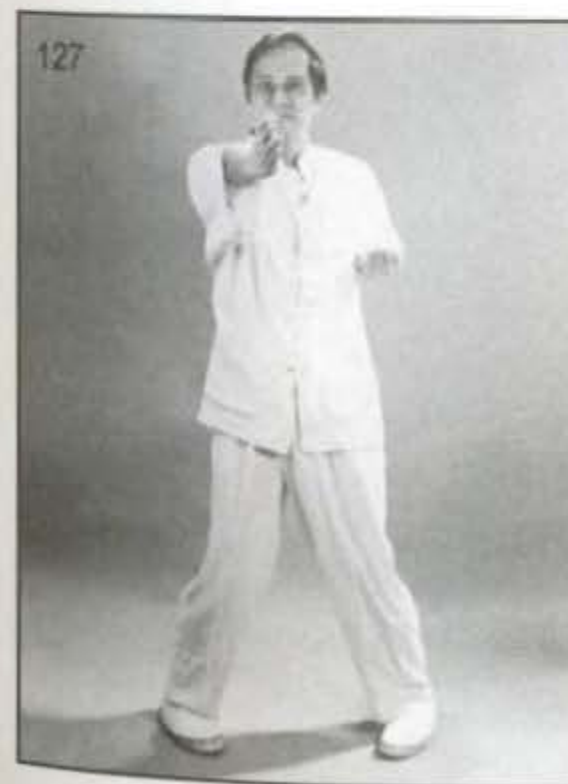




Left Diagonal-kneeling Elbow — Right Thrusting-fingers — Left Lower Spade-hand (121 — 124) Repeat the left Diagonal-kneeling Elbow one more time. When the upper body turns to face the right, thrust out the right arm from the chest. When the whole arm completely extends, slash out the left Spade-hand at a declined angle until it reaches the height of the abdomen.

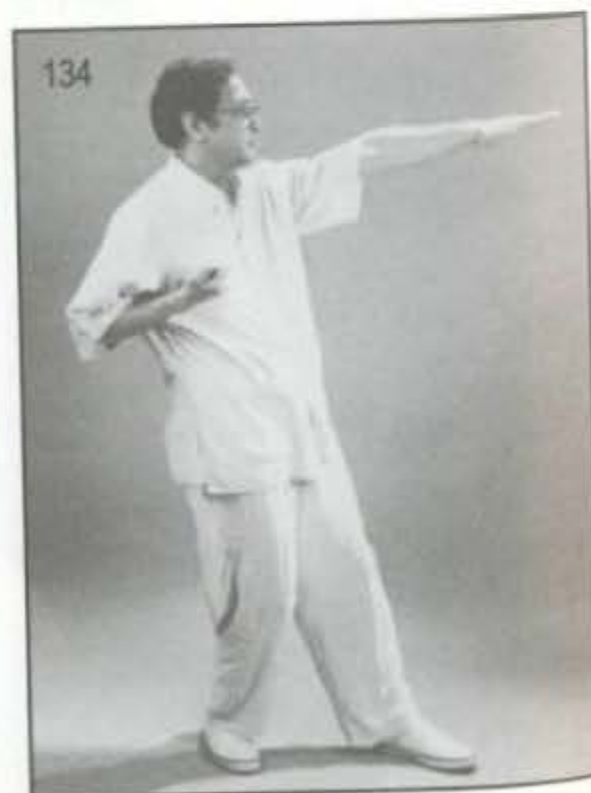


Body-Turning Sinking-Arm — Releasing-Arm Eye-Strike (125 — 127) When the body turns back to face the front, the left spade-hand turns into a Sinking-arm and is placed in front of the chest. Afterwards, place the right palm in the bend of the left arm and then thrust it out. This is the "Eye-strike" technique.



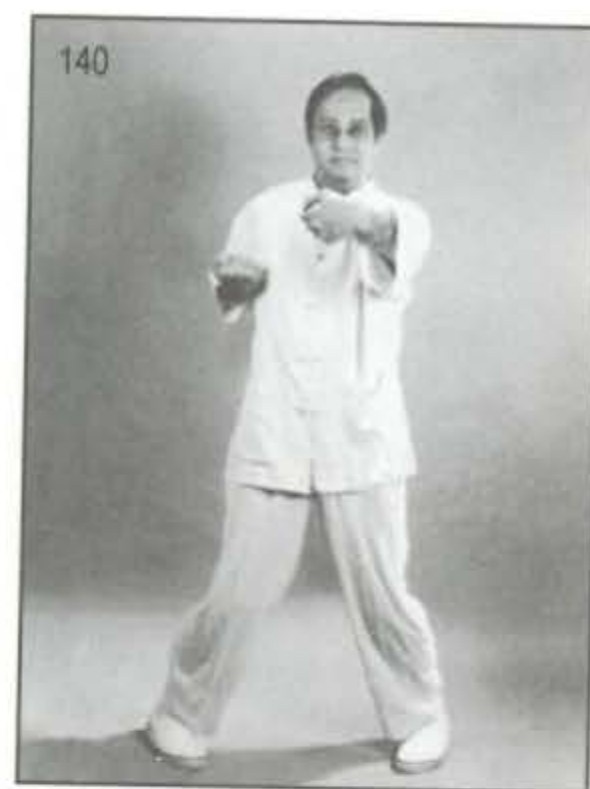
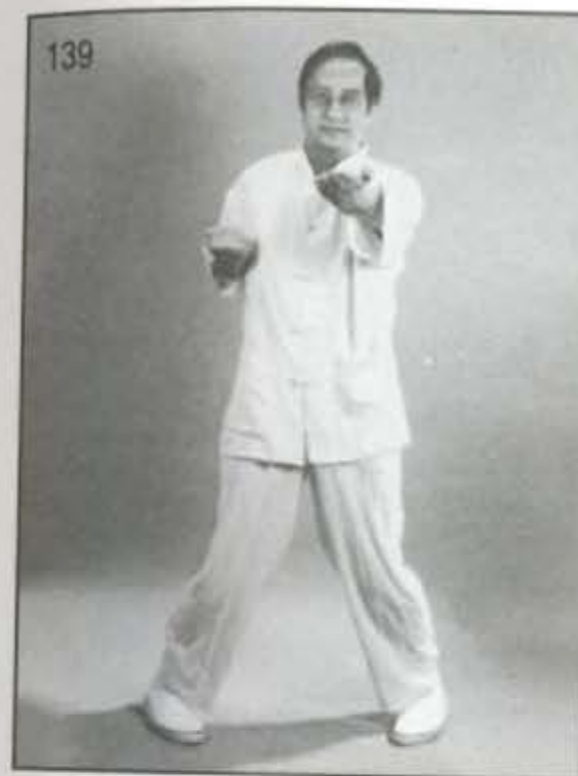


Palm-Up Arm — Circling-Hand — Fist-Withdrawal (128 — 131)
 Change the right arm into a Palm-up arm and then turn it into a Circling-hand, which circles inwards from the outside. Afterwards, withdraw the fist beneath the armpit.

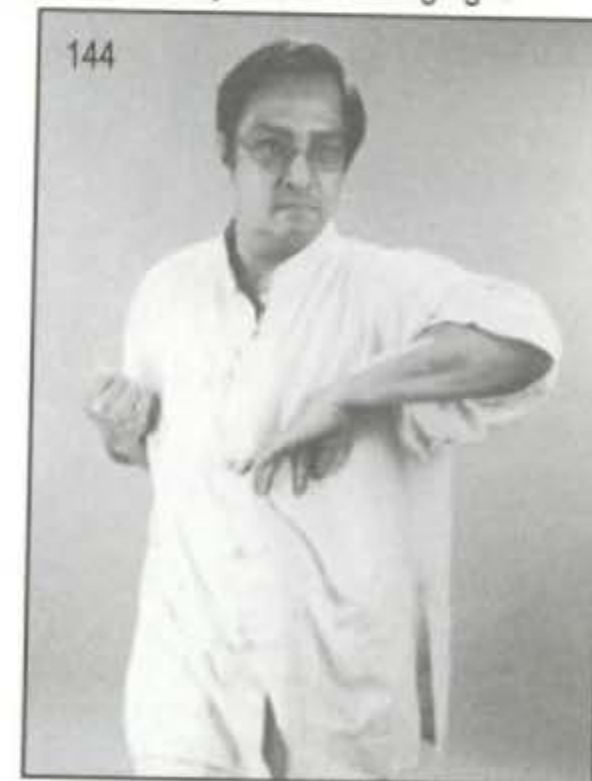


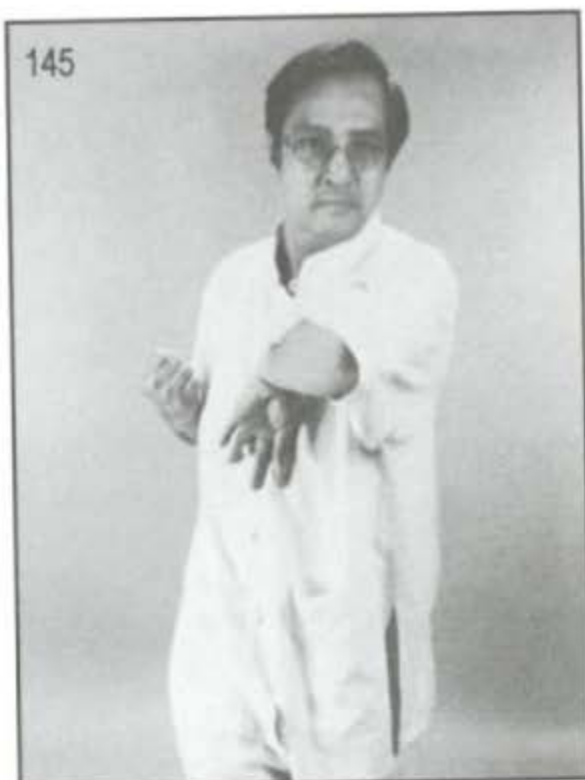
Right Diagonal-kneeling Elbow to Fist-withdrawal (132 — 142)
 The same movements as the left side.



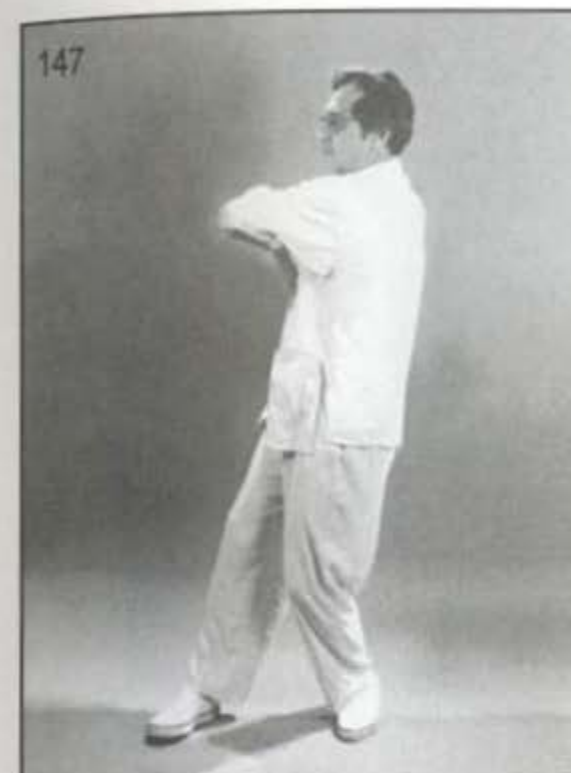
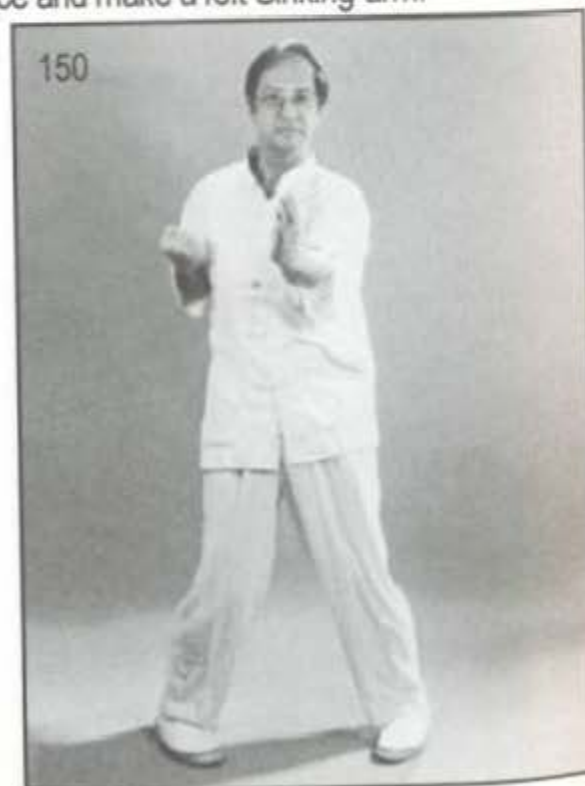


Left Horizontal-hacking Elbow (143 — 146) (Photos 143 — 145 are a close-up lateral view of the Horizontal-hacking Elbow) Bend the left arm as much as possible into a triangular shape. Following the turn of the upper body from left to right, strike the forearm aggressively along a horizontal line from the left shoulder towards the right until it reaches the center of the chest. The upper body finishes facing right.





Thrusting-fingers — Left Upper Spade-hand — Body-turning Sinking-arm (147 — 150) Place the right arm below the left armpit and then thrust it out. When the whole arm is fully extended, immediately thrust out the left arm as an Upper Spade-hand at an inclined angle, while withdraw the right arm simultaneously. Afterwards, turn the body back to a frontal stance and make a left Sinking-arm.

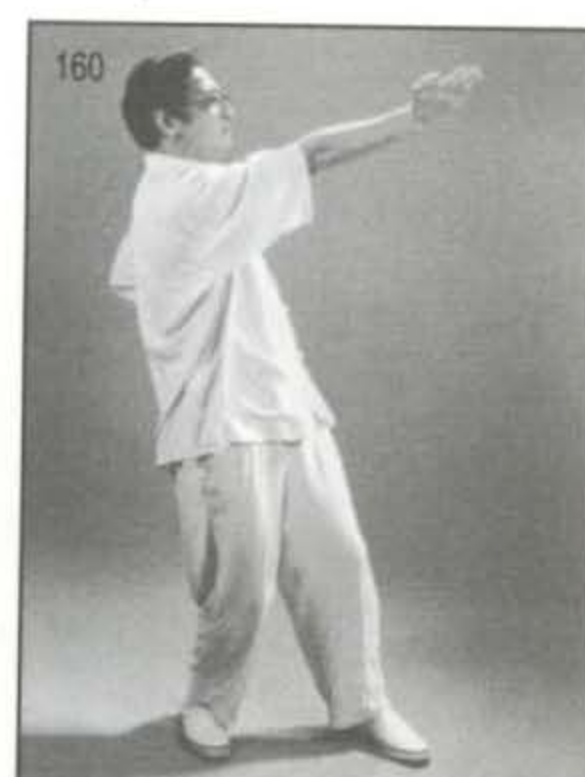
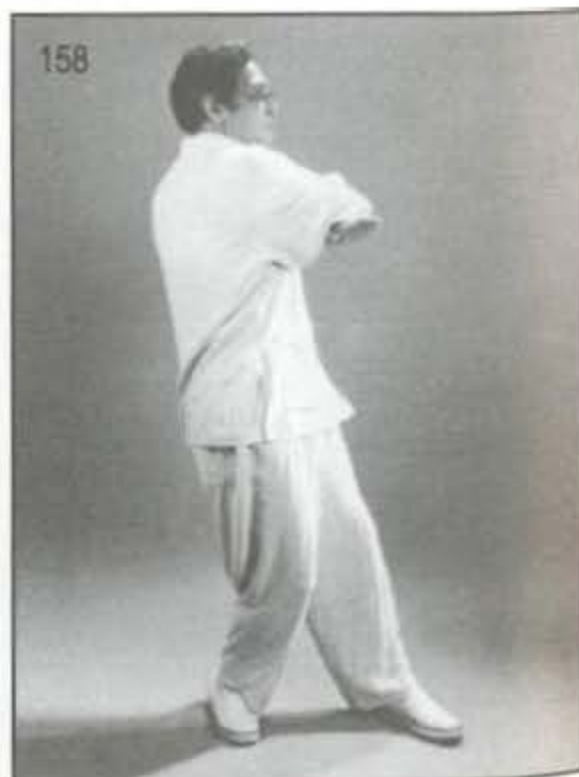
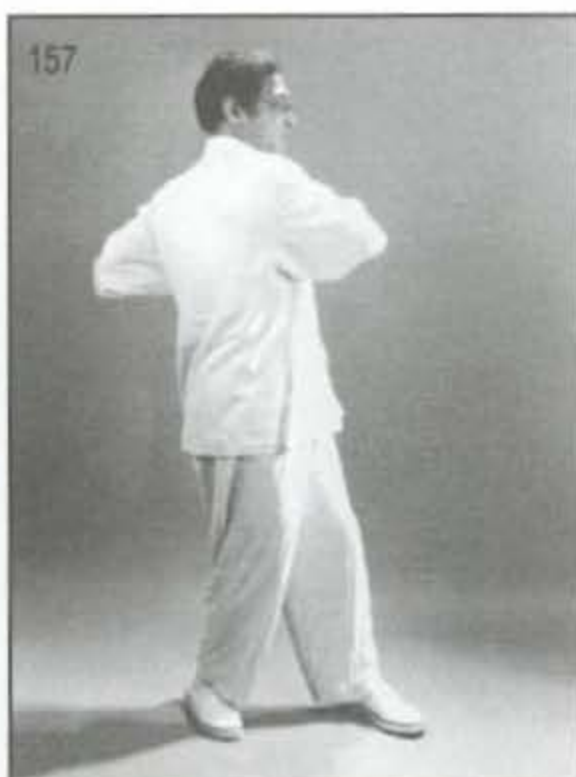


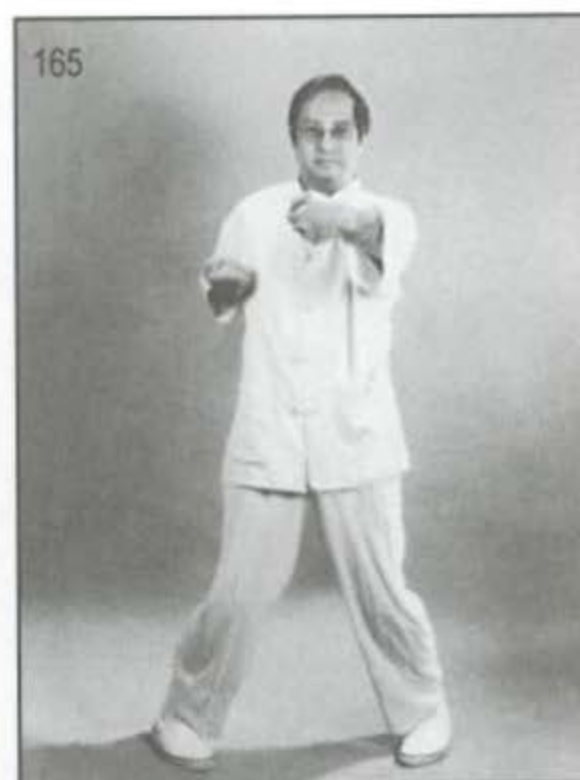
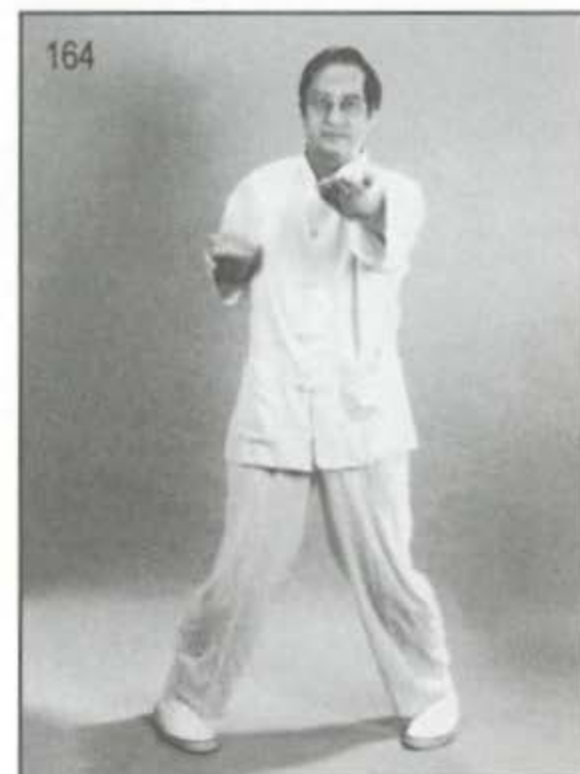
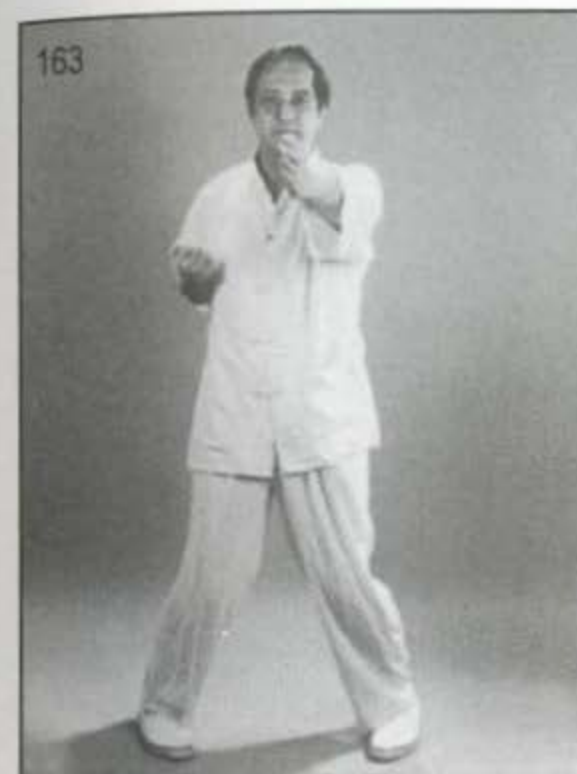
Releasing-arm Eye-strike — Palm-up Arm — Circling-hand — Fist-withdrawal (151 — 156) Place the right arm upon the left Sinking-arm and then thrust it out; at the same time withdraw the left arm. After the right arm has completely extended, change it to a Palm-up Arm and then turn it into a Circling-hand from outside to inside. Afterwards, withdraw the fist.





Right Horizontal-hacking Elbow to Fist-withdrawal (157 — 168)
The same movements as the left side.





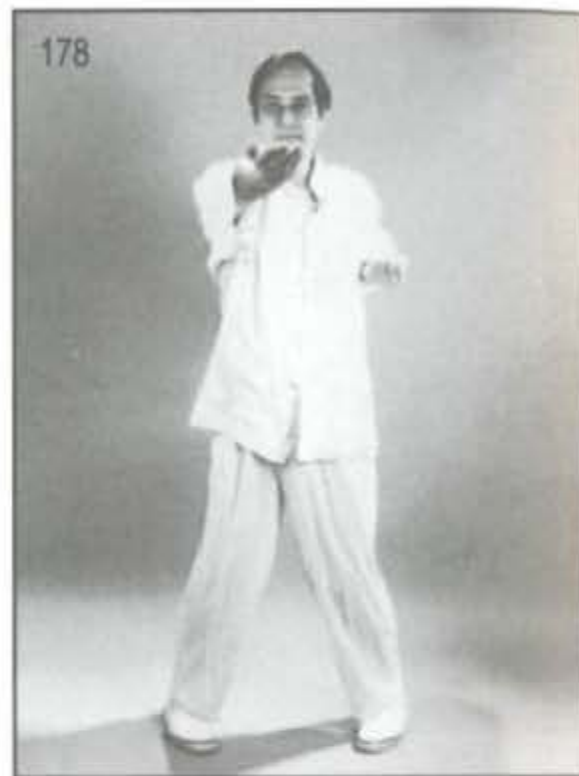


Left High-and-Low Splitting-arms for three times (169 — 174) The arms make use of the body turn to the left to simultaneously cut out with the right arm above and the left arm below. When the body has turned completely to the left, the arms are opened up like a pair of scissors with the edge facing the left. Repeat this two times.



Left Big-circling Subduing-arm — Right Above-bridge Throat-cutting Hand (175 — 177) The left arm flips along a large circle up to become a Bridge-on Arm placing in front of the chest by making use of the body turning from left to the front. Then, slashes out the right Throat-cutting Hand on the surface of the left arm.





Palm-up Arm — Circling-hand — Fist-withdrawal (178 — 180)

Form the right arm into a Palm-up Arm and then turn it into a Circling-hand, which circles inwards from the outside. Afterwards, withdraw the fist.

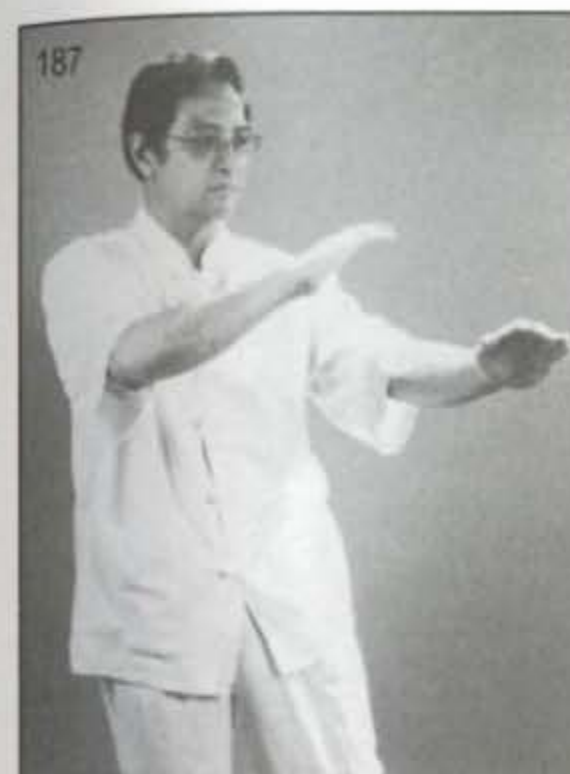
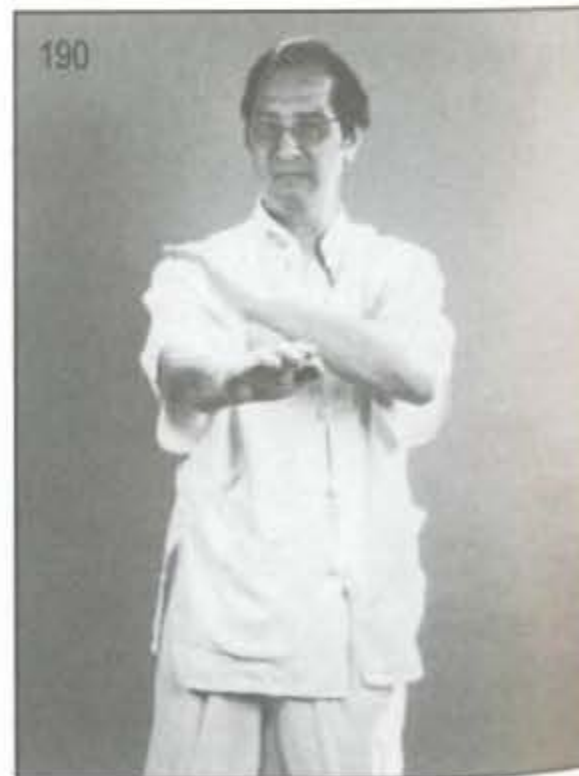
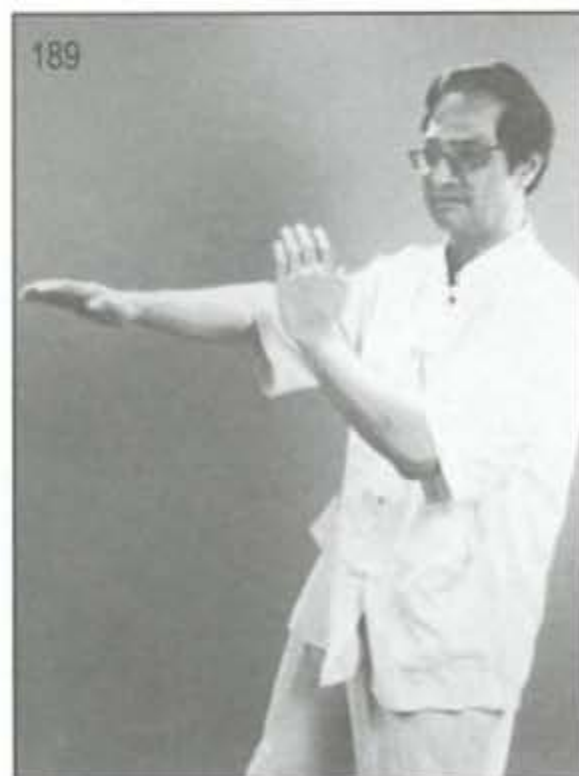


Repeat High-and-Low Three Splitting-arms (181 — 188) (Please carefully note close-up photos 181 — 188) Repeat the High-and-low Splitting-arms three times, but, this time, first turn to the right, then to the left, and finally back to the right. Be careful that as the upper body moves, it is the upper arm that slices down along the body, whereas the lower arm flips up from the outside.



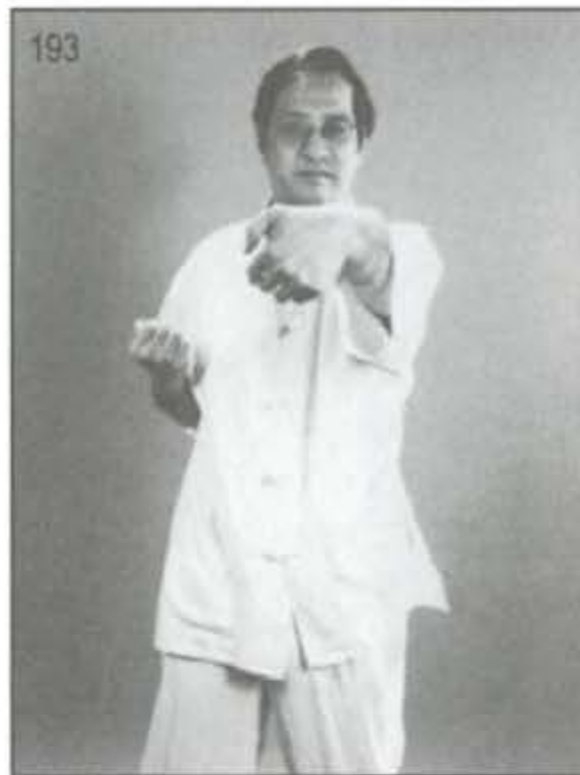


Right Big-circling Subduing-arm — Left Throat-cutting Hand (189 — 191)
Repeat once according to the left side.

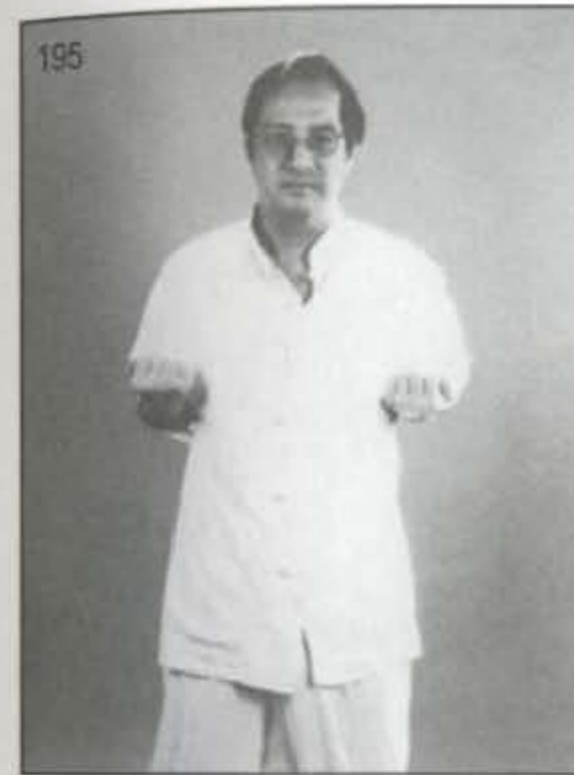


Palm-up Arm — Circling-hand — Fist-withdrawal (192 — 195)
Repeat once according to the left side.





Left Rotating-arms (196 — 197) Place both arms in front of the body with the left arm forming a Diagonal Palm-up Arm and the right arm a Lower Bong-sau. Following the leftward turn of the body, rotate both arms out at the same time and place the left arm at the middle and the right at the lower level.

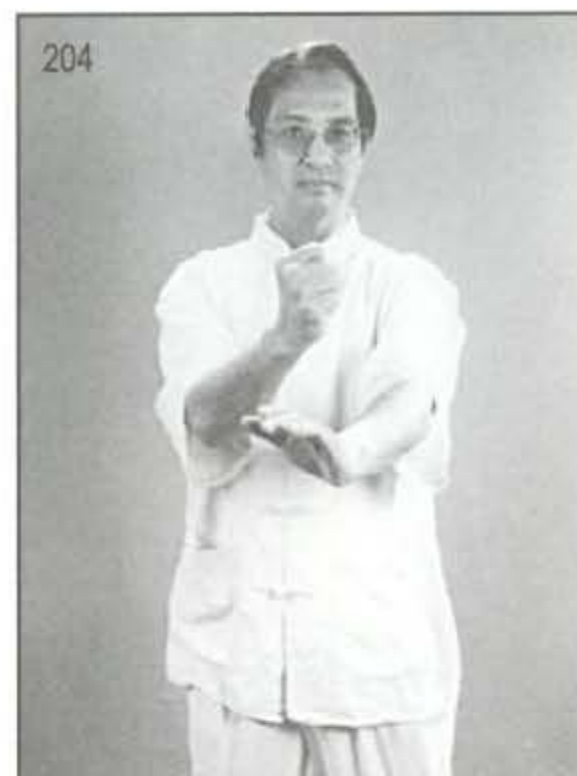
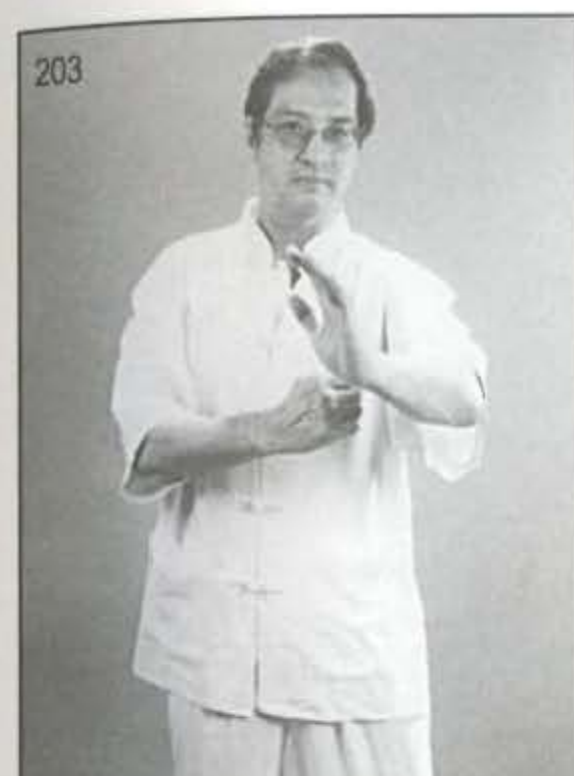


Repeat Right-and-Left Rotating-arms (198 — 202) (*Please carefully note close-up photos 199 — 201*) As the body turns from left to right, rotate the right arm from up along the body into a Palm-up Arm. Flip down the left arm to make a Lower Bong-sau. Afterwards, repeat the Rotating-arm again on the left.

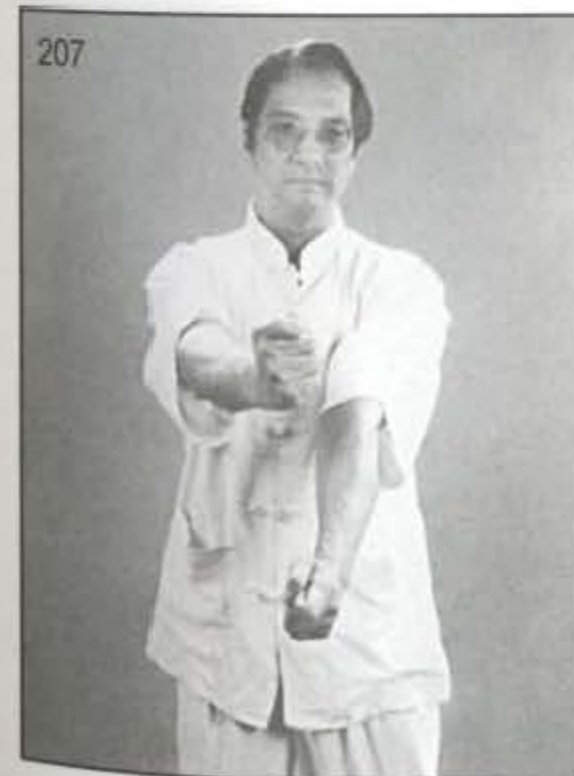


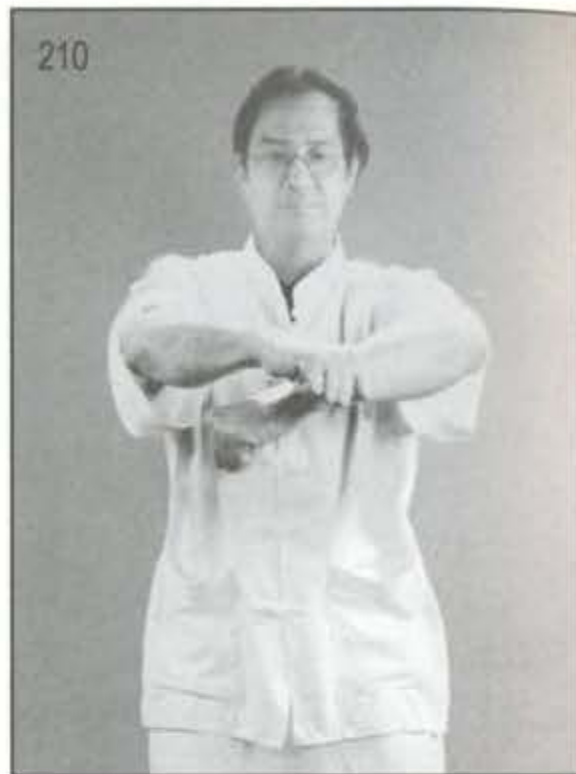


Jerk-hand with Thrusting-Punch (203 — 205) As the body turns back to the front, press the left arm downwards suddenly to become a Jerk-hand. Simultaneously, strike the right arm out along the centerline with a Thrusting-punch.

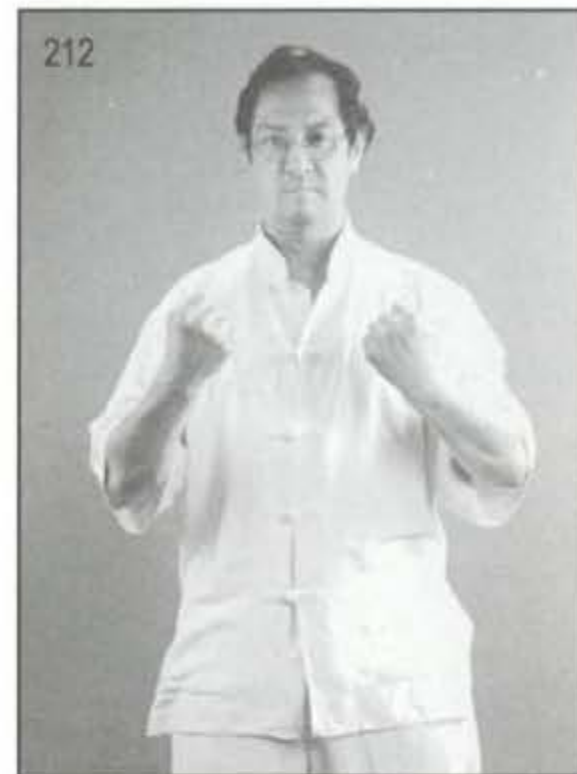
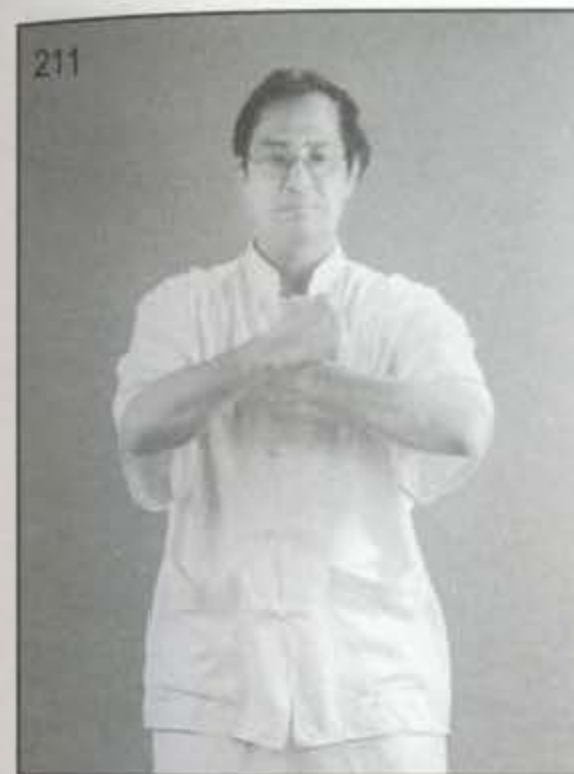


Double Phoenix-eye Fists Inch-force Issuing-power (206 — 207) Slightly withdraw both arms a few inches and immediately strike out as Double-punch. In the process of punching, the index finger of both fists suddenly spring out into a triangular shape to become the phoenix-eye fists.





Middle-hacking Descent Double Thrusting-punches (208 — 209) Slightly raise both arms as the body turns somewhat to the left. Suddenly, as the body turns back to the front, Chop the Double-punch aggressively diagonally downwards. The punches separate with one thrusting towards the upper level and the other towards the mid level.



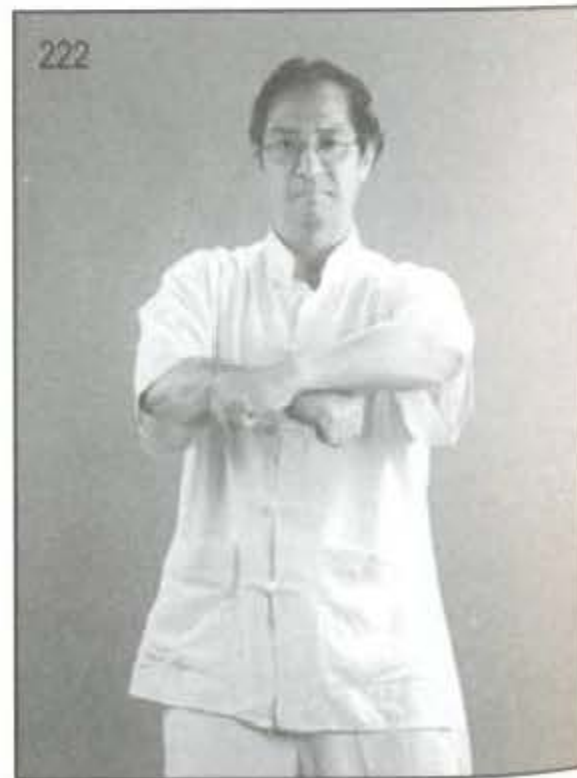
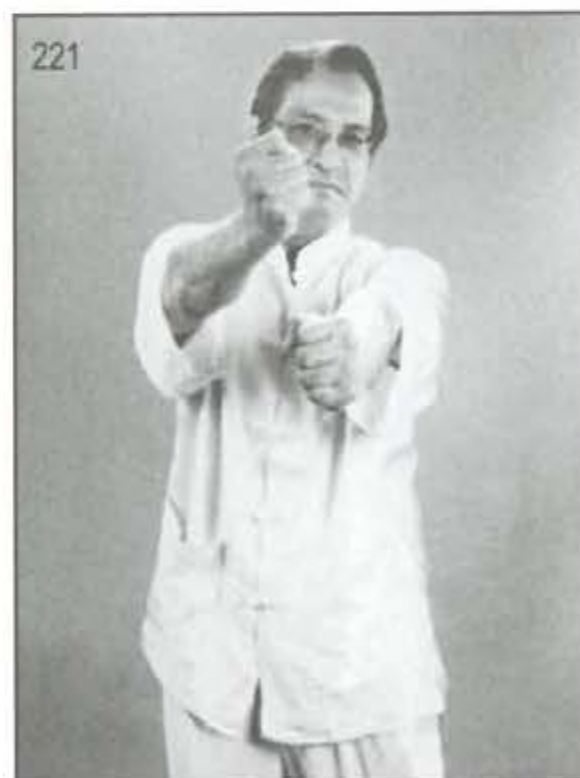
Double Rotating-arms to Fist-withdrawal (210 — 213) After rotating both arms once in a circle along the body, withdraw them beneath the armpits.



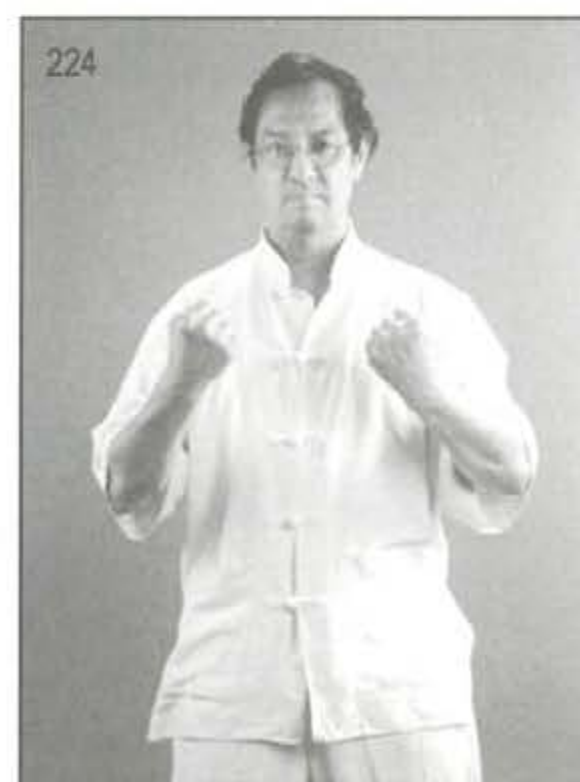
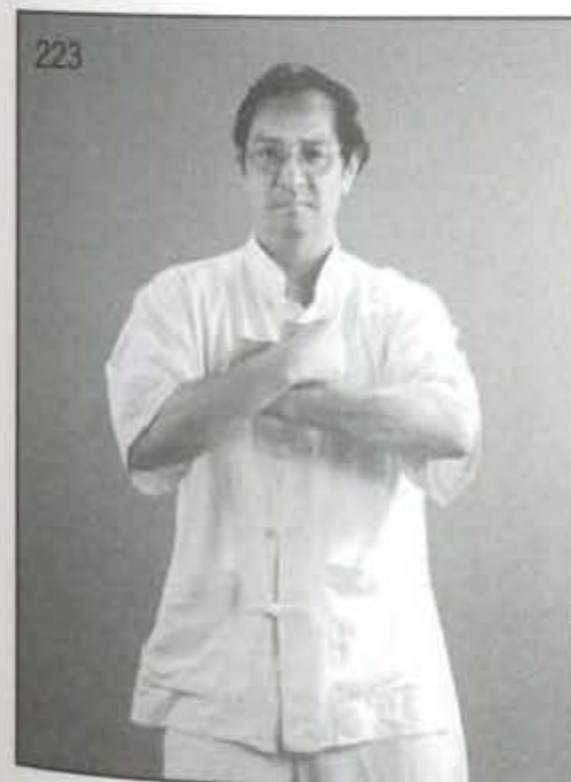


Right Three Rotating-Arms (214 — 216)

Repeat once according to the left side.



**Spade-hand — Inch-force Double Phoenix-eye Fists — Middle-hacking
Descent — Fist-withdrawal (217 — 225)** Repeat once according to the left side.





Three Swinging-arms (226 — 231) Hang down the left forearm as the elbow flips up. Using the elbow to exert force, swing the arm aggressively diagonally upwards. When the left arm is swung out completely, slap the right palm simultaneously backwards over the left shoulder. Repeat for a total of three times.



Middle-hacking Sinking-arm (232) After the left arm fully swings out for the third time, sink the left elbow suddenly downwards along the vertical-midline as if chopping a standing bamboo into two halves. This is called *Por-Chung-Lok* (破中落 or the "Middle-hacking Descent" force). It stops when reaching the solar plexus.

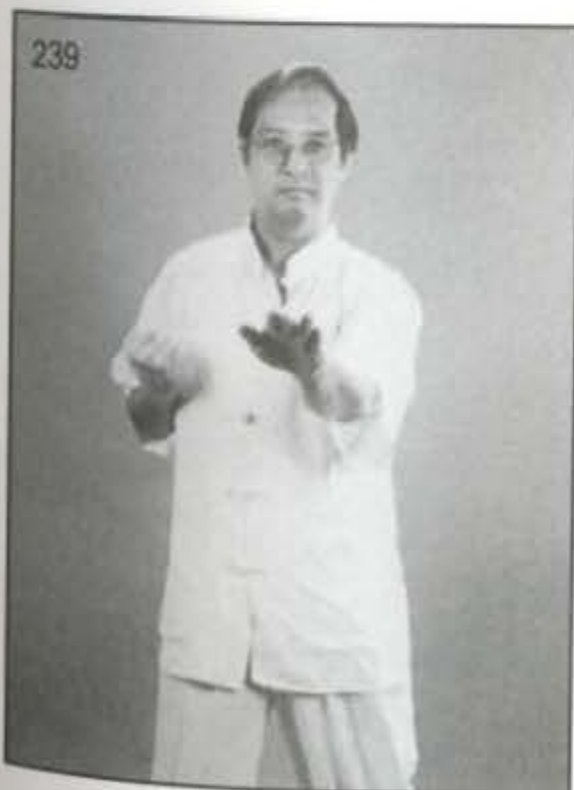




Three Circling-cutting Hands (233 — 237) Circle the left palm inwards from the outside as the body slowly turns in unison to the left. Coordinate with the palm movement, cut the four fingers outwards like knives.

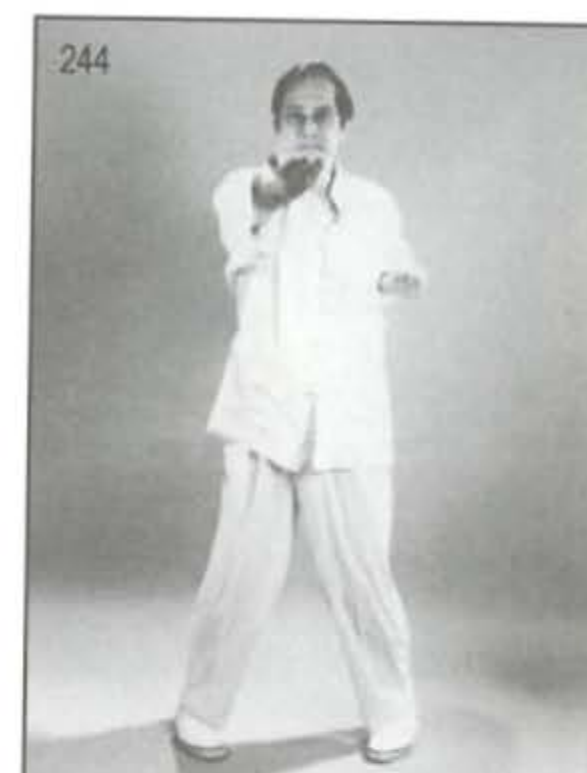
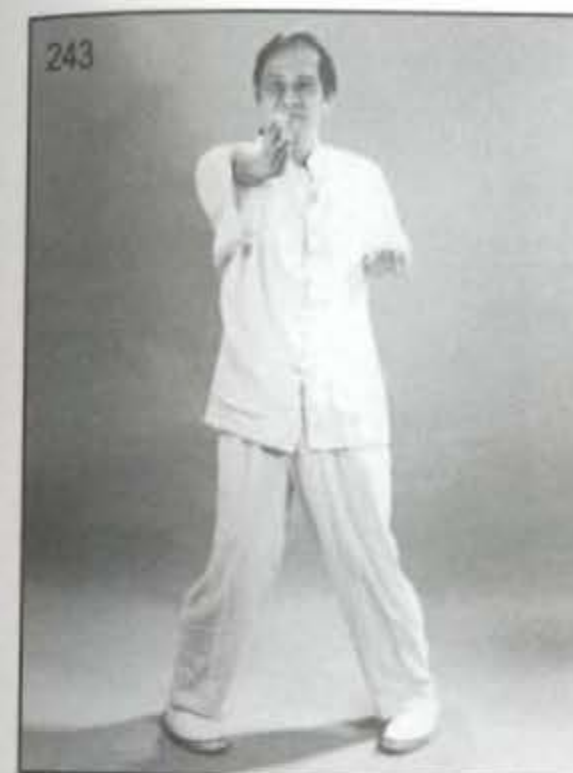


Three Circling-cutting Hands (con't.) — Frontal Bridge-on Arm (238 — 241) As the body turns 45°, the four fingers are positioned pointing downwards. Afterwards, while slowly turning back to the front, change back the left palm to a Bridge-on arm. This is repeated three times.





Releasing-hand Eye-strike (242 — 243) Finally, brought back the left arm to the front of the body to make a Bridge-on Arm that is placed on the centerline. Lay the right arm upon the left forearm and then thrust it out.



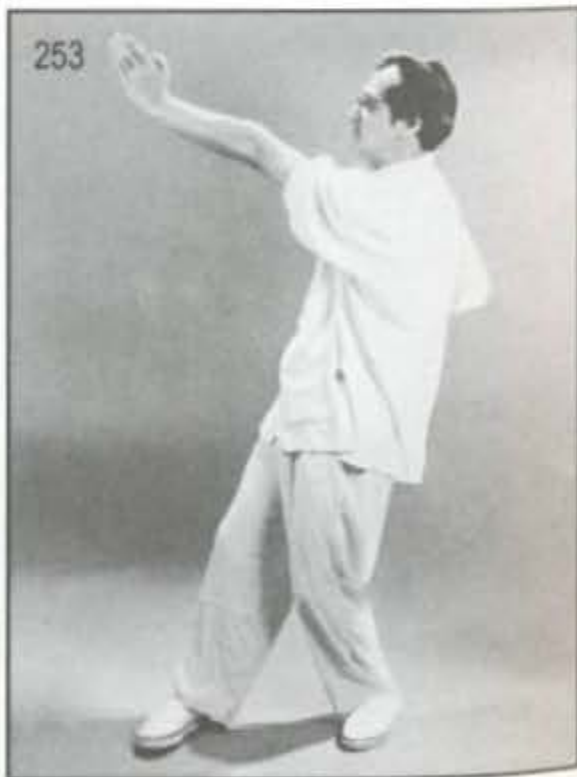
Palm-up Arm — Circling-hand — Fist-withdrawal (244 — 247) Turn the right arm into a Palm-up Arm and then turn it into a Circling-hand. Finally, withdraw the fist.



***Note:** The three-time Swinging-arms, Circling-cutting Hand, Releasing-arm Eye-strike, etc. should be repeated on the right side according to Photos 226 — 247. They will not be illustrated with photos here.*



Thrusting-fingers for three times — Body-turning Spade-hand (248 — 253)
Thrust out the left Biu-tze-sau first. When the left arm is fully extended, place the right palm beneath the left armpit and then thrust it out. Thrust out the left arm again. After the left arm is fully extended, do not withdraw it to the body but rather turn it into a Spade-hand when turn the body to right.



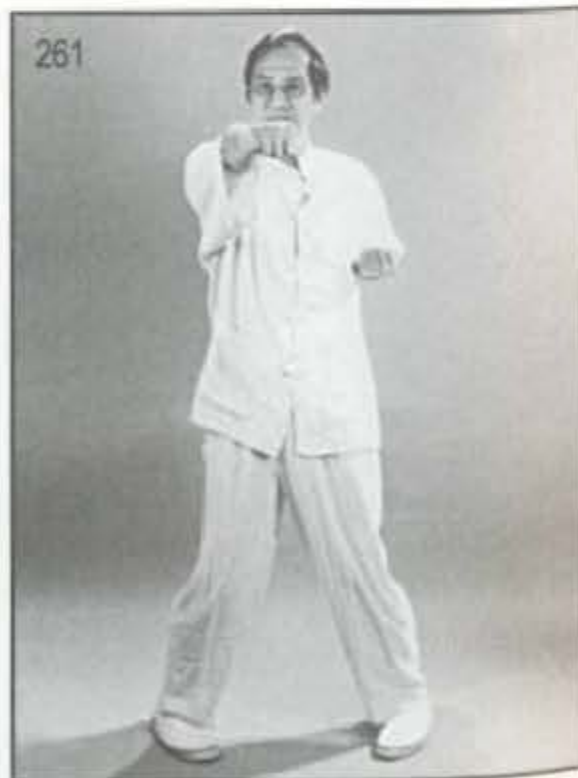
Body-turning Whisking-arm (254 — 255) After the left Spade-hand is completely extended, whisk it 180° from the right to the left. At the same time, the body follows the motion of the arm and turns towards the front. Right when the left Whisking-arm is fully extended, turn back the body to face frontally.





Frontal Sinking-arm — Releasing-hand Eye-strike (256 — 258)

Bring back the left arm to the front and place it on the centerline. Lay the right arm upon the left arm and then thrust it out.

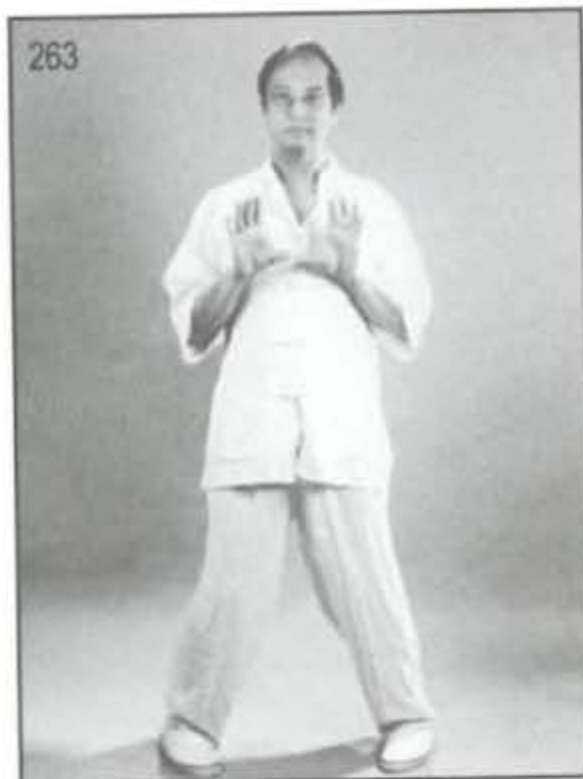


Palm-up Arm — Circling-hand — Fist-withdrawal (259 — 262)

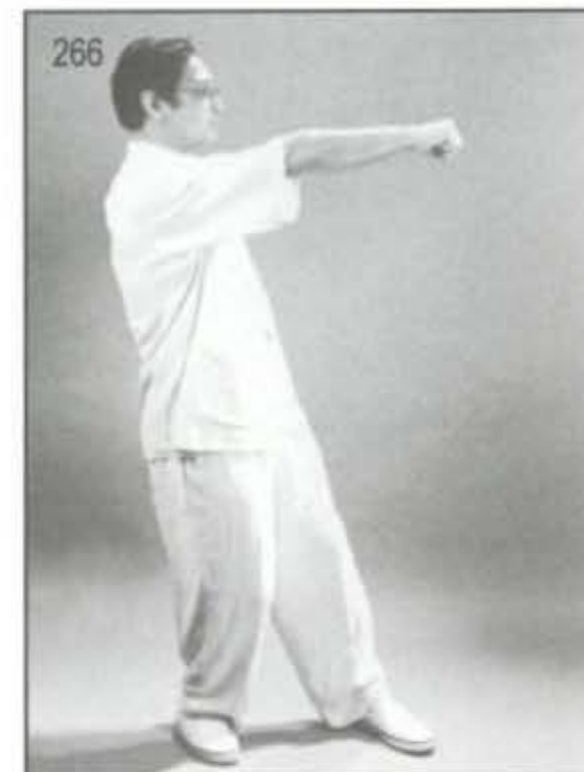
Launch a right Palm-up Arm and then turn it into a Circling-hand. Afterwards, withdraw the fist.



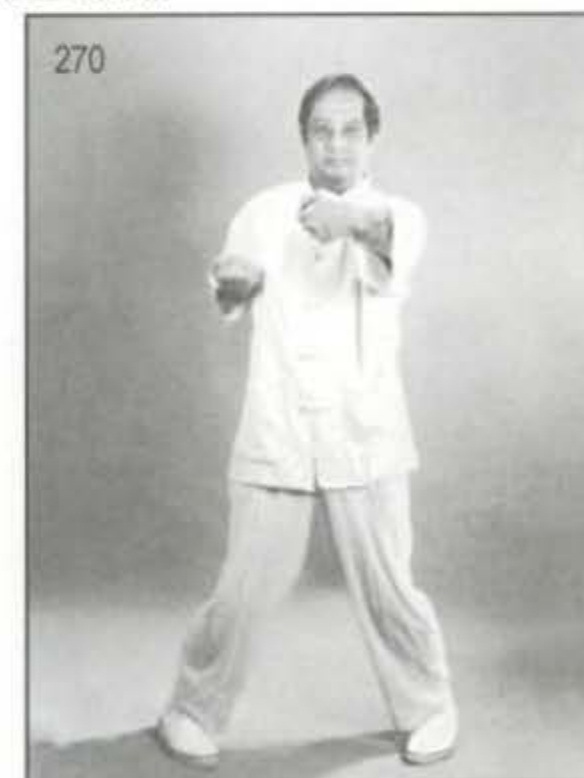
***Note:** The three-time Thrusting-fingers, Body-turning Spade-hand, Releasing-hand Eye-strike, etc. should be repeated on the right side according to Photos 248 — 262. They will not be illustrated with photos here.*

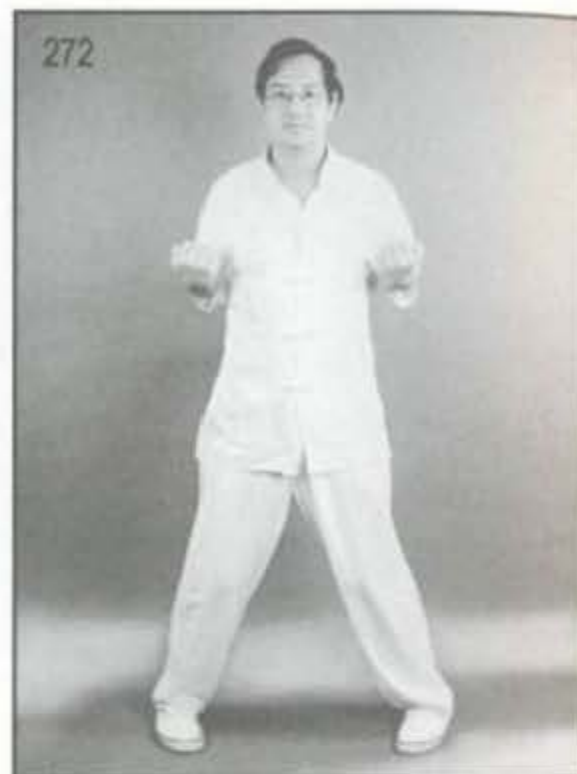


Double Grappling-arm — Turning Throw (263 — 266) Wide open the hands as much as possible and place them in front of the center of the chest. Then swiftly thrust out both hands as if grabbing something. Afterwards, turn the upper body and the straightened arms to the left at a high speed.



Hooking-punch — Vertical-elbow Strike (267 — 268) As the upper body turns back to face the front, swing the left fist with the turn along an arc towards the right side while making sure the elbow is slightly sunk. At the same time, withdraw the right hand beneath the armpit. Afterwards, strike down the tip of the left elbow perpendicularly until it reaches the level of the abdomen.





Reverse Thrusting-fingers — Palm-up Arm — Circling-hand — Fist-withdrawal (269 — 272) Once the elbow drops down completely, pause for a moment. Then thrust out the left arm as reverse the Thrusting-fingers. Circle the palm after the left arm is completely extended. Then withdraw the fist beneath the armpit.

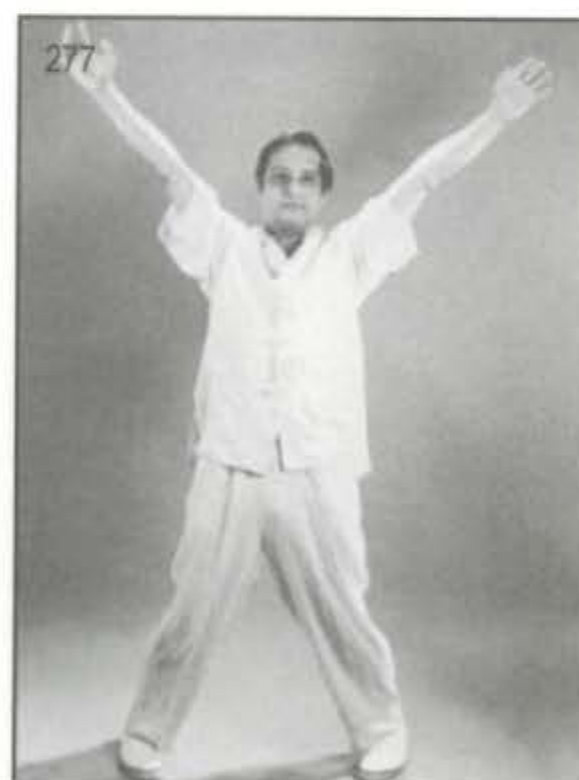
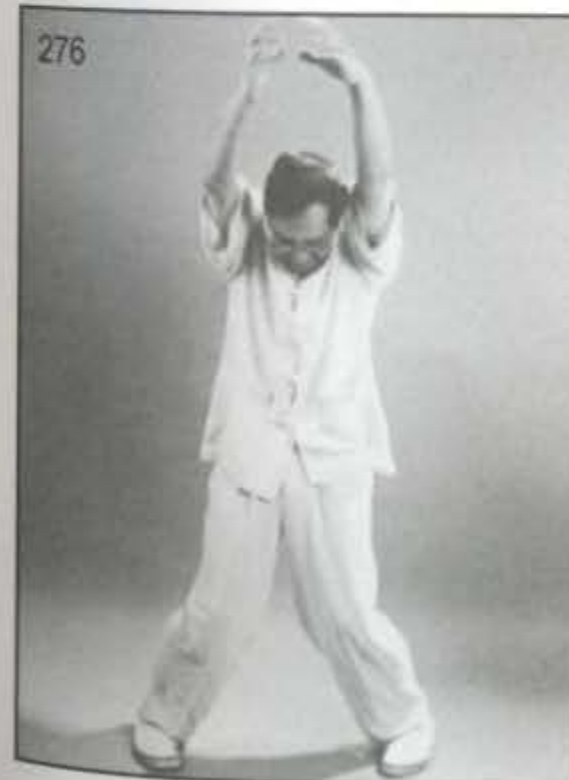


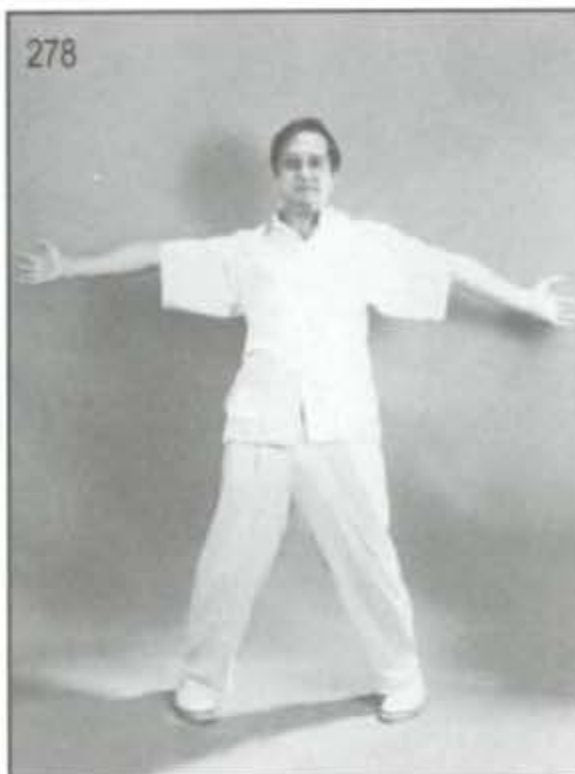
Note: The Double Grappling-arm, Turning-throw, Hooking-punch, Vertical-elbow Strike, Reverse Thrusting-fingers, etc. should be repeated on the right side according to Photos 263 — 272.

They will not be illustrated with photos here.

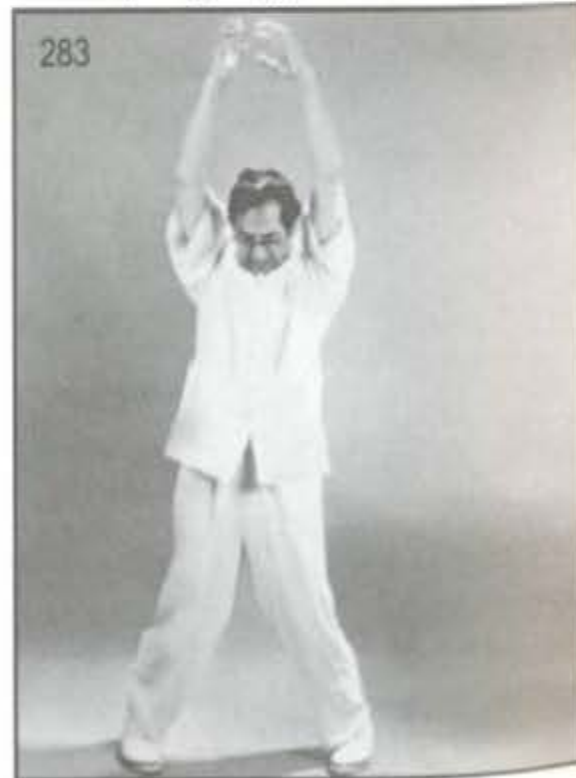
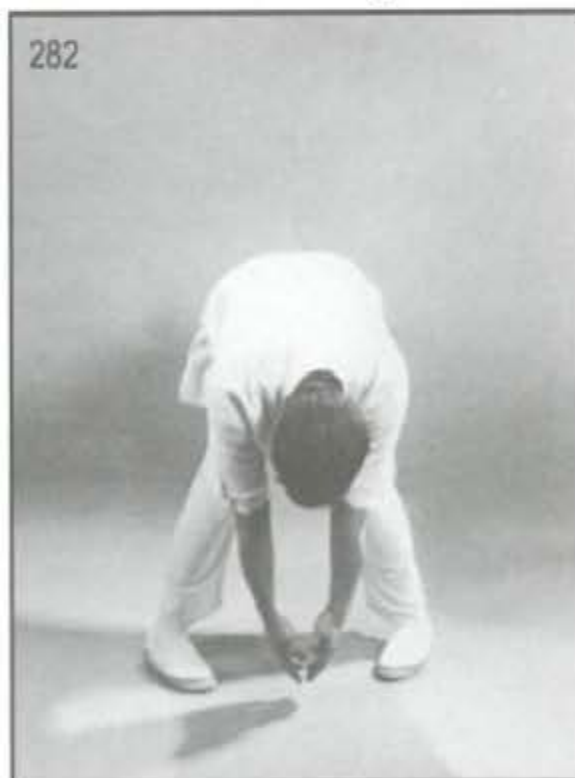


First of Three Bowing Extensive-winding Arms (273 — 277) Bend the upper body forward-downward as if performing a deep bow. Adduct both knees tightly and hang down both arms loosely to touch the floor. Suddenly, swing both arms upwards with the upper body rapidly following to bend upwards and backwards.

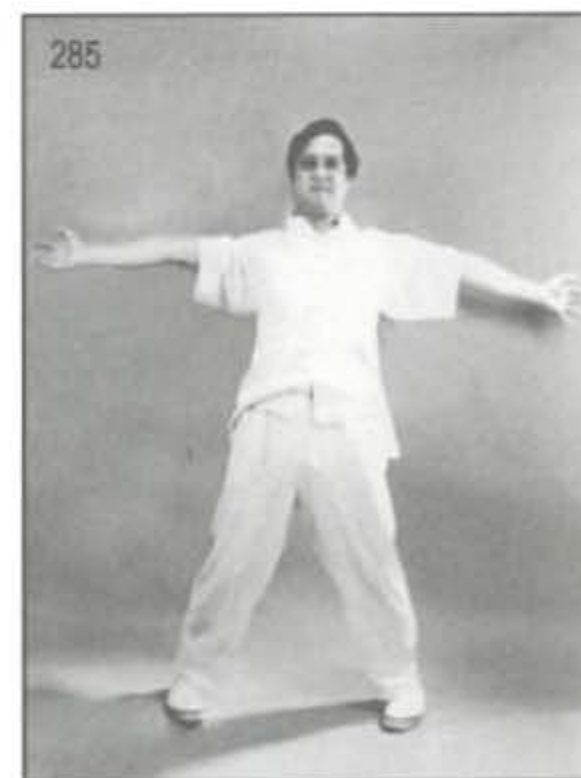
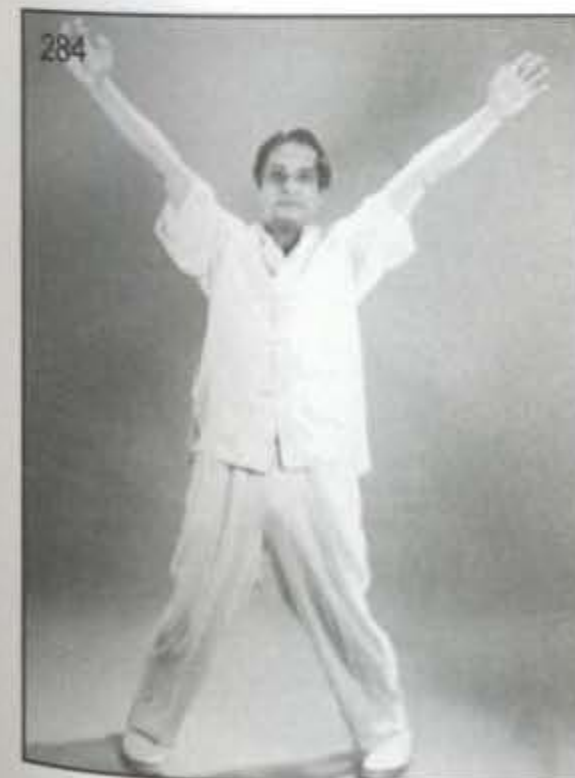


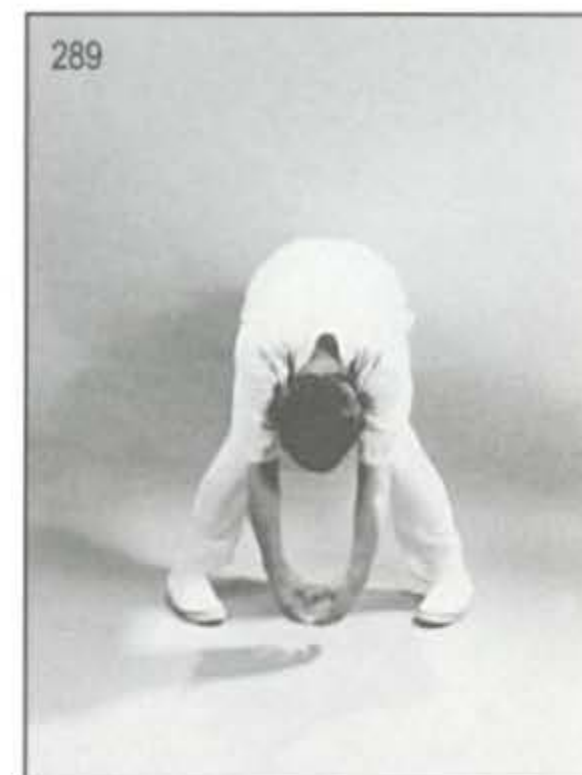
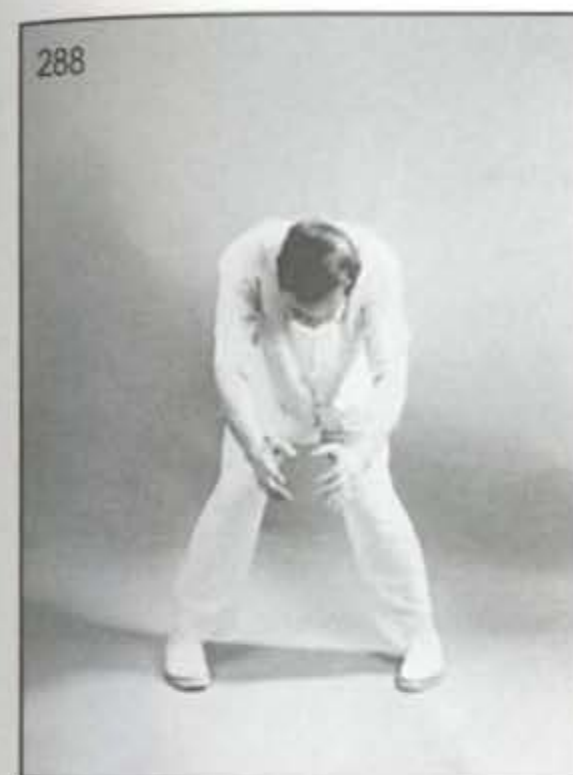
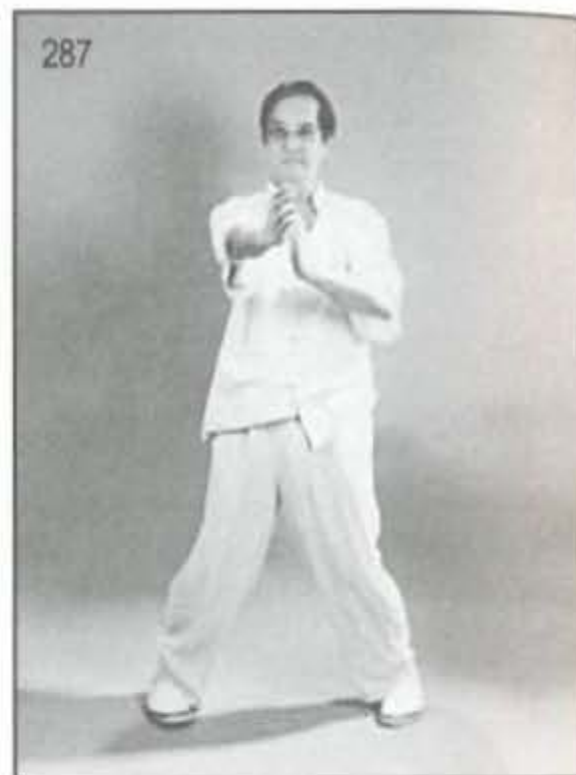


Continuous movement of the First of Three Bowing Extensive-winding Arms (278 — 281) When the upper body swings backwards, both arms wave in large circles on both sides before returning to the front. The strong forward pulling force of the arms tug the upper body back to the front. Lastly, place the left arm in front and the right arm behind to form the prefighting-posture.

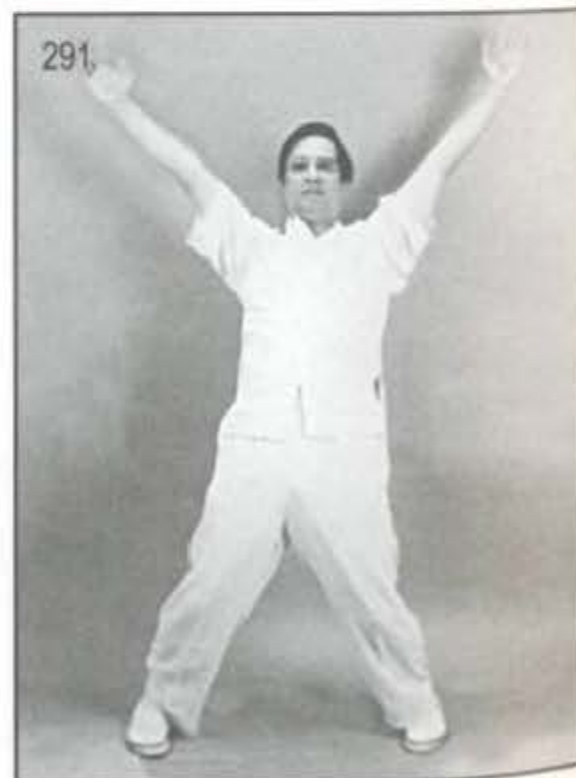
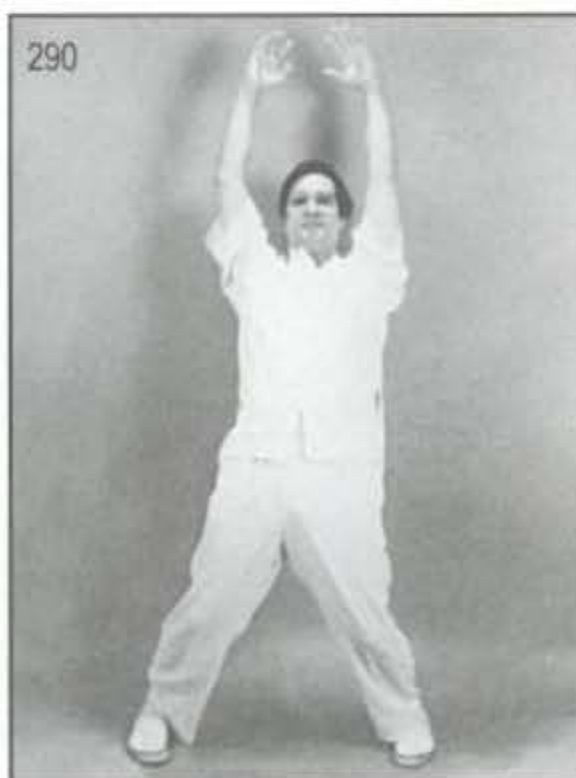


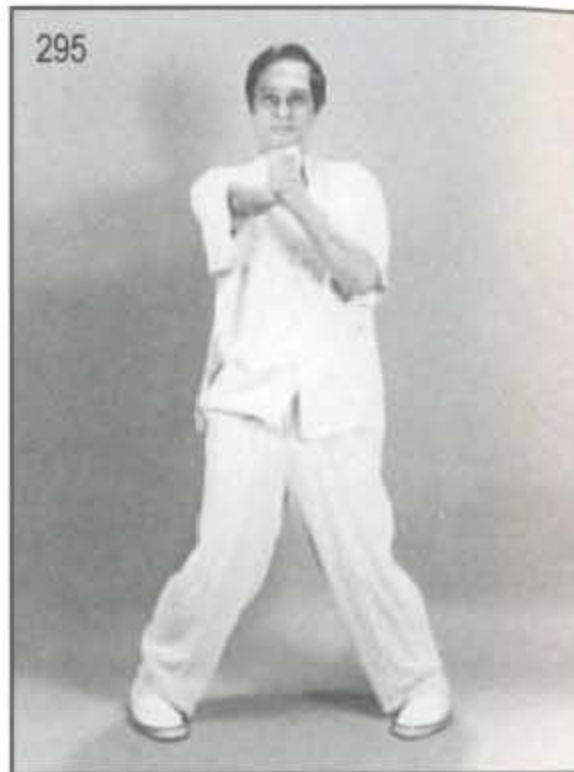
Second of Three Bowing Extensive-winding Arms (282 — 287) A second big Extensive-winding Arm is performed as described in Photos 273 — 281. This time the right arm is placed in front and the left arm behind to pose the WingTsun prefighting-posture in front of the chest.



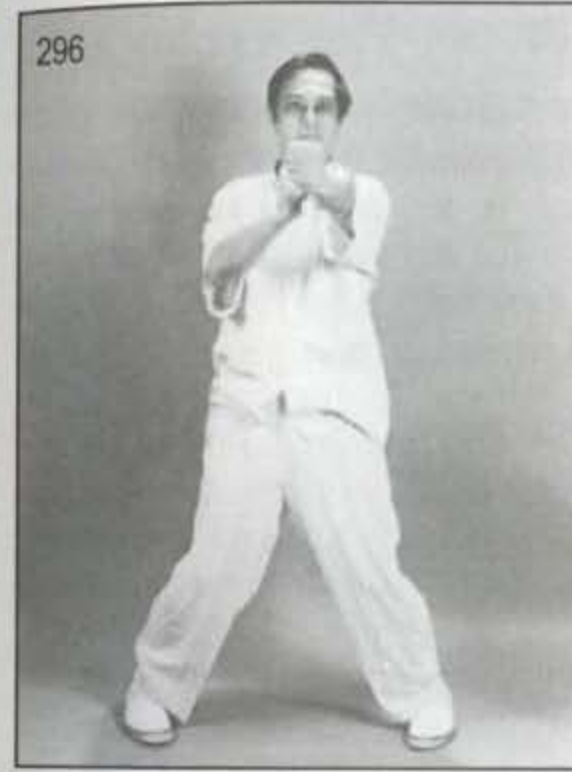


Third of Three Bowing Extensive-winding Arms (288 — 293) A third big Extensive-winding Arm is performed as described above. When both arms circle back to the front of the chest, the left arm goes in front and the right arm behind.





Long-bridge Issuing-power Inch-force Thrusting-punch (294) When the left arm returns to the front, it is not withdrawn back to the body. Rather, from a long distance it suddenly strikes out as a punch. In WingTsun terminology, this is called the "Long-bridge Issuing-power" or what many people call "Inch-force Issuing-power".



Chain Thrusting-punches — Palm-up Arm — Circling-hand — Fist-withdrawal (295 — 301) Continuously strike out with chain Thrusting-punches to exhaustion. Afterwards, perform a left Circling-hand and then withdraw the fist back under the armpit. Close the left leg to the right leg. The whole *Biu-Tze* set is now completed.



Rationale and Application of Biu-Tze Techniques

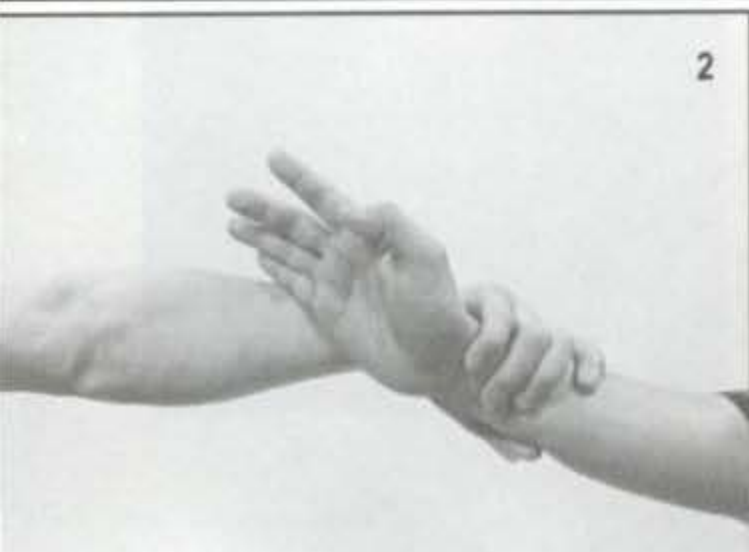
Function of the Triple Wagging-hand (Triple Swaying-fingers)

The *Saam Yiu-sau* (三搖手 or 'Triple Wagging-hand'), alias *Saam By-tze* (三擺指 or 'Triple Swaying-fingers'), is a movement in the Biu-Tze that follows the *Yat-gee-chung-kuen* (日字衝拳 or 'Character Sun Thrusting-punch'). The WT techniques taught by Great Grandmaster Yip Man in Hong Kong, only the Biu-Tze set had the triple Wagging-hand movement. However, his Fatshan disciples and other Wing Chun branches actually include this movement in the beginning of all three sets. The purpose of practicing this movement is to develop the flexibility of the wrist joint and the strength of the tissues in the forearm. It is also relevant to the unique WingTsun method of changing techniques from an extended arm position without first withdrawing. (Note: Most martial arts, after issuing a punch, require retraction of the arm towards the body before another technique can be executed. Therefore, many have the habit of 'one arm withdrawing, one arm extending'.)

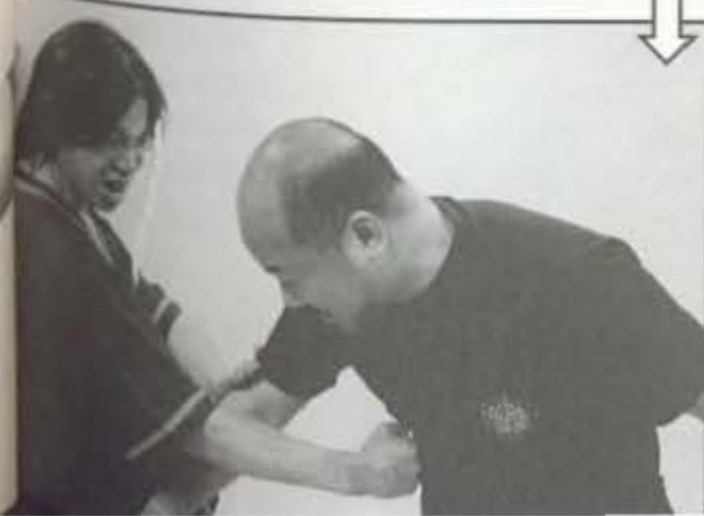
The *Saam Yiu-sau* actually has another practical use. WT trainees do not need to fear any grappling method, and can even instantly use an anti-grappling method to break and

lock an opponent's tightly held grip. This ability entirely depends upon frequent training of the Circling-hand and *Saam Yiu-sau*. Below are the illustrations of the application of the *Saam Yiu-sau*. (Editor's note: Please refer to the inside back-cover for Prof Leung Ting's open demonstration.)

Example 1 (Photos 1 — 3): If an opponent tightly grabs one's wrist, the palm should at once shake, sink, and press downwards. This will not only allow an immediate escape from the hold, but also counter-control of the opponent's wrist.



Example 2: If an opponent blocks upward while one attacks, the hand should rapidly shake and slice downwards, and then once again attack the opponent



Example 3: If an opponent grapples one's arm, the other arm should strike while the grappled arm simultaneously circles and grabs to apply a counter-hold.



Kup, Kwai, Pie —

The Three Elbows in Biu-Tze

In the *Biu-Tze* set, there are three elbow methods. Say, *Kup-jarn* (掙肘 or Downward-overhead Elbow), *Kwai-jarn* (跪肘 or Diagonal-kneeling Elbow), and *Pie-jarn* (批肘 or Horizontal-hacking Elbow). Probably because of the similarity between these three elbows, in the early stages of my learning, though I had practiced several different elbow techniques in *Chi-Sau* (黏手 or Clinging-Arms), I still believed that the elbow methods in the first section of *Biu-Tze* were just “variations” of a certain single technique. Moreover, I mistakenly equated the *Kup-jarn* with the *Kwai-jarn*, thinking that they were merely “alternate” terms, just like Rolling-Arms (盤手 or *Poon-Sau*; alias 碌手 or *Luk-Sau*) has two names.

Only later on did I understand that the *Kup-jarn* (Downward-overhead Elbow), *Kwai-jarn* (Diagonal-kneeling Elbow), and *Pie-jarn* (Horizontal-hacking Elbow) were somewhat different techniques and had distinct names for reasons. I gradually came to truly realize that the elbow methods I had previously learnt were not simply “slight variations of the downward-overhead elbow”.

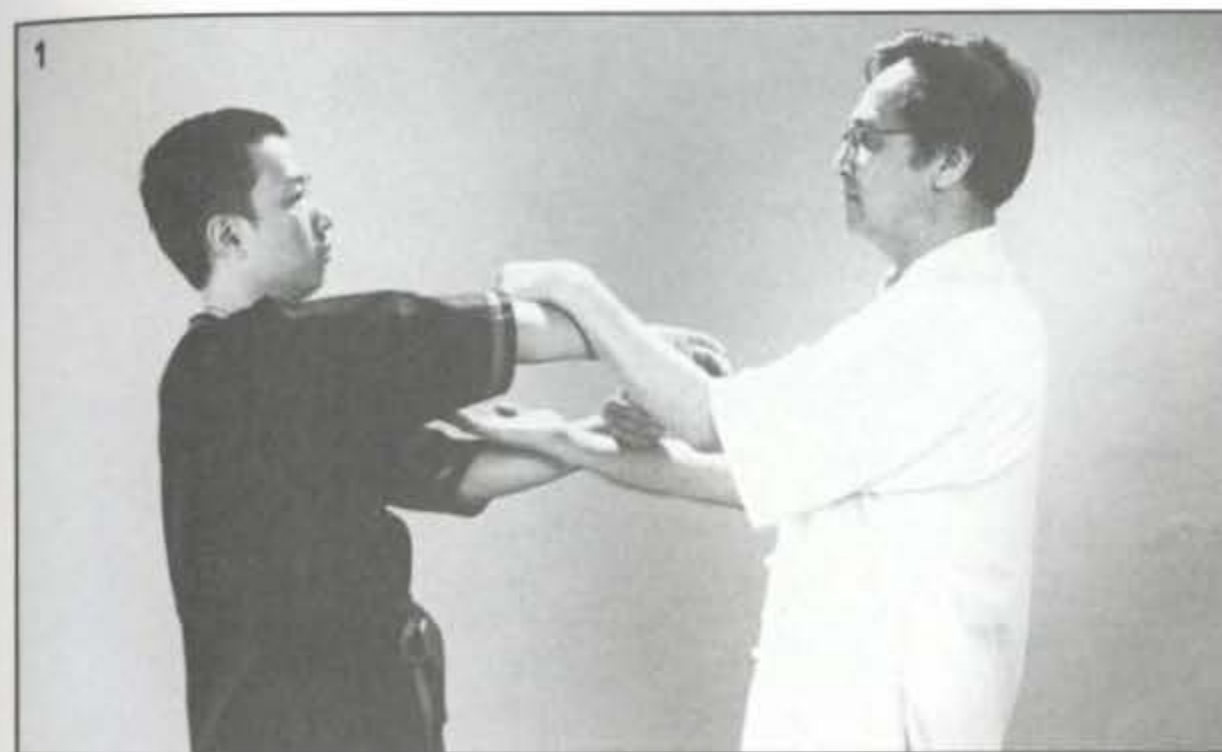
Today, in the curriculum of our association, besides the seven sections of *Chi-Sau* (黏手 or Clinging-Arms) drills derived from the *Siu-Nim-Tau* and *Chum-Kiu* sets, *Lat-Sau* (甩手 or Freehand-fighting), sparring in protectors and other training programs, there is also the *Biu-Tze Chi-Sau* course. When a trainee has achieved this standard (often after having reached the instructor degree), he will learn all the techniques and methods in the *Biu-Tze* set. Below is a technical introduction of the parts within the *Biu-Tze Chi-Sau* that relate to the Downward-overhead Elbow, the Diagonal-kneeling Elbow, and the Horizontal-hacking Elbow.

The Diagonal-Kneeling Elbow in Chi-Sau

In the *Biu-Tze* set, the order of elbow techniques is the *Kup-jarn*, followed by the *Kwai-jarn*, and then the *Pie-jarn*. However, in the sequence of *Chi-Sau*, the *Kwai-jarn* is the first one used as an attacking method; because it is relatively easier to learn and grasp.

As the term suggests, “*Kwai*” (跪) means to drop the elbow from a high to low position like “Kneeling Down” but with the elbow. This technique uses the ulna of the forearm to forcefully cut downwards along a diagonal line (if the left elbow cuts downwards, it lands at the lower right region and vice versa). Because the ulna of the forearm is extremely hard and has one edge that resembles the shape of a sharp blade, if it is proficiently trained, the Downward-kneeling Elbow strike can be used to instantly break an opponent’s clavicle as well as several his ribs.

The following Photos 1 — 6 showing the applications of *Kwai-jarn* in *Chi-Sau*:

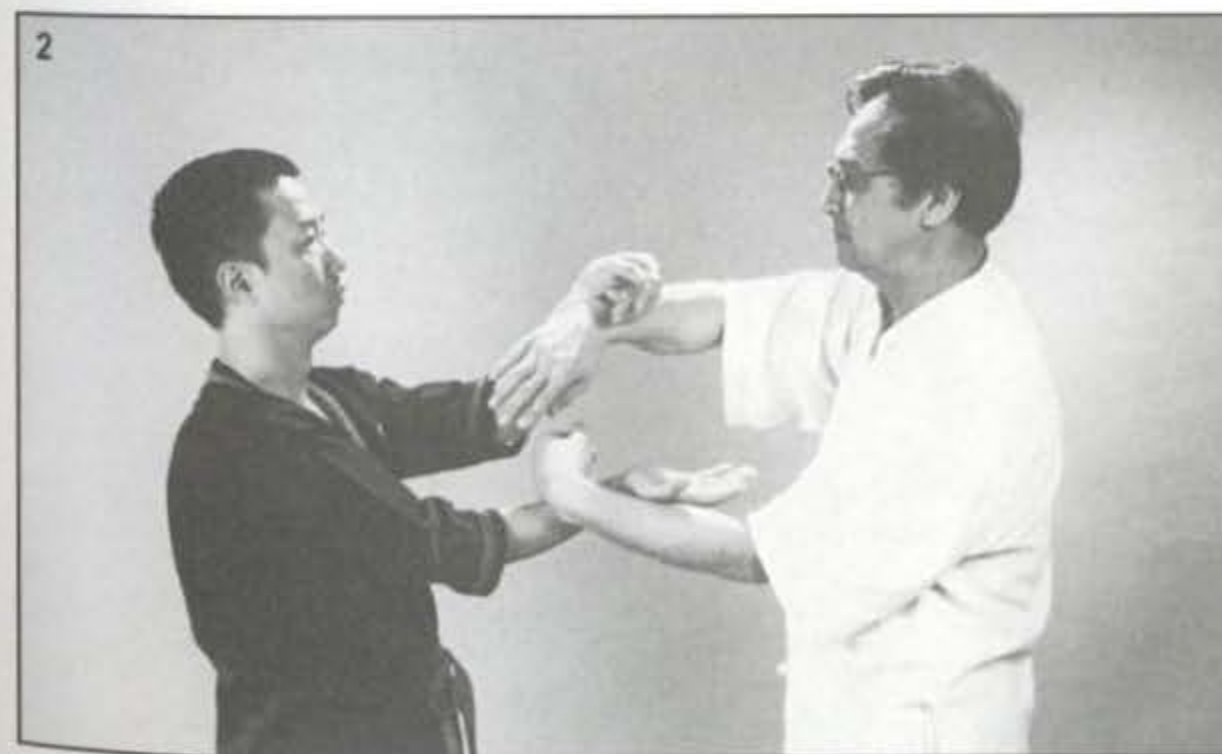


Demonstrators:

Grandmaster Leung Ting (Right)

Sifu Ma Hau Nam (Left)

Photos 1 — 2: A (Right) and B practice the Rolling-Arms (*Poon-Sau*) exercise of Clinging-Arms (*Chi-Sau*).





Photos 3 — 4: When A changes to a right *Bong-sau* (Wing-arm) and left *Fook-sau* (Bridge-on Arm) as in Photo 2, he suddenly thrusts into B's stance. The left arm circles in from the outside, becoming a *Kau-sau* (Plucking-arm) to control the opponent's right arm. Meanwhile, A's right arm turns into a *Kwai-jam* (Diagonal-kneeling Elbow) that presses down on B's left arm and brutally chops down onto his sternum. This instantly causes B extreme pain.



Photos 5 — 6: A takes the opportunity to swiftly use his left hand to tightly grab B's wrist. This is the "*Yat-Fook-Yee*" (一伏二) or "*Trapping two-arms by one-arm*" (or "*One Traps Two*" in short) motto. Simultaneously, A's right elbow has already become a *Shat-geng-sau* (Throat-cutting hand) that aggressively cuts towards B's throat.



The Downward-overhead Elbow in *Chi-Sau*

In the *Biu-Tze* set of our association, during the initial section, we first perform left and right *Kup-jarn* (掙膊 or Downward-overhead Elbows) three times per side (for a total of six times on both sides), and then left and right Diagonal-kneeling Elbows twice per side. Although the Downward-overhead Elbow is more brutal than the Diagonal-kneeling Elbow (*Note: See below*), it is more difficult than the latter to execute correctly. This is most likely the reason why our predecessors first performed the Downward-overhead Elbow and further emphasized it by adding two more repetitions.

Yet in the sequence of *Chi-Sau*, the Diagonal-kneeling Elbow is applied first as an attacking method whereas the Downward-overhead Elbow is used to dissolve it. Actually, "dissolve" is not entirely accurate as the Downward-overhead Elbow is in itself an ingenious technique that employs "To counter an attack by an attack".

In Chinese, the character "*Kup*" (掙) in "*Kup-jarn*" is archaic. It can be explained as "*Bowing the Head*" or "*kowtow*"; or further, this action means to "strike along an arc from overhead downwards" just like "*Covering something with a lid*".

The target of the Downward-overhead Elbow is the head and the sides of the neck. There are many vulnerable areas on the lateral surface of the head and neck such as the large arteries beside the throat, the ears, the temple, the upper-jaw, etc. If an elbow is viciously chopped down upon any of the above areas, then the opponent would likely be immediately knocked out and suffer tremendous injury.

Furthermore, the most advantageous position to apply the Downward-overhead Elbow is in a very close-quarters situation. Therefore when subjected to a sudden assault, even if a countering method is known, unless the defender is a WingTsun expert with incomparably quick sensitivity, it would be exceedingly difficult to evade the offensive power of this technique. Much less so when the best method of dissipation is by means of a technique equally as profound. This is another reason why our predecessors absolutely did not want regular students to learn the secrets of the *Biu-Tze*.



Photos A — B: A (Right) and B practice the Rolling-Arms (*Poon-Sau*) exercise of Clinging-Arms (*Chi-Sau*). B suddenly steps forward, attempting to attack A with a right *Kwai-jam* (Diagonal-kneeling Elbow). But when A, with his excellent sensitivity, feels B's advance he has already begun to adjust. His left *Wu-sau* (Protective-arm) has thrusts out to temporarily inhibit B's Diagonal-kneeling Elbow.

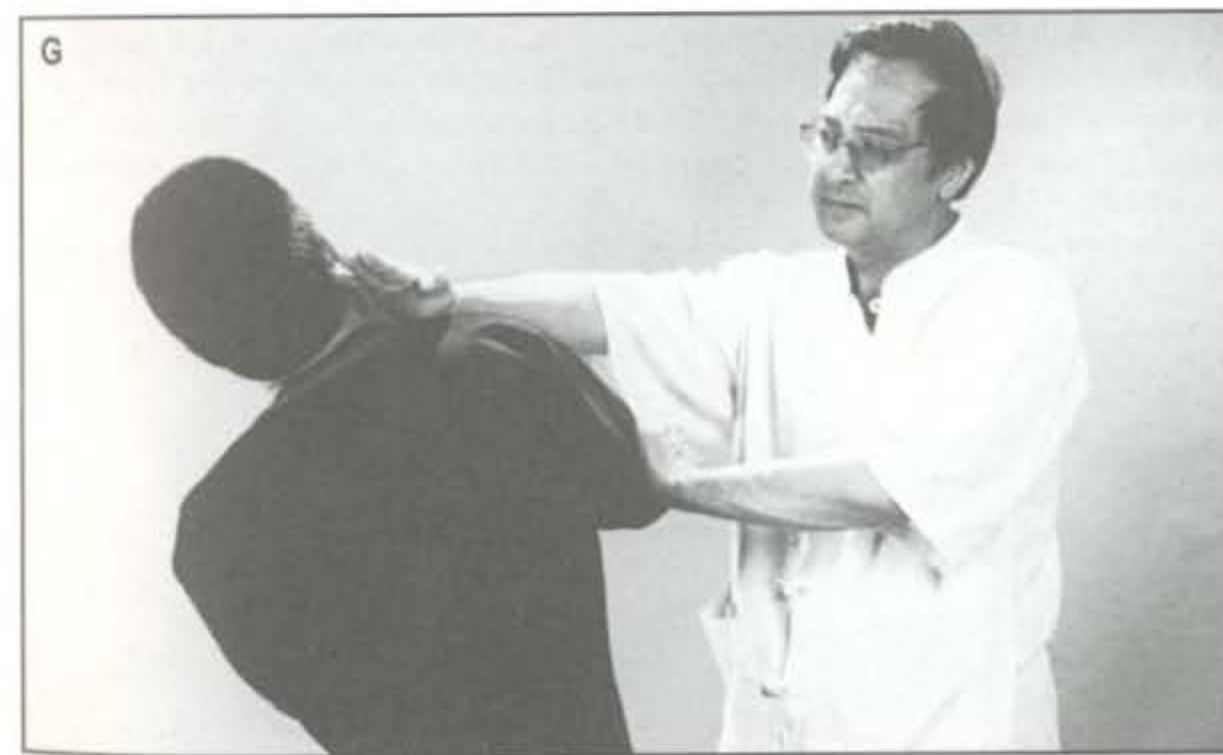




Photos C — D: A's left arm, going along with the pressure of B's *Kwai-jam*, rolls up close to his body. At the same time, his upper body turns to B's right side. A's *Kup-jam* (Downward-overhead Elbow) combined with an upper body turn, like the interlocking rotation of the teeth in a gear, together dissolve B's attack. At this moment, A's right arm thrusts out from beneath the armpit and restrains B's right shoulder.



Photos E — G: A exploits B's momentary immobility and rapidly chops down with his left elbow to heavily strike B's temple. Before B falls to the ground, A moves at lighting-speed to execute a continuous attack by using his left arm to restrain B's elbow while a right *Shat-geng-sau* (Throat-cutting arm) once again chops into the side of B's neck.



The Horizontal-hacking Elbow in Chi-Sau

Many people think that the character "Pie" (批) in "Pie-jam" (批膊 or Horizontal-hacking Elbow) only exists in the Cantonese dialect, but do not know that it is in fact a formal term in classical Chinese. The character "Pie" connotes "to slice or slash" (as the Tang Dynasty poet Du Fu wrote in the poem "Home Troops of Cao, Hu, and Ma" 唐杜甫《房兵曹胡馬》), "to cut open" (as the Song Dynasty author Tao Gu writes in "Fiery Inch of Record of Clear Distinctions" 宋陶穀《清異錄》之《火寸》), "to collide or strike" (as Liang He Sun in the Southern Dynasty wrote in "Seven Summons" 南朝梁何遜《七召》), and "push out" (in ancient times the stringed instrument "pi pa" 琵琶 was written "pi ba", 批把 with "pi or pie" 批 meaning "to push out" and "ba" 把 meaning "to draw towards"; these are the two basic finger methods of pi pa playing).

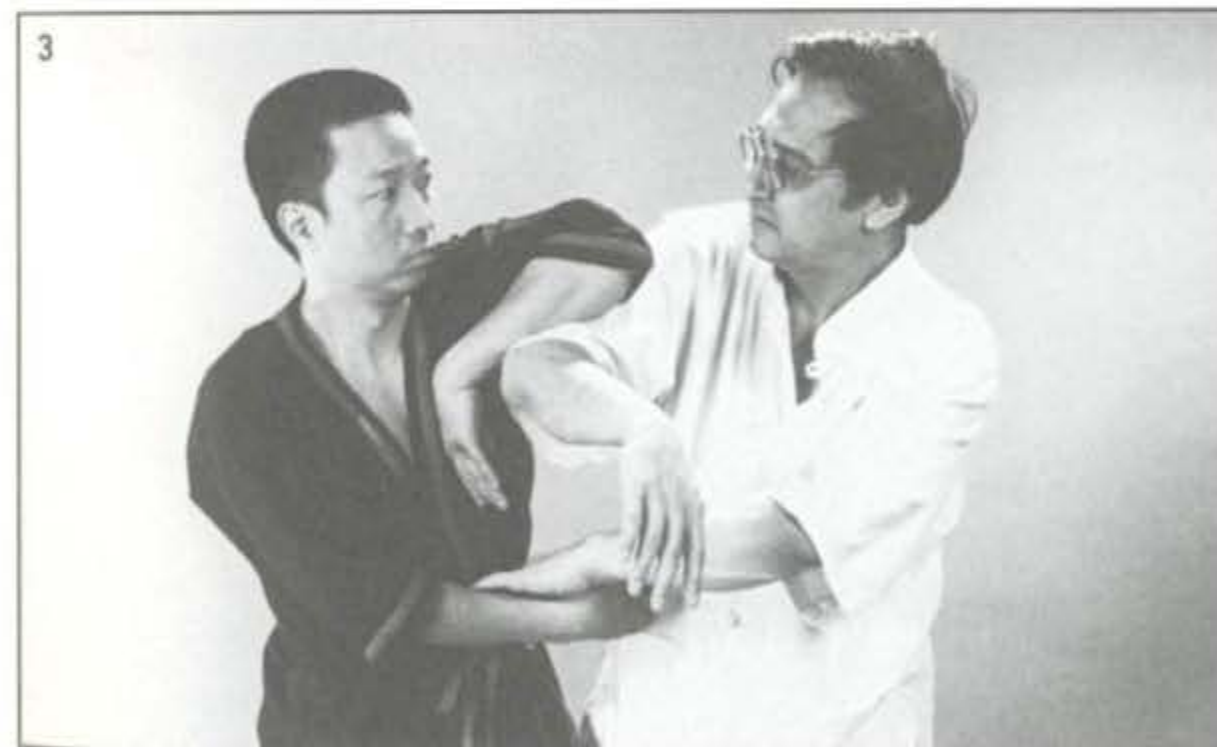
Because Cantonese often contains the classical language of Central China, many pronunciations that have not been used for hundreds of years in the north can still be found in the Cantonese linguistic family.

The Pie-jam or Horizontal-hacking Elbow relies on the power of the torso turning while the forearm bone slices out along a horizontal arc towards the opponent. (If the left elbow follows the torso turning from left to right, then the forearm should move from the left along a horizontal line, aggressively strike towards the right, and stop when it reaches the hollow of the chest; likewise on the other side.)

The target is most often the side of the opponent's neck. This is where the carotid artery and cervical spinal nerves lie, which will suffer severe injury when subjected to a heavy blow. Secondary targets include the side of the opponent's head and the sternum. These and other locations, although not as critical as the side of the neck, still can result in tremendous damage. The reader must be advised to take extreme precaution. It is interesting to note that though the three elbow techniques of the Downward-overhead Elbow, the Diagonal-kneeling Elbow, and the Horizontal-hacking Elbow are each different, the movements are actually quite alike. They mutually control but also mutually evolve into each other. This is indeed a remarkable characteristic.



Photos 1 — 3: A (Right) and B practice Rolling-arms. When A changes to a right Bong-sau and left Fook-sau (Photo 1), he suddenly thrusts forward and executes a right Kwai-jam movement intending to brutally chop down over B's left arm. However, B is able to react immediately and swiftly executes a Kup-jam, instantly applying "To counter an attack by an attack" to counterattack A.

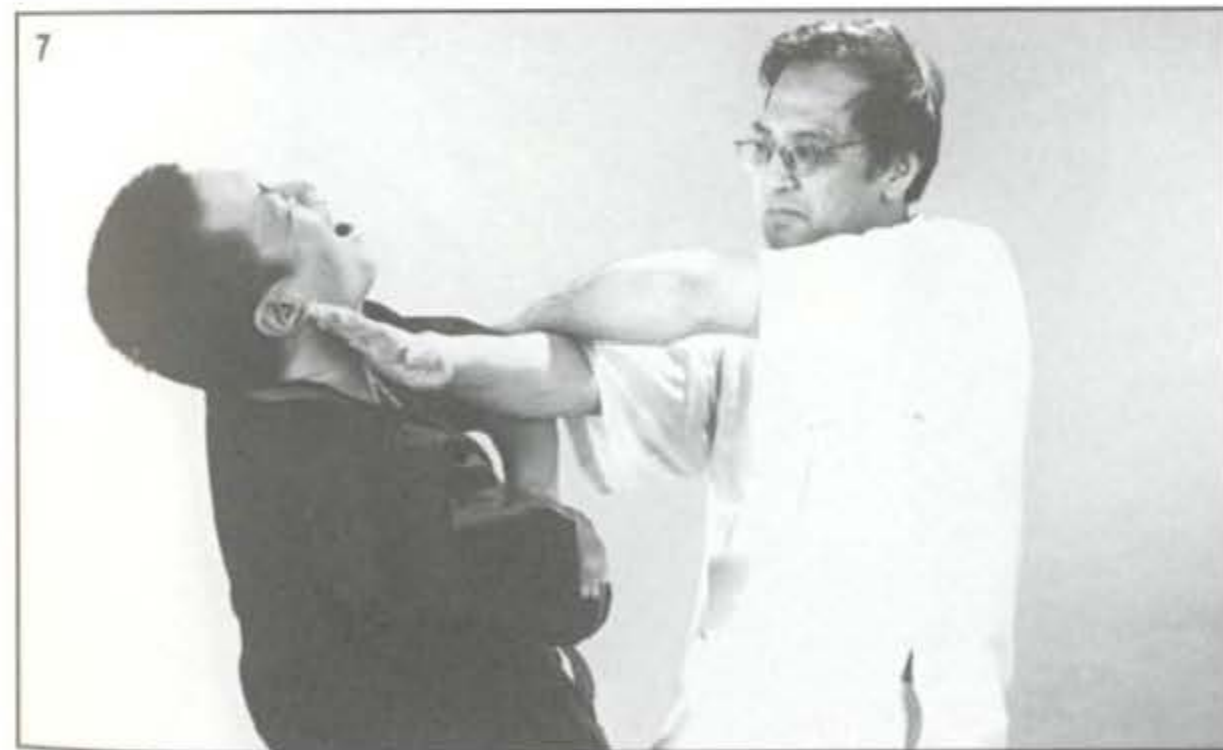




Photos 4 — 5: **A**, seeing the danger of **B**'s attack, urgently slaps out horizontally with a palm to tightly press on to **B**'s left elbow, hindering its downward chopping power. At the same time, **A** turns his upper body to the left, further diminishing **B**'s force. Coordinating with the body turn, **A** quickly executes a right *Lap-sau* (攔手 or Deflecting-arm) to lock **B**'s left wrist, causing him to be temporarily immobilized.



Photos 6 — 7: Using the powerful force of the body turn, **A** uses a left *Pie-jam* (Horizontal-hacking Elbow) to slice horizontally towards **B**'s neck. Although **B** suffers great injury, **A** still does not let up but rather uses his left arm to lock **B**'s left upper arm, causing him to be temporarily immobilized and unable to resist. **A**'s right Throat-cutting hand thrusts upwards below his arm and heavily slashes towards **B**'s throat.



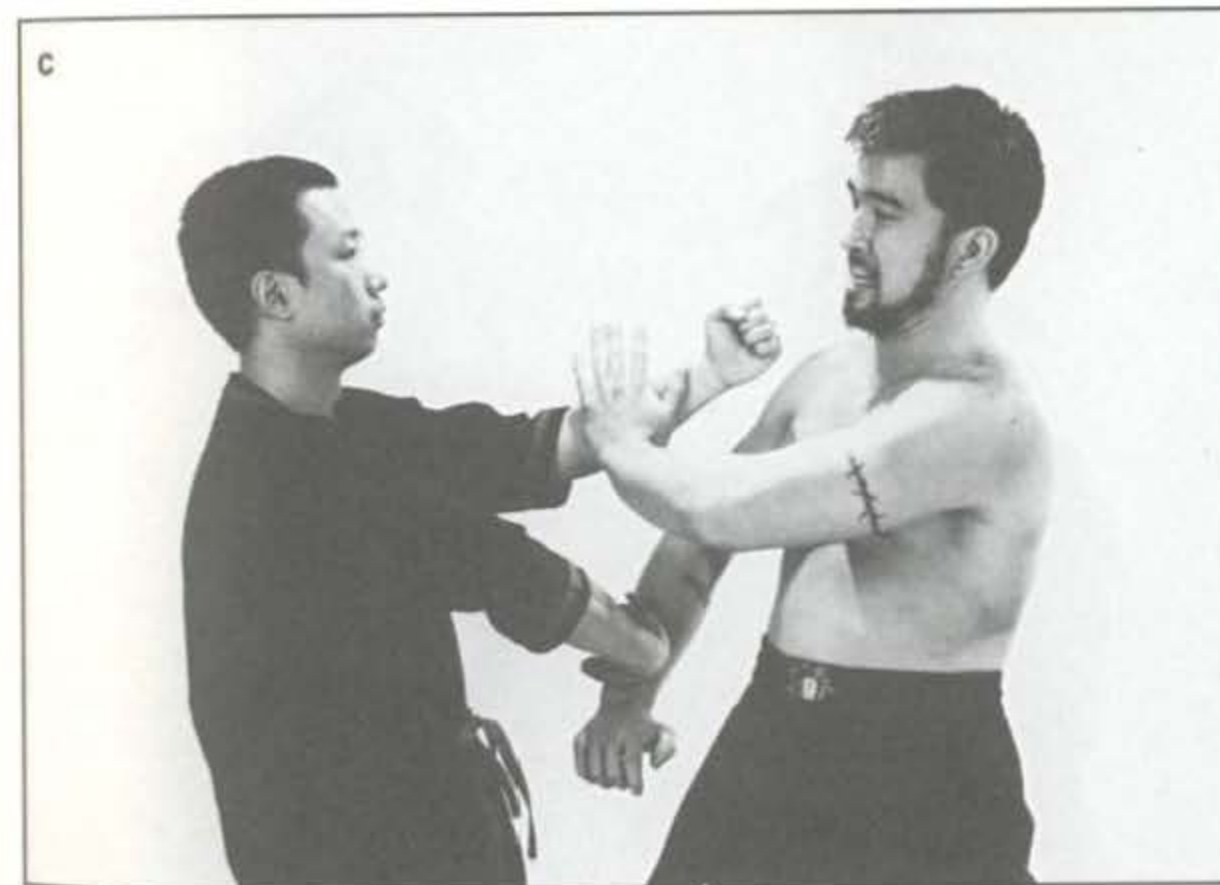
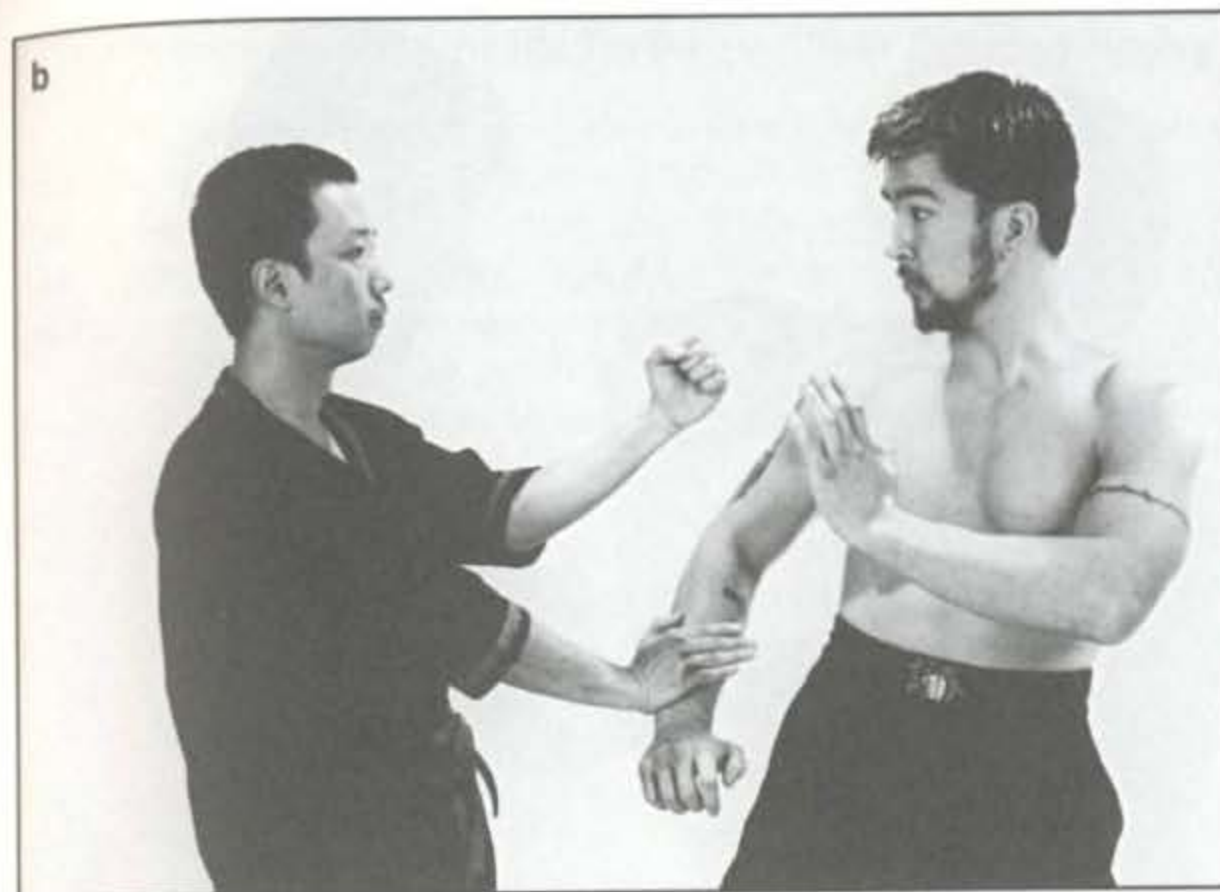
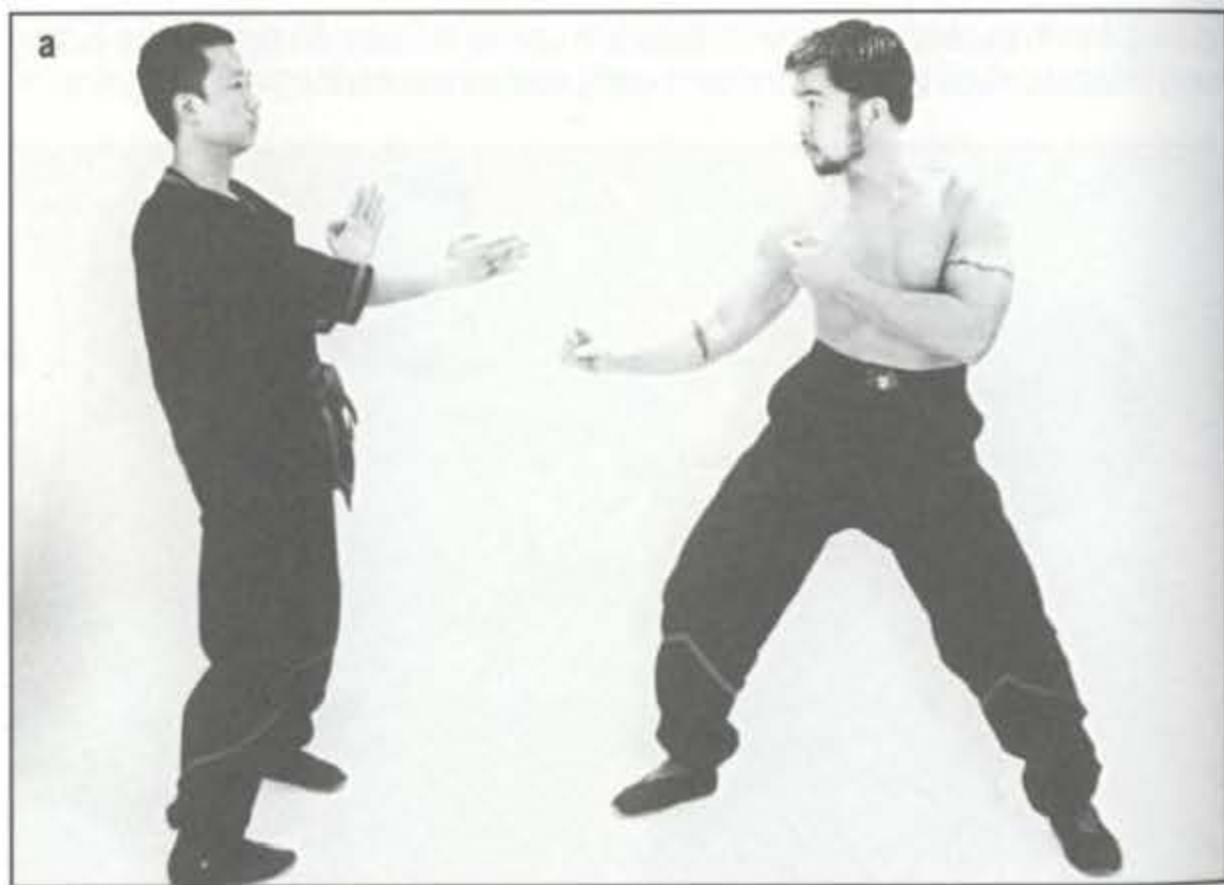
Examples of Elbow Methods in Fighting Application

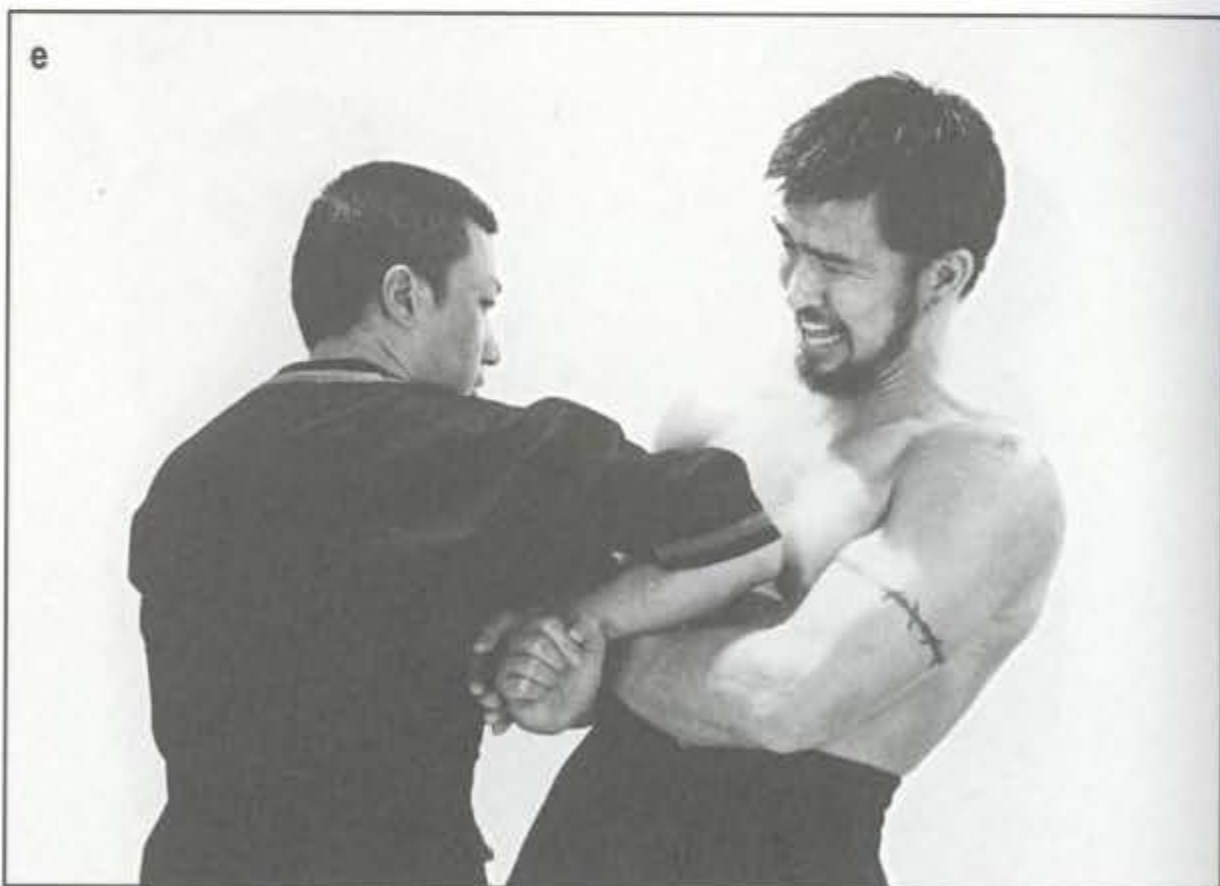
The elbow methods in the *Biu-Tze* set can certainly be used to knockout an opponent in an actual fight. However, it must be carefully noted that elbow methods are different from fist, foot, and palm methods. Because the "arm is long and the elbow short", if the distance between and opponent and oneself is not extremely close, then punching should not be relinquished to improperly attack with an elbow. (Note: For the theory on the pros and cons of elbow methods, please refer to the chapter "Fighting Theory and Essential Points".) Below is an example of a fighting application of the *Kwai-jarn* (跪肘 or Diagonal-kneeling Elbow).

Demonstrators:

Sifu Ma Hau Nam (Left) Sifu Christopher Collins (Right)

Photos a — e: A (Left) confronts B. When A attacks B with right *Pak-sau* (拍手 or Slapping-hand) and left Thrusting-punch, B uses his left hand to slap away A's left punch. Since A and B are now very close to each other, A takes the opportunity to flip up his right elbow into a *Kwai-jarn* (Diagonal-kneeling elbow) that brutally chops down onto B's chest.



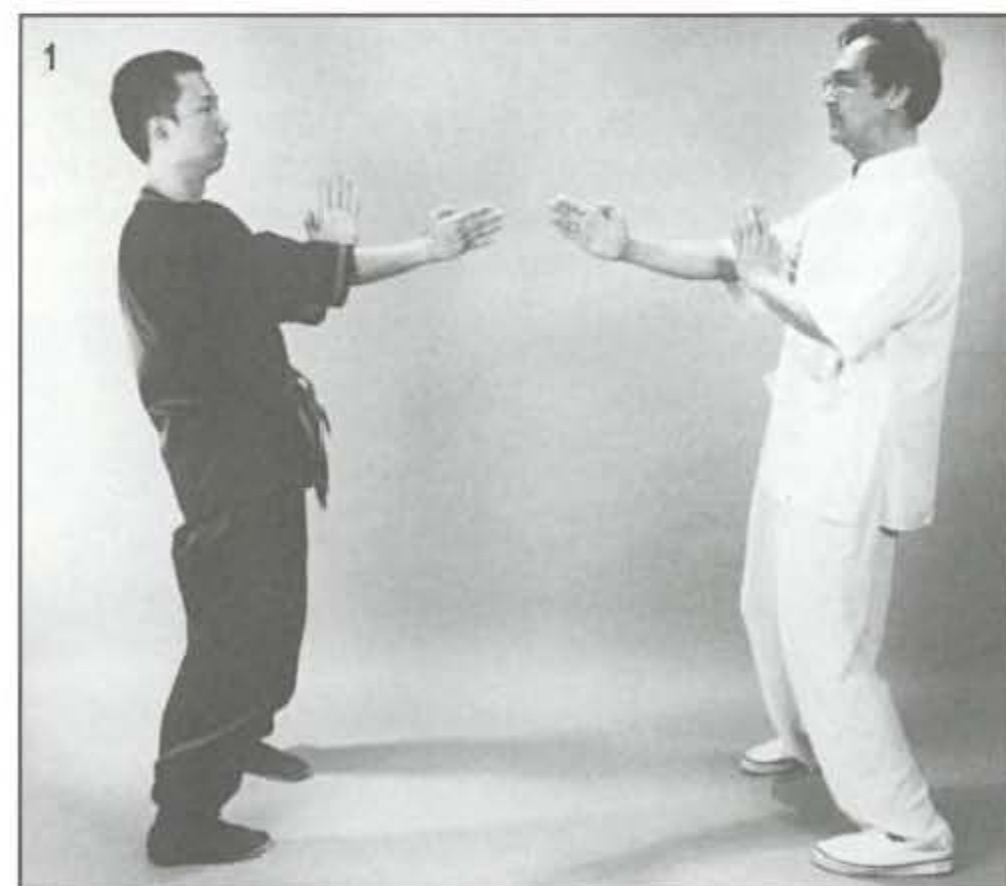


The Primary Theme of the Biu Tze set — Chain Thrusting-Fingers

The main reason why the *Biu-Tze* has its name is because it contains numerous instances of the *Lin-Wan Biu-tze-sau* (連環標指手 or "Chain Thrusting-fingers") techniques. Given the WingTsun fighting tactics of "*Nonstop Violent attacks*" (連環密襲) and "*Close-Range-Pursuing-Attack*" (迫步貼打); it is nearly impossible for any other method to neutralize and counter these types of attacks.

Nevertheless, according to WingTsun fighting theory, for every attacking method in our system there must be another, more profound, method to overcome it. This is precisely one of the essential points of the WingTsun fighting concept: "*for every attack, there must be a defense*" (which is also what martial-art novels refer to when they say: "an expert at using a given poison, must also be an expert at using its antidote"). Furthermore, the Chain Thrusting-fingers is exactly the most effective counter for the Chain Thrusting-punches.

The Chain Thrusting-fingers, besides adhering to the motto "*To counter an attack by an attack*" (以打為消) is a brutal and lethal hand method (with the target often being the throat or the sides of an opponent's neck; hence, the alternate name *Lin-wan Shat-geng-sau* (連環殺頸手 or "Chain Throat-cutting Hand"), which is another reason why our forbearers did not easily pass on the *Biu-Tze* set. Below is the first possibility of applying the Chain Thrusting-fingers as "To counter an attack by an attack".



2



Photos 1 — 3: **A** (Right) stands facing **B**. **B** attempts to apply the WingTsun motto "Close-Range-Pursuing-Attack" by rushing forward to swiftly attack **A** with Thrusting-punches. **A** does not retreat but rather advances to close off **B**. **A** applies a *Shat-geng-sau* (殺頸手 or "Throat-cutting Hand") to instantly penetrate under **B**'s left arm, in simultaneous combination with a *Wang Pak-sau* (橫拍手 or "Sideward Slapping-hand"), to heavily to split into **B**'s throat.

3



The "Method of Continuous Attack" of the Chain Thrusting-fingers

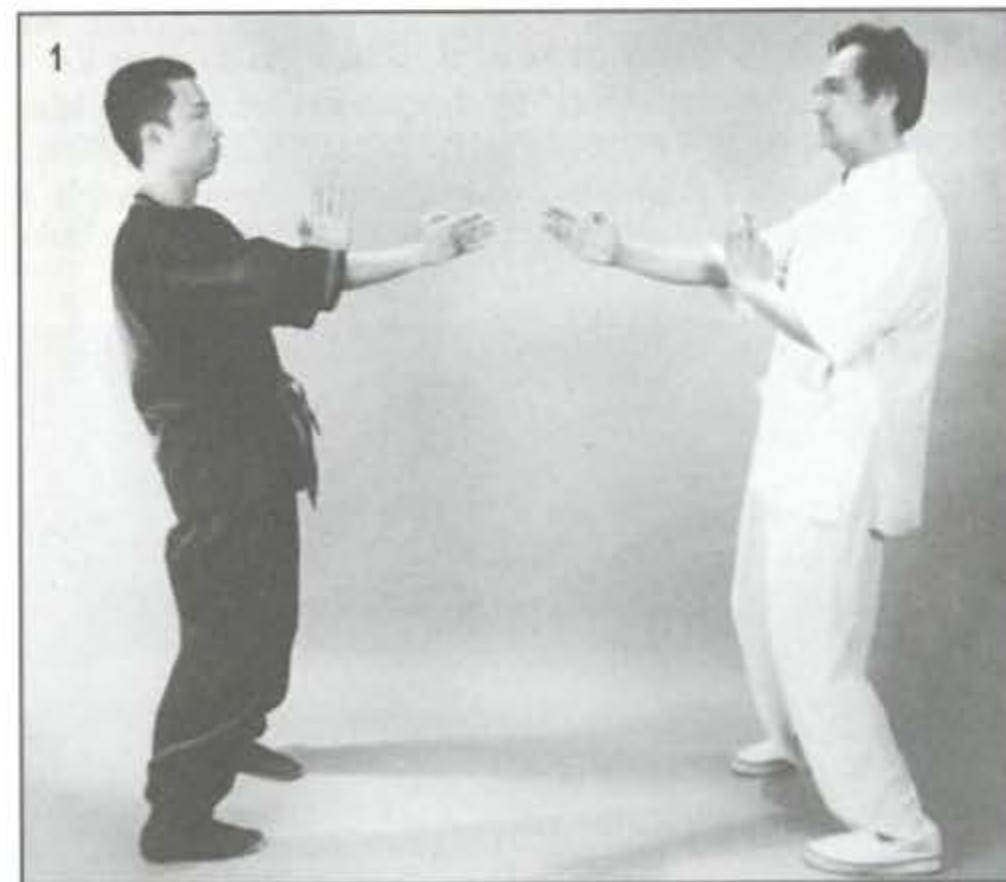
Even though one of the most advanced WingTsun fighting strategies to defend against an opponent's attack is "to counter an attack by an attack" (以打為消), what if the opponent is also a WingTsun expert who is skilled in applying Chain Thrusting-punches? Unfortunately, a *Biu-tze-sau* (Thrusting-fingers) cannot be used as previously described to simultaneously defeat and dissipate the opponent's Chain Thrusting-punches.

In the situation below, just when a WingTsun fighter executes a Right Thrusting-fingers, it happens to meet the right punch of the opponent. Both parties contact each other on the "outdoor-area" of the right arm. However, because the opponent's arm is still a long distance away, a *Wang-cheung* (橫掌 or "Sideward-palm") cannot be used to slap away the opponent's right arm in order to chop the side of the his neck with a *Shat-geng sau* (殺頸手 or Throat-cutting hand) as illustrated above.

Consequently, the practical value of the Chain Thrusting-fingers becomes apparent in this circumstance.

The following is another possibility of applying the Chain Thrusting-fingers as "to counter an attack by an attack":

1



2



Photos 1 — 3: **A** (Right) confronts **B**. **B** attempts to apply the WingTsun motto "Close-Range-Pursuing-Attack" by charging forward to swiftly attack **A** with Chain Thrusting-punches. **A** does not retreat but rather advances, thrusting forward to close off **B**. His Chain Thrusting-fingers continues to move upwards below **B**'s arm, penetrating through his Right Thrusting-punch and ending up on his "outdoor-area".

3



4



Photos 4 — 5: At the instant **B**'s right punch is intercepted, **A** strikes out at lighting-speed with a Chain Thrusting-fingers to execute a continuous attack. **A**'s left palm immediately penetrates below **B**'s arm into his "indoor area" and heavily cut his throat.

5



The Function of Circling-Steps

The *Huen-bo* (圈步 or "Circling-steps"), can also be termed *Kau-bo* (搗步 or "Plucking-steps"). Although these are all considered the same technique, to more finely differentiate, the first two have a slightly different meaning than the latter term. The meaning of "Plucking-steps" is to "circle the leg into an opponent's stance". On the other hand, "Circling-steps" are purely individual movements of the trainee and do not constitute a relationship with an opponent.

Circling-steps are actually a profound technique in WingTsun footwork. In most styles, the advancing step is carried out by either moving directly forward with a single step or by advancing slightly with a small jump. These sorts of steps or jumps are often taken advantage of when used near an opponent. A surprise kicking attack to the groin can suddenly defeat an opponent advancing in this way (Photos A — B).

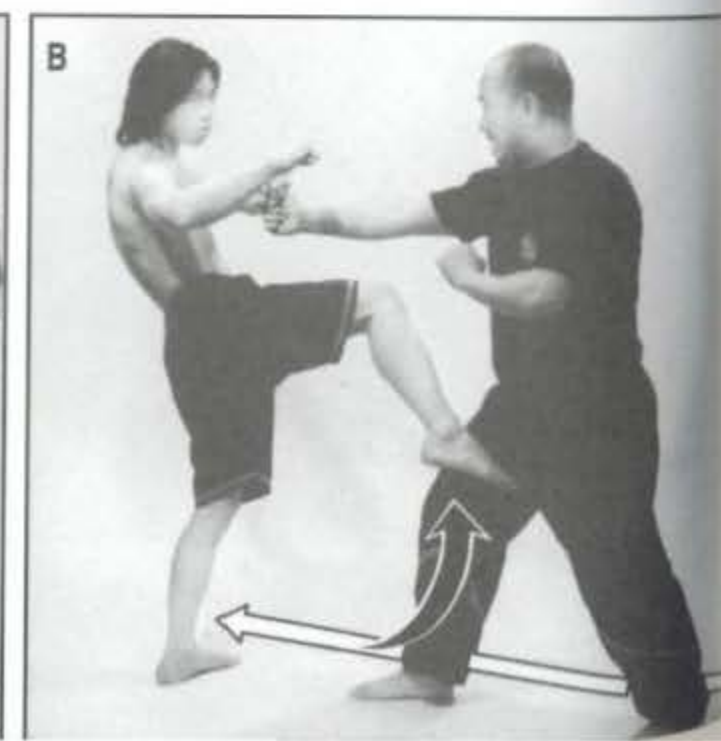
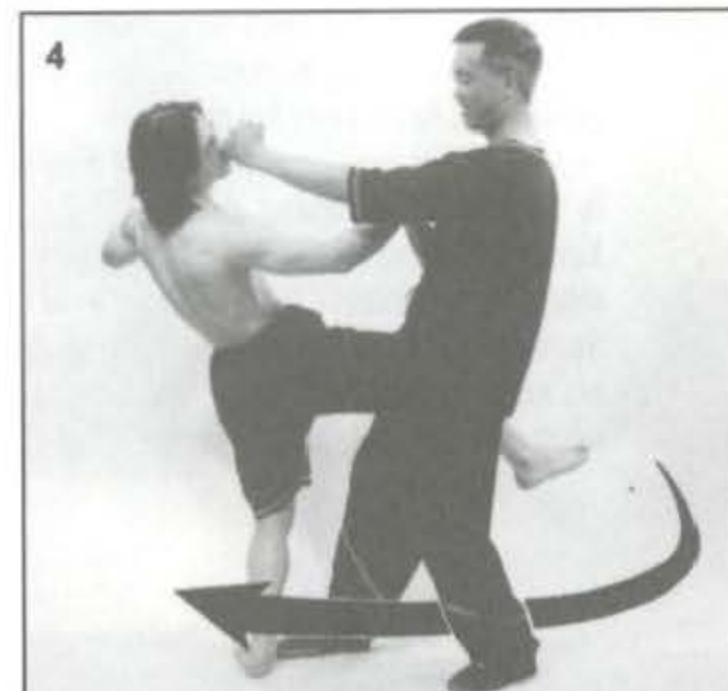
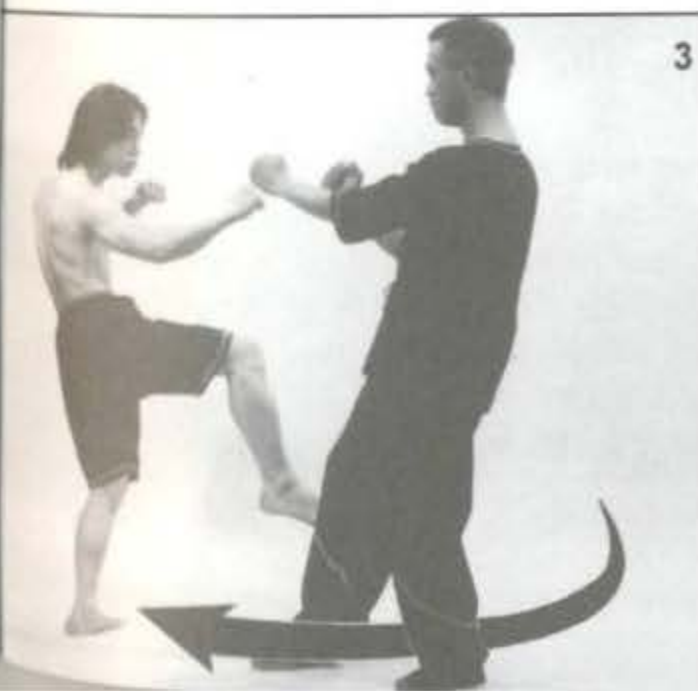
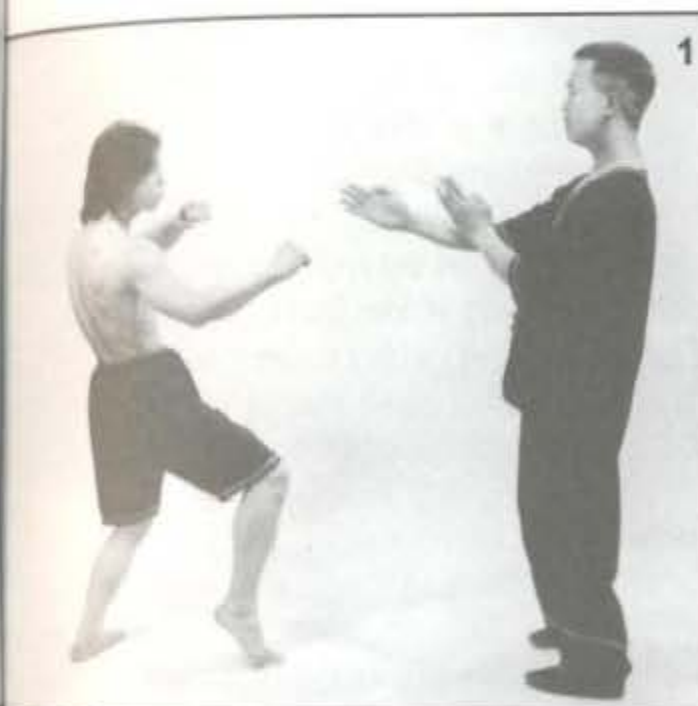
The WT Circling-steps are especially meant to prevent covert groin-kicks while advancing in on an opponent. When one "plucks into the stance" of an opponent and endlessly attacks with Chain Thrusting-punches according to the fighting tactic of "Violent attacks with Breaching steps" (迫步密襲), this creates a wavelike pressure that surges forward nonstop to render the opponent defenseless (Photos 1 — 4).

However, when performing the advancing circling-steps movement, the following two points must be kept in mind:

1. When advancing with circling-steps, the torso must not sway from left to right. Doing so will allow the opponent to discern the steps and be on guard.
2. When advancing with circling-steps, no matter if the front leg contacts the opponent beside or between his legs, he must be closely adhered to even to the point of inserting into his stance. It is absolutely incorrect to stop in front of an opponent's stance.

Photos A — B: If one directly steps in to attack an opponent, he can take the opportunity to launch a surprise groin-kick.

Photos 1 — 4: B stands in a Meridian-hanging Stance (karatekas call it a "Cat Stance") to face A (Right). When A attacks, although his upper body seems to thrust forward on a straight line, his right leg actually advances by following a large arc. Thus, when A charges forward, he has long circled around B's front leg and inserted into his rear stance. This movement not only completely avoids a surprise assault by B's front leg, but also immediately knocks him over by disturbing his weight-bearing rear leg. B cannot even find his balance, let alone hope to raise his leg to kick. This precisely illustrates the WingTsun mottoes "Close-Range-Pursuing-Attack" (迫步貼打) and "Hitting the Head, No Kick" (打頭無腳). (Please refer to the section "Strike Head, No Legs" in the book "Chum-Kiu".)



Upper-Level Spade-hand

The *Chang-sau* (鎗手 or "Spade-hand") is divided into the *Sheung-lo Chang-sau* (上路鎗手 or "Upper-level Spade-hand"; normally called "Upper Spade-hand" in short) and the *Har-lo Chang-sau* (下路鎗手 or "Lower Spade-hand"). The upper Spade-hand, can also be called the *Chang-geng sau* (鎗頸手 or "Neck-spading-hand").

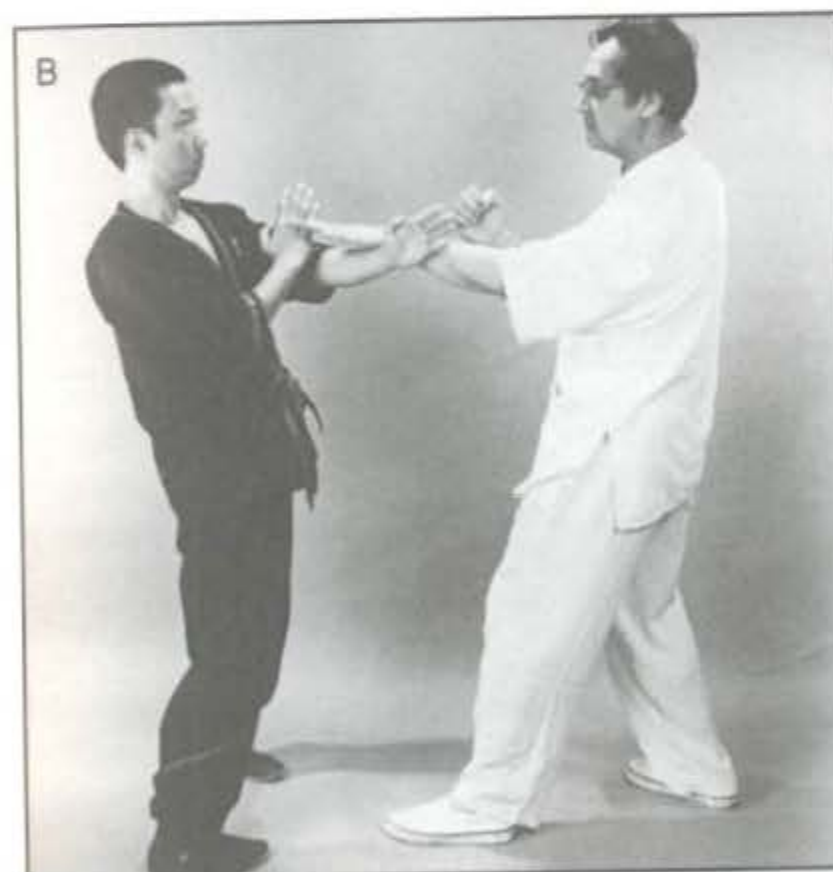
The Upper Spade-hand is employed in a similar way to the Thrusting-punch. The difference is that the Thrusting-punch usually strikes out along a horizontal line from the shoulder. Even if it is sent towards the face of an opponent, at most the "sinking elbow" of the punch is only driven slightly upwards just like shooting an arrow to the face of the opponent. However, the Upper Spade-hand utilizes an "upward pulling" force to suddenly thrust up from the center of the chest with the edge of the palm acting as a blade of a spade that cuts towards the intersection of the opponent's mandible and neck. This is where the cervical vertebrae are set into the cranium and also where the cervical nerves are located. Yet between the two there is only one layer of skin that serves as a connection. Therefore, this is a vital location, yet its extreme vulnerability is obvious.

Being a pragmatist, I am particular about the "practical value" of every single technique and movement. Thus, when I first started training I did not really believe that using the edge of the palm to spade upwards could cause a very serious hurting effect. It was only after training *Chi-Sau* and *Lat-Sau* (Freehand-fighting) with a training partner that I experienced the power of this technique! (I used to train *Chi-Sau* and *Lat-Sau* with two to three of my kung-fu brothers — besides holding back our punches at the last second — in a way that was often more intense than "real fighting".)

While we were in the middle of exchanging a flurry of attacks, my partner suddenly issued an Upper Spade-hand towards my neck, thinking I would be able to promptly react and dissipate it by changing my positions. However, my reaction was delayed for an instant, allowing my partner's attack to land squarely on its intended target. His reaction was considerably fast for when he realized that I had been hit, he had already automatically withdrawn his arm. Seeing as how I was still starry-eyed, he asked if I was really all right. Little did I know that a few seconds after I answered "No problem", I fainted and fell onto the floor.

Another case occurred during a midsummer evening in the 70s, when I was sitting in the beach conversing and moon-gazing with my German headstudent Prof Keith Kernspecht. (He is now the highest-level WingTsun instructor in Europe. However, he was only a Second-Level Technician at that time). He also doubted the power of the Spade-hand. I got excited speaking about it and casually launched a "spade" towards his neck, causing him to immediately faint for a moment due to the pain. Even now, whenever the Spade-hand is mentioned, he takes delight in recounting this incident.

Photos A — C:
A confronts B. A (Right) suddenly thrusts forward, entering in by using his front arm to press on top of B's front arm and then turning it into a *Jut-sau* (鑿手) Jerking-hand that also pushes down B's Protective-arm. This is an application of the "Yat-Fook-Yee" (一伏二) "Trapping two-arm by one-arm" WingTsun motto (or "one traps two" in short).



While both of B's arms are restrained, A takes advantage and issues a Thrusting-punch to attack B's throat.



Photos D — E:

B instantly suffers great injury, but is unable to move because of **A**'s control. **A** once again uses his right palm to hold down both of **B**'s arms. At the same time, he shoots out with his left arm as an Upper Spade-hand that instantly "spades" towards the junction of **B**'s mandible and neck.



Lower Spade-hand & Circling-Cutting Hand

The striking target of the *Har-lo Chang-sau* (下路鎗手 or "Lower-level Spade-hand" or "Lower Spade-hand" in short) is the waist. This is where the kidneys are situated, which is the reason why some people also call this the *Chang-yiu-sau* (鎗腰手 or "Waist-spading-hand"). However, it is not as popular as the *Chang-geng-sau* (鎗頸手 or "Neck-spading-hand").

The reason the Lower Spade-hand is not as popular as the Upper Spade-hand is because the latter is used more often. Moreover, techniques that can be used to attack the waist and flank, besides the *Wang-cheung* (Lying-palm), *Ong-cheung* (Reverse-palm), *Dai-cheung* (Underneath-palm) and *Har-lo Chung-kuen* (Lower Thrusting-punch), also include occasional use of the *Har-lo Gaun-sau* (Lower Splitting-arm) as a chopping strike to the opponent's waist and abdominal area. Hence, with so many options, the Lower Spade-hand becomes a replaceable attacking technique.

Another reason is because the Lower Spade-hand only appears in the *Biu-Tze* set. The predecessors of our system were not willing to transmit this most advanced set to ordinary students, but even if they eventually did so it would only be after many years. A WingTsun fighter, after training for so many years, would already have developed the habit of attacking the opponent's waist and flank with techniques like the Lying-palm, Reverse-palm or so. Who would make the special effort to change this longstanding habit for such a seldom-used technique as the Lower Spade-hand?

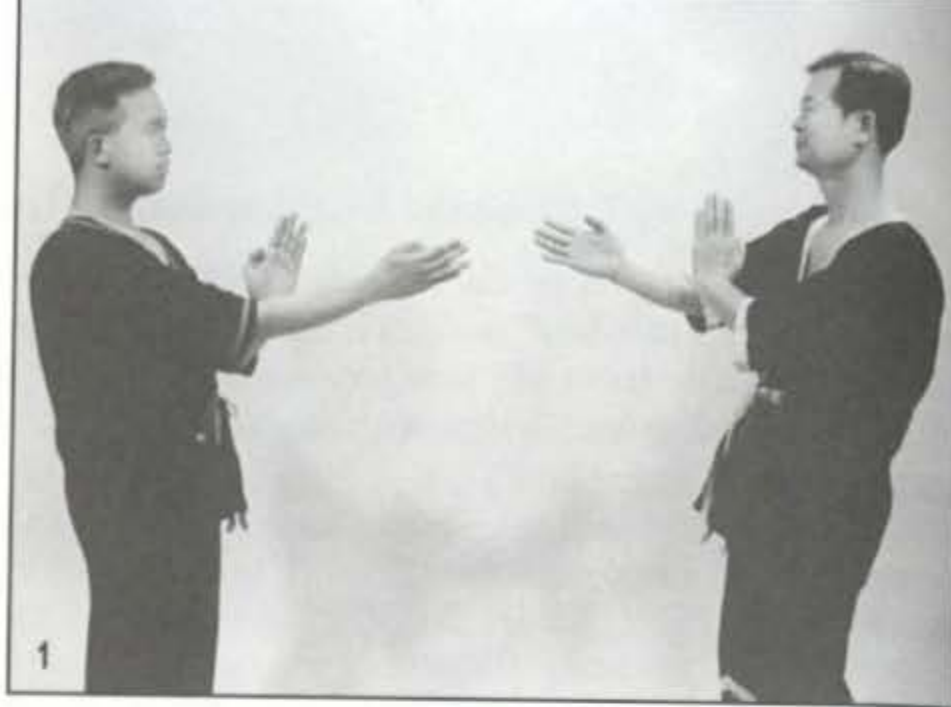
The *Huen-got-sau* (圈割手 or "Circling-cutting Hand") is not an attacking movement, but rather a dissolving technique used to escape an opponent's grappling movement. When an opponent tightly grasps the wrist of a WingTsun fighter, he can use the *Huen-got-sau* to dissipate the opponent's grip. The method primarily relies on the simultaneous and coordinated rotation of the body and wrist to generate an immense centrifugal force. As well, the hand and fingers should "cut" down like the circling motion a sickle. By this moment of rotation, no matter how strong the opponent's grip is, one can escape the control in an instant. Of course, once the opponent's grappling arm is cast off, a counterattack must be immediately launched.

This is why this section combines the Lower Spade-hand with the *Huen-got-sau*. (Editor's note: Please refer to the inside of the inside back-cover for Prof. Leung Ting's open demonstration of the "Instantaneous Escape from a Four-person Lock" by simultaneously combining the *By-tze*, the *Huen-got-sau* and the *Kwun-sau* movements.)

Demonstrators:

Sifu Cheng Chuen Fun (Right)

Sifu Yeung Kai Kwong (Left)



Photos 1 — 3: A and B confront each other in WT prefighting-postures. B (Left) suddenly thrusts forward and presses down A's lead arm, while attempting to strike him with a left Thrusting-punch. A's right arm is pressed down but, with a rapid body turn, he changes into a left *Tan-sau* and right Lower *Bong-sau* to get rid of the opponent's attacking force. This is the *Kwun-sau* movement.



Photos 4 — 6: A instantly presses down B's wrist, applying the method of "one trapping two" technique. But right when A attempts to use a Thrusting-punch, Upper Spade-hand (*Sheung-lo Chang-sau*), or similar movement to attack B's upper-level, B rapidly reacts by flipping up his right arm to intercept A's right arm.





7



8

Photos 7 — 9:
A instantly changes into a *Huen-got-sau* and swipes downward as if with the edge of a knife. Then, with a serpentine movement, he presses onto B's arm and pulls directly downwards. A then changes into a Lower Spade-hand and strikes B's flank. At the same time, his left palm flips up to tightly slap B's right upper arm to prevent him from retreating.



9

High-and-Low Splitting-arms

The *Sheung-har Gaun-sau* (上下掙手 or "High-and-low Splitting-arms") is also named the *Gow-chin Gaun-sau* (較剪掙手 or "Scissors Splitting-arms"). It is because both arms are separated like a pair of scissors opened to expose two cutting edges when performing this movement. Since both arms are split upwards and downwards in front of the body to form the shape of a pair of scissors, it creates an extremely protected defensive line. This defensive line extends from the head downwards to the groin and, due to the angular relationships, any incoming attacks will be directed into the central concavity.

At the same time, whilst applying this technique, one leg is placed in front of the other with the weight lying entirely on the back leg, so the whole body appears in the shape of a right-angle triangle. Furthermore, the upper body is soft and seemingly unaffected by applied force, which creates a lower body that is stable and an upper body that can get rid of force. When all these are combined together, it increases the practical effect of the High-and-low Splitting-arms.

According to the experience gained from teaching practical fighting techniques all over the world for many years, I felt that the ending of the High-and-low Splitting-arms sequence in the *Biu-Tze* set would be more functional if it included a *Huen-fook-sau* (圈伏手 or "Big-circling Subduing-arm") followed by a *Shat-geng-sau* (殺頸手 or "Throat-cutting Hand"). Therefore, after a great deal of consideration I determinedly changed the original *Tut-sau Da-ngan* (脫手 or Releasing-hand Eye-strike) to the *Huen-fook-sau Shat-geng* (圈伏手殺頸 or "Big-circling Subduing-arm with Throat-cutting Hand"). Ever since, the complete training process of the High-and-low Splitting-arms in the set can be entirely applied practically to deal with opponents who attacks with a high roundhouse-kick.

Right:
Great Grandmaster Yip Man demonstrates the High-and-low Splitting-arms movement of the Wooden Dummy Techniques.





Photos A — C:
A (Right) faces B. B suddenly attempts to attack A's head with a roundhouse kick. A does not retreat but rather advances and quickly executes a High-and-low Splitting-arms to meet B's attack.

Because A's upper body is as flexible as a spring, when he catches B's roundhouse-kick it acts like a "car bumper" and is able to dissipate most of his power with only a slight turn. Then, he circles up his arm to lock B's leg with the Big-circling Subduing-arm (*Huen-fook-sau*) while simultaneously attacking with a Throat-cutting Hand (*Shat-geng sau*).



Rolling-Arms and "Five Thunder Punches"

The *Kwun-sau* (滾手 or "Rotating-arms") hold a very important place in both *Chi-Sau* (黏手 or "Clinging-Arms") and the *Muk-Yan-Chong-Fat* (木人椿法 or "Wooden Dummy Techniques"). Yet, within the three sets passed down in Hong Kong, there was no apparent instance of this movement. (Please refer to the section "Techniques Added Later" in the chapter "The Meaning and Theory of *Biu-Tze*".)

Even before I learned personally with Grandmaster Yip Man, I had wondered why the *Kwun-sau* was not included in any of the three sets. Nevertheless, since I could practice this movement in *Chi-Sau* and the Wooden Dummy Techniques, I just assumed that this was just how things were passed down from our forbearers.

On the first day I began to learn advanced techniques from Grandmaster Yip Man, after he had seen me showing the three sets for him to observe, he suddenly asked me: "Don't you know in the traditional sets, right after the *Gaun-sau* you'd just performed, why you need to rotate both arms inwards before returning to the original position?"

Then, as he demonstrated to me, he said: "After you'd done the *Crossed Gaun-sau* movement, if you turn to a *Jark-sun-ma* (*Sideling Stance*), rotate one hand inwards along the torso to become a *Che-tan-sau* (*Diagonal Palm-up Arm*), and leave the other hand in the original position to become a *Dai Bong-sau* (*Lower Wing-arm*), then this is the *Kwun-sau* (*Rotating-arms*) movement!"

After that, I forever kept Grandmaster Yip Man's advice in mind and always used the method he demonstrated to me to teach my students. It was only later when I returned to Mainland China to conduct many years of interviewing and analysis that I realized to my utter shock that past Wing Tsun styles had included *three* "*Kwun-sau*" and the *Ng-lui-ken* (五雷拳 or "Five Thunder-punches") sequences in the *Biu-Tze* set.

To me, the so-called "Five Thunder-punches" may seem more appropriately termed "Five Drumming-punches" (五撞拳) as the term "雷" and "撞" bear the same pronunciation but different in meanings. However, according to the explanation of the elder Wing Chun people in Fatshan these "Five punches" actually directly follow the *Kwun-sau*. By executing three movements in close succession, a total of five-punch strike out in an extremely short amount of time. When rendered upon someone's body, it is like that of an abrupt and terrific bout of "*Five Heaven-shaking Thunderbolts*". Thus, the name "Five Thunder-punches" make such a dramatic saying that is easy to remember.

Curiously enough, the Five Thunder-punches were originally created as a counterattacking movement used after defending with the *Kwun-sau*, but the best method to dissolve these Five Thunder-punches is precisely the *Kwun-sau* itself. This is an instance of the profound logic of "mutual generation and mutual control".

The Five Thunder-punches are actually composed of three consecutive methods:

Firstly, after neutralization of the opponent's attack with the *Kwun-sau* (as in Photo C) is the transformation of the *Tan-sau* into a *Jut-sau* that swiftly presses down upon the wrist of the opponent (as in Photo D) and the simultaneous rotation of the Lower *Bong-sau* upwards into a Thrusting-punch that attacks the solar plexus of the opponent (as in Photo E).

Next, after the punch strikes the opponent, both arms are slightly withdrawn a few inches (as in Photo F). Then the wrists are turned downwards while both hands become double fists that apply sinking pressure onto the opponent's arms. Just when both fists stamp onto the opponent's body, the index fingers suddenly spring out to form "phoenix-eye fists" like two jackknives that suddenly spring out very close to the body (as in Photo G). At the same time, apply the inch-force to simultaneously attack the solar plexus and abdomen of an opponent, both very vulnerable points. Therefore, although the fists are extremely close to the opponent's body, they still possess a tremendous potential to cause injury.

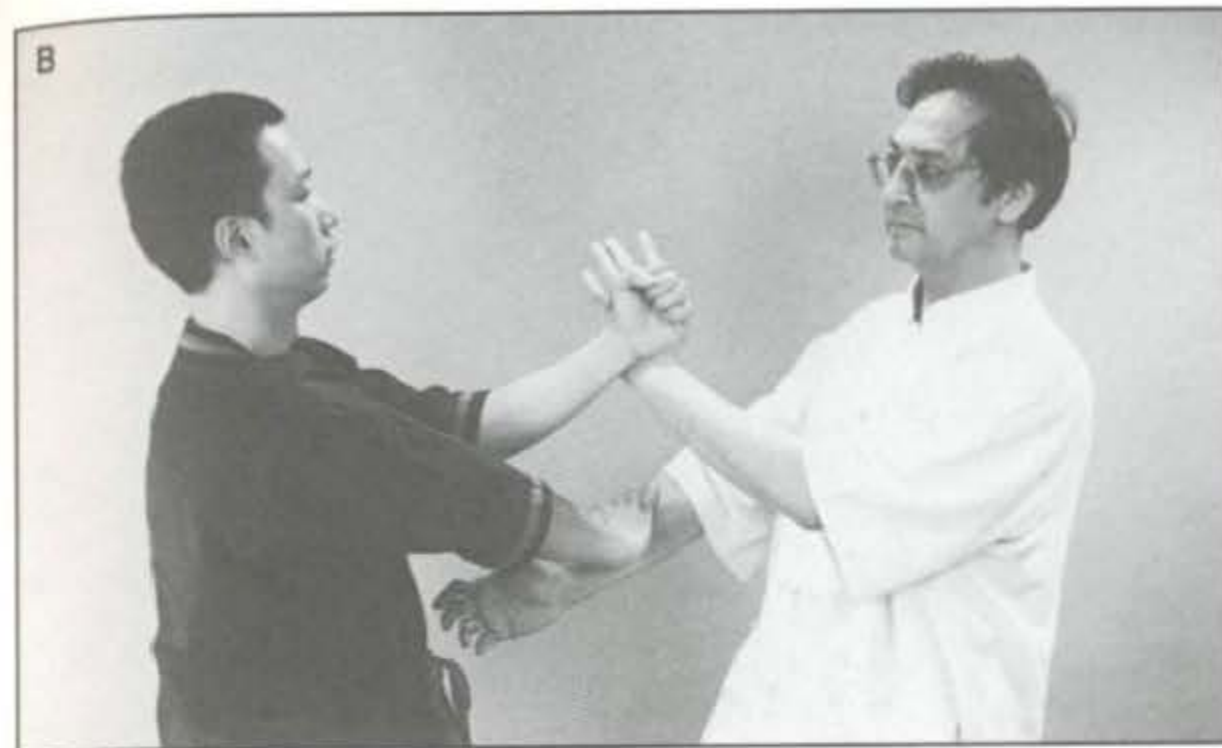
Thirdly, after the "inch-force punches", both fists follow the slight turn of the upper body and are retracted once again (as in Photo H). When the body turns back to a Frontal Stance, both arms have already switched vertical positions and strike downwards with a hacking force. This method of attack is called "Middle-hacking descent" (as in Photo I).

Once proficiently trained, the enormous force of this vertical dropping can even knock an extremely strong opponent to the ground like "breaking one match into two". Even if the opponent has exceedingly fast reflexes, it will still at the very least cause him to fall back several meters. This is not merely "a saying from a martial arts novel". Some of the advanced instructors of our association have been able to attain this level. If the motto of "borrowing force as striking force" can be grasped, then, through diligent daily practice, the WingTsun method of "explosive force" can be spontaneously exerted to the highest degree.

Demonstrators:

**Grandmaster
Leung Ting
(Right)**

**Sifu
Ma Hau Nam
(Left)**



Photos A — C: A (Right) and B confronting each other in WingTsun prefighting-postures. B suddenly thrusts forward and slaps down A's lead arm with his right arm, while simultaneously attempting to attack A with a left Thrusting-punch. A, making use of B's incoming force, turns sideward to form a Right Lower *Bong-sau* and Left *Tan-sau*. This is the Rotating-arms (*Kwun-sau*) movement of nullifying force.





Photos D — E: A applies a Left *Gum-sau* (Pinning-arm) to press down B's left wrist as well as restraining his right arm, applying the "one traps two" method. A takes the opportunity to draw his right arm upwards to execute the first "Pinning-arm with Thrusting-punch" (*Gum-sau Chung-kuen*) technique which, is the first punch of the "Five thunder-punches" (*Ng-lui-kuen*).



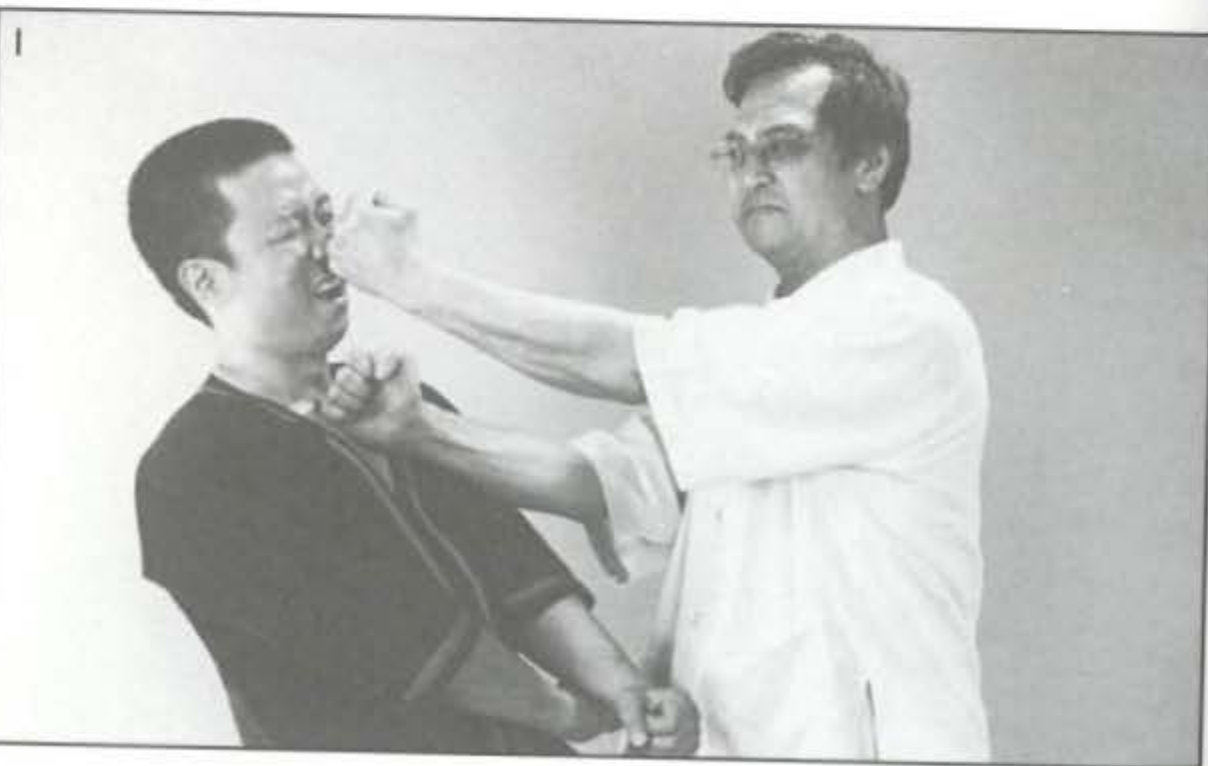
Photos F — G: A then swiftly draws back both his two fists slightly yet pressing onto both of B's arms. Then he changes into the second attacking method — the "Middle-hacking Descent" attacking tactic — of the "Five Thunder-punches" by pressing on B's arm while heavily chopping down onto his solar plexus and abdomen.



H



Photos H — I: B has already been struck with three punches in a flash, yet A does not let up. A's slices down with his right arm as if splitting a piece of standing firewood, forcefully chopping down on B's left arm. This is the "Middle-hacking Decent" attacking method. Taking advantage of the temporary immobility of B's arms, A turns up his left fist and, along with his right fist, simultaneously attacks B's head and throat.



Swinging-arm (Sideward Inquisitive-arm)

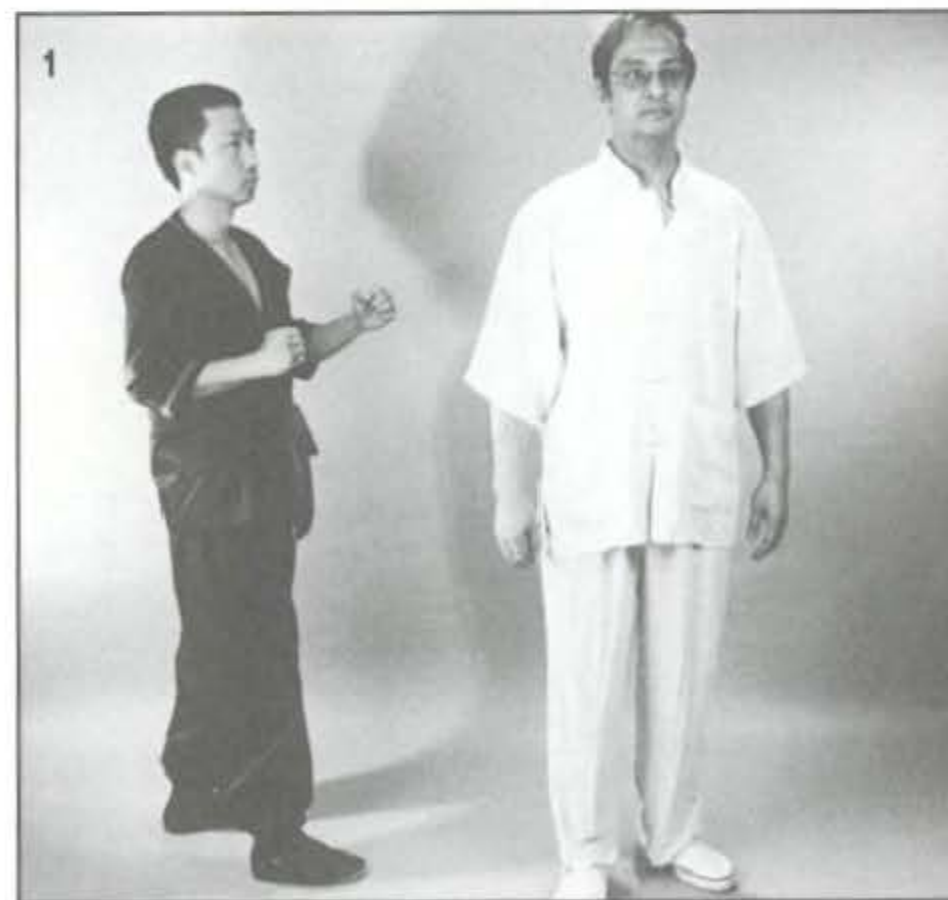
The *Dong-sau* (盪手 or "Swinging-arm") is also known as the *Jark-sun Man-sau* (側身問手 or "Sideward Inquisitive-arm"). Although it resembles the *Ching-sun Man-sau* (正身問手 or "Frontal Inquisitive-arm") in the *Chum-Kiu* set, it is actually not the same. The Frontal Inquisitive-arm is used against an opponent who attacks from the front, whereas the Sideward Inquisitive-arm is used against an opponent who attacks from the side or rear. Because of the angle of the sideward Inquisitive-arm, if a *Wang-cheung* (橫掌 or "Lying-palm") is not simultaneously used to slap backwards, then there is a potential danger of being hit by the opponent.

Actually, the Backward Slapping-palm is the primary means of defending against the opponent's attack. The Sideward Inquisitive-arm merely makes use of the powerful force from the whole arm suddenly swinging upwards, like a thick rattan cane that rapidly springs out, to swipe away the attacking arm of an opponent. This is different from the Frontal Inquisitive-arm, which relies solely on a slanted angle position to get rid of force. (Please refer to Page 104: "From Dai-bong-sau to Man-sau" in the book "Chum-Kiu".)

The following photos demonstrate the method of applying the Sideward Inquisitive-arm:

Photos 1 — 3:

B (Left) attempts to launch a surprise attack from behind A's body. When B rushes close to A's right side, A immediately becomes aware of his attack and reacts. However, at this point, B is already very close to the rear of A's body and has issued a left punch to attack A on his head. A immediately swings up his right arm to heavily strike B onto his neck while simultaneously slapping diagonally behind himself in order to block B's punch.





Double Grappling-arms, Turning Throw, Hooking-punch

Many Wing Chun (Wing Tsun) people think that there are no grappling or throwing techniques in the Wing Chun (Wing Tsun) system. Some of them, having seen instructors from our association execute such movements on television or during a public demonstration, may tell their students: *"These are movements from other styles that Leung Ting added himself"*. To be honest, I wish that it were I who individually created these movements. Unfortunately, there were already Wing Tsun predecessors who had used them before me, whereas I am merely emulating and further promoting them. (I feel sorry for those WC people who have never seen these somewhat more advanced movements!)

The grappling techniques of WingTsun have a different purpose from those used in other styles. We normally apply the grappling to temporarily control an opponent in order to prevent his resistance or counterattack while executing a movement to attack him. This is vastly different from the purpose of grappling in most styles, which are merely for controlling, locking, or aiming to dislocate the opponent's arm.

According to the WingTsun viewpoint, it is usually foolish to use both hands together to grapple one of the opponent's arms. This is because while one uses both arms to tightly grab the arm of an opponent, the opponent can still use his other arm to attack the grappler. Without a third arm, there is not way to block it! (Please refer to Pg. 68: "Slapping-hand" in the book "Chum-Kiu".)

Nonetheless, in special situations WingTsun does have methods to grapple by using two arms. However, it must be emphasized that "when using these methods on an opponent, footwork must also be applied at the same time". By fully extending both grappling-arms while simultaneously turning the stance, it then becomes a distinctive throwing method. The function of these two (grappling while turning) is to prevent from being attack by the other arm of the opponent's while grappling his arm.

Right: Grandmaster Yip Man demonstrating the *Shang Com-na-sau* (雙擒拿手 or "Double Grappling-arm" with Chuen-guek (踹腳 or "Stamping-kick in the Wooden Dummy Techniques.



There are three punching methods in WingTsun. Besides the most commonly used Thrusting-punch in all the three bare-hand sets, there is a "Lifting-punch" in the *Chum-Kiu* set. Whereas the third punch, the *Au-chong-kuen* (勾撞拳 or "Hooking-punch"), is included in the *Biu-Tze* set.

The Hooking-punch has a fairly similar purpose to the hook-punch of western boxing, but there are also differences. The WingTsun fighter emphasizes the use of the turning force of footwork in combination with the simultaneous emergence of shoulder and elbow force from the upper body to generate an immense centrifugal force in the direction of the turn to hook into an opponent. This hooking method that mostly stresses the coordination of upper body and fist is somewhat different than the "hook" of western boxing.

The striking target is also unlike to some extent. Western boxers often throw a hook punch while face-to-face to an opponent, but WingTsun fighters would rarely do so. The reason is because when squarely facing an opponent, a WingTsun fighter would much rather apply the more practical and direct Chain Thrusting-punches than the hooking-punch.

Only when the WingTsun fighter and his opponent are oriented as a "T" (for instance, when one of the opponent's shoulders faces the WingTsun fighter's chest) would a Hooking-punch be launched. The high-speed power of the turn instantly "casts away" one's fist, which hooks into the temple, jawbone, or face of the opponent. Therefore, the Hooking-punch is frequently coordinated with the Double Grappling-arms and Turning throw of the *Biu-Tze* set in order to augment their offensive power.



Photos 1 — 3: A (Right) faces B. When A attempts to rush forward to attack with a Thrusting-punch, B immediately shoots out with a Thrusting-fingers (*Biu-tze-sau*) to dissolve A's attack. Noticing the interception of his Thrusting-punch, A instantly changes his attacking tactic.





Photos 4 — 5: A opens the five fingers of his right hand and, in simultaneous combination with his left hand, changes into a Double Grappling-hand (*Shang Com-na-sau*) to tightly grab B's right elbow joint. While firmly gripping B's right arm, A aggressively turns his stance to the right. The tremendous centrifugal force generated by A's upper body causes B's center of gravity to be pulled off balance and his entire body to fall forward several feet.

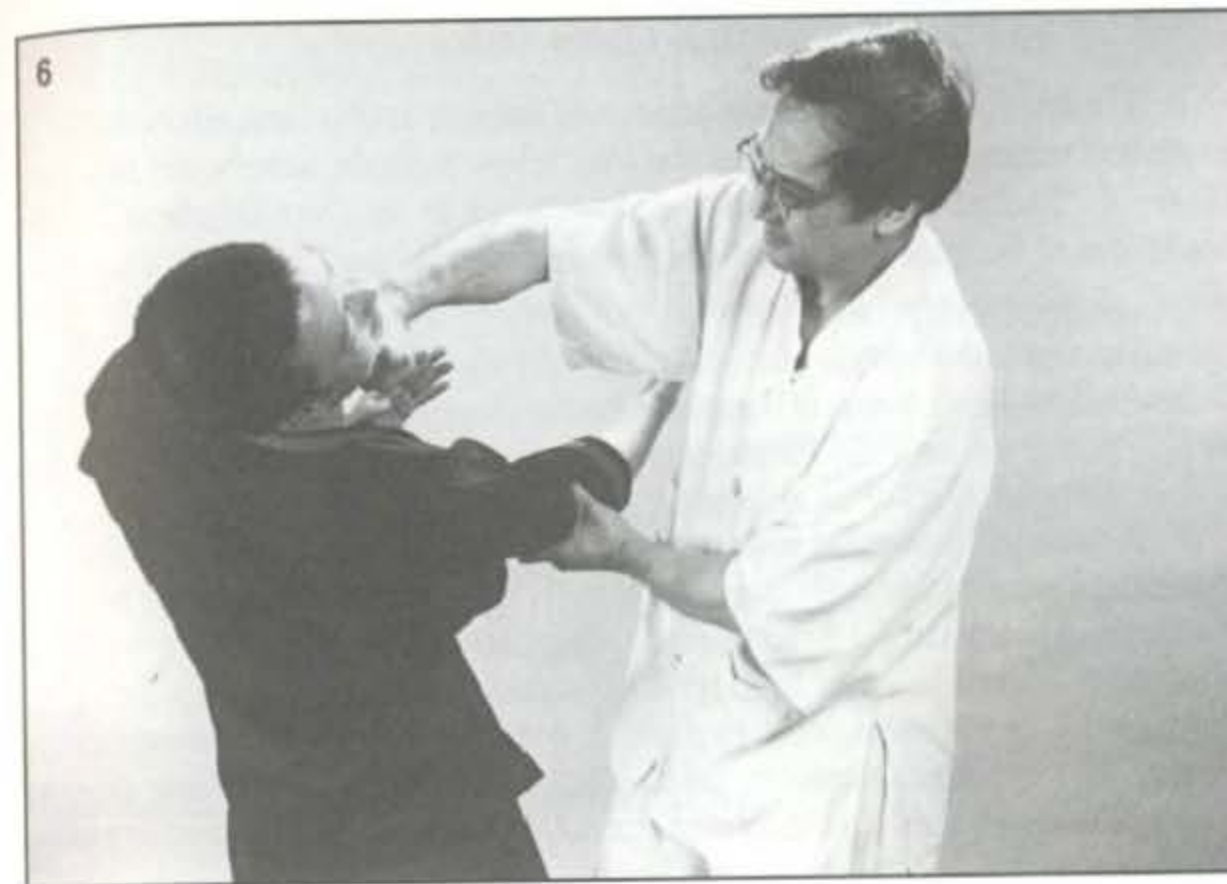


Photo 6:

As B falls forward, A immediately executes a right Hooking-punch (*Au-chong-ken*) to heavily hit towards B's throat. Since B's upper body is falling to the front, A's punch exactly impacts against B's forward leaning force.

Demonstrators:

Grandmaster Leung Ting (Right)
Sifu Ma Hau Nam (Left)

Vertical Elbow Strike

The *Biu-Tze* set taught in our association not only retains three elbow methods in the first section, but also includes two other elbow methods; namely, the *Hau-jarn* (後肘 or "Backward-elbow") and the *Jik-jarn* (直肘 or "Vertical-elbow"). The application of the Backward-elbow can be found in pg. 128 of the book "*Wing Tsun Kuen*", so this section will discuss another technique — the Vertical-elbow.

The Vertical-elbow is also called the *Jik-chong-jarn* (直撞肘 or "Vertical-strike-elbow"). This movement is applied after the Hooking-punch, when the body has already turned back to the Frontal-stance, by colliding the elbow perpendicularly downwards to the height of the abdomen.

Because this movement is quite similar to the Fist-withdrawal movement, many Wing Chun people incorrectly think that it is only a transitional movement between the Hooking-punch and the Reverse Thrusting-fingers. It is in fact a tremendous lethal attacking movement in actual fighting. When suddenly being powerfully clinched by the waist by an opponent, most pugilists or boxers might not even know how to counter their opponent. Moreover, the majority of wrestlers who use these types of waist-grabbing methods often combine them with a throw (*by pushing over or pulling down an opponent*).

However, if one understands how to apply the Vertical-elbow, not only can the opponent be immediately injured, but it also prevents his opportunity to throw.

The following is an example of the Vertical-elbow in fighting application:

Demonstrators:

Sifu Ma Hau Nam
(Left)

Sifu Christopher
Collins (Right)

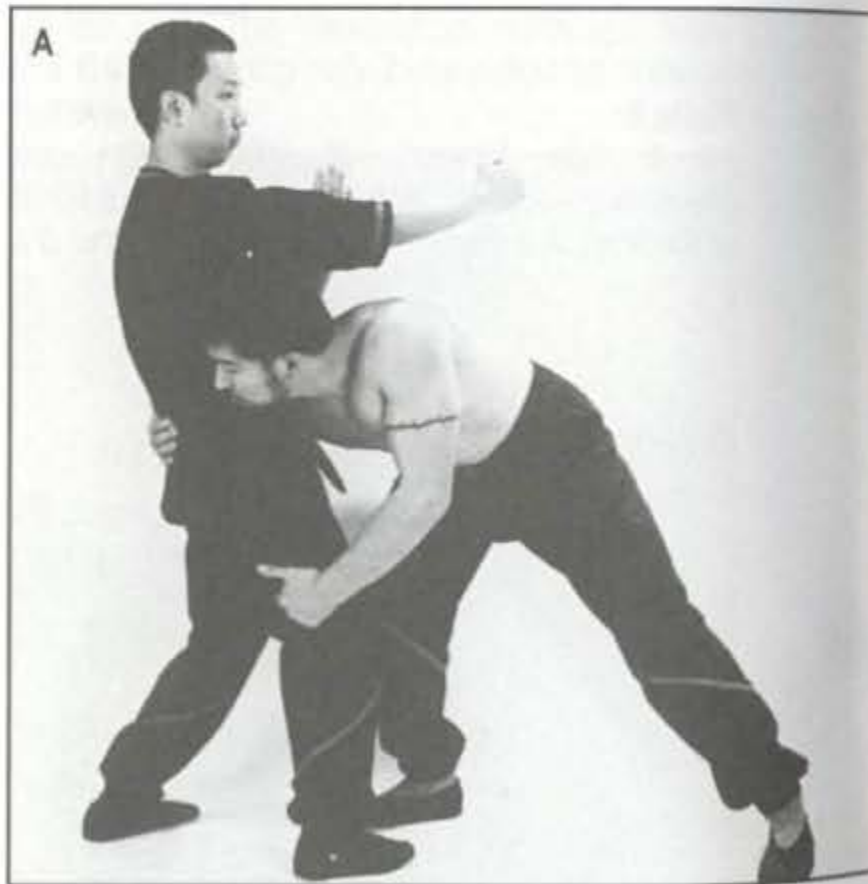
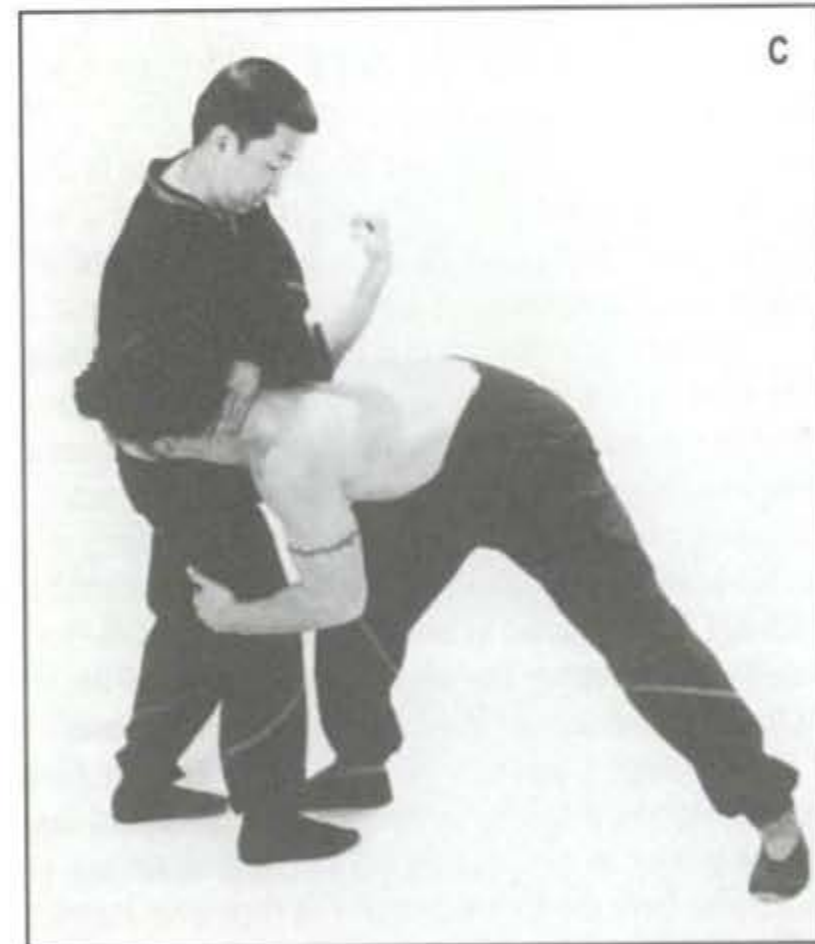


Photo A:

When A (Right) is not noticing, B suddenly shoots in to clinch his waist. Because B's head is positioned at A's waist and flank area, there is no way for A to attack his vital parts.

Photos B — C:

A first immediately pushes down with his left arm as a Pinning-arm (*Gum-sau*) that tightly presses B on the back. At the same time, A raises his right arm and swiftly turns it into a Vertical-elbow (*Jik-jarn*) that heavily drops down into the middle of B's back.



Reverse Thrusting-Fingers

The *Fan Biu-tze-sau* (反標指手 or "Reverse Thrusting-fingers") is identical to the previously described Thrusting-fingers. The only difference is that this movement is usually inserted into the soft tissue between an opponent's throat and mandible. The so-called Reverse Thrusting-fingers is used when the opponent's arm abruptly escapes (e.g. suddenly slipping away, retreating, etc.) one's own arm. One's own arm will follow the opponent's retreating arm by instantaneously springing out towards the opponent. This is exactly what is referred to by the WingTsun motto "**Stay with it when it comes, follow right after it when it withdraws. If your arm is freed, just thrust it outwards**" (來留去送、甩手直衝). If one tries to rotate back to the normal Thrusting-fingers, it would cost too much time, especially in the heat of a battle. It must be pointed out that in a real fight, even one-tenth of a second's worth of delay can mean switching from the role of attacker to that of the attacked. Especially if both sides are fond of launching heavy punches, landing even one would probably render the other opponent knocked out on the ground. Therefore it is best to thrust out by means of the reverse method according to the opponent's position. This is the logic behind the function of the Reverse Thrusting-fingers.

Big Extensive-Winding Arms (Big Wheeling-Arms)

The *Dai-wan-wui-sau* (大環迴手 or "Extensive-winding arms"), is also called *Dai-Che-lun-sau* (大車輪手 or "Big-wheeling Arms"). Many Wing Chun people do not know the practical application of this last movement in *Biu-Tze*. Some think it is used "to train the power of the waist and legs", others think it is used "to develop the flexibility of the arm joints". Still others go so far as to say it is used as "three final bows to thank our founders for creating the art of Wing Tsun"!

Actually, this movement is the only technique that can be applied to overcome the *Man-geng-sau* (攀頭手 or "Neck-pulling hand") of the Wooden Dummy Techniques. According to tradition, the Wooden Dummy Techniques are the "final skills" learnt by a WingTsun student right before he becomes an instructor. The Neck-pulling hand is the fist movement of the Wooden Dummy set. Therefore, at the very end of the *Biu-Tze* set lies hidden the only technique that can be used to neutralize it. In the past, the WingTsun teachings were imparted to students via the method of "secret transmission". The *Biu-Tze* and Wooden Dummy Techniques were considered the most top-secret sets, which was the reason for the saying "*Biu-Tze does not leave the door*".

Although I am now writing books on WingTsun techniques openly, I still wish to reserve a few techniques for my advanced instructors and hope those who do not belong to my association can appreciate my intentions. I further hope that those who have the luck can arrive at their own insights because of my suggestions.

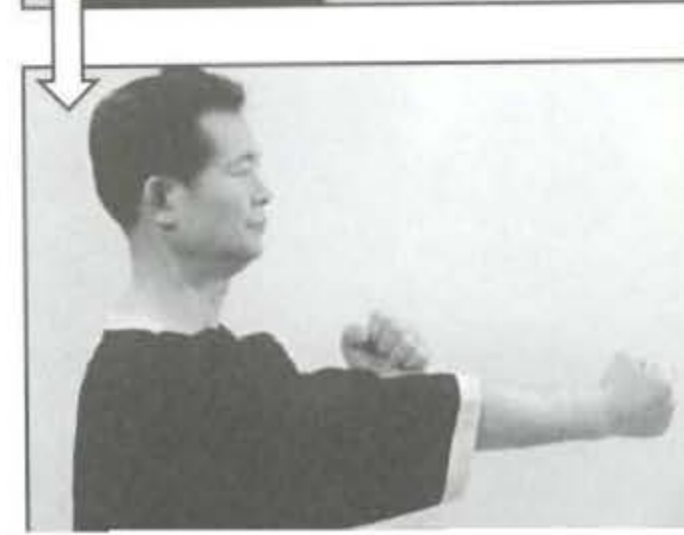
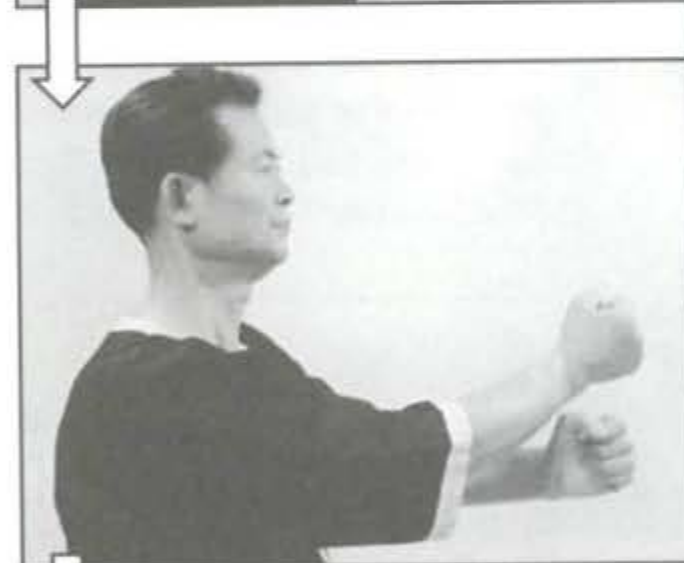
Fighting Theory and Essential Points

Chain Thrusting-Punches and Chain Thrusting-Fingers

There is a Cantonese slang: "*There is always one thing dominates over the other*". It is certainly true that in the creation of sets and the sequencing of movements, the WingTsun predecessors were able to develop a progression of "shallow to deep" by using more advanced techniques to overcome more basic ones. The best example is none other than using *Lin-wan Biu-tze-sau* (連環衝拳 or "Chain Thrusting-fingers") to prevail over *Lin-wan Chung-kuen* (連環衝拳 or "Chain Thrusting-punches") as outlined in this chapter.

At the end of every WingTsun set there exist Chain Thrusting-punches, which illustrate their importance in the WingTsun system. The reason is because if Chain Thrusting-punches are accurately and skillfully applied as an attacking method, then it is extremely difficult to defend. When doing the Chain Thrusting-punches, the arms alternately and continuously strike out over the top of the arms (Photos 1 — 4).

From a bird's eye view, the "punching-line" is an extremely narrow and short straight line that emerges from one's center and ends at a target point on the opponent. It is as if two sharp knives endlessly stab towards the opponent on the shortest distance between. (Note: The "Punching-line" is a straight line that connects a punch's point of origin to its point of destination when the arm is fully extended. See Photo A on this page for a bird's eye view.)

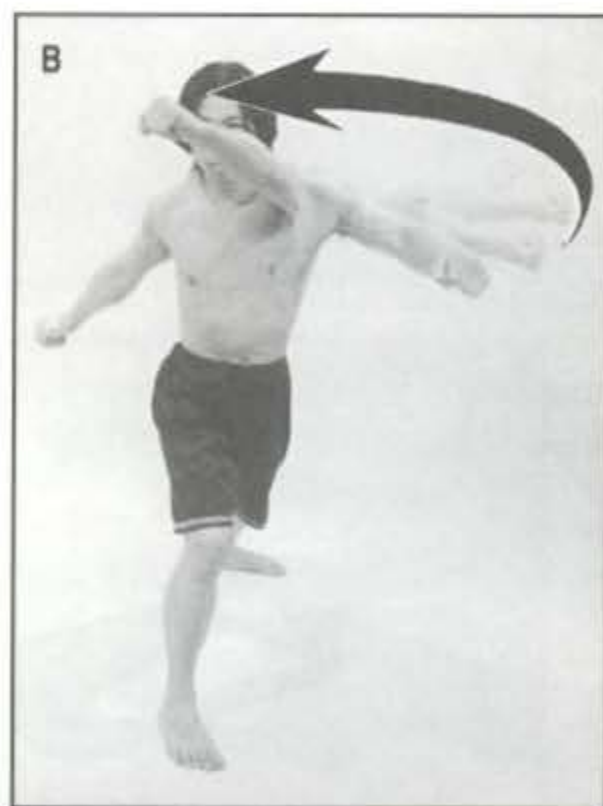


According to Chinese martial arts theory, there is a saying: "To block a vertically coming attack with a horizontal movement, and vice versa. For instance, if the opponent uses a horizontal roundhouse or hook punch to attack, it appears from a frontal view that the entire process traces a lengthy horizontal line (See Photo B for a frontal view). Therefore, one only needs to keep the arm vertically at any point in order to block the punch. This is the "applying a vertical-line to intercept a horizontal-line" theory.

However, the WT Thrusting-punch is both attacked and withdrawn along a straight line. From a frontal view the only possible area of interception is only the size of a fist. (See Photo C for a frontal view)

Since the punching-line of a WingTsun Thrusting-punch is extremely short and employed by continuously alternating one short punch with another, it is actually very difficult to use it for defense in the manner of "applying vertical-line to block horizontal-line".

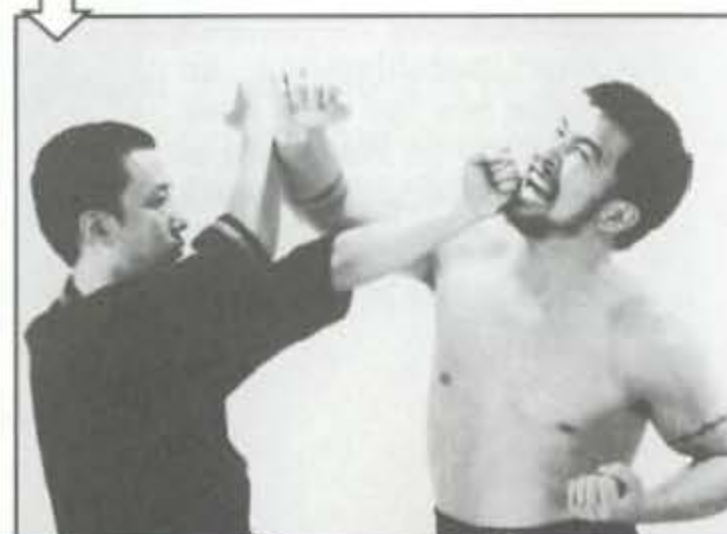
When a WingTsun punch is launched, the whole body must also concurrently dart forward to attack an opponent with the power of "pursuing steps, adhering strikes". The opponent will find it very hard to ward off this attack (See Examples 1 and 2 on the next page).



Example 1: If the opponent uses his right hand to slap down the first punch, the WingTsun fighter's second punch will immediately strike through the empty space above the opponent's right arm.



Example 2: If the opponent blocks the first punch upwards, the WingTsun fighter's second punch will immediately attack through the empty space below the opponent's arm.



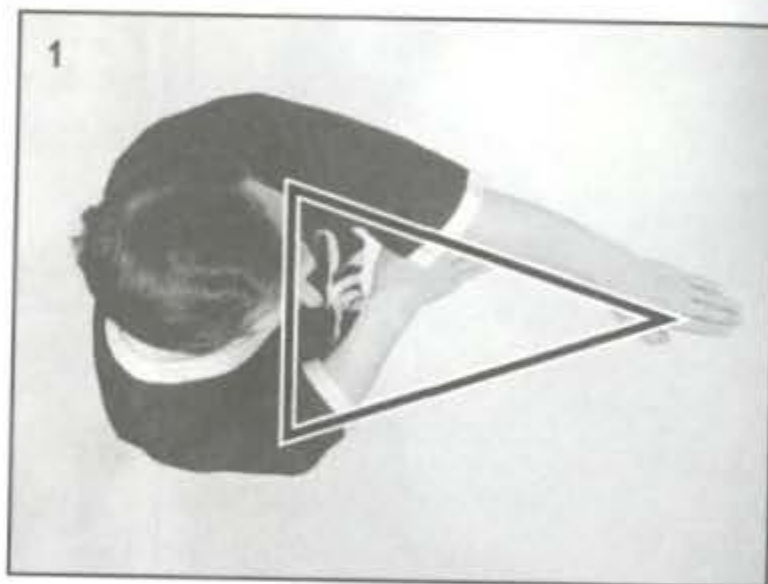
The method of applying the Chain Thrusting-fingers is to alternately and continuously thrust out the arm beneath another arm. This movement is exactly the opposite of how the Chain Thrusting-punches are executed (e.g. the Chain Thrusting-punches alternately and continuously strike out the arm over the other arm).

Moreover, before a Chain Thrusting-fingers is issued, the palm is placed on the other side of the body from where it shoots out along the centerline beneath the arm. (When using the left arm, the left palm is first situated under the right armpit and then thrust outwards, and vice versa.)

From a top-down perspective, after the arm of a Chain Thrusting-fingers is completely extended, a triangular area that covers the entire body is formed if the punching-line is connected with the arm. (See Bird's Eye View 1 and 2 on this page)

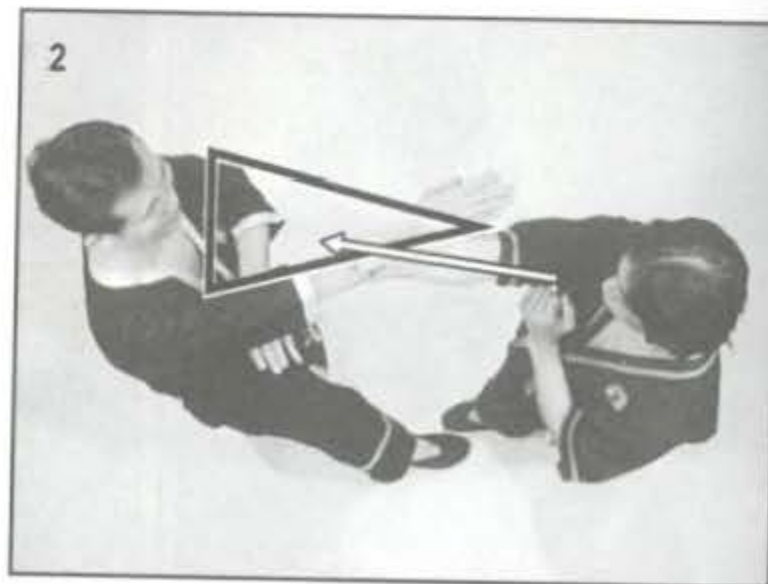
Bird's Eye View 1:

The "punching-line" of the Thrusting-fingers (*Biu-tze-sau*) extends from one shoulder to the opposite side, forming a triangular "coverage area" in front of the body.

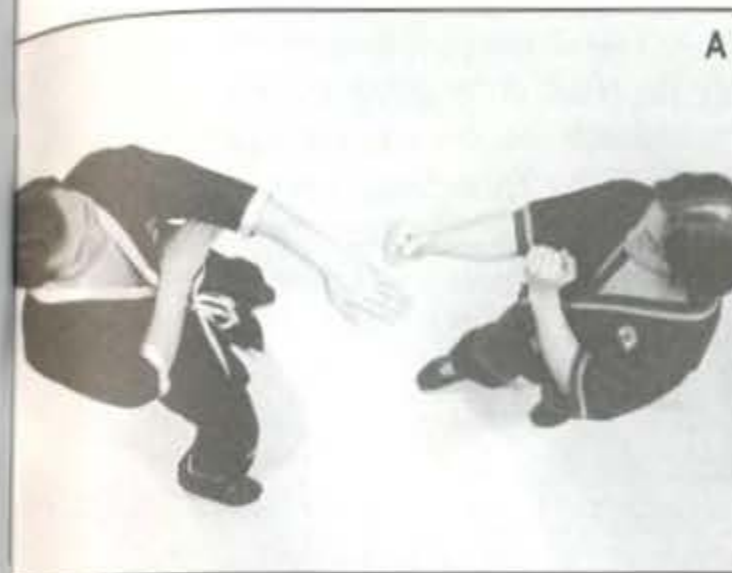


Bird's Eye View 2:

In the process of striking out, the "punching-line" of the Thrusting-fingers (*Biu-tze-sau*) covers the whole area in front of the upper body. Therefore, because the Thrusting-punch (*Jik-sin-chung-kuen*) only occupies an extremely narrow and short punching-line, no matter how fast it is, it will inevitably be intercepted at some point by an opponent who applies a Thrusting-fingers.



Photos A — D: It can be seen from a bird's eye view of the Chain Thrusting-punches that when B (Right) charges forward to attack with Chain Thrusting-punches, A only needs to use the Chain Thrusting-fingers to dart out from beneath the bottom of his arm in order to neutralize B's attack.



WingTsun experts apply this exactly opposite techniques with the fighting tactic "to counter an attack by an attack" to deal with the Chain Thrusting-punches of an attacker from the same kungfu family. From the preceding examples, one can understand the main reason why our elders of the past were not willing to disclose the advanced fighting methods in the *Biu-Tze* and Wooden Dummy sets. It is because within these types of movements there are many that were specifically founded as "dissolving techniques" to deal with rebels from the same kungfu family or attacks that resemble those of our techniques.

Why the Biu-Tze Techniques Cannot Be Recklessly Applied?

Many techniques in the *Biu-Tze* set use the method of "To counter an attack by an attack" (以打為消) to attack an opponent. If these sorts of techniques can be applied proficiently, then the opponent can be defeated with only a single movement. However, whenever there is an advantage, there must also be a disadvantage. If the pros and cons of a technique are NOT understood, not only the result of "to defeat an opponent within one movement" (一招敗敵) becomes unattainable, but one may conversely be defeated by the opponent. This is not particular to the *Biu-Tze* techniques per se, only when those who apply them do so inappropriately without having attained the necessary knowledge and skills. It is like someone who owns an extremely sharp double-edged sword, who unfortunately does not even have the most fundamental familiarity with the sword arts. Were he to attack an opponent with self-created techniques, it would be the exception if he were not hurt by the edge of his own sword.

Such is the same case with the following elbow methods. Originally, if applied proficiently, one can definitely "to defeat an opponent within one movement" at a very close range. However, if the elbow methods are forced onto an opponent without even a basic understanding of how to do so, then the student is merely inviting his own defeat.

There are "Three Arms and One Leg" in WingTsun!

Among the techniques of the *Biu-Tze* set there are many that use the elbow as an attack. The reason is as follows:

There is a saying in WingTsun theory of "three arms and one leg". The so-called "three arms" refers to the usual two arms including the palms, but also the two elbows. Since the distance from shoulder to elbow is only "half an arm's length", together they count as "one arm's length".

"Arms Are Long, Elbows Are Short" — Elbow Strikes Cannot be Applied at an Incorrect Distance

When one is at a very close distance to an opponent, it becomes inconvenient to use the fist for attack. Therefore, by "breaking off half an arm's length" to attack an opponent, the elbows become two very effective weapons. Because the bone of the elbow is more robust than that of the fist and given the very short distance to the opponent, when an elbow attack is initiated, it is extremely difficult for the opponent to have enough time to neutralize it. This is the reason why the elbow methods are collected into the *Biu-Tze* set.

However, because the "arms are long, elbows are short", if the distance between oneself and the opponent is not exceedingly close, the fist should not be given up in order to inappropriately attack with an elbow. If the distance between oneself and the opponent is relatively longer, then obviously "the closer one's fist is to the opponent, the more beneficial it is to oneself".

The opposite is also true: "the further the opponent's fist is to oneself, the more beneficial it is to oneself".



Left: The principle of "arms are long, elbows are short":

If A and B attack each other simultaneously, since A (Left) launches a punch and B applies an elbow, then the first to hit the opponent must be A's fist.

Due to the above reasons, when the distance to an opponent is relatively far, if any side discards his fist and insists on using the "half length" elbow to attack, then this is "surrendering one's strengths and exposing one's weaknesses". This offers the opponent a more advantageous opportunity of attack. (Please compare Photos 1 — 4 with Photos A — C.)



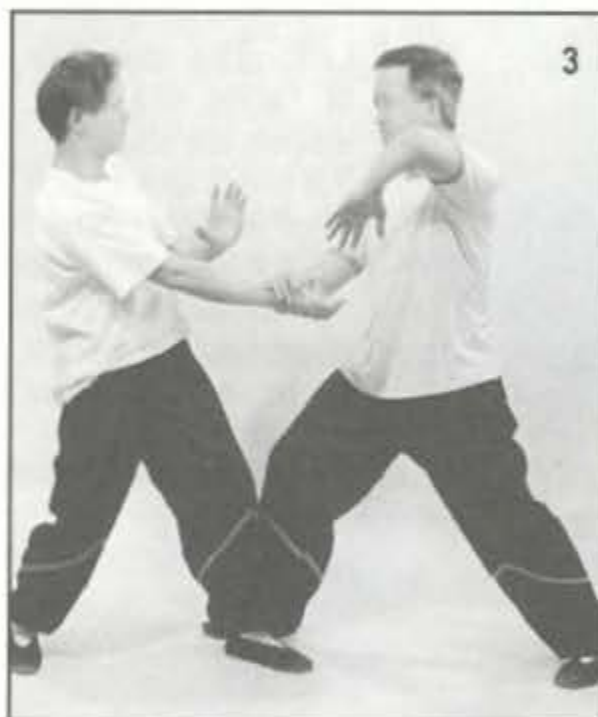
WRONG MOVEMENT!

Photos 1 — 4 (Imaginary Situation):

As the Wing Chun practitioner in this series of photos does not understand the principle of "arms are long, elbows are short" and all what he wants is to show off how "fantastic" he could apply an elbow strike, he therefore gives up the faster Thrusting-punch and rushes forward to attack his "opponent" with an elbow instead.



2



3

Say, if this "opponent" were his student or a performing partner, he would have no problem at all. In fact, even if he were to spend five or six more times to "fake attack" his "performing partner" in a "demonstration", this "opponent" would still quietly wait for completion of the demonstration as shown in these photos.

However, in a real fighting situation, the opponent would absolutely not obediently wait for an attack like a student or performing partner would. If one's attack were delayed even for a moment, the opponent would have already executes his attack and would definitely not hold back anything.

Whereas, good fighters with practical fighting experiences should know that many fancy movements in "performing arts" are useless in actual combats. This is also the case with a "long-distance elbow attack", which is merely a movement for "wishful thinking".



4

THE RISK!

Demonstrators:

Sifu
Leung Kwok Wah
(Left)

Sifu
Yeung Kai Kwong
(Right)



A



B

Photos A — C (In Actual Fighting Situation):

If A (Right) charges in to attack B, then B would also be able to start an attack at the nearly the same time.

As in this series, when A rushes forward and applies a Slapping-hand (Pak-sau) to slap down B's lead arm with the intention to use a elbow strike, he certainly disregards that at about the same time, B could also launch a straight punch to attack him. Thus, even before A's elbow attack has traveled halfway to its target, he would have been hit by B's Thrusting-punch.



C

There Are No Such Things as the so-called "Secret Supreme Techniques"!

Many people, strongly influenced by martial-art novels, often believe that many old martial art masters possess several "Secret Supreme Techniques" or the so-called "Missing Techniques" that can be suddenly applied when the necessity to defend oneself against a rebel arises, with the effective result of knocking him dead onto the ground.

Actually, this is completely impossible because there are several requirements to develop a "supreme technique". Firstly, the technique must really possess a significant practical fighting value. Secondly, the master must tirelessly practice the same technique daily, preferably with a real partner.

So-called "supreme techniques" must combine the four requirements of "fast, aggressive, accurate, and heavy". These four requirements cannot be attained without daily painstaking practice of the same movement repeatedly.

Therefore, only the most frequently applied movements can become "mechanical reflexes". Furthermore, sandbags or other training equipment must also be used to develop an attacking power which far exceeds that of the average person. When fighting, this technique must automatically emerge in an instant and heavily strike the opponent, causing him to be knocked out on the ground. Only in this way can it be called a "supreme technique".

Even if the most apparently ordinary punch or kick is used with expertise and renders the opponent defenseless and unconscious on the ground, then it can be considered a "supreme technique". There is absolutely nothing peculiar or mysterious about this.

Claims about "Secret Supreme Techniques" or "Missing Technique" are only suitable for kungfu fictions. No matter how practical or profound a technique is, if it is insufficiently trained, in the frenzy of a practical fighting context there is not even half a second's time to "think things over".

Most likely, the "Supreme Technique" would not even be halfway completed before the opponent effortlessly slips away to knock one flat on one's back with his favorite combination.

May it be for this reason that there forms a saying amongst the Chinese martial artists: "One who fights disorderly can knock down an old kungfu master"?

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*Full-details: origins of the form, applications, mottoes, theories, etc.

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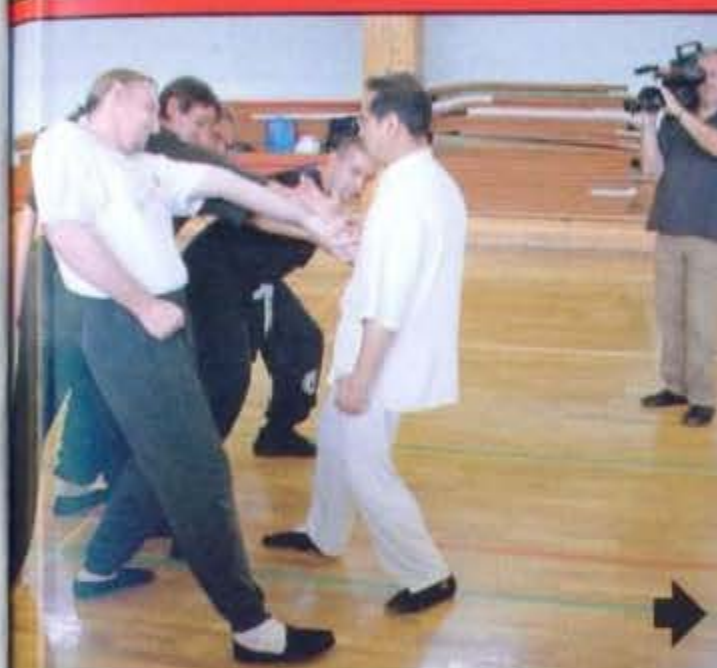
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CONTENTS

FRONT COVER: Grandmaster Leung Ting teaching a Biu-Tze seminar in Italy	1
INSIDE FRONT-COVER: Instructors' seminars in Germany & in Italy	2
COPYRIGHT PAGE	3
SYMBOL OF THE INTERNATIONAL WINGTSUN ASSOCIATION	4
IWTA Founder Leung Ting — A Brief History from Training to Teaching Martial Arts	5
THE MEANING AND THEORY OF <i>BIU-TZE</i>	12
THE BIU-TZE SET	21
RATIONALE AND APPLICATION OF BIU-TZE TECHNIQUES	
Function of the Triple Wagging-hand (Triple Swaying-fingers)	102
<i>Kup, Kwai, Pie</i> — The Three Elbows in Biu-Tze	104
The Downward-overhead Elbow in <i>Chi-Sau</i>	108
The Horizontal-hacking Elbow in <i>Chi-Sau</i>	112
Examples of Elbow Methods in Fighting Application	116
The Primary Theme of the Biu Tze set — Chain Thrusting-Fingers	119
The "Method of Continuous Attack" of the Chain Thrusting-fingers	121
The Function of Circling-Steps	124
Upper-Level Spade-hand	126
Lower-Level Spade-hand & Circling-Cutting Hand	129
High-and-Low Splitting-arms	133
Kwun-sau & "Five Thunder-punches"	135
Swinging-arm (Sideward Inquisitive-arm)	141
Double Grappling-arms, Turning Throw, Hooking-punch	143
Vertical Elbow-strike	148
Reverse Thrusting-Fingers & Big Extensive-Winding Arms (Big Wheeling-Arms)	150
FIGHTING THEORY AND ESSENTIAL POINTS	
Chain Thrusting-Punches & Chain Thrusting-Fingers	151
Why the Biu-Tze Techniques Cannot Be Recklessly Applied?	156
There are "Three Arms and One Leg" in WingTsun!	156
"Arms Are Long, Elbows Are Short"	156
There are No Such Things as the so-called "Secret Supreme Techniques"!	160
CONTENTS	162
INSIDE BACK-COVER —	
The Strength of Four People Cannot Hold On to A Single Arm!	164



The Strength of Four People Cannot Hold On to A Single Arm!

In September 2001, Great Grandmaster Leung Ting, founder of the International WingTsun Association, was invited by the Hungarian National Television Station for an interview. During which he demonstrated the "Instantaneous Escape from a Four-person Lock" openly.

He invited four volunteers to grab onto his arm as tightly as possible. With only a turn of his body, he instantly escaped from every person's lock. A person used too much force, hence lost his balance, and fell onto the floor.

