

CHINESE GUNG FU

The Philosophical Art of Self-Defense

REVISED AND UPDATED

基本
中國
拳法



BRUCE LEE

基本中國奏法

CHINESE GUNG FU
THE PHILOSOPHICAL ART OF
SELF-DEFENSE

BY
BRUCE LEE



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FOREWORD

By **Linda Lee Cadwell**

Chinese Gung Fu: The Philosophical Art of Self-Defense was the first and only book Bruce Lee published about Chinese martial arts before his untimely death in 1973. The book represents a sampling of the knowledge Bruce accumulated from the time he began martial arts training as a boy in Hong Kong up to his first five years in the United States. Under Master Yip Man, Bruce studied the traditional Gung Fu style of Wing Chung, but through his study and personal experience with other practitioners, he also knew a great deal about other styles of Gung Fu. He kept copious notes, clippings and hand drawings of various styles and weaponry, both ancient and modern. Some of these are referred to in this small book.

In the years following the publication of *Chinese Gung Fu: The Philosophical Art of Self-Defense*, Bruce's direction in martial arts development veered away from the traditional styles toward the evolution of his own martial way that he called Jeet Kune Do, or "The Way of the Intercepting Fist." In fact, so great was his need to liberate himself from classical martial arts in later years, he asked the publishers to cease production of this book.

Chinese Gung Fu: The Philosophical Art of Self-Defense was republished after Bruce's passing and continues to be published today because it has come to be considered a classic, as well as a legitimate resource, on Chinese Gung Fu styles and techniques. The book also demonstrates

Bruce's fundamental background in Gung Fu and is a historical snapshot into the life of the legendary Bruce Lee.

L. L. Cadwell
2008

DEDICATION

To my parents –
Mr. and Mrs. Lee Hoi Chuen
and to my very good friend –
Mrs. Eva Tso

– B. Lee

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ABOUT THE AUTHOR

By James Y. Lee

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

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

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

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

Aside from his knowledge of the various schools of Gung Fu, Mr. Lee is also well versed in Taoism and Ch'an (Zen).

He has conducted a T.V. series in the U.S. on Oriental philosophy and Gung Fu.

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

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

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

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

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

At present Mr. Lee—through his books, T.V. appearances and Gung Fu instructions to Americans, regardless of race, creed or national origin—is in the process of developing a nucleus of future Gung Fu instructors to keep the ancient

Chinese art from being exploited and commercialized as evidenced, unfortunately, in some other Oriental systems.

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

J.Y. Lee

Publisher’s Note: Mr. James Lee began his martial arts training in Jujitsu and Sil Lum Gung Fu. Upon meeting Bruce Lee, he became a student of Mr. Lee’s art and then an assistant instructor at the Oakland Jeet Kune Do School. They had a unique chemistry that bonded them as lifelong friends as well as perpetual students of the martial arts and philosophy. Mr. James Lee’s legacy includes a series of books on modern Gung Fu training.

ABOUT THE AUTHOR

By Ed Parker

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

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

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

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

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

E. Parker

Publisher's Note: Mr. Ed Parker was the well-known black belt Kenpo Karate instructor of

Pasadena, California, president and founder of the International Kenpo Karate Association and author of *Kenpo*. He was known worldwide as “Mr. Karate” and is considered the founder of American Kenpo.

ABOUT THE AUTHOR

By Wally Jay

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

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

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

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

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

W. Jay

Publisher's Note: Professor Jay, founder and great grandmaster of Professor Jay's Small Circle Jujitsu, holds a 10th degree black belt in Jujitsu and a 6th degree black belt in Judo. At the time of the original writing of his introduction, he was the head instructor of the Island Judo and

Jujitsu Club in Alameda, California, and he was a 5th degree black belt in Jujitsu and a 3rd degree black belt in Kodokan Judo.

INTRODUCTION

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

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

pliable as a spring. He seeks to merge harmoniously with the oncoming force of the opponent—to be the complement and not the opposite of the opponent's force.

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

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

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

Since my three years stay in the U.S., I've seen unscrupulous “business men,” Americans and Chinese alike, who claim themselves as professors or masters of Gung Fu and whose movements resemble nothing to any school in Gung Fu. I hope that people who are about to join these schools will examine them closely. I also would like to add that whoever reads this book will not be able to

become a “holy terror”; nor can he become a Gung Fu expert in just three easy lessons.

B. Lee



PART 1

CHINESE MARTIAL ART

The Chinese martial art of Gung Fu basically consists of five “ways”:

1 – Striking (打法) Includes all techniques of palms, fists, knees, elbows, shoulders, forearms, head and thighs, but does not include different schools’ special techniques like the eagle claw, the beak of the crane, the mantis hand, etc.

2 – Kicking (踢法) Includes all types of techniques of kicking (both from Northern and Southern schools of China).

3 – Joint Locks (擒拿) Includes seventy-two techniques of different joint breaking and locking.

4 – Throwing (摔法) Includes thirty-six techniques of throwing.

5 – Weapons (武器) Includes eighteen different weapons.

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

In Northern China –

Wing Chung School (詠春派八環),

Bart Kuar Clan (西散拳),

Ying Yee ([...]),

Northern Praying Mantis (形意),
Eagle Claw School (螳螂),
Tam Tuei (鷹爪派),
Springing Leg (彈腿門),
Northern Sil Lum (彈腿門),
Law Hon (北少林),
Lost Track School (異漢拳),
Wa K'ung (迷踪藝),
Ch'a K'ung (查拳),
Monkey Style (長江派),
Chuiang Kung P'ai (猴拳大聖門長江派),
etc.

Publisher's Note: Unfortunately, Mr. Lee's Chinese character for Ying Yee has been lost.

In Southern China –

Wing Chung (詠春派),
Southern Praying Mantis (南派螳螂),
Dragon Style (白眉派),
White Crane School (南派少林),
Southern Sil Lum (白鶴派),
Choy Lay Fut (南派少林),
Hung K'ung (蔡李佛),
Choy Ga (洪家蔡家),
Fut Ga (佛家),
Mok Ga (莫家),
Yal Gung Moon (柔功門),

Li Ga (李家),
Lau Ga (劉家),
etc.

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

SEVERAL IMPORTANT POINTERS

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

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

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

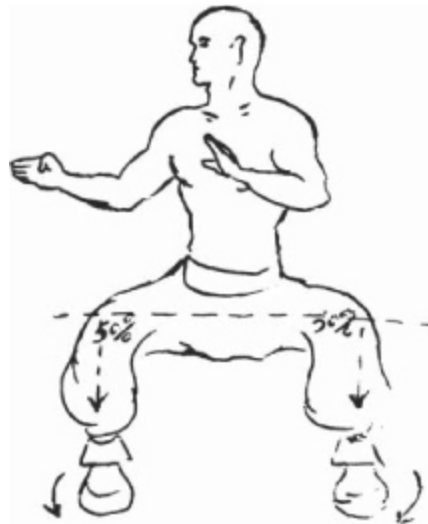
4. The waist is very important in the art of Gung Fu as it plays a major part in both striking and dissolving away the opponent's force. During practice, the practitioner is required to dissolve away the opponent's force by turning waist first before he can side step it. (Note: A white arrow

will show the direction of turning of the waist in the illustrations.)

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

BASIC GUNG FU STANCES

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



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



2 – Gung Bo (弓步) – The weight is on the front leg with toes pointed slightly inward to avoid being stepped on; the back leg is straight. This is why this is sometimes called the bow and arrow stance. This stance and Ma Bo (horse stance) are strong and firm stances.

Points to Avoid – Lifting the heel up on the back foot or pointing the toes straight forward on the front foot.



3 – Ding Bo (丁步) – Most of the weight is on the back leg, and the front leg stands with the toes pointing (ready to kick any time). The front knee is slightly higher than the back one for protection of the private parts.

Points to Avoid – Weight on front leg, toes not pointing straight.



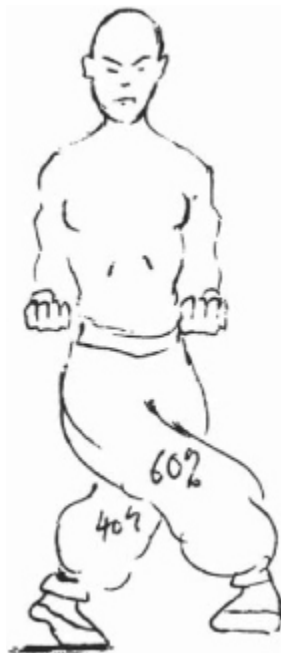
4 – Hui Bo (虚步) – A slight variation of Ding Bo except with front toes turned slightly inward.
Points to Avoid – Weight on front foot.



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



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



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



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

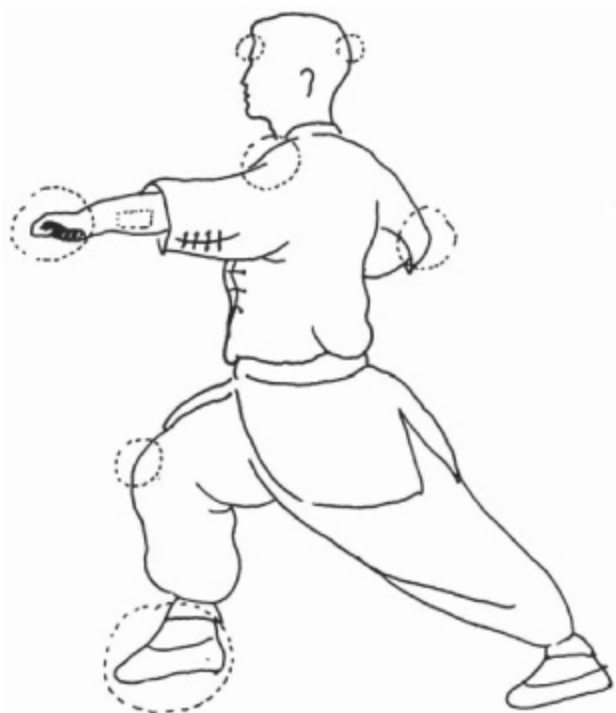


9 – Tou Bo (偷步) – This stance in English means to steal a step or to sneak in to attack. From this stance, one can either kick or change it to many other stances like Ma Bo, Ding Bo, Gung Bo, etc.



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

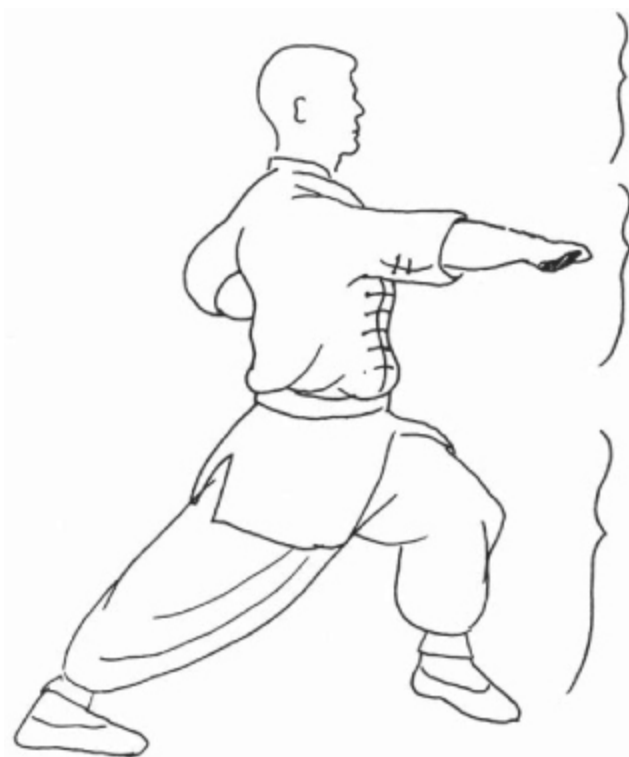
THE SEVEN STARS



Watch for the opponent's seven parts:

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

THE THREE FRONTS



Take care of one's "three fronts":

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

ON WAIST TRAINING

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



FIG 1

Fig. 1 – Front Bend

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



FIG 2

Fig. 2

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

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



FIG 3

Fig. 3 – Side Bend

(1) Turn the body left and bend down without moving the lower trunk.

(2) Touch the palms on the ground.

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



FIG 4



FIG 5



FIG 6

Fig. 4 to Fig. 6 – Back Bend

Figures 4 to 6 show the steps toward back bending.



FIG 6A



FIG 6B



FIG 6C

Fig. 6

(1) Stand with the feet together, the hands naturally raised and the body twisted toward the left side (Fig. 6A).

(2) The body turns from the left toward the right (Fig. 6B).

(3) The right hand turns to hook, and the left hand, following the turning of the waist, drops down and grasps the right ankle (Fig. 6C).

(4) The left hand releases and turns the body from right to left again.



FIG 7A



FIG 7B

Fig. 7

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

(2) The body turns backward with the left foot grinding the ground and the right foot slightly touching the ground (Fig. 7B).

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



FIG 8A

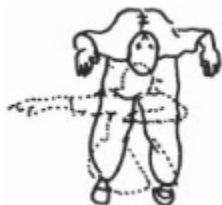


FIG 8B

Fig. 8

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

(2) The body turns toward the right back with the hand following ([Fig. 8B](#)).

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

(4) Ready for left turning.

ON LEG TRAINING

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

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

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



FIG 1

[Fig. 1 – Front Bend](#)

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



FIG 2

[Fig. 2 – Side Bend](#)

Assume the position in [Fig. 2](#) with the hands on the hips. With the toes raised, bend sideways and touch the right foot with the head.



FIG 3A



FIG 3B

[Fig. 3A to Fig. 3B](#)

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



FIG 4A



FIG 4B

[Fig. 4A to Fig. 4B](#)

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



FIG 5



FIG 6

[Fig. 5 to Fig. 6](#)

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



FIG 7A



FIG 7B

[Fig. 7A to Fig. 7B](#) – Side Hang

This exercise is known as leg hanging in Chinese because, when the leg is raised to the desired position, it has to stop there for as long as one can. (1) Assume the position in [Fig.](#)

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



FIG 8A



FIG 8B

Fig. 8A to Fig. 8B – Straight Hang

(1) Assume the original position. (2) This time, instead of raising the leg sideways, raise it slowly straight up (toe raised) till it reaches at least 90° from the ground. (3) Stay there for a while and repeat again.



FIG 9A

Fig. 9

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

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



FIG 10

Fig. 10 – Side Slanting Kick

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



FIG 11

Fig. 11 – Side Straight Kick

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

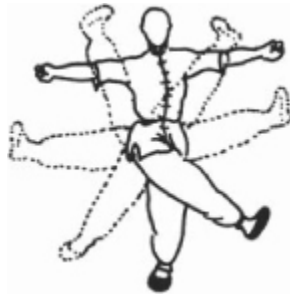


FIG 12



FIG 13

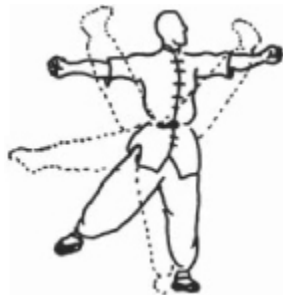


FIG 14

Fig. 12 to Fig. 14

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

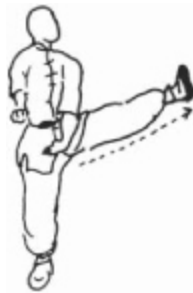


FIG 15



FIG 16

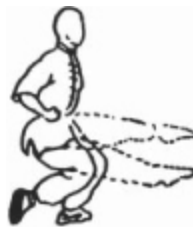


FIG 17

Fig. 15 to Fig. 17

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

Fig. 15 – Side Kick

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

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



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

The basic structure of Gung Fu is based on the theory of Yin/Yang (陰陽), a pair of mutually complementary forces that act continuously, without cessation, in this universe. This Chinese way of life can be applied to anything, but here we are interested in its relationship to the art of Gung Fu. The black part of the circle is called Yin (陰). Yin can represent anything in the universe such as negativeness, passiveness, gentleness, insubstantiality, femaleness, moon, darkness, night, etc. The other complementary part of the circle is Yang (陽), which represents positiveness, activeness, firmness, substantiality, maleness, sun, brightness, day, etc.

The common mistake most people make is to identify this Yin/Yang symbol, T'ai-Chi (太極), as dualistic—that is, Yang being the opposite of Yin and vice versa. As long as we separate this “oneness” into two, we won’t achieve realization. Actually, all things have their complementary part; it is only in the human mind and his perception that they are being separated into opposites. The sun is not the opposite of the moon as they complement and are interdependent on each other, and we cannot survive without either of them. In a similar way, a male is but the complement of the female; for without the male, how on earth do we know there is female or vice versa? The “oneness” of Yin/Yang is necessary in life. If a person riding a bicycle wishes to go somewhere, he cannot pump on both pedals at the same time or not pump on them at all. In order to move forward, he has to pump one pedal and release the other. So the movement of going forward requires this “oneness” of pumping and releasing. Pumping then is the result of releasing and vice versa—each being the cause of the other.

In the Yin/Yang symbol, there is a white spot on the black part and a black spot on the white one. This is to illustrate the balance in life, for nothing can survive long by going to either extremes—be it negativeness or positiveness. Therefore, firmness must be concealed in gentleness and gentleness in firmness, which is why a Gung Fu man must be pliable as a spring. Notice that the stiffest tree is most easily cracked, while the bamboo will bend with the wind. So in Gung Fu, or any other system, one must be gentle yet not giving away completely; be firm yet not hard; and even if he is strong, he should guard it with softness and tenderness.

For if there is no softness in firmness, he is not strong; in a similar way, if one has firmness concealed in softness, no one can break through his defense. This principle of moderation provides the best means of preserving oneself, for since we accept this existence of oneness (Yin/Yang) in everything, and do not treat it dualistically, we thus secure a state of tranquility by remaining detached and not inclining to either extreme. Even if we do incline on one extreme, be it negative or positive, we will flow with it in order to control it. This flowing with it, without clinging, is the true way to get rid of it.

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

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

– spontaneous or spirit action). This spontaneous assisting of A's movement as he aims it will result in his own defeat.

When a Gung Fu man finally understands the theory of Yin/Yang, he no longer “fusses” with so-called “gentleness” or “firmness”; he simply does what the moment requires him to do. In fact, all conventional forms and techniques are all gone; his movements are those of everyday movements. He doesn't have to “justify” himself like so many other masters have, claiming his spirit or internal power; to him, cultivation of a martial art in the long run will return to simplicity, and only people of half-way cultivation will justify and brag about themselves.



PART 2

CHINESE GUNG FU TECHNIQUES



1-A

1-A A comes in with a straight left punch in Gung Bo (bow and arrow stance 弓步).



1-B

1-B Turning his waist, B dissolves A's punch in an upward arc. Unlike other schools of blocking with power, a Gung Fu block tends to dissolve the oncoming force and return it back to the opponent. (Note: The white arrow indicates the direction of turning of the waist.)



1-C

1-C Continuing his motion, B follows with a finger jab to the attacker's eye. Notice the other hand is on guard. (Note: After constant practice, the blocking and striking should be one continuous action.)



2-A

2-A A leads with a straight left punch.



2-B

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



2-C

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



3-A

3-A A leads with a right punch.



3-B

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



4-A

4-A A comes in with a right hook.



4-B

4-B B side steps and, turning his waist, blocks and jabs his opponent's eyes simultaneously.



4-C

4-C A again comes in with a left upper cut to the midsection. B side steps and at the same time slashes down his right hand and again jabs A with left finger thrusts (標指).



5-A

5-A A grasps B's hands.



5-B

5-B B advances his right foot and at the same time strikes A's right wrist bone by his own left thumb.



5-C

5-C After A releases the grip, B then punches his face with a straight left (冲撞).



6-A

6-A A bear-hugs B from the rear. B relaxes and sinks down his weight.



6-B



6-C

6-B, C Turning his waist, B strikes A with his elbow and at the same time steps on his toes.



7-A

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



7-B

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



8-A

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



8-B

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



9-A

9-A A pushes B.



9-B

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



9-C

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



10-A



10-B

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



10-C

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



10-D

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



10-E

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



11-A



11-B

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



11-C

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



11-D

11-D By kicking his right foot sharply into a Gung Bo, B counters A by throwing him.



11-E

11-E Either a knee or fist can follow to finish the opponent.



12-A

12-A Opponent A steps in with a straight finger jab.



12-B

12-B Without backing up, B leads A's force by turning his waist and at the same time strikes A with the edge of the hand. (Acknowledgement: Mr. Charles Woo, the defender, by the way, is a 2nd degree black belt holder in Judo.)



13-A

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



13-B

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



14-A

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



14-B

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



15-A

15-A Right at this moment X doesn't concentrate on any of his opponents' actions; he simply has a quiet awareness of the immediate situation without thinking of the outcome or anything.



15-B

15-A, B Opponent A attacks X with a right hook. X, turning his waist, blocks and jabs A with a right. (Notice the changing of footwork.)



15-C

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



15-D

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



16-A



16-B

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



16-C

16-B, C X sweeps his left hand back in an arc and slides in with a kneeling horse (Kuai Ma) and strikes B's groin as shown in the pictures.



17-A

17-A A comes in with a straight knuckle fist to the solar plexus.



17-B

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



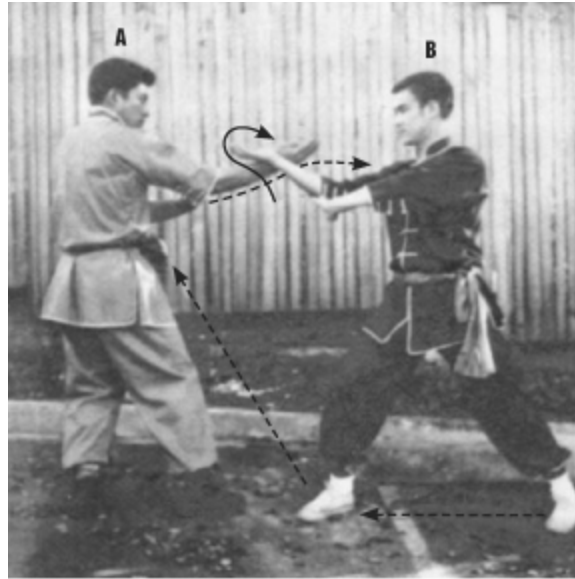
18-A

18-A A and B facing in ready position.



18-B

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



19-A

19-A A and B stand in natural position as A applies pressure on B's hand.



19-B

19-B B assists A by jerking him to the direction of his force and at the same time skips in with a straight thrust kick. (Notice the left hand is in position.)



19-C

19-B, C A blocks B's straight kick with his left. B, by following the direction of A's blocking, turns and kicks A's knee with a low side thrust kick.

DIFFERENCE IN GUNG FU STYLES

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

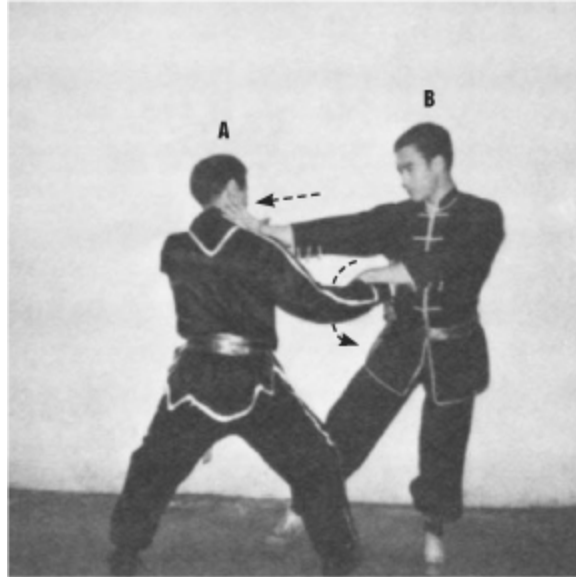
Simplicity is the natural result of profound and long study of the way of movements. A good Gung Fu man is a simplifier.

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



100

Fig. 100 A advances with “pow chui,” an uppercut blow.



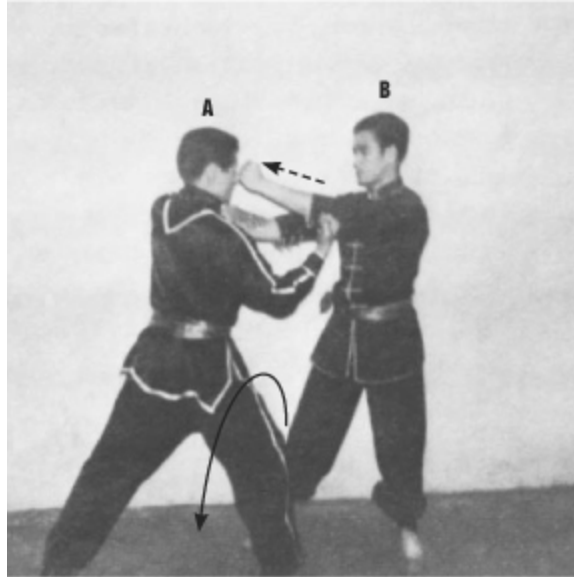
101

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



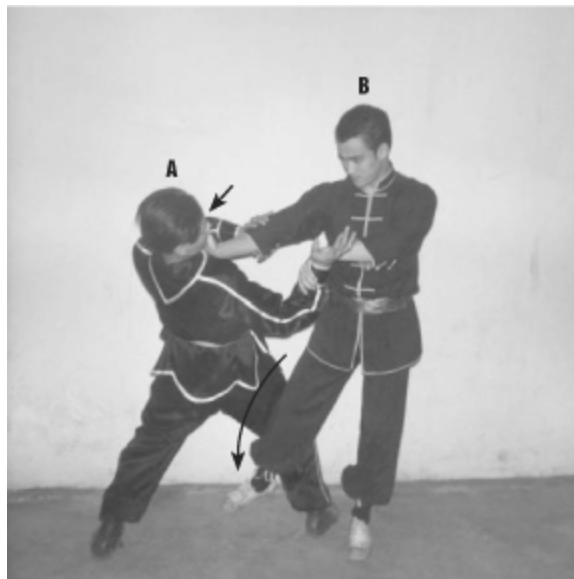
200

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



201

Fig. 200 to 201 A advances his right foot and attempts a right upward elbow strike. It is dangerous to use the elbow in the far-range; as you can see during A's advance, B can simply punch straight (Fig. 201). Elbows should be reserved for close-range combat.



202

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



300

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

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



301

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



400

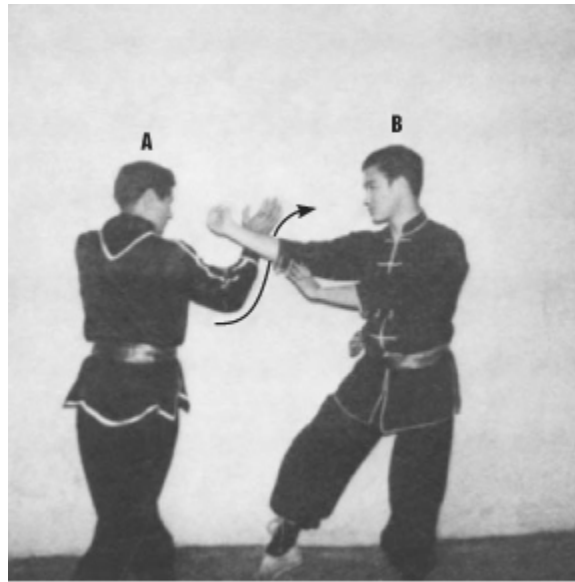
Fig. 400 A grasps B's hand and pulls him in for a left side elbow to the ribs.



401

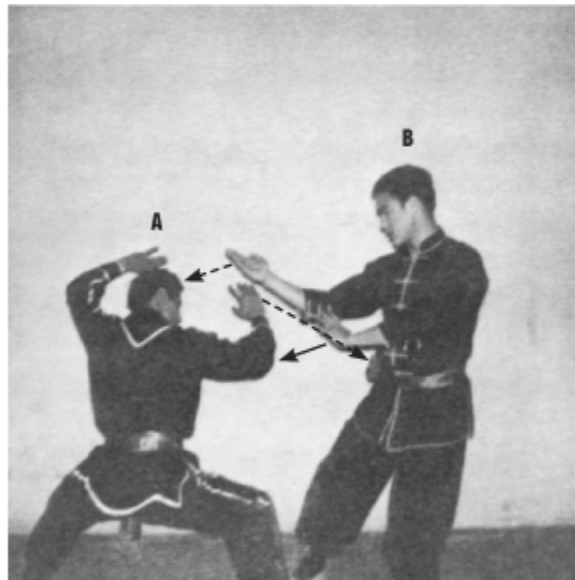
Fig. 401 B simply drops his elbow and, following in an arc facing A, strikes him at the same time with his left finger jab, but a

straight kick can also follow.



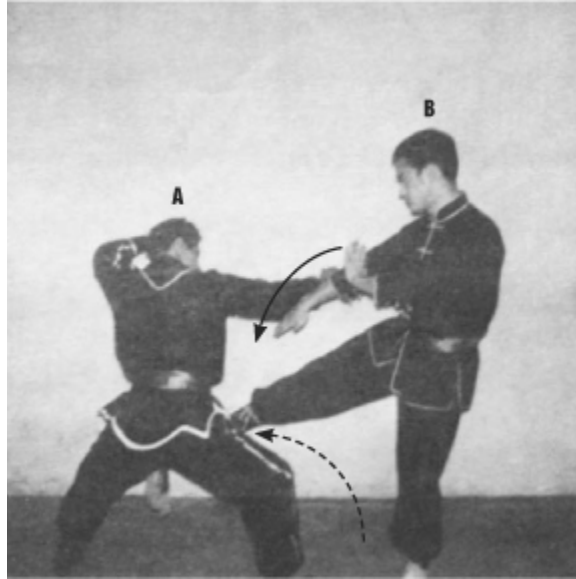
500

Fig. 500 B comes in with a straight right, and A, in twisting horse, deflects B's punch.



501

Fig. 501 Advancing into a horse stance slightly toward the right side of B, A is ready for a side hand chop to B's ribs. Actually, B can now come in by a finger jab or edge of the hand by checking A's elbow with his left hand.



502

Fig. 502 As A comes in, B, in the same position, deflects the punch with his right hand and counters with a right hook kick.



PART 3

ADDITIONAL TECHNIQUES

INTRODUCTION

By Shannon Lee

It was a difficult decision whether to include the following pictures and annotations as an extra section within the pages of this book. It was difficult because obviously these pictures were not originally intended for this book and also because we had very little information on the origin and intent of these photos.

It seems clear that had my father wished to include these in a revised edition of this book or any other, then he would have. It also seems clear, however, that at some point in time he did take these pictures and annotate them with the idea of a book in mind. Whether he ever finished the photos and text for this new book idea or whether his evolution just took him away from the idea behind this book altogether, we will never know.

As my mother mentioned in her foreword at the beginning of the book, my father eventually moved away from the continued publication of *Chinese Gung Fu* as his beliefs about the martial arts evolved. Time, however, has shown that the evolutionary steps and rudimentary knowledge of Bruce Lee continue to be of great interest to the martial arts world. It is for this reason that we chose not only to reprint *Chinese*

Gung Fu but also to include more material that offers an insight into my father's evolution and base of knowledge.

The photos and annotations that are in this section do not make up the pages of a complete volume or even a complete thought. Rather, these are a collection of photos and notes that are more of a glimpse into the process of Bruce Lee's martial experience. They are presented to you in raw form because we, and the editors, did not want to assume any kind of interpretation. We hope you will find these pages as interesting as we do and will take the time to look through them with a thorough eye toward the martial art they impart. In his desire to teach, my father was the consummate student. If nothing else, these pages stand as a testament to a man who was passionate about the martial arts and who wanted to share his experience with others.

S. Lee
2008



A-1
Ⓐ and Ⓑ face
each other in
ready position

A-1

[A-1](#) A and B face each other in ready position.



A-2
In ONE motion
A locks (B)'s r.
hand and strikes
his throat ~~with~~
simultaneously
[Note the locking
of B's leg for
prevention of kicks]

A-2

A-2 In ONE motion, A locks B's [right] hand and strikes his throat simultaneously. (Note the locking of B's leg for prevention of kicks.)



A-3
ⓑ blocks ⓐ's
right by slapp
it away.

A-3

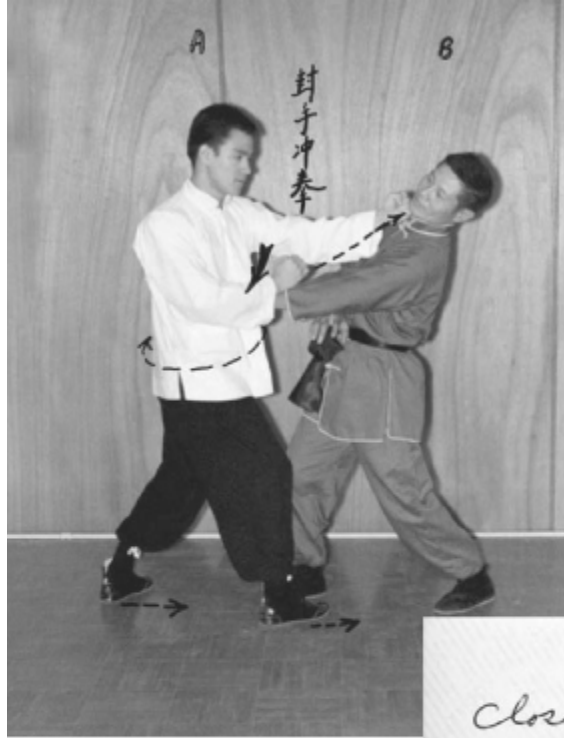
A-3 B blocks A's right by slap[ping] it away.



A-4
Flowing with (B)
slapping hand
without resisting.
(A) traps (B)'s left
hand and counter
with a back fist

A-4

A-4 Flowing with B, [...] slapping hand without resisting. A traps B's left hand and counter[s] with a back fist.



A-5
Closing in, A
comes in with
two straight punches
as shown in the
following two
pictures. [observe
how B is "locked"
without any striking
or kicking room]

A-5



A-6

A-5, 6 Closing in, [A] comes in with two straight [punches] as shown in the following two pictures. (Observe how B is “locked” without any striking or kicking room.)



B-1
----- (A) straight right
punch to (B's) face

B-1

B-1 A straight right punch[es] to B's face.



B-2
---Advancing, (B) deflects
(A's) punch and strike
him simultaneously by
turning his waist. The
deflection should be out-
ward and upward without
^{over-reaching, then}
going off the body.

B-2

B-2 Advancing, B deflects A's punch and strike[s] him simultaneously by turning his waist. The deflection should be outward and upward without over-reaching, thus going off the body.



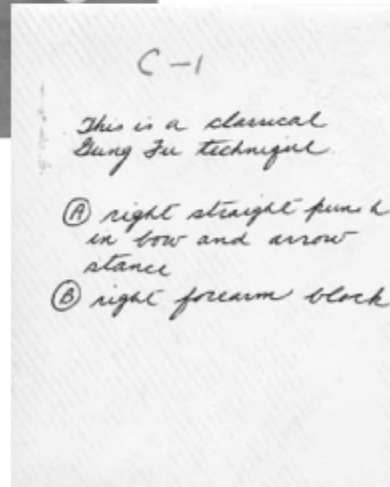
B-3

--- (A) attempts a right straight kick

--- closing the distance, (B) blocks the kick and claws (A's) eye simultaneously with the striking (right) hand. All the above movements move in ONE unit the moment (B) feels the jerking and relaxation of (A's) right shoulder and arm.

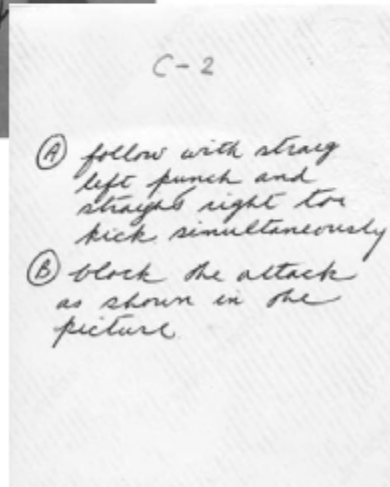
B-3

B-3 A attempts a right straight kick. Closing the distance, B blocks the kick and claws A's eye simultaneously with the striking (right) hand. All the above movements move in ONE unit the moment B feel[s] the jerking and relaxation of A's right shoulder and arm.



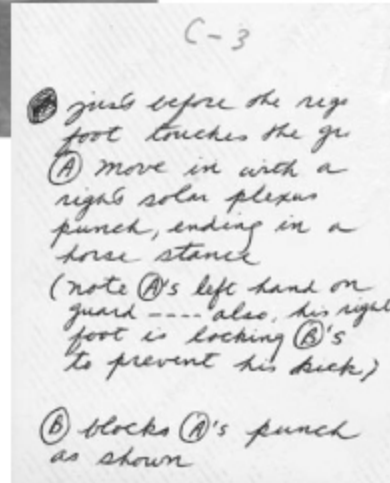
C-1

C-1 This is a classical Gung Fu technique. A right straight punch[es] in [a] bow and arrow stance. B right forearm block[s].



C-2

C-2 A follows with [a] straight left punch and [a] straight right toe kick simultaneously. B blocks the attack as shown in the picture.



C-3

C-3 Just before the right foot touches the [ground], A move[s] in with a right solar plexus punch, ending in a horse stance. (Note: A's left hand [is] on guard—also, his right foot is locking B's to prevent his kick.)

B blocks A's punch as shown.



C-4
Following B's downward
movement A slaps B's
right elbow and counter
with a right back
fist (all in one motion)
---NOTE that the distance
is closed and A's right
foot is locking B's.

C-4

C-4 Following B's downward movement, A slaps B's right elbow and counter[s] with a right back fist (all in one motion). Note that the distance is closed and A's right foot is locking B's.

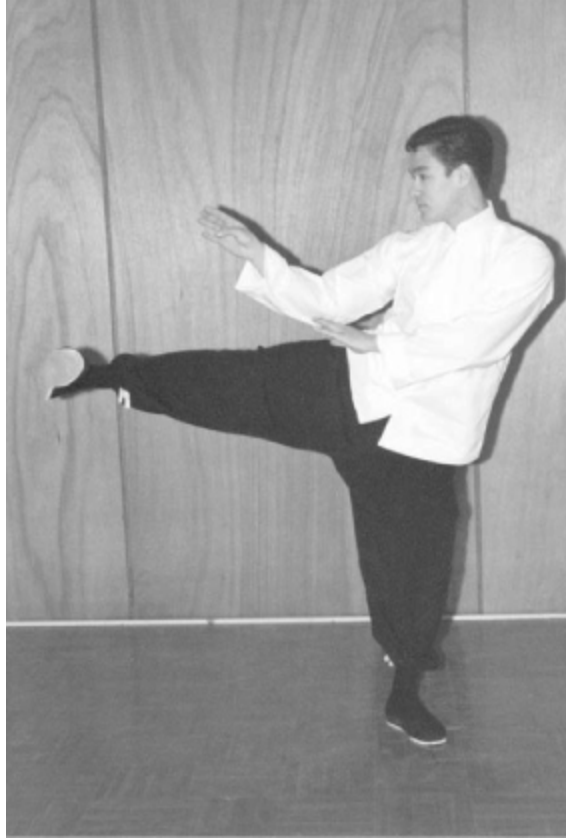


D
(one picture
only -)

The straight finger jab is used when the opponent attempts to strike, bringing his hand out of the center line. This finger jab can also be successfully used against an opponent who feints or swings wildly. A simple but practical technique; you will be amazed how a simple finger jab like this can interrupt and upset your opponent's fancy mess.

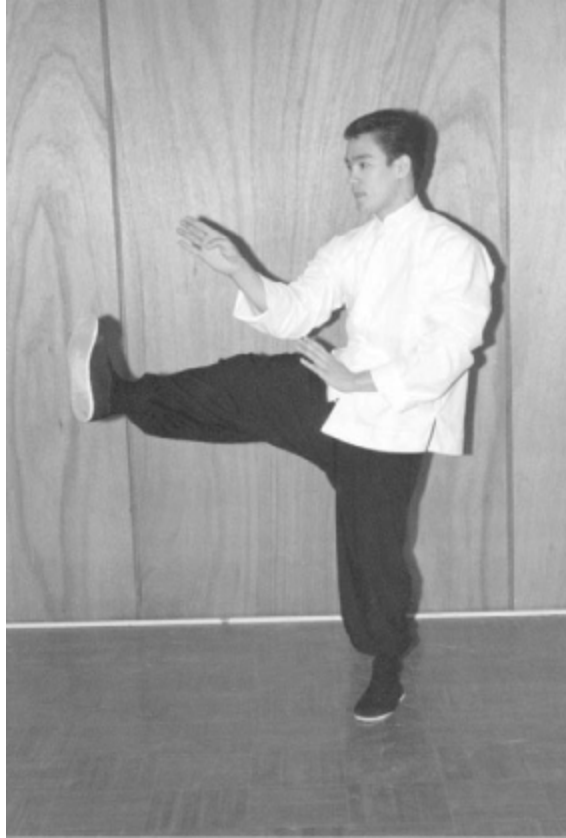
D

D (One picture only.) The straight finger jab is used when the opponent attempts to strike, bringing his hand out of the center line. This finger jab can also be successfully used against an opponent who feints or swings wildly. A simple but practical technique; you will be amazed how a simple finger jab like this can interrupt and upset your opponent's fancy mess.

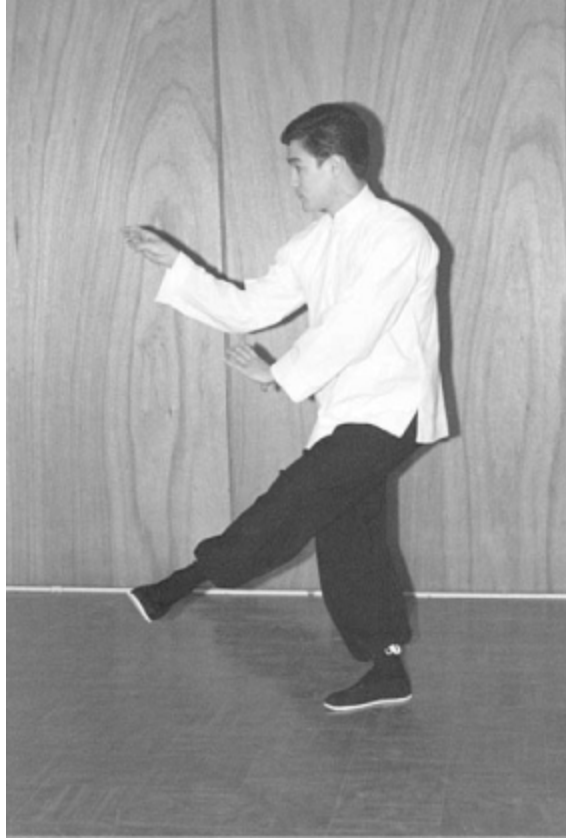


E-1

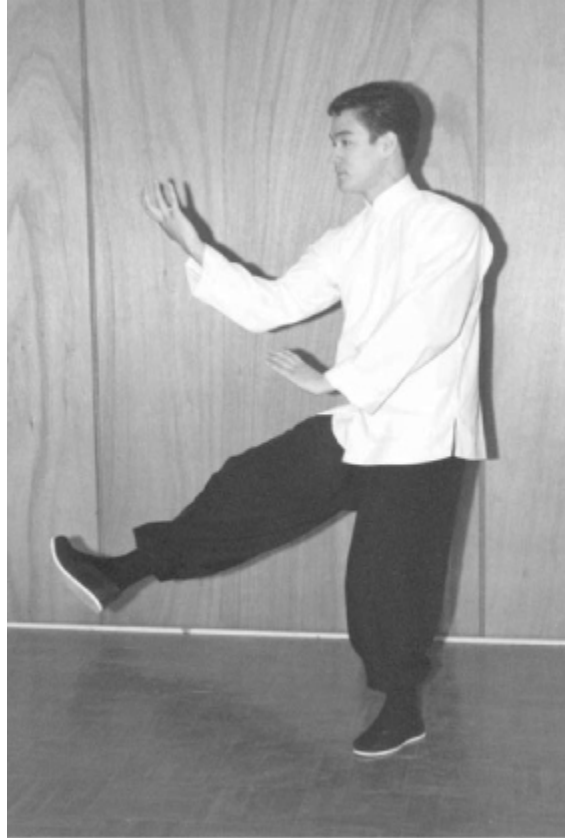
Publisher's Note: Because Mr. Lee left no annotations behind for photos E-1 through E-6, we are leaving them in their original format.



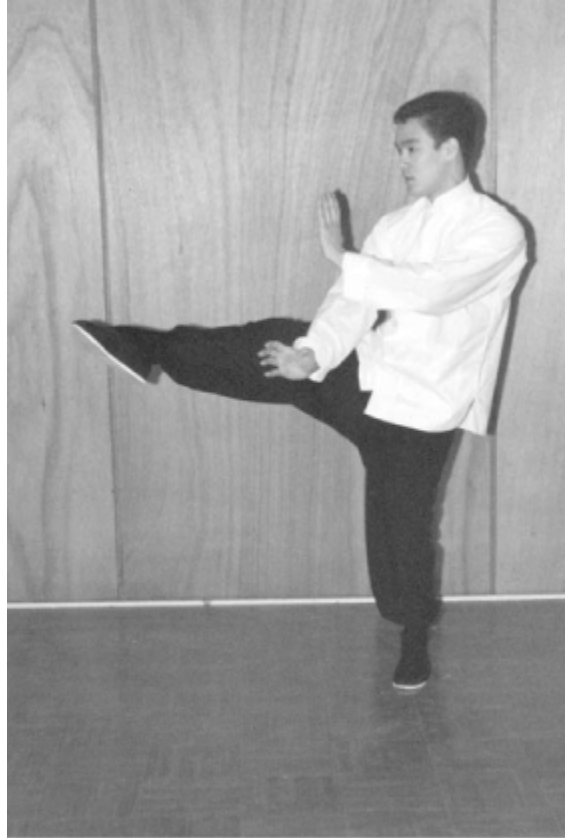
E-2



E-3



E-4



E-5



E-6



The following are some photos taken at Ralph Castro's Kenpo Karate Studio in San Francisco during a visit. It shows the author (left) and Ed Parker in Bi Jong, or ready position.



From left to right: Author, Ed Parker, James Lee and Ralph Castro.

Publisher's Note: Ed Parker and Ralph Castro were black belt Kenpo Karate instructors.



From left to right: Author with Ed Parker and James Y. Lee during Gung Fu gabfest.



From left to right: Author with Ed Parker and Ralph Castro in Castro's spacious studio.

CHINESE GUNG FU

The Philosophical Art of Self-Defense

REVISED AND UPDATED



基本
中國
拳法

BRUCE LEE