

THE BRIEF INTRODUCTION OF WING CHUN MARTIAL ART

Chu Shong Tin

Wing Chun was created by the Abbess Ng Mui three hundred years ago. Amongst all the martial arts in China, Wing Chun is the one I like the most. The reason I say this is not because I am teaching Wing Chun, but the fact that the theory and structure of Wing Chun are very scientific and has reached the acme of perfection.

According to the oral statement of Master Yip Man, the Late Abbess Ng Mui became weak and less powerful as she was growing older. Consequently, the traditional kung fu which she was very familiar with and depended on the physical fitness of the person became less effective in fighting. In order to overcome this, she tried to create a special kind of kung fu which did not rely upon the physical fitness of a person in such a way that the effect in combat would not reduce because of old age. After researching for a long time, the perfect kung fu of Wing Chun was introduced.

It is considered that the Wing Chun kung fu is flawless. Its theory, structure and technique in attack and defence is very profound and comprise different aspects including the characteristic of human muscle, skeletal structure, the theory of force, and human thinking as well as the potential power of a person. The familiarization and understanding of the above aspects will lead to the highest level of fighting technique. One, who indulges in martial art, will find great satisfaction when one fully understands the theory through persistent researching and practicing.

Wing Chun comprises of three forms i.e. [Siu Nim Tau], [Chum Kiu] and [Bill Gee], and each form has a theory of its own. In other words, each form has a specific goal to be achieved. Each of the three forms will, on its own, generate a kind of manoeuvring effect. The combination of these kinds of manoeuvring effects will mean an invincible martial art which is powerful in both attack and defence. In addition to these three forms, the practice of Wooden Dummy will increase a person's interest in practicing.

At first, I will give a brief description of the theory. Then, I will analyse in more detail. It is hoped that, in this way, a learner can understand how to practise so as to obtain the best result.

1. SIU NIM TAU

The basic concept of Siu Nim Tau is the adoption of some simple moves, and the skill of using the force together with the infusion of the spirit into different parts of the body. In this way, every simple move becomes a very strong structure and can withstand heavy impact as well as being efficient in attack.

2. CHUM KIU

The basic concept of Chum Kiu is to use the body weight in connection with the moves of Siu Nim Tau to form different kinds of techniques in the use of force. In this way, one can overcome the opponent very easily without wasting much energy.

3. BILL GEE

The basic concept of Bill Gee is to generate explosive power with the body weight in speedy

motion. This is basically the use of the simple moves of Siu Nim Tau together with the turning skill of Chum Kiu modified by increasing speed. When this is practiced well, one can strike out a fully concentrated power. This is why form is called Bill Gee (In Chinese, the word Bill Gee means “striking out a fully concentrated force with a finger-tip”).

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THE BRIEF INTRODUCTION OF THE PHILOSOPHY OF WING CHUN

Chu Shong Tin

After one is familiar with all the movements in the Wing Chun Forms, he should study and understand more in depth the theory and contents of the Forms in order to establish the concept in training so that he could reach the revelation – “Lup Lim” (Means: determines to use the thinking process to achieve the basic principles of Wing Chun) – as told by the late Grandmaster Ip Man. Practicing in this way, one can be able to gain an ideal result and obtain enrichment.

Now I will give a brief description of the philosophy of Wing Chun. Wing Chun kung fu always emphasizes on not to use any muscular force but to conjugate with the mind and work it out as the source of power. This reinforces the importance of “Lup Lim” during training. I hope that the followers of Wing Chun can assimilate the logic of modern scientific theories in analysing its movements so one can learn more about the Wing Chun system and make it easier to understand why Wing Chun is so profound in its learning.

During the Ching Dynasty of China, Wing Chun was created from the life martial art experience of the Abbess Ng Mui during her latter years. Now a few hundred years later, if one use the modern scientific knowledge to analysis Wing Chun, no matter which movements, [Siu Nim Tau], [Chum Kiu] or [Bill Gee], are backed up by the logic of physics, dynamics and the theory of body structure. That is why I believe Wing Chun is an invented martial art that transcends time.

Generally, when the beginners study the movements of the Wing Chun forms, most of them will find it very difficult to comprehend. Therefore, they will concentrate on the practical application of the techniques and neglect the importance of the logic of the theories of force and structure. The more comprehensible one will after analysing Wing Chun with the theory of leverage believes that this is the highest skill of Wing Chun but overlooks the advance effects which could be obtained from the energy developed from mind force, the reasons why it can save strength and the theories of force and structure etc. which can help one to progress to a higher level.

When I try to explain the profound theory of Wing Chun kung fu, I found it very difficult to describe and put in writing. Even if I demonstrate the movements on people as I did in my previous seminars, I was still thought to be acting. Therefore, it shows that the practical effects of Wing Chun have reached a point of view that the force it can be generated is hard for anyone to believe.

In practising Wing Chun, besides studying the application of the movements, one should not neglect the theory of each Form. For example, in Siu Nim Tau, of course its movements can be used for defense and attack but in practising, one should direct all the movements in the form with the use of the mind. In establishing this mind force theory by not using any muscular strength, one can derive the skill of how to generate force with his mind and a good example of this is the Bong Sau. Bong Sau can easily fling the downward pressing force of the opponent by not using any muscular strength. It is said that the Bong Sau was created by the late Abbess Ng Mui when she sighted the fight between a crane and a raccoon. The crane just used its thin wing to rotate the raccoon away and it could continue to stand on one leg throughout the fight. She then suddenly understood the principle why a lighter object could fight against a heavier object by not using any strength. It is difficult to prove whether Wing Chun was created from those incidents but it does not need to use any strength is an affirmative fact.

In order to achieve the mind force of Wing Chun, practitioners should first practise according to the functions of the Forms and try to merge your mind and the movements together. When one starts to feel the existence of the mind force, Wing Chun will become one of the enjoyments of life.

Wing Chun comprises of three forms i.e. [Siu Nim Tau], [Chum Kiu] and [Bill Gee] and each form has a theory of its own. In application, if one can combine the three forms together, Wing Chun will become a system which is practical and capable of deriving a highly destructive force.

Practising, Discussing and Questioning are the best ways to success

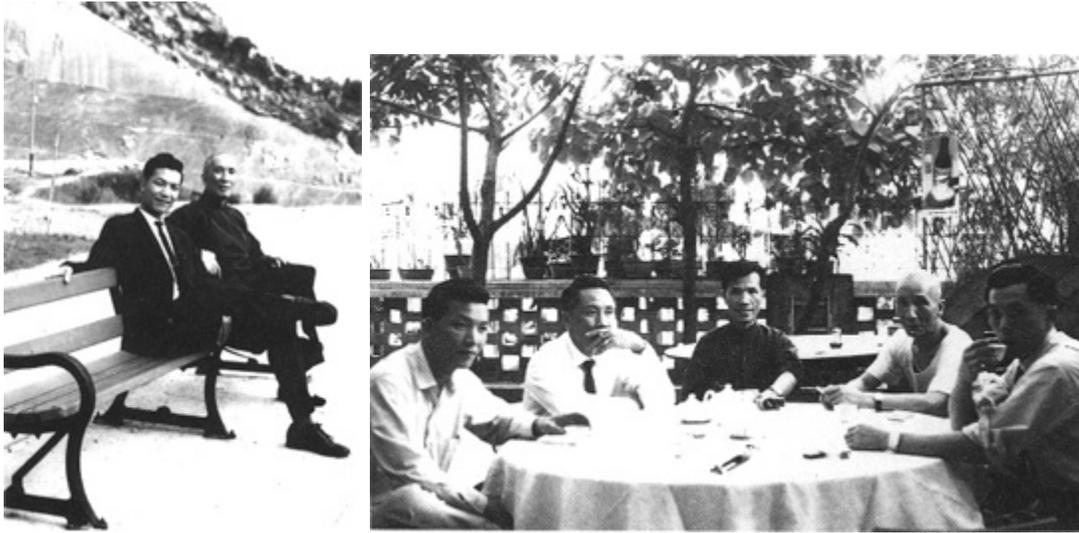
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My Father - IP Man Ip Ching



My late father, Master IP Man, actively promoted the art of " Wing Chun" after coming to Hong Kong in 1949. In a brief period of 22 years (1950 - 1972) , the art of " Wing Chun" blossomed in Hong Kong, Macau and Taiwan. More than that, the seeds of Wing Chun were spread throughout the world and a firm foundation was laid in the major countries of the world. During his life, excellent disciples such as LEUNG Sheung, IP Bo-ching, CHIU Wan, Bruce LEE, LOK Yiu, CHUI Sheungtin, WONG Shun-leung and HO Kam-ming were cultivated and they inherited Master Yip's wish to further develop " Wing Chun". Therefore, Master Yip was held in the highest esteem by his disciples and unanimously praised as the" Master of Wing Chun" after he passed away. (My late father was humble and prudent throughout his life and he had never claimed himself as the Master of Wing Chun or the elder of any school. I mentioned this point as a warning to fellow disciples of " Wing Chun" who had completed to be leader of the school.) My late father could accept this title without feeling embarrassed.

My late father was born in Foshan at the end of Ching Dynasty. Foshan was situated at the most prosperous region of the Zheyieng Delta of Guangdong province and it was the hub of land and sea transport. From ancient time, it had been called one of the Ever Major Historical Towns of China in association with Jingde, Thuxian and Hankiou. Industry and trade, in particular handicraft trade, prospered all along and the residents lived a stable and prosperous life. As a result, culture and art developed fully and as Chinese martial art was part of China's traditional culture and art, the trend of learn material art was very popular. Well known masters of the South School, e.g. WONG Fai-hung, CHEUNG Hung-shing, LEUNG Chan, LEUNG Siu-ching etc. came from Foshan. Master Ip was born in such an age and he was extremely fond of Chinese martial art. With talent and persistence as well as teaching by famous teachers (CHAN Wah-shun at the beginning and LEUNG Pik, son of LEUNG Chan later) , Master Ip's achievement could be envisaged.



I came to Hong Kong in 1962 and followed my father to learn martial arts. Afterwards, I assisted him in teaching "Wing Chun" until he passed away in 1972. I learned a lot from the way he taught. As it was the 100th anniversary of the birth Master IP Man, I would like to put forward a few points that I learned from the master's way of teaching in the hope that all "Wing Chun" disciples would learn from them and study them.

The Master put great emphasis on the selection of talent. He always said, "No doubt it is difficult for a disciple to select a teacher. But it is even more difficult for a teacher to select a disciple". It was extraordinary for someone who taught martial art for a living to have such a mentality. This meant that he was serious in his attitude and responsible to the disciples he taught. Throughout his life, the Master had neither hung up a signboard nor put up enrollment advertisement. The aim for this was just to reserve the active right to select disciple. The Master adhered to this principle strictly for the past 20 years. It was commendable for someone who taught martial art for a living.

"Wing Chun" is practical, simple and direct without any fancy element. The Master put great emphasis on the basic training of the new disciples. When he taught them Xiu Nin Tau, he imposed no time constraint on the learning of correct stance, co-ordination of the waist and the stand as well as the use of strength. He would teach a new topic only after the disciple could prove that he could meet his requirement. He would never teach perfunctorily. This was in fact, a kind of award to those who worked hard to meet the requirement.

Another characteristic of the Master's way of teaching was teaching a disciple according to his aptitude. He would thoroughly analyze the mentally, character, physical fitness, physique, education standard, cultural accomplishment as well as power of absorption of the disciple first. Then he would teach him ways and means according to the different needs of individual to make sure that every disciple would absorb and learn easily.





In the course of teaching, the Master placed a lot of importance in practicing a show and free combat. The aim was to nurture disciple's love of and confidence in "Wing Chun" so as to guide him to study the rules of "Wing Chun" and the wooden dummy.

Apart from great attainments in "Wing Chun", the Master received advanced education in his youth. Moreover, he continued to absorb modern scientific knowledge. Therefore, he could always make use of present day's technological knowledge such as mechanic and mathematics theories to explain the rules of Wing Chun. The Master could even give up unintelligible wordings such as the Five Elements, Eight Diagrams and mutual promotion and restraint between the Five Elements that were commonly used in metaphysics. This helped purification of martial arts and this was also the secret for the Master to achieve such high attainment. The Master had never said and even detested anyone who said, "I met a genius or hermit who taught me extraordinary skill or unique move in martial art" to cheat his disciple and to promote himself. He thought that such person had no confidence in what he had learnt and he was extremely shallow in the rules of martial art. He only wished to scare people by telling this kind of specious story. Such person was doomed to failure by using this kind of unsubstantiated means to teach martial art.



The secret of the Master's way of teaching was not limited to the above points. I hope that fellow disciples will explore more meaningful points in the future.

Siu Nim Tau Chu Shong Tin

Siu Nim Tau is the basic form of Wing Chun. It comprises **three specialties**: (1) No need to exert force; (2) It possesses the strongest structure with the minimum use of energy; (3) It induces the release of mind force from a person.

Learning Siu Nim Tau is divided in to **three stages**.

Firstly, one must **relax the muscles** of the whole body. Then, he should **infuse the spirit into the spirit** so that it is maintained straight. **Contracting the anus** is also important because it can help different parts of the body to form a unified structure.

The **second stage** is to practise in a completely relaxed state. When one is fully acquainted with all the moves, he should practise every move with the mind to initiate the movement without paying attention to whether the move is correct or not. He must ensure that every movement is initiated by the mind and not by the muscle.

After completing the training of the above two stages, it now comes to practise the main point of Siu Nim Tau. This is to learn how to **release the mind force** and the familiarization of the **automatic reaction** applying to fighting.

Expressing this kind of technique on paper is just like inventing a theory without experiment. One will not believe it unless he has experienced such techniques. Luckily, with the assistance of the video , a Wing Chun learner can have a chance to fully understand the techniques.

The important points of Siu Nim Tau can be grouped as follows:

1. The structure of the moves
2. The moves to be controlled by the mind
3. The input of mind force
4. The theory of center line

(1). THE STRUCTURE OF THE MOVES

(a) The basic concept is to **utilize the rotation of a circle to generate the force and to tolerate any force applied externally**. This is due to the fact that anything of the same mass when in a circular shape can tolerate heavier force applied externally and generate greater driving force with minimum energy than in any other shape. The '**Tan Sau**', '**Bong Sau**' and '**Fook Sau**' of Siu Nim Tau are the obvious examples of applying the principle of circular motion. The practical use is to let the opponent's wrist contact on the internal side or external side of the circle. From Tan Sau to Bong Sau is to let the opponent's wrist from the internal side of the circle go to the external side of the circle go to the internal side of the circle. Fook Sau is to use the external side of the circle to contact the opponent's wrist.

(b) To use the **straight line as the base of exerting force during attack**. The motto of Wing Chun "A straight line is the shortest distance between two points" is actually applying the principle of the straight line. This is the **application of speed and force of impact**. In real fighting, speed and

great force of impact is of prime importance. The short distance is to reduce the attacking time whilst attacking on a straight line is to increase the striking force. The combination of a “short distance” and a “straight line” will result in high speed and a heavy punch.

(c) The concealed skill of the “Two Adduction Stance” (*Yee Chi Kim Yeung Ma*). The “**Two Adduction Stance**” fully reflects the skill in **concentrating the force of impact**. Because of its posture, it can concentrate the force of impact at the center line or even to the center point so that every move contains the weight of the whole body. Since the knees are slightly bent and springy, one can **transfer the striking force from the wrist of the opponent to one’s knees**. This action can reduce the burden of the arms, thus increasing the mobile ability of the arms.

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Siu Nim Tau (Part 2)

Chu Shong Tin

THE MOVES TO BE CONTROLLED BY THE MIND

From the name [Siu Nim Tau] (In Chinese means “sense from the brain”), it can be seen that the form is based on idea or mind. Hence, when one has attained a stage that he is familiar with the form and perform all the moves correctly, he need not practise with a mirror in front of him just to see if the moves are correct. In order not to affect the concentration of the moves, he should use the mind to perform the moves. After practicing for a long period of time, he should be able to perform the moves with the mind freely at any moment without exerting force of the muscle.

THE INPUT OF MIND FORCE

In learning Siu Nim Tau, when one has passed the stages of imitating the moves and performing the moves with the mind, he should try to input the mind force into the limbs. “Mind Force” is an invisible power. Looking at it from another angle, it is the power created when concentrating the mind and is similar to Qigong and Ligong. When one has achieved the stage of driving the mind force, he can feel the existence of it. Wherever the mind force is moved to inside the body of a person, the power of that part of the body is increased, and every move he performs will be springy and filled up with energy. In fighting, since he has already possessed the absorbing and rebounding effect due to the existence of the mind force, when encountering the opponent, he is able to use the appropriate move automatically without thinking, thus, achieving the best result in attack and defence.

THE THEORY OF CENTRE LINE

The centre line of any object is the centre point of that object. It is also the perpendicular line from the centre of gravity of that object, and supporting at the centre of gravity is actually supporting the weight of that object. Hence, if that object moves to any direction, and if one touches the centre of gravity of that object in the direction it is moving, he will have to suffer the whole weight and impact of the object. Since a object of different shape will have a different centre of gravity, depending on the shape of that object, it is necessary to determine where the centre of gravity is on each occasion.

The basic moves of Siu Nim Tau is founded basing on the centre of gravity of a person together with the principle of the centre line. The Tan Sau and Fook Sau moves forward from one’s centre point. This is to use the centre of gravity of a person to move forward thus concentrating the whole body weight of the person to attack. Bong Sau, which is moving up from below, is using the centre of gravity of the person moving slopingly forward and upwards. Garn Sau and lower cut down is using the centre of gravity of the person moving slopingly forward and downwards. For this reason, if one can master the principle of the centre of gravity, the opponent has to tolerate your attack with your whole body weight. This is the main idea of Siu Nim Tau using the body weight in fighting.

The above is just the basic theory of Siu Nim Tau and does not consist of any particular skill. Hence, if you practise Siu Nim Tau in accordance with the above theory and achieve the described level, you will be able to tolerate heavy force and generate enormous power without exerting

muscular force. One cannot imagine this unless he has personally experienced it. In order to really know Siu Nim Tau and feel its power, one must practise Siu Nim Tau repeatedly and persistently for a long period of time.

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The Hidden Power of Siu Nim Tau

小念頭的隱藏力量

My master *Yip Man* 葉問 first started teaching Ving Tsun in Hong Kong at the Restaurant Worker's Union Association. At the time I was the secretary of the association, so Master Yip and I had many opportunities to be together. Before I became interested in Ving Tsun, I often overheard Master Yip explaining his Ving Tsun theories in his classes. Gradually he sparked my interest in the art. It so happened that I had great interest in physics and mechanics; I enjoyed his theories on body structure and power development methods very much. Through my careful analysis, I was convinced that Master Yip's art was flawless and very advanced. Finally, I decided to follow Master Yip and became his student.

Like every beginner in class, I started my journey with Siu Nim Tau 小念頭, even though I had already familiarized myself with the form as an observer. It took me little effort to completely learn the basic movements. I then began to wonder about the essence of the form, besides the hand movements. I went to Master Yip and inquired about the meaning of Siu Nim Tau, especially the non-combative tone in the name. Master Yip replied: "This is about *Lop Nim* 立念 -- to establish an idea in the mind". I am sure most of my peers have also heard about this term. Master Yip also added that it required prolonged practice of this form to truly master the essence of *lop nim*.

This hidden meaning of *lop nim* really caught my interest. I spent much time analyzing its nature, but could still not grasp the concept. Therefore I decided to drop all my thoughts and simply practiced Siu Nim Tau whenever I could, day and night. After a long time, I began to see the connection between *lop nim* and the form. I suddenly felt great joy in my Ving Tsun training, which fueled my interest in the art further. I became obsessed with the art. Gradually I discovered some powerful but hidden forces within each Siu Nim Tau movement. All the movements are indeed able to deliver indestructible power, yet they look very soft and graceful. At that moment, the concept of *lop nim* became extremely enlightening and inspiring to me. I finally understood the reason behind it.

I summarize this hidden power as a kind of *nim lik* 念力 (the force of an idea; or mind/intent force, where *nim* 念 is the same idea/intent as in *nim tau* 念頭). In essence, Siu Nim Tau has two major points: *nim lik* and "structure".

1. *Nim Lik* (force of idea/intent): it stabilizes all Ving Tsun movements to form a springy and dynamic combination of body structures. It makes Ving Tsun body structure able to sustain great pressure and produce rebound energy. Although there are common terms such as *nim lik*, *qigong*, *noigong* or supernatural abilities that are being perceived as some kind of unusual power, here I would only illustrate the concept behind *nim lik* (force of idea/intent). *Nim lik* is the power of a highly focused mind. It helps one bring forth *chi* flow into every part of the body. Everyone should have this kind of power. However, without training, it is very difficult to focus thoughts. Siu Nim Tau is a great tool to invoke mind focus power. If properly practiced, one can deliver this kind of power at will in every instance. The mind can stay focused even when the structure is adjusting or moving at high speed. So to achieve *nim lik* is the goal of Siu Nim Tau.

Let's look at a simple example: if a healthy person falls down from a 6 - 7 feet tall

platform unprepared, although he/she lands with both feet, he/she is still likely to injury him/herself. However, if the person is mentally prepared for the fall, his/her feet will automatically recoil and absorb the impact. Also, he/she can only have this reflex if his/her feet are relax. This is an unique attribute of human muscle in its relax state. The springy force on the feet that help the person land safely is a direct result of relax muscles and *nim lik*.

note: according to contemporary scientific findings; when human muscles are in relax state and are moving at steady speed, they can sustain greater pressure than when they are tensed up (using force). It is so amazing that our Ving Tsun ancestor *Ng Mui* 五枚 was able to make use of this scientific method to design our Siu Nim Tau hundreds of years ago

2. Structure: *Yee Gee Kim Yang Ma* 二字掛陽馬 allows one to project all energy forward towards the target. *Tei Gong* 提肛 (pulling up of the muscle around the anus area) helps unite body and stance. It also helps relax the leg muscles while being in the stance; thus the whole body reaches a highly alert and ready state. These are the necessary conditions to produce *nim lik* and must be maintained firmly. The core techniques of Siu Nim Tau -- *Tan* 攤 / *Bong* 膀 / *Fook* 伏 -- are indeed subtle uses of body mechanics. These three techniques take the shape of arcs or bows. As we extend the arc shape further, *Tan* / *Bong* / *Fook* become hemispheres. As we all know, an arc or spherical-shaped object can sustain strong impact. It can also transfer or deflect energy dynamically when spinning. A wheel can accelerate faster than objects of other shapes (e.g. square, triangle). Each movement in Siu Nim Tau, inspired by this efficient arc-like structure, and when combined with *nim lik*, becomes extremely powerful defensive and offensive techniques. In addition, practitioners must not employ brute muscle strength. Siu Nim Tau training should never be tiring. To be proficient in this foundation, all movements should be done with the mind rather than strength.

Many Ving Tsun practitioners like to impose their techniques into frozen and static postures. Many believe that *Bong Sau* should be done at certain height or angle, or criticize others for not complying to their artificial standards. Some may call this style traditionalist; that style reformist; and on and on. In fact, movements in Siu Nim Tau are not named as if they were static postures. For example, when rolling up *Tan Sau* into *Bong Sau*, it is the course of this rolling movement that makes up the *Bong Sau* technique; the function of *Bong Sau* exists in its circular motion. Similarly, all other techniques in Siu Nim Tau employ circular movements in various directions.

It is a popular belief that *Bong Sau* is a passive technique: practitioners only use *Bong Sau* to deflect incoming forces. This would apply to the scenario where a statically posted *Bong Sau* is being used to block attacks. However, this explanation lacks an understanding of *Bong Sau*. In my experience, *Bong Sau* can deliver enormous offensive power. Indeed, it is a very aggressive and penetrating technique due to its circular nature.

Finally, I suggest that all fellow Ving Tsun practitioners look carefully into each technique of Siu Nim Tau. Discover the subtle circular movements in each of them. Practice with mind focus and steady speed. Use the mind to command each technique rather than using muscle tension. I am sure you will gradually find great joy and satisfaction in your Siu Nim Tau training!

Tsui Sheung Tin

徐尚田

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* this article is a translation by [David YY Lee](#) and Steve Chow, the original article was published in "Grandmaster Yip Man Centenary Birth".

Wing Chun Kung Fu - Elbow Force

Chu Shong Tin (9/2001)

At the time when I followed Grandmaster Ip Man in learning Wing Chun, Ip always emphasized on the important of [Elbow Force]. Therefore, I believe, for those Wing Chun followers who had been personally taught by Ip, should have heard and seen the explanations and demonstrations of the purpose of [Elbow Force]. For those who have not fully understand [Elbow Force], only concentrate on the usage of [Elbow Force] with Tau Sau and Bong Sau and neglect the fact that [Elbow Force] can be used with any techniques in Wing Chun.

During all these years at the seminars that I have done all over the world, I always demonstrated the skill of the [Elbow Force]. The most remarkable one was in 1986 at Adelaide in Australia when I demonstrated the Wing Chun stance on one leg. At that time, I was pushed by three westerners from the same direction towards me when I was standing on one leg. My stance was not affected by their pushing. Again on the 5th of November 1999 at the 1st World Ving Tsun Conference organized by the Ving Tsun Athletic Association, two heavy foreigners joined together to push towards me. This time, I stood on a scale and could transfer their force and it showed on the scale that I was about a hundred pounds heavier. (As shown in the photo above.)



Another time, it was the 12th of June 1994 when I had a seminar in Holland. I used the [Elbow Force] in the Chum Kiu technique and overpowered a young Negro. (The youth has a huge physical build and has a nickname of Black Mountain.) This display obtained the shouts of triumph from everybody present on that occasion.

Unfortunately, those followers of Wing Chun who do not understand the Wing Chun Kung Fu deep enough had later criticized the skill of the Wing Chun [Elbow Force] I had demonstrated as acting. This is really laughable.

The skill in the [Elbow Force] can be described as 'difficult to understand but easy to work on' or 'easy to understand but difficult to work on'. Since I started the Wing Chun Tea Party up till now, for those who have inquired about the [Elbow Force], I can correct them to get the right feeling and the power of the [Elbow Force]. As long as one can relax the muscle, one can comprehend the profoundness of the [Elbow Force] and be surprise of the strange ability of the [Elbow Force]. In order to reach the desired effect, one needs an instructor who understands the skill and the most important part is the patient and constant training.

[Elbow Force] is only one of the skills of this profound Wing Chun system. Each form has its own hidden skillful techniques. Therefore, I hope that practitioners will not concentrate only on the application of the movements. They should study in depth the unique skills of Wing Chun Kung Fu. Through this, the advance Wing Chun Kung Fu can be unleashed and the essence of Wing Chun Kung Fu can be disclosed to the world.

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Chum Kiu Chu Shong Tin

Literally, Chum Kiu when translated is the method of how to deal with the opponent's wrists once in contact. In other words, Chum Kiu is the form applicable to fighting. If the theory of Chum Kiu is analysed carefully, it is found that it has reached the acme of perfection.

Chum Kiu is to utilize the body weight of a person as the source of energy and combining the moves of Siu Nim Tau to create a skill that can apply force in different directions. As a result, the opponent will find it difficult to tackle these kind of moves because his centre of gravity has been affected and will be easily toppled over. Hence, your chance to win in fighting is increased.

The theory of Chum Kiu can be grouped as follows:

1. The application of "two-way" force;
2. Using the centre of the body as the source of energy;
3. Using the mind to control the movement of the body;
4. Using the simultaneous attack and defence movements.

1. THE APPLICATION OF "TWO-WAY FORCE"

The majority of the moves in Chum Kiu is to apply the force moving in two different directions to contact with the wrists of the opponent. Although it is called the "two-way force", yet, if analysed in more detail, it is found that it consists of skill of applying the force pointing from more than two directions.

The turning stance of Chum Kiu is a two-dimensional turning, i.e. turning on a surface. When the turning stance is combined with use of Tau Sau, Bong Sau and Fook Sau of Siu Nim Tau at the same time, every move of Chum Kiu will comprise the effect of having a force pointing from two different directions. Thus, the opponent will find it difficult in dealing with these kind of moves.

I was invited to organise a seminar in Holland in 1994 in which I demonstrated the "two-way force" of Chum Kiu. During the demonstration, I wrestled with a young and huge Negro who could easily lift up 250 kg. At that time, I weighed only 60 kg. As the body weights vary so greatly, my winning with the use of Chum Kiu obtained the shouts of triumph from everybody present on that occasion.

The reason why the "two-way force" is difficult to be deal with is very simple. Assume that one can easily raise up an object of 50 kg, but if a person pushes you with a force of 20 kg from the side while you are lifting an object of 30 kg then you will find it very difficult to resist the pushing and will even lose your balance and fall over.

2. Using the centre of the body as the source of energy

In practising Chum Kiu, one must use the centre of the body as the source of energy. The purpose is to maintain the body weight as an unity and then every move will contain the weight of the whole body. When the opponent is in contact with any part of your body, he will then have to suffer an attack from your whole body weight.

3. Using the mind to control the movement of the body

The purpose of using the mind to control the movement of the body is to generate the whole body weight without using any unnecessary muscular force. Thus, every move you are using will contain the weight of the whole body.

4. Using the simultaneous attack and defence movements

Practising Chum Kiu has entered into the stage of body contact with the opponent. This means that Chum Kiu is the form which will comprise of the combating skill. Hence, every simple move of Chum Kiu contains a common structure which is fit for attack or defence. Apart from having the speciality of Wing Chun (i.e. not to waste energy), every move will contain the scientific structure for combat, allowing the fighting skill to show up when facing the opponent.

It is of my opinion the fighting skill of Chum Kiu is difficult to describe in writing. The best way is to understand it is through demonstration and practice. If I have to put down all the Chum Kiu skills in writing, the article will be so profound that the person who reads it will find it hard to understand and will be confused.

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Bill Gee **Chu Shong Tin**

Bill Gee is the form which concentrates an enormous destructive power in attacking. It is to use the natural skill to release the potential power of a person to the highest level and is also the combination of the mind and the theory of force.

It is wrong to say that learning the form of Bill Gee will then possess the enormous power of Bill Gee as well as having the very high skill in concentrating the force. Without the basic skill of Siu Nim Tau and Chum Kiu, the Bill Gee's power cannot be effected. Sometimes, one may even hurt one when applying Bill Gee in fighting if one does not possess the basic skill of Siu Nim Tau and Chum Kiu.

To analyse the original idea of Bill Gee from the moves of the form:

1. When practising Bill Gee, one must move in speedy motion. When one is familiar with the moves of Bill Gee, he should practise it speedily because everybody knows that the destructive power is greater when moving faster.
2. Using rotation as a source of releasing energy. Whether it is as hard as steel or as soft as water, once rotated, the steel or water can generate enormous power. It is obvious that one will be unwilling to approach a rotating steel. Also, when the air is rotated, it creates a powerful hurricane. The whirlpool formed by the rotation of water is just as bad.

Hence, when practising Bill Gee, one must infuse his mind into the moves. In the way, he can feel the speedy effect and the original idea of Bill Gee so as to obtain the greatest satisfaction.

The profound Skill of Bill Gee can only expressed through demonstration, as such complexities can never be expressed in black and white. Hopefully, I wish that the participants of this course can grab hold of this profound skill so as to increase their understanding of Wing Chun. Consequently, they can practise Wing Chun with great interest.

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STICKING HANDS

Chu Shong Tin

Sticking hands is the necessary step in learning the fighting principles of Wing Chun. The purpose is to train the application of the movements and the ingenious responses in fighting so one can foster the natural reflexes of the movements.

In order to develop the superior, natural and habitual reflexes, one needs to have a rigorous basis in sticking hands training. Because of this reason, the practise of **sticking hands** is divided into the following stages: single sticking hand, rolling hands, practising the defencing and attacking techniques and free sparring and requires to be learnt step by step.

When some of the people discuss the sticking hands of Wing Chun, they consider that the techniques in sticking hands are effective only when there is arm(s) contact with the opponent. The Wing Chun practitioner can then feel what the opponents are doing and respond to the action and fight back. In fighting, if the opponents can avoid arm(s) contact with the Wing Chun practitioner then they think the function of sticking hands cannot be used. This idea is due to the lack of their understanding of Wing Chun.

Sticking hands does not need to have arm(s) contact in its reponses to the action of the opponent. The purpose of sticking hands are diverse and need to be coordinated together in order to achieve the best fighting result.

The **procedures and purposes of sticking hands**, generally, can be divided as follow:

- (1) Single sticking hands;
- (2) Rolling arms or also called rotating arms;
- (3) Practising defencing and attacking techniques or called the double sticking hands;
- (4) Application of force (No actual force is required but it is difficult to find a proper phrase to replace it.);
- (5) Establish and utilise the natural reflexes of "*Loy Lau Hoi Shun, Lut Sau Ja Chung*" (Means: when a person strikes in, one should neutralise his incoming force. When his force is withdrawing, one should move in. When he removes his hand(s) away, one should strike in.);
- (6) Seek the profound techniques of facing one's shadow, chasing one's shadow and pointing towards the centre line.

(1) Single Sticking Hands: It is the first step in learning the sticking hands of Wing Chun by **practising the usage of the defencing and attacking techniques of Tan, Bong and Fook Sau**. Generally, beginners will find it difficult in using Tan and Bong Sau when they receive a downward pressing force from the opponent. They will feel that the application of force in Fook Sau has a dominant advantage over the other movements. However, if one can understand the rotational skill of Tan Sau and Bong Sau, not only can he intimidate the one using the Fook Sau but he can also tire out that person very easily. In contrast, if the person can utilitse the Fook Sau properly, he can also make the user of Tan or Bong Sau feels very difficult to withstand his force. This is a contradicting matter but however, the one who can apply the movements the best will win.

(2) Rolling arms: Both sides try to practise with the Tan, Bong and Fook Sau to form a circular

rotating movement resulting in **redirecting force, applying pressure on the opponent, finding the way to withstand the pressure from the opponent, feeling how to upset the balance of the opponent by using a proper technique and developing a complete relaxed shoulder-joints even when one is under pressure.** If one can relax his shoulder-joints more, the force developed from the initial sliding movement of the joint(s) will increase which will lead to the acceleration of the rotation movements and thus creating the best result of tractive and striking forces.

To be continued...

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STICKING HANDS (Part 2)

Chu Shong Tin

(3) Practising defencing and attacking techniques (Double sticking hands): During the training of the double sticking hands, one can use the defencing and attacking techniques freely. The defencing and attacking techniques are divided into three learning stages: (A) Siu Nim Tau; (B) Chum Kiu; (C) Bill Gee. As for the Wooden Dummy techniques, the movements are derived from the combination of the three forms and uses the dummy as a partner to practise on.

(A) **Siu Nim Tau stage:** Each side will practise the defencing and attacking techniques in a nearly stabilised position (a slight forward or backward movement is allowed). **Both sides will use the Tau, Bong and Fook Sau to sense the attack and respond with a proper defencing and attacking movement**, e.g. "*Tan Da*" - rotates from Bong Sau to Tau Sau together with a strike; "*Jut Da*" - a quick strike-in movement; "*Pak Da*" - one hand controls the opponent's contact hand and removes his remaining hand by using the Pak Sau to allow the free hand to strike in; "*On Da*" - affects one of the opponent's contact hands with one hand and strikes in with the other hand; "*Yat Fook Yee*" - controlling both hands of the opponent by using Lap Sau and uses the free hand to strike; etc.

(B) **Chum Kiu stage:** When practising sticking hands with the Chum Kiu movements, firstly, one should understand the purpose of the Chum Kiu form. The purpose of Chum Kiu is to transfer the power generated from the movement of the body mass to the techniques. Although the techniques used are nearly the same as in the Siu Nim Tau, the application of **each movement**, no matter defencing and attacking, **will be supported by the body mass**, e.g. moving forward or backward, pivoting, etc., in order to increase the power of the techniques.

(C) **Bill Gee stage:** Bill Gee is the form which concentrates an enormous destructive power in attacking. For training purposes, in order to prevent the chance of hurting each other, Bill Gee is seldom used in sticking hands because the techniques of this form can accelerate the power of the body mass to the striking point. Even a slight contact between the hands can produce damage to the opponent. Therefore, explanation and demonstration under proper control will be used to show the way of practising Bill Gee techniques in sticking hands.

(4) Application of force: When practising sticking hands, the direction of a force from the opponent will be changing constantly then one should alter his force to counter the changes by using techniques such as facing one's shadow, chasing one's shadow, rotations, forward and backward movements, etc. and develops the feeling of how to **use the right technique at the right time to upset the balance of the opponent** and then stores the most effective ways in his mind to thus become subconscious reflexes and enable people to apply the best technique from these natural responses.

(5) Establish and utilise the natural reflexes of "*Loy Lau Hoi Shun, Lut Sau Ja Chung*": It is not easy to develop the skill from this motto of Wing Chun. "*Loy Lau Hoi Shun, Lut Sau Ja Chung*". If one uses the sense of sight to feel the direction of the force of the opponent and then

responding by neutralising the incoming force or attacking the withdrawing force then this has not been perceived as the true skill of "*Loy Lau Hoi Shun, Lut Sau Ja Chung*" because the responses to the sense of sight are very slow and most of them could not achieve the desired result. By not using the sense of sight but the subconscious reflexes to respond then one should concentrate on the training of the sense of brain which is the same "Mind Force " (*Nim Tau*) as used in the Siu Nim Tau to maintain the elasticity of the joints of the arms. **By coordinating the springy arms and the mind force together in focusing at the weakest point of the opponent's structure then one will develop the direct reflexes of the subconscious mind** and reaches the original aims of "*Loy Lau Hoi Shun, Lut Sau Ja Chung*".

(6) Seek the profound techniques of facing one's shadow, chasing one's shadow and pointing towards the centre line: The purposes of facing one's shadow, chasing one's shadow and pointing towards the centre line have already been explained (see previous notes). Therefore, in practising sticking hands, one should concentrate on its feeling and try to comprehend its practical value and skill in order to understand its real purpose and worth.

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STICKING HANDS AND FACING ONE'S SHADOW, CHASING ONE'S SHADOW, CENTRE LINE

Chu Shong Tin

Sticking Hands (*Chi Sau*) is the main exercise in practising the fighting techniques of Wing Chun. When practising sticking hands, instructors always mention about facing one's shadow (*Chiu Ying*), chasing one's shadow (*Jui Ying*) and pointing towards the centre line (*Gee Ng Sien*). These are the main points in fighting techniques that have been passed down from successive generations.

But, no matter whether the fight is between humans or animals and when the fight is between a pair, it is natural to prepare oneself by facing the opponent, chasing the opponent and pointing towards the centre line. These are the natural instincts in preparing for a fight and should not form the main points in fighting even though they have been passed on from generations. Whether it contains any hidden meanings, it should be worthy for us to research and discuss.

Wing Chun emphasises on facing the opponent, chasing the opponent and pointing towards the centre line but the explanation for these words is not as simple as the literal meaning of these sayings. Actually, these words hide the skill of using the mind force in a practical application which will develop the automatic self-defence and attack together with a effective counter-attacking technique. It also speeds up the reflexes and become the best way to develop the subconscious power in fighting. Therefore, facing the opponent, chasing the opponent and pointing towards the centre line together with the motivation and infusion of mind force will combine to form the profound fighting techniques of Wing Chun.

If one wants to understand this type of fighting techniques, firstly, he has to understand the purposes of the Wing Chun Forms and then analyses the reasons for it.

From the position of the stance of Siu Nim Tau, the legs are pointing towards the centre which also make the toes and the knees do the same. This is the basic position for the legs to face towards the opponent and the movements of Tan Sau, Bong Sau and Fook Sau are also pointing towards the centre. The coordination of the shapes of the arms and legs together will make the whole body to form a solid triangle pointing towards the centre. The front point of this solid triangle together with the forward movement of the body will become the cohesive point of the body mass. Using this shape and point to contact with the opponent will create the abilities to crack in, break through and thrust open. This means controlling the "*Noi Mun*" (Means: the hands are within the inner area closer to the centre) of the opponent and will destroy his defence and put him into a disadvantage position by opening up his central area.

By further analysing the relationship between facing one's shadow, chasing one's shadow and pointing towards the centre line, they all function under the same reason. Facing one's shadow: it means to face the opponent directly in front. Chasing one's shadow: when the opponent is moving either left or right, one has to chase towards the direction where the opponent is moving to so he can focus at the centre line of the opponent again. This is why it is named as chasing one's shadow. Gee Ng Sien means centre line and it is a representation of time as used by the Chinese. Gee represents the middle of night time. Ng represents the middle of day time. (The meaning of Gee Ng Sien can be used very broadly. It can be used by the study of Fung Shiu. In geography, the Tropics of Cancer and Capricorn is also called as Gee Ng Sien.) It just another word for centre line.

If one can control the skills of facing the opponent, chasing the opponent and pointing towards the centre line, generally, he can achieve the following reactions:

- (1) Accumulate the strength of the whole body mass;
- (2) The limbs are in the condition that is ready to fight just like the arrow is in the bow ready to fire;
- (3) Conceal the abilities to absorb the external pressure and to bounce back the incoming force;
- (4) Develop the faculties for automatic defence and attack.

As facing the opponent, chasing the opponent, pointing towards the centre line can develop the above-mentioned skills which also contains the hidden profound power of Wing Chun, I find this difficult in expressing and explaining it in black and white. For this reason, it is necessary for me to demonstrate in the course so you can feel the power personally.

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Wooden Dummy Chu Shong Tin

The Wooden Dummy is recognised as the highest skill in Wing Chun. Hence, the majority of Wing Chun learners consider that learning the moves of the Wooden Dummy will automatically become a good Wing Chun fighter. Some even feel very happy with themselves and boast about their own achievements to the junior learners.

The moves of the Wooden Dummy are all good for fighting. However, those moves are actually formed by the basic moves of Siu Nim Tau, Chum Kiu and Bill Gee. They are not uniquely owned by the Wooden Dummy only.

In fact, the practice of the Wooden Dummy is taken as an auxiliary measure for the training of the Wing Chun forms. If your purpose is to practise the skill of the three forms then you should treat the Wooden Dummy as a piece of equipment and try your best to practise the moves and the skill of the three forms on it. You should also try to feel if your goal has been achieved, e.g. trying to concentrate the force of the whole body to a particular point and induce the opponent's force for your own use (N.B. to induce the opponent's force for your own use is one of the basic structure of Bill Gee, which is the combined effect of rotation of the body and the formation of the whirlpool effect). On the other hand, if you treat the Wooden Dummy as your opponent, you should try to concentrate your own force, as well as the skill of inducing the opponent's force, to attack the Wooden Dummy so as to attain the state that your hands can reach any part of the opponent as your mind wishes to do.

As I said before, if I describe every move of the Wooden Dummy in writing, one will find it difficult to follow and it may even lead him away from the principal goal in practising the Wooden Dummy. For this reason, I have made up my mind to show you the skill of the forms as well as the Wooden Dummy myself so that you can feel the mysterious and profound skill of the Wing Chun Kung Fu.



My Impressions of Yip Man Tong in Foshan by Chu Shong Tin

November 9th, 2002 was the grand opening of “Ip Man Tong” in Foshan City, China. The Hong Kong Ving Tsun Athletic Association organised a tour and more than a hundred Ving Tsun practitioners, both local and from abroad attended the ceremony. Those who participated in the grand opening got on an uniform, compliment of The Hong Kong Ving Tsun Athletic Association and looked rather chic. The event had drew Ving Tsun practitioners from directly under Grand Master Ip Man lineage, Ving Tsun practitioners in Foshan along with its’ local residents, altogether two thousand odd people attended. Apparently, this was the biggest event in Foshan City’s history, and was really an exciting time for everyone there.

After the delivery of opening address by Mr. Leung, Principal of Foshan Museum, and the presentation of banners and mirrors to the Museum by the guests, everyone went inside to explore. Upon entering, the space imposed on me a sense of simple elegance yet with modern touches, a perfect complement to a martial arts Grand Master but one who carried himself like a Confucian scholar. One felt at home but at the same time inspiring great respect for their host, Grand Master Ip Man. Obviously the organisers and the architects had put a lot of effort into the Museum’s making, otherwise we will not have such a brilliantly designed architectural piece.

The exhibits in the Museum are categorised into (i) Grand Master Ip Man’s wooden dummy, the hundred or so photos and also a video of Grand Master Ip demonstrating the wooden dummy form (ii) bronze statue of Grand Master Ip Man along with some candid pictures (iii) photos of Ving Tsun practitioners, both Chinese and Foreigners training in all corners of the world. All of them in their own ways contribute to the promotion of the art of Ving Tsun.

When I saw the photos of Grand Master Ip Man taken with the first ever group of Hong Kong students, I was immediately reminded of the time and different emotions overwhelmed me. The photo was taken in August 1950. The men in the photos started training with Grand Master Ip Man June that year, and after a couple of months, most of them quitted. Only two students, Mr. Leung Sheung, and Mr. Lok Yiu remained. Mr. Leung persevered because he had had a lot of experience with other forms of martial arts and he believes that Ving Tsun is an excellent style to learn so he decided to keep on training.

In those days, Mr. Leung and Mr. Lok were having a very tough time financially, but they still tried their best to provide support towards Grand Master’s living. In 1951, I was accepted as a student of Grand Master Ip Man, and the three of us became a trio in supporting his everyday’s needs. Although the times were tough, every new year, we still managed to give a gift of clothing to Grand Master Ip. If our money was not too tight, we would give *Cheong Sam* (a style of Chinese suit made with imported fabric), otherwise we would give a *Da Shing Fui* (a style of Chinese suit made with local fabric for day to day wear) along with a pair of new shoes and some socks. The way we looked after Grand Master Ip is in my mind more worthy than a millionaire spending a fortune on him.

So in my view, were it not for Mr. Leung and Mr. Lok continual training in spite of their financial hardship, which in turn allowed Grand Master Ip to continue his teaching at the Association of Restaurant Workers of Hong Kong, Ving Tsun could not grow to what it is today, a world renown style of martial arts. What we have achieved today would also not be possible, this gathering at Foshan of practitioners from all over the

world, and the building of a memorial museum “Ip Man Tong” dedicated to Grand Master Ip by the Cultural Council of Foshan City.

Even if Grand Master Ip was one in a million and possesses extraordinary martial arts prowess, that alone could not have done any good were it not for the dedication and insistence of Mr. Leung and Mr. Lok to continue their training. Grand Master Ip’s life history may also have to be rewritten. Perhaps we will not have today’s opening ceremony of “Ip Man Tong” at all. I believe that when we reminisce about Grand Master Ip, about the opportunity to study this excellent style of martial arts that he presented us with, we should at the same time, appreciate the contribution of our two most senior students, Mr. Leung and Mr. Lok as well.

Furthermore, it was Mr. Lee Tin Pui (aka Lee Man), a friend and student of Grand Master Ip, that introduced him to the Association of Restaurant Workers of Hong Kong. In fact, his final resting place is right next to Grand Master Ip’s. Every year I pay my respect to both Grand Master Ip and to Mr. Lee. Mr. Lee also, is a person worthy of a place in our hearts.

From what I can see in “Ip Man Tong”, there is an abundance of information about Grand Master Ip and his students, and visitors will no doubt learn a lot from visiting. I highly recommend it to all students of Ving Tsun and indeed to martial artists of any style. It is definitely worth seeing and money well spent.

Lastly, I have to thank the Cultural Council of Foshan City for their support in building the Museum and also the Ip Man Tong Development Council museum working group and committee, for their dedication, and a job well done, and also support from friends from all over the world. All of them has enabled “Ip Man Tong” to be built without any hindrance, and all student Ving Tsun can now share the luster and glory of the system, and what Ving Tsun has evolved into today, a main stream and prominent martial arts style.

Note: Although Grand Master Ip is very proficient in his martial arts prowess, he is very mild mannered, carried himself like a gentleman and has the aura of a Confucian scholar rather than a warrior. It is not until his passing away that his friends dedicated the title “Grand Master” to him.