

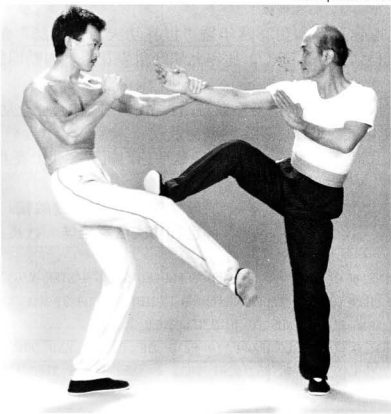
# 詠春腳法闡秘

## The Fundamentals of Wing Chun Advanced Kicking Techniques

Christopher J.Y. Liao, LLB (Leeds), MSc (LSE, London)

本文作者跟隨陳德光師父學習詠春拳的一段時間內，最讓我留下深刻印象的其中一項事情，要數陳師父對於詠春腳法的深入研究，及前者對後者實制應戰的經驗和心得。在此，我希望能夠以一個愛好詠春拳多年的學生/武癡的身份，來跟大家分享從師父教誨中記錄下來的詠春腳法筆記，從而為這一門學問的繼續研究及發揚光大，出一分微力。

詠春腳法“無形、無影”這一說法並不誇張。從師父的教誨中，我常常聽到如“手腳並用”、“手腳並存、無手法就無腳法”、“手腳要雙管齊下”等提示，或者筆者親身感受到師父以手法步伐配合腳法來貫徹“來留去送”的實在經驗，都讓我明白到詠春腳法命中率異常高的箇中奧妙，在於詠春武術家在起腳的同時，會配合手法步法身形，達到分散對手注意力的效果，從而使後者在一橋之距時，對前者的腿擊防不勝防，中個正著。這跟魔術師以不同法門分散觀眾注



鄧子傳(右)和陳德光

shoulder and no pulling back of the body, for example - before a kick has already landed. It is not inapt then, to describe wing chun kicks as “shadow-less”. In this article, I would like to share some path notes I have taken on the topic, as a student of Grandmaster Stephen Chan.

A general misconception about wing chun is that it has limited footwork and kicking techniques, so much so that they are neither central to the system, nor are they the strength of wing chun. Grandmaster Chan sees this claim as unfounded, for such a view can only issue from a lack of intimate knowledge of wing chun's advanced kicking techniques and applications - whether because a wing chun ‘master’ rushed to ‘graduate’ from wing chun school prematurely during Great-Grandmaster Yip Man's era, or because a wing chun lineage did not receive instruction in advanced kicking techniques from Yip Man in the first place, or even because someone is not a wing chun practitioner, we leave it to the reader to assess.

In the vernacular of the wing chun world, there are at least eight types of kicks, whose pervading presence within the system immediately disproves the claim about the peripheral importance of kicks in wing chun. These are: the side kick, stomping knee kick, rib cage crushing kick, continuous groin-shin kicks, back knee crushing technique, sweeping kick, and knee thrusting kick; you can find them variously in the different sections of the Wooden Dummy Movements. Some of the



陳德光師傅

意力的道理如出一轍。再深一層，這正是孫子“凡戰者，以正合，以奇勝”，“善攻者，敵不知其所守；善守者，敵不知其所攻”等戰略哲理的表現。

“有手無腿”是一般人對詠春拳的印象，但這是一個常見的誤解。其實，詠春系統不但包含獨特的腳法，而且，它們更是詠春武術家制敵致勝的無上法門。師公鄭子傳曾道：“腿較手長，勁較手偉，創敵較易”。所以，陳師父認為，學習上乘腿法是一個比較“全面”的詠春武術家必經的道路。

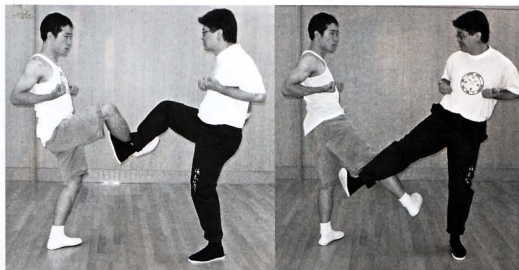
從尋橋到木人椿法，我們至少可以看到八種腿法；它們包括：第三節的圍攤手低掌片膝、第二節的捆手側踢、以及第六節的連環腹股腳纏腿擊等等。但是，在陳師父的經驗內，除了這些，在葉問宗師所傳的詠春系統內，最少還有五腳，是宗師晚年傳授給為他多年來作詠春助教及示範對手的鄭子傳師公的。由於問公當年已經體弱，行動不便，所以，便以口述形式把這五腳教予鄭師公。相信同門對於鄭師公的一個評價，就是他對詠春腳法有很深入的見解。那麼，這另外五腳指的是什麼？包括：捆手穿手邁手起腳、穿攤手起腳等。這十三腳

kicks are also featured in the Chum Kil Form and the Knife Form. Notwithstanding their versatility in applications, the eight do not exhaust wing chun's arsenal of kicks.

Grandmaster Chan shares that there are five kicks in addition to the eight above, as handed down by the late Great-Grandmaster Yip Man to his 'closed door' disciple Mr. Chow Tze Chuen, who is recognised, overtly or not, as an authority on kicking techniques in the Hong Kong wing chun circle. Nearing the end of his life, due to Yip's poor health, these five kicks were passed down verbally - albeit with specificity on the underlying physics and positioning of the kicks - to Mr Chow Tze Chuen, who had been a long-time teaching coordinator for Yip (partly due to their very similar physical stature), performing numerous demonstrations for Yip during wing chun classes over the years. Indeed, years of devotion to the art under the guidance of Mr Chow, substantiated by practical encounters during Grandmaster Stephen Chan's teaching years in London, Australia, and Hong Kong, together with 'martial exchanges' in Thailand, etc., has seen the latter borne fruit to full inheritance of the wing chun thirteen kicks.

Just to wet your appetite, the five kicks include: 'kwun sao chuen sao hei kirk' (a simultaneous diversion-grab-kick technique), 'chuen sao tan sao hei kirk' (a simultaneous enter-control-palm strike-kick technique), and there's 'lap da sao hei kirk' (another diversion-grab-kick technique). In combination with the eight, these thirteen kicks constitute the movements of the Kicking Dummy Form: requiring the practitioner to perform all of them in a continuous stream towards the left, right, and centre of the wooden dummy, with the aims of improving one's inch power control, sense of distancing, body coordination (especially arm-leg coordination), and waist-stance harmonization, amongst other things. It must be added here that Grandmaster Stephen Chan is adamant about the importance of keeping the energy flow and momentum when practising the thirteen kicks in the Kicking Wooden Dummy Form, the same way as water would flow down a mountain river - never stagnant nor ceasing.

If truth and meaning cannot exist devoid of a context, then it is also true that wing chun kicks are not performed from a vacuum, with no foundation, in isolation to the rest of the body and other techniques of the wing chun system. Here, Grandmaster Stephen Chan reveals that a proper wing chun kick is often built on the basis of the successful coordination of simultaneous attack/defend arm and leg techniques, achieving the objective of preoccupying an opponent on three fronts (that is, with two arms and one leg), so



詠春腳法練習

構成詠春腳楮：學員要練習從木人樁的左中右路連環打出十三腳，以訓練手腳步法配合，還有寸腳等。

詠春的腳楮是附設在木人樁兩邊的一種練腳工具，頗為簡單實用。它是一條七尺長的幼藤條，固定在木人樁兩旁，頂端懸綁着一條尼龙帶套，高度與中間的楯手相若。而藤條固定在木人樁邊旁，左右各一條。練習之時，練者的腿穿進繩套內，踢擊木楮。初練之時，由於尼龙繩需要用腳窩低發動，非常困難，要為期一年恒常練習，才可掌握窩勁，用腳打楮。這是鄒子傳系詠春的一個獨門練法，用以練出窩腳、腳力勁度及腰馬力。

#### ◆ 廖俊揚

倫敦大學

倫敦政治經濟學院碩士

that the latter is rendered inauspicious in reacting against a wing chun kick in time. That's why Grandmaster Chan is able to assert that wing chun kicks should have a hundred percentage success rate. Of course, being a living art as it is, the appropriate timing and basis for delivering a wing chun kick depends on each unique situation confronting the martial artist.

In practising the martial arts, we should not stop to innovate in our training. In addition to practising the Wooden Dummy Kicking Form on its own, Grandmaster Chan teaches us to practise the thirteen kicks with some additional tools. One of them is simply to attach weights to our ankles before performing the Kicking Dummy Form. A less commonly known exercise involves securing a twelve foot long rattan stick to the side frame of the wooden dummy, and attaching one end of a belt to the top end of the stick. The other end of the belt is fastened securely onto one of the practitioner's legs' ankle (being the kicking leg for this exercise).

With the set-up above, and before the practitioner has made any movement, his leg is suspended in the air in such a way that the thigh of the suspended leg is close to the chest, with his knee almost on the same horizontal plane as his chest. In terms of his standing position relative to the wooden dummy, the practitioner is at a more or less forty five degree angle toward the dummy. From this 'resting position', due to the way his kicking leg is suspended, he must first bend the rattan stick by thrusting downward, before executing a side or front thrust kick to the wooden dummy. Try it, and you may be overwhelmingly surprised by the benefits this brings to your kicking.

Finally, and perhaps most importantly, a word on fundamental principles is in order. Number one, apart from the heart thrusting kick, wing chun kicks are never above the waist level. Number two, the wing chun practitioner's shoulder should never move (neither vertically nor horizontally) when a kick is being delivered, giving the opponent no chance to anticipate the kick. Number three, as aforementioned, wing chun kicks are usually performed on the basis of a proper coordination of simultaneous hand and leg techniques, ensuring that almost no kicks are missed.

In ending, I would like to connect a thought to an observation by an ancient master-strategist: "There are five cardinal tastes, but the flavours they make are more than you can ever taste." I trust these words of Sun Tzu apply equally to wing chun kicking applications, and more extensively, to the living art itself!

Reference:

Stephen T.K. Chan, BA (Hons), L.I.F.S. Cert (London)

陳德光示范腳法

