

Tao of Jeet Kune Do Study Guide

Tao of Jeet Kune Do by Bruce Lee

(c)2015 BookRags, Inc. All rights reserved.

Contents

Tao of Jeet Kune Do Study Guide.....	1
Contents.....	2
Plot Summary.....	3
Introduction.....	4
Preliminaries.....	6
Qualities.....	8
Tools.....	12
Preparations.....	15
Mobility.....	17
Attack.....	19
Circle With No Circumference.....	22
It's Just A Name.....	23
Characters.....	24
Objects/Places.....	29
Themes.....	31
Style.....	33
Quotes.....	35
Topics for Discussion.....	37

Plot Summary

This 208 page manual, published in 1975 after the author's death, presents Bruce Lee's notes, writings, and sketches that he recorded over nineteen years of martial arts study and practice. He begins this book project in 1970, when confined to bed for six months. Lee gets a back injury for which his doctors forbid martial arts practice during recuperation. During this time, he reflects on his life and writes the Tao to record his way of thinking as a guide for readers interested in martial arts. Bruce Lee's expressed intent for the work is not as an instruction manual or how-to guide. However, since the book is published after his death from notes and sketches compiled by his widow and an editor, it is an extensive study in the practice of Jeet Kune Do. The editor hopes the book is a source of ideas for all martial artists to develop without boundaries. Linda Lee hopes reading the book will help the reader come to know her husband and himself better.

The introduction and early sections of the book and the last two sections do present some philosophical ideas recommended by Lee for the mental preparation to become a skilled martial artist. The majority of the book's content, however, details preparation, exercises, movements, and practice required for initially developing the skills of a Jeet Kune Do martial artist. Enlightenment, karma, and Buddhism's eight-fold path introduce Bruce Lee's fundamental notion that false ideas of a separate self must be eliminated. He claims self-consciousness is the greatest barrier to proper physical action.

Jeet Kune Do is the method of martial arts that Bruce Lee promotes in this book. The way, or Tao, requires that one discard all ideals, patterns, styles, and ideas to understand it. The Tao's formlessness lets one assume all forms in mastering his will. The absence of stereotyped technique and thought combines with non-attachment as its doctrine. One can partake in man's pure-heartedness and empty-mindedness by using the tools of Jeet Kune Do. These natural weapons have the purpose to destroy an opponent and one's own instinct of self-preservation. Bruce Lee claims that punches and kicks kill the ego.

The training of a Jeet Kune Do martial artist requires development of the human spirit and the individual's emotions as well as the development of skill. Eleven steps are recommended in Lee's fitness program, and opportunities to exercise should be taken whenever possible. Several qualities ought to be developed by the athlete, including coordination, precision, balance, power, and endurance. The tools of Jeet Kune Do are the fighter's natural weapons of punches and kicks. They are presented in variations and combinations. Preparation and use of strategic moves like feints and parries in fighting are discussed. The ability to be mobile in one's footwork is presented at length, since Bruce Lee claims combat is a matter of motion in Jeet Kune Do. The author brings these elements back together in the Tao's section on attack. Final sections echo earlier themes. His style of short phrases and concise sayings fit the Jeet Kune Do principle of simplicity.

Introduction

Introduction Summary and Analysis

The Tao of Jeet Kune Do represents the thoughts and ideas that Bruce Lee records over nineteen years of his life. He writes most of the notes, writings, and sketches during six months of recuperation. He sustains a severe back injury that requires he lie flat on his back. He uses this bedridden time to reflect on and write about his own life. He begins this book to record his way of thinking for use as a guide but not as an instruction manual. Bruce Lee starts the Tao in 1971 but the book is not complete until after he dies. Linda Lee hires Gilbert L. Johnson to collect, scan, index, and organize seven volumes of Bruce Lee's copy, drawings, and sketches for publication in 1975. Johnson hopes the book is used as a source of ideas for all martial artists to develop further without boundaries.

The Zen concept of enlightenment in martial art implies boundless expansion and the elimination of everything that obscures the "real life". False ideas of a separate self must be eliminated to rise above the limits of karma or destiny. Realization of the void is filled with life, power, and love of all beings. There are no opposites in voidness or the middle between this and that. The example of a wooden doll that has no ego, thoughts, or grasp is suggested as a model. Lack of self-rigidity lets things disclose themselves. A moon seen under the waves is proposed as an example of moving and not moving by Lee. He claims self-consciousness is the greatest hindrance to proper physical action. The doing of things means more than achieving them. Truth requires the mind be not for or against. There is no need for effort in Buddhism. Just to be one's self but establish nothing and let go is adequate. Buddhism's eight-fold path is summarized with the right views, purpose, speech, conduct, vocation, effort, awareness, and concentration.

The goal of art projects an inner vision into the world that gives form to the relation of man with the nature of the absolute. Art expresses life and rises above the limits of time and space. The expression of an artist is his soul presented for exhibit. Clear thinking comes from one's root that is artistic process or the "art of the soul". Art opens thought, feeling, and will to the world of nature that brings the self into harmony with it. Artistic process is the reality that is truth. The path to truth takes seeking, awareness, perception, understanding, experiencing, mastering, and forgetting of it and its carrier in a return to its roots for rest in nothing.

The understanding of Jeet Kune Do requires discarding all ideals, patterns, styles, and ideas. It requires formlessness to be able to assume all forms. Only mastering one's will is important. It is a mistake to anticipate the outcome of the struggle or look back on a course of action. Life and death are to be treated indifferently. Key factors are important. Simplicity is the shortest distance between two points. Isness is the meaning of freedom not limited by any boundaries. The student should be active while training but calm in combat. The tools of Jeet Kune Do are natural weapons whose purpose is to destroy the opponent one faces and one's own instinct of self-preservation. Punches and kicks

kill the ego by partaking in man's pure-heartedness and empty-mindedness, including absence of stereotyped technique, non-attachment, and absence of thought as doctrine.

Lee states the need for someone to point out the way rather than promote another style. Over the long history of martial arts most systems promote forms and techniques that simulate combat and can be practiced like a ritual. Practitioners drift further into mystery and abstraction by adding spiritual elements. Actual combat grows less important than actions about combat in a blind devotion to routine. These stylists promote forms and theories rather than actual combat. A sense of freedom is necessary to cultivate martial arts. The classical styles are a group of routines, ideas, and traditions that defeat freedom. A fighter should be single-minded and rise above the limits of any one system. Classical patterns make one understand routine, tradition, and shadow but not to understand oneself. System is more important than man in classical styles that dull creativity and freeze one's sense of freedom. One can know oneself by studying interaction with another. A classic martial artist results from three thousand years of conditioning and propaganda. If life is in danger, style doesn't matter to saving oneself. The success of Jeet Kune Do lies in its freedom to use or dispense with technique.

The author lists sixteen simple facts of Jeet Kune Do that show its simplicity. These facts are the roots of martial arts and are not the flowery decorations of branches, flowers, or leaves that distract from the facts. Some of the facts include an economy-tight structure in attack and defense, the shifty body and light footwork, all-out sparring, and the actual contact training on moving targets and individual expression rather than mass product. Lee asserts that when one understands the root, the blossoms are understood as well. In his proposed way, there are no comparative requirements to one or another approach. For example, the merits of kicking versus striking are not relevant. Ripening or integration of an individual with his being is not possible without self-exploration in free expression.

Many styles promote one or another aspects or techniques of combat, but Jeet Kune Do is a technique to acquire liberty. It is a work of enlightenment. Formlessness enables one to assume all forms and adaptability to any style. Style does not interfere, so the fighter can see more clearly. The Jeet Kune Do fighter confronts reality, not a crystallization of form. Many schools of martial arts have developed over centuries that are differentiated by more or less ritualized movements and styles. Bruce Lee makes the underlying point that styles all grow from the same metaphorical root with different branches, blossoms, and flowery decorations. He believes Jeet Kune Do is a simple direct form that dispenses with the excesses and allows for freedom of expression.

Preliminaries

Preliminaries Summary and Analysis

One of the most neglected areas of athletics is training. Lee considers training to be the psychological and physiological conditioning of an individual. The development of skill is over-emphasized compared to the development of human spirit and emotions of an individual participant. Discipline of the mind, power, and endurance of the body and skill must be trained to work together in harmony. One aspect of training builds up the body, but another aspect requires knowing what will tear down or harm the body. The author recommends an eleven step fitness program that includes alternate splits, running in place, high kicks, and deep knee bends among its exercises. Bruce Lee promotes walking and climbing stairs whenever possible. He recommends imagining simple moves to counter an attacking opponent and developing balance by standing on one foot. His training regimen details sequence training, forearm and waist exercises, and power training.

Warming up is required to prepare the athlete for strenuous physical performance. The greatest benefit is gained by exercises that imitate moves used in the event. Physiological changes occur while warming up that reduces viscosity and resistance of muscle to its own movement. Injury is minimized with vigorous activity in warming up by rehearsing skills to be used and raising body temperature. Warming up neuromuscular coordination begins functioning. Biochemical reactions supply energy for muscular contractions. These warm up exercises enable the athlete's body to improve accuracy, strength, and speed of movement. The risk of injury by increased tissue elasticity is reduced. Every muscle in the body benefits from warming up before vigorous activity. Different athletic activity requires different times and types of warm up. Athletes of different ages and skills also need different times and types of warm up. For example, a ballet dancer requires warm up exercise times and types different from an older martial arts fighter. Indian wrestling exercise sketches are illustrated in the section.

A primary need of the on-guard position is proper posture. This need is an element that requires long, well-disciplined practice. Bruce Lee and the editor devote several sketches and pages detailing the on-guard position and proper posture. This position is considered the most favorable and underlies all recommended techniques and skills. The on-guard position enables relaxation and favorable muscle tone at the same time. The position requires proper posture that keeps the body ready for the next move, enables a "poker body" that reveals nothing about the next move and keeps a body in the most favorable state for quick reaction and high coordination. Sketches illustrate both right ready and left ready positions. In either case, a proper spiritual attitude is maintained. Significant elements of the body are discussed, including the head, the lead arm and hand, the rear arm and hand, the trunk, and stance. A low-line position is preferable without extended lead because it is an area of weakness for most people. An elongated guard is dangerous in attack or defense. The trunk should be in a straight line with the leading leg. Stances are small, phasic, or bent-knee. Positioning is the

foundation and the main goal of Jeet Kune Do is kicking, hitting, and applying bodily force.

Graphic illustrations are provided from the right lead stance and the left lead stance. From either stance, the observation is made that the posture allows one to remain coiled in a loose but compact position. Extending the figure of speech, Lee claims the strike should be felt before it is seen. The use of kicking, hitting, and applying bodily force is illustrated in the right and left leading weapons charts. The eight basic defense positions are illustrated from each of the right lead and left lead stances. In all cases, a straight line or axis is maintained in the posture. Target areas are illustrated that include striking of the head, the first two primary targets and vital spots of the body. The use of charts that compare the appearance of different stances, postures, and movements help to clarify their description.

Qualities

Qualities Summary and Analysis

Coordination is one of the most important skills of any proficiency in athletics. It is a quality that lets the individual integrate all the powers of a physical being into effective action. Muscle tension on both sides of a joint change in movement. This factor can determine the limits of speed, endurance, power, agility, and accuracy in performance. Different activities need different types of muscular action and coordination. Muscles move a joint by becoming longer or shorter in order to cause motion that may be slow or fast. Muscle tension can be excessive, acts as a brake to slow down and weaken the lengthening of a muscle. Opposing tension increases energy cost to cause early fatigue. Neurophysiological adjustment is acquired by practicing new tasks. A skillful athlete is characterized by his ease of movement regardless of effort. Where a novice has tension, wasted motion, and effort, a skilled athlete performs easily with minimal opposed tension. A fighter that is well-coordinated performs smoothly and gracefully. He is able to take the initiative and force an opponent to react. Well-executed action requires the nervous system make muscles contract or relax with the exact intensity required until no longer needed. Coordination is the result of training the nervous system to form effective connections or synapses. Repetition of an action in training improves performance of its connections. Skill is achieved by practice to form neural pathways. Fine skills should be practiced when the athlete is fresh so that gross motions do not replace finer movement.

Precision is the accuracy and exactness used in projecting force. Body movements must be controlled to be precise even though a minimum of strength and exertion is needed. A beginner as well as an experienced fighter requires a substantial amount of training and practice to maintain precision. The process of acquiring skill should start with accuracy and precision. When those qualities are habitual, power and speed can be developed.

A body must have sufficient strength to maintain balance for striking and throwing skills to be executed. Efficiency improves when a sufficient number of fibers are brought into action at the same time to lessen resistance of antagonistic muscles. An unfamiliar task may require more effort than necessary. Ironically, a smaller man who swings faster can hit as hard as a heavier but slower swinging man. Power equals force times speed. The combination of speed, flexibility, and endurance is necessary in addition to strength to achieve excellence in sports. Strength gained in weight training alone is inadequate.

Endurance builds up with hard and continuous exercise almost to a point of exhaustion, with heavy breathing and sore muscles. Actual event performance is the best endurance exercise. To practice, endurance running and shadow boxing can be used. However, the rhythm and neurophysiological adjustment must be broken to induce distress. Short, high-speed energy bursts may be mixed with milder activity. A long period of exercise followed by adequate rest is an effective endurance training

procedure. Four hypotheses are assumed for endurance sports that include sprints interspersed with running, training for a specific rate of speed, exercise extended beyond the customary, and changes of pace using different muscles. Six weeks of training are minimum for endurance to develop, but it can reach a peak only after years and must be maintained or be lost.

It is essential for a fighter to maintain balance in attitude and stance to be effective. Correct body alignment with feet in proper relation to each other relative to the legs, trunk, and head is important to create and maintain a balanced position. The stance must be neither too wide at the cost of speed and efficiency nor too short at the loss of power and balance. Feet must be placed under the body at medium distance apart for relaxation, speed balance, easy movement, and mechanical advantage. Great power is possible. A preparatory stance for athletic contests may be a semi-crouch posture coiled in a lower, forward center of gravity. The heel should be in slight ground contact to aid balance and reduce tension. A natural step size may separate the feet.

Five habits should be practiced with posture including a lower center of gravity and putting weight on the balls of one's feet. The habits should be used to maintain readiness in motion and static posture both before and after each action. Control of one's center of gravity plus control and use of gravity's force to aid movement is balance. A short step and glide enable one to maintain a constantly changing center of gravity. The fighter's balance must be under control to avoid loss of control in the middle of an action. An attack requires a slight shift of gravity center to the front foot and a parry requires a slight shift to the rear foot. Training aids include a feel for the proper relation of the feet to each other and to the body while practicing in combination, retreating, countering and walking in balanced and unbalanced positions forward, backward, and sideways. Vary skipping three minutes with resting for a minute over three rounds to develop balance.

Bruce Lee considers body feel to be the harmonious interplay of inseparable body and spirit. In attack, physical body feel includes balance, air-tight defense, limiting opponent agility, and aliveness. Mental feel includes desire to score, alertness, neutral watchfulness, and destructiveness to moving targets. In defense, body feel includes telegraphing, timing of moves, opponent helplessness, reaching, balance, efficiency, and instantaneous attack.

A minimum amount of lost motion and wasted energy is achieved with the use of good form. Avoidance of unnecessary motions and muscle contractions conserve energy. The first step in learning neuromuscular skill is to acquire a feeling of relaxation. Its second step is practice until it can be recalled at will. The third step is ability to recall it in tense situations. Kinesthetic perception is feeling of muscular contraction and relaxation. It is developed by placing the body in position to get its feeling. Relaxation is a physical state controlled by one's mental state. It is acquired with conscious effort to control thought and action that takes perception, practice, and willingness to train the mind. Relaxation is a degree of tension in the muscles. Muscles always have some slight tension. Either too much or too little tension handicaps speed or skill by tightening up or wasting energy. Sports relaxation requires cultivated mental poise and emotional

control. Relaxation of muscles but not of mind is desirable to save energy by sound mechanics of form. A great athlete saves energy by making each motion more effective. Every task has a best way of performance. For example, momentum can overcome resistance, curved motion uses less effort than straight line motion, and an easy natural rhythm allows smoother performance.

Training should include daily practice at the learned skill of seeing quickly. Slow reaction time can be compensated for with quick seeing. Making choices takes more time than simple reactions and instinctive movement is quickest. Cues that are heard have a faster response time than cues that are seen. In combat, an opponent should be forced into a slower choice-reaction task. Fakes and feints can distract an opponent and make him hesitate. Instinctive blinking must be controlled in practice to be avoided in combat. Central vision can be sharp and clear compared to more diffuse peripheral vision. The field of vision expands with distance and contracts in close-range.

Five types of speed include perceptual, mental, initiation, performance, and alteration speed. Speed can be enhanced with mobility, resilience, resistance to fatigue, physical and mental alertness, and imagination and anticipation. True speed requires economy of motion that should be regularly practiced. Shadow boxing can build agility and increase speed. An athlete's body performs better when the individual lets it go rather than when forcing it or himself. To make use of that idea, an athlete requires the training elements of preliminary warm up and muscular tone, a suitable stance, proper attention focus, and reduced stimuli from rapid perceptual habits and fast-reacting habit patterns. Lee claims speed of a strike is increased by shortening the swing of an arc like snapping a towel or whip. This "shortened lever" principle can be applied to different segments of the body to create the cumulative effect of an accelerated impact. The principle keeps maximum acceleration for release at the last moment of contact. It is similar to throwing a ball by which momentum is gathered in windup through the pitching arm but not released till the wrist snap and follow through is complete. The last movement or snap is the fastest. An athlete's speed increases with proper awareness and preparatory postures.

Speed and timing must work together for an effect. Time that elapses between a stimulus and response is reaction time. It is measured from a cue to beginning a muscle response or to completion of movement including the time of perception. There are three elements in reaction time that include time of receiving a cue, plus time to relay an impulse to the muscle, plus time for the muscle to act after receiving an impulse. Reaction time is longer without training, while tired, inattentive, or upset emotionally. An opponent's reaction time increases just after completing a technique, when experiencing combined stimuli, while inhaling, withdrawing energy, by misdirected attention, or when off-balance.

The author compares movement time to the time a fencer takes to perform one simple fencing action. An athlete can cause an opponent to lose a movement time by disturbing his rhythm, immobilization, causing a preliminary reaction, or deflecting movement and scoring. Timing is an ability to recognize or provoke the right moment to act. Timing of a hit may occur if the opponent is preparing a move, in mid-movement, in a fluctuating

cycle of events, or when inattentive. Three timing exercises include practice keeping the proper distance, attack when position is changing or a weapon is being withdrawn, and practice evasive thrusts. Quick hitting with leverage and timing regardless of strength and weight is the secret of powerful hitting. However, complete faith in one's own ability is required. Two fighters of equal ability may face stalemate unless the combat rhythm is broken. Motorset is a tendency to continue the fighting sequence. The rhythm can be broken when an opponent continues in action from a momentary feint or parry that allows a counterattack to occur. If the opponent is motorset in response, the fighter can break the rhythm to catch the opponent off-balance.

Cadence is the specific rhythm of two fighters executing a series of movements. If one can determine the cadence, he may more easily land a hit by avoiding its defense. A fighter should try to impose his own cadence to lull an opponent and then catch him unaware. With an advantage of speed, the fighter can cause his opponent to try to catch up or alternatively slow down to insure the success of a strike. An opponent must be surprised to be caught helpless for a successful movement. Tempo is the fragment of time within a cadence that is most suitable for effective action. A true idea of tempo is choosing the exact psychological and physical moment of weakness in an opponent. Tempo opportunities occur when an opponent executes a movement that cannot be changed until finished. However, tempo opportunities can be used to mislead a fighter, so concentration and vigilance must be maintained to attack with the right timing.

A stop-hit may be used to anticipate and intercept the final line of attack if an opponent is making an attack. A direct or indirect stop-hit can stop the opponent from developing his attack. The stop-hit can be used as the opponent prepares to step forward, while his arm is bent, when his feint or hand movement is wide, before immobilizing or on his first feint before making a lunge. Any opponent who attacks wildly is effectively defended against with a stop-hit. Time and distance are essential to effective use of the stop-hit. Speed and accuracy from many angles should be used in stop-hit training.

Counter-time is a strategy that causes an opponent to attack in tempo with the intent to execute a subsequent attack. It requires correctly timing a deflecting parry, which takes judging the opponent's speed and cadence. The fighter's real intentions are concealed to draw in a stop-hit by invitation, intentionally uncovered feints, or half-lunge false attacks. When the opponent's hand or leg is within reach, the fighter can gain control of it for subsequent attack.

An athlete's state of mind must be free from excess tension and have a winning attitude. He should see himself as master of the situation. Any sense of weakness in his stomach should be perceived as inner surplus and preparation for violent activity. The euphoria or high before an event called by experienced athletes an "adrenalburger" may be evidence of poor readiness. The determination to want to win badly enough is required and the athlete must have an attitude of giving all he has. The winning attitude can create evasiveness, devastating attacks, speed, natural dynamics, deception, stickiness, and complete ease to succeed.

Tools

Tools Summary and Analysis

Bruce Lee calls Western boxing over-daring because it forbids illegal and unfair tactics compared to the over-protective Oriental martial arts caused by its no-hold-barred full body target. However, its no-contact stopping of attacks inches in front of the target creates a false sense of distance. Lee calls this dust waving and blames it for negligence in learning evasive tactics. Realistic total fighting should use actual range and evasive tactics both for reliability. A good offense in boxing is comprised of leads, false moves, and counterpunches supported by mobility and pressure, according to Lee. The ability to outsmart and out-maneuver an opponent takes understanding different types of blows and kicks. Combinations of punches and kicks that work well together must be developed and practiced. A fighter's full weight and strength must sustain combinations to deliver the right blow at the right time automatically. A master boxer attacks by deception. His ability to confuse creates openings for attack. Four basic methods are used in attack.

Leading with comparative safety is required. The forward hand leading with a rear hand guarding while the fighter moves sideways provides relative safety. An expert fighter is characterized by feinting to deceive an opponent. A feint is a decoy to create an opening for a clean blow. A winner between two equally matched fighters can be decided by the one who feints with more skill. Drawing is similar to feinting except that it targets the opening for a specific blow by the opponent that can be counter-attacked. The opponent who is reluctant to lead can be forced to lead with a draw. In-fighting occurs at close range and takes skill to initiate and maintain. Ironically, each hit in fighting should be prepared for in advance but a set plan is fatal to begin a bout with.

Weapons used in Jeet Kune Do listed by Bruce Lee are classified by leg, hand, and elbow techniques, head butt, and miscellaneous groups. Leg techniques include side kicks, leading and reverse straight kicks, hook and hooking heel kicks, spin back kicks, and knee thrusts. Hand techniques include leading finger jab, hook and straight leading punch and jab, rear cross, backfist, quarter swing, uppercut, reverse spin, and hammer blows. Each of these technique groups includes three to six subcategories. Elbow techniques have six variations and head butt has four. Four miscellaneous groups include grappling, mental cultivation, conditioning, and nutrition.

Kicking begins with a listing of the choice of opponent body targets relative to ease, safety, and efficiency. Sixteen kicking types with target choices are accompanied by five illustrations depicting those choices. Features of Savate's Purring Kick are listed and shown in three pictures. Kicking technique has seven element listings such as powerful ease through practice and exercise, adjustable in height and sudden initiation, smooth speed, blendable with any movement, direct and instantaneous to target and accurate and precise. The longest kicks should be used to reach a distant target, as a destructing tool, and to bridge to another kick or hand technique. Power can be developed on the

spot by using combinations and while using other techniques. Body feel is important to develop so tools can be used while moving. Illustrations show the various uses and types of kicks and when they should be used. Phases of techniques that include initiation, transition, landing, and recovery are listed. Sketches illustrate kick details in practice.

The backbone of punching in Jeet Kune Do is the offensive and defensive weapon called the leading straight punch. It can stop or intercept an opponent's complex attack and can be used from right or left foot forward stance. The punch is fast, direct, and accurate. It does not affect the fighter's balance. Delivery is different than the classic gung fu since it does not start from the hip. The punch is delivered as a vertical fist from center of the fighter's body. There is no "get set" posture in Jeet Kune Do as with classical martial arts. The punch is delivered from the ready stance without wasted motion. Guarding with the rear or guarding hand is done when striking or leading with the other hand. Punches end with a snap inches behind a target to allow for punching through rather than at an opponent. The same path for delivery is used for return of the fist after punching. In an advance to attack, the lead foot lands after the fist makes contact to keep power behind the punch. Position of the head should vary with the elusive lead. To be elusive, the opponent must keep guessing. A straight lead requires perfect balance, accuracy, precise timing, and maximum punch power. Straight hitting and kicking is the foundation for scientific fighting. This type travels less distance, is more accurate, and reaches its mark first. Hitting is not pushing and is like the snap of a whip with sudden release of power at the end. Power in hitting is increased with a quick twist of the waist. There is no wind-up motion with a punch. As the punch lands, the fist clenches. Power is taken up from the ground through legs, waist, and back when punching.

Follow-through is the continuation of a high rate of movement and acceleration from the initiation of contact to its end. Landing momentum drives it through an object. One should hit as hard as possible with determination. A snap of the wrist at the last instant accelerates into the object before the fighter brings his hands back as quickly as possible. A lead to the body is an effective blow that can bother and bring down the opponent's guard. The blow may not be hard but it can cause distress if delivered to the solar plexus with follow through. A fighter's body may drop to target level for upward thrust to the blow. A straight right lead to the body should follow a left hand feint to the head.

Training aids like shuffling on the balls of one's feet for footwork drill and relaxation before a repetition simulates fighting. Accuracy can be practiced with a small hanging ball. A quick succession of blows is practice for shooting the lead out. It is important to remember in hand techniques that the hand moves before the foot. Defense for a straight lead from a right stance may include the fighter's left hand strike on an opponent's lead hand wrist or forearm combined with a straight lead to his face or body. Alternatively, sway left with a right hand body blow, sway right with a left hand punch to the body, or snap back and then forward with a return.

A lead jab is the basis of all blows that act as a whip rather than a club. Body balance is not disturbed when used as an offensive or defensive weapon. A jab is snapped across and immediately returned to its on-guard position. More than one jab can be shot at one time. Practice makes it a light, easy natural movement with accuracy as its objective. It is an effective stiff-arm. The leading finger jab is a constant threat to an opponent's eye. It is the longest and fastest of all hand weapons because it uses little force. It begins and ends in the ready position. Accuracy is critical and the target picked during movement. The finger jab should be practiced when fresh for best results.

The straight rear thrust to body is a power blow used as a counter or after a preliminary feint. Proper timing and correct delivery makes it a punishing and comparatively safe blow. The rear cross is delivered from the on-guard position with the rear fist under the chin. One must hit with the lead and then twist at the waist to deliver the rear cross in a straight line. This is a power blow that requires the body bone structure be aligned to form one straight line so the twist at the waist propels the other side of the body forward to create terrific force. Body weight shifts into the punch before connecting. The secret of power lies in using the lead side of the body like a hinge that allows the rear side to swing free. This is a difficult punch because the rear hand has some distance to travel and using the rear hand presents an opening if the blow misses.

The hook is effective as a counterblow, like a loose, snappy punch. It should start and end in the ready position, without telegraphing. The lead hook should be used carefully since it is most effective going in or coming out. It may be the only way one can penetrate an opponent's defense. The lead hook is a short-range weapon when an opponent is coming forward or while in-fighting. It is a good punch to combine with sidesteps. The lead hook should begin from the on-guard position, using a jab or feint to get distance. A wind-up motion should not be used since it is a loose, easy, snappy punch. A rear hook is useful with in-fighting when coming away on the break or an opponent backing away. A shovel hook is thrown from the on-guard position inside. Fist angle and hip hunch are elements of all shovel hooks. The corkscrew hook is delivered like a straight punch with the wrist turned sharply before contact. A right corkscrew is delivered while circling left. A palm hook hits with the palm of a hand behind the opponent's guarding rear hand as a counter. The uppercut is used in close-quarters but it is useless with fast boxers that stand upright and jab. Combination punches let one punch with a position that sets another punch in position to deliver. A series of punches should end with the lead hand.

Grappling has a series of hand to hand contact measures that enable one opponent to do combat with another. The first session of grappling involves throwing one's opponent to the ground. Those seven steps include a hooking and reverse hooking throw, single or double leg tackle, right or left foot sweep with or without arm drag to right or left stance and kick back. Joint locks, chokes, foul tactics like hair pulling, pinching and biting, and takedown methods are also listed. Illustrations are included that demonstrate some of the grappling tactics, holds, and a list of do's and don'ts are recommended. Two pages of sketches provide illustrations of judo and ju-jitsu positions and holds.

Preparations

Preparations Summary and Analysis

The feint is used to lessen the danger that an opponent can counter a lead. An effective feint forces the opponent to move to avoid an apparent attack. The feint is a deceptive move used to lure the opponent into making an appropriate parry. When an opponent makes the parry, an opening occurs for the fighter to make the real thrust. The two parts in a feint are a false thrust and a real evasive thrust. A feint makes the opponent react at a reflex level. A feint may be a wave of the hand, stamp of the foot, sudden shout, or other action. The purpose of a feint is to reduce an opponent's coordination. Lee claims a good feint is decisive, expressive, and threatening. Jeet Kune Do is based on feints and actions connected to them. The false thrust must appear real to the opponent so he is threatened into a reaction. The real evasive thrust follows with the fighter lunging. The fighter can gain distance to the target by lunging with the feint while gaining time in deceiving the opponent's reaction. Feinting can keep an opponent off-guard and put him off-balance.

Speed in feinting must be regulated to allow for opponent reaction. Rhythm of the single feint is long-short. A long and deep feint draws the opponent into a parry, while the hit is fast and decisive so an opponent cannot recover. Rhythm of a two-feint compound attack is long-short-short. The long deep first feint forces the opponent to defend with a short second feint followed by the unexpected hit. A third form of advanced feinting includes a cadence change to short-long-short to mislead an opponent. A fighter leads an opponent into reacting to the second feint as the last move, thus opening him to the hit. Several real simple attacks can be used to set up the opponent so he is primed to react to a feint.

The object of the feint includes opening the line of attack, force hesitation while closing the distance, and deceive the parry to allow the hit. The feint is introduced as a direct or evasive thrust, as engagement or disengagement, as pressure, beat, or a cut-over to immobilize. Parries to evade can be single, dual, or plural, and include simple, circular, and counter. Execution of the feint should start from the on-guard position. Feints can include feint a lead jab to the face and jab to the stomach or the reverse, feint a jab and rear thrust to the face and jab to the chin, feint straight rear thrust to jaw and hook to the body and feint lead jab to chin and rear uppercut to body.

The parries section begins with three pages of sketches that illustrate various actions and postures. Three parries include simple, semicircular, and circular. A blow is parried at the last instant when close to the body. The parry is a light and easy sudden movement of the hand from inside or outside to deflect a blow from its original path. An opponent who makes large badly directed movements can be defended against with a simple parry. The object of a parry is to use enough motion to deflect a blow from the threatened area. It is better to parry late than early, which can leave an area vulnerable. The parry is a useful defense that can create advantageous openings for counter-

fighting. The parry differs from a block because its deflecting motion uses no force and causes the blow to slide off.

Semicircular parries take a high line of engagement to deflect a low line attack, or a low line engagement to deflect a high line attack. The step back with a parry should be done at the same time with a faster, taller, or longer reach opponent. The circular parry deflects from the target by bringing the opponent's wrist back to the original line in a circular form. The circular parry in the high line of engagement starts under the opponent's hand, and in the low line starts over the opponent's hand. Compound parries are comprised of two or more same parries or combined different parries performed in series. The use of parries should be varied so the opponent cannot anticipate a fighter's moves. Depending on body positioning and footwork, parries or blocks can be more or less effective.

The movements of an opponent who is very fast and cannot be feinted may be countered with the beat. The fighter can use a crisp movement of his hand against the opponent's to knock it aside or cause a reaction. Generally a beat causes a covering move on the side of the beat hand. It is best followed by an indirect or compound attack. The beat can be used to open the line by force, to feint before an attack, or an invitation to the opponent's attack. The beat should be regulated to accomplish its use in each case.

The bind is similar to a semicircular parry and takes an opponent's hand diagonally from high to low, or the reverse. The croise takes the opponent's hand from high to low on the same side, but is not done from low to high. Envelopment takes the opponent's hand off target by returning it in a circular motion to the line of engagement. The pressure presses an opponent's hand to deflect or disengage it. A beat is useful before a direct attack, but the other manipulations listed are trapping methods before an indirect attack.

Mobility

Mobility Summary and Analysis

Distance changes continuously with the speed, agility, and control of fighters. Closing and opening distances must be coordinated with their hands and feet. The success of a well-executed attack is meaningless if the distance is not correct. Fighting measure is the space a fighter and his opponent have in relation to each other. A fighter cannot be hit within that space unless the opponent lunges. Each fighter calculates his own fighting measure and may develop an instinctive reflex to maintain the distance. A fighter should stay just out of distance unless he chooses to close it himself. Successful hitting and kicking requires an ability to judge where the opponent will be upon delivery. Timing and cadence as well as tempo and distance must all occur at the same time to deliver an effective attack and follow through. Distance in attack has seven principles that include use longest to get closest, economic initiation, on-guard position, constant footwork shifting, catch moments of weakness, explosive penetration and quick recovery, plus courage and decision. Distance in defense has four principles that include distance as defense, good judgment of opponent's length of penetration, on-guard position, and controlled balance.

Footwork requires ability to move about smoothly and speedily and supports punches and kicks. In Jeet Kune Do, combat is a matter of motion, with firm movement that requires alert springiness. Footwork is better than using arms to avoid kicks or blows. Short steps are preferable to change distance in order to maintain a safe position. Lee claims the essence of fighting is the art of moving. Coordinated punching and kicking while in motion is the greatest phase of footwork. A fighter should feel the floor with the balls of his feet like they are strong springs. Footwork should let a fighter gain just enough distance to make a hit. Correct foot positioning allows the fighter to pivot for the entire attack. The ideal foot position enables one to move quickly in any direction while remaining balanced to resist blows. Four moves are possible in footwork that includes advancing, retreating, and circling right or circling left. There are variations within those four moves.

The forward shuffle is a balanced forward advance of the body through a series of short sliding steps forward with the body poised for sudden attack or defense with a purpose to create openings and draw leads. The backward shuffle is the same as the forward shuffle except for backward advance with a purpose to draw leads or the opponent off-balance to create openings. The quick advance is a balanced but fast, sudden movement forward with the body flattened toward the floor rather than into the air. The step forward and the step back can get the correct distance for attack and draw an opponent into distance with a purpose to lure him within reach at a crucial moment while staying out of reach. A step forward adds speed to the attack when combined with a feint and a step back can be used with an opponent that retires from feints. Constant steps forward and back can conceal intentions for an attack and keep an opponent off-balance. Circling right may nullify an opponent's right lead hook, get into position for left

hand counters, and keep an opponent off-balance if one's feet are never crossed. Circling left keeps one beyond range of rear left hand blows from right stance opponents and opens good positions for a hook or jab.

The step-in/step-out starts an offensive maneuver as a feint to build up an opening with foot movement. It is always combined with kicking and punching with a purpose to lull the opponent into motorset before an attack. The quick retreat is a fast forceful backward movement that allows further retreat or stepping forward to attack. With quick footwork and a good lead, the art is a continuous process of hit-and-away, repeating the process while retreating around the ring called "milling on the retreat".

Sidestepping shifts the weight and changes the feet while remaining balanced to gain a more advantageous position to attack and to avoid straightforward rushes or to move out of range. This is a safe, sure, and valuable defensive tactic used to frustrate an attack by moving every time an opponent gets set to attack or as an opening for a counterattack. It is a method of escape with the key being to move late and quick. Sidestepping is done right or left with the foot closest to direction moving first and keeping a fundamental stance. Footwork should be examined for body feel and control, attack and defense, ease and comfort, efficient leverage, balance, and elusiveness. Mobility and rapidity of footwork and speed of execution are critical qualities. Practice footwork combined with kicking and hand tools and covered hand and knee positions.

Footwork during fighting is preferable to parrying. Duck and counter, snap back and return, and slip and punch are some techniques. Slipping avoids a blow without moving the body out of range with straight leads and counters. Exact timing and judgment must be used and it must be executed to escape the blow by a fraction. Slipping right or left is possible, but more often is safer on the forward lead. Technique is valuable because both hands are left free to counter and it is the basis of counter-fighting. The fighter can slip inside a left lead, outside a left lead, inside a right lead, or outside a right lead. Each slip technique is illustrated with a sketch. Slipping is done with the shoulder roll shifting the head but not tilting it. Ducking drops the body forward from the waist under swings and hooks to the head. It lets the fighter remain in range to counterattack. A snap back snaps the body from a straight lead to miss an opponent blow. A stiff counter can be used.

Rolling moves the body with a blow, thereby nullifying its value. The fighter can minimize an opponent's force against a straight blow by rolling backward, against a hook to either side, against uppercuts backward, and away and against hammers circular movement to either side. The sliding roll anticipates the opponent's punch or kick and steps back to take advantage of the opponent's openings. The body sway, or bob and weave, make the fighter harder to hit and leaves the hands open for attack. The five mechanical elements and purposes of the bob and weave are listed, described, and illustrated. Weaving moves the body in and out around a straight lead to the head and can be done to the inside or to the outside. Since weaving is based on slipping, mastering it helps the weaving. The weave is used in combination with the bob to slide under an opponents attack into close quarters, especially with a taller opponent.

Attack

Attack Summary and Analysis

Direct attack is rare in Jeet Kune Do. Most offensive action is indirect, following a feint or countering an opponent attack. An attack is made when a fighter decides or opponent movement occurs or fails. Success requires a fighter to sense the right time and act fast and decisively. The fighter surveys the situation to estimate the distance and assess the opponent response before he decides the method of attack and takes action. Fighters generally can be considered either mechanical or intellectual. Mechanical fighters use techniques and tactics learned by repetition without considering the reason for each encounter. Intellectual fighters do consider the why, how, and when of each successive encounter. The attack is made after the opponent's weaknesses and strengths are studied to take advantage of the former and avoid the latter. The choice of stroke is based on watching the opponent's reactions and style.

Primary attacks are started by the fighter to score by pace, fraud, or force. Score by pace is made with direct attack to hit the opponent while lunging without cover. Score by fraud is made with indirect attack using a prior feint, deceiving parry, and final lunge in another line. Score by force is made by attack on the opponent's hand to turn it aside for the fighter's hand opening on the lunge. Secondary attacks are used to out-manuever or retaliate for opponent attack in various stages. Attack on preparation stops an opponent before the plan is matured. Attacks on development are time attacks that intercept the opponent's arm mid-attack and counter. Attacks on completion occur after the opponent brings himself within thrusting range. They are made from the parry after the opponent's initial attack is diverted. Decoy or false attacks can be made during preparation to lure the opponent.

Opponents maintain a distance that can be shortened by distracting with variation of distance, attacking closer targets, or a combination of the two or disturbing attacks. The fighter takes action in preparation to make an opening for his attack. Steps-back, feints, beats, deflections, and trapping, among other techniques, can be used in attack preparation. It is important to maintain balance regardless of the preparation of attack method.

Simple attack is a single movement to get to the target on the most direct route. Simple attack can be direct into the engagement by speed or indirect that causes some opponent reaction. An indirect attack often uses disengagement, which is a single movement that passes the hand from the line of engagement into the opposite line. Timing of a fighter's indirect attack should start while the opponent's arm is moving. Any form of attack should be based on observation of an opponent's habits, preferences, and cadences of their movement. The success of a simple attack requires smooth and explosive speed that can be developed through relaxation. Bruce Lee recommends the fighter stay loose but poised before initiation of an attack, initiate from neutral state, use economical movement and force in action, and recover to the small phasic bent-knee



position after initiation. A simple attack will not succeed with every opponent, so other means should be developed.

Fighters of equal speed and technique with correct distance judgment may not be able to successfully use the simple attack. Compound attacks are the four forms of simple attack that include thrusts, simple disengagements, counter-disengagements, and cut-overs. A compound attack may need to be more or less complex depending on the opponent's ability to parry the fighter's offensive movements. Compound attacks are characterized as crispy with short, fast combinations, or uncrispy with deep, penetrative, and fast combinations. Feints and regulation of speed must be effectively used by the fighter that uses compound attacks. Combinations with kicking in compound attacks have several purposes that may include disorganizing, harassing, or forcing the opponent. The most economical moves for the fighter that are most direct to the opponent should be considered. Natural follow-up between hand and leg and the reverse should be used with footwork variety, opponent reactions, and the on-guard position as base.

Counterattacking is safer to the fighter using it and more damaging to the opponent than attacking by force. An evenly matched fighter loses the advantage to an opponent that counters well. An effective counter-attack requires instinctive and instantaneous action that can only be achieved through regular realistic drilling. Primary in counter fighting is to avoid the opponent's lead. The opponent can be made to miss by slipping or other methods and punches can be deflected or blocked. Ten lead samples offset by proposed counters are listed on a chart titled samples. A counterattack is not defensive but is a way to use an opponent's offensive action to complete the fighter's attack. A counterattack requires skill, planning, and subtle execution of fighting techniques. Countering requires three factors be understood, including the opponent lead to determine the open side of the opponent, method of avoiding the lead to decide on one or two-handed counterattack, and the counterblow that depends on the lead.

Right lead hand counters for a straight right lead can be by blocking, parrying, slipping, and by sidestepping. Left rear hand counters for a straight right lead can be by parrying, slipping, and by sidestepping. Right lead hand counters for a straight left rear lead can be by parrying, slipping, and by sidestepping. Left rear hand counters for a straight left rear lead can be by parrying, slipping, and by sidestepping. Some counterattack combinations may include the inside parry and right jab, the outside parry and right jab, the inside parry and right hook, and the outside parry and right hook, among others. Danger of a counter may be minimized by feint, changing body position, and a variety of attacks and defenses.

Riposte is a counterattack that follows a parry and is determined by the opponent's anticipated reactions. A simple riposte can be direct if it is delivered in the same line as that of the parry, or indirect in the line opposite to that of the parry. A compound riposte includes feints and either simple or compound terminates in the low line. An immediate riposte is most effective because it occurs immediately after a parry, whereas a delayed riposte involves hesitation in choice of riposte. Timing is critical in any riposte since it

can be parried as well. A counter-riposte follows the parry of a riposte and can result from second intention.

The renewed attack occurs in the same line as the original action when the opponent retreats without a parry. The success of a renewed attack depends on the speed of recovery forward. The renewed attack may include straight thrust or its feint, followed by indirect simple or compound attack or preparation on the hand followed by simple or compound attack.

The observation and analysis of an opponent and choice of a plan of action are tactics. Selecting tactics requires preliminary analysis, preparation, and execution. Preliminary analysis observes the opponent's habits, virtues, and faults. Preparation allows for cues to outwit the opponent and execution must be done with timing and quickly, without hesitation. The use of successful tactics requires a degree of technical ability that can take advantage of an opponent's weakness. Tactics will vary according to the opponent's skill and training. Variety in martial arts allows a fighter's moves to avoid being readily anticipated.

Five ways of attack are listed in outline form and were included in Bruce Lee's notes with little description. He died before a full and detailed explanation could be provided. They include a simple angle attack thrown at any unexpected angle. Immobilization attack is performed by trapping that keeps the opponent from moving that part of his body to use as a preventive measure. Progressive indirect attack starts with a feint to misdirect an opponent's actions or reactions. The method is used to overcome an opponent with a strong defense and fast enough to deal with a simple attack. The attack by combination is a series of thrusts that follow naturally and include the safety triple. The attack by drawing is initiated by luring an opponent into a commitment with an apparent opening.

Circle With No Circumference

Circle With No Circumference Summary and Analysis

Bruce Lee claims that Jeet Kune Do is not just technique but is a matter of personal spirituality and physique. According to him, the misguided manipulation of things that have been within all of us all the time caused them to be distorted and thought to be lost. Jeet Kune Do training opens that spiritual insight. The tools of Jeet Kune Do are at the center of an undefined circle whose circumference allows continuous expansion outward.

Psychic hindrances of the man and surroundings are eliminated through the process of mastering technical knowledge. Jeet Kune Do reaches perfection in art imperceptibly with the mind unaware of its working through its training. As awareness grows, previous learning is left behind so the mind is always fresh and uncontaminated. The key element of Jeet Kune Do is its lack of technique that permits it to have all technique. Emptiness is the highest priority as techniques mastered are forgotten to float in totality.

There are six diseases proposed as desires that are attachments. They include the desire for victory, to use technical cunning, to display all one's learning, to awe the enemy, play the passive role, and eliminate any disease that affects one. Even the desire to be void of desire is an attachment. The secret of nirvana is that it is consciously unconscious and unconsciously conscious at the same time. Spiritual freedom and non-attachment is the state one must preserve when the fighting stance is assumed. Spirit is the controlling agent of existence.

The rigidity of ego disables one to accept that which confronts us. Becoming is a denial of one's being. Truth places barriers to knowledge and method places truth in a circle. Action is neither right nor wrong unless it is partial. One should rise above the rigidity of dual comprehension. Self-consciousness interferes with a free display of any proficiency acquired or being acquired. Effort should be applied to the work to be done as if nothing particular is happening. Awareness includes everything and excludes nothing.

One who practices Jeet Kune Do should be alert to interchangeable opposites. If a mind stops it loses its own fluidity. One should keep his mind in a state of emptiness so the freedom of action is never obstructed. If the mind is tied to a center it is not free and is inhibited in the moves it makes. Without obstruction, a man's movement is like a flash of lightning. With no center and no circumference, there is truth.

It's Just A Name

It's Just A Name Summary and Analysis

Most of us free ourselves from personal responsibility by seeing ourselves as instruments of others. The weak consider it obedience and the strong think they are chosen by a higher power. We have more faith in imitation than origination. Insecurity results from standing alone and imitation covers that. Fear comes from uncertainty, so a sense of utter unworthiness is a source of courage.

Pride comes from a sense of worth that is not part of one and self-esteem comes from the achievement and potential of oneself. Secretiveness is a source of pride and plays the same role as boasting since they both disguise. Maintenance of self-esteem is a continuous process. Self worth is acquired by realizing our talents, keeping busy, or identifying with something apart from us. The propensity to action belies an inner imbalance since balance is a resting state. Compassion rather than justice guards us against injustice.

Jeet Kune Do is an avenue through which life opens its secrets. Self-knowledge is the basis of Jeet Kune Do because it is effective for the individual's martial art and life as a human being. Learning it is discovering the cause of ignorance. Bruce Lee confirms the fundamental issue of simplicity in his statement that Jeet Kune Do is just a name.

Characters

Bruce Lee

Bruce Lee is the author of the Tao of Jeet Kune Do. Bruce began taking martial arts lessons at the age of thirteen. His initial purpose was for self-defense. According to his wife, over the next nineteen years he transforms that knowledge into a science and art, a philosophy and a way of life. Over that period, he trains his body through exercise and practice and his mind through reading and reflecting. His life-long quest is for personal expression and self-knowledge. This book is the source of his recorded thoughts and ideas and the pride of his life's work. He dies before the book is finished and it is published by his wife in 1975.

Bruce Lee receives a severe back injury in 1970 and is forbidden from practicing martial arts any more. His doctors also require him to stay flat on his back in bed for the next six months. While bedridden, he writes most of the source works for the content of this book, although there is writing from before and after this period included as well. Many of the theories that Bruce Lee develops come from authors in his two thousand book personal library. Some influences include the Castelllos, Haislet, Crosnier, Confucius, Spinoza, and Krishnamurti. Although he decides to finish the book in 1971 after his recuperation, his film work keeps him too busy to complete it. He intends the book to be a record of his way of thinking and to be used as a guide. Bruce Lee does not want it to be an instruction manual or a "how-to" book. The source works are spread throughout seven volumes with many unnumbered and unused pages interspersed. He dies before it is completed.

Linda Lee

Linda Lee is the wife of Bruce Lee. She dutifully completes the task of getting the book finished. She engages an editor and assistants and publishes it in 1975. Her expressed hope for the book is that the reader will not only know her husband Bruce Lee better, but also know the reader him or herself better.

Gilbert L. Johnson

Gilbert L. Johnson is the editor of the Tao of Jeet Kune Do. He has eight years of training in the martial arts before he edits this book. Gilbert Johnson helps Linda Lee to collect, scan and thoroughly index Bruce Lee's material. His mission as editor is to draw together Bruce Lee's scattered ideas into cohesive blocks for publication.

Danny Insanto

Danny Insanto is Bruce Lee's friend and an instructor in the martial arts. Danny, with his assistant instructors and senior students, helps the editor turn Bruce Lee's theories into action with their knowledge.

Martial Artist

The martial artist in the Tao of Jeet Kune Do is a trained individual. The path of training to become a martial artist requires development of the human spirit and the individual's emotions in addition to the development of skill. The student martial artist learns to just be himself by establishing nothing and letting go. The success of Jeet Kune Do lies in its freedom to use or to dispense with technique. Training of a classic martial artist comes through a tradition steeped in three thousand years of conditioning and propaganda. The only thing that matters in Jeet Kune Do is an ability to master or conquer one's will. The skill and ritual motion so critical to the classic martial artist is of least concern to the Jeet Kune Do martial artist who discards all prior knowledge of ideals. The Tao's doctrine of non-attachment combines with an absence of stereotyped technique and thought that the other schools require. The classic martial artist can use this book for ideas to transform himself into a Jeet Kune Do martial artist without boundaries.

The Opponent

The opponent is one of the two parties in a Jeet Kune Do match. The other party is the fighter. The fighter and an opponent fight on opposite sides of the same match. Tools of Jeet Kune Do are natural weapons of punches and kicking whose purpose is to destroy the opponent and his own instinct of self-preservation. In combat, an opponent can be forced into a slower choice-reaction task. Fakes and feints may distract an opponent and make him hesitate. The opponent's reaction time takes longer just after completing a technique when experiencing combined stimuli, while inhaling, withdrawing energy, by misdirected attention, or if off-balance. An opponent can be forced to lose movement time by disturbing his rhythm, immobilization, causing preliminary reaction, or deflecting movement and scoring. Dynamic roles of opponent and fighter are played by each party.

Fighting measure is the space a fighter and his opponent have in relation to each other. A fighter cannot be hit within that space unless the opponent lunges. Timing is an ability to recognize or provoke the right moment to act. Timing of a hit may occur if the opponent is preparing a move, in mid-movement, in a fluctuating cycle of events, or just inattentive. Counter-time is a strategy that causes an opponent to attack in tempo with the intent to execute a subsequent attack. It requires correctly timing a deflecting parry, which takes judging the opponent's speed and cadence. When the opponent's hand or leg is within reach, the fighter can gain control of it for subsequent attack.



Motorset is a tendency to continue the fighting sequence. The rhythm can be broken when an opponent continues an action from a momentary feint or parry that allows a counterattack to occur. If the opponent is motorset in response, the fighter can break the rhythm to catch the opponent off-balance. An opponent must be surprised to be caught helpless for a successful movement. Tempo is the fragment of time within a cadence that is suitable for effective action. Tempo is the exact psychological and physical moment of weakness in an opponent. Opportunities for tempo occur when an opponent executes a movement that cannot be completed.

The Fighter

The fighter is one of the two parties in a Jeet Kune Do match. The other party is the opponent. Description of the fighter and the opponent mirror each other's roles. Tools of Jeet Kune Do are punches and kicking, used to destroy the other fighter. A fighter should be single-minded and rise above the limits of any one system. The Jeet Kune Do fighter faces the reality of a fight, not its form. An attack is made when a fighter decides or an opponent movement occurs or fails. Success requires a fighter to sense the right time and act fast and decisively. The fighter surveys a situation to estimate the distance and assess the opponent response before he decides the method of attack and takes action.

Fighters generally can be considered either mechanical or intellectual. Mechanical fighters use techniques and tactics learned by repetition without considering the reason for each encounter. Intellectual fighters do consider the why, how, and when of each successive encounter. The attack is made after the opponent's weaknesses and strengths are studied to take advantage of the former and avoid the latter. The choice of stroke is based on watching the opponent's reactions and style. A fighter that is well-coordinated performs smoothly and gracefully. He is able to take the initiative and force an opponent to react. Two fighters of equal ability may stalemate unless the combat rhythm is broken.

Cadence is the specific rhythm of two fighters executing a series of movements. If one can determine the cadence, he may more easily land a hit by avoiding its defense. A fighter should try to impose his own cadence to lull an opponent and then catch him unaware. With an advantage of speed, the fighter can cause his opponent to try to catch up or alternatively slow down to insure the success of a strike. A fighter should feel the floor with the balls of his feet like they are strong springs. Footwork should let a fighter gain just enough distance to make a hit. Correct foot positioning allows a fighter to pivot for the entire attack. Primary attacks are started by the fighter to score by pace, fraud, or force. Fighters of equal speed and technique with correct distance judgment may not be able to successfully use the simple attack.

The Athlete

The athlete is characterized by his ease of movement regardless of effort. Where a novice has tension, wasted motion, and effort, a skilled athlete performs easily with minimal opposed tension. Several qualities ought to be developed by the athlete, including coordination, precision, balance, power, and endurance. A great athlete saves energy because he makes each motion more effective. Every task has a best way of performance. For example, momentum can overcome resistance, curved motion uses less effort than straight line motion, and an easy natural rhythm allows smoother performance. Skill is achieved by practice to form neural pathways. Fine skills should be practiced when the athlete is fresh so that gross motions do not replace finer movement.

Warming up is required to prepare the athlete for strenuous physical performance. Injury is minimized with vigorous activity to warm up and rehearse skills to be used and raising body temperature. While warming up, neuromuscular coordination begins to function. Biochemical reactions supply energy for muscular contractions. Warm up exercises enable the athlete's body to improve accuracy, strength, and speed of movement. Athletes of different ages and skills also need different times and types of warm up. An athlete's body performs better when the individual lets it go rather than when forcing it or himself. An athlete can cause an opponent to lose a movement time by disturbing his rhythm, immobilization, causing a preliminary reaction, or deflecting movement and scoring. An athlete's state of mind must be free from excess tension and have a winning attitude. He should see himself as master of the situation. Any sense of weakness in his stomach should be perceived as inner surplus and preparation for violent activity. Determination to want to win badly enough is required and the athlete must have an attitude of giving all he has. The winning attitude can create evasiveness, devastating attacks, speed, natural dynamics, deception, stickiness, and complete ease to succeed.

The Ego

Ego in the Tao of Jeet Kune Do is the false idea of a separate self that must be eliminated to rise above the limits of karma or destiny. Only through eliminating false ideas about oneself can a path to true self-knowledge be followed. Bruce Lee claims that punches and kicks kill the ego, which allows development of self-awareness. Tools of Jeet Kune Do are natural weapons to destroy one's own instinct of self-preservation. Punches and kicks kill the ego by partaking in man's pure-heartedness and empty-mindedness. They cause an absence of stereotyped technique, non-attachment, and absence of thought as doctrine.

The rigidity of ego disables one from accepting that which confronts him. Becoming is a denial of one's being. Truth places barriers to knowledge and method places truth in a circle. Action is neither right nor wrong unless it is partial. One should rise above the rigidity of dual comprehension. Self-consciousness interferes with a free display of any

proficiency. Effort should be applied to the work to be done as if nothing particular is happening. Awareness includes everything and excludes nothing.

The Zen concept of enlightenment in martial art implies boundless expansion and the elimination of everything that obscures the "real life". Realization of the void is filled with life, power, and love of all beings. There are no opposites in voidness or the middle between this and that. The example of a wooden doll that has no ego, thoughts, or grasp is suggested as a model. Lack of self-rigidity lets things disclose themselves. In the exercise of a physical or spiritual practice, regular discipline is required. Discipline can enable one to train their ego to learn and follow a new path.

Castellos, Haislet, Crosnier, Confucius, Spinoza, and Krishn

Bruce Lee has two thousand volumes in his personal library that include books authored by the Castelllos, Haislet, Crosnier, Confucius, Spinoza, and Krishnamurti. These writers, philosophers, and other spiritual writers are some of the influences on the thinking and writing he presents in the Tao. His life-long quest is for personal expression and self-knowledge that he transforms into a science and art, a philosophy, and a way of life. The introduction, early sections, and last two sections of the book present some philosophical ideas that he recommends for the mental preparation to become a skilled martial artist. Enlightenment, karma, and Buddhism's eight-fold path are ideas and spiritual values are what the other authors bring to Bruce Lee's fundamental notions. He trains his body in martial arts over nineteen years of his life by regular exercise and practice and his mind by reading and reflecting on the volumes these and other authors have written.

Objects/Places

Libraryappears in non-fiction

Bruce Lee's personal library is comprised of over two thousand books that deal with all forms of physical conditioning, martial arts, fighting techniques, defenses, and related subjects. Some of the volumes in his library include writings by Edwin L. Haislet, Julio Martinez Costello, Hugo, and James Castello and Roger Crosnier. The philosophies of Confucius, Spinoza, Krishnamurti, and others are included.

Bedappears in non-fiction

Bruce Lee is bedridden under his doctor's orders. He has a severe back injury that requires him to lie flat on his back in bed for six months. During this time he writes the bulk of the notes that are used to compose this book.

Sketchesappears in non-fiction

Sketches are the original pictures that Bruce Lee draws over nineteen years of martial arts study. Pictures and illustrations within the text of the Tao are published copies of his original artwork. The sketches show martial arts positions and various movements of defense and attack to provide a picture that illustrates the text description.

The Strikeappears in non-fiction

The strike is a figure of speech used by Lee to represent a hit by the fighter. It is like the coiled strike of a snake that is felt by the opponent before he sees it. The speed of a strike can be increased by shortening the swing of an arc, similar to the snap of a towel or whip.

The Blockappears in non-fiction

The block is a motion that the fighter uses with force to stop or counter the lead or other blow of an opponent. The block is a counter measure that stops the opponent's hit from its intended target. The block uses enough force to stop the hit.

The Counterattackappears in non-fiction

The counterattack is a way that a fighter can use an opponent's offensive action to complete the fighter's attack. The counterattack is safer for the fighter and more

damaging to an opponent than attacking the opponent by force. It is not a defensive action, but does require the fighter avoid an opponent's lead.

The Punch appears in non-fiction

The punch is one of the fighter's natural weapons, called a tool of Jeet Kune Do by Bruce Lee. The leading straight punch is a hand technique used offensively and defensively. Lee calls it the backbone of punching in Jeet Kune Do. The punch is a fast, direct and accurate strike the fighter delivers as a vertical fist from the center of his body. Delivery of the punch is from the ready stance and ends with a snap to punch through an opponent.

The Kick appears in non-fiction

The kick is the second of the fighter's natural weapons, called a tool of Jeet Kune Do by Bruce Lee. Several types of kicks are in the leg techniques Lee describes. Kicking has elements that can develop through practice and exercise, including powerful ease, smooth speed, direct to target, sudden initiation, and accurate. Long kicks can be used to reach distant targets as a destructing tool or bridge to another technique.

The Feint appears in non-fiction

The feint is a strategic move a fighter uses to distract an opponent and make him hesitate. It is a decoy to make an opening for the fighter's blow. The feint is intended to deceive the opponent and make him react at a reflexive level. Two parts to the feint are a false thrust and a real evasive thrust. The feint may be a wave of the hand, foot stamp, shout, or other action to reduce the opponent's coordination. The false thrust must appear threatening so the opponent is put off-guard and off-balance. Feints can be used to set up an opponent for the fighter's attack or create more effective positioning distance. Feints should be used in combinations.

The Parry appears in non-fiction

The parry is a strategic move to create advantageous openings for counter-fighting. It is a light and easy sudden movement of the hand to deflect an opponent's blow from its original path. A parry is different from a block because a parry does not use force to stop a blow. The object of a parry is to deflect a blow. It uses just enough motion to do so. Parries are simple, semicircular, or circular. The parry is used at the last moment so the fighter does not leave his body area vulnerable. Parries should be used in combinations.

Themes

Freedom and Transformation

Bruce begins martial arts training as a thirteen-year-old to be free from the fear of not being able to defend himself. That fear causes him to find the freedom that enables him to transform himself from a defenseless adolescent into a young man able to take care of himself. He becomes free from the fear of attack by others.

His initial desire and freedom to learn self-defense transforms Bruce Lee's life into a nineteen year study and career in martial arts. Over that nineteen year period of study, he transforms freedom from fear into knowledge that he transforms into a science and art, and a philosophy and a way of life as a film star. Those freedoms however, ironically according to his own writing, require the lack of freedom from practice and exercise to maintain his career as a professional martial artist. His freedom paradoxically becomes a lack of freedom.

When he receives a serious back injury however, his freedom reappears in the form of being bedridden. For the six months of his recuperation, Bruce Lee is no longer free to practice his dearly loved and transforming Jeet Kune Do way of life. He is apparently having a transforming experience in the self-professed truth that requires the mind be not for or against. The freedom he experiences while being bedridden gives him the time to transform his physical knowledge and way of life into the notes and sketches for a book. Bruce becomes free from his life as a practicing martial artist to write only when he becomes bedridden. That lack of freedom he transforms into a book that he can share with others as a guide to martial arts.

A Path to Self-Knowledge and Awareness

Linda Lee expresses hope for the book that readers will not only get to know her husband Bruce Lee better but will also get to know themselves better. The overriding theme of Bruce Lee's experience with Jeet Kune Do is its development of self-awareness. In the exercise of a physical or spiritual practice, regular discipline is required. Discipline can enable one to train their ego to learn and follow a new path. Only through the process of eliminating false ideas about oneself can a path to true self-knowledge and awareness be established. Bruce claims self-consciousness is the greatest barrier to proper physical action when one is trapped in their own false ideas of a separate self. Those false ideas must be eliminated.

Enlightenment, karma, and Buddhism's eight-fold path introduce his fundamental notion that a path to truth takes seeking, awareness, perception, understanding, experiencing, and mastering and forgetting of it and its carrier in a return to its roots for repose in nothing. With the tools of Jeet Kune Do, one can participate in man's pure-heartedness and empty-mindedness. These natural weapons have the purpose to destroy an

opponent and one's own instinct of self-preservation. Bruce Lee claims that punches and kicks kill the ego to allow development of self-awareness.

The Simplicity of Jeet Kune Do

The theme of simplicity in Jeet Kune Do is echoed throughout Bruce Lee's Tao. Readers familiar with classical forms of martial arts can more readily understand this underlying concept. The editor's hope states that the book is a source of ideas for all martial artists to develop without boundaries. Its doctrine of non-attachment combines with an absence of stereotyped technique and thought compared to other schools. In order to understand the way of Jeet Kune Do, the student must discard all prior knowledge of ideals, patterns, styles, and ideas used in classic martial arts. Formlessness is required in order to be able to assume all forms available for use in Jeet Kune Do.

The only element that matters in this approach is the ability to master or overcome one's will. The development of skill and ritualistic movements so critical in classic martial arts is of least concern. The Jeet Kune Do martial artist is trained through development of his human spirit and emotions. The student martial artist learns to just be himself. However, that means to establish nothing and let go.

The development of skill requires using the tools of Jeet Kune Do. Those tools are the natural weapons whose purpose is to destroy the opponent one faces. In that process, one's own instinct of self-preservation is destroyed as well. Simplicity is the shortest distance between two points. Simplicity does not involve ritual hand or arm motions or placement. The goal of Jeet Kune Do is punches and kicks that kill the ego by partaking in man's pure-heartedness and empty-mindedness. The theme of simplicity in Jeet Kune Do is mirrored by Bruce Lee's writing in short precise phrases and concise sayings. Its simplicity is most clearly stated in his last phrase, Jeet Kune Do is just a name.

Style

Perspective

Bruce Lee begins the Tao of Jeet Kune Do in 1971. He receives a severe back injury that keeps him bedridden and unable to practice martial arts for six months. He is forbidden by his medical doctors from physically practicing the sport to which he has dedicated nineteen years of his life. The author decides to occupy his time while recuperating for six months by writing notes, comments, sketches, and other material for the Tao. He intends the book to be a record of his way of thinking about martial arts.

Bruce begins taking martial arts lessons at the age of thirteen. His initial purpose is for self-defense. According to his wife, over the nineteen years since then he transforms that knowledge into a science and art, a philosophy, and a way of life. He regularly trains his body through exercise and practice and his mind through reading and reflecting. His life-long quest is for personal expression and self-knowledge. When he cannot practice his virtually religious devotion to Jeet Kune Do, he decides to write a book about it to be used as a guide. Bruce does not want his work to be an instruction manual or "how-to" book. While confined to bed, he reflects on his life. He records his reflections, thoughts, and ideas to share with others looking for guidance in martial arts. Bruce Lee dies before the Tao is finished. Linda Lee publishes it with the express hope that the reader will not only know her husband Bruce Lee better, but also know the reader him or herself better.

Tone

Tone of the Tao of Jeet Kune Do is upbeat and surprisingly spiritual for a book about the punching, kicking, and fighting used in martial arts. Bruce Lee's style of short phrases and concise sayings fit the Jeet Kune Do principle of simplicity. The writing is direct to the point the author wants to make. However, since he is bedridden and dies before the book is completed, the short phrases and one-line comments are his compiled notes. The style may result from his note-taking for later composition if Bruce Lee had completed it.

The book is written in an objective authoritarian tone. The author instructs the reader about proper positions, principles, procedures, and punching in the Jeet Kune Do practice of martial arts. The book's introductory and ending sections are presented in a more conventional manner of composition. The body of the book includes sketches, short paragraphs, and sayings to describe how one should practice and execute martial arts moves. Despite the author and publisher's stated intent, its tone is that of an instruction manual for Jeet Kune Do interspersed with spiritual sayings. The reader can benefit from its clear straight-forward directions for proper martial arts practice from a master.

Structure

The Tao of Jeet Kune Do is divided into nine chapter sections, including an Introduction but no appendix. Seven of the nine chapter sections are further subdivided into three to eleven subtitle sections. This 208 page book has chapter sections that range in size from three to fifty-three numbered pages. Each of the nine chapter sections and up to eleven subtitles is clearly indicated by section or subsection subject. This format makes it easy for the reader to identify a chapter topic and within it the items discussed. However, no chapter section or subtitle numbers are used so the reference to a topic must be based on the subject name rather than a readily identifiable location in the contents list.

This unusual format is used primarily because the book's source documents are notes, instructions, and ideas that Bruce Lee writes during six months of bedridden recuperation. Neither his wife nor her copy writing assistants choose to change Bruce Lee's thoughts and notes. Consequently, book production is a process of collecting and organizing the notes, sketches, and other material into sections. The author's ideas are not ghost or copy written into a more traditional readable format. Bruce Lee's ideas are preserved at the expense of a rather cryptic and disjointed format. Readers who are also fans of Bruce Lee may take particular benefit in knowing the writing represents his direct thoughts.

Quotes

"To obtain enlightenment in martial art means the extinction of everything which obscures the 'true knowledge', the 'real life.' At the same time, it implies boundless expansion and, indeed, emphasis should fall not on the cultivation of the particular department which emerges into the totality, but rather on the totality that enters and unites that particular department." Introduction, p. 7

"Jeet Kune Do favors formlessness so that it can assume all forms and since Jeet Kune Do has no style, it can fit in with all styles. As a result, Jeet Kune Do utilizes all ways and is bound by none and, likewise, uses any techniques or means which serve its end." Introduction, p. 12

"To become different from what we are, we must have some awareness of what we are." Preliminaries, p. 26

"The primary purpose of JKD is kicking, hitting and applying bodily force. Therefore, the use of the on-guard position is to obtain the most favorable position for the above-mentioned." Preliminaries, p. 34

"It's not daily increase but daily decrease - hack away the unessentials!" Qualities, p. 42

"If emotional control is not well-learned, critical moments in the fight when the emotional tension is highest will result in loss of skill by the fighter. His muscles suddenly must work against his own over-tense antagonistic muscles. He becomes stiff and clumsy in his movements. Expose yourself to various conditions and learn." Qualities, p. 69

"Before I studied the art, a punch to me was just a punch, a kick was just a kick. After I'd studied the art, a punch was no longer a punch, a kick no longer a kick. Now that I understand the art, a punch is just a punch, a kick is just a kick." Tools, p. 70

"In Jeet Kune Do, you never strike your opponent with your fist only; you strike him with your whole body. In other words, you should not hit with just arm power; the arms are there as a means to transmit great force with the correct timing of feet, waist, shoulder and wrist motion at great speed." Tools, p. 89

"Intelligence is sometimes defined as the capacity of the individual to adjust himself successfully to his environment - or to adjust the environment to his needs." Preparations, p. 124

"Attain stillness while moving, like thy moon beneath the waves that ever go on rolling and rocking." Mobility, p. 138

"To maintain balance while constantly shifting body weight is an art few ever acquire." Mobility, p. 145

"There is nothing much in this art. Take things as they are. Punch when you have to punch; kick when you have to kick." Attack, p. 160

"Tactics require cool judgment, anticipation, opportunism, bluff and counter-bluff and the ability to think at least one move ahead. These are combined with courage and the controlled reaction of muscles and limbs which enable the fighter to carry out simple or complex movements as required by the situation at any given moment." Attack, p. 187

"Jeet Kune Do, ultimately is not a matter of petty technique but of highly developed personal spirituality and physique. It is not a question of developing what has already been developed but of recovering what has been left behind. These things have been with us, in us, all the time and have never been lost or distorted except by our misguided manipulation of them. Jeet Kune Do is not a matter of technology but of spiritual insight and training." Circle With No Circumference, p. 200

"Learning Jeet Kune Do is not a matter seeking knowledge or accumulating stylized pattern, but is discovering the cause of ignorance." It's Just A Name, p. 208

Topics for Discussion

Discuss the six month period of time when Bruce Lee is bedridden and how it affected the writing of his thoughts and notes that are developed into this book.

Explain how Bruce Lee's understanding of enlightenment is relevant to his life and study of martial arts. Provide examples that illustrate it in his martial arts instruction.

Describe and illustrate Bruce Lee's eleven-step fitness program. Discuss how each step relates to the use of one or another martial arts position or tool.

Discuss and explain what Bruce Lee means in his statement to "hack away the unessentials". Why does he recommend daily decrease?

Discuss Bruce Lee's idea of feinting and how it is helpful in martial arts and useful as a tactical strategy.

Describe, explain, and discuss the distinctions between hitting and pushing.

Describe the meaning of the statement that intelligence is the capacity of an individual to adjust successfully to his environment or the environment to his needs. How is this idea relevant in one's daily life?

Describe and discuss what Bruce Lee may mean in his instructions to reach stillness while moving.

Describe and discuss the five ways of attack Bruce Lee listed just before he died.

Explain what Bruce Lee means in the idea that Jeet Kune Do is just a name.