

# **Fencing's Influence on Bruce Lee's Martial Art of Jeet Kune Do.**

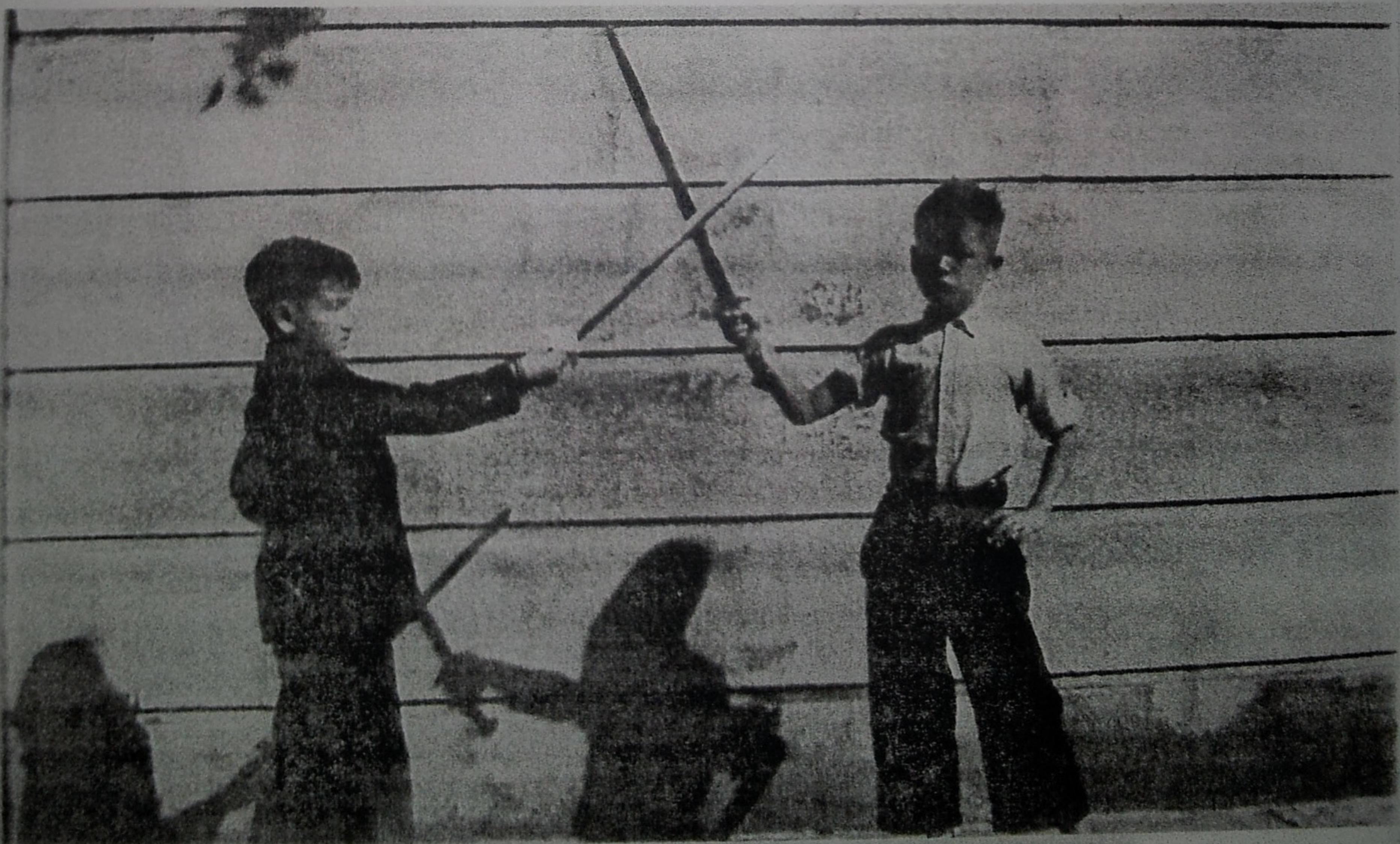
Presented to

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by

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Bruce and his brother Peter in 1945 as pint-size warriors with swords. Peter went on to become a fencing champion. His interest in the sport was passed on to his brother.

Bruce Lee died in 1973 at the age of thirty-two years, yet nearly three decades later he remains the icon of excellence in the martial arts. Through his movies, his writings, and the legacy of his teachings, Bruce Lee has unquestionably become the most famous martial artist in history.

Bruce Lee was originally trained in Hong Kong in the kung fu style of Wing Chun. Later, Bruce Lee would develop his own unique method of martial arts called "Jeet Kune Do (JKD)." Although Bruce Lee studied many forms of martial arts, the three primary pillars of JKD are Wing Chun Kung Fu, western boxing, and fencing. "I'm having a gung-fu system drawn up -- this system in a combination of chiefly Wing Chun, fencing, and western boxing."<sup>1</sup>

Rarely has the media or martial arts community acknowledged fencing as a significant element of JKD. In fact, in the book *Words of the Dragon*<sup>2</sup> which contains reprints of interviews and articles about Bruce Lee, there is not one mention of fencing. Despite the overall lack of media attention to the role of fencing, those closest to Bruce Lee were certainly aware of his interest in the sword. Bruce Lee's most accomplished student, Dan Inosanto, mentions in an interview that Bruce Lee learned to fence epee from his brother and that he incorporated principles of fencing into his art. Also, on this same video interview, Brandon Lee comments on the many notations in his father's books on "fencing and boxing."<sup>3</sup> Further, the book *Tao of Jeet Kune Do*<sup>4</sup> which Bruce Lee personally wrote, acknowledges copyright reprint writings from four books -- one boxing text, and three fencing texts.



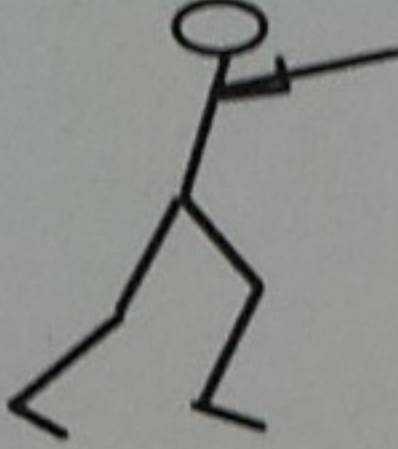
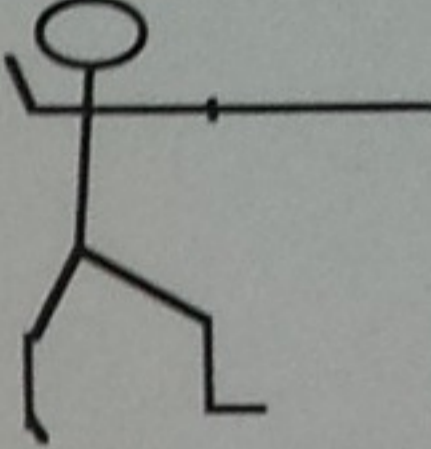
The purpose of my thesis is to show the extent to which fencing influenced Bruce Lee's development of Jeet Kune Do. I approach this subject with the unique vantage of being experienced and skilled in all three of the pillars of Jeet Kune Do. I am a competitive fencer, assistant fencing coach, and a candidate in the Fencing Master's Program instructed by Maestro Marcos Lucchetti. I am also a professionally certified Black Sash Instructor in the Wing Chun style of kung fu which I have been studying for fourteen years. In addition, I have been training in the Chinese style of Kenpo Karate for twenty-three years and hold a Fifth Degree Black Belt in that style which is considered the ranking of mastery. Although I have never competed in boxing, I have studied the sport both in college (California State University, Sacramento) and as part of my kickboxing training with my kung fu instructor Mike Del Campo. Thus, in studying the writings of Bruce Lee, I am confident in my qualifications to discern from which martial disciplines Lee found his inspiration.

In tracing the influence of fencing on the development of JKD, I will look at:

1. Fighting Stance. 2. Footwork. 3. Defense 4. Attack. In each of these categories, I will provide specific references that support my claims of the fencing influence.

However, I will be more generalized when identifying the relative role of Wing Chun and boxing. My objective is not to detail every aspect of Jeet Kune Do, but to rather highlight the often ignored source of inspiration that fencing provided Bruce Lee. In the conclusion of my thesis, I will address the implications of the data presented to both the martial artist and to the fencer.

**THE FIGHTING STANCE.** The most fundamental element to a martial art is its primary fighting stance. The fighting stance becomes the initial platform from which all attacking and defensive actions spring. Below is a summary of the fighting stances of JKD, Wing Chun, boxing, and fencing.

	Jeet Kune Do	Wing Chun	Boxing	Fencing
Illustration				
Fighting Lead	Strong Side Forward	Face Frontal	Strong Side Back	Strong Side Forward
Back Foot	Heel Raised	Heel Flat	Heel Raised	Heel Flat
Weight Distribution	Centered, slightly forward	70% on back foot 30% on lead foot	Centered, slightly forward	Centered, slightly forward
Use of lead hand / foot	80-90% lead side	Lead Hand 50% of punches, but lead foot 90% of kicks.	70% lead side but rear hand considered knock out power.	100% lead side.
Greatest Strengths	Very mobile and keeps target exposure limited while keeping your lead weapons in position to strike. Allows explosion.	Allows both hands to be used effectively in rapid combination. Also keeps weight off lead leg so it can attack with no preliminary action.	Very mobile and allows maximum power of rear hand. Protects upperbody well .	Good mobility forward and back and facilitates the lunge. Presents a reduced target area with maximum reach with lead hand.
Greatest Weaknesses	Rear weapons are isolated from attack.	Lack of lateral and reverse mobility.	Vulnerable to attacks below the belt.	Lacks lateral stability.

In comparing these stances, it appears that Bruce Lee borrowed the boxing stance, put the strong side forward as in fencing, and used fencing nomenclature to describe the JKD position as "On Guard." However, an interesting extract from Bruce Lee's notes gives additional insight: "The left heel is the spark plug, or better still, the piston, of the whole fighting machine."<sup>5</sup> This concept was also reiterated in his book, *Tao of Jeet Kune Do*: "The rear heel is the piston of the whole fighting machine."<sup>6</sup>

Since most of Bruce Lee's books were published after his death, much of the information was gathered from his notes and observations. Thus, we have an interesting case where "the piston of the fighting machine" which Bruce Lee developed, was inspired by a source I have uncovered in my research which has never been credited before: Aldo Nadi, the "World's Greatest Fencer." In his book *On Fencing*, Aldo Nadi wrote: "The left leg is not just a prop. It is the spark plug, or better still the piston of the whole fencing machine."<sup>7</sup> Bruce Lee was considered years ahead of his time, but Aldo Nadi was a decade ahead of Bruce Lee. Of course, the raised heel in fencing is still considered an unorthodox method that has not gained acceptance by most fencing masters.

Bruce Lee's notes also reveal another clue to the importance of the fencing on guard position. In these notes, Bruce Lee analyzes the "pros and cons" of different styles of martial arts. Of the many styles analyzed, only fencing inspired a discussion of stance. Bruce Lee noted the "skillful use of front lead" used in fencing.

Lee also added a parenthetical note to "study auxiliary supplemented guarding hand in each position."<sup>8</sup> Thus, Bruce Lee raised his heel like Aldo Nadi to generate explosion, he placed his strong side forward as in fencing, and added defensive actions with his available hand to augment the on guard position.

Of course, some influences from boxing and Wing Chun also exist. The position of his lead hand facilitates the use of rapid center line attacks which is a Wing Chun concept. Also, Bruce Lee borrowed positioning theory from Jack Dempsey's book *Championship Fighting*<sup>9</sup> on the use of the semi-crouch stance. Overall, I would calculate the influence as follows: Wing Chun = 5%, boxing = 25%, , fencing = 60%, and other styles = 10%.

**FOOTWORK.** Bruce Lee again departed from Wing Chun and looked to boxing and fencing for greater mobility. The lateral and circular steps of boxing were combined with the advancing and retreating steps of fencing. The *fleche* was also utilized by Lee to explode forward with the finger whip strike. The *ballestra* was used to explode into his kicking attacks. Beyond the physical actions, Lee also borrowed heavily from the theory of fencing footwork. Consider the following selections from Bruce Lee's notes labeled "Annotations on fencing":<sup>10</sup>

- "Be aware of your footwork's length and rapidity and you can meet any tactics."

In contrast to fencing, many Asian martial arts will step in exactly measured and conformed distance. For example, students in kung fu and karate learn "dance-like" forms which contain a series of actions. In these forms, the footwork should be

so consistent that the practitioner is expected to start and end in a predetermined place. Lee learned to vary his footwork.

- "The art of hitting and kicking is the art of correct judging of distance."

Although controlling distance is important in any martial art form, the implication of being thrust with the sharpened point of an epee is graver than being punched in the nose with a fist. Distance was important to Lee who originally trained in Wing Chun, an in-tight fighting method. Lee, at 5'7" and 140lbs did not want to stand toe to toe against the average 5'10" and 200lb beef eating American. Thus if Lee could use his speed and footwork to control distance, he could avoid a close encounter against a larger opponent. Lee's use of footwork allowed him to capitalize on his stance (strong side forward) which maximized his reach. Bruce Lee also writes: "Distance must be judged correctly to minimize the danger of being hit while still being within reach of the opponent in order to land the final movement of the *counter-time* sequence, which is the *riposte*."<sup>11</sup>

- "Hand moves before foot."

In fencing, hand priority is a crucial skill that must be mastered.<sup>12</sup> The sword moves before the body. We would be foolish to advance our target and not our weapon! With a sword, this concept is easily demonstrated because the length of the weapon exaggerates the lesson. In kung fu, however, it is more common to emphasize the hand and body move together as one. Bruce Lee, emphasizing the need to use distance to its maximum potential, made his hand the sword, and

applied the concept of arm priority to his footwork. Bruce Lee gives more detail on this topic in a letter written to Fred Satto on May 4, 1966: "That is why in stepping to strike, the leading foot should not land first, or the body weight will rest upon the floor instead of being behind the striking hand."<sup>13</sup> In fencing, the point of our weapon should touch just before our foot actually lands. To move the hand before the foot is a major departure from classical martial art theory showing again the influence of fencing on Bruce Lee's development of JKD.

In summary, Bruce Lee recognized that the footwork skills he had learned in Wing Chun lacked the mobility to deal with the larger and stronger Westerners he now encountered.<sup>14</sup> In searching for solutions, he was primarily influenced by boxing and fencing. The actual physical method of footwork was influenced more by boxing than fencing because of the need for lateral and circular mobility. I would rate the physical influence as: Wing Chun = 5%, Boxing = 55%, Fencing = 40%. However, the strategic objectives behind the footwork were predominately influenced by fencing: Wing Chun = 5%, Boxing = 20%, Fencing = 75%.

DEFENSE. "There is no such thing as an effective segment of a totality" -- Bruce Lee.<sup>15</sup> In dealing with the segmented topic of defense, we must first consider the totality of Bruce Lee's fighting methods. The fighting stance we have discussed previously, is fundamental to the concept of defense. By turning more laterally, Lee reduced the target area presented to his opponent. This, of course, is consistent with the positional theory behind the fencing "on guard" stance<sup>16</sup>. By using footwork to



control distance, Lee could avoid his opponent's attack. As we analyze the defensive tactics of JKD, it is important to remember that these parrying actions do not occur in isolation but are intertwined with stance and footwork.

In analyzing defense in Jeet Kune Do, there are three distinct areas of influence:

1. Blocking actions. 2. Target evasion. 3. Theory and nomenclature.

Blocking actions are primarily influenced by the Wing Chun system. "Tan Sau", "Pak Sau", and "Bong Sau" protect the high lines, and "Gan Sau", "Guat Sau" and "Gum Sau" protect the low lines. The Wing Chun system of blocking is extremely similar to the feeling of a fencing parry. "Tan Sau" in essence would be equivalent to parry in sixte. "Pak Sau" would be like a beat parry on quarte. "Gan Sau" would serve like parry on septime or octave.

Although developed independently in two different parts of the world there similarity is uncanny. Paul Crompton, martial artists, author, and magazine publisher, offers this perspective: "Of all the Chinese empty hand arts I have come across, Wing Chun resembles the methods of western rapier sword play more than any other. It may well have been this similarity which struck Bruce Lee and caused him to devote time and effort to the study of the foreign methods."<sup>17</sup> This common thread was used by Lee to join the actions of Wing Chun with the theory of fencing; the esoteric philosophy of the East with the scientific method of the West; unarmed with armed; each half joined to complete the whole.

The second element of defense is target evasion. Head and body evasive

techniques such as the bob, slip, weave, ride, and duck were borrowed from boxing.<sup>18</sup> Also, JKD utilizes the body shifting skills from Wing Chun to diffuse attacks from close proximity. As previously discussed in footwork, the distancing of the body as a whole is an evasive strategy emphasized by fencing footwork. Bruce Lee identifies the importance of distance while utilizing terms unique to fencing: "The step back as defensive movement should always be adjusted to the length of the opponent's attacking movements to ensure that the required *measure* is maintained for a successful *parry* and *riposte*."<sup>19</sup> Thus the influence of target evasion corresponds with the range which combat occurs. Fencing methods are used to keep the entire body out of range, while the boxing techniques are used in punching range, and at extremely close quarters the Wing Chun shifting are applied. If the conflict closed to a grappling range, JKD would then use defensive skills from the grappling arts such as Judo.

The third element of defense is theory and nomenclature, where fencing demonstrates substantial influence in the development of JKD. Lee divides the zones of defense into four quadrants -- and even identifies them by their classic fencing designations: "The parries of *octave* (low outside) and *septime* (low inside) are those used for defense against attacks directed in the low line, but for tactical reasons they can be alternatives to the parries of *sixte* (high outside) and *quarte* (high inside)."<sup>20</sup>

Obviously, Bruce Lee executed parries with his hand and not a sword. However,

Lee further classified his Wing Chun actions into three categories of parrying: 21

1. Simple (lateral). 2. Semi-circular. 3. Circular. Only the diagonal parry from the classic fencing method is missing. In JKD either hand can attack or defend so it is more efficient to allow each hand to protect its own zone, thus negating the need for a diagonal parry.

In addition to fencing nomenclature, Bruce Lee borrowed heavily upon the defensive strategy of the fencing parry. Lee emphasized that the parry should be done with variety, with efficiency, can deflect or beat, and can be executed in combination:

"If the attacker's movements are large and badly directed, a *simple parry* would be the answer. (Don't forget the *stop-hit*.) *Simple parries* tend to be used without discrimination because they are instinctive movements. Avoid any lashing or whipping of the *guards*. "22

"To reach out to *parry* a blow not only makes openings for counter-blows, but also enables the opponent to change the direction of his blow. Remember, *parry* late rather than early."23

"When making the *opposition parry* to apply the "*beat*" *parry*, your hand should not swing too far to the right or left. Merely *close the line* or deflect the opponent's hand, leaving just enough room to arrive on the target."24

"*Compound parries* consist of two or more like parries or a combination of different parries."25

"Mix and vary your *parries* so the opponent cannot set an attacking plan. The habit of always reacting to attacks with the same type of parry will obviously play into the hands of an observant opponent."<sup>26</sup>

In summary, Bruce Lee used the physical blocking actions of Wing Chun, applied body evasive techniques of fencing, boxing, and Wing Chun, and molded his strategy of defense from fencing. I would summarize the total defensive influence as follows: Boxing = 20%. Wing Chun 40%. Fencing 40%.

**ATTACK:** Jeet Kune Do translates as "Way of the Intercepting Fist." As the name implies, interception is an important element of the strategy of attack. "Fist" is not limited to just a punch but is more symbolic of any weapon of the body. In fact, Bruce Lee in a television interview with Pierre Berton explained: "...I mean everything -- not just the hands! If it is a sport, then you are talking about something else. You have regulations; you have rules. But if you are talking about fighting -- as it is, with no rules -- well, then, baby, you had better train every part of your body!"<sup>27</sup> In discussing the methods of attack of JKD we shall address both the physical tools and the theory and nomenclature.

As with defense, the foundation of the physical repertoire for JKD is found in the art of Wing Chun. The center line punch, finger jab, front kick, and side kick are all tools utilized from Wing Chun. From boxing, Lee incorporated the jab, cross, hook, and uppercut, although he modified these techniques because he felt they lacked the efficiency of center line compared to the Wing Chun tools. From Japanese Karate,

Lee borrowed the back fist strike. Lee also added new kicks learned from Jhoon Rhee in Tae Kwon Do (Korean Karate) including the roundhouse kick and the hook kick, as well as kicking techniques from Thai Boxing and Savate. Lee also studied some grappling arts and incorporated chokes, holds, and throws from Judo and Jujitsu.

The attacking actions of JKD do not borrow much from fencing because Lee was using his hands and feet and not a sword. However, in contrast to his critique of the relatively wide actions of boxing, Lee gives the following analogy of how a punch should be thrown: "It's Western sword fencing -- without the sword."<sup>28</sup> I do not intend to imply that Lee developed his punching mechanics based upon the arm extension of fencing, but rather that Lee observed the unique similarity in concepts between Wing Chun and fencing.

In another notation, Lee writes: "Compare with subtle finger play of Western fencing to subtle use of hip, path, force, etc., and obtain findings to check for all particular tools (i.e. side, hook, reverse hook, spin, rear thrust, etc.)."<sup>29</sup> Lee was using the fencing concept of subtle finger play as a platform to study how small actions in his body can lead and control the use of his empty handed weapons. For example, the adjustment of a hip position by an inch can change the height of a kick by several feet. Thus, the physical process of utilizing a sword in fencing served as an additional model for Bruce Lee's study, refinement, and integration of attacking tools found in various arts of hand to hand combat.

Fencing nomenclature is the dominate descriptive narrative of the attacking actions of Jeet Kune Do. *Riposte, counter-riposte, reprise, remise, disengage, cut over, redouble, beat, press, bind, envelopment, arrest, feint, invitation, absence of touch, change of engagement, preparation of attack, attacks on preparation, direct attack, indirect attack, and compound (composed) attack* are but a partial sampling of fencing terms utilized by Bruce Lee to describe his art of Jeet Kune Do.<sup>30</sup>

More significant than Lee's use of fencing terms, is how he used fencing for his attacking theory. Here is a small survey of Bruce Lee's writings on the subject:

"Attacks on the preparation are used to arrest his movement before he matures his plan. Attacks on development are principally "time" attacks. "<sup>31</sup>

"If your opponent has a good hand for *parrying*, for instance, the attacks should be preceded by a *beat, press* or *feint* that might disorganize the functioning of the *parry*."<sup>32</sup>

"It is dangerous for a fighter to launch himself into complicated *compound attacks* where there are several periods of *movement-time* in which an opponent can land a *stop-hit*."<sup>33</sup>

"The *disengagement* is one single movement of passing the hand from the *line of engagement* into the opposite *line*, attacking from a *closed line* into an open one."<sup>34</sup>

"The choice of *riposte*, like the choice of attack, is determined by the type of defensive movement one thinks that the opponent is likely to adopt against it. The opponent's reactions can only be ascertained by observing his usual hand

movements when *recovering* from an unsuccessful attack."<sup>35</sup>

"A golden rule is never to use more complex movements than are necessary to achieve the desired result. Start with *simple* movements and only introduce *compound* ones when you cannot otherwise succeed. To hit a worthy opponent with a complex movement is satisfying and shows one's mastery of technique; to hit the same opponent by a *simple* movement is a sign of greatness."<sup>36</sup>

Bruce Lee organized his theories of attack into a model called "the five ways of attack." This model was one of Lee's final innovations before his untimely death in 1973 and is considered the heart of the Jeet Kune Do attacking theory:

1. Simple Angle Attack: "...any simple attack thrown at an unexpected angle, sometimes preceded by *feinting*. It is often set up by readjusting the distance with footwork."<sup>37</sup> The simple angle attack is what in fencing we call "direct simple attack."<sup>38</sup>

2. Immobilization Attack: "...performed by applying an immobilization on the opponent's head, hand, or leg as you crash the *line of engagement*. The trapping keeps the opponent from moving that part of his body, offering you a safety zone from which to strike."<sup>39</sup> Also consider Lee's earlier writings: "Trapping the hand, *beats* or *opposition* on the hand can make it difficult for the adversary to *parry* by confusing him."<sup>40</sup> Clearly, Lee was teaching "attacks on the blade"<sup>41</sup> and "taking the blade."<sup>42</sup>

3. Progressive Indirect Attack: "The progressive indirect attack is preceded by a

*feint* or an uncommitted *thrust* designed to misdirect the opponent's *actions* or reactions in order to hit the opening *line* or gain a period of *movement-time*. The progressive indirect attack is performed in a single forward motion without a withdrawal, as opposed to the single angulated attack preceded by a *feint* which is actually two movements."<sup>43</sup> Further, Lee writes: "There is little *direct attack* in Jeet Kune Do. Practically all offensive action is *indirect*, coming after a *feint* to taking the form of countering after an opponent's attack is foiled or spent..."<sup>44</sup>

Progressive indirect attack is actually "indirect simple attack".<sup>45</sup>

4. Attack by Combination: "The attack by combination is a series of *thrusts* that follow each other naturally and are generally thrown to more than one *line*."<sup>46</sup> All fighting arts use combinations of strikes to achieve victory, but Lee is constantly defining his concept with fencing terms: "Compound attacks consist of more than one *action* and may be initiated first by a *feint*, a *preparation* on the hand or an attack on a closer target, followed immediately by the real attack."<sup>47</sup> Lee has again followed the classic fencing template and utilized "composed attacks."<sup>48</sup>

5. Attack by Drawing: "The attack by drawing is an attack or *counterattack* initiated upon luring the opponent into a commitment by leaving an apparent opening or executing movements that he may try to *time* and *counter*."<sup>49</sup> Although "drawing" is a common boxing term, consider Lee's explanation of "invitation" in his earlier writings: "...the *invitation* may be used to provoke the opponent to attack. The provoker may then *parry*, block, or avoid the opponent's attack and follow with a



*counterattack.*"<sup>50</sup> "Attack by drawing" is the fencing concept of "invitation."<sup>51</sup>

The five ways of attack is a restatement of fencing theory with hands and feet taking place of foil and epee. The majority of terms and concepts of how the striking tools of JKD are utilized are also clearly of a fencing origin. Even the actual striking actions of JKD have been described through the analogy of the extension of the sword. The Jeet Kune Do attacking method uses tools from Wing Chun, boxing, and other martial arts, but the entire theoretical foundation is based on fencing. The following summarizes the influence of various styles: Boxing = 15%. Wing Chun 25%. fencing 45%, other styles = 15%.

**CONCLUSIONS:** Bruce Lee's study of fencing was the most significant influence on the strategic construction of Jeet Kune Do. The Jeet Kune Do vehicle has a fencing engine with boxing and Wing Chun tires. Jeet Kune Do is the art of fencing without a sword!

Bruce Lee was dedicated to mastering martial movement. His quest started in Hong Kong under the guidance of Wing Chun master Yip Man. Not long after coming to the United States he formed a vision of creating a new kung fu system. In Seattle, when he was living in a basement earning minimum wage as a dish washer in a Chinese restaurant, his vision was greater than his life circumstances: "I feel I have this great creative and spiritual force within me that is greater than faith, greater than ambition, greater than confidence, greater than determination, greater than vision. It is all these combined... I may now own nothing but a little place down

in a basement, but once my imagination has got up a full head of steam, I can see painted on a canvas of my mind a picture of a fine, big five or six story Gung Fu Institute with branches all over the States..."<sup>52</sup>

Bruce Lee would never open a branch of studios, not because he couldn't, but because his dream expanded beyond the scope of what six floors of a building could contain. Bruce Lee, inspired from his understanding of Eastern philosophy, envisioned martial arts as having the potential for improving the human condition. Through his films, his writings, and legacy, Lee has inspired and taught many more students than any chain of "Gung Fu Institutes" could have reached. Lee looked beyond the boundaries of East versus West and saw instead the unified theories of combat. Bruce Lee was martial theory in action.

Lee learned much from the tradition of European Fencing. The implication to fencers is significant -- fencing is a martial art with fighting principles that are relevant and timeless. Perhaps there are also lessons that fencers can learn from the Asian martial arts. Fencing instructor Nick Evangelista writes: "I think the philosophical components of the Oriental arts could be a much-needed balancing agent for fencing, which tends to be rather dry in that respect. Western fencing has always been more practical than spiritual... you end up really needing the humanizing effect that a philosophical approach brings to the equation."<sup>53</sup>

In Sacramento, California I own two martial art studios and am listed with one hundred thirty five (135) other competitors in the local phone book. That same

phone book lists one other fencing club competitor. Martial Arts schools have the perception of teaching "more than just self-defense". Fencing has the perception of being "an expensive sport with pretend swords." Any wonder that the martial art industry in America is exploding and fencing is still an obscure sport? We must link fencing to the pursuit of higher aims than point standings and medals by educating and marketing to the American public the rich heritage of tradition and wisdom contained in the martial art of fencing. Fencing can forge healthy bodies, develop the strategic intellect, and build the confidence and character of our youth. These objectives, perhaps far more reaching than training the next national champion, elevates the legacy of fencing as martial art.

"By martial art, I mean, like any art, it is an unrestricted athletic expression of an individual soul. Oh yes, martial art also means daily hermitlike physical training to upgrade or maintain one's quality. However, martial art is also about the unfolding of the bare human soul. That is what interests me." --Bruce Lee<sup>54</sup>

- <sup>1</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 47.
- <sup>2</sup> Bruce Lee Vol. 1: Words of the Dragon. Edited by John Little. pp. 1-176.
- <sup>3</sup> Bruce Lee's Jeet Kune Do part one. VHS video tape.
- <sup>4</sup> Tao of Jeet Kune Do. Bruce Lee. p. 1.
- <sup>5</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 194.
- <sup>6</sup> Tao of Jeet Kune Do. Bruce Lee. p. 146.
- <sup>7</sup> On Fencing. Aldo Nadi, p. 51.
- <sup>8</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 43.
- <sup>9</sup> Championship Boxing by Jack Dempsey pp. 56-57.
- <sup>10</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 253.
- <sup>11</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 178.
- <sup>12</sup> The Art and Science of Fencing. by Nick Evangelista.
- <sup>13</sup> Bruce Lee Vol. 5: Letters of the Dragon. Edited by John Little. p. 75.
- <sup>14</sup> The one element of Wing Chun footwork Lee did retain was the use of subtle shifting of the body to deflect opponent's energy during close quarter combat. Bruce Lee Anthology. Paul Crompton. p. 116.
- <sup>15</sup> Bruce Lee: Words from a Master. Edited by John Little. p.42.
- <sup>16</sup> Les Cahiers de L'Escimeur I - Le Fleuret. Thirioux, P. pp. 5-7.
- <sup>17</sup> Bruce Lee Anthology. Paul Crompton. p. 106.
- <sup>18</sup> Tao of Jeet Kune Do. Bruce Lee. pp.150-159.
- <sup>19</sup> Tao of Jeet Kune Do. Bruce Lee. p.134.
- <sup>20</sup> Tao of Jeet Kune Do. Bruce Lee. p.134.
- <sup>21</sup> Tao of Jeet Kune Do. Bruce Lee. p.132 and Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. pp.170-174.
- <sup>22</sup> Tao of Jeet Kune Do. Bruce Lee. p.132.
- <sup>23</sup> Tao of Jeet Kune Do. Bruce Lee. p.132.
- <sup>24</sup> Tao of Jeet Kune Do. Bruce Lee. p.132.
- <sup>25</sup> Tao of Jeet Kune Do. Bruce Lee. p.135.
- <sup>26</sup> Tao of Jeet Kune Do. Bruce Lee. p.135.
- <sup>27</sup> Bruce Lee: Words from a Master. Transcribed from Interview with Pierre Burton. p.9.
- <sup>28</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 210.
- <sup>29</sup> Bruce Lee Vol. 3: Jeet Kune Do. Edited by John Little. p. 153.
- <sup>30</sup> Tao of Jeet Kune Do. Bruce Lee. pp.161-199.
- <sup>31</sup> Tao of Jeet Kune Do. Bruce Lee. p. 162.
- <sup>32</sup> Tao of Jeet Kune Do. Bruce Lee. p. 164.
- <sup>33</sup> Tao of Jeet Kune Do. Bruce Lee. p. 164.
- <sup>34</sup> Tao of Jeet Kune Do. Bruce Lee. p. 167.
- <sup>35</sup> Tao of Jeet Kune Do. Bruce Lee. p. 182.
- <sup>36</sup> Tao of Jeet Kune Do. Bruce Lee. p. 190.
- <sup>37</sup> Tao of Jeet Kune Do. Bruce Lee. p. 194.
- <sup>38</sup> Les Cahiers de L'Escimeur I - Le Fleuret. Thirioux, P. pp. 33-36.
- <sup>39</sup> Tao of Jeet Kune Do. Bruce Lee. p. 195.
- <sup>40</sup> Tao of Jeet Kune Do. Bruce Lee. p. 165.
- <sup>41</sup> Les Cahiers de L'Escimeur II - Le Epee. Thirioux, P. pp. 34-35.
- <sup>42</sup> Les Cahiers de L'Escimeur II - Le Epee. Thirioux, P. pp. 40-45.
- <sup>43</sup> Tao of Jeet Kune Do. Bruce Lee. p. 195-196.
- <sup>44</sup> Tao of Jeet Kune Do. Bruce Lee. p.161.
- <sup>45</sup> Les Cahiers de L'Escimeur I - Le Fleuret. Thirioux, P. pp. 33-36.
- <sup>46</sup> Tao of Jeet Kune Do. Bruce Lee. p. 197.
- <sup>47</sup> Tao of Jeet Kune Do. Bruce Lee. p. ?
- <sup>48</sup> Les Cahiers de L'Escimeur III - Le Sabre. Thirioux, P. pp. 36-41.
- <sup>49</sup> Tao of Jeet Kune Do. Bruce Lee. p. 197.
- <sup>50</sup> Tao of Jeet Kune Do. Bruce Lee. p. 174.
- <sup>51</sup> Les Cahiers de L'Escimeur I - Le Fleuret. Thirioux, P. pp. 31-32.
- <sup>52</sup> Bruce Lee Vol. 5: Letters of the Dragon. Edited by John Little. pp. 30-31.
- <sup>53</sup> The Inner Game of Fencing. Nick Evangelista. p. 81.
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