

## SPIRIT OF A NATION

[中華國術的過去和未來] 一九零零年到現在  
'DEVELOPMENT OF CHINESE MARTIAL ARTS' 1900 to PRESENT

國  
魂

*Publisher*

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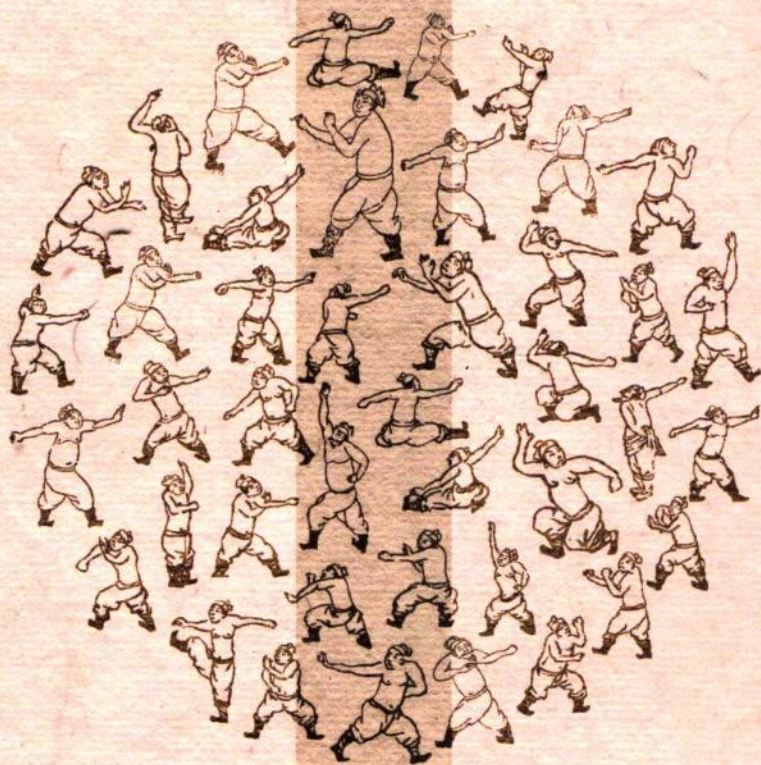
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[www.kungfufestival.com](http://www.kungfufestival.com)

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Printed in Hong Kong by Charter Craft Holdings Ltd.

978-988-18475-1-5





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中華國術總會

INTERNATIONAL GUOSHU  
ASSOCIATION







## Statement on the Exhibition

Sometimes it seems that we have forgotten that traditional Chinese martial artists were not gifted with powers of flight and telekinetic abilities but were warriors, men and women, who fought and died in bloody battles and wars.

While classical history revered the best of these practitioners both for their fighting skills and their scholarship, the sword and the book, and exposed the pretenders, modern culture has not treated martial artists as kindly, perhaps even doing them a disservice. While entertaining, they are too often cast as superhuman and beyond mortality, robbing them of that which underlines the true depth of their abilities — their humanity.

This exhibition begins at the turn of the twentieth century when China was reduced from its position of ancient imperial power to a state of ungoverned chaos. Desperate people crudely mixed martial traditions with magic and hysterical beliefs in the hope they could destroy the invading foreign powers, but instead began the destruction of thousands of years of ancient martial traditions. Sun Lutang and Ma Fengu were two important martial artists and scholars who instead fought to build a foundation for a new China and are remembered as being examples of the ideal traditional Chinese martial artist.

My ambition for this exhibition is to create a space that evokes and illuminates the character of the traditional Chinese martial artists



such as Sun, Ma and Lam. During the research for this project, I learned that fighting, scholarship, instruction, communication, discipline and, most importantly, imagination were all considered essential to becoming a traditional martial artist. To capture these, it seemed only natural that we use art forms indelibly connected with both classical and modern Chinese martial arts.

To express the realism of the classical period there should be clean thoughtful movement without mannerism and to celebrate the vital role in modern popular culture there must be theatre and performance. Most crucial is the use of text and design, as a classical martial artist who did not study and instruct could perhaps not be considered an artist at all.

Yet one cannot ignore the fact that it is entertainment that has defined Chinese martial arts in the modern era where heroics have been retold and repeated until heroism is everything and deeper meanings are perhaps lost and confused.

This exhibition tells the story of the changing importance and role of traditional martial arts in Chinese culture and Chinese identity over the last hundred years and that there is much to rediscover and learn about the relevance of the practice and philosophy of traditional martial arts in modern Chinese culture.

Duncan Jepson – Creative and Production Director



# Acknowledgment

A year ago when the idea of organizing an exhibition on Chinese martial arts first surfaced, what I had in mind was quite different. Like many creative projects, ideas changed through conversations and discussions, and ultimately the exhibition took everyone involved on a transformative journey none probably expected. A highly diverse group of people participated in making this exhibition, including martial artists, historians, anthropologists, graphic designers, filmmakers, actors, and artists. In an important sense, Spirit of a Nation is a meeting point and the fruit of these contrasting but complimentary points of view.

First of all, on behalf of the exhibition and International Guoshu Association, I would like to thank our patrons, Mr. George Chao, Ms. Magdalena Lee, Mr. Aaron John Lyttle, Mr. Gordon Tso, Mr. Kevin Wong, Mr. Raymond Cheung, Mr. Jason Magnus, and Mr. Ivan Petev for their generous support. I would like to thank also Hanguang Education Foundation from Taiwan and Eric Wong for their support for the catalogue.

I am fortunate to have a very talented team who worked selflessly to make this exhibition and catalogue a reality. Chief among them are my good friends, Stephen and Jamie, who took charge not only of the design and layout of the catalogue, but shouldered the onus of designing all the promotional materials for the festival. Spirit of a Nation would not have been possible either without my director, Duncan Jepson, and his deeply creative team from Siren



Films. Duncan's narrative skills brought life to the texts, which otherwise leaned heavily on the academic side, while Loon and Michele never ceased to amaze and surprise with innovative and stunning visuals.

Gordon Liu has given generously of his time to help us make a short documentary on Hong Kong kung fu cinema. My gratitude also goes to martial artists from Hong Kong, China, and overseas, who shared valuable insights into their chosen martial arts styles. In particular, I would like to mention Liu Shuchun, Hao Gang, Jesse Gooding, Andreas Garski, and Oscar Lam. A special note goes to Geng Zhichu, a key member of our editorial team, who spent long hours on the thankless task of research and translation. In the same breath, I would like to extend my gratitude to Connie Lam, Alan Wan, and Lee Chi Ching, whose insights into Hong Kong popular culture injected much needed local flavour to the exhibition. Special thanks go to Stanley Zau for allowing use of rare historical photographs in his personal collection.

Last but not least, I would like to thank Prof. Ma Mingda for giving me the opportunity to partake in the exploration of Spirit of a Nation, which in truth started over a hundred years ago, at a time of national quest for spirit and unity. With Spirit of a Nation I believe we have come full cycle.

Hing Chao – CEO, International Guoshu Association



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# 前言

趙式度

## 中華國術 民族精魂

百年中國，經歷了亙古未有的大變局。新舊交替，東西碰撞；外敵侵凌，內憂重重——中華民族走過了一條從落後走向進步、從傳統轉向現代、從本土融入世界的偉大的民族振興之路。這是一條艱辛而悲壯的道路，多少人可歌可泣，多少事感人肺腑。

在百年歷程中，“國術”也扮演了重要角色，同樣有許多值得回顧和銘記的人和事。今天，在新中國六十大慶的光輝時刻，香港國際功夫節有限公司、中華國術總會，謹以香港藝術中心為依託，隆重舉辦以“國魂”命名的大型功夫文化藝術展，意在截取百年國術的若干片段，展示民族體育先賢們的高尚志節，彰顯中華民族自強不息的偉大精神。

國術，原本指中國的本土體育體系，也是中華“國學”的組成部分。它與“國醫”、“國畫”、“國樂”等大略同時出現，是上世紀30年代中國傳統文化傳承與轉型熱潮中的創新性學問之一，是中國民族體育諸多項目的整合成果。國術突出練打結合，強調健身與競技並重，還強調道德教化的社會功能。它融合文化愉悅與身心調適及陶冶情操的功能於一體，能夠全面顯示中國人的道德觀、健身觀與體育價值觀，承載著中國多民族的體育智慧，具有深厚的中華傳統人文精神含蘊。

近百年來，國術在民族自強、民族交流、民族凝聚等方面都發揮了重要作用。可以說，國術的創建與發展，符合百年來



# Foreword

International Guoshu Association

## Spirit of a Nation

Over the last hundred years changes of unprecedented scale have taken place in China. It is a journey that began with a clash of values between old and new, East and West, through a transitional process from dynastic imperialism to modernity, and from the indigenous to the global, gradually onto a path of cultural reawakening and renaissance. In this process Guoshu played a vital role. Today, as we bear witness to the 60th anniversary for the founding of People's Republic of China's, we wish to commemorate this historical moment with *Spirit of a Nation* exhibition at Hong Kong Arts Centre.

Guoshu is China's indigenous system of sports and a constituent part of Guoxue (Chinese National Studies) along with 'Guoyi' (Chinese Medicine), 'Guohua' (Chinese Painting), and 'Guoyue' (Chinese Music). Guoshu places an equal emphasis on set performance and adversarial competition (*'lian-da-jie-he'*), and stresses the importance in balancing physical health, athletic competition, and moral education. Guoshu is a repository of cultural knowledge and a vehicle to instill traditional values through

physical exercise, cultivating both the mind and the body.

Over the past century, Guoshu played an important part in China's nation-building, as it contributed to self-strengthening, resistance against foreign invasion, cultural exchange, and national unity. Indeed, it is not exaggerating to say that through a review of Guoshu's development we may steal a glimpse of China's national history, for its compositional strands — schools of philosophical thinking, myriad martial arts schools, and larger than life martial warriors — are inextricably interwoven with the nation's destiny. It is the source from which the nation draws its spirit and strength at times of trial and tribulation: when China was beleaguered by internal dissension and external threats, Guoshu assisted China to remove the humiliating tag of 'sick man of Asia'; at the 1936 Berlin Olympics, Guoshu drew global interest to China's unique sporting tradition; when China's national independence was threatened, it served as a uniting force to protect the nation's territorial integrity and resist foreign aggression; and more than



中華民族革新求變、應對世界的大潮流和大思維，是重新建構中國本土知識體系的重要組成部分。博大精深的哲學思想、五彩繽紛的武藝流派、可歌可泣的英雄人物，與國家的命運交相輝映，譜寫了一頁頁燦爛篇章。國術是滋潤中華民族精神力量的重要營養。在積貧積弱、內憂外患的舊時代，國術家高擎“強種強國”的大旗，鼓勵國人抗拒“東亞病夫”之辱，奮起維護民族尊嚴。在奧運殿堂，國術家們讓世界看到了中國人的體育理念和運動方式，紛紛刮目相看；在民族存亡的危難關頭，憑著借國術，團結如鋼的中華兒女揮舞長矛大刀，以血肉之軀奮擊強敵，保衛國家的每一寸山河。在現代的國際舞臺上，國術和功夫是中國傳統文化的重要標誌，它推動了中國與世界的接軌，加深了世界人民對中國的瞭解。

現在，中國功夫與國術，在世界上已是家喻戶曉，正在吸引著無數的愛好者。香港作為功夫文化的標誌性都市，理應承擔起宣傳國術、弘揚中華文化的神聖職責，故舉辦本次展覽只是一個開始，是一個探索之舉，希望能為今後積累一點經驗。因受諸多條件之限，展覽內容僅以幾位人物和部分流派為切入點，掛一漏萬，實所難免，敬請觀眾朋友有所諒解，並祈不吝賜教。



ever on the international stage today, Guoshu and kung fu have become China's most visible ambassadors.

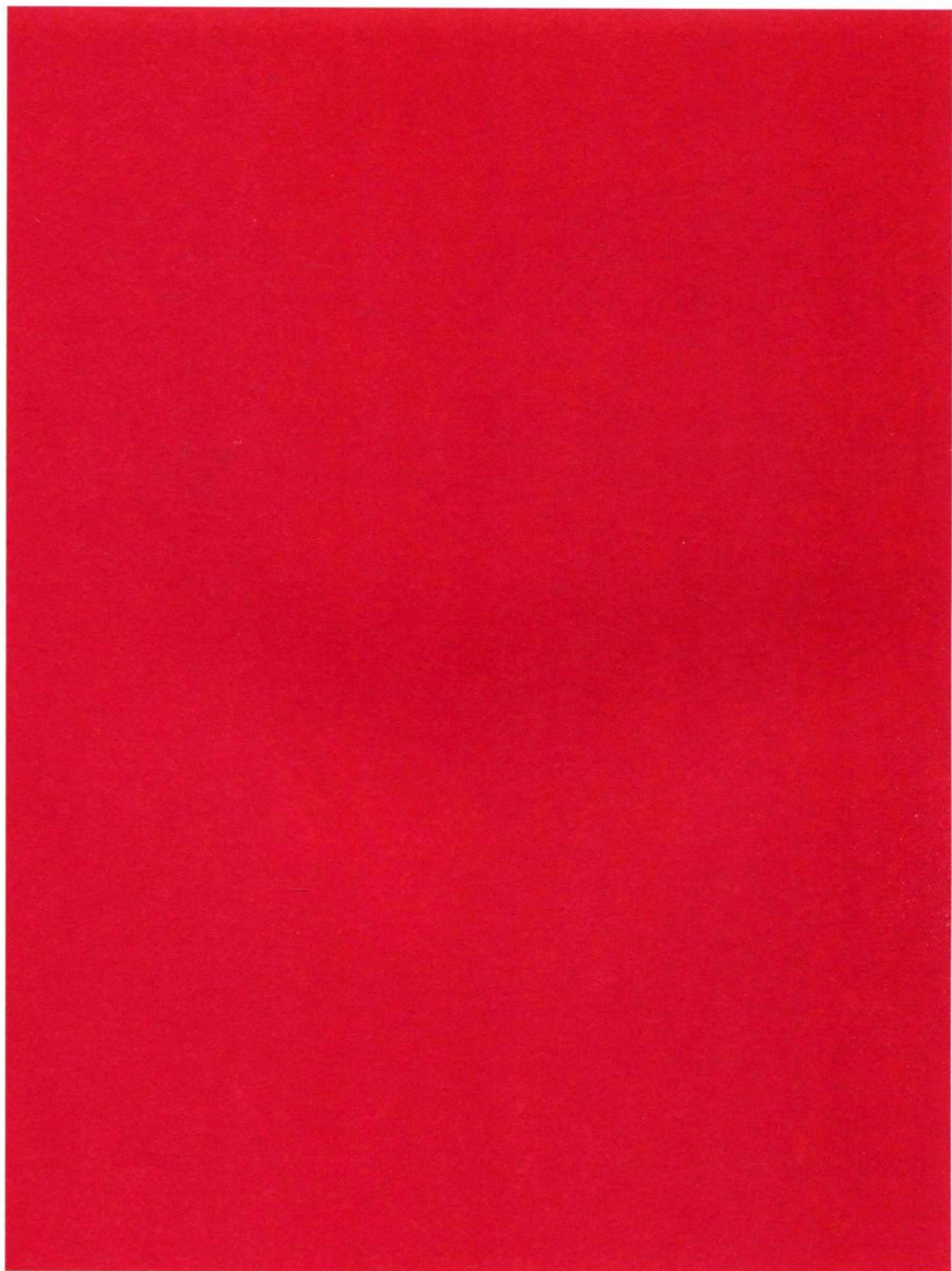
Today, the name 'Guoshu' has spread to every corner of the world and taken root in people's heart. We embolden to say that in the days to come it will continue to be a dynamic force in promoting health and social harmony, and that the many Guoshu styles — such as Taiji, Shaolin, and Wing Chun — will persist in their efforts to preserve and develop this unique cultural heritage.

Hong Kong International Kung Fu Festival is proud to present a multimedia exhibition with Guoshu as its theme, using select martial arts schools and personalities as points of reference to narrate Guoshu's century-long journey and its outstanding contributions to the Chinese Nation.

Last but not least, on account of the enormity of this subject and limitation of space, we have selected Sun Lutang and his system of martial arts, Ma Fengtu and Tongbei martial studies,

Lam Sai Wing and Hung Kuen, and Bruce Lee and Jeet Kune Do, as main subjects of this exhibition, with the hope that by following their courageous explorations along the path of Guoshu, we will reveal a representative if incomplete facet of the Guoshu iceberg.





第一章  
Part One