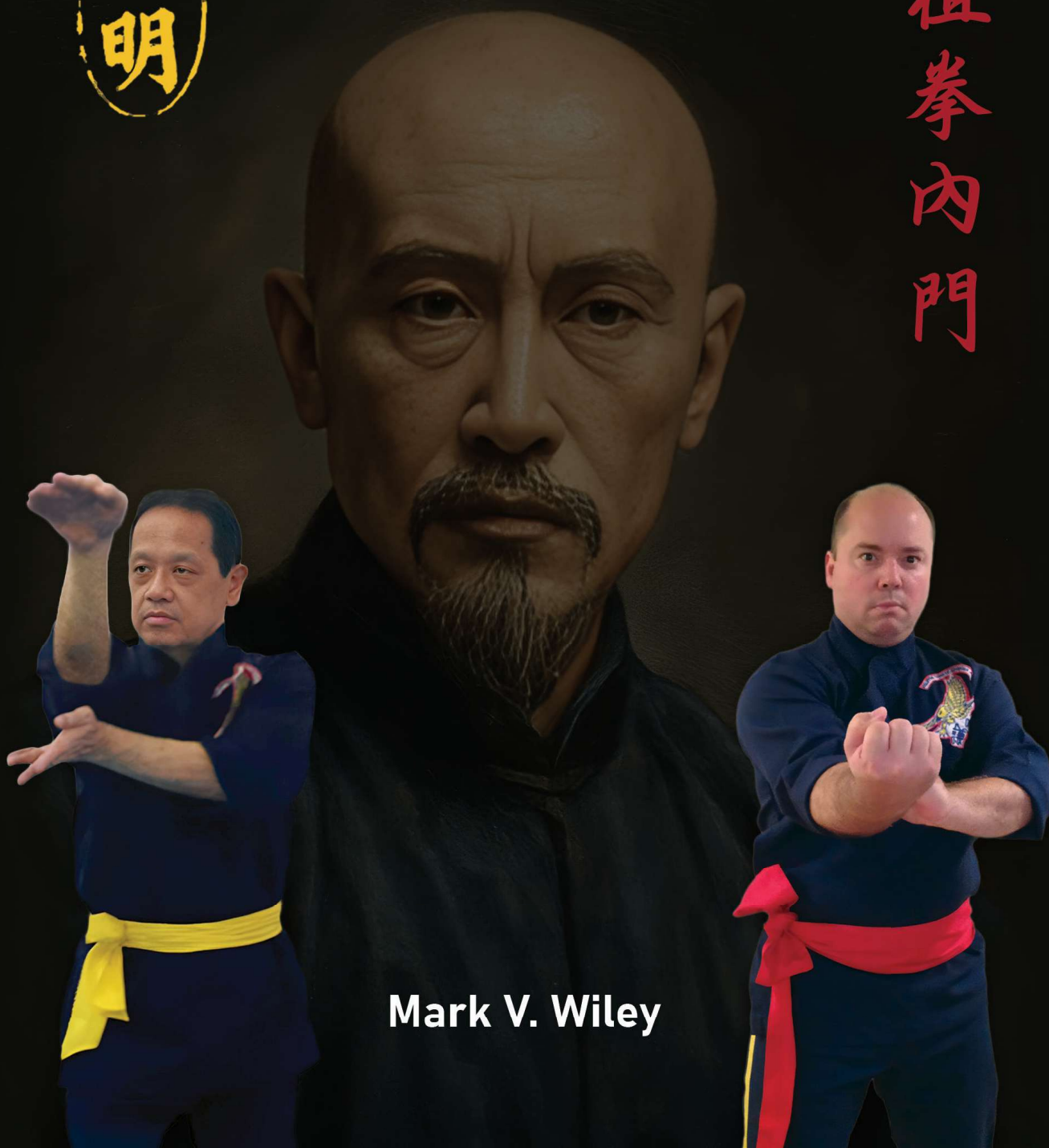


INNER GATE

The Orthodox System of
NGO CHO KUN



五祖拳內門



Mark V. Wiley

INNER GATE

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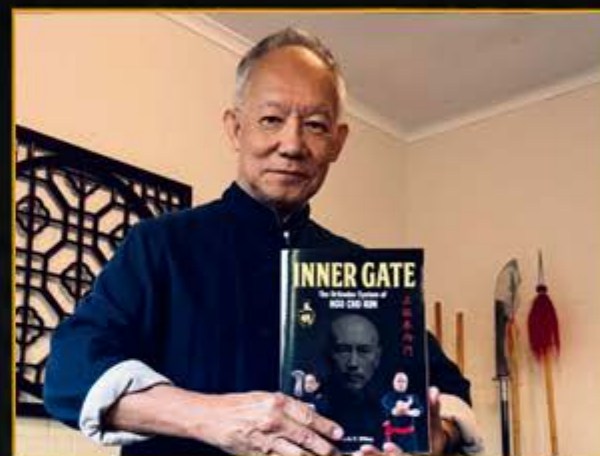
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“ *Inner Gate* stands as a master-level exposition of Kung-Fu— a rare synthesis of history, science, and spirit destined to become a modern classic in martial arts literature. ”

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腳踢四門捷如猛虎翻山



拳打八法矯似神龍戲水

Chua Giok Beng (1853 – 1910)

師資不遠	薪傳妙技	人雖西去	公門桃李	神龍天矯	南柔北勁	武科嶺峻	先師諱謙
永留英靈	播及海瀛	道猶南行	隨地向榮	久著威名	集其大成	國術尤精	一字玉鳴

Top: The image comes to life and first rings the jade—Patriarch Master Chua. **Left:** Kicking in all four directions, swift as a fierce tiger crossing a mountain. **Right:** Fists strike with the Eight Methods, as gracefully as a divine dragon playing in water. **Bottom L to R:** Though the guiding teacher is not far, His heroic spirit shall live on forever. Transmitting marvelous skills through generations, His influence spreads, even across Hai Xi. Though he journeys westward, The Way continues southward still. Like peach and plum blossoms before the public gate, His students thrive wherever they are. The Divine Dragon Bridge bears his name, long renowned for its awe-inspiring legacy. Blending Southern softness with Northern strength, He achieved a synthesis of the highest order. A leader in martial discipline, A true master of national martial arts. The late master taught humility—One word shines bright on Jade Island. **Notes:** “Journeys westward” is a classical euphemism for passing away. “Peach and plum blossoms” metaphorically refer to successful students. “One word” refers to Chuas moral essence.

INNER GATE

The Orthodox System of Ngo Cho Kun



Mark V. Wiley

A study of Fujian Five Ancestor Fist according to
the writings of the founder and the transmission
of the Beng Kiam Athletic Association and
the Beng Hong Martial Arts Society



DISCLAIMER

The author and publisher of this book DISCLAIM ANY RESPONSIBILITY for any injury as a result of the techniques taught in this book. Readers are advised to consult a physician about their physical condition before undergoing any strenuous training or dangerous physical activity. This book details dangerous techniques that may cause serious physical injury and even death. Practice and training require a fit and healthy student and a qualified instructor.

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Edited by: Russ L. Smith and Hendrik Santo

Cover & Interior Design by: Summer Bonne



DEDICATION

In loving memory of Sifu Alex Co,
who gave so much yet asked for so little,
and left this earth before his work was done.



Alex Co—許景偉—Co King Wei
June 12, 1953 - April 12, 2016

Portrait by Jake Alano

Gifted to the author by Frank Rivera

SONG OF ENLIGHTENMENT

證道歌

但得本、莫愁末，如淨瑠璃含寶月，
既能解此如意珠，自利利他終不竭。

Grasp the root and do not fret over the branches;
like pure crystal holding the precious moon within.

When one understands this wish-fulfilling jewel,
the benefit to oneself and others flows without end.

This stanza from “Song of Enlightenment” by Great Master Yongjia, captures the heart of Chan practice: awakening comes from returning to the root, not chasing the countless branches of techniques, doctrines, or conceptual analysis. When the mind is clarified and freed of obstruction, it becomes like pure crystal reflecting the precious moon—its inherent Buddha-nature revealed without effort or acquisition. The “wish-fulfilling jewel” is this very clarity, the direct recognition of one’s original nature. Once realized, its function is limitless: wisdom flows naturally, freeing oneself from delusion while simultaneously benefiting others. In this way, true understanding does not end in private insight but unfolds as an inexhaustible source of compassionate and transformative action.

ACKNOWLEDGEMENTS

This book would never have been possible without the friendship, trust, and teachings I received from my best friend and sifu, the late Alexander Lim Co. I am grateful to Sigong Benito Tan, the headmaster of Beng Kiam and grandson of Tan Kiong Beng, for taking me on as a disciple during the last year of Alex Co's life. And to Alfonzo Ang Hua Kun, Christopher Rickettes, Tony Lim, Alfredo Yu and William Uy.



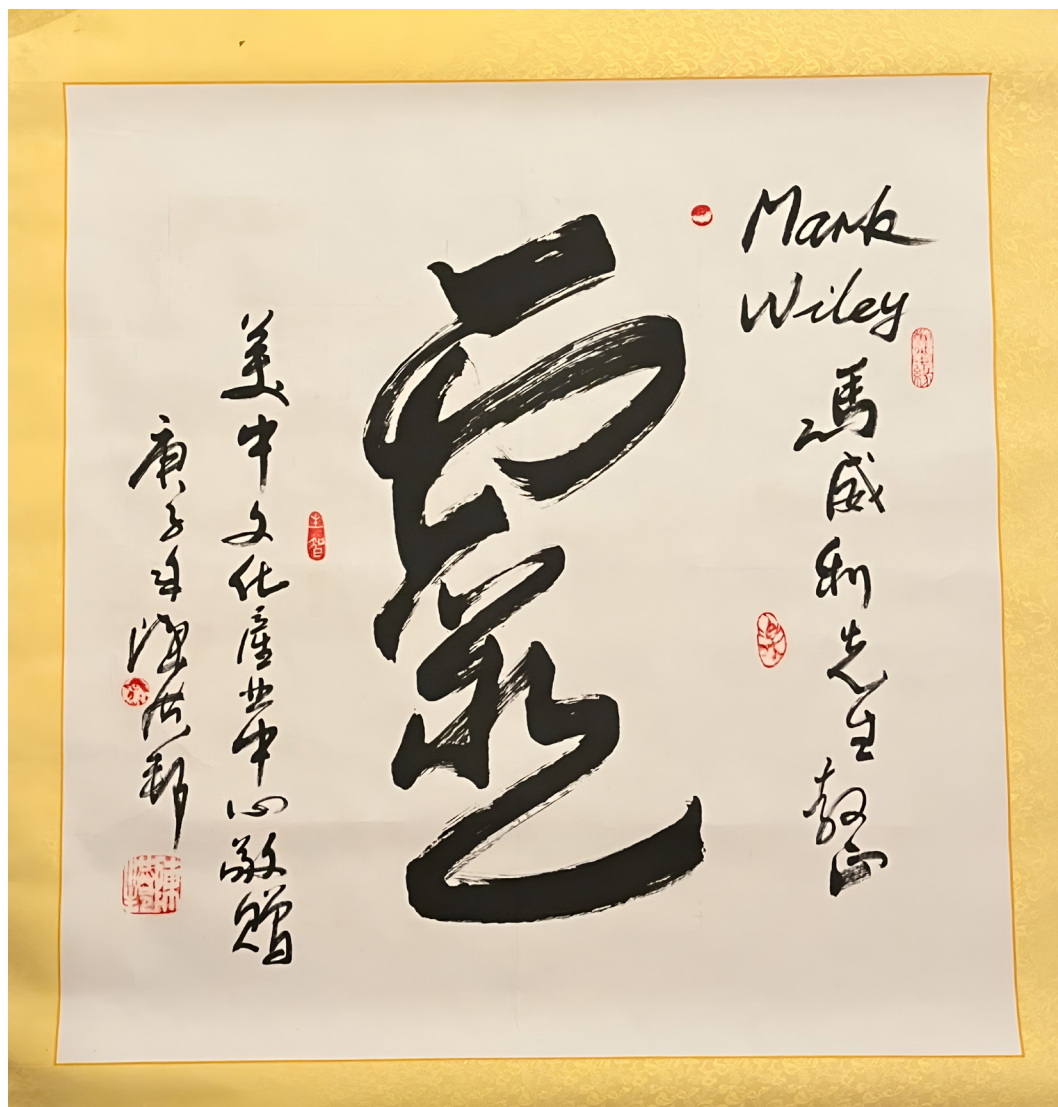
Sifu Alex Co and Mark V. Wiley



Sigong Benito Tan and Mark V. Wiley

To my brothers and Lai Meng disciples Russ Smith and Keith Boggess, who give me reason to remain passionate about Ngo Cho Kun and encouraged me to belabor over this book. I am thankful to Basilio Perrin, Kiko Kapinpin, Harley Tan and Roland Koph Pee Hwa for their assistance with historical questions. A bow of respect to my Ngo Cho Kun brothers and uncles Zhou Mengyuan, Zhou Kunmin, Henry Lo, Daniel Kun, Jeffrey Yang, Gregory Tan, John Graham, Zhao Xiaofeng, Lawrence Tambayang, Kam Lee, Dominic Lim. And deep respects to sifus Rene J. Navarro, Tak Wah Eng, Hai Yang, Robert Chu, Hendrik Santo, Lorne Bernard, Norman Chin, Karlan Chan, Simon Lailey, Tyler Rea, Lau Waikeung, Dr. Christopher Viggiano, Dr. Luke Jih, Dr. Michael Maliszewski, Dr. Felipe Jocano, Dr. Robert Chuckrow, Dr. Jopet Laraya, Peter Schofield, Alan Orr, Mark Nowak, Bob Clark, Ian Chow, Robin Young, and Francisco Rivera.

My life would not be what it is if not for the loving support of my wife Kellie, my children Alex, Brooke, Elise, and Sarah, my sister Mary, and my late parents, Drs. William and Mary Wiley. I love you all.



Right Side (dedication): Respectfully presented to Mr. Mark Wiley. **Main Central Characters:** Ling (Numinous Spirit). **Left Side Inscriptions:** America–China Cultural Exchange Society; Nanyang Branch Hall. Calligraphed by Chen Hongbang.

明星

Mark Wiley

馬
威
利

編著
《五祖拳內門》
出版誌慶

宗脈綿延

新加坡
明星武術體育學院

許丕華 敬賀
己巳年

Right vertical column: Written by Mark Wiley, "Inner Gate: The Art of Ngo Cho Kun." Publishing congratulations. **Center vertical column (large black characters):** "The lineage continues unbroken". **Left vertical columns:** Singapore Beng Seng Pugilism & Physical Culture Institute, Vice Principal Koh Pee Hwa, respectfully congratulates. Year of Jisi **Red seal at top left:** Beng Seng—the academy's seal.

Few people can claim the exceptional impact that Mark Wiley has had upon the understanding of the martial arts for English readers. As an editor, he has worked for some of the most esteemed publications like *Martial Art Illustrated*, *Martial Arts Legends*, and *Journal of Asian Martial Arts*, as well as the noted bookmakers, Tuttle Publishing. As a publisher, he has worked for Unique Publications and founded his own independent publishing company, Tambuli Media. What's more, he has also personally authored numerous books on the martial arts, and written and produced the indie martial arts comedy, *Made in Chinatown*, an ode to NYC's Chinatown. On top of that, as a practicing grandmaster, he has inspired countless students in the way of the warrior. Now with this, his latest work, *Fujian Five Ancestor Fist*, he painstakingly documents this venerated fighting system in what is sure to become a classic reference for generations to come. I salute Mark and all his extraordinary contributions to the field and look forward to what more he might bring to the table, as if what he's done already isn't enough.

—Sifu Gene Ching
Publisher, KungFuMagazine.com
Staff Writer, YMAA Publication Center



Clear, structured, and profound, *Inner Gate: The Orthodox System of Ngo Cho Kun* transforms ancient theory into living practice for the serious martial artist. Rooted in Chua Giok Beng's orthodox transmission and refined through the Beng Hong teaching methodology, it bridges classical wisdom with modern insight. Through its seamless integration of biomechanics, oral tradition, and poetic expression, *Inner Gate* stands as a master-level exposition of Ngo Cho Kun—a rare synthesis of history, science, and spirit destined to become a modern classic in martial arts literature.

—Sifu Russ Smith, Headmaster of The Burinkan



Endorsed by leading figures in the martial arts community, including Sifu Zhou Mengyuan, *Fujian Five Ancestor Fist—The Orthodox Teachings of Chua Giok Beng* offers a comprehensive exploration of the rich heritage and profound techniques of Ngo Cho Kun.

Through meticulous research expert insights, the book delves into the history, culture, and lineage of this esteemed martial art. From an in-depth analysis of the Five ‘Ancestor’ Styles to practical forms training and dynamic solo and paired methods, readers will discover a wealth of knowledge to enhance their understanding and practice.

With a focus on fighting theory, applications, and the path to mastery, the book equips practitioners with invaluable tools for personal growth and development. A must-read for martial artists of all levels, this book seamlessly blends tradition with modern sport science, paving the way for a new generation of practitioners to excel in the art of Ngo Cho Kun.

—Sifu Gregory Tan

He Yang Wu Zu Quan Pugilistic Arts (Canada / Singapore)



Wiley has achieved a rare balance between technical precision and philosophical depth. Drawing from the teachings of Chua Giok Beng, *Inner Gate* illuminates the living essence of the art with both scholarly rigor and experiential insight. Blending biomechanics, oral wisdom, and lyrical prose, it transcends the boundaries of a technical manual to become a work of philosophy in motion—uniting history, science, and spirit in a way few martial texts have achieved.

—Dr. Christopher M. Viggiano, Society of Black Belts of America (SOBBA)

Kong Han Goh Cho Kun Kung Fu Assn. of BC Canada

加拿大光漢五祖拳武分會



Inner Gate is a very comprehensive well-written book by Dr. Mark Wiley of Beng Hong Martial Art Society. He is the disciple of the late Sifu Alexander Co of Beng Kiam Athletic Martial Art Club of Manila, Philippines. Thank you for his great efforts in putting this together the history and how Goh Cho Kun (五祖拳) from Tai Cho Kun (太祖拳) evolved to the different Goh Cho lineages as we know it today. The book presents how the late Great Grandmaster Chua Giok Beng (蔡玉鳴) spear headed the evolution and expansion of Goh Cho Kun in the mid-1800s in collaboration with all the other known masters of his time introducing the Goh Cho Kun Ho Yang Pai (五祖拳 鶴陽派).

Aside from the history, this book also goes into details about the concept, techniques, training methods, theories and fighting applications that are seldomly available to the public as well as the technical terms in its original spoken or written dialect Min Nan Hua (閩南話) or Hokkien (福建) dialect as was spoken widely during that time. It is in Quanzhou (泉州), Fujian province (福建省), China that Goh Cho Kun originated from that has migrated to the Philippines, Malaysia, Singapore, Indonesia, Japan, Thailand, Vietnam, the USA, United Kingdom, Canada, Ireland, Germany and the Scandinavian.

This book is highly recommended to all martial art enthusiasts, historians, researchers, physical trainers, athletes, self-defense instructors and readers to have as part of their collection. This research material is a priceless piece of history in their possession in applying the ancient kung fu training methods in today's modern physical fitness and self-defense.

—Sifu Daniel Kun

鄭勤人

KHNKC Canada

Headmaster



I had the pleasure of meeting Master Mark Wiley about 10 years ago. He had reached out to me about a project he was working on and wanted my consultation. He had a crazy idea to make a movie in Chinatown about a young Chinese man joining the Italian mob for a girl. It was his sincerity as well as his vision that made me feel honored to work with him and make the movie called *Made in Chinatown*. Since then, we have become good friends sharing experiences and knowledge of the martial arts. I have enjoyed listening to his stories of traveling all of SE Asia, where Sifu Wiley was able to learn from the really old tradition in the Five Ancestor Fist format. It has been a lost art due to the many wars, lost teachings, and changing times. He was gone back to the original documents of the founder and his educated disciples, who had passed the military exams, were scholars, and also doctors of Chinese medicine. Mark is also a doctor of Chinese medicine and a scholar. He has dedicated his life to the training and has continued the tradition of teaching, writing, podcast, and movie making. I'm proud to be his friend.

—Sifu Tak Wah Eng
Tak Wah Kung-Fu, New York Chinatown



Mark V. Wiley is a Master of both Eskrima and Five Ancestor Fist Kung Fu. But then, Dr. Mark Wiley is unique. He is an accomplished author, editor, publisher, traditional healer, martial arts grandmaster, world traveler and father of four. His background and experience create layer upon layer of depth in the works he creates. He is what used to be called a Renaissance Man, back when broad experience and varied skills were appreciated.

—Sensei Michael Calandra
Host, The Martial Truth Podcast



Five ancestors boxing is a very well-known and highly respected martial system popular in South China and Southeast Asia which has greatly influenced other martial arts. Originating from Fujian (Fukien) province in southern China, it emigrated, over the past century along with the peoples from that area to many different places including Singapore, Malaysia, Indonesia, Taiwan, Hong Kong, and the Philippines. As a Fujian White Crane practitioner, I can clearly see that we share many techniques and theories with Wu Ju Chuan (Ngo Cho Kun). It is obvious that we have shared roots and concepts.

Traditional Chinese martial arts have been declining in popularity for quite some time due to many factors. Amongst these the most important would likely be: The rise of the use of modern weaponry (especially handguns); lack of governmental aid in promoting the arts; lack of business acumen on the part of traditional masters; the modern desire for all things quick and easy; emphasis on appearances rather than substance; the lack of a venue which can make dedicating one's life to traditional kung fu financially rewarding and, finally, poor quality of instruction both in Asia and the west.

I have known Sifu Mark Wiley for over 20 years and can attest to his skill and depth of knowledge. As colleagues from different systems yet having similar experiences, we often discussed the state of martial arts and shared combat theories. I know him to be rather humble and low key whilst being a formidable practitioner of both Chinese and Filipino martial arts. This work seems exceptional, so I am very happy as having truly skilled practitioners share their deep understanding is always a great contribution to the martial arts.

Hopefully this work will help develop greater interest in traditional martial arts and help illustrate how these can often be superior self-defense systems which offer a great many physical and mental benefits. In fact, they often become a lifelong pursuit in excellence and personal self-development.

Congratulations Shifu Wiley!

—Sifu Lorne Bernard
Academy White Crane Kung-Fu



It is with great pleasure that I write this introduction for my good friend and fellow martial artist master, Mark Wiley. Mark studied with the late great Master Alex. Co, in the Ngo Cho Kun Fujian composite martial arts system in the Philippines, and has set out to both preserve and propagate this rare system.

Like Wing Chun Kuen, Ngo Cho Kun is a rich tradition of forms and weapons from original Southern martial arts from China. It is composed of five great traditions of Fujian Boxing methods, and has its own flavor and specialties preserved in this tradition. Mark has painstakingly preserved the essential forms, but also of the oral inner traditions of the Beng Kiam Athletic Association, through his Beng Hong Martial Arts Society.

The Fujian martial arts were the original Southern Fist, when combined with Northern Fists during the first invasion of the Dwarf Pirates during the Ming Dynasty, the great General Qi Ji Guang combined the most effective martial arts of his day, which now results as the Cantonese Martial Arts that you see today.

Let us now embark on the Inner Door tradition of this great Martial arts system with the ever talented, qualified master and successor, Sifu Mark V. Wiley.

—Sifu Robert Chu
CSL Wing Chun Kuen



Thank you, Sifu Mark Wiley, for this informative book and for preserving the traditional teachings and training techniques of Ngo Cho Kun Five Ancestor Fist style.

—Sifu Karlan Chan
New York Chinese Freemasons Martial Arts

琼花咏春

Chinese kung-fu inheritance does not come out of the blue. It must be based on historical written evidence. Sifu Mark Wiley's *Inner Gate* is a Ngo Cho book based on solid written teaching of Ngo Cho Kun founder, Sijo Chua Giok Beng, via the transmission of the late Ngo Cho Kun Grandmaster Alex Co of the Philippine-Chinese Beng Kiam Athletic Association. Sifu Wiley is following the path of the past Ngo Cho Kun grandmasters presenting Ngo Cho Kun's teaching into the language of their era for the purpose of providing a clear understanding. Moreover, for this 2025 era, the physics and modern science languages are a must for understanding and these, too, are presented in detail. *Inner Gate* is the book for anyone who wants to study an ancient and traditional kung-fu system presented for this era. Unlike many traditional kung-fu styles today that have lost their essence over past 100 years, Ngo Cho is transmitted as a wholistic system based on the platform of General Qi Jiguang in 1560, which consist of long fist, short strike, and ground fighting. Sifu Wiley's book is essential to study Ngo Cho, as it presents the details that the founder has designed, which makes the art very respected around the world.

—Sifu Hendrik Santo

Fifth generation Successor of 1850 anti-Qing Wing Chun



In today's modern world of fast-paced technology, information and social media, the art of traditional Chinese Kung Fu has been brushed to the wayside, yet amidst this flood of instant gratification and pseudo scholarly information, Sifu Mark Wiley, in his sincere efforts, has been able to stem the tide. In this new text on the Ng Jo Kuen, Five Ancestor Fist, Sifu Wiley is not only preserving the sacred traditional system but enshrining it for posterity and future generations of Kung Fu devotees. Readers of this text will be immersed in the physical and philosophical knowledge of this rare system that has created ripples into many Kung Fu and Karate systems throughout the ages. My sincere admiration and congratulations to him.

—Sifu Paul Koh

Bo Law Kung Fu



I have been practicing the Northern style of internal martial arts and Xiu Dao for about half a century. Even so, I have a great interest in understanding Southern styles. However, it is very hard to find a document that covers deep knowledge of a style nowadays. By reading *Inner Gate*, my understanding of the southern fist system got deepened.

It's rare to come across someone in life who embodies their passion with such sincerity, depth, and discipline that their work becomes a legacy for generations to come. Mark Wiley is one of those rare individuals.

I've had the privilege of calling Mark a friend in life, and in that time, I've seen how deeply his dedication to traditional martial arts—and especially to Ngo Cho Kun—has shaped not only his career, but his character. Mark doesn't just practice kung fu; he lives it. His training is systematic, his research is meticulous, and his willingness to share and preserve knowledge for the benefit of others is nothing short of inspiring.

Inner Gate is more than a book. It's a masterwork that captures the essence of a profound martial system—its history, theory, techniques, and inner principles. Through personal narrative and precise documentation, Mark has opened the door for all serious martial artists to enter the “inner gate” of this art—something traditionally reserved only for indoor disciples.

What strikes me most about this book is how it reflects Mark himself: clear, grounded, thoughtful, and unwavering in his purpose. It is an offering of great value—not only to those who practice Ngo Cho Kun, but to anyone who believes that martial arts are more than physical movement. This book is about heritage, mastery, and lifelong learning.

If you've ever wondered what lies beneath the surface of traditional kung fu, or if you've felt there was something missing in your training—a deeper logic, a structural foundation, a refined method—this book will give you that, and more. With this book, Mark fulfills a promise—not only to his teacher, but to all of us who care about keeping the tradition alive in the modern world.

You hold in your hands not just a guide to Ngo Cho Kun, but a piece of living history. My friend has done something remarkable here—and I invite you to step through the gate and see for yourself.

With appreciation and respect,

—Sifu Hai Yang

Hai Yang Academy (Canada, China)

www.youtube.com/@HaiYangChannel



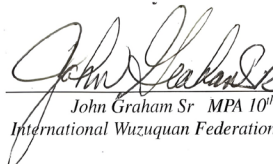
PROCLAMATION

- WHEREAS,** The International Wuzuquan Committee of Quanzhou recognizes this USA gathering as a significant event in history and the bonding of the lineages of Wuzuquan. It is through these efforts that our precious art will grow and prosper.
- WHEREAS,** The International Committee recognizes the following Masters: Kam Lee, Daniel Kun, Gregory Tan, Bonifacio Lim and Jeffrey Yang for their years of devoted service, instruction and research into the art of Wuzuquan. Thank you for your dedication.
- WHEREAS,** The International Committee recognizes the participants of the Conference for your contributions to Wuzuquan. Thank you for your support.
- WHEREAS,** Dr. Mark Wiley's dedication to the art of Wuzuquan and his Discipleship under Grandmaster Alexander Co.
- WHEREAS,** Dr. Mark Wiley's years of service as a Sifu in the art of Wuzuquan has made significant inroads to the popularization to the art of Wuzuquan in the USA.
- WHEREAS,** Dr. Mark Wiley's publishing company, Tambuli Media, which has been a world-wide vehicle for preserving and spreading Martial Arts.
- WHEREAS,** Dr. Mark Wiley's promotion of the Bible of Ngo Cho Kun through Tambuli Media.
- WHEREAS,** Dr. Mark Wiley's continued public dedication to the art of Wuzuquan.
- WHEREAS,** The International Wuzuquan Association is the global governing body of Wuzuquan.
- WHEREAS,** The International Wuzuquan Committee of Quanzhou hereby bestows special recognition to Dr Mark Wiley for his long years of service to the art of Wuzuquan and steadfast efforts to preserve the art of Wuzuquan for future generations.
- NOW, THEREFORE,** John Graham Sr. is the US Delegate to the International Wuzuquan Association and 11th President of the International Wuzuquan Association hereby affirms and attests to the above statements as true and recommends that this Proclamation be submitted as an official record in the International Wuzuquan Organization.

I, John Graham Sr., do hereby proclaim July 15, 2017 as

“Five Ancestor Conference Day”

Signed this 5th day of July 2017



John Graham Sr MPA 10th Dan
International Wuzuquan Federation, US Delegate

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FOREWORD

BY SIFU RENE J. NAVARRO

You meet strangers who seem to be old friends the first time you see them. Mark Wiley is one of them. I had heard about him maybe for a few years because he moved in the periphery of my contacts in Filipino martial arts, but we did not meet until the mid-1990s when we encountered each other in Boston. He lived in Japan in his 20s as an editor for with Tuttle, a Japanese publication, and when he moved to Boston, I was a student at the New England School of Acupuncture and the Gin Soon Tai Chi Club. We had our very first opportunity to spend time together. As if we knew each other forever. We collaborated in getting a couple of books by Masters Ou Wen Wei and Vincent F. Chu published.

I could have sworn he was a Filipino because his expertise revolved around Philippine martial arts. Like a few of my American friends, he practiced FMA, wrote about it and promoted it. In fact, I do not know anybody who has done as much for it.

He has an encyclopedic knowledge of my country's martial arts traditions. I learned later during our conversations that he also traveled through Asia and studied other martial arts. He is a real warrior scholar in the template of the ancient tradition. He knows martial arts, but he could also educate you with Zen stories and arcane sidelights of history and the classics. He is not your typical one-dimensional martial artist. He is a healer as well. He knows the weaknesses of the human body and could disable with a move, but he could also give treatments from the repertoire of Chinese medicine.

Sitting with him at his kwoon, The Alex Co Memorial Gym, Mark Wiley pours me a cup of tea. We are surrounded by weapons, an altar, books, calligraphy, paintings, photographs of the masters, memorabilia, and heirlooms from different countries. Incense smoke is permeating the room. There is something difficult to describe: the place is a temple. I can feel history throbbing in the air. We're in the modern world but hovering over us are the ancestral spirits: saints and monks from the temples, hermits from caves, legendary fighters, and revolutionaries. The long line of masters who created this culture of meditation, combat, codes of conduct, self-cultivation and refinement, rituals, and healing.



Who remembers this ancient world? We're far from the temples of Fujian or the mountains of Wudang but in this small shrine at his home in Lansdale, PA, there is the monastic milieu. It is true there are no monks but there are statues of bodhisattvas, saints and immortals, there's sutras humming in the background and herbs distilling in one corner. You could easily imagine yourself in a remote sanctuary.

There are remnants of the tradition, but much has been lost. There are still places where you'll see disciples training with the masters, not only in martial arts but also in monastic ceremonies, rituals of worship, methods of healing, art, and literature. I've met masters who have cultivated the different arts—but they are few and rare. I feel safe with them ... as if we are part of an enlightened brotherhood of knights. They have an aura of gentleness and warmth and welcome nature like Mark. But I have also met martial artists whose ego and aggressiveness drip from their posture and voice. When they talk, you could feel disharmony and imbalance and without any prodding, you'll hear them bragging about how they beat up a man or woman.

With Mark's quiet presence, it is easy to visualize oneself transported to a temple in a fictional land. Quiet your breathing and sit in a lotus position and you'll be in the company of anchorites and contemplatives. That's how I often feel when I pay him a visit. We walk through a form like Dragon Tiger or Red Boy Praying to the Goddess of Mercy and I feel the sanctity of the movement and I'm brought back to the past.

He is so soft-spoken and courteous and smiling; you'll think he is just a push-over. But in an instant, when he demonstrates a technique, he is a model of an ideal fighter. I haven't seen many people like him anywhere. A combination of virtue, compassion and humility and stillness sitting side by side in a happy balance with combat skills and scholarship.

You'll be astonished to learn that he studied not only contemporary arnis de mano but also the most authentic styles of Philippine stick fighting from the masters. Starting when he was just a young boy fascinated by movie superhumans, his exploration covered various martial arts. Now, he is focusing on FMA and Ngo Cho Kun.

Ngo Cho Kun is a mission for him, a fulfillment of his master Alex Co's unfinished work. Alex passed away in 2016 and had ideas that he was not able to complete. Mark sat with him in his death bed as Alex slowly weakened from a long-term and chronic renal problem. In this book is the realization of a promise and a dream.

Sincerely,



—Grandmaster Rene J. Navarro
Headmaster, Dragon Tiger Fujian Temple Kung-Fu Research Center
Author, *Of Fire and Water: Alchemy and Transformation*
Author, *Ascension and Return: Poetry of a Village Daoist*
Medical Advisor, Society of Black Belts of America (SOBBA)



PREFACE

BY SIFU ZHOU MENGYUAN

Sifu Mark Wiley's book *Inner Gate: The Orthodox System of Ngo Cho Kun* is about to be published. Mr. Wiley has summarized and organized his learning of the Five Ancestor Fist into a book, which holds profound significance in the process of martial arts inheritance. It not only can assist us in teaching more systematically but also can be left for future generations as material for learning and research. He has invited me to write the preface for this book. As a colleague and inheritor of the Five Ancestor Fist, I am very willing to discuss my understanding of the Five Ancestor Fist for the publication of this book.

The name "Five Ancestor Fist" first appeared in the Tiandihui (Heaven and Earth Society). Tiandihui was a secret society organization during the Qing Dynasty in China, engaged in anti-Qing activities to restore the Ming Dynasty. The Tiandihui manual records the tragic history of the establishment of Tiandihui. This is the famous "Xi Lu Story," which tells the story of the Qing government burning down the Shaolin Temple and the "Five Ancestors of Shaolin" establishing Tiandihui, initiating disciples, spreading martial arts, and engaging in anti-Qing activities. This story, along with the activities of Tiandihui spanning over two hundred years, has widely circulated among the people and had a profound impact.

The "Five Ancestor Fist" as a tool for the anti-Qing activities of "Tiandihui" also spread widely among the people. As Dr. Zhou Weiliang (Member of the Martial Arts Branch of the Chinese Society of Sports Science) mentioned in his article: "The martial arts atmosphere of Tiandihui lasted for a long time in history, paving the way for the organization's cohesion and development. The martial arts activities of Tiandihui had various impacts on the subsequent history of Chinese



martial arts, such as the emergence of Hongquan and the name of Five Ancestor Fist, as documented in the article, “On the Formation of the Shaolin Story of Tiandihui and Its Impact on Traditional Martial Arts” by Zhou Weiliang, published in the *Journal of Beijing Sport University* (Issue 4, 1991).

Tiandihui engaged in secret anti-Qing activities, which due to this historical context, made Five Ancestor Fist an undisclosed, scattered, and incomplete martial art. As mentioned by Master Yu Chiok Sam (a disciple of Chua Giok Beng at the end of the Qing dynasty) in the preface of *Chinese Gentle Art Complete*, written in 1917: “In the realm of martial arts, there have been many eminent figures throughout history. Among the styles known to the world is Five Ancestor Fist, which has been passed down but obscured over the years, leaving scholars with no way to uncover its secrets.”

By the late Qing dynasty, during the Xianfeng era, Chua Giok Beng (1853-1910), a martial scholar from Wuanbangwei Village in Jinjiang County, Fujian Province, mastered the techniques of Five Ancestor Fist. He also extensively studied various styles of martial arts, incorporating the agility of White Crane Fist, the flexibility of Monkey Fist techniques, the strength and stability of Tai Cho Kun, the adaptability of Lohan fist footwork, the proper body alignment and energy circulation of Tat Chun Kong (Datzungong), and the concept of using softness to overcome hardness from Xuan Nu Quan, blending them into the Five Ancestor Fist techniques. Simultaneously, he systematically summarized, organized, and innovated upon the Five Ancestor Fist techniques, making them more practical and further perfecting the artistry and theories. This transformed Five Ancestor Fist from a martial art obscured and scattered among the people into a systematic and complete martial arts system. Consequently, Chua Giok Beng opened his academy to teach students, attracting numerous disciples and gaining widespread fame. Thus, the dissemination of Five Ancestor Fist began on a large scale.

Five Ancestor Fist possesses rich content: In the 1980s, the Fujian Shaolin Five Ancestor Fist Research Association excavated, summarized, and compiled the *Five Ancestor Fist manual* of Grandmaster Chua Giok Beng, which details the style and characteristics of Five Ancestor Fist. Moreover, it elucidates the principles of Five Ancestor Fist in terms of essence, energy, and spirit, hardness and softness, movement and stillness, emptiness and reality, mental and physical form, assessing the situation, distance management, timing, and application of techniques. It presents specific application rules for strength, footwork, hand techniques (swallowing and spitting, floating, and sinking), bridge techniques (passing, adding, breaking, sticking), and proposes tactical principles such as the “Twelve Techniques of Attack” and the principle of “Receiving to Neutralize.” The manual includes 39 unarmed routines and 33 weapon routines. The Five Ancestor Fist manual, after being reviewed by the Chinese Wushu Association, was included in the *Record of Chinese Wushu Weapons*, published by People’s Sports Publishing House (June, 1993).

In traditional martial arts, each school has its own principles and techniques, reflecting its unique style and characteristics. Principles guide the practice and technical application of martial arts, while training methods support the main content of martial arts practice (combat and forms). The so-called “hand-eye-body-foot coordination, mental

and physical power training” refers to the content of martial arts training. In the process of oral transmission and practical instruction of Five Ancestor Fist, there are also distinctive training methods:

Training in “Vajra Power” not only strengthens the intrinsic force (the strength of the muscles themselves) but also requires mastering the three-part movement law of “tip, middle, root” in coordination with breathing. It aims to achieve a continuous flow of force through the joints and the penetration of force through the three joints. Close coordination of hands, feet, and body is necessary, achieving a unified force in actions such as leg thrusting, waist movement, shoulder delivery, arm extension, and punch delivery. It emphasizes training the power of the waist and abdomen to facilitate the transmission of force from bottom to top. At the same time, it emphasizes the principle of “external firmness and internal flexibility,” maximizing the utilization of our strength. “Vajra Power” metaphorically describes the training of strength akin to the “adamantine” strength of the “Vajra” in Buddhist tradition.

“Lion’s Roar” is a distinctive breathing method in Five Ancestor Fist. It involves using “reverse abdominal breathing” to exhale while executing strikes, consciously directing internal energy down to the lower abdomen (dantian) and projecting external energy outward. When passing through the throat, it naturally produces a low, roaring sound akin to a lion’s roar. This breathing method provides ample oxygen supply during intense and rapid striking movements. When coordinated with striking actions, “Lion’s Roar” enhances the smooth and effective release of force, known as “using qi to stimulate force.”

Training in “Hard Power” is essential in Five Ancestor Fist. Since the style predominantly uses fist and palm techniques, developing sturdy arms is advantageous for effective striking and technique execution. Training can involve striking wooden stakes, stone pillars, and practicing bridge-hand techniques such as “Iron Arm Skill.” Training progresses from light to heavy, gradually increasing force and intensity, while adaptation allows for the gradual toughening of impact resistance. Achieving skills like “Iron Sand Palm” or “Iron Arm” requires rigorous training over time with the use of equipment and sometimes medicinal aids.

“Shaking the Body and Vibrating the Shoulders” is an internal and external training method in Five Ancestor Fist. It involves shaking the body rapidly, akin to a horse crossing a river, to disperse water droplets from the body. Coordinated with the “Lion’s Roar” breathing method, this technique stimulates the circulation of qi and blood, enabling the effective delivery of force throughout the body. It enhances coordination and synchronization among the feet, legs, waist, body, shoulders, arms, and palms (fists) during rapid and short-range movements, mastering the secret of “controlling force from the waist.” This training maximizes the expression of “long force,” “short force,” “inch force,” “elastic force,” and “startling vibrational force.” Additionally, it serves as internal training; through progressive practice, it massages the internal organs (viscera) to enhance physiological functions and resilience against external impact.

“Tat Chun Kong” is an internal training method in Five Ancestor Fist, falling under the category of “dynamic qi training.” It involves using the methods of “guiding qi with form”

and “guiding qi with intention” during the process of “breathing and exhaling,” continuously stretching and relaxing the muscles, tendons, and fascia of the body to keep the meridians clear. Through the practice of “Tat Chun Kong,” practitioners can continuously absorb postnatal qi to supplement prenatal deficiencies, clear the meridians, transform essence into qi, and qi into spirit, nourishing the “original qi” within the body. It also strengthens the muscles, tendons, and fascia of the body, enabling them to adapt to vigorous external movements, thus serving as a complementary internal support for external practice.

Nowadays, Ngo Cho Kun has been spread and developed for more than 100 years since Patriarch Chua Giok Beng created and taught it. It has become a cross-border boxing type distributed in China, Southeast Asian archipelago countries, Europe, America, Australia, and other regions. At the same time, Ngo Cho Kun was selected by the Martial Arts Research Institute of the State Sports General Administration of China as one of the 12 types of fists in the “Chinese Wushu Duan System Tutorial Series” compiled by the Martial Arts Research Institute and approved by the Chinese Wushu Association. It has become one of the main representative boxing types in the southern boxing system of China. The spread and development of Ngo Cho Kun relies on the hard work of generations of inheritors. Here, I hope that Ngo Cho Kun will be further developed with the efforts of colleagues in the United States! Sifu Mark Wiley’s book will help them!



A handwritten signature in black ink, consisting of stylized Chinese characters: 周孟渊.

—Grandmaster Zhou Mengyuan

February 21, 2024

Author of numerous books on Ngo Cho Kun

Editor-in-chief of the “Series of Instructional Materials for the Martial Arts Belt System in China” titled *Ngo Cho Kun*

INTRODUCTION

While still not well known in the West, Ngo Cho Kun or Five Ancestor Fist kung-fu, is widely practiced in South China and Southeast Asia. In fact, not only is it the most popular of the seven primary martial arts of Fujian province but it is recognized as an Intangible Cultural Heritage by the Chinese government. And while there is a fair amount of documentation on Ngo Cho Kun in the Chinese language, there are only a handful of books and perhaps a dozen or so articles available in English. The effort to write this book, *Inner Gate: The Orthodox System of Ngo Cho Kun*, was made with the intention of shining more light onto this amazing art as well as bringing forward the orthodox teachings and methods as set forth by patriarch Chua and carried forward by his disciples.

I use the term “orthodox” because in the most general sense it implies conformity to established principles, traditions, or doctrines within a given context. It also refers to something that is known to be authentic and genuine. As such, the context and content of Ngo Cho Kun presented herein conforms and adheres to the teachings, doctrines, and practices of Chua Giok Beng (md: Cai Yu Ming) as taught to his early disciples and recorded in the works of Chua himself, as well as those of Yu Chiok Sam, Ku Yu Chan, Zhou Mengyuan, Alexander Co, Zhou Kunmin, and other respected sifu.

In traditional kung-fu there is the concept of *Lai Meng* (內門)—“inner-gate” student or “in-door” disciple. This term refers to a student who has trained diligently and whom a master has found worthy of bringing “inside” the system, usually through a formal ceremony known as *pai su* (拜师) (md: bai shi). After which the disciple is taught the minutia, the details, the deeper meanings, and the principles that provide them the “keys to driving the system.” It is only after one has been accepted as a *tiong meng* disciple that they are given the full transmission of the art. The course of this transmission, which can last a decade or longer depending on a variety of factors, leads the recipient to unlearn many bad habits and relearn the system by infusing into every movement, combination, form, and application the “correct” content.

I never agreed with this manner of instruction, feeling that everyone must be taught correctly from the start. And I thought that the reason traditional Chinese martial arts are suffering today is because of such nonsensical ideas. However, after decades of teaching I have changed my mind and embraced the notion. Why? Because most students do not retain the details, or practice enough to integrate them—let alone study, internalize, and then apply the key principles. I have learned that, really, it is not a matter of withholding information from students but more aligned with them not having the dedication and mental and physical bandwidth to absorb and recall it. And so, the sifu is left putting too much effort into students who won’t develop into practitioners, and practitioners who won’t

transform into teachers, and teachers who don't evolve into masters. With this view, the Lai Meng teaching is held for those teachers who have dedicated themselves to becoming true masters of the art—not just players of forms and basic combinations.

The problem is, without the inner teachings reaching enough people, they will become lost, and so they must be documented. This book is my attempt to preserve these detailed teachings, the keys to Ngo Cho Kun—at least the keys handed down through the Beng Kiam Athletic Club. But what if they get into the wrong hands? Ha! Most people do not read books anymore. Many just skim the photos or a few paragraphs. So, just like teaching groups of students, only those who are dedicated and earnest will read the chapters in order,

think about what they read, and follow the methods to put the information into physical and practical use. This book, then, is for everyone, but mostly for the benefit of the serious practitioner who wishes to master the art. I became Alex Co's "indoor disciple" during a trip we took to Taiwan in 1997. Here's the story.



I began my martial arts journey in 1979, but it wasn't until 18 years later that I had my Eureka! moment. It came in 1997 during one of my training and research trips in Asia. This time starting in Manila, Philippines to see my sifu, Alex Co, then off to Taipei, Taiwan, where Sifu and I met up kung-fu sifus Adam Hsu, Gao Tao Sheng, Steward Ho, and visited the Taiwan Kuo Shu Federation and plenty of bookstores and kung-fu supply shops. It was during a spontaneous training session in our hotel room well past midnight, in the small space between twin beds, that Alex brought me "inside the gate" and shared with me the essence of five ancestor fist: a set of "structure tests" performed against the movements of the *qi kun* "commencing fist," the short set that opens every empty-hand form.

Sifu Alex said, "Do your opening, but stop at each position so I can test you." I didn't know what he meant by "testing" me, but I was happy to do as he asked. I soon found myself falling back over my bed. Sifu's eyes lit up and he laughed so loud. The laughter was infectious. I was amazed. "Do that again!" And he did, with ease, again and again. I couldn't stop laughing, either.

We stood between two twin beds and as I did each move, Alex tested. With only the pressure of two extended fingers, and against my resistance, he pushed me backward onto my bed, pulled me over his bed, raised me off my feet, and pressed me toward the floor. He showed the power of controlling your opponent through the application principles of *pu, tim, tun, toh* (float, sink, swallow, spit). "With the right power structure and direction of force," Sifu lectured, "you can control your opponent while keeping yourself from being controlled." From here we examined *chiap chiu* or bridging positions and how to overcome the opponent and took examples from different forms as illustration. I had to relearn the 23 forms I had been practicing up to that point with an entirely new perspective. To the outer physical movements looked nearly identical, but the inner movements, root, and force flow were completely different. It was awesome.

That insight, the first of my Lai Meng transmission, was given to me 28 years ago, and it has informed my training and applications every day since. In that moment I realized how insufficient my understanding of kung-fu was. While I had learned many forms, training drills, self-defense techniques and was good at free-sparing, I knew little about the inner mechanisms of the art. That night, Sifu led me “into the gate,” a place where another level of understanding is imparted and where another world of possibilities exists. Sifu showed me the way, and I “got it.” Eureka! I was on my way.

I rejoiced because that night in Taiwan I felt, I was told, and I grasped, how true skill could be developed. That is, you can do so much more with your body than punch, block, kick, lock, and throw—you can absorb, redirect, and issue force in innumerable ways. For Alex, too, it was a moment worth celebrating. Finally, he had found a student worthy of passing on the essence of Five Ancestor Fist—the “secret keys” to mastering the art. It was a great moment celebrated with hearty laughter! If it had been any time other than 2:30 AM, the hotel manager would not have had to march up to our room and demand silence. The guests in the adjacent rooms kept complaining about the “party” next door being too loud!

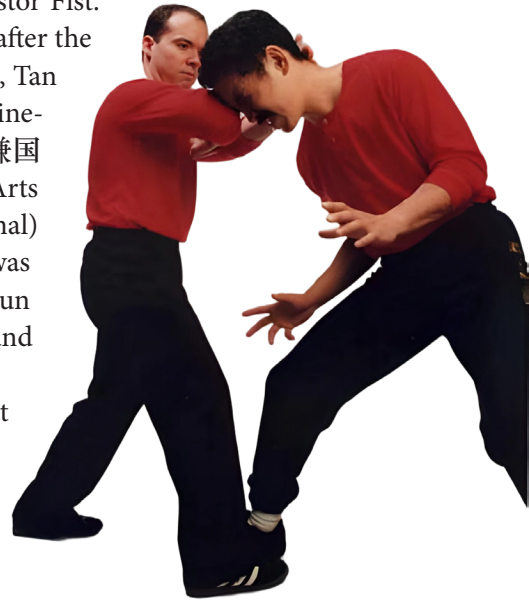
A year later Alex observed me demonstrating the first 16 forms the correct way, one after the other, with no breaks in between. As one form closed the next form opened. He then tested my qi kun. His only comment: “Good enough.” A few months later I arranged for Alex and Christopher “Topher” Rickettes to come to the US to film a series of instructional videos for Unique Publications; me assisting. It was then that Sifu presented

me with a banner for my own school of Fujian Five Ancestor Fist. In line with tradition, Sifu named the school “Beng Hong” after the art’s founder, Chua Giok Beng, and Beng Kiam’s late sigong, Tan Ka Hong. The banner was an endorsement of the Philippine-Chinese Beng Kiam Athletic Association (菲律賓中華鳴謙國術館) of the newly formed American Beng Hong Martial Arts Society (美國鳴鴻國術社). It is only the second (and final) time that Beng Kiam endorsed a branch club. The first was Ang Hua Kun’s Tsing Hua Ngo Cho Kung-fu Center. Hua Kun was tragically killed, leaving Beng Hong as the only active and sanctioned branch of Beng Kiam at the time of this writing.

Over the many decades that Sifu Alex Co taught at Beng Kiam and entertained dozens of Western students and teachers from other styles, I am fortunate and blessed to have been his “inner gate” student. When I asked him why he didn’t teach others in the same way, he replied:

“No one remembers the pointers. I explain and show, and they forget or just don’t listen. All they want to do is learn more forms so they can say I am advanced because they know 30 forms. They have nothing, just a shell, and move like a puppet on a string. No root or soul of their own.”

He also noted his relationship with his other Sifu, Shakespeare Chan, under whom he mastered Seven-Star Mantis, saying:



“Shakes taught me everything because I was not his student. He told me I was his friend and so he shared openly. Mark, you and I are best friends, so I will share everything. You don’t let me down. The students, well they come and go, mostly it is a hobby. Best friendship is for life.”

What an honor.



For more than twenty years Alex Co and I were the closest of friends. He was my sifu, yes, but also my big brother and more importantly, my best friend. We worked together to promote Beng Kiam and Ngo Cho Kun through filming videos, writing books and publishing articles. A series of health issues drastically compromised Sifu’s health and for the last eight years of his life he suffered. In 2016, a few months before his eventual passing on April 12, I spent my last few weeks with Alex Co in his home. He trained me, described in as much detail as possible his understanding of Ngo Cho’s application methods, and discussed new projects he’d like me to work on with him. Sifu then suggested that Beng Kiam’s inheritor, Sigong Benito Tan (the youngest son of Tan Ka Hong and grandson of Tan Kiong Beng) should accept me as his disciple. In this way, should his ill health overcome him, I could keep the forward momentum of promoting the Beng Kiam line that Alex had been the moving force of for decades. That week Sigong Benito came over to Alex’s home in Marinduque and trained me in spear and broadsword then taught me the empty-hand fighting methods his father had only taught to him and his elder brother, William Tan. Sigong Benito accepted me as a disciple, and we took a photo to commemorate the occasion. Henceforth, Beng Hong would become the international association for past and present members of Beng Kiam and students practicing that line around the globe. It then became known as the International Beng Hong Martial Arts Society (國際鳴鴻国术社).

Today, kung-fu is largely akin to a relic on display in a museum. But it cannot just be a museum piece to be worshipped and never used or tested or improved upon. Kung-fu must be alive, actively developing and improving over time as our knowledge of human anatomy and physiology advances. Teachers cannot be mere keepers of choreographed forms. We must unlock the sets, not only for our own discovery and mastery; but for future generations and the future existence of the art itself. Along these lines, the China Intangible Cultural Heritage Network has published the following warning:

“Because Five Ancestor Fist is limited to teaching by words and examples, historically, it has been subjected to the disaster of “burning Shaolin Temple” and “forbidding all sticks” [outlawing weapons]. Although it has been carefully organized, researched, and promoted by domestic and foreign martial arts organizations, most of the masters of Five Ancestor Fist. The matter is high, and some are dead, so this ancient boxing technique is still in danger of being lost and urgently needs to be rescued and protected.”

Unfortunately, many sifu are not educated in the science of human anatomy and physiology, and so they do not correctly apply the laws of human biomechanics in their kung-fu application. Instead of understanding the concepts of receiving and issuing force and power and the handling of momentum via physics and biomechanics, they shroud it in the mysteries of qi. But this needn't be the case. In fact, aside from being masters of the physical art of kung-fu, Chua Giok Beng, Yu Chiok Sam, and Tan Kiong Beng were also scholars who passed the difficult National Military Examination. What's more, they were also doctors of herbal folk medicine and orthopedics. Chua and Yu wrote about biomechanics (in different terms) and about qi, jing, shen in their writings without clouding their meaning in mystical language. I have done the same in this book.

What I am attempting with this book is a return to the oldest written records available on Ngo Cho Kun. These include the essay on Ngo Cho Kun by Chua Giok Beng made available through the Chua Clan and which appear in Zhou Mengyuan's *Research on Five Ancestor Fist Culture* (五祖拳文化研究) and the 1917 "Bible of Ngo Cho" (Chinese Gentle Art Complete—中華柔術大全) written by Yu Chiok Sam, under the direction of Chua and edited by Tan Kiong Beng, and Alex Co's *The Way of Ngo Cho Kun* which was based on Tan Ka Hong's seven-volume collection of materials, and Ku Yu Chan's *Ngo Cho Boxing Tips*. These works clearly outline the stances, steps, postures, and principles the way the patriarch intended. Not only are they historically accurate representations of the art, but the core writings by the founder and his early disciples remain current over 100 years later. By this, I mean that each of the motions falls in line with our understanding of modern sports science, and our medical understanding of human biomechanics and physiology. How amazing it is that today we can 'prove' the veracity of Chua's art with modern scientific understanding and technology. These include the core of the power engine, dynamic structure, intra-abdominal pressure, and the plethora of "Oral Keys" (口訣, Kao Kut; cn. Kuen kit) documented in these works. These "inner teachings" of the past masters need to be reintroduced today alongside modern terminology, then studied and put into practice not as "secret teachings" but as the new "standard of practice." This is the only way to ensure the marrow of the art will again nourish practitioners of the art.

The great American inventor, Charles F. Kettering said it clearly: "A problem well stated is a problem half solved." The problem with many traditional Chinese martial arts these days is that their practitioners don't hold up well against better skilled fighters. Is that a problem of the style? Not necessarily. But it is a problem with the teaching and training methods.

Another genius, Albert Einstein, said: "The problems of our world cannot be solved from the same level of consciousness that created it." In other words, we cannot save traditional Chinese martial arts from becoming a laughingstock, from completely losing



their inherent martial value, by sitting back and allowing them to become the activities of children, the activity of trophy tournaments, a culture of forms and titles. All these things are ok, if the inner teaching, the essence, is also preserved. Many books and videos today are quite detailed in their presentation of Ngo Cho history, hand techniques, forms, and drills. To date, aside from the few writings that predate the Chinese Revolution, most of the books and videos do not discuss the “how” and “why”. They instead focus on the “what.” They offer a broad width of information but little depth of specifics.

In summary, this book aims to present the orthodox teaching of Chua Giok Beng as handed down through his disciple Tan Kiong Beng’s Philippines-Chinese Beng Kiam Athletic Association and developed and carried forward by the International Beng Hong Martial Arts Society. It is hoped that this approach to documenting the art will be different enough, detailed enough and clear enough to garner the interest and intellect of those who wish to ‘enter the gate’ and bring the ancient wisdom and knowledge into the 21st Century.

In keeping with the culture and tradition of transmission of knowledge, I have included as many of the art’s maxims or traditional sayings when describing ideas, concepts, and technique expressions.

If you read the book sequentially, you will derive the most benefit. Every chapter is built on the previous chapter. Time and effort went into making sure this was the case. I hope you enjoy this book and can learn something from it. Please feel free to email me with your comments and suggestions or simply extend a hand in friendship. I wish you much success in your pursuit of Ngo Cho Kun!

Welcome to the Inner Gate. Please enter. All are welcome.



With humility and sincerity,
—Sifu Mark V. Wiley



5th Generation Successor of Ngo Cho Kun (Beng Kiam Lineage)
President, International Beng Hong Martial Art Society
US Delegate, International South Shaolin Wuzuquan Association
Vice President, Society of Black Belts of America (SOBBA)
10th Dan Filipino Martial Arts & Founder of Integrated Eskrima
President and Publisher, Tambuli Media

1



CULTURE, HISTORY, HERITAGE

Part 1 presents the cultural, historical, and ethical foundations of Ngo Cho Kun. It begins with the art’s emergence in Southern Fujian, shaped by a heritage of resistance, migration, and ingenuity. Through ritual, symbolism, and daily practice, the martial tradition became both a means of survival and an expression of local identity.

The section continues with the life and influence of Chua Giok Beng, whose teachings linked martial discipline, moral conduct, and national renewal. His disciples carried the art beyond Fujian, preserving its essence through training halls, writings, and oral keys. These records, together with rare manuscripts and family archives, reveal a living lineage of thought and method.

Part 1 concludes with the principle of Mo Dek—Martial Virtue—affirming that the highest purpose of training lies not in victory or power, but in cultivating character, clarity, and harmony within oneself and with others.

2



THE FOUNDATION OF NGO CHO KUN

Part 1 presents the cultural, historical, and ethical foundations of Ngo Cho Kun. It begins with the art's emergence in Southern Fujian, shaped by a heritage of resistance and ingenuity. Through daily practice, the martial tradition became both a means of survival and an expression of local identity.

The section continues with the life and influence of Chua Giok Beng, the founder of Ngo Cho Kun, whose teachings wove together martial discipline, moral conduct, and national renewal. His disciples carried the art beyond Fujian, preserving its essence through training halls and writings. These records—supported by rare manuscripts and family archives—reveal a living lineage of thought, method, and cultural purpose.

Focus is then given to Tan Kiong Beng, one of Chua's Quanzhou Five Tigers, a scholar-warrior who brought his teacher's methods and values to the Philippines. His son, Tan Ka Hong, became a central founder of the Beng Kiam Club and leader of its modern lineage—teaching, healing, and participating in patriotic resistance movements that embodied Ngo Cho Kun's enduring commitment to justice and national service.

Throughout is a focus on Mo Dek—Martial Virtue—affirming that the highest aim of training lies not in victory or power, but in cultivating character, clarity, and harmony within oneself and with others.

3



NGO CHO'S PHYSICAL PRINCIPLES

Part 3 explores the embodied mechanics of Ngo Cho Kun—how strength, power, and force are cultivated, refined, and expressed through disciplined structure. It begins with Dynamic Strength, where Chua Giok Beng's methods transform muscular effort into integrated body strength, from sinews and tendons to the living coordination of the “Ngo Cho body.” Here, strength is not brute exertion but rooted alignment, breath, and connection.

From strength arises Five Parts Power (Ngo Ki Lat), the art's kinetic architecture linking arms, legs, and torso into a single engine of motion. Drawing from both ancestral principles and modern biomechanics, this section reveals how energy travels through the body—from root to waist to hand—like five bows drawn in readiness.

Finally, Expressions of Force examines how that energy manifests in twelve forms of kin: sticking, spiraling, pressing, rebounding, and penetrating. Each represents a distinct quality of martial expression where strength becomes intelligent, and power becomes responsive. Together, these chapters define the living science of Ngo Cho Kun—force guided by structure, energy governed by intent, and motion born from harmony between body, breath, and will.

4



FORMS AND TRANSMISSION

Part 4 examines how the living wisdom of Ngo Cho Kun is embodied and transmitted through its foundational forms. The Kun Toh are more than sequences of movement—they are the art’s memory, preserving its principles through motion and breath. Each form encodes structure, power, rhythm, and intent, serving as a progressive map from external technique to internal understanding.

The section begins with Forms as Template for Transmission, showing how method and meaning are interwoven through ritual and repetition. It then presents detailed studies of the four pillar sets—Qi Kun, Sam Chien, Tian Te Lin Chien, and Li Sip Kun—each representing a distinct stage in the practitioner’s evolution. From foundational alignment to dynamic transformation, these forms reveal how Ngo Cho Kun refines body, energy, and will into one continuous practice.

Together, these chapters illuminate the path by which principle becomes motion, and motion becomes realization—the enduring process through which the art renews itself from generation to generation.

5



NGO CHO'S FIGHTING PRINCIPLES

Part 5 unites principle and practice—where structure meets intent and form becomes combat. These chapters explore the living grammar of engagement: how to connect, control, deceive, and conclude. Through sensitivity, timing, and awareness, the practitioner learns to transform contact into comprehension and decision into instinct.

The section begins with the first English publication of Chua Giok Beng's 12 Combat Methods, which unite principle and timing into formula for adaptability under pressure. Next comes Engaging the Opponent, which examines how distance, balance, and perception shape the moment of contact. It then advances to The Logic of Combat, where initiative, deception, and momentum reveal the art's adaptive intelligence. Finally, the section concludes a study of the principles in motion, presenting over 40 techniques of Ngo Cho Kun.

Together, these chapters define the applied heart of Ngo Cho Kun: the passage from stillness to motion, from reading to responding, from control to liberation. Here, martial knowledge becomes wisdom in action—clarity expressed through change.

6



THE WAY OF TRAINING AND MASTERY

Part 6 brings Ngo Cho Kun from principle to living practice—where knowledge becomes embodied through discipline, reflection, and renewal. “The Way of Training” outlines the art’s integrated curriculum: foundation, forms, endurance, power, bridge, and iron-body training. Together, these disciplines unite body and mind, forging strength through structure and sensitivity through contact. Training is described as a spiral, not a straight line—each return to Sam Chien deepens alignment and intent until movement, breath, and spirit become one.

In “The Path to Mastery,” mastery is revealed as a lifelong vow rather than a destination. Through deliberate, mindful practice, skill transforms into understanding, and repetition into realization. Modern insights on deliberate practice echo the wisdom of the old masters: progress emerges at the edge of discomfort, where awareness sharpens and growth begins. To train correctly is to cultivate humility, patience, and integrity—the virtues through which the art endures.

The Afterword, “Everything Is Interconnected,” by Simon T. Lailey, closes the circle. It honors lineage, friendship, and the shared pursuit of understanding among generations of practitioners. The art’s survival depends on this connection—teacher to student, tradition to renewal—through which Ngo Cho Kun remains a living way.

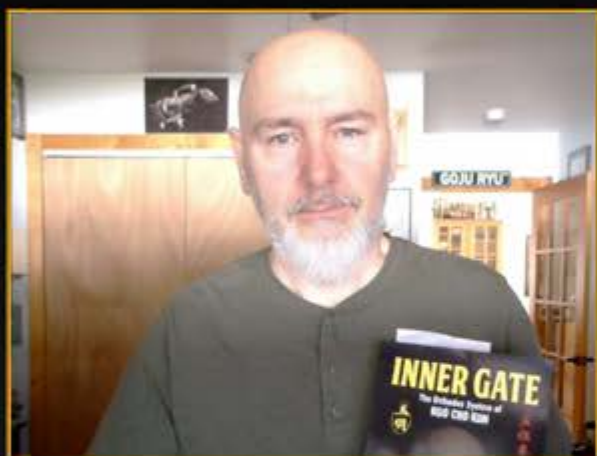
INNER GATE

The Complete Volume

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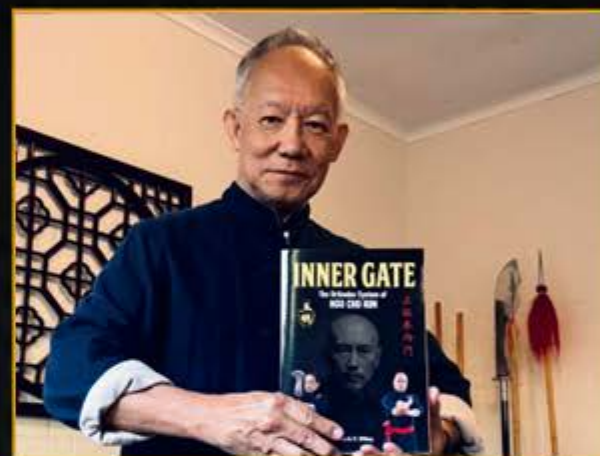
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