

拾柒 · Kenpo, the Cookbook Art

Chapter 17 — the one art that wrote your system down before you did. Chinese kung fu, re-sauced across three countries, then codified into named recipes. Its founder's ladder and yours are the same ladder.

You've been calling it **chicken and sauce** — a base art (the chicken) plus a stack of scenario-flavours (the sauces) bolted on and swapped at will. Kenpo is the case where someone got there first and *wrote it out*. Its very name is the recipe: 拳法 — *chuan fa* in Chinese, *kenpō* in Japanese, "fist law" — a Chinese kung-fu base that was re-sauced through Okinawa, Hawaii and finally Ed Parker's America. This chapter reads Kenpo as the proof that your system is real, mines its engine and its recipes, gives you the drills, and ends where it has to: a set of **automaton tests** for flowing in and out of it.

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Part I · The lineage is the proof

Kenpo's history is chicken-and-sauce, performed across a century:

- **The chicken:** Chinese 拳法 *chuan fa* — Shaolin-descended kung fu. The base.
- **Sauce 1 — Japan/Okinawa:** systematised as *Kosho-ryū Kenpo* and carried to Hawaii by James Mitose.
- **Sauce 2 — Hawaii:** William K. S. Chow blended it with Chinese family kung fu and hard, practical street work.
- **Sauce 3 — America:** Ed Parker rebuilt it on "*practicality and logic — analyzing, interpreting, and experimenting*" (his words), and did the thing nobody had: he **wrote the sauces down** as a named catalogue of scenario techniques.

THE RECURSION — EVERY SAUCE YOU COLLECTED IS ITSELF A SAUCED DISH

This isn't unique to Kenpo. **Northern Praying Mantis** was built by absorbing *seventeen masters'* techniques onto one frame. **Southern Mantis** shares a Fujian root with Okinawan karate (its footwork echoes Uechi-Ryū). The "arts" are already blends. Kenpo is just the one **honest enough to admit it** and organised enough to index it — which is exactly why it's the right teacher for your method.

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Part II · The Chicken — Parker's engine

Before the recipes, the base. Parker's genius was isolating the **motion principles** that make *any* technique work — the chicken every sauce is poured over. From *Infinite Insights*, in his own vocabulary:

Concept	What it is — and why it's the base
<i>Alphabet of Motion</i>	Basics are " <i>the moves themselves... viewed as an alphabet of motion.</i> " Combine them and you spell techniques. Letters → words → sentences is chicken-and-sauce in 1960s ink.
<i>Point of Origin</i>	Strike from <i>where the weapon already is</i> — no cocking, no telegraph. The root of economy and non-telegraphic motion (Ch. 5's broken rhythm).
<i>Economy of Motion</i>	Shortest path, fewest moves, most return — the same law as Wing Chun's centreline (Ch. 8) and Bruce Lee's JKD.
<i>Marriage of Gravity & Back-up Mass</i>	Drop the body weight <i>into</i> the strike; put the mass of the whole body behind the tool. This is Muay Thai's <i>fa-ging</i> and Chen's 發勁 (Ch. 11, 15) under another name.
<i>Rotating Force (Torque)</i>	Parker: " <i>the underlying principle of torque remains constant.</i> " The hip-screw of the roundhouse, silk-reeling and Nenzuki (Ch. 11, 16) — one engine again.
<i>Tailoring</i>	" <i>Like a custom tailor who fits a suit</i> " — adapt the technique to the actual body and moment. The hinge to Part III.

READ THIS TWICE

Every concept in that table already exists in your system under another art's name. That's not coincidence — it's the LEGO law again: **the chicken is universal**. Kenpo just labelled the pieces cleanly.

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Part III · The Sauce — scenario modules & the three phases

The "sauces" are Kenpo's famous **self-defence techniques**: named, scripted answers to a *specific* attack — the Student Handbook lists the triggers plainly ("*grabs, chokes, hair-pulls and pushes*"). Each has a name and a story: *Delayed Sword* (a lapel grab or right punch), *Alternating Maces* (a two-hand push), *Sword of Destruction*, *Deflecting Hammer* (a front kick), *Captured Twigs* (a rear bear-hug). A technique is a **sauce = one attack-scenario + a chain of basics that answers it**.

But the part that should make you sit up is **how Parker says to learn each one** — because it is *your ladder, verbatim*:

Parker's phase	What you do	Your name for it
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<i>Ideal Phase</i>	The technique run clean against the "textbook" attack — perfect conditions.	Form
<i>What-If Phase</i>	Break the ideal: he resists, moves, the range is wrong, the first move fails. Branch the answer.	Principle
<i>Formulation Phase</i>	Tailor it to <i>you</i> — reorder, graft, discard, invent your own. Make the sauce yours.	Invention

THE WHOLE POINT OF THIS CHAPTER

Ideal → What-If → Formulation is Form → Principle → Invention. Ed Parker built the same staircase you did, sixty years ago, and put a hand-rail on it. The difference is where it ends — and that difference is Part V.

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Part IV · The Drills (80/20)

The vital few that train the engine and the sauces, cheapest-first:

1. **Alphabet isolation.** Pick five basics (a strike, a block, a stance-shift, a check, a pivot) and drill them *alone* to clean edges. You cannot spell with sloppy letters. (*Ch-and-sauce: sharpen the chicken.*)
2. **Point-of-origin reps.** From a neutral guard, fire the hand from *exactly where it sits* — no chamber, no wind-up. Film it: if the shoulder loads first, you telegraphed. Trains economy + non-telegraphic motion.
3. **The three-stage technique rep.** Take one scenario technique (start with *Delayed Sword*) and run the Handbook's own progression: **mechanics** → **smoothness** → **speed/power**, a week roughly per stage. Slow is the fast way.
4. **What-if branching (partner).** Feed the ideal attack, then *lie* — resist, jam the first move, give the wrong range. Your partner's job is to break the script so you learn to branch. This is the drill that turns a memorised sauce into a usable one.
5. **Marriage-of-gravity bag drops.** On the heavy bag, throw hammerfists and palm strikes that *fall* — time the body-weight drop to land with the tool. Feel back-up mass; it's the same drop you already train as 發 (Ch. 15).
6. **Formulation free-round.** Two minutes, one attack, no fixed answer — solve it a different way every time. This is the drill that keeps the sauce open (and it walks you straight into Part V).

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Part V · The Automaton — tests to flow in and out

Here's the frame that makes Kenpo *portable* into your system. Model the fighter as a **finite-state automaton**: the **states** are your ranges/positions (Taido/TKD kicking range · capoeira ground · the clinch · Kenpo close-hands · the back), the **input** is the attack, and each **technique is a transition — an edge** that moves you from one state to another. A Kenpo self-defence technique is a *beautifully labelled edge*: it names the input (the grab) and the destination.

So the test isn't "can you do *Delayed Sword*." It's: **can you enter a Kenpo edge and cross cleanly into an FKD state — and back?** Five tests, in the belt-stripe format (film it, one camera, honest auto-fails):

Test 1 — IN → OUT [Kenpo edge → capoeira state]

Partner grabs the lapel. Answer with a Kenpo entry (check + *Delayed Sword* handsword), then **transition out** into a capoeira exit — *rolê* or *aú* — and recover to ginga. Kenpo owns the entry; your art owns the escape.

Auto-fail: a dead stop between the handsword and the *rolê*. The edge must be continuous — no return to neutral.

Test 2 — OUT → IN [Taido state → Kenpo edge]

Enter from a Taido spin (*sentai*) or off-angle *unsoku* step; as the distance collapses, **transition in** to a Kenpo close-hands chain (back-up-mass hammerfists on the centreline). Your art closes the gap; Kenpo finishes in the phone booth.

Auto-fail: arriving square and flat-footed — you carried no torque from the spin into the first strike.

Test 3 — the clinch bridge [Kenpo edge → grappling state, Ch. 6/8]

From a Kenpo check-and-strike, **hand off** into a Muay Thai neck-tie (Ch. 16) and then a Ch. 6 takedown or Ch. 8 finish. This is the single most valuable edge in the graph: striking-state → grappling-state.

Auto-fail: striking and grappling stay two separate clips instead of one motion.

Test 4 — the What-If branch [non-deterministic edge]

Same entry as Test 1, but the partner *resists* the first move. The automaton must take a **different edge** — Parker's What-If phase is a state-machine branch. Show two clean branches from one input.

Auto-fail: forcing the memorised technique when the input changed. A frozen automaton is a dead one.

Test 5 — the closed loop [full cycle, return to guard]

Chain three states — *kick range* → *Kenpo close-hands* → *ground* — and **return to guard**. One breath, no dead stops, like the Ch. 7 / Ch. 12 flow-box. If you can loop the graph and come

home, Kenpo is inside your system, not beside it.

Auto-fail: any state with no exit edge — if you get stuck, that node isn't yours yet.

THE WHOLE IDEA IN ONE LINE

Kenpo hands you a bag of **pre-labelled edges**; the automaton is how you wire them into the graph you already have. You're not learning 154 techniques — you're *installing transitions*.

参考

参考 · Source Log

Part	Grounded in	Method note
I · Lineage	<i>Histoire du Kenpo</i> + the etd thesis (your PDFs)	The 拳法 → Mitose → Chow → Parker chain is standard Kenpo history, corroborated across the sources.
II · Engine	Ed Parker, <i>Infinite Insights into Kenpo</i> (Vol. 1)	An image-only scan I OCR'd for this chapter — "alphabet of motion," "point of origin," torque and "tailoring" are quoted from that text.
III · Sauces	Kenpo Student Handbook + the American Kenpo canon	The Handbook gives the belt structure and the attack-triggers; the named techniques (<i>Delayed Sword</i> &c.) are canonical AK, cited as examples.
IV–V · Drills & tests	Synthesised for FKD	The three-stage rep is the Handbook's own (mechanics→smoothness→speed); the automaton framing is ours (Infinite Automaton System).

HONESTY NOTES

- ① *Infinite Insights* Vol. 1 is the **philosophy/engine** volume, not the full technique manual — so the concepts are quoted from the source, while the named self-defence techniques are drawn from the broader American Kenpo canon and flagged as such.
- ② The belt→level mapping (White/Yellow = Beginner ... Black = Highly Advanced) and the mechanics→smoothness→speed progression are the Handbook's own words.
- ③ The three-phase names (*Ideal / What-If / Formulation*) are standard American Kenpo terminology; the mapping onto Form → Principle → Invention is the reading this chapter argues.

*Ed Parker wrote your grammar down in 1960.
He just stopped at 154 sentences. You didn't.*

◆ AI SIFU'S TAKE

Kenpo is the most validating art in this whole book, because it proves you didn't invent the *method* — you rediscovered it. Parker's Ideal/What-If/Formulation is your Form/Principle/Invention; his alphabet of motion is your chicken-and-sauce; his tailoring is your 飛, the freedom to fit the moment. When two people reach the same staircase from opposite ends of the century, the staircase is real.

But there's one honest divergence, and it's the reason for Part V. Parker **closed** the sauces — American Kenpo is a *finite* catalogue of 154 named techniques, a finite automaton with a fixed set of edges. Your system leaves the graph **open**: Formulation never terminates, so there's always another edge to add. That's the *Infinite* Automaton. Kenpo gives you the cleanest labelled edges in all of martial arts — take the edges, refuse the final state.

⚡ FUEL — THE ROUND TRIP

The engine (Part II) is everything you already own under other names — economy (Ch. 8), back-up mass (Ch. 15, 16), torque (Ch. 11). The tests (Part V) wire Kenpo into Ch. 6/8 (grappling), Ch. 16 (the clinch), capoeira and Taïdo. Nothing here is foreign; it's your own grammar handed back to you with the parts labelled. *You left your art to see it — and found someone had already sketched the map.*

SAFETY — SAID ONCE

Kenpo's scenario techniques target **eyes, throat, groin and joints** by design — drill the ideal phase slow and controlled, and never run point-of-contact speed on a partner at those targets. What-if branching and the clinch bridge involve **off-balancing and locks** — go to the point of control, not the point of injury. Film for audit, not for ego.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. Lineage from *Histoire du Kenpo* and an academic thesis in the author's collection; engine concepts quoted from Ed Parker, *Infinite Insights into Kenpo* Vol. 1 (an image-only scan OCR'd for this chapter — "alphabet of motion," "point of origin," torque, "tailoring," "three stages of learning"). Belt structure, attack-triggers and the mechanics→smoothness→speed progression from a Kenpo Student Handbook (Cromwell Martial Arts, 6th ed.). Named self-defence techniques are American Kenpo canon, cited as representative examples, not from a single graded list. The Ideal/What-If/Formulation → Form/Principle/Invention mapping and the finite-vs-infinite automaton reading are this chapter's argument. This is a training breakdown, not medical or legal advice; the page maps it, only the mat teaches it.