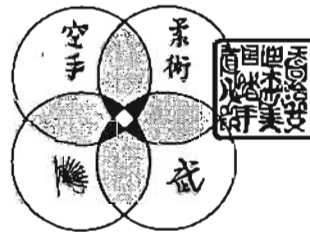


1996 Annual
Standards Symposium
Akron, Ohio

KWANMUKAN



HANSHI GEORGE E. ANDERSON

10th Dan Karate, 9th Dan Taekwondo, 9th Dan Ju-Jitsu, 6th Dan Judo

**THE TEXTBOOK OF
APPLIED IPPON KUMITE STANDARDS
FOR MODERN KARATE**

KWANMUKAN INTERNATIONAL STANDARDS

This book is dedicated to these great masters that have gone before me.

Grandmaster Chull Hee Park, Director, Kang Duk Won Association, Seoul, Korea
Grandmaster Nam Suk Lee, Director, Chang Moo Kwan, Seoul, Korea
Grandmaster Il Joo Kim, Akron, Ohio, Director, Taekwondo Association of Ohio
Grandmaster Robert A. Trias, 10th Dan, Director USKA (Deceased)
Grandmaster Masafumi Suzuki, 10th Dan, Nippon Seibukan (Deceased)
Professor S. Nakabayashi, 8th Dan Kodokan Judo (Deceased)

I wish to that the following Kwanmukan Yudansha for their valuable collaboration in this first standards presentation.

Mr. Patrick Hickey, MA. BA. CLU, Stow, Ohio
Mr. Thomas Lapuppet, Brooklyn, New York
Mr. Robert Saal, Rootstown, Ohio
Mr. John Linebarger, Tucson, Arizona
Sheriff Larry Overholt, Ashland County, Ohio
Mr. Carl Wilcox, Asheville, North Carolina
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Mrs. Pamela Hickey, R.N. - School of Nursing - University of Akron, Akron, Ohio,
Mr. Mike Piasek, Twinsburg, Ohio
Mrs. Diana Gotshall, MA Pastoral Counseling, Silver Lake, Ohio
Lt. Colonel David George Anderson, USAF,

Note: Most commands and explanations given in this book are given in English. The appropriate Japanese terminology appears in the appendix. The idea was to explain the concepts of the techniques in the clearest and most concise manner possible.

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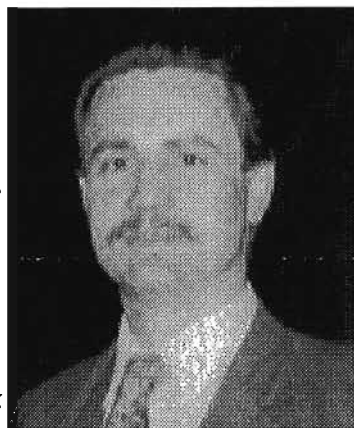
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FOREWORD

The book you are about to read is a seminal work representing the synthesis of knowledge and practice that truly characterizes the Kwanmukan. From the complexity of basic movement, to the challenge of intellectual development, the Kwanmukan always has been guided by Hanshi George Anderson to represent that which is essential, and to encourage its practitioners to move beyond “just training.” A social philosopher at the turn of the century advanced the concept of “dynamic equilibrium” to represent a constantly changing balance among parts. The very nature of the Kwanmukan, so unlike the group aptitude of other “styles,” allows it the flexibility to change and adapt without losing the equilibrium among basic convictions.



The principles represented by text and pictures in this book have been used to assist martial arts students of all backgrounds to experience, and be an important part of, the Kwanmukan’s “dynamic equilibrium.” Practitioners range from attention deficit hyperactivity disorder children, the disabled, the elderly, or the impoverished to those with no special need who begin learning for the physical and mental training. Some go on to become members of elite competition teams representing the United States. All have benefited from their Kwanmukan training.

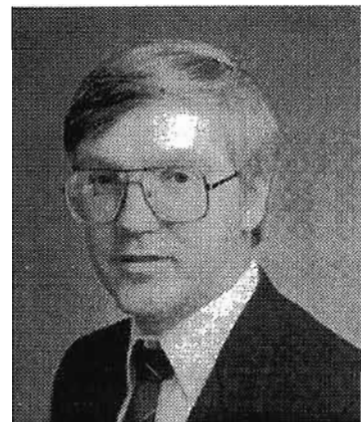
That which is essential is that which makes you a competent and contributing member of society. In this day and age where there is so much instability, the Kwanmukan practitioner has stability; where there is rigid bureaucracy, the Kwanmukan practitioner has creativity; where there are questions, the Kwanmukan practitioner has the tools to search for answers; where there is violence and stress, the Kwanmukan practitioner has inner peace. Critical, of course, to the Kwanmukan is the realization that perhaps what is essential is the search for the answer-not the answer itself.

The Kwanmukan has become a major force in the martial arts worldwide. The reading of this book, and the thoughtful practice, under the supervision of Kwanmukan Sensei and Shihans, of what is represented in this book is truly required.

Dr. Brian F. Pendleton, Professor
The University of Akron
Kwanmukan Board of Directors

FOREWORD

This presentation, in manual form, of specific Kwanmukan standards is a rare compilation of essential and root technique that, not only the Kwanmukan, but all martial arts encompass. It is the result of the author's many years of critical study and analysis of the martial arts and for the first time the results of these studies are presented to you in an easily understandable practice method.



Further, the techniques shown here encompass the Kwanmukan grading standards. Mastery of these techniques is required for rank certification at the various levels. Thus, it is important that you study closely the techniques shown here and perform them in the exact manner specified. Only in this way will you be able to advance in both technical abilities and in technical insight.

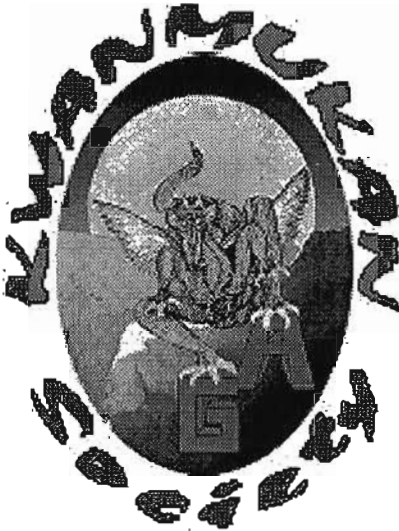
The author, Hanshi George Anderson, should be lauded not only for the material presented in this book, but also for his 50 year commitment to the fighting arts. His willingness to present what he has learned through long experience in a format understandable to even the beginning student, will save you many hours of study and personal investigation.

Do not underestimate the material presented here and ignore it in your practice. This book is a wealth of information not available from other sources.

One of the things that makes the Kwanmukan a leader in the martial arts is its strong, consistent, internal standards, that are quantifiable, integrated and related. The techniques presented in this book, properly learned, will make you an accomplished karateka.

Patrick M. Hickey, 8th Degree Black Belt

Senior Instructor of the Kwanmukan
General Secretary, USA Karate Federation
Chief of Referees, North American Jujitsu Union



PREFACE—A BRIEF ESSAY ON MODERN MARTIAL ARTS

This book is written for dedicated students of the martial arts to provide a survey of the salient issues and concepts of modern martial arts.

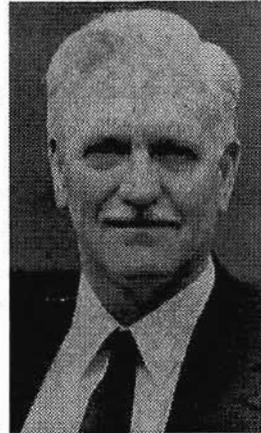
The introduction is a group of short essays arranged to provide a reinforced overview of the current status of martial arts in the United States. The margins are left open wide enough for your personal notes and comments.

The book explores the topics of legitimate schools, competent instructors, grade promotions, and moral and philosophical values of the martial arts and serious students will find the discussions stimulating and provocative. The opinions expressed and conclusions drawn are those of the author but are supported by extensive research. The end notes, found in the appendix, show sources of information and are more complete excerpts than those in the text proper. The books referenced are important to include in your studies and you should have them in your library.

Books help to get you going and provide reinforcement as you learn to think, practice, and react like a martial artist. Visualization and practice are the keys to good training and will help you to develop the strong, consistent, personal values that are important to your life, family and country—to improve your life, your family, your community, and your nation under the Supreme Power is the highest endeavor of our human existence. The martial arts can help you fulfill this obligation, but you yourself have make a resolute effort to move forward.

DEFINING KARATE AND RELATED MARTIAL ARTS.

Over fifty million people are now involved with the sport or traditional karate practice, according to the World Karate Federation. Many more practice *Korean Taekwondo* (which Henry Cho, a highly regarded Korean master, says is identical to Karate) and other martial arts such as *Kung Fu*, *Aikido*, *Judo*, *Jujitsu*, *Kendo*, *Kobudo*, and *Taichi-Chuan*. [1]



The term Martial Arts is widely used but not generally understood.

Although Korean, Japanese, and Chinese martial arts styles have separate identities but possess common roots.



Modern Kanji for Karate



Modern Korean writing for Taekwondo

“Taekwondo is identical to Japanese Karate”

— S. HENRY CHO

The Ideograms for the SHOTOKAN Style of Karate and the SONG MOO KWAN style of Taekwondo are the same



Old Chinese or Korean writing for pine tree as used in Song Moo Kwan Taekwondo



Japanese writing for pine tree as used in Shotokan Karate

Karate came to the Americas from China where it was practiced for centuries and referred to in writing by means of a Chinese ideogram. Nowadays, there two ways to write *karate* in the oriental ideogram (word pictures)—the old traditional Chinese and the modern Japanese forms—which, to the uninitiated, has caused confusion and misunderstanding. Although the common roots of karate are often ignored by teachers and students, most scholars of the arts correctly reference the proper historical origins. *Henry Cho*, in his book *Korean Karate*, says: [2]

...[The] two Chinese characters, meaning “Kara hand” (or “the hand of the Kara Kingdom”), which is the original word for karate..., [were] widely used in Japan until two decades ago ... Many Koreans [at the time of this book] describe the martial art of karate as “Kara hand” rather than “empty hand.” ...[The] Chinese words are indicated by one or more characters and have almost the same meaning in Chinese, Korean, or Japanese, but are pronounced differently in the respective countries. The people of those lands can read both “Kara hand” and “empty hand” and understand both to be nearly the same, but no Chinese, for example, can understand them when they are pronounced “tang soo” or “kong soo” in Korea. Kara of “Kara hand” is the name of one of the old provinces in China. The Kara Province later unified all China, and was known outside as the Kara Kingdom.

The change in the kanji was put forward by *Funakoshi Gichin*, the Okinawan master who, after he arrived in Japan in 1922, gave new meaning and form to kara. [3] ... He felt it was necessary to change the ideogram and ideas of the traditional terms to fit into his newly adopted Japanese society. ... In *Karate-Do Kyohan*, he explains his thinking on the matter. [4] In the Forward, the translator, *Tsutomu Ohshima* writes:

It is only recently that “Kara hand” has changed to “empty hand” in Japanese terminology. In describing this new word, there is more of an emphasis on the art itself than on its historical roots. A scientific study of the art has brought a great change, not only in its technical aspects, but also in its philosophical background. The “empty hand” is still pronounced “karate” as it was when it was written with the characters meaning “Kara hand” and this may imply a newly devised form of karate which originated from ‘the hand of the Kara Kingdom.’ The two characters [used to write karate, the old and the new respectively] are homonyms in Japanese. The first...[ideogram]... denotes that is foreign, in particular from ancient China, a meaning derived from its use in Chinese to signify the Tang dynasty (A.D. 618-907). The second symbol, [Japanese], was introduced for the word karate and is now accepted as the correct one in this usage.

Funakoshi himself writes:

One may ask why the...[Chinese ideogram] has been retained for so long. ...[At] the time [that] the influence of Chinese culture was at its peak in Japan, many experts in the martial arts traveled to China to practice Chinese boxing. With their new knowledge, they altered the existing martial art, called Okinawa-te, weeding out its bad points and adding good points to it, thus working it into an elegant art. It may be speculated that they considered an appropriate new name. Since, even in contemporary Japan, there are many people who are impressed by anything that is foreign, it is not difficult to imagine the high regard for anything Chinese that prevailed during that period in Okinawa. Even at the time of the present writer's youth, lack of a full set of Chinese furniture and furnishings in one's home was a serious impediment to the social influence of any leading family. With this background, the reason for the choice of the...[Chinese ideogram] meaning 'Chinese,' as a simple case of exoticism is apparent.

Following tradition, the writer has in the past continued to use the [Chinese] character... However, because of the frequent confusion with Chinese boxing, and the fact that the Okinawan martial art may now be considered a Japanese martial art, it is inappropriate, and in a sense degrading, to continue use of [China] in the name. For this reason, in spite of many protests, we have abandoned the use of [the Chinese symbol] to replace it with [the new Japanese ideogram for karate].

The Meaning Of Kara ...[is, in] a fundamental way, the form of the universe. [The universe] is emptiness (kara), and thus, emptiness is form itself. There are many kinds of martial arts,...but at a fundamental level all these arts rest on the same basis as Karate-do. It is no exaggeration to say that the original sense of Karate-do is at one with the basis of all martial arts. Form is emptiness, emptiness is form itself. [Thus,] the kara of Karate-do has this meaning.

The term *martial arts* is widely used but not generally understood, and has taken on new meaning with the popularizing of karate, kung fu, and jujitsu: *Martial arts* it is now almost equivalent to self defense. The term is used so commonly that its students should understand the full and complete meaning of the phrase.

In ordinary usage, *martial* carries a military image and originally alluded to Mars, the god of war. *Art*, in a broad interpretation, is a skill in making or doing things. Art really reflects the artist's interpretation of the ambient and presents reality with a philosophical composition that contains metaphysical and sometimes quasi-scientific values. This is much different than the scientific method which requires a hypothesis built on criteria, experimentation, and a measurable result that can be duplicated.



Hanshi Anderson teaching,
Circa 1990

空

Kara
New form

唐

Kara
Old form



Hanshi Anderson teaching at Fairlawn gym, circa 1970

In defining art, Compton's encyclopedia states:

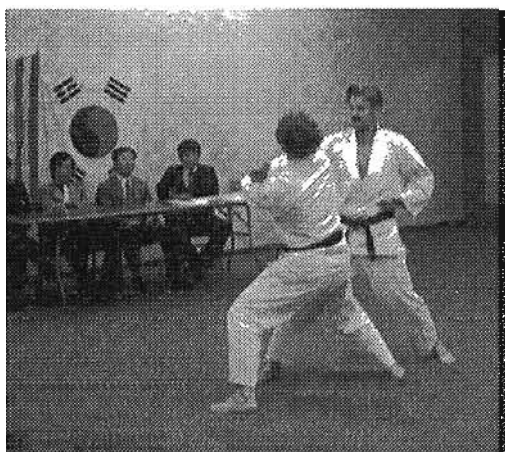
In earlier times the word art referred to any useful skill. Shoemaking, metalworking, medicine, agriculture, and even warfare were all once classified as arts. They were equated with what are today called the fine arts—painting, sculpture, music, architecture, literature, dance, and related fields. In that broader sense art has been defined as a skill in making or doing, based—as Aristotle insisted—on true and adequate reasoning.

The earlier and more comprehensive understanding of art can be seen in the Latin and Greek words that were used to describe it. The Latin word *ars* (plural, *artes*) was applied to any skill or knowledge that was needed to produce something. From it the English word *art* is derived, as is *artificial*, which means something produced by a human being. The Greek word is even more revealing. It is *techné*, the source for the term *technology*, which most people would never con-

fuse with art. [5]

The do and jitsu forms of the martial arts express different training goals and philosophies...

Although there is little agreement on the origins on the divergent martial arts disciplines, it seems quite impossible that any major culture would have lacked a form of martial arts—probably even the cave men had some system of ritualized combat. However, for our purposes, we will consider relevant the systems that originated in China and migrated to Okinawa, Japan, and later to the United States of America. Our arts grew out of the fighting disciplines of diverse cultures and consequently show vast differences in function and purpose. Collectively, the Asian combat arts express certain common aspects such as shared



Hanshi Anderson at testing, Fairlawn Gym, circa 1971

descriptive ideograms—the kanji for the Chinese word *kung* [fu], the Korean word *tang* [soo], and the Japanese *kara* [te]—and a utility purpose for unarmed combat. The individual combat that led to the development of the martial arts is now down-played by our culture in favor of sports competition. For example, our culture does not accept maiming and blinding as suitable means of expressing disagreement; obviously we shoot and kill people in street violence, but sticking an ice pick in a face is not acceptable—note that in medieval times a three foot ice pick was called a foil or rapier, and was so deadly that only the development of firearms brought the terrible

“sticking” and maiming to a halt.

THE DIFFERENCE OF “DO” AND “JUTSU”

The original combat systems have now divided into two parts, those that study for purpose of actual combat and those that train for self-development; the ‘jutsu’ and ‘do’ forms respectively. In their book *Asian Fighting Arts*, *Donn Draeger* and *Robert Smith* write: [6]

The bugei or “martial arts” of Japan are not to be confused with the budo or “martial ways,” though for convenience they are commonly grouped together. They are, in fact, quite unlike in purpose, nature, and technique....The bugei are the so-called jutsu forms, i.e., those combat systems whose names include the suffix jutsu...The bugei were developed by the warrior as fighting arts designed to protect the group cause...They are supplemented by modern cognate do forms, which Japanese karate-do is the best example.

...It is axiomatic that no true [“do”] can be categorized as a sport, just as no sport can become a [“do”] form without certain modifications. One of the purposes of sport is the establishment of better records or championship performances, and even in sports in which great emphasis is given to training, records and championships are the ultimate objective. A do form, on the other hand, places no emphasis on competition record breaking and championships, being focused, instead, on the ultimate goal of individual self-perfection.

...the more remote a budo form remain from sportive endeavor, the more positively it identifies itself with combat effectiveness and the classical tradition. The bugei are not sportive, and thus a budo form interested in attaining or preserving combat efficiency must also avoid sportive endeavors of all kinds. A true fighting art cannot be practice without the concomitant element of danger, nor can it be brought to a practical conclusion without the spilling of blood.

The confusion over the *do* (*tao* in Chinese) and *jutsu* (spelled jutsu, jitsu, or jiutsu) forms is clearly seen in the American perception of the disciplines of *judo* and *jujitsu*. Both claim to retain the traditional combat values—but, as Draeger and Smith say:...it is nearly impossible for the do forms to contain those values....

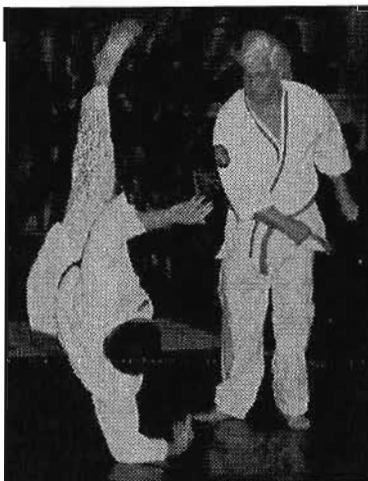
The terms are confusing and can be played with to create even more shades of meaning that can be picked up by inventive persons and given popular form. Let’s select the common terms of *karate*, *judo*, *aikido* and examine their present forms:

Kara[te] and the form do added together form karate-do [tao of karate].

Kanji for “BU”

Kanji for “DO”

Kanji for Jiu-Jitsu



Hanshi Anderson demonstrating in Australia, circa 1993

Change the word *do* to *jutsu* and you have *karate-jutsu*.

Jiu [the old form of *ju*] and the form *do* added together form *jiudo* [now *judo*—the *tao* of *jiu*].

Change the word *do* to *jutsu* and you have *jiu-jutsu*.

Aiki and the form *do* added together form *aikido* [the *tao* of *aiki*]

Change the word *do* to *jutsu* and you have *aiki-jutsu*.

The forms *jutsu* and *do* are both presented in examinations for belt grades. Although the forms are equally important, they are separate in application and purpose—this requires knowledgeable scrutiny to determine whether or not the proper values are applied to designated technical performances. Thus, to separate technical applications of the *jutsu* and *do* for grading requires a deep understanding of the four levels of traditional kata *bunkai*. The need to fully understand the different levels of kata and the complicated relative values is not really necessary, by our standards, until the student reaches black belt level. Basic standards are set to inculcate, in an uncomplicated way, the correct values through regular practice under a certified instructor. (In another book dealing with kata standards we will explore *bunkai* in depth.)

To make our art fully suitable for our times and culture, some adjustments to the *jutsu* and *do* values must be made, albeit with care and a full understanding of the values of the traditional forms. Although we can embrace new sport variations, it is critical the organization maintains absolute control of certification to ensure strong, consistent, integrated standards.

SPORTS RULES INFLUENCE TECHNICAL STANDARDS

In 1983, I had the privilege of presiding over the first World Karate Technical Congress where we rewrote the international rules for karate competition. [7] Because of problems with different definitions of esoteric karate terms [8], the congress insisted that the published rules should be deliberately terse, with little explanation, and focused on competition facets exclusively. The congress decided further that all referees must be licensed and should pass an examination on their comprehension of the rules. The printed rules by themselves were thus diminished in favor of an orally presented lecture on the precise interpretation of the rules.

The rules do not always say exactly what they mean and so the referee directors, now also operating as a technical committee, cre-

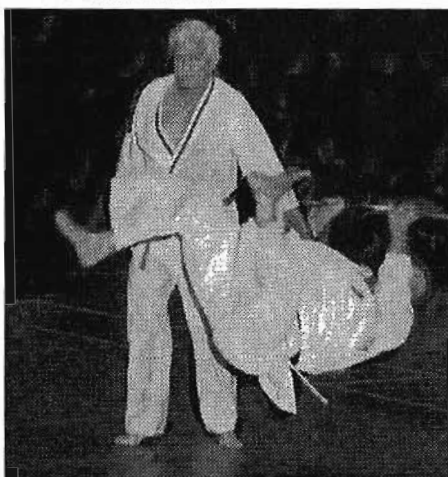
ated 'a precision of the rules.' These special meanings and instructions were presented by the World Referee Council at each world referee course, and thus began the attempt to influence the technical base of karate through sports competition values. The language and culture problems encountered in the technical congress now manifested themselves again as referees heard and understood the ideas in different ways. Unqualified and unprecise translators aggravate the situation and it almost became a case of 'the blind leading the blind.'

A lack of technical unity misleads public and warps standards...

The resulting mix up created serious technical misunderstandings. The agreed upon idea that the leaders of referee courses were not empowered to teach, but to examine only, aggravated the problem. Furthermore, since the only place that international referees could assemble to be taught the international rules was the referee course held at each world championship, if teaching was not encouraged, how could a unified referee corp be created?

To make matters worse, and as supported by well-accepted statistical theory, what the referee council put on their tests assumed more importance than what was omitted. This set in place an authoritarian sports structure that, in my opinion, has not been at all beneficial to the traditional martial arts.

The referees aren't the only technical authorities in karate and they shouldn't have total control of every facet of karate, but they, in fact, do. Unhappily, many referees are not scholars of the martial arts, do not hold high certified dan grades, do not have extensive experience, nor have the constant and continued guidance of high-level teachers. Coaches, trainers, and other high technical persons who do have informed and qualified opinions are rarely heard. Their opinions seldom reach the sport match nor are they published in the official technical books; all because because they don't want to be referees. The result is that they are left out of the referee course training structures. Consequently, there is an extremely wide gap between the values of the traditional martial arts and the concepts used in sports competition.



Hanshi Anderson demonstrating sword defense
Townsville, Australia, 1993

Untruth, warped information, and make believe have created a mythological karate...

Competition influences technical standards and forces modifications for the modern era...

THE SETTING OF STANDARDS

Because most young people are introduced to karate through watching competition matches or martial arts movies such as Teen Age Mutant Ninja Turtles, the ideas of competition and street fighting now dominate the teachings of the martial arts. Incredibly, despite widespread worldwide participation in karate, there are no universal fixed standards. Most martial arts, except for Olympic related judo, taekwondo, and karate, are not controlled by standardizing bodies like the Olympic organizations, or by other internationally significant groups with similarly capacities. Lacking such exact controls, intense sport and business pressures keep the martial arts in constant flux. Because of this instability the martial arts have lost their direction—any objective can be justified as correct. Ex-President Gerald Ford made a fitting statement some years ago, “If you don’t know where you’re going, any road will get you there.” Following this to the letter, the practitioners of some popular sport styles just periodically stop, see where they are, and then declare those circumstances to be their unique historical tradition. Apparently there is a benefit in re-writing history to correct misfortune.

PERCEPTIONS OF THE MARTIAL ARTS

Misrepresentation of the martial arts by the media complicates the picture. Stories and movies brewed up by authors with little or no knowledge of the martial arts have implanted an incredible image of our discipline in the public mind. Tabloids are pretentiously proposed to be serious technical journals. Writing for these magazines, free-lancers, in the pay of publicity hungry martial arts personalities, have little responsibility to be accurate and are mainly just tools for public relations services. Nonetheless, their articles, inaccurate and misleading as they may be, are held out as quotable sources for other such writers to rely on in the guise of scholarly research. Serious students of the arts correctly consider most martial arts magazines to be just tabloids—pictures and news and only worth of a cursory look through. The publishers of these rags, in their own defense, state that they are only giving the public what it wants and is willing to buy. Consider H. L. Menken’s comments on what he considers to be the ideal [martial arts] tabloid:...It should be printed throughout, as First Readers are printed in words of one syllable. It should avoid every idea that is beyond the understanding of a boy of ten. It should print no news

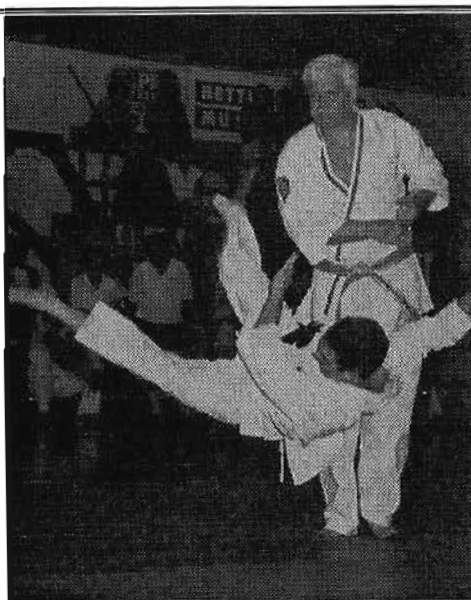
about anything that morons are not interested in...
 [9] This surely must appear to you to be an accurate description of some martial arts rags.

Untruth, warped information, and make believe have created a mythological karate that has engendered specious pseudo-facts, which clever individuals use to create an aura that enhances their public image. A horned helmet and rattle appears to be the only difference between the image that many martial artists project and the mysterious presence created by the witch doctors of a primitive society. Martial artists don't use horned helmets and rattles but compensate adequately for this lack of traditional equipment by using props of esoteric weapons and stylized uniforms.

The props might be mystical in nature, but the effect on the mind is real. The true damage comes when these mythical standards are handed down to the karate student in the guise of traditional knowledge. Because of its secret and non standard nature, this arcane knowledge is fundamentally unknowable and is inaccessible to scholars and is thus, uncorrectable. The accessibility of knowledge for close study and critical analysis is vital to the study of any art or science. Con men, with their chicanery, depend on avoiding this close, damaging scrutiny.

PERCEPTUAL RIGIDITY IN THE MARTIAL ARTS

Remember when you started karate and had great ideas about what it could mean to you? Those fantasies can be realized. The traditional values of the martial arts, strong techniques, clean living and mental discipline can be acquired through dedicated practice. Unfortunately, in many cases the love for beneficial and rewarding practice has been diminished by the spectacle of sports competition and by the attendant lust for notoriety. Unscrupulous dojo operators encourage students to compete and plan their manipulation for pecuniary, money grubbing goals. When the students are no longer champions, they are denied their earned status and discarded like so much trash, that is, unless they want to teach for free. A cynical mind arises from these circumstances and, please understand, a cynical karate mind is a closed mind.



Hanshi Anderson demonstrating bunkai for Pal Sek So (Batsai Sho), Townsville, Australia, 1993

***Kata competition
 can be rigid, but
 kumite competition
 is flexible and
 open minded...***

***“Doing” —
(performance)
is the one of most
important facets
of karate....***

***Don't be an expert
on the work other
people do!***

***“There
are no
formal
stances as
such in
classical
karate.”—***

—Sakagami

This example of a closed mind arising from sports status is a curse of the martial arts. Michael Bukala, an outstanding competitor in his younger days, has some harsh words to say about this alleged narrow mindedness arising from competition circumstances:

Kata competitors and many kata experts have closed minds, especially those persons that compete under the World Karate Federation standards, [except for him, of course] and growth of kata has been stifled by rigidity caused by a lack of creative kata. In the opinion of many masters, the extremes of FMK kata competition imposed on traditional kata can and has frozen [beneficial] development. [10]

Another problem arising from kata competition is the hubris demonstrated by the kata champions, they deem themselves the alpha and omega of karate technique and posture to present themselves accordingly. This hubris is not unique to kata competitors, but it is obvious that kata people never get messed up, torn or bloody—they keep their images intact, avoiding the type of challenge that might ruffle their feathers. We are quite sure that this deficiency will be corrected by future technicians but for now, there is substantial agreement for the proposition that ‘good kata people seldom make good fighters.’ In other words, kata competition—not to be confused with kata practice—is not a sure path to increased fighting skill, and since self-defense is a prime directive of the combat arts, peripheral and rigid kata competition cannot be considered to be central to karate nor vital to its practice.

Bukala continues on, On the other hand, kumite competition is flexible and open minded. Competitors are willing to do whatever it takes to counter implied threats and succeed. This flexibility is consistent with traits necessary for personal development in our society. However, this ability to fight does not transfer to the ability to do kata and does not bring the physical benefits of kata practice.”

Kata practice is for you as an individual—your health—your mind! What is the value of peace and tranquillity—and health? The technical standards of kata and the ability to include the skills in regular practice promote these values. Regular practice is the secret of obtaining the values inherent in the martial arts. The problem is that you have to be able to do the techniques in order for practice to have value—*DO* is the word here!

EDUCATIONAL REQUIREMENTS

An ideal educational structure for the martial arts would include the ability of all the students to use the knowledge of others: there should be a common language to transfer the precise understanding of words and complex information. At this stage in the development of the combat arts, this is not the case; the necessary connotations (the personal meanings derived from words) are not commonly defined or understood. For example, words like power, strength, snap, and focus form the framework of ideas and have exact definitions, however, these definitions are mostly ignored by martial artists who prefer instead to use their private self-invented meanings. "This privatization" of meaning enables ignorant persons to hold information closely and in incorrect, confusing terms. To make this more irritating, it seems that, for whatever reason, those who do clearly hold and understand exact ideas usually don't exercise much influence or control in organizations.

Only those individuals who command a broad scope of knowledge and have the capacity to share it should hold the authority to structure, standardize, and systemize the patterns of training, or control the awarding of recognized diplomas. Deplorably, many people untrained in standard education methods, with a weak philosophical background, and who lack advanced study in the martial arts often assume the posture and authority of bonifide masters. Because of a dearth of knowledge and the resulting limited teaching capacity, many such masters usually ignore the deeper complex values and aim their instruction to the competition achiever and the easily understood sports competition.

D. Hirsch, author of *Cultural Literacy* has written: that:

...[That] Because guidelines are so vague in skill-oriented curriculums, huge variations occur in the content of what is learned from one class to another...Because there's no consistency in what children were taught in previous grades, teachers have to make a disastrous compromise: either they fill in knowledge gaps for all students in the class making progress excruciatingly slow, or they go forward at pace suited to the more prepared students, leaving others behind. Such a hit-or-miss approach does the most harm to disadvantaged students who usually depend on school alone for access to academic knowledge. But even advantaged students are hurt by being left with huge knowledge gaps or by being bored with repetition. That problem is avoided in the best and fairest school systems in Europe and Asia which offer programs similar to the core-knowledge schools. Since students have learned the same things, teachers can build on that shared foundation and bring the whole class forward. [11]

**“The
result of
proper
training
is that
we
again
learn to
play ”**

The structure and philosophy of budo depend on its relationships to a society...

Piaget's ideas on developmental schema are applicable to your training

In our opinion, to set up a usable knowledgebase in skill-oriented curricula, an suitable and universally accepted schema should be inculcated in the student. The necessity for repeated exposure to simple actions to build unified perceptions and related inferences in the base memory (schema) is well accepted in the process of inculcating values and standards. Simple techniques, if thoroughly understood and practiced regularly, can assist the proper formation of this schema and establish a foundation for further learning.

Knowledge of the structure and philosophy of budo and its relationships to our modern society is needed to set up a skill based martial arts curricula. The specific environment in which martial arts learning takes place and the structural relationships used to integrate physical, spiritual, and mental training are quite different from that understood by our American institutions.

Karate goals are established to develop the total person, physically, emotionally, mentally, and socially. The student gains familiarity with strengths and limitations of their bodies and learn how to move with efficiency, balance, and power. Muscular contraction and relaxation, patterned breathing, and other physiological aspects of technique are brought together to form the synergetic mind-body union of our physiological philosophy.

In karate, we develop the physical aspects first because that is the easiest task, then we move to the expanded mental phase, where we achieve incomparable results. When the physical and mental training begin to balance each other, psychological values—character, attitude, and perseverance—come forward. Students develop the ability to control extremes of emotion, reaction to frustration and pain—anger is abandoned and never shown. They learn when to act and when not to act, develop patience, understanding, cooperation, and self-confidence, all the skills necessary for positive social interaction and relationships.

THE VALUE OF PLAY

The result of proper training is that we again learn to play. Jean Piaget, the Swiss psychologist, studied the development of learning by observing play. Mary Alice Weller wrote this commentary for Compton's Encyclopedia: [12]

Piaget viewed children as people who continually make and remake their own reality. They grow mentally by taking the simple concepts they learn

early on and integrating them into more advanced ones. Piaget described four stages of development through which all individuals pass. In the sensorimotor stage children become aware of themselves as separate beings in the world. They try to master their reflexes, and they constantly experiment. The preoperational stage.....is marked by learning language. Children are able to handle words mentally as they handled objects in the previous stage. In the concrete operational stage.....children begin to classify objects by their similarity or difference. This is the beginning of logic. The last stage is the period of formal operations, which lasts into adulthood. It becomes possible to make hypotheses and to master abstract ideas. Individuals can relate their thinking to that of others.

Regarding play: Many of the world's creatures take part in activities that seem to have no reward or purpose except pleasure for the individual. These activities, collectively called play or recreation, are often pursued with deep concentration.Man plays throughout his lifetime.In adult life, play becomes a release from work and everyday tensions. Persons whose work involves physical effort often take up quiet forms of play.Those who expend little physical effort in their daily work often pursue active sports. Sometimes the work of one person is the play of another. A cabinetmaker, who works with wood and tools all day, may have an avid interest in music and play a musical instrument in his spare time. A musician may enjoy woodworking as a hobby.

...Perhaps the best-known of all play theories is the Piaget theory. The work ...submits that play is a child's way of actually getting to know the environment in which he lives and then developing methods that he can use to deal with it. Piaget wrote that imaginative, or symbolic, play is the purest form of egocentric and symbolic thought.

Piaget linked play with the growth of intelligence. His theory suggests that two processes—assimilation and accommodation—are fundamental to all organic development. He defines assimilation as any process in which information received by an individual is changed into a form that the individual can use. That is, the individual “digests” all the information he gets and puts it into a form usable for himself. He defines accommodation as the adjustment an individual must make to the outside world so that he can get the information necessary for assimilation.

A person's intellectual development results from the continuous, active interplay between assimilating and accommodating. When the two processes balance each other, intelligent adaptation occurs. Sometimes, however, the processes are not balanced. If accommodation predominates over assimilation, imitation results. But the balance may also shift toward assimilation, where the individual matches his impressions with previous experiences and adapts them to suit his needs. This is play. Play, then, according to Piaget, is pure assimilation that changes information to meet an individual's requirements. Both play and imitation are an integral part of the development of intelligence, and they begin at birth.

***The old systems
were simple and
effective and
were practiced
by the teachers
themselves.***

***...Real masters
of karate can
and do work
their own
systems...***

***—Grandmaster
Phillp Koeppe***

Skill-oriented curricula is important for sound training...

Personal skill is mandatory for sound teaching

Symbolic, or make-believe, play characterizes the representational intelligence period in a child (from about two to about seven years of age). It has the same function in the development of representational thinking as practice play had in the sensory-motor period (birth to about two years of age). Symbolic play helps a child assimilate and consolidate his emotional experiences. He uses play to reproduce anything that has happened. But he makes no attempt to adapt to reality, so in play the reality is distorted. The character of make-believe play derives from the child's intellectual processes at this stage of his development, from both his egocentric position and the highly individual character of the images and symbols he employs in his games.

Make-believe play becomes more elaborate and organized with the child's growth and development. As the child gains experience in his physical and social environment, his play becomes a more accurate representation of reality. This transitional process increasingly involves sensory-motor and intellectual practice, so that play gradually becomes more constructive and better adapted to reality, finally ceasing to be play. ...

KARATE MASTERS AND THEIR PRACTICE

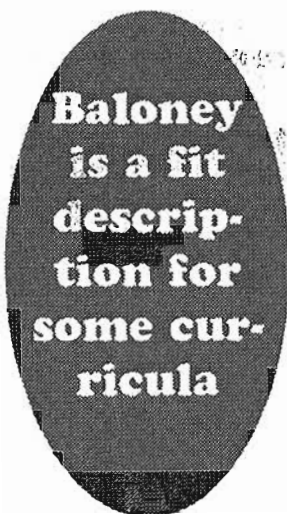
When the noted American Grandmaster *Phillip Koeppel* pointed out that the senior instructors in his orthodox Okinawan system actually worked and played their systems, many martial artists were aghast. After many years of practicing contemporary systems, I have a hard time accepting the idea that all the training of the great masters is embedded in the katas that they left for us. We play with the katas as we know them, but I am not in the least sure that we know the kata or the masters in any accurate sense. It must be true that the katas were written by masters only after extensive training—what then was the training—that is the question? What play led to the the composition of these katas?

In discussing the systemic base of the modern Okinawan systems, Grandmaster Koeppel concedes that, although these Okinawan systems are effective, they are simple and much easier to master. Nagamini also agrees that the Okinawan systems were less complicated. He writes:

[The] two [Okinawan] schools [styles: Shuri-te and Naha-te] ...share the common factor of observing only natural stances.' [10] Speaking of the great master Kyan, he says that—'Kyan learned karate rapidly, absorbing both Tomari-te and Shuri-te. Within a few years, he had mastered the secrets of karate which could be used most effectively by a small man like himself.'

[13] [Note the phrase *few years*.]

Considering the fact that the old systems were simple and effec-



tive, I have wondered how we have improved our arts by creating the present incredibly complicated structures? We have created fantastic grading structures with all types of complicated peripheral standards including the forced and narrow parroting of poorly translated and incorrectly pronounced foreign languages. This excessively complex, horrendously esoteric system, would do credit to a secret society of medieval sorcerers. Clearly such systems were created by self-anointed karate masters who, in lieu of real understanding, probably teased, goaded, and cleverly finagled their teachers into appointing them to prominent positions from whence they did their damage.

Being skillful in personal persuasion is nice, but possessing skill is mandatory. Although personal skill is not always sought after and is often overlooked in favor of control and authority, skill is vital for the authentic karate master. Lacking such skill, many teachers become expert at observation, working their systems vicariously—that is, they have other people demonstrate and then observe and comment. Wouldn't it be a shame if these people might be forced to reduce their repertoire of technique to those they can actually do themselves? Is it true that the techniques that many great masters actually can demonstrate are not functional or worth learning? This simple proposition, if followed to a conclusion, should impede the current rush to learn their non-functional, curricula. I say this facetiously, because it immediately follows that one must discern the difference between baloney and the real thing.

What is put forward as traditional and viable karate technique is often just shallow and inane rubbish. How is one to know the difference between trash and treasure? Who determines the value of demonstrated techniques?—Who judges the worth of 'that tremendous technique that clearly would have killed if it had landed'—that so-called true killing blow?—The observer, of course! H. L. Menken's comments on public success depending on the judgment of the public are apropos:...No one in this world so far as I know—and I have searched the records for years and employed agents to help me—has ever lost money by underestimating the intelligence of the [American public]... [14]

And baloney is a fit description for some curricula. Learn kata and fight! —Learn fighting and then you can be recognized as a philosopher! —Learn philosophy and then you can be recognized

***We are plagued
by champions
that feel the need
to teach with only
a knowledge of
competition...***

***A good teacher
must be versed in
all facets of
karate...***



Hanshi Anderson demonstrates side step and start of defense against club

Townsville, Australia, 1993

Jiu-jitsu was the historical base for both modern karate and Judo...

as a martial artist! Gain notoriety and then you can be recognized as a wise master! —Set up good public relations and then you can be recognized as a top teacher! If you swallow this line or are going that direction, you fit right in the modern martial arts mold and should be publically recognized. The question is by whom and as what? It's a crying shame!

Now, it seems to me that when so-called masters are forced to work their own systems, as Phil Koeppel says that most Okinawan leaders do, they unquestionably visit true masters to watch and steal techniques, claiming those techniques as their own. Of course, they probably select only those techniques that they or their students can execute: and *execute* is a good word for it. In so doing, they satisfy their craving for authority in an effortless manner, by vicariously assuming skill through their students' abilities.

Because of the tournament system, we are plagued by champions that believe they have the obligation to humanity to teach. Again we refer to Nagamini:

Behind the surprising development of karate-do were these instant instructors whose qualifications were unquestionably poor and insufficient: It was impossible to study karate-do under them in its traditional way, normally requiring painstaking years of learning kata. They therefore resorted to the colorful and showy free-fighting methods and techniques which anyone can practice without formal or lengthy and diligent training.

The karate clubs of some Japanese colleges were similar cases. It was difficult for the instructors of many of these college clubs to teach formal karate and to control the members, since many had already studied at various and diversified karate schools. It was found that if, under certain rule, free fighting was emphasized in club activities, the management of the club would become easier and more effective. Considering its cause just, much of karate in Japan opted for success and popularity over content and depth. As a consequence, karate is beginning to lose its value as a martial art with the increase in worldwide popularity.

...According to the provisions, the judgment of victory or defeat is based totally on the subjective decision of the two referees. Often, however, contestants do not consider themselves beaten, even though the decision goes against them, and they feel frustrated at the judgment. This dissatisfaction seldom occurs in other sports such as judo, boxing and wrestling. Almost every karate tournament is punctuated with complaints... [15]

A good teacher must excel in all the facets of karate, winning in sport competition is not enough. War stories of competition are

boring and the referees, spectators and fighters all have different versions of the same event. The version of the story depends on whether the outcome was favorable to the interests of the teller of the tale. Catalog all the comments and stories about competition and you will find that the negative statements will create a list of actions to be avoided.

Ask any parent who wants their child to win, they will tell you that they want to avoid the perception of negative feed back at all costs, they want their child to be considered good—not only to be good, but to be considered good. Sometimes they even change instructors to gain the advantage of their child being attached to perceived goodness. In fact, I know people in several styles that think everything they do is good, that they are the personification of goodness, and that anyone under their banner is good. It's bad enough if students think they are the epitome of perfection, but when the leader do, it's terrible. What a way to evaluate standards! What a way to set kihon! What a way to teach class! What a way to model excellence!

Positive words are heard from winners, negatives from the losers: negativism precedes losing. Why is there a different, emotional feeling between a win and a loss if the effort expended was really the best possible? After all you must realize that any match is completely subjective. Against whom you compete, the circumstances under which you compete, the rules used, the referees assigned, all have a strong influence on any match. The way the decision is viewed by the combatants really determines the negative or positives of the match. Champions do not linger on negatives impressions and carry them forward because it can disturb their ability to concentrate in future event.

OUR STYLE OF KARATE

Funakoshi was an important person in our karate lineage and although we incorporate many of his ideas, our karate is distinctly different from the Okinawa-te that he taught. The kicking theories we use are distinctly Korean, which we consider to be much more natural, and our favored kata styles are from Northern Chinese (*kempo*) and Korea, although some of our forms have been modified to fit the present competition requirements of the World Karate Federation (WKF). The fighting style has been adjusted to fit into the generic model of WKF competition.



Hanshi Anderson demonstrates take down against club attack

In self-defense, we reject concepts such as falling to the ground and wrestling — we throw people down, we don't fall...

Hanshi Anderson demonstrates pin against club attack



Our competition standards are defined by the sport rules of the world karate federation...



Interpretation of Heian I kata by Hanshi Anderson Mexico circa 1985

Extremes of performance were set aside in the basic principles and standards...

For example, we have diminished our kicking to fit the referees' perception of a scoreable action. The referees prefer kicks that show a good 'snap' and have undervalued the thunderous thrust kicks. We generally favor the strong thrust kick because we believe it does the most damage to our opponent and the least harm to ourselves.

Interpretation of our kata (*bunkai*) is done according to the Chinese principles that form the basic root of Okinawan karate. The standards of *bunkai* correspond to the four standards of dimensional martial arts analysis, and we use those relationships to structure our technical standards. In other words, we use kata *bunkai* to determine which techniques are most important at each level of our grading system. Our studies of karate kata *bunkai* also demonstrate the ancient jiu-jitsu roots of modern karate-do that we now incorporated into our standards.

Jiu-jitsu was the historical base for both modern karate and judo. Before Funakoshi Gichin changed the meaning of *kara*. Professor Kano, the founder of *judo*, chose the term *judo* to describe his system more accurately than the then used word *jiu-jitsu* (many people still held to the more popular nomenclature and called it *jiu-jitsu*). We have to agree with our roots—that is, who we are and what we do—the roots of an oak tree always create an oak tree.

Although we incorporate many *jujitsu* (or *jiudo*) concepts in our kata interpretation, we reject concepts such as falling to the ground and wrestling. Instead, we attempt to increase multiple opponent defense possibilities by staying on our feet and maximizing *atemi*. We see a big advantage in the use of powerful *atemi*, applying it to shock, stun, stop, and to completely destroy our opponent's ability to continue. It is difficult to do this when one is grappling on the ground. We can chase when we are on foot, and we have not discarded the ability to run away. (Of course, *our* stalwart karateka only run from flame throwers and tanks.)

Consider two possible situations involving your wallet and a thief. First, when the thief wants your wallet and you don't want him to have it—second, when the thief has taken your wallet and you want it back. In the first instance you must defend your property, in the second, you must chase to regain the wallet. The methods of approach are deceptively alike and confusingly different. The situation really becomes different if you are faced with multiple opponents, good results become impossible if both hands are occupied in grappling, bad results are assured if you fall to the

ground and wrestle. A truly complete system must deal with both cases.

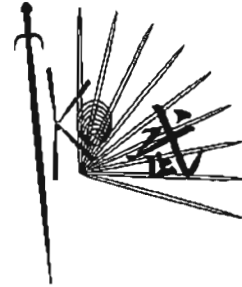
Our style of *kempo karate* is fully functional under both conditions. We follow an exact but not direct path, using the grasping, directed hand in conjunction with a strong action of the hara and the low and demanding lunge type push-outs, stressing principles of movement comparable to the lower back justification and knee strengthening training encountered in Manchurian and Korean systems. Contrasting high, normal stances and deep lunging abilities also allow the development and application of functional weapons skills.

In karate, the use of traditional weapons is called kobudo. Most of our kobudo is taken from Okinawa but we include the Chinese weapons like the staff and knife. Power and strength are stressed and the stunning repercussive shock of the clash of weapons practice is fully experienced. We follow Grandmaster Trias' system, except for techniques that have been modified through interaction with other disciplines. The superior design and machining of modern weapons also has caused changes in the system; for example, we now have good quality skinned rattan and space age materials which make ballistic weapons techniques feasible.

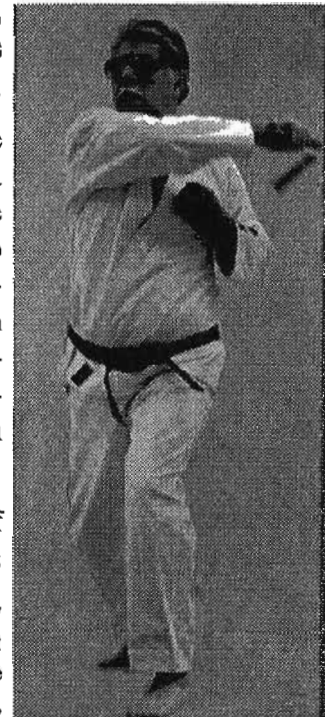
Our competition standards are defined by the sport rules of the World Karate Federation (WKF/WUKO) and the International Jujitsu Federation (IJF), but we seriously question whether we should let sports concepts influence our internal standards. We do not feel that we can allow sports to dictate values nor force philosophical standards. Sports neglect or exclude vital principles such as kata bunkai, and cause difficulties analogous to losing your ability to walk because you always ride in a car. What we have unwittingly accepted and must be put aside, is the idea that competition is all important—competition is just one phase to experience.

A similar situation arose in Japan as a result of popularity of karate tournaments. *Nagamini*, a prominent Okinawan master says:

As a result of the tournament system, many [students] are urged to employ not just hard, but savage training in order to defeat [their] opponents. At some college clubs in Japan, the attitude of juniors toward seniors is the same as was that of soldiers toward their officers in the old Japanese army, where brutality predominated. It could even be worse, for in the army officers were forced to follow a stricter discipline than the soldiers themselves. At the college clubs, it is acknowledged that a freshman is treated as a slave: a sophomore, a peasant; a junior, an ordinary man; and a senior, a god.⁷



The logo for Kwanmukan Kobudo



Grandmaster Trias of the Kwanmukan teaching the nunchuku circa 1986

**Funakoshi
explains
kawashi as
interaction...**

**...Karate is a
philosophy of
interaction
with the
self**

[16]

A related aggravation surfaces when the reputation of a teacher grows through the accumulation of top winning students. It has not been uncommon for certain organizers to secure champion students through the lure of fame and fortune. Champions are taken on as instructors, and, as a usual obligation of such employment is to extol the virtues of the boss, the boss' virtues, real or imaginary, are extolled. In these cases the bosses are actually agents who present themselves as master instructors. We ourselves, will not put up with this nonsense!

PRINCIPLES OF STANDARDS

Concentration and attention should be the focus of intensive study for the preparation of any competition or combat. A principle of attention imbedded in combat is the fixing of attention and the of the direction gaze. Movement to and from the gaze should be studied. Concentration on the intended line of direction also enables errorless bearing with swift motion as seen in advanced drills like the *tachi dori* hand variations that we share with *aikido*. A shifty or undirected gaze, or any vacillating movement to or from the gaze, displays imbalance, destroys defense capacities, and invites attack.

The *tachi dori* hand variations clearly express the vital concepts of direction and movement and are a must for advanced instructors. Our system includes an elaborate structure of practice techniques (*waza*) to inculcate their values and create phenomenal conditioned reflexes. The *Tachi Dori* drills extend the values of *kawashi* and *kuzushi* by accommodating technical superiorities of circle and point over the restrictions of a linear path. We use these drills to understand how to create the proximity necessary for the vital strike. Aikido masters have published books that include several of the exercises, but the techniques are limited in number and primarily structured for weapons practice.

KATA STANDARDS

Correct performance of kata is fulfilling and just feels good: the foremost reason kata has grown in popularity over the years is—it just feels good. Unfortunately, some kata standards display uncomfortable extremes of movement that violate the rules of intended functionality and sound bio-mechanical principles. Constricted

applications cause damage to the body, destroy good health, and diminish self defense capacities. Demonstrable proof of the residual physiological damage lies in the bad knees and bad shoulders exhibited by the practitioners of these extended, extreme forms. USA Karate Federation doctors studied elite karate athletes under grants from the United States Olympic Committee and confirmed this knee damage; shoulder damage was not investigated and its broad scope remains anecdotal.

***Academic study
is vital to the
understanding of
karate...***

Such extremes of performance were set aside when we organized our basic principles and standards. We assembled the core principles of the martial arts and put the damaging or far out extremes into the area of 'to be thought about later.' We mandated the use of sound biomechanical principles and related, integrated techniques to minimize physical stress, striving to maintain the principle of only employing healthful actions.

Other principles we feel are critical to the effective application of self-defense and pre-emptive attacks are *kawashi* and *kuzushi*. *Kawashi* is of interest to us here—*kuzushi* is considered as a principle of judo or jujitsu and will be discussed in our forthcoming book on jujitsu. In karate, the principle of *kawashi* is basic and vital to the art — and physically and functionally sound.

Funakoshi explains *kawashi* like this [17]:

...we begin the practice of *kawashi*, or what might be called "interaction." In *kawashi* practice, you pass through your opponent's attack, in effect exchanging places with him. Unlike *kumite kata*, you do not catch the attack and sweep it away, nor do you step back or to the side. Instead you step in, towards the attacker, while turning (*kawasu*) your body to avoid the attack.

In practice, the distance between the attacker and defender should be about ninety centimeters, so that if the defender does not step in to avoid the attack, he will surely be struck. This is therefore real practice in *miai*. It is a drill in close-quarter fighting where you must quickly read your opponent's decision to attack.

In a fight, interaction is implicit—to do battle with the opponent is, so to speak, to interact with him. The *kawashi* of *Ten no Kata* practice, however, does not mean clash or conflict; on the contrary, it means to pass by or cross through one's opponent without the slightest physical contact, in other words, to interact, but not in the material realm....

...Karate practice reinforces the idea that before engaging in combat, you must first experience *kawashi* with your own self....

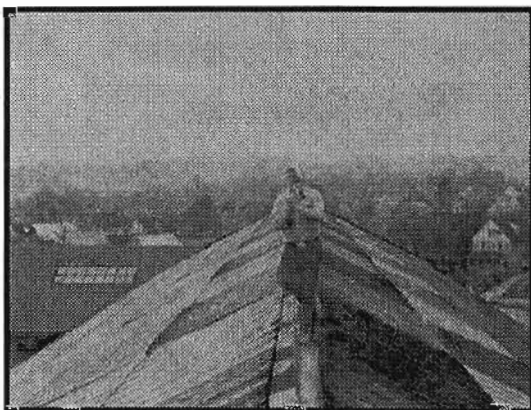
In arts such as karate, music, ballet, or poetry, visualization techniques are used to directly influence performance...

PHILOSOPHICAL PRINCIPLES

Physical and psychological training are visible aspects of our art but the study of its history, development, story lives of the great masters, and language are equally important. Balancing our training is an accurate historical perspective and understanding of the people and conditions that developed the interaction of mind and body now considered the core of our martial arts philosophy.

Karate is a philosophy based on the belief that a sound mind is attained through the development of a virtuous character formed by right actions, and a sound body by vigorous training. The mind is not only deemed a vehicle for emotions and knowledge, but is also considered a tool to directly perceive reality; to directly grasp the self strongly enough to manifest a peaceful nature in any circumstances.

The goal of maintaining a peaceful nature even in the most disruptive or explosive circumstances is the object of intense study



This isn't a chair, but it is just as difficult to prevent that mind change on the peak of this roof. The picture was taken from the top of a chimney. It shows me demonstrating the kata Empl on the In a windstorm on the wet, slippery metal roof of the old Summit Steel Company on Kenmore Boulevard. The photograph was taken about 1966.

for every would-be karate master—attaining a peaceful nature is the most sought after achievement of the advanced practitioner—the manifestation of this nature is the measure of the karate master. [18]

To be effective in the application of the martial arts and attain a high level of skill, students must learn to focus their minds. Cynics mistakenly decry this mental preparation as brainwashing and compare it to the secret practices of cults. Mind control practices of cults induce specific perceptual rigidities based on and manifested in expressed prejudice; karate mind conditioning is done to teach the practitioner to create personal values based on broad cul-

tural ethics and the salient values of our civilization. Thus, the mind of karate becomes an exceptional vehicle for avoiding undesirable and nonfunctional societal and peer group pressures. [19]

In arts such as karate, music, ballet, or poetry it is possible for the perceptive mind to enhance awareness and reaction; in effect, to use visualization techniques to directly influence the value of the performance. Practicing such techniques is difficult because a perfect model is needed to construct the mental image, and where can you find the perfect model? If you don't have one in the closet or attic, perhaps you could construct one in your mind. But if you can't do the technique, how can your mind construct the model. For example, try to imagine throwing a ball with your non-dominant hand or picture writing with your off hand. You probably can't visualize that easily because the action is unfamiliar to you and if the skill is not resident, it is difficult to have a mental picture of the skill. Obtaining the perfect vision or model causes the most concern; where can you see perfection, who can show it to you, and would you know it if you saw it? How can you elevate an awareness of it?

You can stand on a chair on the floor, but if you raise the chair fifty feet into the air, you cannot stand on it. The chair does not change—the mind does. Ponder this!

Bertrand Russell commented on intellectual rubbish many years ago and it his thoughts are pertinent here—

Give me an adequate army, with power to provide it with more pay and better food that fall to the lot of the average man, and I will undertake, within thirty years, to make the majority of the population believe that two and two are three, that water freezes when it gets hot and boils when it gets cold, or any other nonsense that might seem to serve the interest of the state. Of course, even when these beliefs had been generated, people would not put the kettle in the refrigerator when they wanted it to boil. That cold makes water boil would be a Sunday truth, sacred and mystical, to be professed in awed tones, but not to be acted on in daily life. What would happen would be that any verbal denial of the mystic doctrine would be made illegal, and obstinate heretics would be 'frozen' at the stake. No person who did not enthusiastically accept the official doctrine would be allowed to teach or to have any position of power. Only the very highest officials, in their cups, would whisper to each other what rubbish it all is; then they would laugh and drink again. This is hardly a caricature of what happens under some modern governments.

The discovery that man can be scientifically manipulated, and that governments can turn large masses this way or that as they choose, is one of the

Intellectual rubbish is a product of inculcation with skewed values postulated by 'whatever' authority figures...

...Perception and inference form the mind and create awareness. The direction or awareness and perception and the related angle of inference is called a stylez

...Hypnotism can lower perception and reaction barriers—controlling natural limiters.

***Earnest practice
under a dedicated
and proficient
teacher is the
key to martial arts
proficiency...***

***...Learning only
by observation
can create faulty
perceptions.***

causes of our misfortunes. There is as much difference between a collection of mentally free citizens and a community molded by modern methods of propaganda as there is between a heap of raw materials and a battleship. Education, which was at first made universal in order that all might be able to read and write, has been found capable of serving quite other purposes. By instilling nonsense it unifies populations and generates collective enthusiasm. If all governments taught the same nonsense, the harm would not be so great. Unfortunately each has its own brand, and the diversity serves to produce hostility between the devotees of different creeds. If there is ever to be peace in the world, governments will have to agree either to inculcate no dogmas, or all to inculcate the same. The former, I fear, is a Utopian ideal, but perhaps they could agree to teach collectively that all public men, everywhere, are completely virtuous and perfectly wise. Perhaps, after the next war, the surviving politicians may find it prudent to combine on some such programme.

But if conformity has its dangers, so has nonconformity. Some 'advanced thinkers' are of opinion that any one who differs from the conventional opinion must be in the right. This is a delusion; if it were not, truth would be easier to come by than it is. There are infinite possibilities of error, and more cranks take up unfashionable errors than unfashionable truths. ... [20]

To parrot inane oriental philosophy, to look profound, assume impressive karate postures, and have good press is not an authentic display of martial arts skill. For that matter, neither is winning a street fight. Fraudulent posturing and fantasy are really devastating to the combat arts, [21] but, to those of us operating private schools, movies such as the Teenage Mutant Turtles were a blessing. The increased profits from enrollments have started some of us to act like Oliver Twist, shouting —More!—More! These cinemas are for the most part just entertainment and copying them has dubious value. A letter that Mike Ryoko says he received from a lady in Columbus could be put in here: ...[These shows are]..rich, not gaudy like a cat pawing cabbage...Show me a cat pawing cabbage and I'll show you a cabbage being pawed by a cat... [22] Haynes Johnson finalized the issue when he commented that ...[Movies and television] virtually ensured that spectacle would triumph over substance. [23]

All living matter possesses irritability—the response to stimulus. Every sentient being exists in a field of stimuli and manifests irritability and response; experiencing and perceiving sensations—ergo—individual thought and existence. During everyday normal life, barriers are raised to screen out non-important stimuli, making an orderly mind possible. The body-mind likewise raises bar-

riers to certain muscular-skeletal actions that might overstress the body for the same basic purpose—to protect the system.

Recognizing limitations and barriers is indispensable to a well-adjusted life. The mind and body don't always work together for optimum results and this often causes flawed perception and subsequent inappropriate reaction. For example, in the event of a heart attack, it would be destructive to the body to override or block out warning signals of bodily pain. [24]

Hypnotists can cause the lowering of perceptions and reaction barriers and control natural limiters. In other words, consciousness is a form of hypnotic mind, screening, enhancing, shunting aside, and categorizing stimuli to create selective awareness. When the self-enhancing and protective screening operations are removed or lowered, the ordinary discriminating mind can be opened to input that would normally be rejected, as in extreme emotions or brainwashing procedures. [19]

The martial arts produce proper reactions to stimuli, unclouded patterns of perception, and unrestricted physical abilities. Non-practitioners view these characteristics as super senses, profound wisdom, and outrageous health. Practitioners know it is simply being truly alive and seeing things as they can be, to the benefit of the self, the family, and the society.

We encourage you to study, think and question, and gain real appreciation for the potential of the human body to function as an instrument of the mind. Understand that if you have a boat with one hundred people rowing, they had all must row at the same time and in the same direction to make headway. It is the same with the total person. All the facets that make up your person must move together at the same beat to produce a unified force. [25]

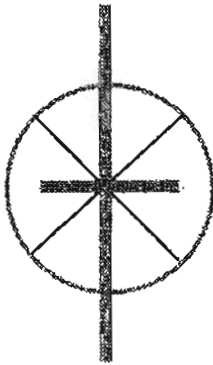
THE KEY TO TRAINING—THE SENSEI

Earnest practice under a dedicated and proficient teacher is the key. You just can't read and teach yourself. In relying on the media for information, you place yourself at the mercy of the information provided by the journalist. *George Bernard Shaw* wrote a appropriate warning to those students who endeavor to acquire their knowledge from reading martial arts tabloids in his description of the perfect journalist [26]:

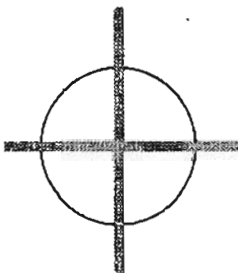
... a cheerful, affable young man who is disabled for ordinary business pur-

It is difficult to incorporate the philosophy of the martial arts into modern karate...

**Methods of
physiological
philosophy can be
structured so that
karate students
can more easily
understand
symbolic values...**



Representation of linear
measurement



Representation of quartered
measurements

suits by a congenital erroneousness which renders him incapable of describing accurately anything he sees, or understanding or reporting accurately anything he hears. As the only employment in which these defects do not matter is journalism (for a newspaper not having to act on its descriptions and reports, but only to sell them to idly curious people, has nothing but honor to lose by inaccuracy and untruthfulness), he has perforce become a journalist and has to keep up an air of high spirits through a daily struggle with his own illiteracy and the precariousness of his employment.

And just think, you might take absurdities to be fact and with the best of intentions, use that balderdash to structure your life. On the other hand, an earnest and qualified martial arts *sensei* can keep you on the right path if you are sincere, dedicated, respectful, and declare your will to learn.

Much of jujitsu and karate was assembled, systematized, and standardized through *componential assembly*. People learned by copying. At the start of the modern martial arts era, there was no measurement for functional verification such as the present kumite match, or the use of related techniques to establish sound *kata bunkai*. The styles stayed pretty much to themselves and the hidden secrets of the esoteric interpretations of kata were not shared. Therefore, proof of function was often ignored. Jigoro Kano saw this and when he founded his *Kodokan Judo* he set *shiai* (match competition) as one of the fundamentals of that sport.

For example, suppose that a man who was completely deaf would see people enjoying a radio and would want one of his own to similarly enjoy. He could inspect a working radio, assemble the components, and create a facsimile; in effect putting a radio together by observation. But proof that the radio works is necessary, the radio must play and the sound must be measured. If the maker is deaf, he can't determine if the radio is turned on or working. This can be called 'failure of componential assembly through lack of proof of measurement.'

Although this type of empty, or *zero proof philosophy*, was removed from judo, it still prevails in contemporary karate. As anyone can see, most judgments leading to victory awards are completely subjective. There can be no clear winner, everything seems based on some arcane value. We too often hear —It's not that you did hit—It's how you did it. What was your state of mind when you hit? Were you breathing right? Blinking right? Thinking right?—Did you have *zanshin*? —Did you use your *ki*?

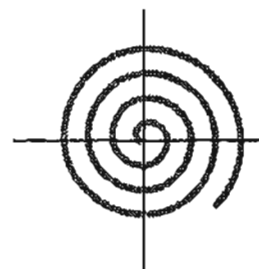
Apparently, it doesn't matter that no one knows for certain what *zanshin* or *ki* is but everyone says that they know them when they see them. One really must study this type of philosophy to even begin to understand the methods of thinking that have been used to work with many of the obscure metaphysical and esoteric principles espoused in the martial arts.

It is truly difficult to understand how the philosophy of the martial arts can be incorporated into modern karate. Although it is particularly difficult for the western mind to grasp eastern thinking, there are, fortunately, some common links that can assist us in our studies. We can study a method of thinking called *psychological philosophy* and use those concepts for our purposes.

To start, let's agree that one can only comprehend what the mind has the ability to measure—that the mind is our instrument of measurement and that we can only measure whatever it can grasp. Allow that conscious perception is based on input, cognition and incorporation—and that the future of imagination is then moved to the past of memory through a millisecond of now, creating consciousness. Consciousness is thus defined as a function of the mind; perception and inference confirmed in the pensate (thinking) mind. Further, allow that what you don't know cannot be factored in and worked with unless abstract symbols are used to aid perception and inference. This point has been belabored by philosophers from *Plato* to *Jean Paul Sartre*.

Let's explore a method of thinking in which we can use abstract symbolism to consider the points and validity of propositions. We can use three basic methods to separate questions for use in philosophical arguments pertaining to subjective disciplines such as karate related martial arts.

1. The division of the question (measurement line or segment) into a mean and extremes (linear projection). This method has two ends and a middle point. The segment (section between the extremes) is difficult to set because measurement, as such, may not be possible in all cases. The famous French mathematician *Poincaré*, noted that as one goes towards the extremes it seems that the tools of measurement shrink in proportion to the distance from the center. Many *Zen koans* utilize this paradox.
2. The division of the question (measured area) into four equal



Representation of conic measurement progression

In the martial arts this is called the philosophy of "Circle and Point"

Psychological philosophy as postulated by Rene Descartes is a valuable tool for the the study of martial arts thought...

**...It is not
so essential
to have a fine
understanding
as to apply it
rightly....**

—Descartes

sections (graphic or two dimensional projection); the total area is divided into two parts and each section is again halved—quartering the area. The method of primary separation and the arrangement of the coinciding sectors should show the greatest common relationships. This is especially important to the study of martial arts philosophy (*kawashi, kuzushi, gripping, tzuki, hara-ki, etc.*).

3. The forming of the question into a symbolic circle and point (cone). The cone represents the sum total of all possibilities. It is noteworthy that the modern chaos theories of mathematics suggest that the axes are in constant dynamic flux. In psychology, this spiral model is comparable to *Gestalt's* mathematical structure of reality awareness by means of an extended overview.

(Note: The exact relationships of point two and three to the history of the martial arts will be taken up in a future book.)

In the first proposition, the linear measurement model, the ability to measure changes, decreasing as one moves toward the extremes. This shrinking of the measuring stick relative to the distance from the center was a major point in the universe described by the French mathematician, Poincaré. [27]

For our purposes, we can form an argument in this manner:

- Question: What is the opposite of nothing?
—Response: You can't use the word *opposite* here. That operator (verb) used is not valid in this case. In mathematics or computer language +, -, /, *, >, <, = are called operators. Thus, the word opposite is a null operator.
- Question: Then let's replace the question. What is before the beginning?
—Response: If anything was before the beginning, it would not be the beginning. As in the last case, *before* is not a valid operator.

It becomes apparent that an operator cannot be used outside of our measurement abilities unless we use symbols and mathematical propositions. *Rene Descartes*, a French mathematician, postulated a method of thought called psychological philosophy that is of particular interest to us here. The following dialog is taken from '*Modern Science Through Descartes, the Father of Experimental Philosophy and the Originator of the inductive Method.*' [28]

He [Descartes] applied the principles of mathematical reasoning to metaphysics. His goal was to find a solid and convincing system amid the skepticism and anarchy of his contemporaries...[and he talked directly to us]: 'It is not so essential to have a fine understanding as to apply it rightly. Those who walk slowly make greater progress if they follow the right road than those who run swiftly on a wrong one.'

Descartes proposed two methods of philosophy: the psychological method and the deductive method

Deduction—

In his psychological half of his philosophy, he proposed this axiom that he called "the foundation of all science:"

**Those long chains
of reasoning...**

...All clear ideas are true: whatever is clearly and distinctly conceived is true.

The next step to be taken was to determine the rules for the proper detection of these [clear] ideas; and these rules he has laid down as follows:

1. To never accept anything as true but what is evidently so; to admit nothing but what so clearly and distinctly presents itself as true that there can be no reason to doubt it.
2. To divide every question into as many separate questions as possible; so that each part can more easily be conceived, and the whole may be more intelligible"—(Analysis).
3. To conduct the examination with order, beginning with the most simple objects, the easiest to be known, and ascending little by little up [the ladder] to the knowledge to the most complex [of ideas]- (Synthesis)
4. To make such exact calculations and such circumspection's as to be confident that nothing essential has been omitted.

In his second method of his philosophy he states that [deduction] ...is an equally important long chain of reasoning...

...Struck as he was with the certitude of mathematical reasoning, he began applying the principles of mathematical reasoning to the subject of metaphysics. His great object was, amid the skepticism and anarchy of his contemporaries, to found a system which should be solid and convincing. [Like our search for karate sense]. He first wished to find a basis of certitude—a starting point: this he found in consciousness. He next wished to find a method of certitude: this he found in mathematics.

"Those long chains of reasoning", he tells us, "all simple and easy, which geometers use to arrive at their most difficult demonstrations, suggested to me that all things which came within human knowledge must fol-

We attempt to capture the essence of the martial arts and to apply psychological philosophy to metaphysics...

low each other in a similar chain; and that provided we abstain from admitting anything as true which is not so, and that we always preserve in them the order necessary to deduce one from the other, there can be none so remote to which we cannot finally attain, nor so obscure but that we may discover them. [From these glimpses of the twofold nature of Descartes' method, it will be easy to see into his].... whole system's consciousness being the only ground of certitude, mathematics the only method of certitude."

The philosophies of *Descartes* and *Hume*, the empiricist, should be understood in principle by the thinking martial artist. 'The essences of an object cannot be shown by the argument that is drawn between the *Rationalists* and the *Empiricists*, but is best exemplified by objectivity.' [The martial arts have a big problem in objectivity. Competition judges and technical evaluators lend new meanings to the word "subjective."]

Philosophers like Descartes have laid down the methods of thinking that we can utilize to analyze and synthesize our disciplines, to organize systems, to set standards and to set the structure of our specialties. The following are several useful concepts arising from this type of thinking:

- Reality can be absolute, but nevertheless, we can create our own symbolic reality.
- We can create a reality that allows no truth, using the tools of emotion and belief.

And for their application to karate:

- Most karate realities or judgments arise from observation and are low rank knowledge based perceptions. Karate has form, not content for the less initiated or adept.
- We can assume that lack of knowledge or ignorance is normal, people don't know what they don't know. The application of this defines the concept of zero knowledge proof.
- Karate judgments are often based on feelings and beliefs and not on facts, on emotions and not on logic. It is best said that "Karate is spirit and spirit defines it". [29]

Now that we have covered that, here are some reality related questions for you to ask yourself.

- You can execute a snap kick, can't you? How do you know

when it is a snap kick. Snap kicks don't really snap — do they? At least they don't when the kicker is wearing shorts: perhaps there is no snap kick possible when you're wearing shorts?

- What do you mean when you say 'punch harder'? What is it to punch harder? What does harder mean—and harder than what? What is force? You use the word force, don't you? What do you mean by force? What is the correct formula for force? [30] Did you know that force, in physics, is anything that tends to produce, stop, or change motion, [and] if unopposed, may push or pull? How does force differ from power? What is energy? How is energy different from force and power—or work? If you don't know what these words mean, why use them?

Maintain a strong, consistent, internal standard, that is quantifiable, integrated and related!...

—Guiding principle of our studies

In our studies, we attempt to capture the essence and encounter the reality of the martial arts. We think and we study and—we practice. What do we mean by essence and where can we find it? Who knows how to find it? If we discover the identity and essence of the self, is this the same thing? *Lord Bertrand Russell* commented on identity and essence [31] :

....The Posterior Analytics is a work largely concerned with a question which must trouble any deductive theory; namely: How are first premises obtained? Since deduction must start from somewhere, we must begin with something unproved, which must be known otherwise than by demonstration. I shall not give Aristotle's theory in detail, since it depends upon the notion of essence. A definition, he says, is a statement of a thing's essential nature. The notion of essence is an intimate part of every philosophy subsequent to Aristotle, until we come to modern times. It is, in my opinion, a hopelessly muddle-headed notion, but its historical importance requires us to say something about it.

The 'essence' of a thing appears to have meant 'those of its properties which it cannot change without losing its identity'. Socrates may be sometimes happy, sometimes sad, sometimes well, sometimes ill. Since he can change these properties without ceasing to be Socrates, they are no part of his essence. But it is supposed to be of the essence of Socrates that he is a man, though a Pythagorean, who believes in transmigration, will not admit this. In fact, the question of 'essence' is one as to the use of words. We apply the same name, on different occasions, to somewhat different occurrences, which we regard as manifestations of a single 'thing' or 'person'. In fact, however, this is only a verbal convenience. The 'essence' of Socrates thus consists of those properties in the absence of which we should not use the name 'Socrates'. The question is purely linguistic: a word may have an essence, but a thing cannot.

The conception of 'substance', like that of 'essence', is a transference to

Discipline is a vital function of the promotionals standards...

metaphysics of what is only a linguistic convenience.

To sum up, we apply psychological philosophy to metaphysics. Our instructors gain as much oversight as possible and make an outstanding effort to incorporate the circle and point theories of kata bunkai, remaining consisted to our goals and principles.

We attempt to avoid the constrictions of linear rigidity in our studies and attempt to maintain a strong, consistent, internal standard, that is quantifiable, integrated and related, and we demonstrate these guiding principles in regular examinations. In the final picture, except for our competing athletes, we eschew the limitations of sport karate and follow our guiding principles and goals with fierce determination. We value our teachers! We practice what we preach! We practice karate!

CHOOSING A SCHOOL IN WHICH TO PRACTICE

You can find yourself lost in a maze when you begin looking around for a school in which to practice. This can be frustrating because you have no basis on which to select a school. The searchable area limited and the criteria for choosing the best place is seriously reduced by a paucity of information.

Searching for a school is perplexing and analogous to a small child searching for the church that is closed to God. Each place of worship obviously thinks it has the best connection to the Higher Power, otherwise it would close down and join another. Obviously, a complete canvass of everywhere is impossible so how could anyone know there weren't a more authentic assembly somewhere? It follows that joining any congregation is mainly encouraged by personal recommendation, or, as St. Thomas Aquinas said, by divine attraction. In any event, when a church finally is selected, it will probably be the one liked best, entertains most, or makes the best impression. This is not completely without merit, but it requires some consideration and caution.

The same predicament is encountered in selecting a karate school. A school that you would like, or one that you might consider yourself able to afford, might not be the best one for you. It is true that if you don't like the school you probably won't go there, but whether you like a school or not should be immaterial; karate is a discipline and not entertainment. Some educators suggest learning is enhanced by enjoyment, but it depends on the subject; ours is the martial arts. A vital element of our art is discipline

and we don't consider entertainment all that important.

Discipline lacks immediate, easy measurement and is occasionally uncomfortable. Discipline contains principles that might be contravened by presenting karate as entertainment to make a class fun and to encourage participation. The principles and values of discipline are embodied in the required *dedication, perseverance, determination, self control, concentration, respect*, and the *eschewing of foolishness* found in the legitimate and traditional martial arts.

Included in our discipline is the requirement for regular examinations. These periodic tests have a downside, they sometimes make students uncomfortable and create anxiety. Understanding this, the examinations have been structured to produce a positive learning atmosphere and create student enthusiasm.

PROMOTIONAL ASSEMBLY

This regular testing is necessary because it permits measurement of student attitudes and skills, the results conferring a dimension of progress and direction. Male and female, adults and children are all forced to deal with the same predicament, personal criticism during a public display of technical skills. We notice that adults often fear promotionals more than young people and make an effort to avoid them; it is probable easier for the kids because they are still in school and are used to regular tests. Promotionals are opportunities for students to examine themselves in relation to others, and to observe higher and lower ranks demonstrating their skills. If the examples are correct, the students are inculcated in the proper attitudes and standards.

When the student arrives at a high grade, if there has been no broad and quantified testing by an impartial jury during the development stages of training, the lack of close examination becomes apparent. Ranking is often given through personal relationships and the harsh self inspection that is a part of discipline may be lost. Unsuspected faults might exist or, in the best case, be known and considered acceptable.

People who have not stood for formal testing in front of a qualified promotional board and whose skills have not been challenged, display questionable karate techniques with great hubris and confidence. Since this type usually receives grades from per-

Having clearly defined principles and positive stated goals leads to successful results in life...

Karate styles have proliferated so much that now there are no universal requirements...

sonal relationship, satisfying their teachers is thus placed at a premium. To restate the premise, mimicking the teachers is placed at a premium. It's often said that imitation is the most sincere form of flattery, this 'copying to please' is considered by many masters to be the root cause of the functional failure of technique and the inability to discover the self development inherent in the martial arts.

Grading standards are important because they give direction to goals and ensure adherence to principles. Standards are incremental and difficulties encountered in mastering the levels increase with advancing skill. Skill is the concept here, especially for the dan grades. If you can't work the required technical standards and you are awarded a grade, be sure that it was granted on something other than your actual ability. Perhaps you might have the ability to make people believe that you could have done what you were supposed to do? Can you actually do what people think you can or was grade granted on your ability to put on a show and to make other people assume that you can perform as you should? To borrow a phrase from the Pennsylvania farming community, karate grades should be awarded on your present doings. [32]

Goal setting leads to successful results in life and gives purposeful direction to learning. It is a truism that a successful life is measured by a series of successful day. It is exactly the same in Karate—success in karate is a series of successful practices ending in advancement in grade. Thus, for the karate student, the immediate goal is the next belt grade.

The required knowledge and skills imbedded in the standards and goals of the organization may be taught in different ways but must always conform to the general principles. The students maintain direction in karate by following the grade standards and the unifying principles of the style as directed by the board. The promotionals are a fine opportunity for students to display exemplary attitudes and behaviors and to examine personal skills relative to those developed by others.

Students learn to maximize abilities by putting performance in line with life principles and attainable goals. All the cultural and social advantages of belonging to a group are experienced by participating freely and self esteem is gained from the group dynamics.

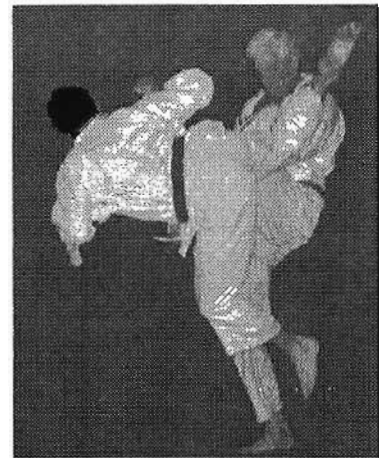
But, standards must be real and soundly based. They cannot be made of phony baloney, a product of someone's hamfisted imagination. It is bad enough that inane standards are worthless and possibly harmful to your health, but when they are full of cerebral rubbish, they indubitably should be filed in the trash can.

Test requirements are merely guidelines for the study and progress required for each grade in most systems. The standards are not tests themselves, but are a study plan designed to guide the student through karate training and are structured to create a consistent internal standard, integrated and relative to our culture. Our standards are sound, realistic, easily understood (not overly complicated), and do not contravene accepted physiological principles. We have rejected some commonly held ideas as being unsuitable, an example is the common standard of board breaking (*tamashiwara*). The value of *tamashiwara* is dubious at best and we feel breaking should be confined to the category of demonstrations and circus tricks. Although karate people enjoy demonstrating their superiority over hard objects (their own heads included) to included) breaking; in our standards, would be senseless and deserving of Funakoshi's admonition: "Beware of foolishness!"

The popularity of the martial arts has caused a proliferation of styles with no common requirements. Neither is there a central governing body that supervises or approves certification and grading. Other sports experience similar problems but we must remember that we practice the martial arts the martial arts contain values different from those of basketball, baseball, football, racquetball, etc.

The racquet sports of badminton, tennis, and racquetball are similar, but although they share common characteristics of using a net and some form of racquet, each sport is unique. The same is true of karate. Although styles may contain similar techniques, very different sport rules, equipment, and applications are often displayed.

Sports are easy to understand because the games themselves don't change from year to year. Karate is not so easy to understand because it's styles mutate and change with each generation and the games played are correspondingly modified. Black belts often quit practicing a specific style and start out on their own, forming their



Hanshi Anderson demonstrating power front kick in

Townsville, Australia, 1993

Actions are the proof of accreditation, not the ability to spend money...

...Attendance and participation is an expression of a good attitude...

own style that corrupts further the already possibly mutated standards of the parent dojo.

Despite the constant improvement in athletic equipment, and minor rule changes, each sport requires certain types of equipment that must be used; football uses line markers, basketball uses a hoop, tennis uses a racket and net, etc. As it is easy to accept that one cannot play racquetball with a tennis racquet or football with a basketball, you can appreciate that likewise in karate, you can't kick with the fist or punch with the foot. It is more difficult to grasp that you cannot play in a specific martial arts game by choosing equipment (a weapon and its applications) which doesn't fit into that game's style structure. Good examples of out of place techniques or conflicting style standards are: high or thrust side kicking in Japanese karate, super low stances and foot sweeping in taekwondo, targeting the groin in WKF kumite, and targeting the back in USKA competition. The proliferation of rules and types of competition has enabled any martial arts style to find a suitable competition category, and if one cannot be found for a special group, it is promptly created.

THE BLACK BELT

When you earn a black belt in a style, it is in that style only. It is not a sweeping grade in the martial arts. A black belt is a specific degree in a specific style earned in a specific manner in that style. It is unmistakably not a degree in any other style or discipline. The style affinity of a black belt supports the individuality and singularity of that style.

Many people think that a black belt is given in the general name of the martial arts. The black belt grade is not perceived this way in the orient, and should not be in America neither. In the East, black belts are a sign of accomplishment and recognition by the leaders of a discipline. In the United States, it is possible to skip actual accomplishment and just go out and buy a black belt. Perhaps, one could induce one's student body to vote one a higher grade. Or, perchance, someone could take a three month vacation, persuade some nondescript oriental to pen a certificate in Chinese kanji, then return home and declare that he was promoted in the orient. Some creative souls have actually hosted a recognition banquet and passed a certificate of upgrade around the room for everyone to sign. What a hustle, and would you believe that people bought this?

Unfortunately, there are many self-proclaimed black belts who obtain their degree through reading karate books and by watching demonstrations and copying the movements. Skills can be superficially developed by mimicking pictures in a book or video but the essence of the technique and the correct mental and physical balance cannot be learned in that way. Karate techniques are very subtle and the underlying actions are not visible to the untrained observer. Movement coordination, muscular contraction, and patterned breathing cannot be learned by observation. The uninitiated usually see and mimic the big overt actions and miss the covert, or hidden, techniques.

General principles of grading are the bed-rock of discipline in any recognized martial arts organization...

Complete understanding and development of technique are best gained by instruction under a competent teacher. Karate teachers don't live for money but they can't exist on air. As in any educational institution, tuition fees are normal and charges for promotion an additional worthwhile investment.

A black belt diploma is deemed to be worth around one million dollars if fully developed, so some investment is justified. Certification fees are normal but direct purchase of a grade by any personal gratuity (bribe), is considered wrong and not in the best interest of the art. Most organizations are aware of the influence that money can have on ranking and publish a fixed fee structure to protect the integrity of the system. Actions are the proof of accreditation, not the ability to spend money. To buy a black belt diploma is openly disgraceful, the real grade requires true understanding, proof of skill, and a highly developed sense of values.

Some people see fame and fortune in the acquisition of a black belt. The lust for notoriety and money is normal in this country, but when it becomes the paramount motivation for acquiring a black belt, it contravenes the value of our art and is utterly detestable. In the Orient, in spite any accumulation of fame and fortune, to be regarded as a first rate karate teacher still requires at least fifteen years of study and practice under a master instructor. There, the qualities a black belt possesses are demonstrated by the entire person, not only the learned skill. It is the sensei's obligation to set an example for the students in all things, *respect, dedication, discipline, honor, moderation and wisdom*.

When we investigate a candidate for grade in our organization, we likewise examine the candidate's daily life as well as the performance in the dojo. As a student advances in grade, involvement

To be considered literate in the martial arts, you should memorize and use correctly the titles used for dan grades, teachers, important leaders, and other special designations...

and leadership in the community should increase and personal technical attributes should become more vital and self-developmental. The student should be a positive influence on the entire community. Self development is the first step to positive community involvement; a candidate must thoroughly demonstrate that he can help himself before advancing to helping others.

The path to the black belt is long and arduous, but can be successfully traveled by anyone who has the will to do so. As you travel this road, you will present yourself eighteen different times for review and promotion to the next skill level; the eighteenth promotion is usually the black belt examination. The interval between examinations is two months or more, depending on the time spent in training and personal abilities.

A black belt in our system entails over one thousand hours of class time and the minimum time period is thirty-six months. Advancement to a higher grade black belt normally requires a minimum time in grade of years equal to the requested grade; that is, two years in grade for a second degree promotion and three years for a third degree promotion, etc. Internationally accepted grades have minimum age requirements for the advanced grades of fourth degree or higher. Nevertheless, time in grade is not the over-riding factor; mental and physical progress are more important—the question is not how fast you progress, but how well. The required standards for each grade level should be learned to the best of your ability. By concentrating on your current requirements, you will develop the skills to be a qualified black belt and be able to apply those skills to your life.

Each student should have the guidance of a senior, master instructor who, under the influence of a higher authority, ensures that the system remains stable and adheres to a certified curriculum. The master instructor, usually the head of the system and the board of directors of the organizations are the only ones empowered to make rules and direct the system.

The general rules of most organizations that award internationally recognized martial arts grades include the stipulation that all grades be awarded by testing under the direct supervision of a promotional examination board, and that all diplomas bear the stamp of approval of that board. This stamp is called a *chop* and is usually in the custody of the director of the organization.

A candidate for grade must demonstrate *loyalty, sincerity, respect, and dedication* to the organization. Protection of the style and the well being of the physical and financial structure must all be placed on a higher priority level than the personal self aggrandizement of the karateka. Proof of the ability to advance the organization consistent with its goals and principles is carefully examined during the time between grades.

Participation at formal events is a demonstration of loyalty, sincerity and dedication—our regulations require attendance and a missing black belt must have good reason for absence or that black belt will be missing. Unified promotionals, attended by all black belts, make future planning possible and ensure that the organization will continue to grow. These assemblies allow the formation of positive and beneficial goals that encourage new perceptions and revitalize the system.

General testing also permits the unified attention of the high dans. It is an opportunity for them to obtain a clear overview of the applied standards of the system and to recognize and format necessary adjustments. The high dans form perceptions that are interpreted and assembled to form the critical overview that permits establishment of functional goals.

Earning a legitimate black belt is a real accomplishment but it is only after achieving the first black belt (*shodan*) that the karateka's training really begins.

At the first degree black belt level, the karateka is expected to realize that a black belt, although there is considerable prestige to wearing it, in reality indicates nothing more than that the wearer knows the requirements for the grade and can perform them according to the standards. Knowing and completely appreciating each move and having a full consideration of the consequences of their application is not common at this level.

Second degree black belts (*ni-dan*) are the working strength of the dojo, where they present the standards of the organization. They lead the training and prepare the student for advanced instruction.

Third degree black belt (*sandan*) is considered the serious karate plateau and most karate-ka don't make it to this level. Now they can be certified as instructor and carry the title of sensei, however, the title of sensei is only awarded to those who demonstrate teaching skills.

***A few word of
advice to guide
your karate
practice—***

***...Pay attention,
and be loyal to your
principles!***

Fourth degree black belts (*yodan*) manage the dojo, ensuring that the principles and goals of the system are adhered to. At this level, the academic study of theory of movement is introduced. The basic skills should have been learned by the time this level is reached and now the emphasis shifts to the “why” phase.

A fifth degree black belt (*godan*) is considered a senior instructor. Although they are under the director of the system, they are now considered as able to function independently and responsibly. The fifth dan is the equivalent of a collegiate master’s degree.

The sixth dan (*ryokudan*) is a teacher of teachers and is the foundation of every strong organization. Personal loyalty, trust, honor, and dignity are required. The philosophy of kata interpretation is now introduced and originality is permitted in applications of principles. At this level they can use the title of *professor* if they so desire.

The seventh, and eighth degree black belt (*ryoku-dan*, *shichi-dan*, *ku-dan*, and *ju-dan*, respectively) are all referred to as *master*. *Shichi-dan* and up are sometime referred to as *grandmaster*. These levels are equal to a Ph.D. and require similar academic study.

GENERAL DESIGNATIONS OF THE MARTIAL ARTS (JAPANESE)

In addition to the dan grade rankings in the martial arts, other specific titles and appointments are awarded by the highest board of an organization to significant teachers, philosophical leaders, and organizational directors.

Teaching designations similar to the ranks of lecturer, assistant professor, and professor given by American colleges are:

Sensei - The pointer of the way who has the duties of a teacher but is more correctly a leader who presents the system.

Shihan - A teacher of teachers who is responsible for the operations of the sensei under his authority.

O’Sensei - The great master teacher of a system who has achieved extraordinary stature. There is normally only one in a system.

Philosophical leadership appointments of *renshi*, *kyoshi*, and *hanshi* can be awarded by significant organizations of martial arts disciplines. These designations are similar to ecclesiastical titles such as Bishop, Archbishop, Cardinal, or in the collegiate world, department heads, deans, and presidents of schools. Organizational

designations are also used and parallel common American business terminology: *kanchō* for the head of the house (not dwelling), *kaichō* for the head of a large organization, *sosai* for the powerful person who is the head of many large organizations.

A special type of academic diploma, a *Ph.D. in Oriental Science*, is awarded for extensive study in the arts and is akin to those diplomas awarded by art or music conservatories. These degrees are usually obtained from outside the U.S.A. and lack general academic accreditation in this country. Requirements for these degrees are confined to courses pertinent to the martial arts and lack the formal dissertation and curriculum necessary for general collegiate accreditation. Nevertheless, they are difficult to earn and are only awarded after extensive study and comprehensive testing, and they do include values for other earned degrees, accredited or not. It is inappropriate for the possessor of such a diploma to use the title of doctor in everyday life. For anyone to inappropriately use the title *Doctor* when possessing a *Ph.D.*, is considered *gauche*—except—when used in the context of the martial arts, reference to these external degrees is appropriate. [33]

CLOSING COMMENTS

If practiced and thoroughly understood, karate techniques will form the proper *schema* (base for understanding) on which the foundation for further learning can be developed. To obtain the highest level of perception and related inferences, to imbed data (*factoids*) in the base memory (*schema*) it is necessary to inculcate values and standards. Karate responds well to this psychological philosophy—we analyze and synthesize the techniques that are within our knowledge base to utilize and build on the standards.

Values are developed and standards of behavior inculcated in the student through the proper practice of the established standards where the determination of values is placed on traditional grounds and is not viewed through the contrasting spectacles of modern sports.

Perception and inference are the words here. The point is to see techniques completely and clearly. Many people think they perform actions correctly when, in fact, they don't. They can't visualize what they should do nor see what they actually do do: their reactions are dead like a *dodo*. They are functionally blind to their personal actions, they are disconnected—out to lunch. This out to lunch attitude has also been found in our karate office. We used to

joke in the office that our personnel felt that they had contacted all black belts for clinics, when they merely left a message on the answering machine. Of course, we seldom received a return call—you know how it is—when you listen to your calls, you think that you know what they want and cut the message off and proceed to the next call. Some married people have compared this to an attempt to communicate with their spouse. To relate this to the karate student, they often seem to send messages they receive to their mind's answering service (drunken monkey brain) and skip listening to the message, ignoring that value of *zanshin* called attention.

It is obligatory to pay undiminished attention and to concentration powerfully to secure substantive skill and true wisdom from the martial arts. Attention means attention—The strong [minded] survive, the weak [minded] fall by the wayside. Be forewarned and understand that there is no substitute for extensive practicing under a master instructor in a sound system. Good student under a capable instructor learn what the teacher has to offer, the good students of a ignorant man do the likewise.

In closing these comments I repeat these simple words of advice: pay attention, concentrate, keep practicing in a legitimate dojo under a capable sensei —and you will be able to do better than your best under the most difficult and unrelenting circumstances.

Finally, remember that wisdom and kindness are virtues easily carried by the strong. ■

 END NOTES

1. Cho, H., Korean Karate [Karate is identical to-]. First ed. 1968, Tokyo, Japan: Charles E. Tuttle Company. pp 19. Explains the meaning of: ("Kara hand"), kong soo ("empty hand"), tae soo ("foot hand"), etc.
 2. (Ibid) pps 16-19. "Karate" is a Japanese pronunciation of two Chinese characters which literally mean "empty hand."...Kara of "Kara hand" is the name of one of the old provinces in China. The Kara Province later unified all China, and was known outside as the Kara Kingdom. During this period, there was frequent contact with Korea, Japan, a...It is only recently that "Kara hand" has changed to "empty hand" in Japanese terminology. In describing this new word, there is more of an emphasis on the art itself than on its historical roots.
 3. Funakoshi, G., Karate-Do Nyumon, The Master Introductory Text [First Demonstration in Japan]. First Edition of Translation ed. 1943, Tokyo: Kodansha International. pp 26 Preface. Funakoshi [1870-1956] gave this demonstration with Gima Shinken, who had been as karate instructor in Okinawa, who was in Tokyo at the time attending Tokyo Shoko Daigaku (the forerunner of Hitosubashi University). Did Kanku.
 4. (Ibid) [Forward]. 1st Edition, 4th Printing ed. 1973, Tokyo, Japan: Kodansha International Ltd. pps. 3-4. "The two characters [used to write karate, the old and the new receptively] are homonyms in Japanese. The first denotes that is foreign, in particular from ancient China, [signifying] the Tang dynasty (A.D. 618-907). The second symbol....was introduced for the word karate and is now accepted as the correct one in this usage." [Translator's note [Tsutomu Ohshima]]...the writer has in the past continued to use the character,[Chinese]. However, because of the frequent confusion with Chinese boxing, and the fact that the Okinawan martial art may now be considered a Japanese martial art, it is inappropriate, ... to continue use of [China in the name]
 5. Compton's Multimedia Encyclopedia, [Art]. 1.00M ed. 1994: Compton's NewMedia.
 6. Draeger, D.F. and R.W. Smith, Asian Fighting Arts. Berkeley Medallion book 1974 ed. 1969, Berkeley, CA: Berkeley Publishing Company. pps 90-92. They are supplemented by modern cognate do forms, which Japanese karate-do is the best example.
Originally standing as classic do forms, some budo have in modern times deviated so much from the classic concept of their founding that it is questionable that they are still genuine budo forms.
...some forms ... are especially guilty of emphasizing the sportive elements, that is,...one individual is judged to superior to another in terms of observed technique.
... the more remote a budo form remain from sportive endeavor, the
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- more positively it identifies itself with combat effectiveness and the classical tradition. ...
7. WUKO World Referee Council. World Union of Karatedo Organization Rules. in World Technical Congress. 1983. University of Akron: Tokyo, Japan. Re - drafted rules as edited by Anderson adopted unanimously by World Union of Karatedo Organisations Directing Committee in Maastricht, Holland.
 8. Hirsch, E.D., Jr., Cultural Literacy, [Understanding language]. First ed. 1988, New York: Random House, Vintage Books. pp 33. The Discovery of the Schema: (Research on Background Knowledge in Reading)—In 1988, Dr. Robert Glaser, president of the National Academy of Education, wrote in the foreword to a national report on reading that the past two decades of scientific research “have produced an array of information which is unparalleled in its understanding of the underlying processes in the comprehension of language.” ...research has shown that reading doesn’t follow an orderly pattern, as used to be thought. We don’t first identify words, then word meanings, next combine word meanings to get the meanings of sentences, and finally combine sentence meanings to get the meaning of a whole text. ... The reader’s mind is constantly Inferring meanings that are not directly stated by the words of a....
 9. Menken, H.L., Comment on ideal tabloid, in New York Times.: From: Besides the Pencil Box, Observer — Russell Baker.
 10. Bukala, M., Essay On Competition Values, . 1994. Personal notes on return from Malaysian FMK Championships.
 11. Hirsch, E.D., Teach Knowledge, Not Mental Skills, in NY Times. 1994: New York. Author of Cultural Literacy is founder of the Core Knowledge Foundation describing a functional way to teach; factual knowledge versus skills.
 12. Weller, M.A., Piaget, Jean (1896–1980). 1.00M ed. Compton’s Multimedia Encyclopedia. 1994: Compton’s NewMedia. © 1990-1992 Compton’s Learning Company This article was contributed by Mary Alice Weller, Associate Professor of Early Childhood Education, Stippery Rock (Pa.) State College. — Piaget, Jean (1896–1980). The Swiss psychologist Jean Piaget[’s] concept of the stages of learning made it necessary for scholars to reevaluate previous information about children and the learning processes. In the light of his work, teachers came to be viewed as guides to children’s discovery of themselves and the world—not just as transmitters of learning. Among his many books are ‘The Language and Thought of the Child’, published in 1923, ‘Judgment and Reasoning in the Child’ (1924), and ‘The Origins of Intelligence in Children’ (1948).
 13. Nagamini, S., The Essence of Okinawan Karate-Do [Naturalness]. First ed. 1976, Bunkyo-Ku, Tokyo: Charles E. Tuttle Co., Inc. pp. 22.The differences between Shuri-te and Naha-te lie in the basic movements and method of breathing. The basic approach in Shuri-te stems from certain training forms linked to natural movements. Breathing is controlled naturally during training. No artificial breath
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training is necessary for a mastery of Shuri-te.

..... In Naha-te kata there is a rhythmical, but artificial way of breathing in accordance with each of the movements. Compared to the movements in Shuri-te, Naha-te seemingly lacks swiftness in kata practice. The two schools, however, share the common factor of observing only natural stances.....

14. Menken, H.L., No one has ever lost money..., in New York Times.: From: Besides the Pencil Box, Observer — Russell Baker.
 15. Nagamini, S., The Essence of Okinawan Karate-Do [The Kumite Match]. First ed. 1976, Bunkyo-Ku, Tokyo: Charles E. Tuttle Co., Inc. pp 26.
 Behind the surprising development of karate-do were these instant instructors whose qualifications were unquestionably poor and insufficient. It was impossible to study karate-do under them in its traditional way, ... They therefore resorted to the colorful and showy free-fighting methods
 The karate clubs of some Japanese colleges were similar cases. ...if free fighting was emphasized in club activities, the management of the club would become easier and more effective. Considering its cause just, much of karate in Japan opted for success and popularity over content and depth. As a consequence, karate is beginning to lose its value as a martial art with the increase in worldwide popularity.
 16. (Ibid) [Effects of the Tournament System]. First ed. 1976, Bunkyo-Ku, Tokyo: Charles E. Tuttle Co., Inc. pp 26. .
 17. Funakoshi, G., Karate-Do Nyumon, The Master Introductory Text [Foreword - KAWASHT]. First Edition of Translation ed. 1943, Tokyo: Kodansha International. Forward pg. 9
 18. Anderson, G.E. Focusing The Mind. in Lecture On Hypnotic Influence In Daily Life, University of Akron. Focusing the Mind — Lecture in graduate studies in Communication at the University of Akron for Dr. Joel Swab, in January 1984.
 19. Anderson, G.E. Lecture on Reality. in Asian Karate Union Technical Congress. 1984. Manila 5-17-84 General notes on koans. This essay was written from the private room overlooking the South China Sea and during the breaks of the technical congress chaired by Mr. Anderson.
 20. Russell, B., An Outline of Intellectual Rubbish, in The Basic Writings of Bertrand Russell (1903-1959). 1943, Simon @ Schuster Inc., A Touchstone Book. p. pp. 89. Haldeman-Julius Publications, Kansas, 1943; subsequently reprinted in Unpopular Essays, London: Allen & Unwin; New York: Simon @ Schuster. 1950.
 21. Hirsch, E.D., Jr, Cultural Literacy, [Untruths to establish veracity]. First ed. 1988, New York: Random House, Vintage Books. pps 19-25. Although teaching children national mainstream culture doesn't mean forcing them to accept its values uncritically, it does enable
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them to understand those values in order to predict the typical attitudes of other Americans. The writers for The Black Panther clearly understood this when they quoted the Declaration of Independence. George Washington, for instance, is a name in our received culture that we associate with the truthfulness of the heroes of the story of the cherry tree. ...Oscar Wilde in "The Decay of Lying" used it ironically, in a way that is probably funnier to Americans than to the British audience he was addressing. [Truth telling is] vulgarizing mankind. The crude commercialism of America, its materializing spirit, its indifference to the poetical side of things, and its lack of imagination and of high unattainable ideals, are entirely due to that country having adopted for its national hero a man who, according to his own confession, was incapable of telling a lie. and it is not too much to say that the story of George Washington and the cherry tree has done more harm, and in a shorter space of time, than any other moral tale in literature.... And the amusing part of the whole story of the cherry tree is an absolute myth.

22. Ryoko, M., Haberdashery pouring in [a cat pawing cabbage], in Plain Dealer. 1995: Cleveland. p. 11 B. In his regular column, quoting a letter from lady in Columbus, Ohio "...rich, not gaudy like a cat pawing cabbage." My sentiments exactly — Show me a cat pawing cabbage and I'll show you a cabbage being pawed by a cat.
23. Johnson, H., [Triviality of American Life], in New York Times. 1994. From: Besides the Pencil Box ,Observer — RUSSELL BAKER.
24. Liebert, D.P. [Knee Problems in Karate athletes]. in World Union Medical Congress. 1992. Mexico City. USOC Grant to the USAKF to study knee problems in Karate athlete. Brief delivered at medical congress of WUKO chaired by G. E. Anderson. \
25. Compton's Multimedia Encyclopedia, [Force-Power]. 1.00M ed. 1994: Compton's NewMedia. © 1990-1992 Compton's Learning Company
 Power, in industry and physics, capacity for doing work at a given rate of speed.
 Force, in physics, anything that tends to produce, stop, or change motion, if unopposed; may push or pull.
26. Shaw, G.B., A Perfect Journalist, in New York Times. From: Besides the Pencil Box, Observer — Russell Baker
27. Compton's Multimedia Encyclopedia, Poincaré, Henri (1854–1912). 1.00M ed. 1994: Compton's NewMedia. © 1990-1992 Compton's Learning Company
 Poincaré, Henri (1854–1912). An honored French mathematician, theoretical astronomer, and philosopher of science, ..
 Born on April 29, 1854, in Nancy, France, Jules-Henri Poincaré was a cousin of Raymond Poincaré, who became president of France during World War I. Henri's nearsightedness did not keep him from achieving top honors in mathematics at the École

Polytechnique in Paris. In 1879 he received his doctorate from the École Nationale Supérieure des Mines, and from 1881 until his death he taught at the Université de Paris. Many of his lectures there, which changed to reflect his varied interests, were published in a series of papers that discussed such topics as optics, electricity, and theoretical mathematics.

Poincaré's more than 30 books were widely translated and included 'Science and Hypothesis', published in an English translation in 1905, 'The Value of Science' (1907), and 'Science and Method' (1914). In 1908 his stature as a writer was recognized by his election to membership in the Académie Française. Poincaré died on July 17, 1912, in Paris.

28. Lewis, G.H., Birth of Modern Scientific Methods, in The Great Events by Famous Historians, L.D. Rossiter Johnson, Editor. Circa 1900, The National Alumni. p. pps 116 -128. Descartes is quoted on the modern method for dealing with psychological metaphysics.
 29. Bradley, U.S.R.B., [Spirit], . 1992. Speech at USOC Congress, Miami Beach, FL, Fountainblue Hotel.
 30. Gleeson, G.R., Judo for The West [Force]. First American Edition ed. 1967, Cranbury, N.J.: A. S. Barnes and Col, Inc. pp 70. The matter of acceleration links closely with power. A point often overlooked in judo training is that power is a product of mass multiplied by speed. Putting this into a basic mechanical equation:

$$\text{Force} = \text{Mass (weight)} \times \text{velocity (distance} \times \text{time)}.$$

$$\text{Acceleration} = \text{Velocity} \div \text{Time}$$

$$= (\text{maximum velocity for duration of action}) \div (\text{duration of action})$$
An interesting fact comes out of this consideration. Distance is an important ingredient in acceleration and speed, another point seldom appreciated. For example, it was said that a throwing attack should be started as close to the opponent as possible so that he had little time (distance) to block it. But because the attacker had traveled such a short distance he had no time to build up momentum (power) and therefore any benefit he had from a surprise (usually none) was more offset by the lack of power—.
 31. Russell, B., Aristotle's Logic [Essence], in The Basic Writings of Bertrand Russell. 1946, Simon @ Schuster Inc. A Touchstone Book. p. pp 279. (A History of Western Philosophy, London: Allen & Unwin, 1946.
 32. Dutch, P., Idiom - "doings", . Doings - jargon for barnyard defecation.
 33. Van-Buren, A., Woman with doctorate lambasted for pedantry, in Cleveland Plain Dealer. 1994: Cleveland, OH. ABIGAIL VAN BUREN: Dear Abby
Cleveland Plain Dealer 7/11/94
■... about individuals who did not address her as "Doctor" since she had earned a Ph.D.
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As a doctor with neither patients nor patience with such fools, let me tell you...:

1. Anybody who has a Ph.D. or Ed.D. and writes "Doctor" before (or after) his or her name has a third-rate degree from a fifth-rate institution.

■ ...people with Ph.D.s who are in academia or in research laboratories, or involved professionally in the field in which they received their advanced degrees, may be addressed as 'Doctor' and certainly written to with 'Ph.D.' after their names.

"However, many people today believe that Ph.D.s look slightly pretentious if they insist on being called 'Doctor' outside their technological or teaching environments.

■ ...In the early years of modern medicine, the only medical treatment available was administered by barbers. In order to disassociate themselves from the quacks in their profession, the ethical medical-barbers associated themselves with the doctors of philosophy at universities, and adopted the title "Doctor."

Nowadays, a physician who graduates with an M.D. degree and also has good grades may be allowed to study for a Ph.D. [Writer —Arizona Ph.D. Scientist]





General Appendixes

REQUIREMENTS FOR 1ST DEGREE BLACK BELT IN THE NATIONAL KARATE INSTITUTE

1. ACADEMICS

- A. Knowledge of history of Karatedo
- B. Knowledge of history of the Kan
- C. Knowledge of history of competition, philosophy
- D. Knowledge of understanding of WKF, PUKO, USAKF
- E. Knowledge of relationships of different martial arts
- F. Knowledge of general protocol , starting class, bowing, dojo regulation
- G. Knowledge of these procedures:
 - 1) Organization of competition
 - 2) Organization of examinations and promotions
 - 3) Organization of practice, karate, weapons, judo and jujitsu
 - 4) Organization of weapons practice
 - 5) Organization of the hierarch of the Kan
- H. Terminology, general and for competition
 - I. Understanding of these basic concepts:
 - 1) Tai Sabaki
 - 2) Kuzushi
 - 3) Kawashi
 - 4) Miaii
 - J. Goals, principles —(planning of Hanshi Anderson)
 - 1) Maintenance of trust
 - 2) Clear demonstration of integrity
 - 3) Consistency and perseverance
 - 4) Manifest good grooming and show the proper deportment
 - 5) Show enthusiasm, positive spirit
 - 6) Unify power and ability - principles, goals in line
 - 7) Treat the competitor and their parents like royalty
- K. USAKF judging certificate, knowledge of WKF match procedures
- L. Present your life principle and goals
- M. Pass extensive written test.

2. PHYSICAL SKILLS

- A. Stances
 - 1) Front
 - 2) Straddle
 - 3) Nekko Ashi dachi
 - 4) Shika
 - 5) Fudo
 - 6) Movement to and from stances

REQUIREMENTS FOR 1ST DEGREE BLACK BELT (CONTINUED)

B. Hand Techniques

- 1) Lunge punch, reverse punch
- 3) Uraken
- 4) Shuto
- 5) Hammer fist
- 6) Elbow
- 7) Haito
- 8) Grasping, pushing, pulling hand
- 9) Nukite finger - strikes and one point Atemi

C. Foot

- 1) Front
- 2) Side
- 3) Crescent
- 4) Ax
- 5) Blocks
- 6) Combinations
- 7) Inside
- 8) Outside
- 9) Weapon forming

D. Kumite

- 1) 32 one steps, 16 multiple one steps
- 2) Free sparring practice
- 3) Standing reflex drills
- 4) Self defense
- 5) Closures

E. Kata

- 1) Heian 1, 2, 3, 4, 5
Tekki 1
Jion
Batsai Dai
Other free Kata

*All forms must be done at fighting speed without error. Forms must correspond to the central dojo in which the student is practicing. Examiners may require the complete explanation and demonstration of each form. The student will be considered as not knowing the form if he fails to provide the proper technical terminology

REQUIREMENTS FOR 1ST DEGREE BLACK BELT (CONTINUED)

F. Drills

- 1) Demonstrate weapon conditioning: makiwari, bag work, wrist press and hand slaps (Three Star drills), stretches
- 2) Demonstrate kicking drills on mats
 - a) Do one through ten kicks with the same foot
 - b) Kicking techniques: moving after the kick, after double kick, after kick slap kick, after axe kick to front with double jump kick, with wheel kick continuously
 - g) Punch free dropping mat with accuracy, at least four foot distance
- 3) Leg drills: leg lift drills, side, back, front; hip-knee-ankles, squat kick drills for the lower connection
- 4) Breakfalls and six throwing techniques in ippon kumite
- 5) Standing punch reflex drill and four one hand direct counter defends

G. Other skills to demonstrate

- 1) 20 one-step sparring combinations using principle of hit move hit
- 2) Demonstrate 40 hands and corresponding stance relationships
- 3) Six direct kicking Interruptive defends
- 4) Break three boards with any three of the following:
Punch, shuto, hammer fist, front kick, round kick, side kick
- 5) Stand in horse stance (kiba dachi) for half an hour
- 6) Demonstrate kicking drills sequence and explain the drills
- 7) Have demonstrated experience in teaching and issuing commands
- 8) Demonstrate total release capacity using atemi
- 9) Demonstrate proficiency in free-sparring

THE PHILOSOPHY OF THE BELT GRADING SYSTEM

The style is the method we use in our sport. It is like an implement. You cannot learn to play racquetball correctly with a tennis racquet; you cannot learn karate nor can you advance in the discipline by changing styles each semester.

The awarding of black belts in the systems of the east and the west is different, to say the least. In the United States, it is possible simply to go out and buy a black belt at any martial arts store and/or have your class vote you the grade and buy the certificate for you. (If you really want to feel big, go to a kindergarten.)

Unfortunately, there are many self-proclaimed black belts who obtain their degree through reading karate books and by watching demonstrations and copying the movements. Skills can be developed through practice and by mimicking pictures in a book or video but the essence of the technique and the correct mental and physical balance cannot be learned that way.

Many karate techniques are very subtle. There is a definite difference between movement length, weapon deflection, attack angle, and leverage in applied techniques. The uninitiated usually sees the superficial big movement patterns and often cannot fully comprehend the basis of the technique. It is only the advanced practitioner with a wise teacher who is normally brought to proper understanding.

The true karateka's interest is not primarily fixed on the accumulation of personal wealth. Any physical person can attain a black belt, but true understanding requires a different sense of values. To the real karateka, actions are the proof of accreditation. Paying to receive a black belt, or to attain any added degrees would be a disgrace. Clearly the public is not aware of all the promotional hype or the influence money has on ranking.

In the Orient, however, the system is usually not the same as in the United States. To be a first rate professional karate teacher requires at least 15 years of study and practice in any style.

It is not only skill, but the control, the philos-

ophy and the entire life that truly demonstrates the qualities a teacher possesses. A sensei thoroughly learns the art of helping himself before he takes on the task of helping others. It is the sensei's obligation to set an example for the students in all things, excellence, discipline, moderation and wisdom.

As a student advances in grade, the philosophical and cultural scope should broaden even more and the technical aspects should become more vital and alive and appear more directly applicable to self-realization.

The way to the black belt is long and arduous, but it can be successfully traveled by anyone who applies themselves. As you travel this road, you will present yourself eighteen different times for review and promotion to the next skill level. The eighteenth promotion is usually the black belt examination.

The interval for the examinations can be as little as two months or considerably longer, depending on how much time you spend training and your personal abilities. Earning a black belt in our system entails over one thousand hours of class time and practice without end.

Testing for higher black belt grades usually requires a minimum time in grade in years equal to the requested grade. That is, two years in grade for a second degree promotion and three years for a third degree promotion, etc. The minimum period for black belt is thirty-six months. There are age requirements for advanced grades. The goal should not be how fast you can progress, but how well. The requirements for each grade level should be learned to the best of your ability. Adults will usually progress faster than children. By concentrating on your current requirements, you will develop the skills to be a qualified black belt in karate and be able to apply those skills to you life. ■

These general limitations on grading times are for karate only. Other martial arts use different strategies.

TITLE	DESIGNATION	GRADE	TIME IN GRADE
ORANGE BELT		12th Kyu	4 months additional training
ORANGE BELT	12th Kyu	11th Kyu	4 months additional
GOLD BELT	10th Kyu	9th Kyu	4 months additional training
BLUE BELT	8th Kyu	7th Kyu	4 months additional training
GREEN BELT	6th Kyu	5th Kyu	4 months additional training
PURPLE BELT	4b Kyu	4a Kyu	2 months additional training
PURPLE BELT	4a Kyu	3b Kyu	2 months additional training
PURPLE BELT	3b Kyu	3a Kyu	2 months additional training
PURPLE BELT	3a Kyu	2b Kyu	2 months additional training
BROWN BELT	2b Kyu	2a Kyu	2 months additional training
BROWN BELT	2a Kyu	1b Kyu	2 months additional training
BROWN BELT	1b Kyu	1a Kyu	2 months additional training
BROWN BELT	1a Kyu	Shodan Ho	
SHODAN HO	1st Dan	Probational	6 months additional training
SHODAN	First Degree	Black Belt	4 months after Shodan Ho
NIDAN	Second Degree	Black Belt	2 years after Nidan
SANDAN	Third Degree	Black Belt	3 years after Sandan
YODAN	Fourth Degree	Black Belt	4 years after Yodan
GODAN	Fifth Degree	Black Belt	5 years after Godan
RYOKUDAN	Sixth Degree	Black Belt	6 years after Ryokudan
SHICHIDAN	Seventh Degree	Black Belt	7 years after Shichidan
HACHIDAN	Eighth Degree	Black Belt	8 years after Hachidan
KUDAN	Ninth Degree	Black Belt	9 years after Kudan
JODAN	Tenth Degree	Black Belt	10 years after Jodan

Terminology

STANCES (Tachikata)

Back Stance	KOKUTSU DACHI
Cat Stance	NEKO ASHI DACHI
Cross-leg Stance	KOSA DACHI
Diagonal Straddle Stance	FUDO DACHI
Forward Stance	ZENKUTSU DACHI
Informal Attention Stance	HIACHJI- DACHI
Informal Stance	MUSUBI DACHI
Natural Stance	KEISOKU-DACHI
Parallel Leg Stance	HEIKO DACHI
Straddle Stance	KIBA DACHI
Sumo Stance	SHIKO DACHI

BLOCKING TECHNIQUES (Uke Waza)

Braced Forearm Block	MOROTE UKE
Downward Defend	GEDAN BARAI
Downward Block	OTOSHI UDE UKE
Inward Forearm Block	UCHI UDE UKE
Outward Forearm Block	SOTO UDE UKE
Reverse Wedge Block	KAKIWAKE UKE
Rising Block	AGE UKE
Elbow Block	EMPI UKE
Swordhand Block	SHUTO UKE
X-Block	JUJI UKE

STRIKING TECHNIQUES (Uchi Waza)

Lunge Punch	OI-TSUKI
Reverse Punch	GYAKU TSUKI
Swordhand Strike	SHUTO UCHI
Vertical Fist Punch	TATE TSUKI
Elbow Strike	EMPI UCHI
Hook Punch	KAGE TSUKI
Ridgehand Strike	HAI TO UCHI
Palm Heel Strike	TAISHO UCHI
Backfist Strike	URAKEN UCHI
Wide U-Punch	YAMA TSUKI

Terminology *(continued)*

KICKING TECHNIQUES (Geri Waza)

Back Kick	USHIRO GERI
Crescent Kick	MIKAZUKI GERI
Cross Over Side	FUMIDASHI YOKO GERI
Front Kick	MAE GERI
Jump Kicking	TOBI GERI
Roundhouse Kick	MAWASHI GERI
Side Kick	YOKO GERI
Stamping Kick	FUMIKOMI GERI
Swing Side	MAWASHI YOKO GERI

COMMANDS

Bow	REI
Bow To Each Other	OTAGANI NI REI
Bow To Front	SHOMEN NI REI
Bow To Instructor	SENSEI NI RE
Major Bow	O REI
Seated Bow	HIZA MAZUKO REI
Standing Bow	CHOKU RITSU REI
Assume Posture	KAMAIE-TE
At Ease	NA-O-RE
Attention	KIOTSKI
Begin	HAJIME
Stop	YAME
Wait	MATE
Turn	KA ETTE
Line Up	NARANDE
Line Up For Bow	SEIRETSU
Line Up For Opening	MO-DO-T-TE
Sitting In Formal Kneeling	SEIZA
Quiet Contemplation	MUKUSO
End Meditation	MUKUSO YAME
Bow To Front	SHOMEN NI REI
Bow To Instructor	SENSEI NI REI

Terminology *(continued)*

GENERAL TERMS

Belt	OBI
Black Belt Grade	DAN
Blocking Hand	UKE-TE
Effective Technique	WAZA-ARI
Empty Hand	KARATE
Explosive Shout	KIAI
Good Afternoon	KONNICHIIWA
Good Morning	OHAYO
High Level	JODAN
Karate Uniform	GI
Kicking Leg	GERI-ASHI
Killing Blow	IPPON
Left	HIDARI
Low-Level	GEDAN
Mid-Level	CHUDAN
OK	HAI
One Point	IPPON
Pulling Hand To The Side	HIKI-TI
Red	AKA
Return	MATTE
Right	MIGI
Snap	KEAGI
Striking Fist Or Hand	TSUKI-TE
Style Basics	Kihon
Tao The Way	DO
Technique	WAZA
Thank You Very Much	DOMO ARIGATO
Lifting Of The Leg For Kick	HIKI-TE
Thrust	KEKOMI
To Contact Opponent	ASTE-RU
Pull Back Striking Of Kicking	TOME RU
Training Facility	DOJO
Under Black Belt Grade	KYU
Way Of The Warrior	BUDO
White	SHIRO

Terminology *(continued)*

DIALOG

SENSEI, ONAGAI ITASHIMUS — Instructor, show me the way

SENSEI, TAIHEN ARIGATO GOZIMASHITA — Instructor, thank you very much

TITLES

SENSEI — Pointer of the way, teacher

SHIHAN — Teacher of teacher

O-SENSEI — Greatest teacher

SOKE — Founder, Head of style

RENSHI — Honor title - senior master, philosophical leader

KYOSHI — Honor title for senior master, superior to Renshi

HANSHI — Honor title for highest master, usually 10th Dan

KANCHO — Head of the place, dojo, institution

KAICHO — Head of the organization, association

SOSAI — Head of many organizations, big-big- leader

COUNTING

1	ICHI	6	ROKYU
2	NI	7	SHICHI
3	SAN	8	HACHI
4	SHI	9	KU
5	GO	10	JU

PROFILE OF HANSHI

GEORGE EDWARD ANDERSON, Ph.D. (11/25/31-)
as of January 1995



Hanshi Anderson's Mother's
Father
Edward T. Pape. -1934

Father, William E. Anderson (1898-1985) Born Sharon Pennsylvania; Buried ,
Akron, Ohio

Parents: Annie Snyder , Born Kentucky
Edward Thomas Anderson, Born Pennsylvanian;
Buried Youngstown (Pulaski), Ohio

Mother, Winifred Marie Pape (1899-1956) Born Chicago; raised in Utica
NY; Buried, Phoenix Arizona

Parents: Annie Mannocho, Born (1863-1947) Born Birmingham, England;
Buried Utica, NY

Thomas Edward Pape, (1868-1937) Born Manchester, England;
Buried Utica, NY

Married Joan A. Housley, RN in 1950

Children: Major. David G. Anderson, JD Ph.D., CPA, CIA

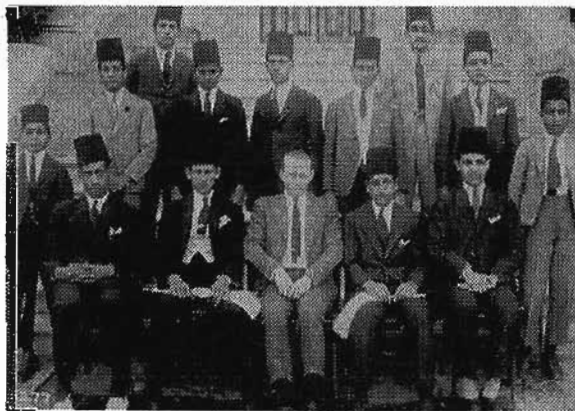
Wife Joyce, JD, son William E.; Daughter, Betty

John E. Anderson

Lesley Lujan; Husband Al, sons Shawn McCartney, Shannon McCartney,
Daughter Lesley Lujan

Lynn Pethel, Husband Mark, son Mark

Joannie Aquilla, Husband Sal, sons George E., Sam,
and Salvatore Aquilla



Father Anderson in Egypt - 1920



Hanshi Anderson Family Portrait
Mother, Father, Older Brother,
Lesley and George - 1934

Karate/Taekwondo Organization Activity

World Karate Federation (WUKO), First Vice President (1986-1994)—President, World Referee Council [Technical Committee] (1982-1986)—World Karate Federation (WUKO) World Medical Committee, Director (1986-1994)

Pan American Union of Karatedo Organizations, President (1986-1995)— President, Referee Council (1980-1986)

National AAU Karate Committee, President (1982-1986) —General Secretary(1979-1982)

United States Karate Federation, President (1986-19)Chief Referee (1982-1986)

United States Olympic Committee Board of Directors (1990-1994)

International JuJitsu Federation (IJF) Commissioner for the Americas (1990-19)

USA JuJitsu Federation,President (1989-19)

All Japan Koshiki Karate Federation, Nippon Seibukan, Hanshi

United States Karate Association, International Director

Kwanbukan International, Principal

International Karate Instructors Institute, Chairman of the Board

Okinawan Karate-do Development Foundation, Honorary Director

United States Kali Association International, Governor at Large

United States National Karate Association, Senior Advisor

United States Karate Ka Kai, Senior Advisor

United States Judo Association, Trustee

Central Taekwondo Association, Chairman of the Board

Korean Chang Moo Kwan Association, High Dan Holder

Korean Kido Federation, High Dan Holder

United Nations Martial Arts Association, High Dan Holder

Global Martial Arts. Vice-President and PH. D Martial Art Technical Science

Asociación Kempo Karate Do Panama, Miembro Distiguido y Asesor

Law Enforcement

Technical Director, International Law Enforcement Training, PSDI

Law Enforcement International Director, Police Self Defense Institute, USKA

Testor, Inc., Budapest, International Consultant

Educational Institutions

International Traditional Bu-Jitsu development and Research Foundation, President

Center For The Martial Arts, Director

Faculty, University of Akron

National Institute for Advanced Martial Arts Studies, Principal

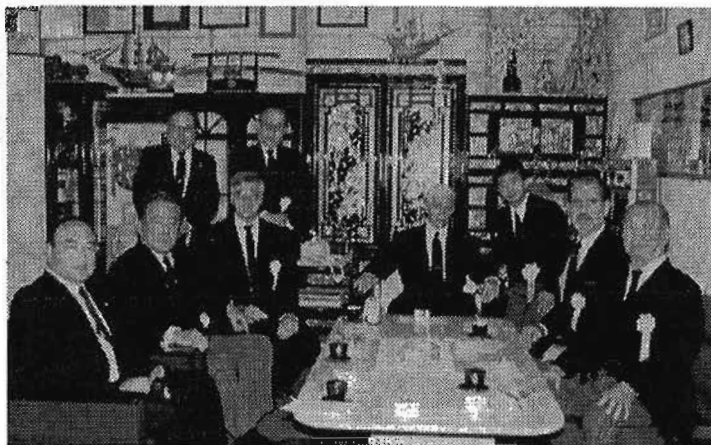
Certifications Held

Master Mason of the Grand Lodge of F. & A.M. of Ohio

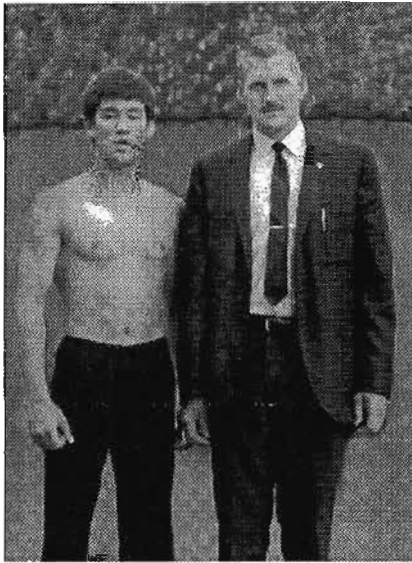
32 Degree Mason in the Ancient Accepted Scottish Rite

Knight Templar

Shriner



Hanshi Anderson, Pat Hickey, and Ridgely Abele in the office of Grandmaster Masafumi Suzuki at the Seibukan Academy in Kyoto, Japan in conjunction with the funeral of Grandmaster Suzuki. Hanshi Anderson is sitting in the chair of the Hanshi Suzuki and on the upper left hand side of the picture you can see the bottom of certificates signed by Hanshi Anderson and proudly displayed by Hanshi Suzuki.



Hanshi Anderson and Bruce Lee 1968

Certifications Held

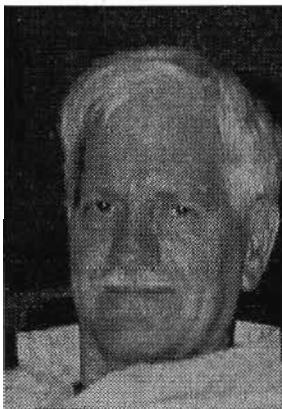
- Karate, 10th Dan, Hanshi
- Koshiki Karate, 9th Dan Hanshi
- Taekwondo, 9th Dan
- Judo, 6th Dan
- JuJitsu, 9th Dan
- Kobudo, 8th Dan
- Chinese Martial Arts Sciences, 10th Dan
- Master Coaches License, United States Karate Federation
- Chief Referee of World Union of Karatedo Organizations (Retired)
- Chief Referee of Pan American Union of Karatedo Organizations (Retired)
- Ohio Peace officers Training Council, Instructor Certificate (Retired)
- Continental official of Pan American Taekwondo Union (Retired)
- National Association of Cost Accountants (Retired)
- Police Captain, State of Ohio (Retired)
- Kentucky Colonel, State of Kentucky (Honorary)
- Colonel, State of Louisiana (Honorary)
- Admiral, Texas Navy (Honorary)



Hanshi Anderson 1971

Professor Anderson attended the University of Wichita and the University of Akron, studying music, accounting, and modern languages. He attended the Cleveland Institute of Music while in the city schools and earned a music scholarship to college. Swimming competitively in high school, he was certified as one of the first Red Cross Certified Water Safety Instructors in the United States. In 1956, he attended machine accounting school in Chicago and was admitted to the National Association of Cost Accountants in 1957. While studying Spanish at the University of Akron he helped found the Club Hispano - Americano, serving as the Charter Secretary. He started martial arts training in 1950.

As a law enforcement authority, he has attended many seminars covering bombs, hostage negotiations, etc. where he has attained numerous certifications pertinent to police work. Hanshi Anderson has served as consultant and advisor to various police and law enforcement groups in the United States and around the world and is considered an outstanding authority on officer survival training as well as the sporting aspects of karatedo.



Hanshi Anderson 1995

Professor Anderson has lectured widely on physical education and the martial arts and he has supervised countless championships and official training seminars. World-wide, his views on sport karate have been accepted and he served as the president of the powerful and prestigious World Referee Council, the de-facto world technical commission for karate at the time. He also chaired the World Karate Federation medical commission.

Hi Anderson was the Technical Director at the First World Cup in Budapest, where he directed the initial unification event of the World Karate Federation (WUKO) and the International Amateur Karate Federation (IAKF), and the First World Collegiate Karate Championships in Kobe, Japan. The First World Technical Congress was held in Akron, Ohio and was chaired by the

Grandmaster Anderson. The Constitution of the Pan American Union of Karate Organizations (PUKO) was written by George Anderson & Patrick Hickey.

He engineered the successful drive to have karate entered into the Pan American Games as a medal sport in ,serving a quadrennium as a Director of the United States Olympic Committee representing all the Affiliated Sports Organizations. Having reached the Pan American Games, Professor Anderson presided over this historic karate event, receiving universal acclaim for achieving the impossible

O-Sensei Anderson has appeared in numerous magazines, newspaper,s and reviews. Among these honors are: Induction into the Black Belt Hall of Fame in 1986 , featuring on the covers of Karate Illustrated magazine, April 1992. and again on the cover of Karate Profiles magazine, August 1993.

Hanshi Anderson is an unusual man. Besides holding high dan in many martial arts, he is an accomplished violinist, an inspired artist, and a entrancing speaker. He has been called the renaissance man of the martial arts and in constant demand as a lecturer and teacher. His vies on the arts and their relationship to the values inherent in martial arts education. are leading the way towards the 21st century.

He and his wife Joan have two sons, three daughters and nine grand children. Anderson lives in Akron, Ohio.

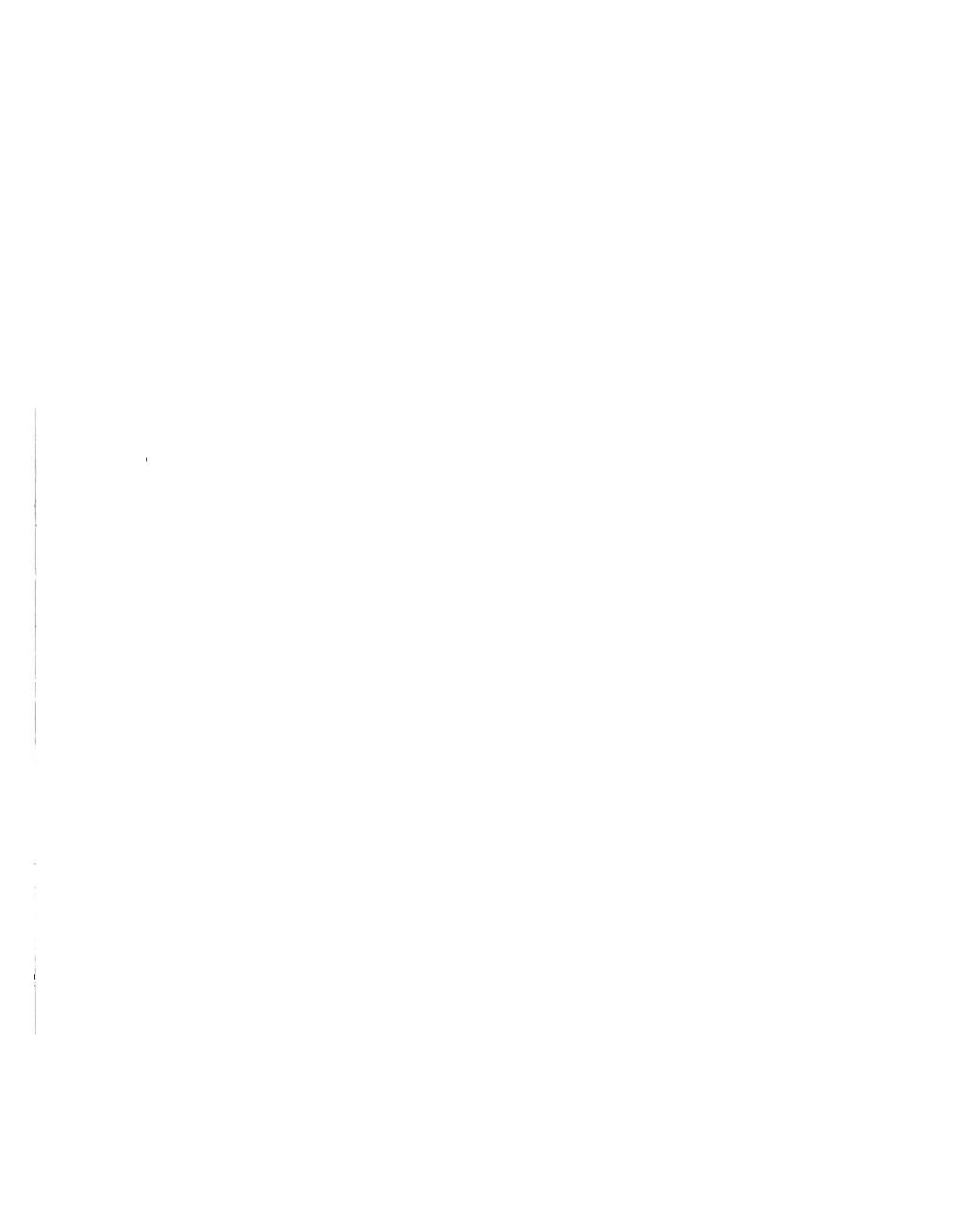


Brother: Captain William Lesley Anderson
US Air Force Distinguished Flying Cross, circa 1953



Hanshi Anderson walked away from this wreck in 1990
After he took this picture he was hauled away in an ambulance



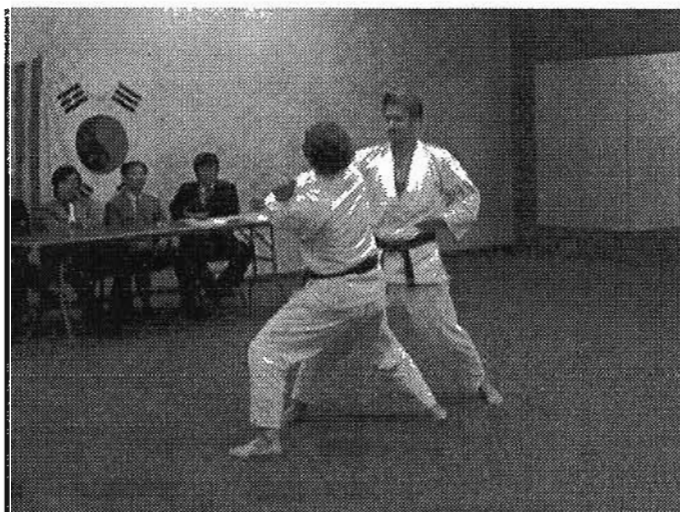


SPECIFIC IPPON KUMITE TECHNIQUES

A SECTION OF THE GENERAL STRUCTURE OF KARATE KUMITE

The following pages present the thirty- two basic Ippon Kumite techniques

The techniques presented here are representative patterns for the different types of body movement forced by an attacker stepping forward with one step.



Hanshi Anderson practicing Ippon Kumite at Fairlawn gym, 1970

NOTES ON THE IPPON KUMITE TECHNIQUES SHOWN IN THIS PUBLICATION

For easy comprehension, the following text and illustrations use the English terminology for techniques; the Oriental equivalents are found in the appendix under TERMINOLOGY

Identifying stances by name is useful for teaching fundamentals. For study purposes, we identified the forward stance, the backward stance, the horse stance with toes out, the horse stance with toes in, the cat stance, the oblique straddle stance (Sochin-Dachi), the one leg stance (Crane Stance), the fixed stances, the natural stances, the walking stances, and the landing stances.

These basic kumite sets presented here should be done with a purposeful and deliberate speed—not rushing or hurried in the individual actions—and with a complete range of action. The techniques should move smoothly. Take care to assure that the individual components are cleanly executed and are absolute in concept.

All stances should be fully representative of the type of movement required; back stances should be completely back; front stances should be completely forward, straddle stances should be low, wide and firm, walking stances should be flexible, landing stances should be stable, and the horse stance should be held with the toes in to grip the floor.

Hand techniques should move from a fully chambered position to full extension unless otherwise stipulated. Punches should be crisp, at the correct angle and direction, with the chambered hand tightly clenched. Take care to sharply retract the blocking arm when required. Punches should be of the same quality one makes when doing kata and must emanate from the *hara*.

Use the waist in counter punching—striking is more effective when the body is in motion, and twisting at the waist imparts body action, even if the feet have stopped moving. The opinion of our style is that applied techniques have more force if contact is made while the body is in motion. Using the hips in a drop-thrusting action is also important, but in our opinion (and this has been supported by various studies done over an extended period of time) can cause harm to the body. In all techniques, use the waist as much as possible. Again—twist your waist as far as you can without rising.

Other counterattacks should start from the correct preparatory point (i.e. near the ear, on the biceps, etc.).

Defensive techniques generally should pass in front of and across the body, with the palm turned so that the arm can twist into the impact as much as possible. Just before contact, snap and drive the strike with a final twist of the forearm. Snap and drive the action, using the waist. The actions should be sudden and should not have an exaggerated or habitual pre-action.

Weapons should be fully formed and suited to the target area. Use the correct striking part of the arm for the contact area. The angle and direction of the attack motion must be considered in the formation of the attack weapon. For example, the foot position in the forward kick can be with the toes back, with the foot fist, or with the top of the foot.

In linear-draw kicking techniques (backing up and then entering), pull the foot back sharply and in the same action drive in the other foot. Thrust the hips and raise the knee high to permit correct targeting and force. Rapidly withdraw the kicking leg to the balance point after the kick is completed.

Make the all attack shouts with stunning and debilitating force and with true third level kiai quality.

To gain full value from ippon kumite, utilize these three practice methods:

1. Do the techniques slowly
2. Do the techniques quickly without a counterattack
3. Do the techniques fast with a counterattack

Practice with concentration and attention: When you are too tired to express the correct attitude; take a break!

Remember the adage: ~~PERFECT PRACTICE~~ PERFECT PRACTICE MAKES PERFECT!

Note

Kumite also includes the activity of confrontation from one step fighting to the free sparring style used in sports competition. (See the structure of kumite on pg 2.4)*

In karate kata, bunkai is correctly presented as a part of kumite, a structured form of individual confrontation. Bunkai is in reality a form of ju-jitsu whenever the techniques minimize the sense of sight in favor of the sense of touch (using gripping instead of striking).



Hanshi Anderson practicing Fairlawn gym, 1969

The four primary levels of kata bunkai

1. Salient or obvious actions
2. Self defense actions
3. Counters to the self defense actions
4. Killing techniques, the kata mate

The General Structure of Kumite

Kihon	Ippon	Jiju Ippon	Semi-Free
Number of attacks?	1 attack	Number of attacks?	1 attack
Action before attacks?	No pre-actions allowed	Action before attacks?	Pre-action allowed
Weapon?	Pre-planned weapon	Weapon?	Pre-planned weapon
Target?	Pre-planned target	Target?	Pre-planned target
Attacker?	Pre-planned who attacks	Attacker?	Pre-planned who attacks
Contact allowed?	No contact allowed	Contact allowed?	Contact allowed
Block needed?	Pre-planned block	Block needed?	Choice of block
Counter needed?	Pre-planned counter	Counter needed?	Choice of counter
Basic	Sanbon	Jiju Ippon	Free
Number of attacks?	3 attacks	Number of attacks?	1 attack
Action before attacks?	No pre-actions allowed	Action before attacks?	Pre-action allowed
Weapon?	Pre-planned weapon	Weapon?	Choice of weapon
Target?	Pre-planned target	Target?	Pre-planned target
Attacker?	Pre-planned who attacks	Attacker?	Pre-planned
Contact allowed?	No contact allowed	Contact allowed?	Contact allowed
Block needed?	Pre-planned block	Block needed?	Choice of block
Counter needed?	Pre-planned counterattack	Counter needed?	Choice of counter
Advanced	Sanbon	Jiju	Kumite
Number of attacks?	2 attacks	Number of attacks?	Any number
Action before attacks?	Pre-action allowed	Action before attacks?	Pre-action allowed
Weapon?	Pre-planned weapon for 1st Attack?	Weapon?	Choice of weapon
Target?	Pre-planned target	Target?	Choice of target allowed
Attacker?	Pre-planned who attacks	Attacker?	Either can attack at random
Contact allowed?	No contact allowed	Contact allowed?	Contact is allowed
Block needed?	Pre-planned block	Block needed?	Choice of block or not allowed
Counter needed?	Choice of counter	Counter needed?	Free movement continued
Advanced	Gohon		
Number of attacks?	5 attacks		
Action before attacks?	No pre-actions allowed		
Weapon?	Pre-planned weapon		
Target?	Pre-planned target		
Attacker?	Pre-planned who attacks		
Contact allowed?	Contact allowed		
Block needed?	Pre-planned block		
Counter needed?	Choice of counter		

*The structure of the Ippon Kumite
techniques presented here*

SECTION 1

THE LINEAR DRAW

1. Rising defense - reverse punch
2. Inside defense - back fist
3. Front kick
4. Roundhouse kick

THE OBLIQUE FORWARD STEP

5. Hammer fist to ribs
6. Front kick to arm pit
7. Side kick
8. Turning back kick

SECTION 2

THE OBLIQUE DRAW STEP

9. Left one knuckle fist to face
10. Right knife hand to head
11. Left palm strike and right chop
12. Right slide by reverse punch

THE CROSS STEP

13. Punch to rib cage
14. Punch against roundhouse kick
15. Defense against round kick
16. Defense against wheel kick

SECTION 3

THE DIRECT KICK DEFENSE

17. Defensive kick to arm
18. Defensive kick to shoulder
19. Defensive kick to kicking thigh
20. Defensive kick to turning hip

THE DOUBLE JUMP KICK

21. Front kick
22. Roundhouse kick
23. Side kick
24. Turning kick

SECTION 4

THE FOLLOWING JUMP KICK

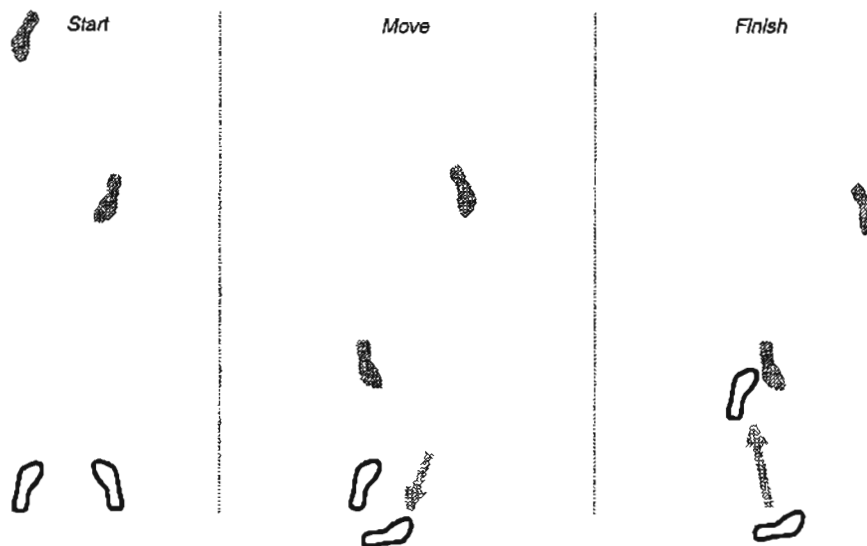
25. Front kick
26. Roundhouse kick
27. Side kick
28. Turning kick

DEFENSES FROM THE FLOOR

29. Side kick from floor
30. Roundhouse kick from floor
31. Turning low stomp kick
32. Falling on back kick with double thrust kick

IPPON KUMITE (Number 1) Group 1, #1
Defense Against Face Attack With Front Thrust Punch

The rising block should pass in front of and across the body with the palm turned toward the face. Just before contact, impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The punch should be crisp. Use the waist in executing the punch.

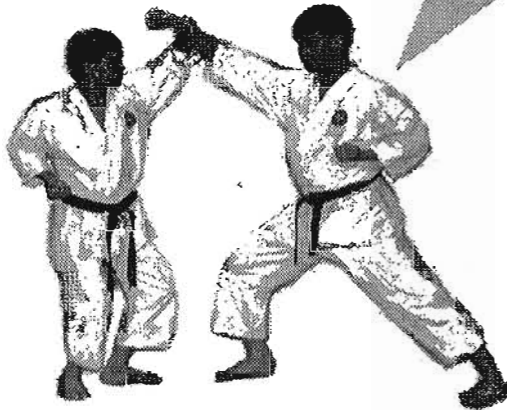
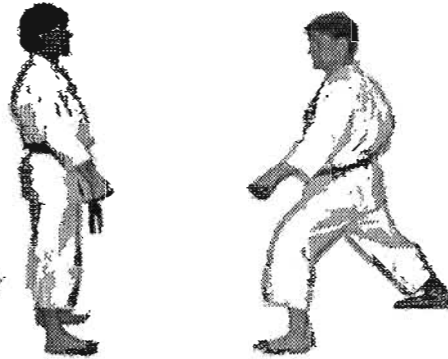


IPPON KUMITE (Number 1) Group 1, #1

Defense Against Face Attack With Front Thrust Punch

ATTACK:

- *High section punch from a formal position*

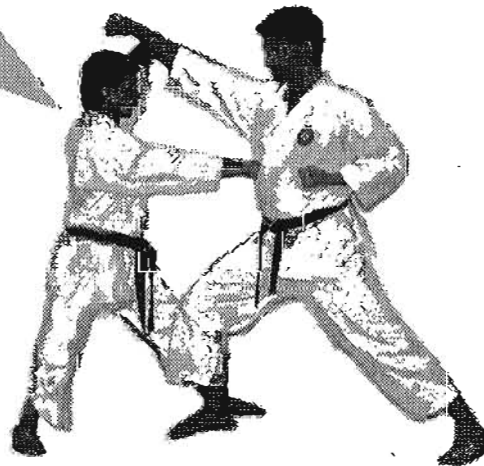


DEFENSE:

- *Step back with the right foot and pull back the left foot for distance*
- *Do a left arm high rising parry*

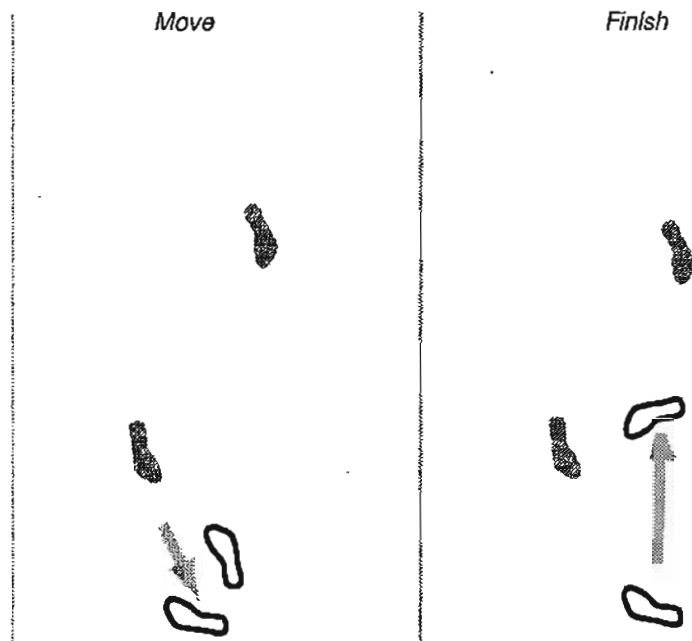
COUNTERATTACK:

- *Slide the left foot in to form a right back stance*
- *Do a right hand middle section reverse punch (twist waist)*



IPPON KUMITE (Number 2) Group 1, #2
Defense Against Face Attack With Backfist Counter Strike

The cross block should pass in front of and across the body, starting from near the ear, with the palm twisted clockwise. Just before contact impart a turning action with a final drive of the forearm. Use the outer forearm near wrist as the contact area. The strike should be crisp.

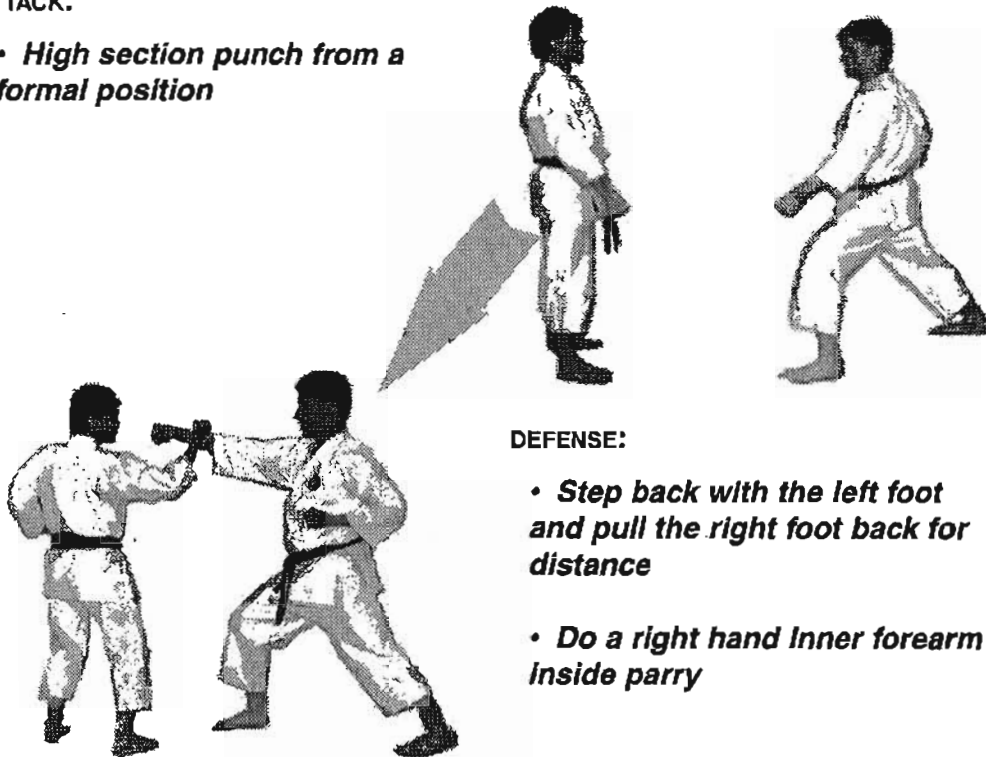


IPPON KUMITE (Number 2) Group 1, #2

Defense Against Face Attack With Backfist Counter Strike

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step back with the left foot and pull the right foot back for distance*
- *Do a right hand Inner forearm inside parry*

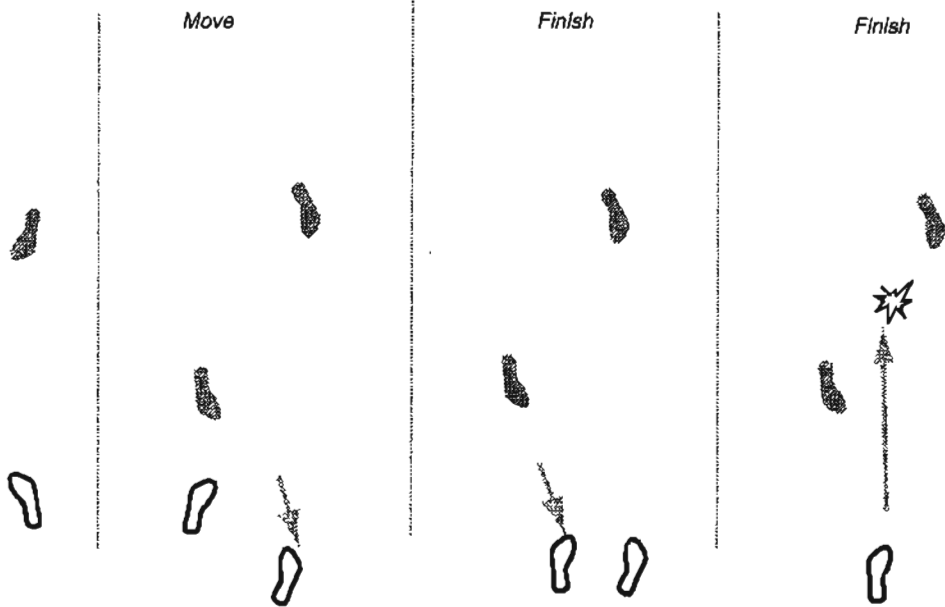
COUNTERATTACK:

- *Slide right foot in to form a right straddle stance*
- *Do a high section right hand backfist strike to temple*



IPPON KUMITE (Number 3) Group 1, #3
Defense Against Body Attack With Thrust Front Kick Counter

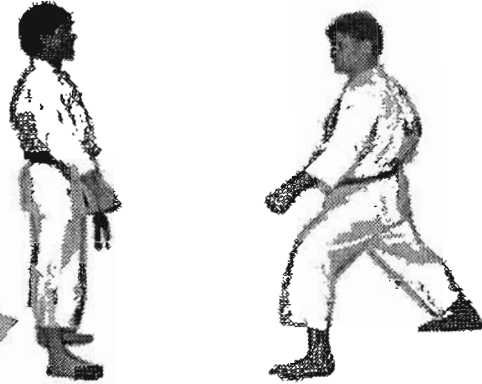
The right leg should pull back at the start of the attack, then the other leg should then be pulled back while the first leg drives in. At first, practice this important habit in separate actions but then learn to combine the actions and make the kick in one motion.



IPPON KUMITE (Number 3) Group 1, #3
Defense Against Body Attack With Thrust Front Kick Counter

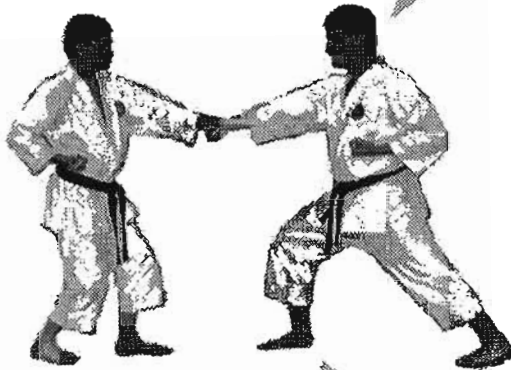
ATTACK:

- *High section punch from a formal position*



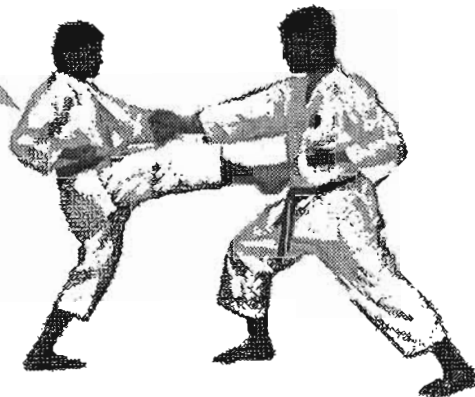
DEFENSE:

- *Step back with the left foot and pull the right foot back for distance*
- *Do a left hand inner forearm outside defend*



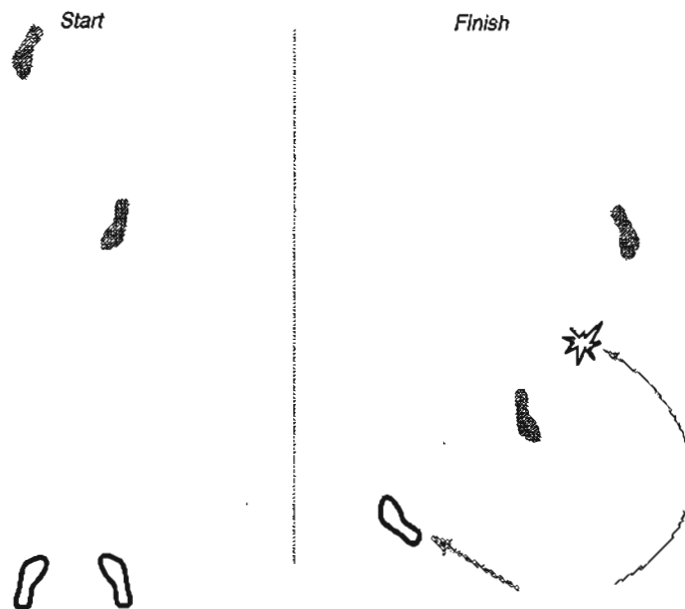
COUNTERATTACK:

- *Drive a strong right foot front kick to the abdomen, face, or groin*



IPPON KUMITE (Number 1) Group 4, #4
Defense Against Face Attack With Roundhouse Kick Counter

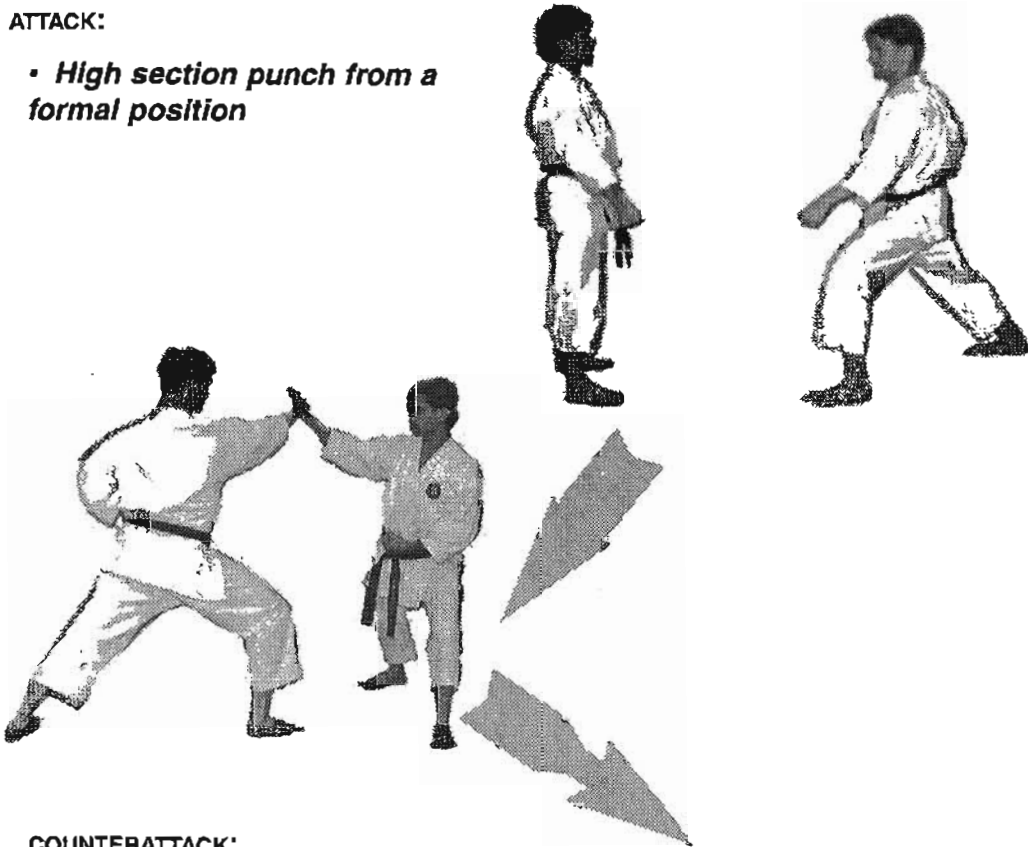
No block is really necessary here, but you may do one if you feel you want to. Your body should be forward to the left, almost even with the hip of the attacker, for the kick to be fully functional, and to be in the proper position for a knee strike if the range might change. Be careful to hit the exact center of the target.



IPPON KUMITE (Number 4) Group 1, #4
Defense Against Face Attack With Roundhouse Kick Counter

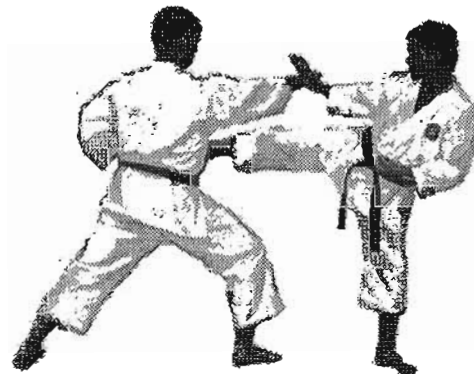
ATTACK:

- *High section punch from a formal position*



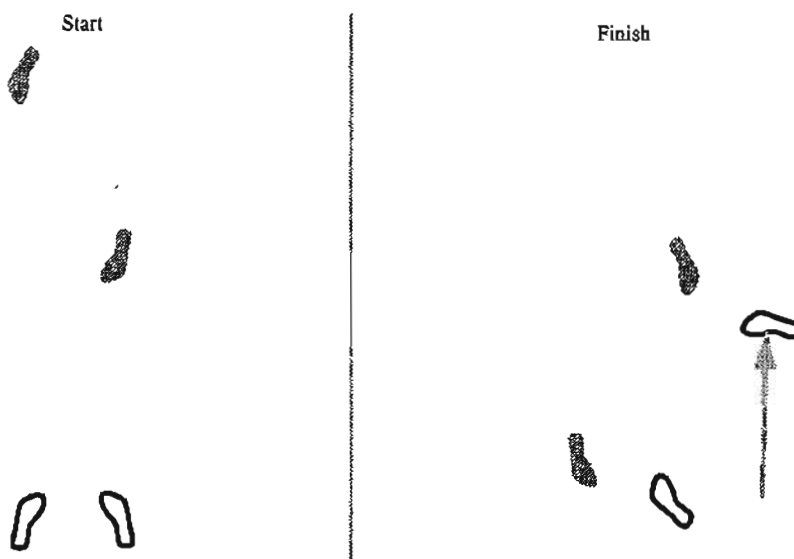
COUNTERATTACK:

- *Step by the attacker until you are almost even with their hip or front leg*
- *Do a mid section right roundhouse kick to the solar plexus*



IPPON KUMITE (Number 5) Group 2, #1
Defense Against Face Attack With Hammer Fist To Chest

Contact point for the hammer fist should be directly in front of and below the right shoulder of striker. Execute the strike at the exact moment that the defender settles his body weight.

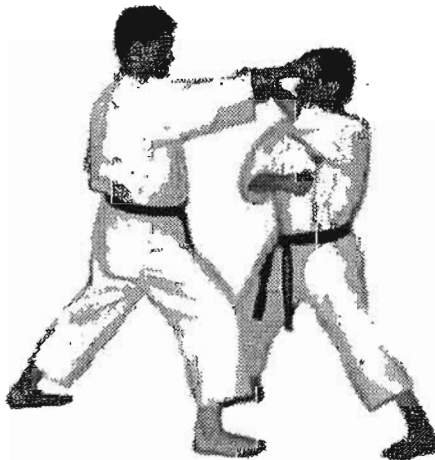
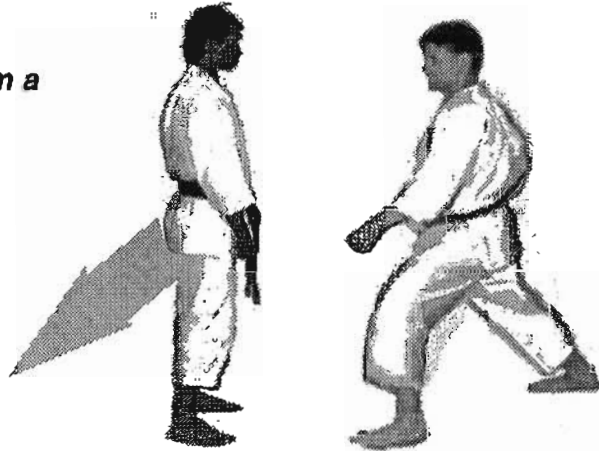


IPPON KUMITE (Number 5) Group 2, #1

Defense Against Face Attack With Hammer Fist To Chest

ATTACK:

- *High section punch from a formal position*

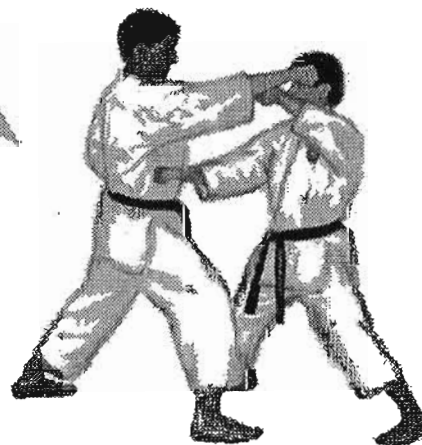


DEFENSE:

- *Step forward on the oblique to form a right straddle stance and draw the right hand to a solar plexus chamber position*
- *Do a left hand parry to attackers arm*

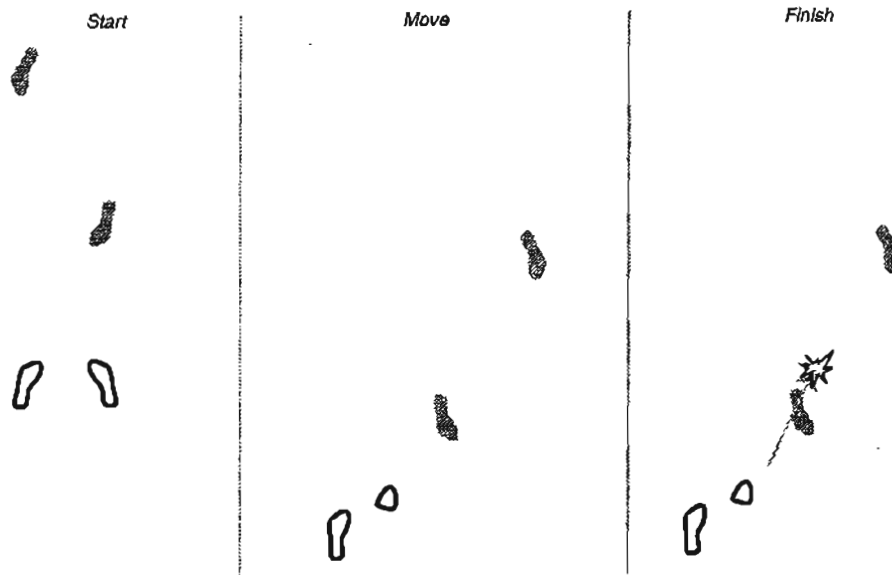
COUNTERATTACK:

- *Do a right hand outside hammer fist to side of rib cage*



IPPON KUMITE (Number 6) Group 2, #2
Defense Against Face Attack With Snap Front Kick to Body

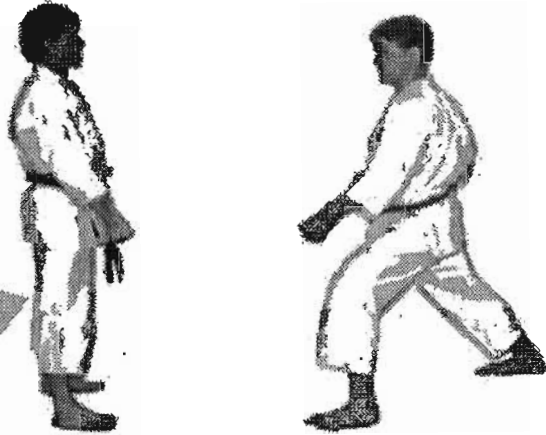
The cat stance should be deep with the right hip tucked. Hold the front elbow close to the ribs to protect the floating ribs from attack. Do the shuto uke with a strong snap and hold the left hand high in front of sternum. The kick should be quick and target the arm pit or lower rib cage.



IPPON KUMITE (Number 6) Group 2, #2
Defense Against Face Attack With Snap Front Kick to Body

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step out to the left side to form a left cat stance*
- *Do a double knife hand defend to attacker's arm*

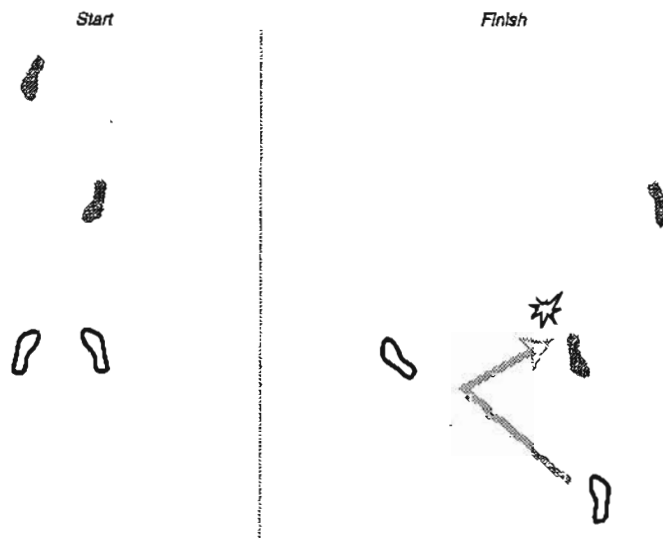
COUNTERATTACK:

- *Do a right foot snap front kick to attacker's armpit*



IPPON KUMITE (Number 7) Group 2, #3
Defense Against Face Attack With Side Kick Counter

The body of the defender should be almost even on the left oblique with attacker's front leg or hip. Start the kick with a turn. Begin the kick from behind the line of the knee of the attacker. This is a true back kick applied to the side.

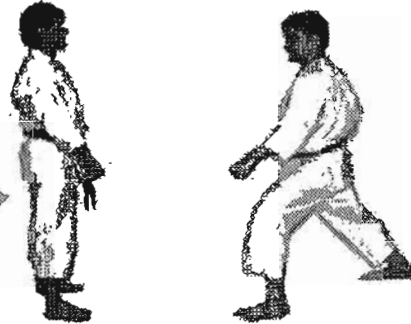
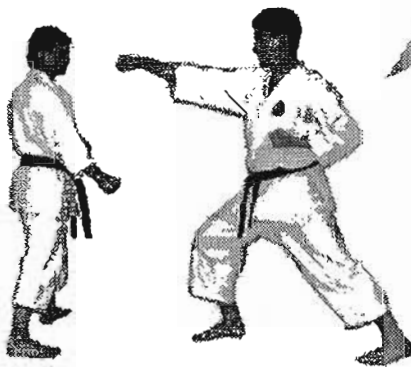


IPPON KUMITE (Number 7) Group 2, #3

Defense Against Face Attack With Side Kick Counter

ATTACK:

- *High section punch from a formal position*

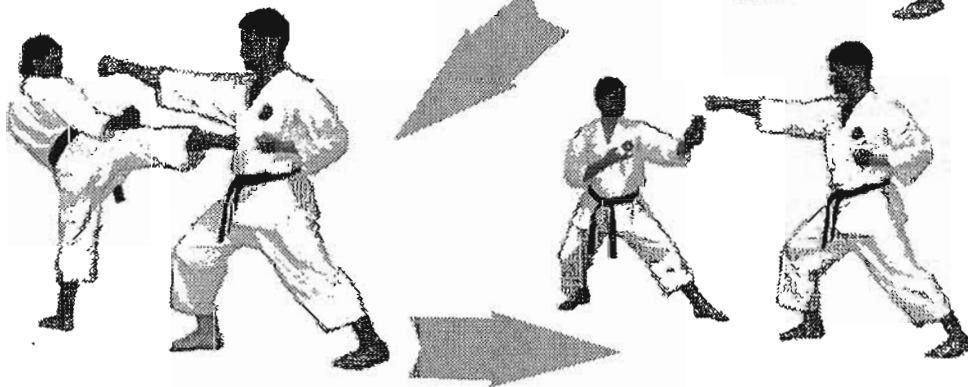


DEFENSE:

- *Step forward on the left oblique until almost even with attacker's body.*
- *Pull up the right leg to a standing ready kick chamber*

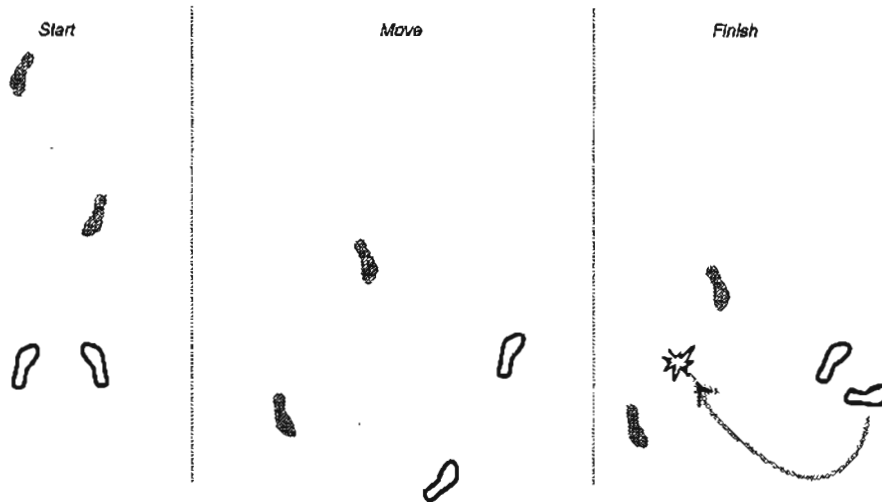
COUNTERATTACK:

- *Chamber the right leg for kick and do a right foot thrust back kick to lower rib cage of attacker*



IPPON KUMITE (Number 8) Group 2, #4
Defense Against Face Attack With Turn Back Kick

Rapidly step to the right side. Step far enough so that the right hip is even with the right hip of the attacker. Pick up the knee sharply—turn the body and pop the kick to the lower chest of the attacker. Hit with the heel.

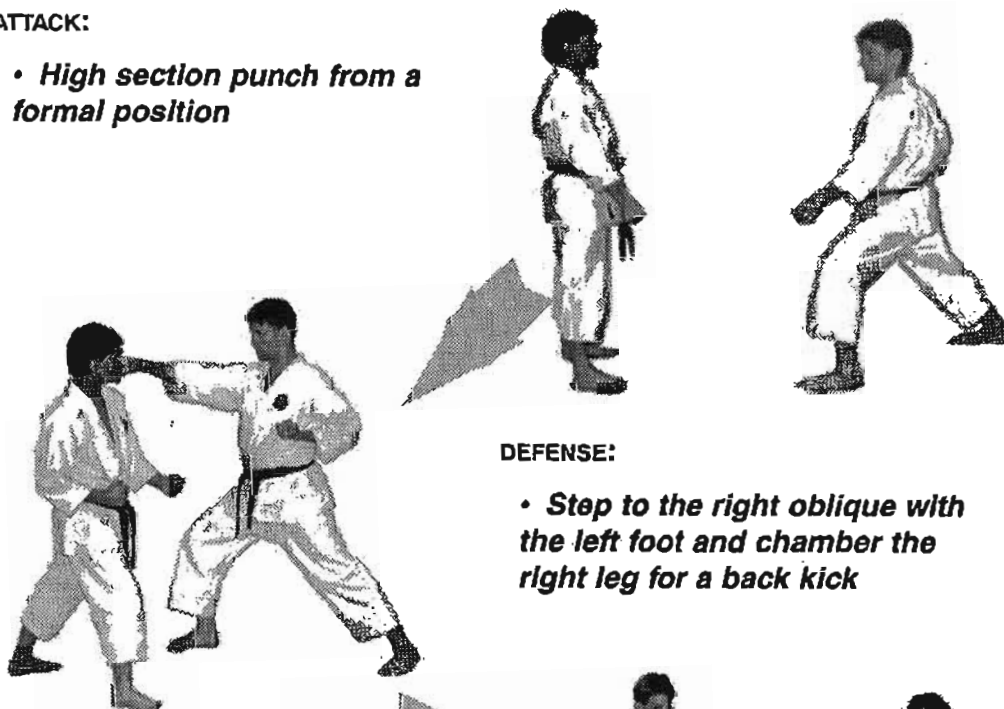


IPPON KUMITE (Number 8) Group 2, #4

Defense Against Face Attack With Turn Back Kick

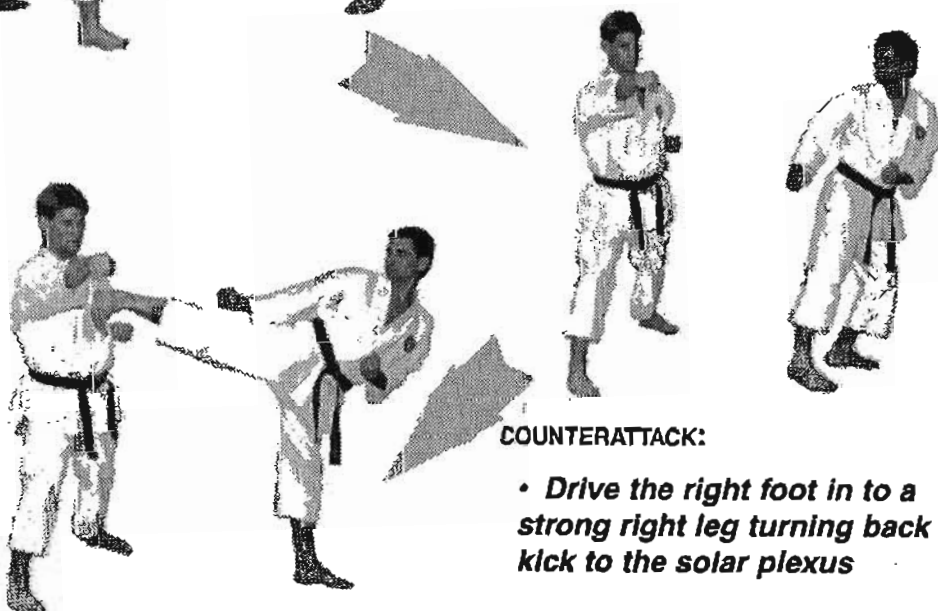
ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Step to the right oblique with the left foot and chamber the right leg for a back kick*



COUNTERATTACK:

- *Drive the right foot in to a strong right leg turning back kick to the solar plexus*

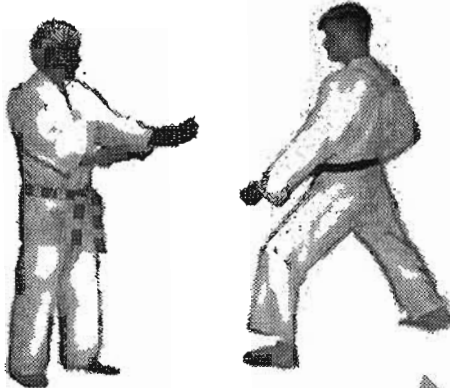
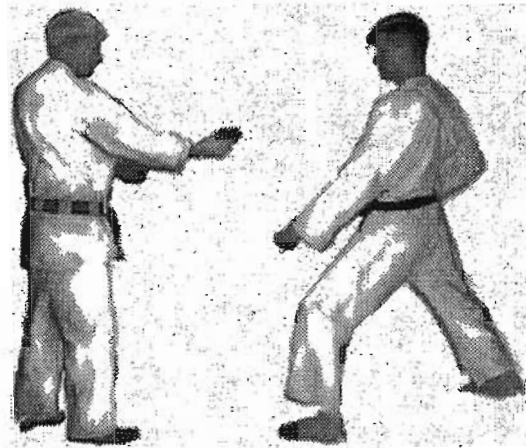
IPPON KUMITE (Number 9) Group 3, #1
Defense Against Face Attack With Knuckle Fist To Face

This technique should enter from about 4:30 o'clock—the attacker's drive is to 6 o'clock. Do the pull and strike almost simultaneous with the attack. The gaze should look through the attacker and not fix on the target point in order to facilitate correct targeting.

IPPON KUMITE (Number 9) Group 3, #1
Defense Against Face Attack With Knuckle Fist To Face

ATTACK:

- *High section punch from a formal position*

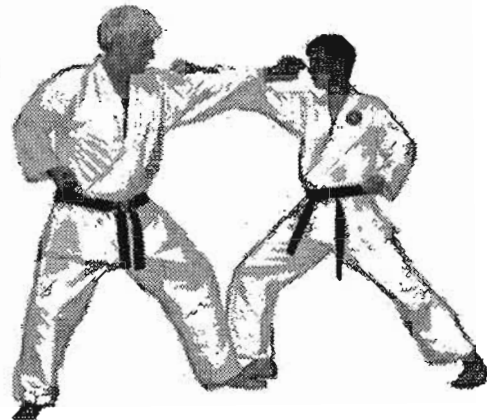


DEFENSE:

- *Pull the right foot back to the right rear oblique to form a right rear natural stance facing in attacker about 4:00 o'clock*

COUNTERATTACK:

- *Slide the left foot forward to form a left fixed back stance while executing a left one knuckle strike to cheek. this is timed to finish with the final settling of the attacker's weight*



IPPON KUMITE (Number 10) Group 3, #2
Defense Against Face Attack With Counter Thrust

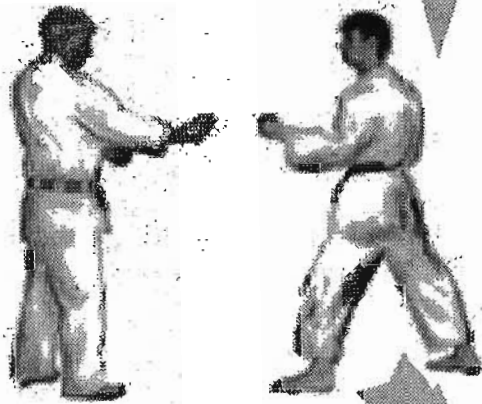
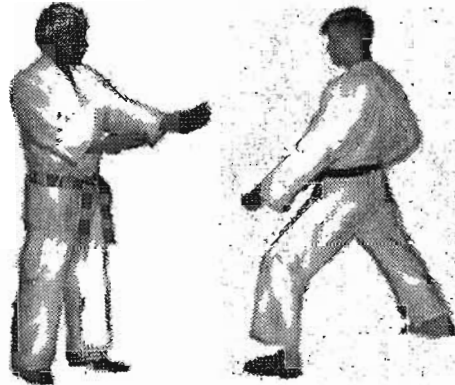
Turn with the attack and enter from 4:30. Impel the shuto with a pushing action—swing the knife hand through the correct strike arc by rotating the driving shoulder. Other possible targets for different weapons are: between the eyes and the low center of sternum.

IPPON KUMITE (Number 10) Group 3, #2

Defense Against Face Attack With Counter Thrust

ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Pull the left foot back behind right foot to form a left rear natural stance facing to 4:00 o'clock*

COUNTERATTACK:

- *Slide the right foot forward to form a fixed back stance while executing a right knife hand strike to slightly behind the ear. this is timed to hit with the final settling of the attacker's weight*



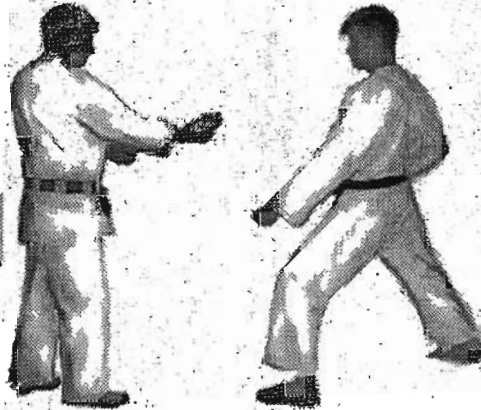
IPPON KUMITE (Number 11) Group 3, #3
Defense Against Face Attack With Palm Heel Strike to Chin and
Shuto to Collarbone

Make the shift of the body smoothly. Settle the weight when the hand hits. It is permitted to raise the shoulder to facilitate the downward strike but on impact the armpit muscles must pull down strongly.

IPPON KUMITE (Number 11) Group 3, #3
Defense Against Face Attack With Palm Heel Strike to Chin and
Shuto to Collarbone

ATTACK:

- *High section punch from a formal position*

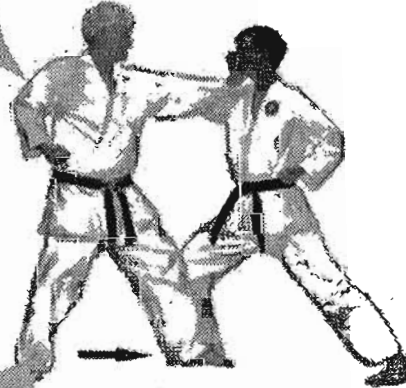


DEFENSE:

- *Pull the right foot back to the right rear oblique to form a right natural back stance facing attacker from about 4:00 o'clock position*

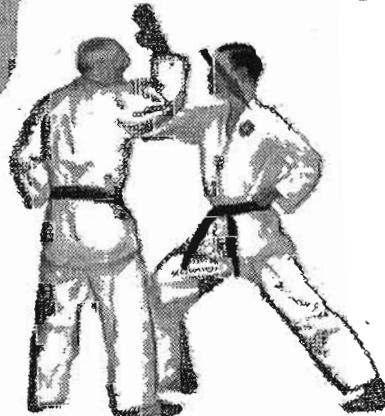
COUNTERATTACK:

- *Slide the left foot forward to form a right fixed back stance while executing a left rising palm heel thrust to chin*



- *Pull back the left foot and walk in with right foot to form a right natural stance. Raise the right hand to a preparatory position for a right downward strike*

- *Do a right descending knife hand strike to the collarbone or the lower side of neck*



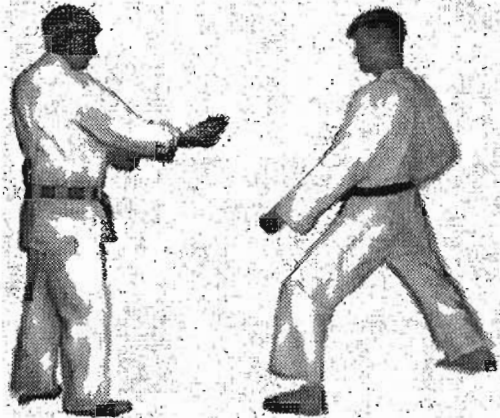
IPPON KUMITE (Number 12) Group 3, #4
Defense Against Attack With Strike to Ribs Beneath Attacking Arm

Caveat: Be careful not to collide with the attacker's weapon. Start punches low, keep punches low, maintain the body low.

IPPON KUMITE (Number 12) Group 3, #4
Defense Against Attack With Strike to Ribs Beneath Attacking Arm

ATTACK:

- *High section punch from a formal position*

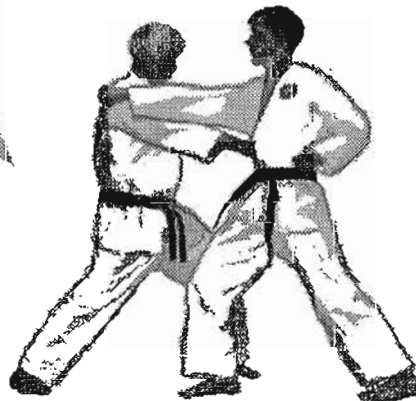


DEFENSE:

- *Pull the right foot back to behind the left foot to form a right natural back stance facing opponent from 8:00 o'clock*
- *Do a right hand inside palm parry to the attacking arm*

COUNTERATTACK:

- *Slide left foot forward to form a left front stance and execute a right hand reverse punch to the lower left rib cage of attacker*



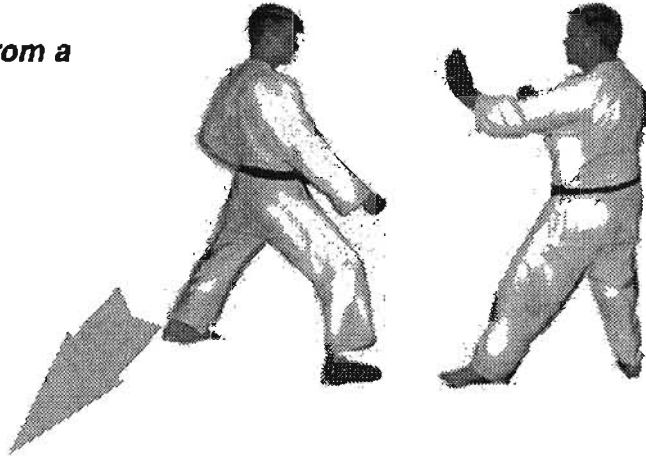
IPPON KUMITE (Number 13) Group 4, #1
Defense Against Face Attack Cross Step And Punch To Ribs

Do the waza in one action. Dip down at the punch and rise to a double knife hand defend after the counter attack.

IPPON KUMITE (Number 13) Group 4, #1
Defense Against Face Attack Cross Step And Punch To Ribs

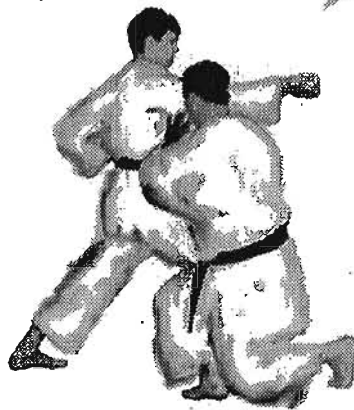
ATTACK:

- *High section punch from a formal position*



DEFENSE:

- *Take a right foot front cross step to the left oblique. pass the right foot in front of left foot*



COUNTERATTACK:

- *Do a right hand front punch to lower rib cage of attacker at the exact moment of setting of the weight in the cross step*



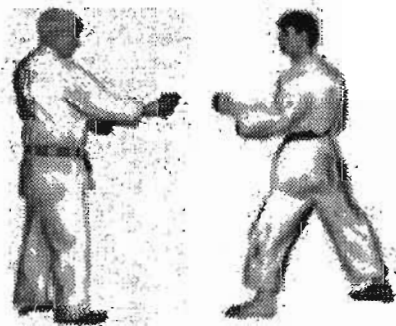
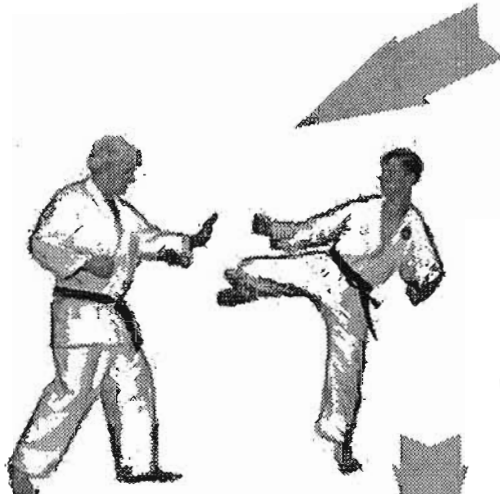
IPPON KUMITE (Number 14) Group 4, #2
Defense Against Roundhouse Kick Attack With Oblique Reverse Punch

The body must move in instantly. Do the punch without pulling back in a preparatory motion. Use a deep rear foot cross. Step sharply and twist the torso so that the right hand can strike the target with force.

IPPON KUMITE (Number 14) Group 4, #2
Defense Against Roundhouse Kick Attack With Reverse Punch

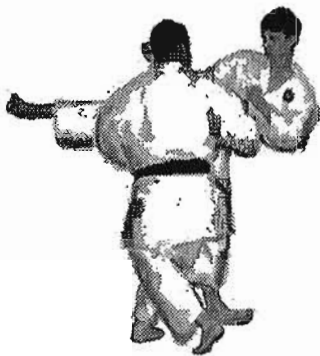
ATTACK:

- *Right round house kick with rear foot*



DEFENSE:

- *Lunge in with a big step and take a rear cross step with the left foot to the right oblique, almost even with the attacker's body*



COUNTERATTACK:

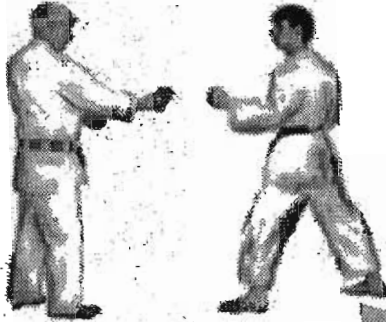
- *Drive a right hand punch to the solar plexus of the attacker or do a Uraken (back fist) to the attacker's head*



IPPON KUMITE (Number 15) Group 4, #3
Defense Against Roundhouse Kick With Trap and Shuto

Advance the right leg as needed for distance and immediate access. Move rapidly and get really close. Use your forward momentum as you come out of the cross step to upset your attacker.

IPPON KUMITE (Number 15) Group 4, #3
Defense Against Roundhouse Kick With Trap and Shuto



ATTACK:

- *Right round house kick with rear foot*



DEFENSE:

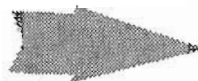
- *Take a rear cross step with the left foot to about a 5:00 o'clock angle*

COUNTERATTACK:

- *Do a double knife hand defend (rounded in the chinese style). the left hand comes up under the attacker's kicking leg and the right hand does a right knife hand strike to the left neck area of the kicker*
- *Step through and over the falling body while keeping hold of the kicking leg (cross hands to trap leg to chest)*
- *Do a stomping kick to attacker*



VIEW FROM OTHER SIDE

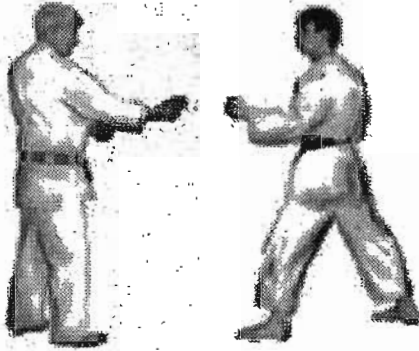


IPPON KUMITE (Number 16) Group 4, #4
Defense Against Face Attack With Turn Back Kick

On this attack/defense you must move in swiftly and surely and execute your techniques with a driving force. The drive is straight in and you bump the attacker's body with your hip. If you have difficulty with the entrance, step out faster with the right foot at the start.

IPPON KUMITE (Number 16) Group 4, #4

Defense Against Face Attack With Turn Back Kick



ATTACK:

- *Left foot wheel kick with the rear foot*

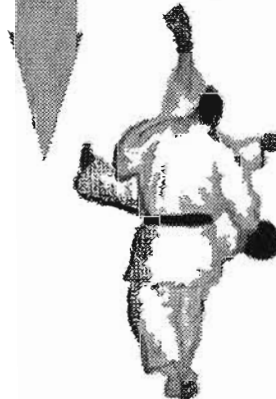


DEFENSE:

- *Take a rear cross step with the left foot almost directly into the attacker*
- *Advance the right leg as needed for distance and fast entry- literally bump the body of the attacker with your body*

COUNTERATTACK:

- *Do a double knife hand defend (rounded); The left hand comes up under the attacker's kicking leg and the right hand does a palm hand strike to the left neck area of the kicker*
- *Step through and over falling body while keeping hold of the kicking leg (cross hands to trap leg to chest)*
- *Do a stomping kick to attacker's body*



VIEW FROM OTHER SIDE

*IPPON KUMITE (Number 17) Group 5, #1
Defense Against Attack With Crescent Kick to Arm*

The step and defense in this series is done in one action. Do not hit too high up on the arm as this kick is to maintain a distance. The step is done in concert with the attack. The sweep should be sharp and forceful.

IPPON KUMITE (Number 17) Group 5, #1

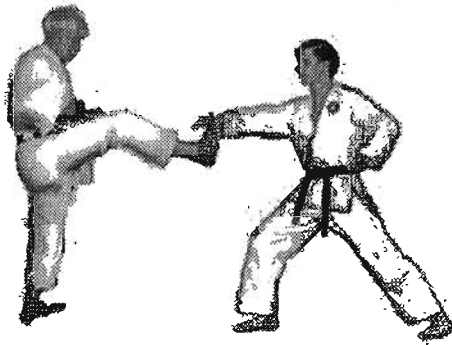
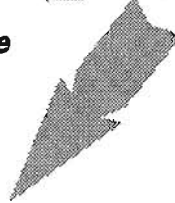
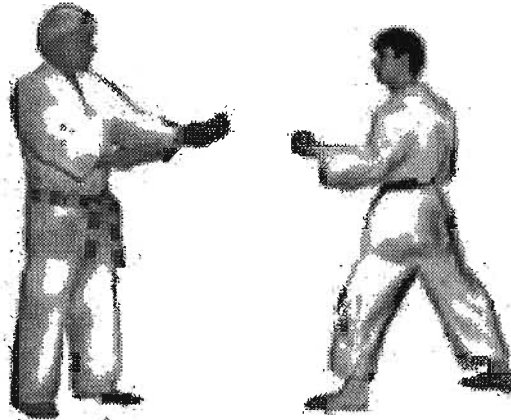
Defense Against Attack With Crescent Kick to Arm

ATTACK:

- *High section punch from a formal position*

DEFENSE:

- *Step with the left foot across the front of your body to get some distance and swing the right foot into a right crescent kick to sweep the forearm of the attacker*



Keep swinging the leg through the sweep until you are cleared to do a possible right side kick to body or head

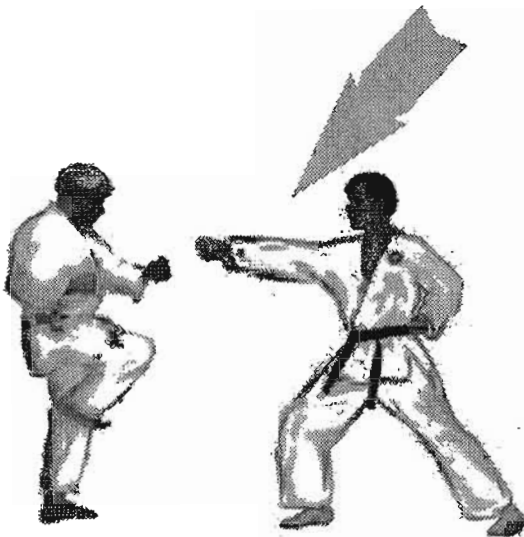
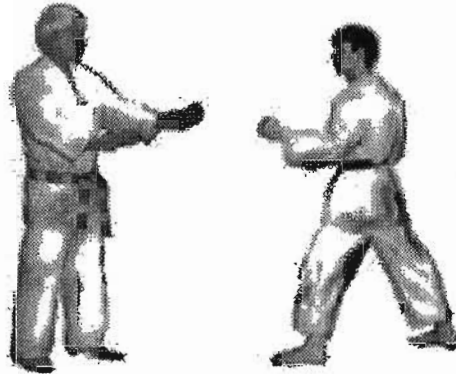
IPPON KUMITE (Number 18) Group 5, #2
Defense Against Face Attack With Thrust Front Kick To Shoulder

This attack goes straight in and drives upward with a thrusting force. Take a small preliminary step to measure the distance if necessary.

IPPON KUMITE (Number 18) Group 5, #2
Defense Against Face Attack With Thrust Front Kick To Shoulder

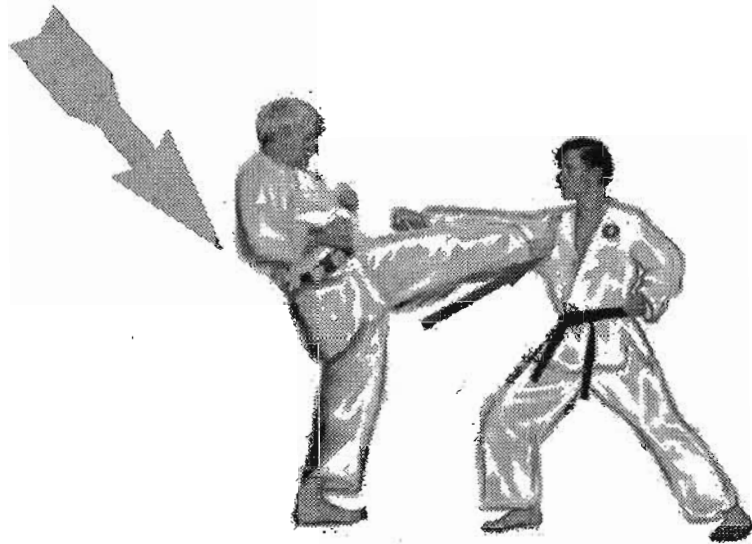
ATTACK:

- *High section punch from a formal position*



DEFENSE - COUNTERATTACK:

- *Step in slightly with the left foot to set the range and drive a high right stomping thrust front heel kick into the advancing pectoral-arm connection of the attacker*



IPPON KUMITE (NUMBER 19) GROUP 5, #3

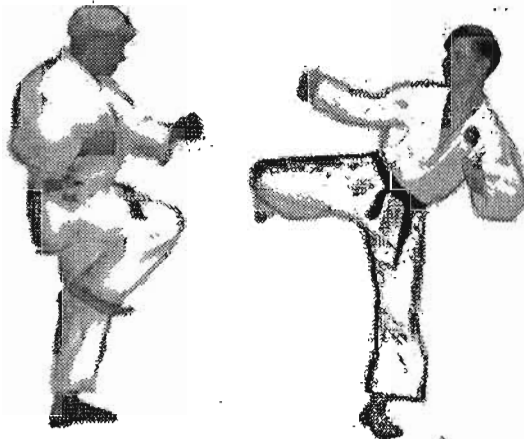
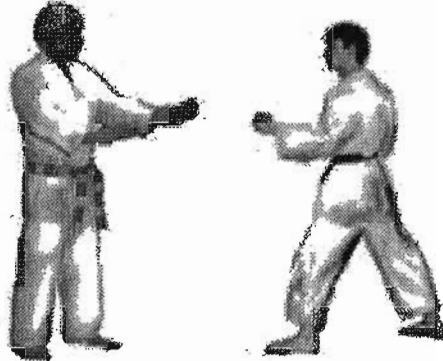
Defense Against Round Kick With Crescent Kick To Thigh

Like the previous ippon kumite, this attack goes straight in and drives upward with force. Take a small step to measure the distance if necessary.

IPPON KUMITE (Number 19) Group 5, #3
Defense Against Round Kick With Crescent Kick To Thigh

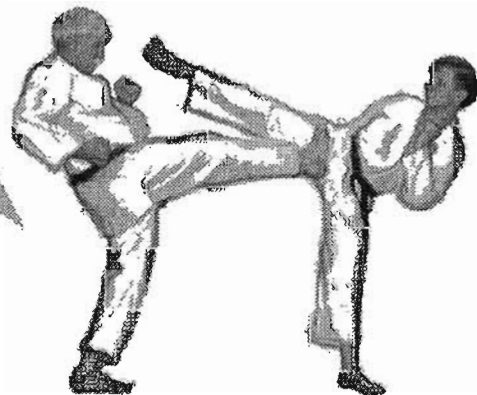
ATTACK:

Rear foot round house kick from a sparring position



DEFENSE - COUNTERATTACK:

- *Step to the right oblique in front of your body with the left foot and swing the right foot into a foot palm strike or block to the inside of attacker's thigh near the groin.*



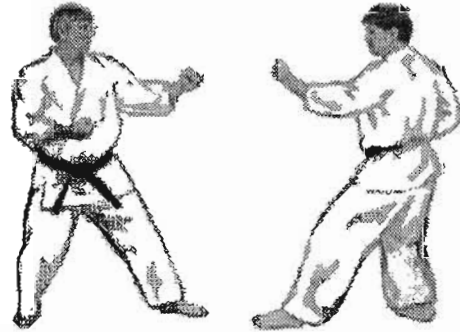
IPPON KUMITE (Number 20) Group 5, #4
Defense Against Back Turning Kick Attack With Crescent Kick

Like the previous ippon kumite, this attack goes straight in and drives upward with force. Take a small step to measure the distance if necessary.

IPPON KUMITE (Number 20) Group 5, #4
Defense Against Back Turning Kick Attack With Crescent Kick

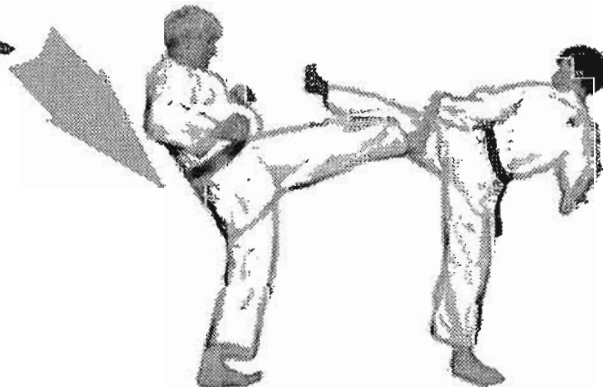
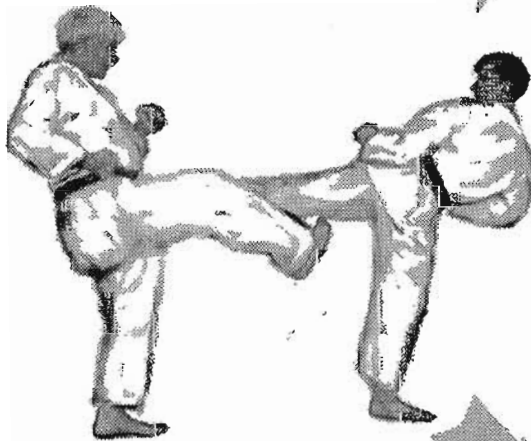
ATTACK:

- *High section turning back kick (wheel kick)*



DEFENSE- COUNTERATTACK:

- *step in the with the left foot to establish the range and drive a stomping foot sole kick to the right thigh/buttock connection of attacker*



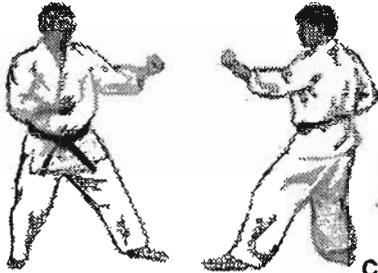
IPPON KUMITE (Number 21) Group 6, #1
Defense Against Face Attack With Double Jump Front Kick

This kick should be done from both sides but the illustration only shows kicking with the right foot. Practice with both feet. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 21) Group 6, #1

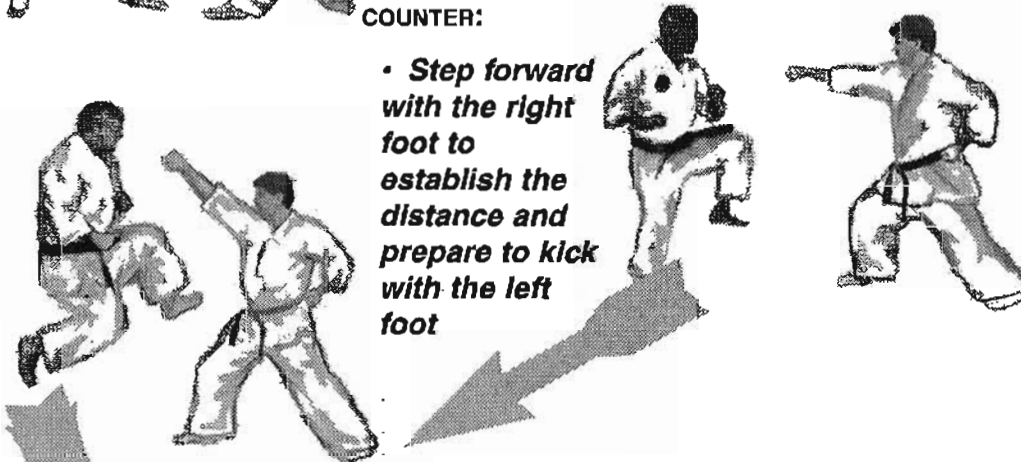
Defense Against Face Attack With Double Jump Front Kick

ATTACK:



- *High section punch from a sparring position — Defender starts with a hand out in free-sparring position*

COUNTER:



- *Step forward with the right foot to establish the distance and prepare to kick with the left foot*

- *Lift the right knee high and snap the left leg forward while jumping into the air at a high level*

Drive the left foot in with a double jump front kick to the solar plexus of attacker



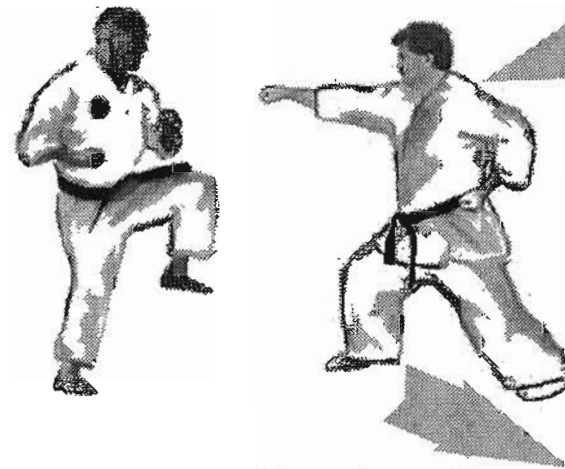
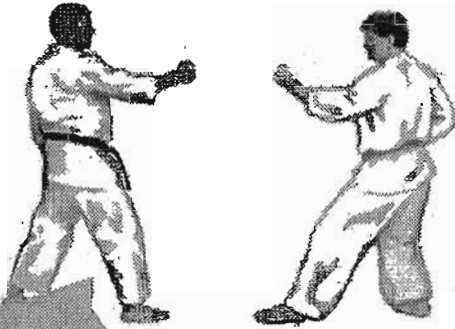
IPPON KUMITE (Number 22) Group 6, #2
Defense Against Face Attack With Double Jump Round House Kick

This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice with both feet. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 22) Group 6, #2
Defense Against Face Attack With Double Jump Round House Kick

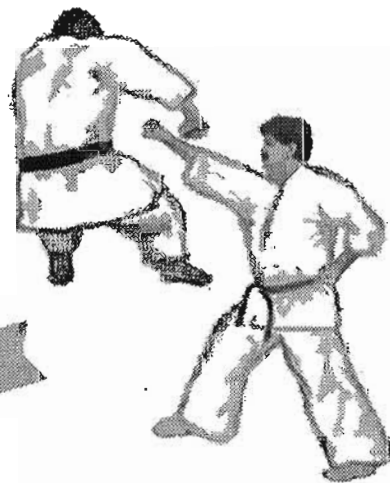
ATTACK:

- *High section punch from a sparring position — defender starts with a hand out with a free-sparring position*

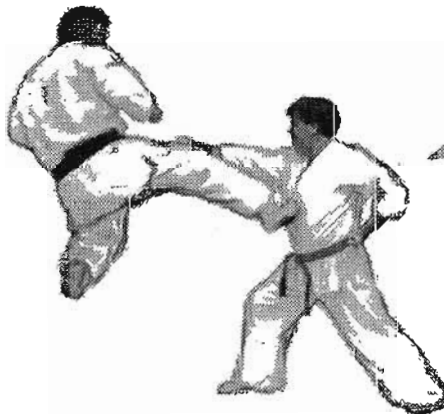


COUNTERATTACK:

- *Step forward with the right foot for distance and prepare to kick with the right foot*



- *Lift left knee high and snap the right leg forward while jumping into the air at a high level*



- *Drive the left foot to a double jump round house kick to the solar plexus of attacker*

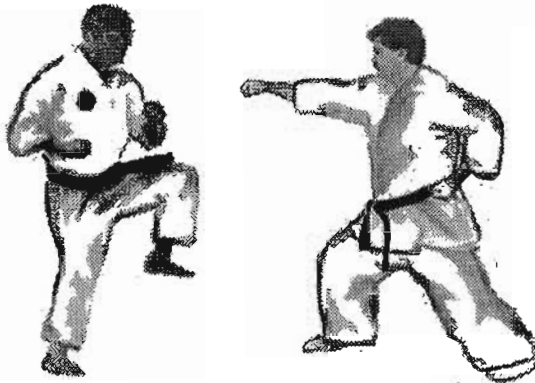
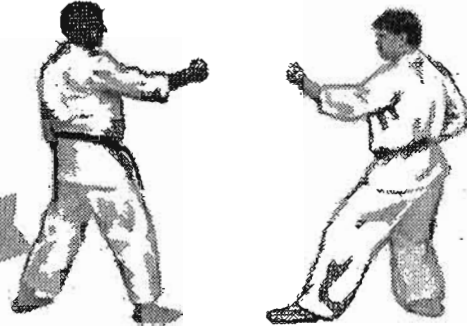
IPPON KUMITE (Number 23) Group 6, #3
Defense Against Face Attack With Double Jump Side Kick

This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice on both sides. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 23) Group 6, #3
Defense Against Face Attack With Double Jump Side Kick

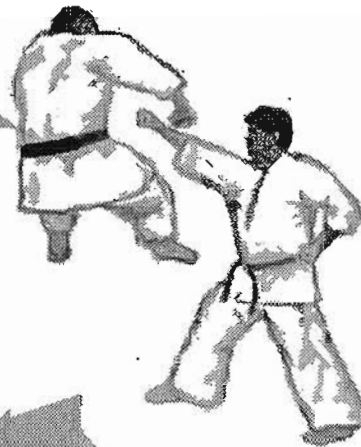
ATTACK:

- *High section punch from a sparring position — defender starts with a hand out free-sparring position*

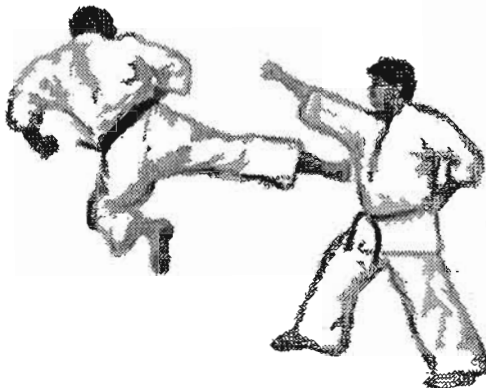


COUNTERATTACK:

- *Step forward with the right foot for distance and prepare to kick with the right foot*



- *Lift the left knee high and snap the right leg forward while jumping into the air at a high level*



- *Drive the right foot in to with a strong double jump side kick to the left rib cage*

IPPON KUMITE (Number 24) Group 6, #4
Defense Against Face Attack With Double Jump Turning Kick

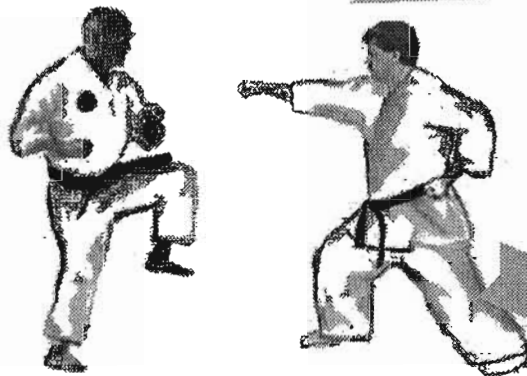
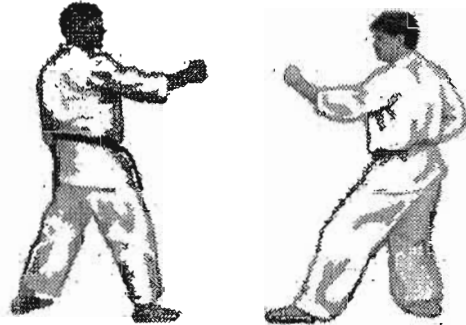
This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 24) Group 6, #4

Defense Against Face Attack With Double Jump Turning Kick

ATTACK:

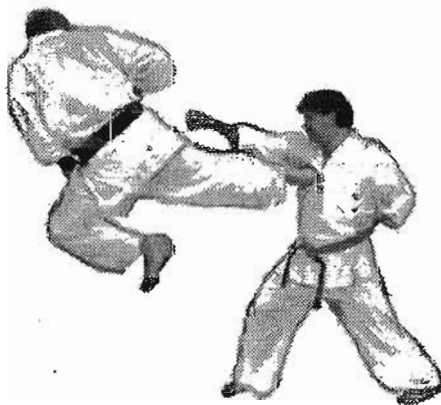
- *High section punch from a sparring position — defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with the right foot for distance and prepare to kick with the right foot*

- *Lift the left knee high and snap the right leg forward while jumping and turning into the air at a high level*



- *drive the right foot in to a strong double jump tuning back kick to the left rib cage*

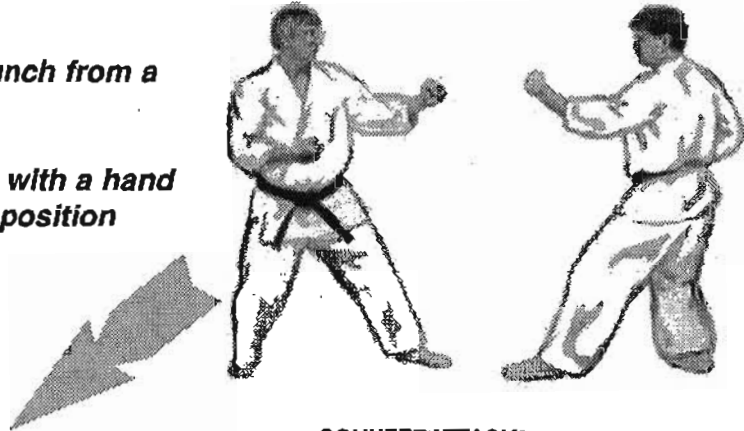
IPPON KUMITE (Number 25) Group 7, #1
Defense Against Face Attack With Following Jump Front Kick

This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 25) Group 7, #1
Defense Against Face Attack With Following Jump Front Kick

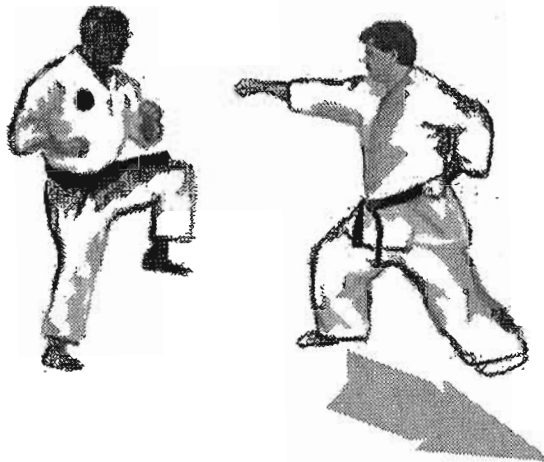
ATTACK:

- *High section punch from a sparring position*
- *Defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with the left foot for distance and prepare to skip kick with right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. while you are in the air, snap the hips and foot into the kick*



- *Drive a right foot following jump front kick to solar plexus of attacker*



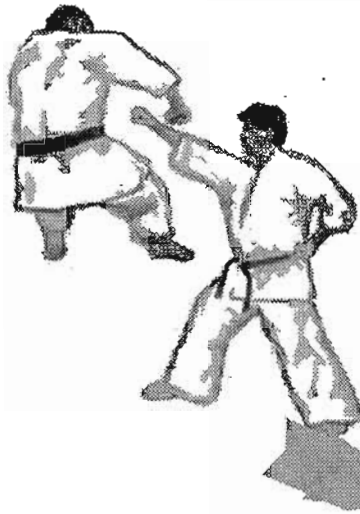
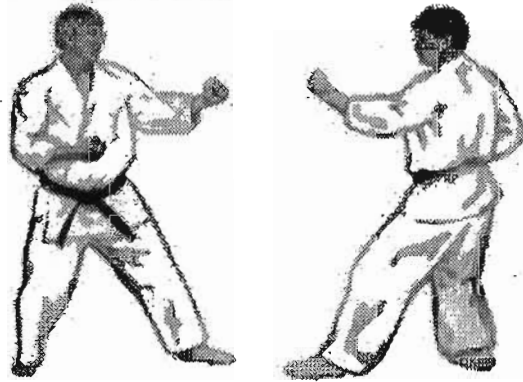
IPPON KUMITE (Number 26) Group 7, #2
Defense against Face Attack With Following Roundhouse Kick

This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 26) Group 7, #2
Defense against Face Attack With Following Roundhouse Kick

ATTACK:

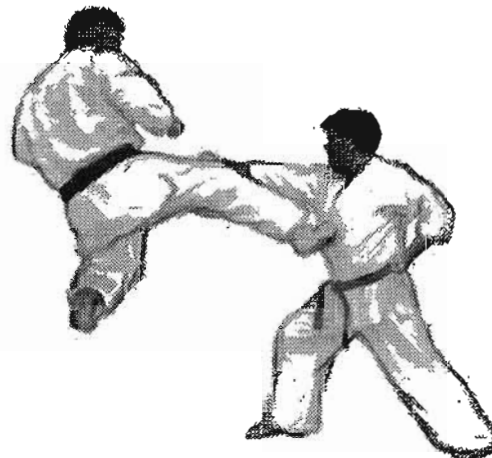
- *High section punch from a sparring position — defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with the left foot to establish the distance and prepare to skip kick with the right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. while you are in the air, snap the hips and foot into the kick*

- *Drive a right foot following jump round kick into solar plexus of attacker*



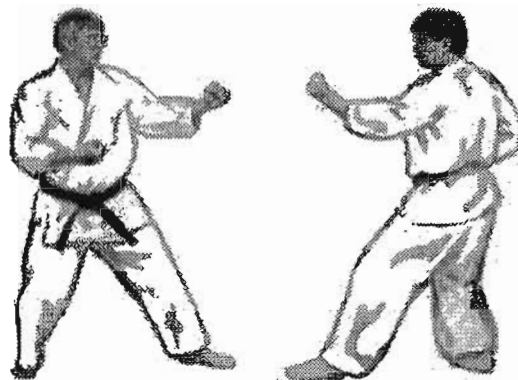
IPPON KUMITE (Number 27) Group 7, #3
Defense Against Face Attack With Following Side Kick

This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 27) Group 7, #3
Defense Against Face Attack With Following Side Kick

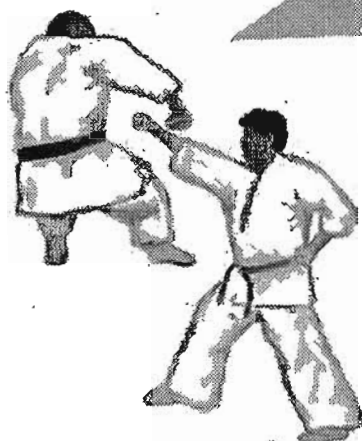
ATTACK:

- *High section punch from a sparring position — defender starts with a hand out free-sparring position*

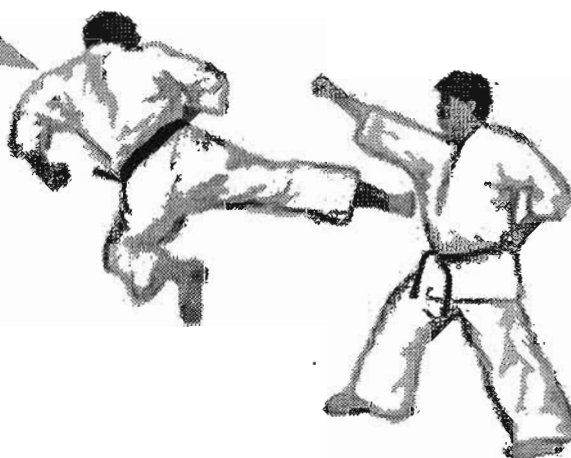


COUNTERATTACK:

- *step forward with the left foot for distance and prepare to skip kick with the right foot*
- *lift the right knee high in preparation for chambering for the jump kick. while you are in the air, snap the hips and foot into the kick*



- *drive a right foot following jump side kick into solar plexus of attacker*



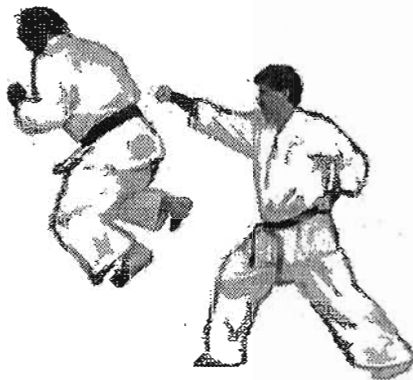
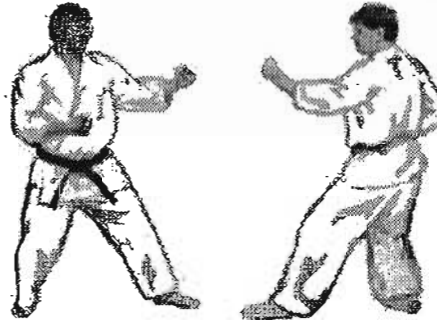
IPPON KUMITE (Number 28) Group 7, #4
Defense Against Face Attack With Following Turning Back Kick

This kick should be done from both sides. The illustration only shows kicking with the right foot. Practice both. Make the technique snappy and sharp and to the target. If you can fly, target the face.

IPPON KUMITE (Number 28) Group 7, #4
Defense Against Face Attack With Following Turning Back Kick

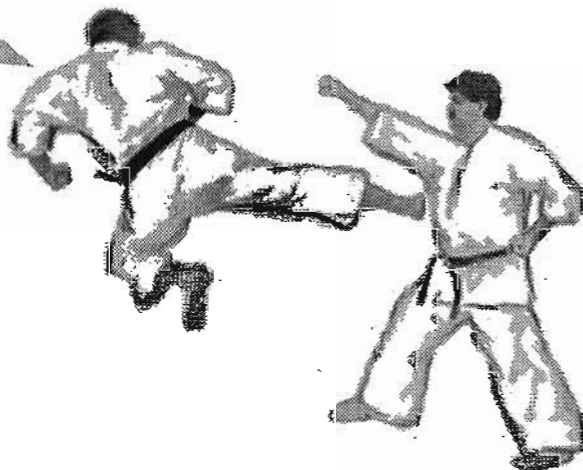
ATTACK:

- *High section punch from a sparring position*
- *Defender starts with a hand out free-sparring position*



COUNTERATTACK:

- *Step forward with left foot for distance and prepare to skip kick with the right foot*
- *Lift the right knee high in preparation for chambering for the jump kick. while you are in the air, turn and drive the hips and foot into the kick*



- *Drive the right foot following turning jump back kick into solar plexus of the attacker*

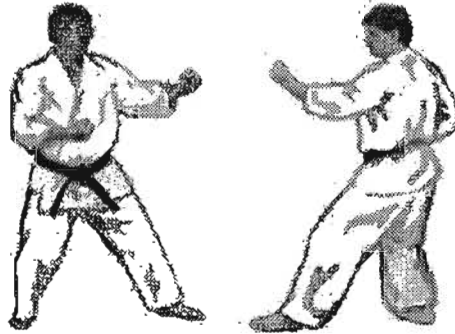
IPPON KUMITE (Number 29) Group 8, #1
Defense Against Attack With Falling Side Kick From Floor

This attack is done rapidly and in one motion if possible. The body should sweep in under the attacker and the kick should be a jamming type kick. The body should be as close to the lead leg as possible and as far away from the back leg kicking angle as you can get.

IPPON KUMITE (Number 29) Group 8, #1
Defense Against Attack With Falling Side Kick From Floor

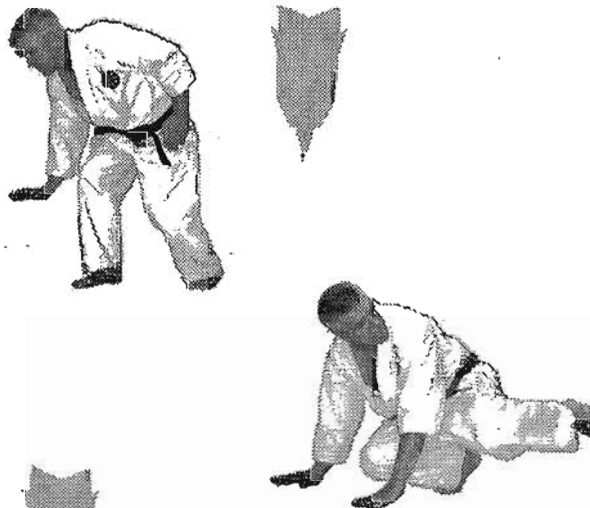
ATTACK:

- *High section punch or kick from a sparring position*



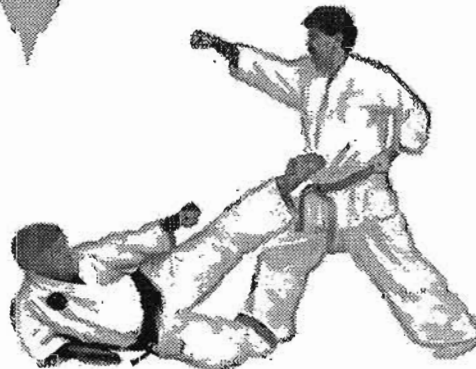
DEFENSE:

- *slip to the floor on the side away from the rear foot, being careful not to land on the elbows. land completely on the side and chamber the bottom and top legs. the bottom leg forms protection for the groin and the top leg forms a ready to kick position*



COUNTERATTACK:

- *Drive the right foot in to make a strong lying side kick to body or groin area*



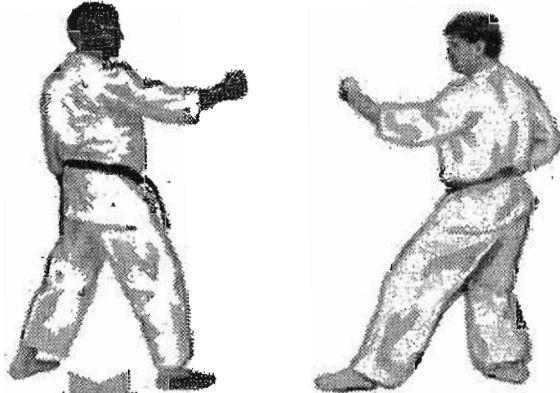
IPPON KUMITE (Number 30) Group 8, #2
Defense Against Attack With Falling Round House Kick From Floor

This attack is done rapidly and in one motion if possible. The body should sweep in under the attacker and the kick should be a jamming type kick. The body should be as close to the lead leg as possible and as far away from the back leg kicking angle as you can get.

IPPON KUMITE (Number 30) Group 8, #2
Defense Against Attack With Falling Round House Kick From Floor

ATTACK:

- *High section punch or kick from a sparring position*



DEFENSE:

- *Slip to the floor on the side away from the rear foot, being careful not to land on the elbows. Land completely on the side and chamber the bottom and top legs, the bottom form protection for the groin and the top for a ready to kick position*



COUNTERATTACK:

- *Drive the right foot in to make a strong lying round house kick to body or groin area*



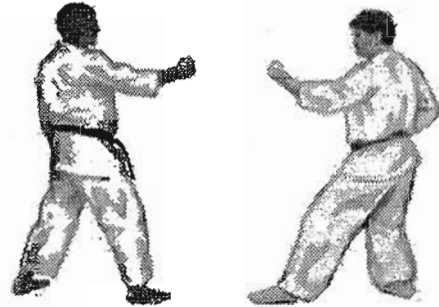
IPPON KUMITE (Number 31) Group 8, #3
Defense Against Attack With Turning Back Kick With Hands On Floor

Turn and drop quickly. Do not linger in getting the high, jamming kick away.

IPPON KUMITE (Number 31) Group 8, #3
Defense Against Attack With Turning Back Kick With Hands On Floor

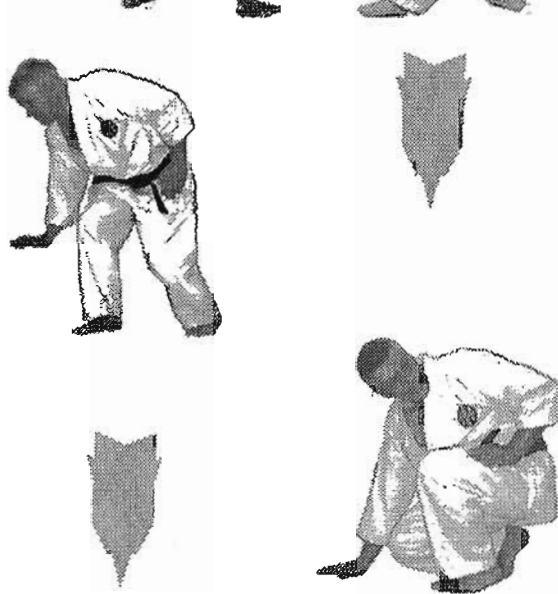
ATTACK:

- *High section punch or kick from a sparring position*



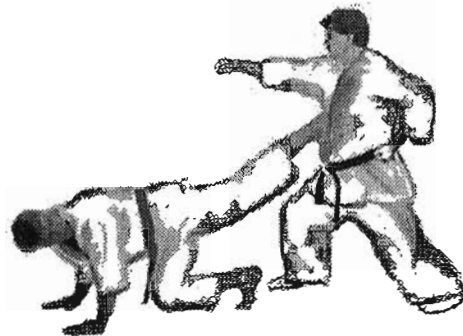
DEFENSE:

- *Turn and place both hands on the floor with the arms bent. Squat down low but keep knees off the floor*



COUNTERATTACK:

- *Using the foot in front, do a 3 point kneeling thrusting back kick to the abdomen of attacker*



IPPON KUMITE (Number 32) Group 8, #4
Defense Against Attack With Both Feet From Back Falling Position

Squat down quickly and go over backwards. On the recoil, kick out with both feet and hit the target. The feet can be wind-milled or the kick repeated if the first one misses.

IPPON KUMITE (Number 32) Group 8, #4
Defense Against Attack With Both Feet From Back Falling Position

ATTACK:

- *High section punch or kick from a sparring position*



DEFENSE:

- *Sit out on the floor directly in front of and not too far away from the opponent. roll back with both feet chambered and be ready to protect yourself*



COUNTERATTACK:

- *Drive both feet in to strong double front kick to body or groin area*



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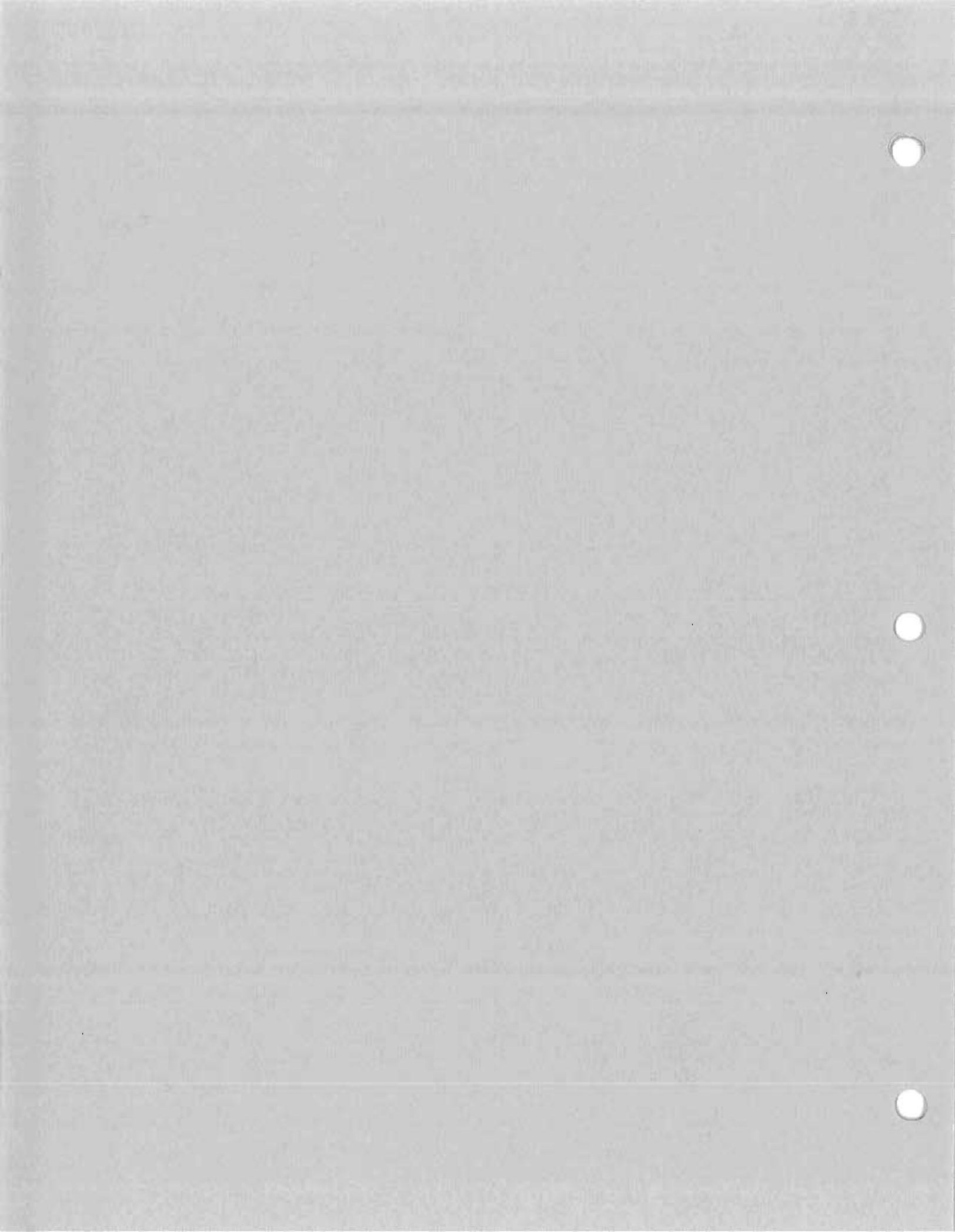
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Addition # 1

May 16, 1997

**THE TEXTBOOK OF
APPLIED IPPON KUMITE STANDARDS
FOR MODERN KARATE**

Contents:

- Essay on Conceptual Framework of the KMK
- Obligation for Dan Grades
- Responsibilities of the Sempai
- Opening and Closing Protocols
- Sample Certificates
- KMK, USAKF, JJ, Kobudo, TKD

KWANMUKAN INTERNATIONAL STANDARDS

NOTICE !

We are making a change in protocol.

From here forward, we will say KWAN MU in place of OSU

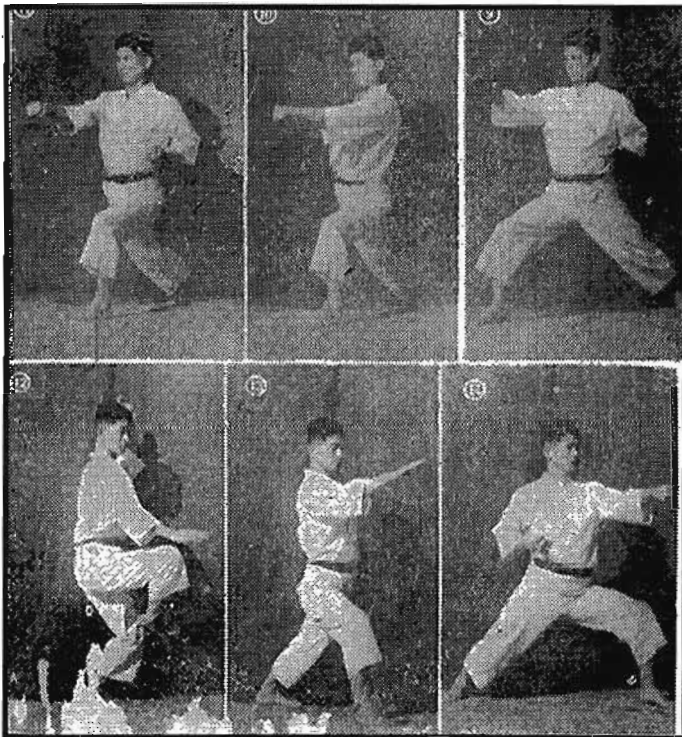
The familiar title for Grandmaster Anderson in the Kwanmukan is NOSA. Use HANSHI only in outside situation, and when you are referring to him in the presence of persons not of our style.

This is following a direct request from Grandmaster Chull Hee Park

KWAN MU!

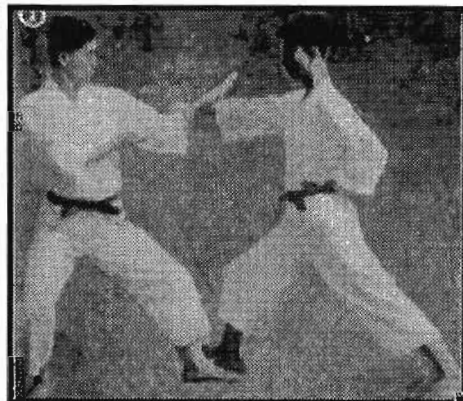
For your archives!

*Picture of Grandmaster Park (left) practicing with
"National Treasure" Tuck Kee Song*

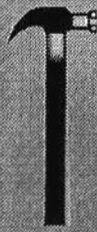


*Pages from Grandmaster
Park's book published in
early 1950s*

Note the perfect stances



THE CONCEPTUAL FRAMEWORK



"If the
only tool
you have
is a
hammer,
then
every
problem
looks like
a nail!"

Anon

The martial arts too often attract those who are quite excessively self-serving, power-hungry or ego hungry to know or care about preserving the fullness of the classic martial arts and their relationship to humanity and who don't care at all about leading for the good of the humanity.

We need leadership that has a strong vision arising from a mixture of fine intellect and fine temperament, with extensive training in the arts and a deep understanding of what is and what is not respectable and allowable, in the context of our times and culture.

We should know what we preserve and why. Preservation of garbage is not necessarily a virtue. Loss or destruction of valued knowledge through neglect and forgetfulness is similarly not necessarily to be admired.

Tainting traditional belief by re-imagining history, perceiving it with a strict, narrow perspective, is near neo-paganism and at best is intemperate politics and totally narrows one's theological perspective.

Understanding the criteria for the valuation of worth, in the sense of establishing priorities of preservation, and the subsequent duty of passing knowledge on to new generations, is vital in the formation of the standards for any strong philosophical institution, martial arts or otherwise.

Institutions of higher learning such as the universities of the West have long studied the implications of the understanding of values and concepts and the resulting discrimination and aberrations of culture arising therefrom.

The philosophy that the Kwanmukan uses to set the direction and goal for the training curriculum is similar to that necessary for the establishment of a university of learning. We in the martial arts should think and plan in the same manner as the universities, with the exception that we are more inclusive, in the Eastern sense. incorporating the body as a main facet of the mind.

The idea of a *conceptual framework* is not complex or difficult to grasp. Through proper study it become increasingly clear and relevant, and, in the end, vital; especially if the components are defined and understood in the context in which they are used. For example, the idea of a schema as a base for perception is defined in the proposition of *Jean Piaget* in his presentations on *Developmental Schema*, referenced in the *End Notes of the Prefaces of the Kwanmukan Manual*

Our *Conceptual Framework*, viewed though the study of the philosophical direction of the society, guides the establishment of our system and standards. The subsequent gradings and accompanying statistical

THE CONCEPTUAL FRAMEWORK

analysis of our students advancement, lead to amplifications, diminishings, or corrections of our standards necessary to accomplish our strategic goals.

Because of this absolute need to develop philosophical direction and technical discrimination and thereby establish values worthy of our antecedents and culture, it is imperative that our teachers have a firm grasp of where we are and to where we are directed, even if they have to learn "it" by rote memory and regurgitate *it* later when a more complete understanding may be possible.

For this reason, some time ago, an oblique tenet was accepted, which contains allusions which we hope will be completely understood in the light of future learning.

We use bunkai analysis and synthesis in the *Cartesian* manner. We incorporate circle and point concepts, avoiding the limitations of linear study paths. We enable the quantification of orderly and related integrated practice pursuing non-sport related incrementalization and verification in grading. We form the foundations of kata through kumite and structure the values needed to fulfill functional philosophy.

We propose a *conceptual framework* consisting of:

1. The body - referred to as the (*gene-form*)
2. The schema- referred to as the (*schema-form*)
3. The body of shared knowledge - referred to as the (*Meme-form*)

The *gene-form*, the *schema-form*, the *meme-form*, taken as a group constitute a *conceptual framework* This *conceptual framework* is manifest through *standards* and *indicators*

The above should be studied until you completely understand it.



Why not follow the advice of Socrates.

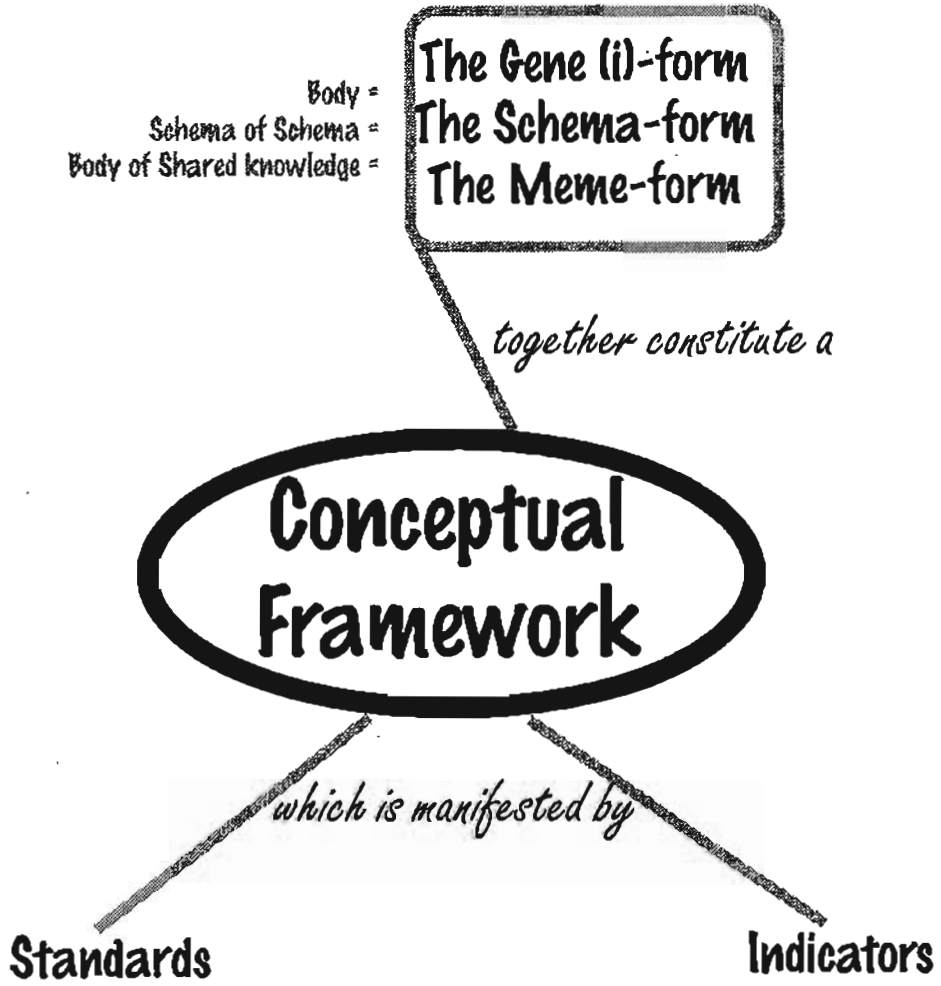
Become an authority - follow your own mind.

Make up a list of what you prefer and what you abhor.

Label what you like as good and what you don't like as bad.

Make laws against those things that you don't like (with adequate punishment for violators) and reward those that do what you deem good.

Good concept?



關武館

(Japanese Style)
Kwan Mu Kwam

關武院

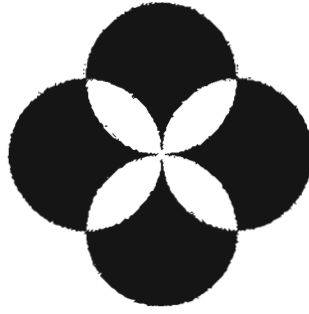
(Korean Parle's Style)
Kwan Mu Won

關武門

(Chinese Style)
Kwan Mu Moon

To: Master Park, Chul hee,
Gr. Andersen

From Chi, Seung won
Seoul Korea



KWANMUKAN SOCIETY OBLIGATION FOR THE DAN DIPLOMA

I _____ in the presence of this society and the here present yudansha of the organizations represented, and in consideration of receiving the grade of _____ Dan, do hereby and hereon solemnly and sincerely pledge that:

1. I will not remove this black belt, now vested in me by this Society, or replace it with one of any other color - in any art in which I have been properly invested by the Kwanmukan, when suited up in GI and will refuse orders to do so given me by any teacher or organization not of the Kwanmukan.
2. I will be loyal to the society and will control any defiant or rebellious spirit, submitting to the discipline and preestablished order of the society so far as it is consistent with my God, country, or family
3. I will never attempt to form a lobby within my Shihan's group to attempt to personally force a change to any situation, but will discuss any problem with my direct sensei for submission to the Shihan Board for consideration and judgment. I will abide by the resolution of all problems and conflicts as decided by the Shihan Board and upon receiving their judgment, will consider the contested matter closed, accepting the decision handed down without any further discussion.
4. I will observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
 - A. I will respect, and follow to the letter, behavior and uniform requirements, so far as I am aware of them.
 - B. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
 - C. In the same manner, if I want to participate in competitions I will again abide by the advice and consent of my Shihan.
 - D. I will not be present at, participate in, or award any grade or certificate of rank without the direct knowledge and authorization of the Kwanmukan.
5. I will honor and advance the principles of the Kwanmukan Society, studying them diligently so that I might have a full understanding thereof.

6. I will always be considerate of and properly attend to my family, spouse, and children.
7. I will never cheat, defraud, or damage the reputations of any fellow of the society or their family.
8. I will support the Kwanmukan Society and lend aid to all worthy and distressed Society Members, if it does not hurt my family or business and is legally justified.
9. I will be present at all society functions to the best of my ability so far as I am able to comply.
10. I will not reveal the special teachings of the Kwanmukan, including the structure of the society, standards and secrets of any and all degrees or the Society's esoteric teachings, to any person not so authorized to receive them.
11. I will not associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
12. I will not, if suspended or expelled from the Society, use the name of the Society, reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees.
13. I will not participate in, be present at, or award any certificates of grade except under a legally constituted panel formed under charter from the Kwanmukan, whose presence includes at least one holder of an Investiture Certificate from the Kwanmukan, or under special written dispensation signed by the Director of the Kwanmukan.

Furthermore, I, _____ of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present.

4. Signed:
- Date
5. WITNESSED:
6. WITNESSED:
7. If under age:
8. Parent:

OPENING AND CLOSING PROTOCOLS

DOJO OPENING PROCEDURES OPENING

- A. When the Sensei arrives on deck the Sempai commands: MO-DO-T-TE (Line Up For Opening). At times other than the opening, the command used is: NARANDE (Line Up).
Another and final call is made by the command: SEIRETSU (Line Up For Bow). When all are in place the commands are as follow: SHOMEN NI REI Bow To Front SENSEI Bow To Instructor NI REI
- B. Opening Class: There are two form to open class, the short form and the long form. We will describe the short form first.

SHORT FORM OPENING

1. The students form a line in the proper protocol and the Sempai announces the SHOMEN NI REI and the students and Sensei bow to the front. The Sensei then turns to face the class and the Sempai calls SENSEI NI REI, and the Sensei and class bow to each other.
2. The Sensei then seats the class in leg crossed (lotus) fashion.
- 2 After the class is properly bowed in and is seated, the person in charge instructs the group by querying the Sempai.

The query proceeds as follows

- a. Sensei - Are you a Sempai?
Sempai - I am accepted as such by this society
- b. Sensei - How do you know yourself to be a Sempai?
Sempai - By my responsibilities and obligation
- c. Sensei - Give the responsibilities of a Sempai?
Sempai - The responsibilities are recited verbatim in order
- d. Sensei - To the class: It is important for you and your fellow karateka that you comprehend fully and act faithfully in the completion of your responsibilities
- e. Sensei - To the Sempai.
 - 1) Have all the requirements necessary for class been met?
 - 2) Have all present been properly checked and their presence recorded?
 - 3) Class is ordered to arise and general instruction proceeds?

LONG FORM OPENING FROM SEIZA POSITION.

The formal opening long form may be used or the short form, at the option of the Shihan.

1. To start class the instructor says "Keko hajime mas" (KE-KHOE) and goes to the front of the class standing in front of the flags and pictures. He should be close to and with his back to the wall.
2. Waiting until everyone has lined up, he steps forward until he is approximately halfway between the wall and the lined up class, stopping there and turning 180 degrees to face the wall. Pausing briefly, he then kneels down, left knee first, and the feet are crossed right over left, the back and eyes are straight with both hands open,(palms up, on the thighs.
3. The next step depends on which students are present. If assistant instructors are present, the procedure varies. For example:
4. If there are no assistant instructors, after the instructor sits in seiza, the first person in the line says "Seiza" loudly and clearly and immediately drops to his left knee and sits in seiza position and the students do the same. It is important here that as soon as the first person's left knee touches the floor the next person's left knee immediately goes to the floor and he/she assumes seiza; this continues until everyone is kneeling. It is important that everyone moves smoothly and quickly, one after another , in order not to keep the instructor waiting. Now everyone should be sitting with back straight and focused straight ahead.
5. Let's assume that the Sensei is leading the class and John Karateka is assisting. After the Sensei moves to the center of the room and kneels, John, who is standing at the side with his right side toward the front wall, will wait until the Sensei kneels with his hands at rest before he himself kneels. If there are two assistant instructors, they would both wait until the Sensei finished kneeling and then they would kneel almost together, the second waiting until the first's left knee touches the ground before he begins to move.
6. The karateka in the instructor line never announce "Seiza" to the rest of the class unless the first karateka in the line of students forgets. It would then fall to the least senior of the assistant instructors or the one on the left end of their line. "Seiza" is normally called by the first person in the line.
7. To begin class the assistant instructor line should consist of no one under yodan. If there are other first, second, or third dans present, they belong in the main line. If kyus, a shodan, nidan and one sandan are present, the third dan would go to the assistant line, the rest in the regular line. A second dan could sit in assistant line if the rest of the class was made up of first dans and kyu grades. Usually, only the senior second dan present goes to the assistants line; a first dan would go to the assistant line only if he was the only first dan present along with low kyus or if it was a strictly junior class, assuming the dan is an

adult. No one under first dan can sit in assistant line. Adjustments can be made by the instructor before he goes to the center of the room to kneel.

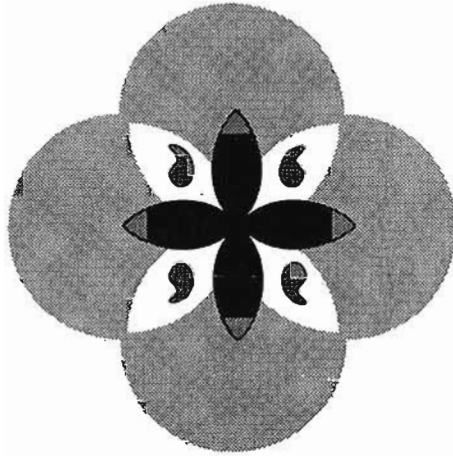
8. Let's go back a few paragraphs. Everyone has just finished kneeling into seiza. The instructor then says, "Mokuso" (pronounced 'Muk So)' loudly and clearly and everyone closes their eyes and breathes deeply for about one minute. The instructor says "Mukuso Yame" and everyone then opens their eyes. The Instructor then says "Shomen Ni Rei" (Bow to the front)
9. Everyone bows by first placing the left hand and then the right hand on the floor with the palm, fingers and thumbs flat and the tips of the index fingers and thumb touching, in the same manner as the beginning of the Kwanku kata. The bow is low, almost touching the hands with the forehead. This position is held for one second. At this point be aware of the person directly to the right, all the way up to the senior student. When the instructor arises from his bow, the senior student, who is cognizant of the instructors actions, begins to rise. Then the next student, who is aware of the seniors movement, starts to rise, and this continues like a chain reaction.
10. The instructor, who still has his back to the students, now turns to face the class by placing his hands on the floor and turning his upper body to the right, lifting himself up slightly with his legs remaining crossed. Turning himself around to face the class he again places his open hands palm down on his upper thighs. The senior student in the regular line then tells the class to bow. What he says depends on who is instructing.
11. If the chief instructor is teaching, he says, "Sensei Ni Rei", and everyone bows, rising as before, in order of rank. The chief instructor is the only one called Sensei - everyone else is called Sempai ('Sem-pie' = senior). If a very high and honored dan is there, you should say, "Shomen Ni Rei". The chief instructor sits between the high dan and the senior assistant instructor (on a line between them and slightly closer to the high dan).
12. The instructor then rises, right leg first, and leads the class warm up. He usually he has someone else do it. If someone else is told to do it, he then rise and everyone else would wait until the assistant says, "Everyone up." Then, they rise, right leg first.

LONG FORM CLOSING FROM SEIZA POSITION

1. The instructor says "Keko O-Rei Mas", meaning that everyone should line up. The instructor moves to the front of the room, faces the class with his back almost against the wall, and waits until everyone lines up. He can now make any adjustments in the line-up or assistant instructor can. The instructor then walks halfway toward the class, turns towards Funakoshi's picture, pauses briefly and then kneels and sits as described before. Assistant instructors, if present, kneel next.

2. The senior student in the main line then says, "Seiza", loudly and clearly, as before. Everyone then kneels as previously described and the instructor says "Mokuso" and everyone closes their eyes and meditates for about 30 seconds to 1 minute.
3. The instructor then says, "Mokuso Yame", and everyone opens their eyes. The senior student in the main line then loudly and clearly recites the "Dojo Kun" . Everyone, except the instructor, repeats this in unison. This includes assistant instructors. The senior student in the main line then says the first proposition of the KUN and everyone except the instructor repeats in unison. The senior student keeps reciting each sentence of the dojo kun and the class repeats it each time until done.
4. The instructor pauses briefly and then says, "Shomen Ni Rei" and everyone bows to the front. This bow is held for 1 second. Everyone then rises from the bow in succession as before, starting with instructor. The instructor, still kneeling , turns to his right to face the class as described before. The senior student in the main line waits for the instructor to settle down and then says, "Sensei Ni Rei," or "Sempai Ni Rei," as required. Everyone bows. (The instructor can say, "Thank you," before bowing if he chooses.) The class rises in order.
5. If there are assistant instructors present, the senior in the main line says Sempai Ni Rei", and the assistant instructors put their fingertips on the floor, lifting themselves up while still kneeling and shifting to face the main body of the class. Simultaneously, the class shifts in the same manner to face the assistant instructors. This is done rather quickly. The senior student then says, "Rei" and the class assistant instructors bow to each other, starting with the senior assistant instructor and proceeding quickly and smoothly throughout the rest of the class, everyone shifting back to their proper positions. Sensei does not bow at this time. However, if an assistant instructor is leading the class, then he will also bow . (An "Kwan Mu" can accompany each bow if desired.)
6. At this time, the instructor usually says a few words. This lasts for no less than 1 minute to 5 minutes and can involve any subject from general news and information to a full blown karate lecture. The instructor then rises, right leg first and walks to the exit of the practice area, bows and exits. During this time, everyone else is sitting perfectly still. Beginners are permitted to squirm slightly, but even this is discouraged. Yellow belts and above are not allowed to squirm, slouch, or lean forward.
7. The next highest rank then rises and exits in the same manner, and this continues until everyone exits. All students must wait until the first several highest ranking students have left completely before they can begin to rise and exit. After this, the class exits more rapidly, not waiting until the person before has left completely, as they did with the instructor and the assistant instructors.
8. In the Kwanmukan, the exit is to a protocol position on a line adjacent to the tatami to which the highest kyu proceed to thank the lowest dan in line until all have passed by the highest dan.

關武院



1997 SYMPOSIUM

Quantum Karate

*A Special Theory of Relativity
for the Martial Arts*

KWANMUKAN INTERNATIONAL

George E. Anderson, Hanshi

NOTICE !

We are making a change in protocol.

From here forward, we will say KWAN MU in place of OSU.

The familiar title for Grandmaster Anderson in the Kwanmukan is NOSA. Use HANSHI only in outside situation, and when you are referring to him in the presence of persons not of our style.

This is following a direct recommendation from Grandmaster Chull Hee Park.

KWAN MU!

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Welcome from the Director

George E. Anderson, Hanshi

Dear Kwanmukan member,

Since the start of our organization I have had the confidence that we would be one the greatest

organization in the world. I can remember driving home from a tournament with my teacher Il Joo



Kim and complaining that everyone was being taught to be a champion except me. He replied that I did know know my own technique and that I would be one of the greatest teachers in the country and that he himself was constantly learning from me. Once when we were practicing Pinan Five at

the Fairlawn gym, Il Joo asked the class for the meaning of starting pull-ups actions of that form. When I spoke up, saying that they were the water-flow block, he responded with "that to." After class he asked me to explain to him what that meant.

We have come a long way and have an illustrious history in our own work. We have indeed been fortunate that the lineage through which our techniques have been inherited has recognized our efforts and is continuing to add to our knowledge. I really thank all the people that I have learned and inherited from, especially Grandmasters Chull Hee Park, Nam Suk Lee, Masafumi Suzuki, Sadaki Nakabayashi, and Robert Trias and I will never forget Ill Joo Kim and Dong Choo Choi. They are a part of my

heritage and yours too.

For this seminar I have included additions to the manual- but without the final illustrations that will be a part of the fully published work. Read the material carefully and if you can understand the depth of the concepts therein, you yourself are well on the way to the mastery of the arts.

The Kwanmukan is large and dispersed, consequently it is difficult to assemble all the members at one time. It is also true that the student rely on their shihans to make sure that their knowledge and instruction are up to date. Look at the organization of the church, if there were no bible and no catechism, and historical knowledge was weak, what would the minister have to interpret and over what would he minister? You cannot rely solely

on inherited memory or on casual interpretation of what I have presented to you, but must see and hear for yourself so that you can add your understanding to the shared knowledge of the style.

That is what I did and you have benefited from it, don't deny others what you have had been given so freely.

I have included some pictures that you might not have in this addendum; the completed work will be full of them.

Please enjoy the symposium and ask about all that you do not understand.



關武館



PROFESSOR SADAKI NAKABAYASHI



Professor Sadaki Nakabayashi, holder of the eight degree black belt was one of highest ranked active Kodokan judoka in the world. During his life time he lost only 4 matches.

He received his first promotion to Black Belt at the age of sixteen and on each successive year following he was promoted to a higher dan. He was the All Japan college champion in the second degree class in 1935 and held the title for for third and fourth degree classes. Visiting China as a young man, he competed and won the mainland Chinese Kung Fu Championships. He was a former chief instructor of the Japanese Imperial Guard, a chief instructor of the Tokyo Metropolitan Police, a chief instructor of the Japanese Imperial Army and an instructor of the U.S. Armed Forces and West Point.

Professor Nakabayashi was a senior technical director of the Kwanmuzendokai International. One of the last events before his untimely death was to represent technical judo at the First International Law Enforcement Seminar at the University of Akron, Ohio and meetings at the Center for the Martial Arts.

GRANDMASTER ROBERT A. TRIAS

Director, United States Karate Association

Grandmaster Robert A. Trias passed away in 1989. He was an internationally recognized 9th Dan in Karate and 6th Dan Kodokan Judo, opened his first dojo in Arizona in 1946 and continued practicing karate for 50 years and judo for 39 years. At the time of his death, his association maintained alliances with many international organizations and had strong activities in Okinawan kobudo, koshiki kumite karate and law enforcement training.

Grandmaster Trias was responsible for the development of karate in its present form in the US and the USKA tournament structure was at one time the greatest in the world. Almost every competitor of note in his era was a past USKA Grand Champion. His mentorship produced many famous karateka such as Phil Koepfel, George Anderson, Patrick Hickey, John Nanay, Tokey Hill and John Linebarger. His great insight and sponsorship led to the founding of the USA Karate Federation, the present National Governing Body for karate in the United States of America.

The passing of this giant in American martial arts is respectfully note by all who had the privilege to associated with him and we offer our condolences to his family and students. He will not be forgotten.



MASAFUMI SUZUKI, OKINAWA GOJURYU, 10TH DAN HANSHI



*All Japan Koshiki karatedo Federation, Chairman
All Japan Budo Federation, Seibukan academy,
Principal President, Ryochi Sasakawa*

Grandmaster Masafumi Suzuki passed away in Taiwan in June, 1992. The funeral was held at the Seibukan in Kyoto, Japan. George Anderson and Pat Hickey represented the United States. Mr. Anderson held 9th Dan, Hanshi by Master Suzuki. He was given the position upon the Death of Grandmaster Robert Trias, a close associate and partner. It was the stated wish of Master Suzuki that Hanshi Anderson assume the successorship to Robert Trias and the leadership of the USKA.

BEST WISHES TO ALL COMPETITORS

FOR A GREAT SEMINAR

from

GRANDMASTER CHULL HEE PARK

**Founder of Kang Duk Won
& Korean Kwon-Bop Karate Federation
First President of the Korean WUKO Federation
Grandmaster Park is a direct student of In Byung Yun,
an associate of Kanken Toyama
and a noted Shihan of the Toyama's Shudokan**

**GM Park & Korean competitor at
WUKO Women's Cup**



**As a young officer in the
Korean Army**

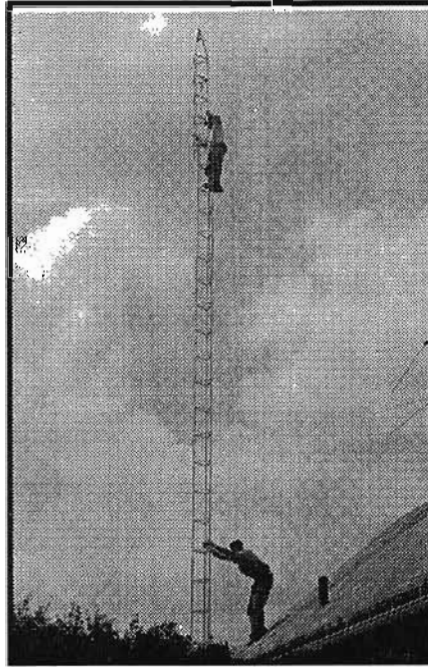


The Boss (Hanshi) being a real boss

Working on top



Up the ladder

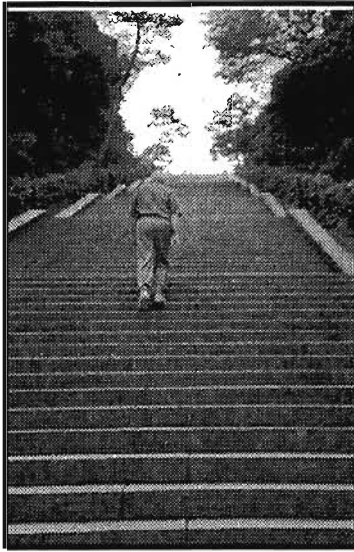


Really on top of things

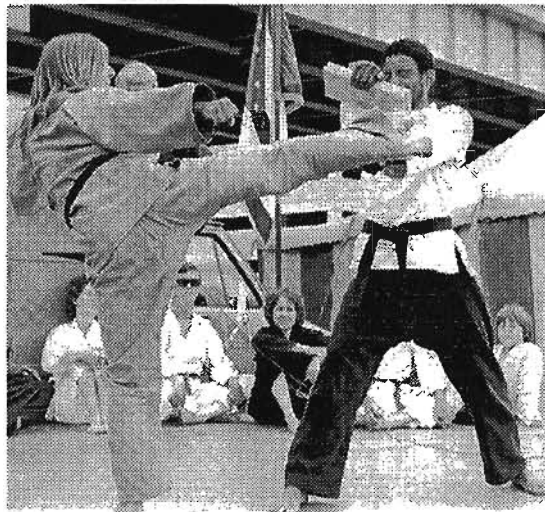
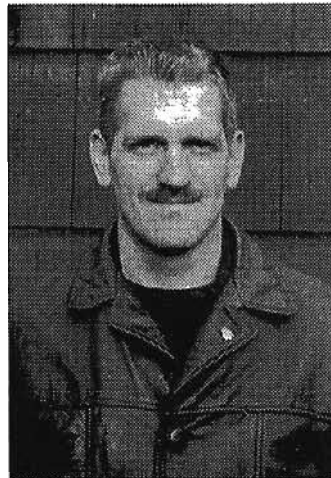
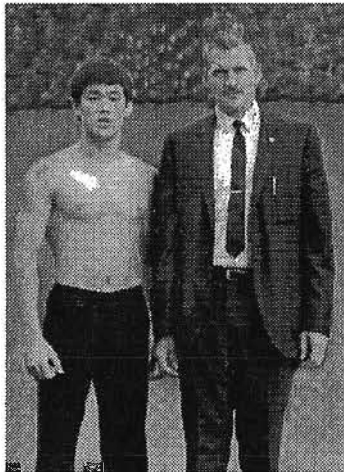
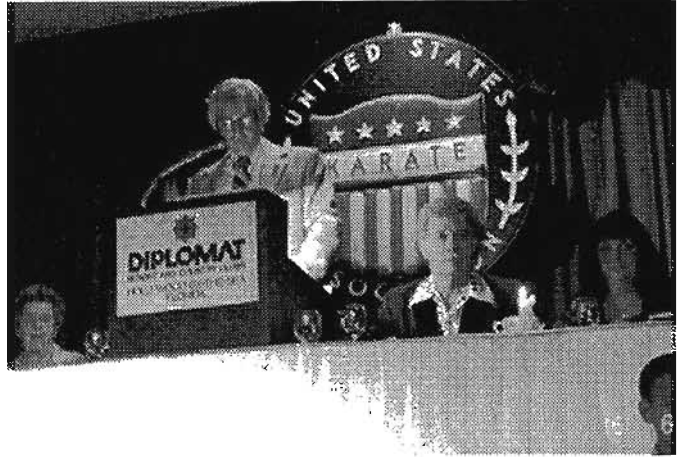
**The great lessons:
Work, Climb, Balance,
and don't be afraid of heights,
and of course,
always look good!**

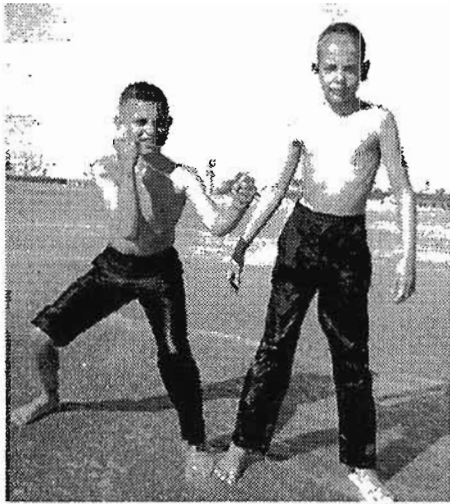
A balancing act (a 45 ft. section of gutter)



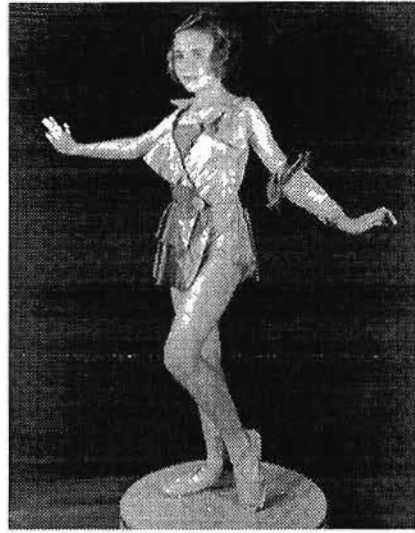


Up the stairs in Japan





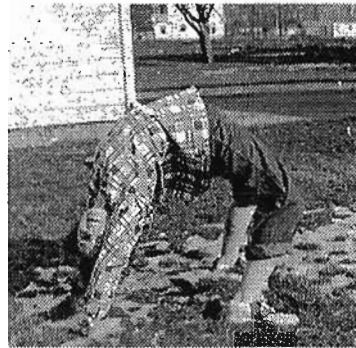
Anderson boys 1958



Mrs. Anderson 1940

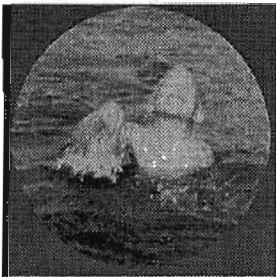


Family Anderson 1934

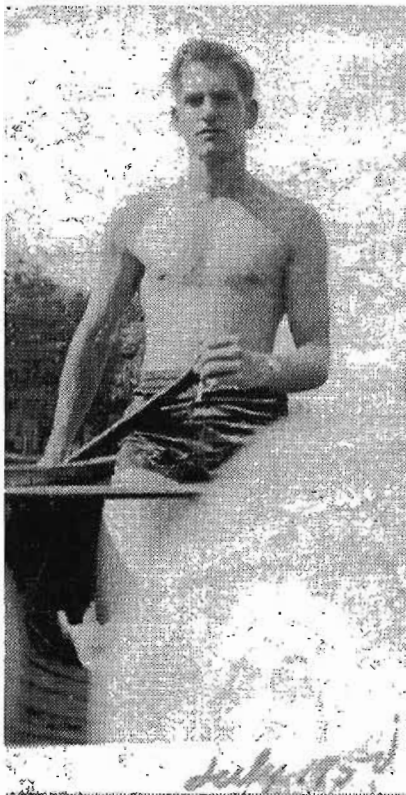


Mrs. Anderson





*George Anderson
Silver Lake
1935*



NOTES ON GENERAL KWAN YU

1. *Secret Societies*. Daraul, Arkon. Citadel Press Book, Carol Publishing Group, 1962

Secret Societies - Tongs of Terror 234-235

...But one secret society's activities could give birth to another. It was in the struggle against the Yellow Turbans that Kwan Yu took an oath with two other warriors to liberate the country from them. His activities caused him to become deified as the God of War, and the patron of yet other secret societies, among them the Triad Cult.

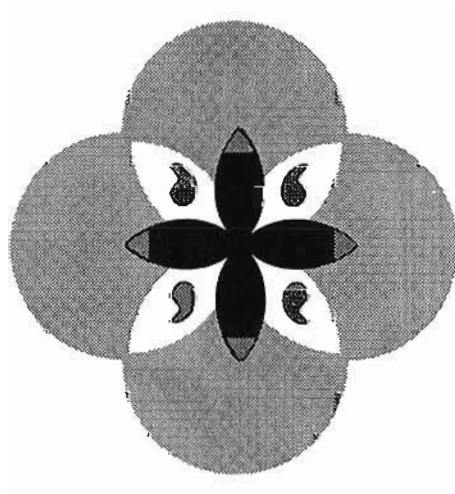
2. *A Dictionary of Chinese Symbols*, Eberhardt, Wolfram - Translated from the German by G. L. Cambell. Rutledge & Kegan Paul, 1986

Guan-di

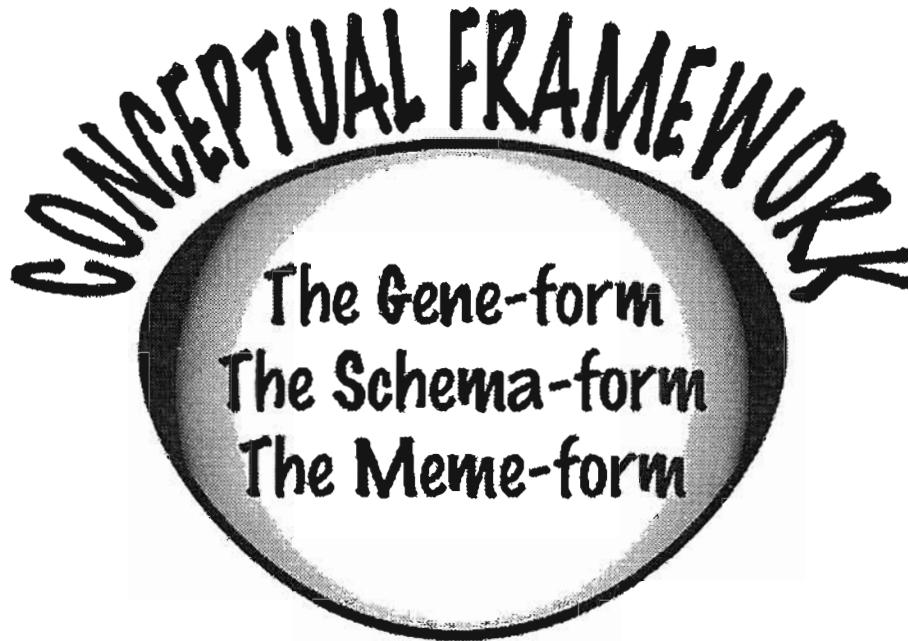
Guan Yu was one of those who helped Liu Bei to become Emperor of West China and to found a short lived dynasty there in the 3rd century AD. Guan Yu was subsequently given the honorific name Guangong. He fell from power after the death of Liu Bei, but was gradually elevated to divine status in the centuries that followed. Until quite recently, temples to Guan-di (his name as a god) were to be found in almost all of China's larger towns. He was venerated as a god of war, and also as a god of justice and righteousness: parties to a dispute often took their case to his temple to be settled. In the Chinese theatre he is a main protagonist in the many plays based on the 'Romance of the Three Kingdoms'. ...

**THE
KWANMUKAN
CONCEPTUAL FRAMEWORK**

George E. Anderson, Hanshi



KWANMUKAN INTERNATIONAL



*The Gene-form, Schema-form, and Meme-form
are internalized by the*

Standards

the correct presence of which is displayed by the

Indicators

the desired outcome is the development of a positive

Cognitive Restructuring

THE CONCEPTUAL FRAMEWORK OF THE KWANMUKAN IN SIMPLIFIED FORM

PROPOSITION

- ▼ The Kwanmukan embodies a CONCEPTUAL FRAMEWORK which is postulated from the following components:

GENE-FORM	refers to the complete body system
SCHEMA-FORM	refers to the perception and recognition mechanism
MEME-FORM	refers to all the shared knowledge available

- ▼ This CONCEPTUAL FRAMEWORK is internalized or inculcated by the practice of the Kwanmukan standards
- ▼ Proof that the STANDARDS have been correctly internalized is seen in the presence of specific INDICATORS.
- ▼ Testing looks for and *examines the indicators* displayed.
- ▼ The goal is to invoke a positive COGNITIVE RESTRUCTURING
- ▼ The cognitive restructuring allow the construction of a virtual reality which is as a vital tool for comprehension in the martial arts.

Foreword

THE CONCEPTUAL FRAMEWORK OF THE KWANMUKAN AND RELATED ISSUES

This work was begun with the goal of setting out the university required conceptual framework. As it developed, it became quite clear that our framework was simple and complex simultaneously, and included concepts difficult to understand unless the reader fully comprehended the terms used. This complexity is analogous to relationships of the diameter and circumference of a circle, easy to see but the exactness is hard to find. The esoteric terms of the martial arts are imbedded in the practitioner and fall into that category of things that are hard to codify because they are known instinctively.

A fine illustration of this instinctive thing is found in the Zen story of the man who had difficulty in describing his father exactly enough so that another person could recognize him; however, he could standing on a street corner in China watching people and amid the millions of people, he could recognize his father instantly. This is not to be confused with the story of the two South American diplomats who spoke only Spanish, and when visiting Washington, D.C. became lost in the city. The attaches called their embassy for direction and were asked to look at the street names on the corner so that the embassy could figure out where they were. After looking at the sign, the fellows reported back that they were on the corner of "Walk" and "Don't Walk."

When this essay was read for proofing, the feedback was that although it is an excellent work that explores topics vital to the martial arts, it might be difficult for the uninitiated practitioner to read with understanding. When the eminent physicist Steven Hawkins was writing *A Brief History of Time* he was warned by a publisher "that a use of formulas would drastically reduce... [the] readership. He took a chance by ignoring the modern mandate that all books should be written for the ninth grade level

For us, this brings to mind a story about a lifeguard and his charges bent on enjoying the water. The guard should be aware of the pollution content, the temperature, the strength of the current, etc. The charges just get wet, that's all. The purpose of this allusion is to show that if the leader knows the content, then the charges can

enjoy themselves with confidence. If the charges desire to know more, then the knowledge base can be expanded. In karate terms, this means that if the Shihan is in the know, then how much you want to know will be up to you. But, the Shihan must be in the know. So this is written for all you budding Shihans.

In any event, I was requested to extract the gist of the essay to assist easy memorization. The results of that distillation is seen above in the previous pages.

In this complex treatise, I attempted to avoid "the primary barrier to understanding the origins...[of the martial arts], ...the lack of appreciation of the semantic and cultural distance that separates modern translation[s]...from the original...texts." [Robert W. Funk,1986]

As much of the work is research and citation, I am mindful of the comment, of Samuel Johnson when he told a would-be writer

"Your manuscript is both good and original, but the part that is good is not original, and the part that is original is not good."

*George Edward Anderson, 10th Dan Hanshi
Akron, Ohio, USA 1997*



Terminology

<u>GENE-FORM</u>	The entire physical system developed from the basic physical unit of heredity
<u>SCHEMA-FORM</u>	An underlying organizational pattern or structure. In Kantian epistemology, a concept, similar to a universal by which an object may be apprehended.
<u>MEME-FORM</u>	A cultural item [memory] that is transmitted by replication in a manner analogous to the biological transmission of genes—Webster; Element of culture or system of behavior that may be considered to be passed from one individual to another by non-genetic means, ie. esp. imitation—Oxford World Dictionary.
<u>CONCEPTUAL FRAMEWORK</u>	The statement of the system, structure, and philosophical concepts necessary to achieve stated objectives
<u>STANDARDS</u>	Formative techniques and ideas that are practiced which enable the inculcation or internalization of desired values
<u>INDICATORS</u>	The pertinent particulars of the evidence showing that the standards are correctly in place
<u>COGNITIVE RESTRUCTURING</u>	Changing the way one views events
<u>INCULCATION</u>	Learning by osmosis, saturation
<u>FACTOIDS</u>	Bits of unsubstantiated information that trigger the search of the schema base for a recognizable pattern to which they can refer
<u>CONNOTATION</u>	A set of attributes constituting meaning and necessary for determining the applicable patterns of comprehension
<u>COGNIZE</u>	Recognition of innately given principles that are further articulated by experience to yield the mature system of knowledge that we possess
<u>CONFRONTATION RESOLUTION</u>	Social Crisis intervention techniques, disagreement and problem solving methods, physical, and psychological

IDENTIFIABLE ERAS OF MARTIAL DEVELOPMENT

In our discussion of karate we allude to historical concepts or events, the understand of which depends on the comprehension of the frame of time to which they are applicable. The separation of karate from the reference to the Chinese hand to the concept of the empty-hand is one such occurrence.

To facilitate the understanding of information referred to and enhance learning, we have identified four major eras of what I call change of connotations in the martial arts. You can simply call them eras of martial arts development. These eras are not universally fixed but their determination is the studied opinions of many eminent scholars of the arts.

The four eras are:

The MODERN ERA (1970 - present)

Defined by the presence of the media, television and cinema, marketing, medals, money, media coverage, are the keyword here.

The TRADITIONAL ERA (1946-1970)

Extends from the end of WW II to the Modern Era, when the values of other Japanese martial arts came in. Sports competition catch on, style organizations and national federations come into existence. Originators of the styles become difficult to access.

The OLD MARTIAL ARTS ERA (1890-1946)

The arts moved to Japan and assumed different values, sports entered the arts, katas changed, regular class teaching began and students could still access the masters for instruction.

The HISTORICAL ERA (1890-back)

In this era, the separate and distinct characters of the various disciplines were not clear, combat utility was stressed, and transfer of information from one group to another was difficult, limiting shared knowledge. ■

THESIS: THE CONCEPTUAL FRAMEWORK AND ITS ROLE IN THE DEVELOPMENT OF THE KWANMUKAN

For many years I have traveled throughout the world teaching and studying the martial arts. I enjoyed imposing positions of responsibility and command from which revealed unrivaled perspectives of functional and philosophical martial arts. It would be an understatement to say that I was surprised at the view from the top. I recognize now that if my preparation had been more complete, the theories uncovered through my unrestricted explorations should have been anticipated. The problem for me was that "*preparation.*" If one does not know what one is to encounter, and your guide doesn't either, where to you begin and to where do you go? Remember President Jerry Ford's comment? — "If you don't know where you're going, any road will get you there."

Where to begin and to whom to trust your education is a big personal question. We can help you find your answer. Our students take good advantage of information carefully gathered and prepared by our research groups to determine their course of study in the arts, and make their quality of life relevant to, and integrated in, a rewarding daily existence.

The quest for *integration* and *relevance* is the same all over the world, and the issue would arise in almost all my discussion with noted masters. The recommended methods of attaining integration and relevance and achieving the necessary "awakening" varied widely, but a consistent thread appeared to link all the schemes. Discussed doctrines would not condemn the misdirected principle that *in certain situations, the sacrifice of principle at the altar of result* might be acceptable. To allay that unprincipled concept, a restorative was proposed— *that we should simply act without a regard for the result of the action.*

Considered further was the principle that the vehicle that one selects for a journey is not as important as the arrival to a meaningful destination, and again the modifying proposition— that *the journey itself is the destination.*

The purpose of this essay is to provide some view of my thinking regarding this "journey," taking you with me on my quest for a modicum of true knowledge of the martial arts. In our studies we attempt to make complex issues more simple and easily understood, illumi-

nating them for discussion, if you will. "There is a story,' [Fischer cites Kaplan], 'of a drunkard searching under a street lamp for his house key, which he had dropped some distance away. Asked why he didn't look where he had dropped it, he replied, 'It's lighter here!'" [1]

It is true that if it is easier to see, a greater validity might be bestowed. We will try to avoid the trap of *quantitative fallacy*, that is, valuing that most which measures most. Just because there is a lot of something that can be seen and apparently understood by lot of people does not imbue that something with any special validity.

Lucidity is not always the mother of comprehension. The clear deficiency of an understanding of cognitive formations, *fallacies of generalization, special pleading, etc.*, has complicated the arts beyond their usual convoluted misunderstandings. leaving, in effect, each new group of practitioners ready to muddle the concepts anew.

For example, the analytical grouping of the arts, judo, karate, gongfu, jujitsu, aikido, into their separate classifications, is usually managed by considering their culture, function, sports relativity, or by the personal characteristics of the originators, exacerbated by the "tendency to group [together] materials having the same or similar form as an aid to memory (citing Robert Funk, director of the *Westar Institute*). Academically accepted cataloging methods which depend on careful research are, for the most part, ignored. The resulting classifications mirror the *perceptual rigidities* of the classifier, and any bias or perceptual limitation can easily skew the grouping. It is often said, that "one should not become a prisoner of one's own methods," and it is proper for us to say a few times that it wouldn't hurt those people inclined to categorize everything to take a few library methodology courses at their local colleges. Proper research habits are important: in our arts we are cursed information derived from opinions looking for evidence. "[The eminent theologian Kung] noted the distinction between theology and history, and former's propensity to parade itself as the latter." [Baigent and Leigh, the *Dead Sea Scrolls Deception*, 1991]

Cloudy research is also fostered by what is called a "*fallacy of cross-grouping*", a classification error derived from the use of a single illustrative example and *special pleading*. For example, there often is a difference between the *goals* of a discipline and the actual *results* obtained by the pursuit of those goals — kickers study punching and so become experts on hand techniques, and vice versa. Thus, kickers might be said to understand punchers and the punch-



**"If
the
only
tool
you
have
is a
hammer,
then
every
problem
looks
like
a nail!"**

Anon

ers might be said to understand kicks. To separate schools into primarily kicking and punching groups thus demonstrates “*fallacious cross grouping* arising caused by *special pleading*.”

David Hackett Fischer writes the following in *Historians' Fallacies*:

...To properly study groups, ...certain questions are likely to be relevant. An able sociologist, Robert Merton, provides a useful checklist which historians might employ. Merton suggests that the study of the structure of groups involves the following problems:”

1. Actual and expected duration of the group.
2. Actual and expected duration of membership within it.
3. Clarity or vagueness of definitions of membership.
4. Degree of engagement of members of the group.
5. Absolute size of the group and/or component parts.
6. Relative size of the group and/or component parts in reference to other groups.
7. Open or closed character of the group.
8. Completeness of the group; i.e., the ratio of actual to potential members.
9. Degree of differentiation; i.e., status and role as operationally distinguished within the group.
10. Shape and height of stratification.
11. Types and degrees of cohesion.
12. Potential for fission and unity within the group.
13. Extent and nature of interaction within the group.
14. Character of social relations obtaining in the group
15. Degree of conformity to group norms, toleration of deviant behavior, and institutionalized departures from group norms.
16. System of normative controls.
17. Degree of visibility and observability within the group.
18. Ecological structure of the group.
19. Autonomy and dependence of the group.
20. Degree of group stability.
21. Modes of maintaining stability.
22. Relative social standing of groups.
23. Relative power of groups.”

“... Other questions would have to be framed for group function and dysfunction, with respect to members, non-members, and other groups. Moreover, a modification is required to accommodate historical questions. All of Merton's questions can be set in motion and studied on a temporal axis. A major flaw in sociology is its tendency to cast these problems in static fortes. Historians, in this respect, can make a special contribution. But before they can do so, they must make their answers to Merton's questions clear, explicit, precise, and accurate.” [2]

Clear, explicit, precise, and accurate are also needed to examine

the arts as individual entities.

These implications of these questions are so broad and encompassing, that including them here would so enlarge this work that we would have to abandon the task at hand — that of understanding the creation of the mental constructions underlying the sweeping technical elements of our style. It is true that we can designate some martial arts to be sports, and then group them by their rules, however, that sort of grouping has been done by the world martial arts federations and we don't need to replicate it here.

All that being said, it remains certain that we can designate the arts as *philosophical disciplines* and group them according to their *precepts* and *principles*. For our study here we shall proceed with that choice.

Our arts are *metaphysical*, or, at best subjective, and because of that, *quantification* and *qualification* is difficult, if not impossible. Because of their subjectivity and lack of any tangible or measurable content, we must use an oblique method of analysis—studying the methods used in demonstrating and teaching their special particulars. We can look for changes between the *old* methods and modern methods, study the path of any *morphing* encountered in the propagation of art, regress to the roots of the art, and from there make a thorough examination of those changes. Doing this, we can gain an “Gestalt” of the schism which caused the martial arts' integral and relative values to become meta-physical and cloudy. *Who and what we are*, in the sense of the martial arts, is not clear. For those of us who lay claim to representing a historical tradition, we must not only realize where we are and to where we are going, we also must be aware of where we began and how we got to where we are now. It is the “where,” “what,” and “we” that bothers me. I have a hard time connecting the “what” to the “where” to the “we.” Where are we now, what is our vehicle, and who is the *we*? That is the question.

For years martial artists have bumbled around in a miasma hoping to experience a realization of harmony within a self-created *pseudo-violent* existence. It is time to put a stop to that nonsense, and use the tools of our higher education culture to define the meaning and purpose of our art. Senior instructors must set aside any *well-cultivated cynicism* and *indifference* and get down to business; not the business of marketing the martial arts, but the business of acquiring, understanding and promoting the deep values of the arts.

We must produce a new kind of "*cognitive restructuring*," one that creates an appreciation of the tools, methods, and philosophy for excellence that we can provide to our society. [3]

We are not Oriental, and, therefore, the subtle concepts of Oriental philosophy must necessarily escape us in one manner or another, at least so they say. We shouldn't bemoan this alleged deficiency nor try to assimilate various foreign habits on the grounds that they will provide a certain ability to comprehend things Oriental. It is almost as if some of our Oriental friends are thinking along the lines of Mark Twain when he commented that: "*Nothing so needs reforming as other people's habits*." Our habits might need changing, but not because they belong to Western culture. To facilitate comprehension, we should pick up the singular tools of the great thinkers and doers of this special time and place, the start of the 21st Century in the United States of America. To paraphrase Mahatma Gandhi, "*We must be the change we want to see in the world*." We are social missionaries to the public service, facilitators and empowerers for success in life, and we excel at providing the tools, methods, and philosophy for excellence.

Martial arts instill societal values quite different and apart from the institutionally imposed ethics derived from civil law. The arts provide a clear platform from which sound ethical discriminations can be made, and it is said that "the martial artist can survive even if there is no law." We offer protection and survival for ourselves, our families, and society. I myself definitely want my grandchildren to practice the martial arts, if only for the sake of the survival and prosperity of my family.

The task of instilling beneficial individual values is difficult because we have been inculcated with ideas based on unreliable definitions and future promises which have arisen from the desire of our leaders to impose a safe, orderly, and well-controlled society. Control and harmony cannot exist as long each ethnocentric social group hears with their own understanding and prejudices. We all are fervently ordered to be orderly, commanded to be commanded, and seduced with the word definitions and propaganda that apparently makes our type of democracy palatable. But in the end, we do our own thing, muttering that *individuality must be the prime directive*. This does not have to be so as we will discuss. (Read the end note for Bertrand Russell's comments on individuality). [4]

A desired result of martial art training is a *positive cognitive restructuring* that changes the way we interpret the events of life. This *cognitive restructuring* greatly enhances the quality and values of our lives, giving us the necessary tools to preserve those things dear to us. An example of cognitive restructuring is seen through paraphrasing Tobias Wolff — "When you become a...[parent], you unconsciously don...robes of rectitude and probity. You're the authority and you...[are expected to have]...it together."^[6]

To achieve the greatest things possible, we must have direction and consistency, a unification of purpose. This unification has been likened to one hundred men rowing a boat; if they all row differently and to different beats, the boat will not progress. On the contrary, if they all row in unison and to the same beat, the movement is powerful and strong, and the boat goes somewhere. To make the unified "beat" clear, we create a unified foundation, a *conceptual framework*. Just as every institute of higher learning must present a *conceptual framework*, clearly stating the organization, method, and direction, and so, as an institute of higher learning, the Kwanmukan must as well.^[6]

The conceptual framework of the Kwanmukan defines the *systemic structure* and philosophical concepts of our institution. For us, the conceptual framework is constituted by the interplay of what we call the *gene-form*, the *schema-form*, and the *meme-form*.

These terms are not commonly used in our ordinary daily life, and because we consider a good understanding of them to be necessary for a full comprehension of our stated conceptual framework, we should investigate their intended. A sound comprehension of the terms as used is vital to the creation and institution of the powerful forces available to the Kwanmukan. Analytical research and the resulting shared knowledge is one such force.

We employ the following terms, *gene-form*, *schema-form*, *meme-form*. The "*—form*" is used as a combining device meaning "*having the form of.*"

GENE: A DEFINITION — We use the word *gene* when we actually mean the complete body system. We could substitute the words: physical, body, or corporeal, which mean the same, but for our esoterics, we feel the usage of the term *gene-form* is more appropriate. The word itself was introduced by the Danish biologist Wilhelm L. Johannson in 1911 and refers to the basic physical unit of heredity.

We use it here to describe the entire physical system resulting from the synergy of products of our *genome*, our *comprehensive genetic structure*.

MEME: A DEFINITION — "*Meme*" is defined by *Webster's Dictionary* "as a cultural item that is transmitted by replication in a manner analogous to the biological transmission of Genes." The *Oxford Dictionary's* describes it as: "[an] element of culture or system of behavior that may be considered to be passed from one individual to another by non-genetic means, i.e. esp. Imitation." The word was coined by Kenneth Dawkins, a US Biologist who referred to the Greek word *mienisthal*, meaning to imitate, to copy.

Dr. Susan Blackmore, an English Psychologist expands the concept further in an article in the *Skeptic, The Power of the Meme Meme*. [7]

"If Dawkins is right then everything you have learned by imitation from someone else is a meme. This includes all the words in your vocabulary, the stories you know, the skills and habits you have picked up from others and the games you like to play.... The copying of memes is done by a kind of "reverse engineering" by one person copying another's behaviour, rather than by chemical transcription....[Dr. Blackmore suggests] that once genetic evolution had created creatures that were capable of imitating each other, a second replicator was born. Since then our brains and minds have been the product of two replicators, not one. Today many of the selection pressures on memes are still of genetic origin (such as whom we find sexy and what food tastes good), but as memetic evolution proceeds faster and faster, our minds are increasingly the product of memes, not genes. "

SCHEMA: A DEFINITION — "*Schema* is defined as an *underlying organizational pattern or structure*. In Kantian epistemology (that part of philosophy that deals with the origin, limits, and nature of knowledge), a concept, similar to a universal by which an object may be apprehended." Theories of *developmental schema* proposed by the Swiss psychologist Jean Piaget have been robustly applied by the educational institutions of this country.[8] [9]

CONCEPTUAL FRAMEWORK: A DEFINITION — The *conceptual framework* of the Kwanmukan is created, inculcated or internalized by practice of our standards. The evidence that the standards are correctly in place is found by examining one's entire martial art's presence and actions, the displayed particulars of which we will assign the term

“indicators.”^[10] ^[11]

INDICATORS: A DEFINITION — In testing for qualifications, it is these *indicators* that must be examined. If they are not present or illuminate flaws that contravene the required concepts, then the proper corrections must be made. Pinning down the deficiencies demonstrated by the *indicators* is complex and is subjected to intense study by our technical councils. ^[12] *To overvalue the performance of the standards while minimizing the exploration for what they might have created (the indicators), is, simply put, stupid* — or, in a kinder sense, ignorant. In *Understanding Stupidity*, James F. Welles, Ph.D., writes:

“In an epistemological context, stupidity is the failure to gather and use information efficiently. Traditionally, self-deception has been considered only in terms of the use or abuse of information present within a cognitive system—that is, a person would have to “Know” something in order to deceive himself about it. However, we must acknowledge it is also self-deceptive (i.e., misleading) and usually stupid for one to refuse to gather new, relevant information about matters of importance.”

“Thus, when considering stupidity in relation to knowledge and data processing, it is imperative to distinguish between the related phenomena of “Agnosticism” and “Ignorance.” Both words may be used to indicate the condition of “Not knowing,” but they describe different ways of maintaining that condition. Pure, innocent agnosticism is not really stupid, in that it does not indicate an inability or unwillingness to learn. Agnosticism is the cognitive state when (unavailable) to an individual or not present in the environment in a form discernible to the sensory apparatus of the living system (person, group, etc.).”^[13]

The over-emphasis on testing to the standards and the real lack of ability to read the clues or indicators that the system requires; those which were to be created by the standards, is a common error of many examination systems. The failure to display the *esoteric indicators* of the Kwanmukan, and the collateral failure to recognize their absence must be directly addressed by the *Shihan-in-charge*. If not, then the end result is that we have presented the method and ignored the results, which were the *raison d’être* for the method.

The understanding of schema is necessary for the development of conceptual framework, although *schema itself can be called a con-*

ceptual framework. But here we use the term *shema* in the micro sense—the *information gained from perception*, a “*percept*,” which is defined as the mental result or product of perceiving. This is to be distinguished from the act of perception. Some psychologists propose that perception creates *factoids*, bits of *unsubstantiated information* that trigger the search of the *schema base* for a recognizable pattern to which they can refer. It is widely held that if the schema is not present to support that which is perceived, then the perceiver is functionally blind to the thought or event. The same is true for the recognition of word meanings, “*connotation*.” *Connotation* refers to a set of attributes constituting meaning and necessary for determining the applicable patterns of comprehension. (“*Denotation*” is the definition as written in a dictionary).

In the process of decoding that which is perceived, the mind searches for patterns, and if it cannot find one to which it can connect, it creates one of its own, which then becomes an unsupported reality, or a factoid. The factoids are normally held in short term memory but sometimes become a part of the general schema and create troublesome unsupported realities.

Unfounded realities cause real problems in the replication of martial arts memes. If the schema is not present to make the perception accurate and true, then the mind will only recognize what is readable to that mind at that time; important understandings may be entirely masked by stubbornly held schema and the resulting functional blindness to new and unfamiliar information. It is easily understood that if you don’t read Russian but do read English, and if information is presented in both languages, you will only understand that which is written in the language that you can read. Even if you have a perfunctory ability in Russian. If you do not have a feeling for Russian culture, you probably will interpret the true meaning of the text incorrectly.

Thus arises the difficulty of attaining knowledge through individual perception. Philosophical methods such as positivism, reductionism, rationalism, empiricism, holism, etc., have been used by great thinkers of our culture to find and examine universal truths, but all these devices are only partly useful as an “imager” for martial arts study.^[14]

Plato pointed out “... that we do not obtain our knowledge of ... things from this world of shadow and illusion. Instead, we obtain it

directly from the real world of forms itself. We have perfect inborn knowledge of that world which is, he suggests, forgotten at birth, and then obscured by layers of errors caused by trusting our senses..."—Deutsch— *The Fabric Of Reality- The Nature Of Mathematics*^[15] Important insights into the knowing of anything are found in the questions asked by Plato and George Orwell. In *Knowledge of Language*, Noam Chomsky, an institute Professor at MIT, puts the questions in order: "...[Plato]...how we can know so much given that we have such limited evidence...[Orwell]...how we can know so little, given that we have so much evidence. The first problem we might call 'Plato's problem,' the second, 'Orwell's problem,' an analogue in the domain of social and political life of what might be called "Freud's problem" ^[16]

Masters of the martial arts should see a parallel humor in this. If we might be so loose as to use one of our neighboring, self described masters of the martial arts as an example — we might ask a like question regarding his knowledge: How comes it that this *great-master* claims to know so much when it's obvious that only a small amount of information was utilized? On the other hand, how come that this *great-master* knows so little with all the information available? This is a real paradox and is analogous to the young man who liked to hang out in the library, and thus considered himself well read.

Defining knowing is a problem—a clear definition of knowing the exact meaning of anything defies us. The word "know " is in itself difficult to know. I think that we must accept the solution proposed by Dr. Chomsky:

...to coin the term cognize, "assigning it an extended range of inference. In understanding, we might...cognize...innately given principles that are further articulated by experience to yield the mature system of knowledge that we possess. The term "cognize" is similar to "know."

In general terms, knowing contains facts and inferences. Lord Bertrand Russell writes:"...[We] regard certain facts as 'data', from which laws and also other facts are 'inferred'... The conception of a 'datum' cannot be made absolute ...[Datum] should mean something that we know without inference... [In defining] ...both 'knowledge' and 'inference'....all our data for knowledge of the external world must be of the nature of percepts. The belief in external objects is a learned reaction acquired in the first months of life, and it is the

duty of the philosopher to treat it as an inference whose validity must be tested.... (in *An Outline of Philosophy*) ..."[17]

The belief in external objects and events incorporates a sense of reality regarding cause and effect, study and testing, conscious decision and the consequent action as it has been imbedded in our mind through our culture. [18] We should realize that reality is not fixed, and apparent truths can be reinterpreted through a broad application of Oriental philosophies or by interpretations proposed by quantum physicists. The explanation of blocking memory and imagination to reside in a virtual "now" is important to the study of conceptual frameworks and will be dealt with in a subsequent treatise.

Our conceptual framework includes an understanding of how our national culture promotes the resolution of conflicts by means of confrontation. The martial arts arose from the need of societies to provide a survive the most aggravated type of confrontation. Ancient philosophers decided that "to confine the possibilities of violence" was of greatest advantage to society, and that the pre-requisite understanding of violence could be found through self-examination and self-discipline. The martial art deal in violence, the suppression of which is the highest example of ability. "*What is the value of peace and tranquillity,*" asks the master ?

This society has a problem with conflict resolution because of collisions between intransigent cultural interests. Martial arts contain the same intransigent cultural interests which we must displace if we hope to prevail in our fight to promote the social values of karate. We must clearly understand the problem resolution method of our society. For example, in the legal community, justice is served if the process of the law has been followed — for the ordinary person, justice is seen in the result of that process. The legalists say the result is most often correct if the process is followed—but, the layman notes the obvious miscarriages of justice that abound as a result of that process. The legal process that we use originated in England centuries ago to sustain the rights of the individual against the crown, and our legal principles stand apart from the Napoleonic Code as practiced in French law. The elevation of the "*process*" over the *search for truth* is said to be the way to reveal the greatest degree of truth — *opposition by confrontation* is thought to best evoke the various possibilities of truth. As repeated throughout the fabric of the law of our nation, precedent, precedent — precedent, which translates to: "To know where we are going, we must under-

stand where we have been.”

To set the background for the understanding of solving problems through *confrontation resolution*, we can set out the following propositions:

In this century, we never really had a confrontation between communism and capitalism — *state capitalism vs. corporate capitalism* was the issue. Corporate capitalism held the promise of change by democratic methods and had inherent controllers such as unions for extremes of action. After severe societal problems, changes could be made by an aroused citizenry. Not so with state capitalism, which was primarily concerned with order and bureaucratic control. Today the United States incorporates both systems. Corporate capitalism and state capitalism are both resident in our nation, but in differing institutions. Two fine examples are: the differing political systems of the state government and the university government. Social historians are now observing that the defense of corporate capitalism by our government is starting to resemble Spain's defense of Catholicism during the Counter-Reformation. It should be noted that in both cases important controls were lacking; in the Spanish case the Inquisition arose, and in our case we have yet to see what the diminishing of the unions will bring. (It is duly noted that we have developed our own form of “inquisition,” our own *auto de fé*— the Internal Revenue Service.)

Problem resolution is achieved in State Capitalism by means of confrontation. This method of solving problems is resident throughout all our institutions, except for the pseudo-confrontation found in canonical law (the church) and our deeply organized “education-land” (often called “OZ”) which extends the concept of “please your boss” in order to gain tenure to new extremes.

In the martial arts, we resolve conflicts — How? — Quit? — Don't come to class? — Change teachers? — Punch em in the nose? — Wrestle? — How? Proper investigation of problem resolution considers all the aspects of the situation— body language, the perceptual abilities, perceptual rigidities, and cultural biases etc. In our training we exhaust the extremes of confrontation possibilities, from a possible irritating closeness to a detested fellow student, or perhaps something as simple as being in a bad mood, to the violent extreme or dangerous physical combat. The scope of confrontations experienced in the martial arts is truly awesome. I myself am confronting the consequences of aging and the consequent forced change of my

personal practice. There is nothing else like the martial arts in the world, and I can say, without reservation, that a life without the abilities bestowed by our disciplines is not anywhere nearly as great as it might be. It is a real tragedy that training halls are now so commercial that the historic ability of the martial arts to conquer yourself, your environment, and your antagonists is in danger of being discarded in favor of momentary notoriety.

Having defined the terms pertinent to our conceptual framework, we should now identify the historic periods in the development of the conceptual martial arts. We can identify eras where specific martial arts terms referenced a common understanding, and note the times when the understandings changed or ceasing to be commonly held (ie. the meaning of *karā*.) It is important to know what we mean when we say something. For our research it is critical to understand the functional meaning, stripped of any historical overlay of cultural bias and misunderstand. We need to understand the root forms from which modern nomenclatures arose. If we don't understand the variances in regional connotations during different eras, we can easily confuse basic terms such as karate, gongfu, budo, jujitsu, kata, etc. Such misunderstandings can cause one's practice to be restricted to, or excluded from, disciplines based on someone-else's mis-formed definitions.

"Thus, [Welles writes, and I will paraphrase a bit] there are three methods by which we can induce irrelevance: 1) adhere to an obsolete verbal value system while adopting new behaviors, 2.) adhere to obsolete behavioral norms while professing new values, and 3.) devise a compromise conflict between necessary behavior and converted values. All three are maladaptive in their own ways, but the compromise conflict condition is by far more common than the two extremes, as it disperses stress over both fields."

"The first method is the English mode of clinging to tradition while moving toward resolution of real problems. The history of the House of Lords is an admirable example of a traditional system retaining its tradition and little else while Commons tends to reality. The second method is that of the phony liberal who agrees that change is necessary but never gets around to it. A folksy example would be the American who, in the 1960's, agreed that the schools would have to be integrated—someday. The third method (i. e., compromise) is one of virtuous pragmatism: one adapts as necessary and makes it appear to be ideal. An example of this process is found in the optimist who tries to convince

himself and anyone who will listen that necessity is "Right on," this is the best of all worlds possible at this moment, and current behavior is the realization of historic tradition and religious morality."

"All three methods reduce dissonance by distorting information—by denying reality and/or inventing fantasy. This distortion is the mechanism." [19]

Definitions belong to the age in which they are used. In my studies throughout the world, it has become clear to me that four major eras, or historic times, pertaining to the usage of modern martial arts terms are easily discernible. I suggest we name them, starting with the newest first: 1) The "Modern" Era, 2) The "Traditional" Era, 3) The "Old" Era, 4) The "Historic" Era

Today's era is the *modern era*, defined by the presence of the media, television and cinema, which began to have influence about 1970. Before that, we can discern the *traditional era*, which began at the end of World War II and extended to our era, the era of the media. Before the traditional era, lies the old era, which began slightly before 1900 and extended to the end of W.W.II. Pre-dating the *old era* was the *historical era*.

In the *historical era*, the separation of the various disciplines was not clear, combat utility was vital, and transfer of information from one group to another was accomplished only with great difficulty, resulting in a limited sharing of knowledge. Linguists understand that the dialects of many Asian languages are actually different languages, and communications were often limited to pictographs or the ability of visiting travelers to recall the necessary specifics from memory.

In the *old era*, the arts moved to Japan, karate assumed an "empty-hand" philosophy, physical education concepts entered the arts, and regular class teaching began.

In the *traditional era*, sports tournaments began, katas changed to make learning easier, federations started, and the great teachers withdrew, becoming luminaries and thus less accessible to the ordinary practitioner.

In the *modern era*, marketing, medals, money, media coverage, became the words— and —the great masters are disappearing, replaced by media celebrities. Many masters have become "The red

queen in drag.”

Paul Krugman, in an article for *USA Today*, — *Mangled Language Fueled European Mess*, seem to have been written exactly for those masters of our arts:

“... Listening to a ...[karateka]... reminds me always of that scene in the movie *Annie Hall* in which Woody Allen and Diane Keaton have a seemingly innocuous conversation in ordinary English—but in which foreign-film-style subtitles tell you what they are “really” saying. For example, when a...[karateka]... says, “Although we may wish otherwise, experience does suggest that in some cases there is a trade-off between the goals of widening and deepening the community,” the subtitles—for those who know how to read them—say, “Boy, we really made a mistake letting a Third World country like ...[one that they don’t like]... into the club, and we’re not going to make that mistake again. [20]”

Be that as it may, I don’t think that we have to lose anything in the here and now. If we adhere to our conceptual framework, inclusive of the body, schema, and meme-form, test for indicators and not standards, and recognize the need for a cognitive restructuring of our advanced members, we can keep our arts and all that they contain. The appropriate approach is to maintain a strong, consistent, internal standard, quantifiable, integrated, and related.

INTERDISCIPLINARY PEDAGOGY AND VIRTUAL REALITY

As we have studied, the interdisciplinary pedagogy of the Kwanmukan can induce a perceptive and cognitive restructuring. Searching our knowledge base with that new comprehension, we are then poised to challenge the claims of certain other martial disciplines that they are separate identities and we are strangers to them, and if we want to enter, we must do so as penitents, discarding that which we have so carefully nurtured: in effect — we must dump out our coffee to drink theirs — even if ours is “better.” To challenge these unfounded claims, we must fully understand the assemble of the complex matrix put together in their defense. In some cases it does appear that certain groups of practitioners have named an art and then gone out and acquired it—invented it? “Traditionally, [writes Welles] self-deception has been considered only in terms of the use or abuse of information present within a cognitive system—that is, a person would have to “Know” something

in order to deceive himself about it....”

Material for the proof of these claims is suspect and borders on the area of metaphysics. When confronted with the question, how do you know that, the replies echo the words of Mark Rosenfelder: "When it comes to etymology, the standard of proof too many people use is 'Doesn't violate any known laws of physics.'"

Where did the knowledge come from? Good question? Possibilities of beliefs seeking justification? How in the world did the definers of the arts come in contact with the definition they propose and why are they self-exclusive?

Seeking similar answers, philosophers have agitated themselves for years in an attempt to resolve the fore-noted "basis of knowledge" questions asked by Plato and Orwell — *In the first instance, given the dearth of knowledge available to the human mind, how can we know so much- and in the second, given the great amount of knowledge available to us, how can we know so little.*

An understanding of the apparent paradox is emerging from studies in the field of modern computer science—that is—we construct a virtual reality.

David Deutsch explains virtual reality in this manner: [21]

Imagination is a straightforward form of virtual reality. What may not be so obvious is that our 'direct' experience of the world through our senses is virtual reality too. For our external experience is never direct; nor do we even experience the signals in our nerves directly - we would not know what to make of the streams of electrical crackles that they carry. What we experience directly is a virtual-reality rendering, conveniently generated for us by our unconscious minds from sensory data plus complex inborn and acquired theories (i.e. programs) about how to interpret them.

We realists take the view that reality is out there: objective, physical and independent of what we believe about it. But we never experience that reality directly. Every last scrap of our external experience is of virtual reality. And every last scrap of our knowledge - including our knowledge of the non-physical worlds of logic, mathematics and philosophy, and of imagination, fiction, art and fantasy - is encoded in the form of programs for the rendering of those worlds on our brain's own virtual-reality generator.

So it is not just science - reasoning about the physical world - that involves virtual reality. All reasoning, all thinking and all external experience are forms of virtual reality. These things are physical processes which so far have been observed in only one place in the universe, namely the vicinity of the planet Earth. We shall see in...that all living processes involve virtual reality too, but human beings in particular have a special relationship with it. Biologically speaking, the virtual-reality rendering of their environment is the characteristic means by which human beings survive. In other words, it is the reason why human beings exist. The ecological niche that human beings occupy depends on virtual reality...directly

Other eminent physicists also have proposed that the human mind creates a virtual reality that confers the greatest accuracy by using the imagination as a tool. It could be said that the imagination can be flawless, but since we have previously studied that the human imagination is reliant on memory and schema, we realize that flaws in the schema-form and the meme-form make imagination subject to what is called "perceptual rigidity," a form of prejudice arising from ignorance. The bias of perceptual rigidity can be likened to a kind of *functional blindness*. This functional blindness has many form, as Woodrow Wilson noted: "Inaccessible knowledge is dead knowledge."

When we attempt to grasp an overview of the arts, the visualization created is, in fact, the formation of a *virtual reality*. The building blocks of this construction are the schema-form and the meme-form, which come from where-ever, (and in some cases and for some people it is really a where-ever). Some martial arts teachers have limited interdisciplinary training and although their experience might be broad, it may still be restricted, which, in this sense, is a kind word for ignorance. *Instilling your own functional illiteracy in students is a form of censorship, and the grouping of students by perceived ability is a form of discrimination. We certainly don't want it said that we propagate illiteracy and advocate discrimination, do we?*

The essence of a particular martial art is difficult to ascertain and Lord Bertrand Russell makes a good point when he writes:"...[About] a question which must trouble any deductive theory, namely: How are first premises obtained?...I shall not give Aristotle's theory in detail, since it depends upon the notion of essence. A definition, he says, is a statement of a thing's essential nature. The notion of

essence is an intimate part of every philosophy subsequent to Aristotle, until we come to modern times. It is, in my opinion, a hopelessly muddle-headed notion, but its historical importance requires us to say something about it... The 'essence' of a thing appears to have meant 'those of its properties which it cannot change without losing its identity...' [22]

When we are asked to identify the essence of a martial arts discipline, a virtual reality formed and consulted, the resulting answer then held out as a truth, too often an unsupported truth. To put it another way, when the mind attempts to grasp a complete picture of an art, it recognizes and relates to previous knowledge and experience, ignoring that information of which it has no knowledge.

For example, a T'ai Chi teacher may say "T'ai Chi is unique and separate from karate," but when he wants to do more than a slow form, he teaches kara-te (which remember has the deeper meaning of Chinese hand), all the while thinking of and identifying what is he is teaching as T'ai Chi. Of course, that teacher may have no knowledge of karate and so may incorrectly deem everything taught by him as exactly fitting to his discipline of T'ai Chi. A similar analogy can be made concerning many teachers of karate

This is a brief aside, but as it fits this discussion, I will digress for a moment. In this country, we have a well-known tendency to treat foreign study as superior to domestic, and raise those who have studied abroad to a level of superiority. This is illustrated in the following story. When I first started to study Spanish at Akron University, Dr. Lijeron, my Spanish teacher, asked me why I wanted to study Spanish? I answered that it would be an intellectual feat. He then pointed out that *all the idiots in Spain speak Spanish*. Similarly, when an eminent karate luminary said that he had lived in Japan for a long time, had interviewed many of the old masters, and thus had a superior knowledge of the arts, I thought to myself that the same "idiots in Spain speak Spanish" would apply. Indeed we all know many American karateka who have lived here in this country all their lives, and still don't understand American karate, and indeed may not even understand their own American culture.

"Stupidity thus results both from and in perceptual limits on learning which prevent a system from recognizing its own intrinsic limitations. A new idea is not judged objectively by an independent standard but is regarded primarily as a challenge to the prevailing

ego/social system. This is an emotionally based, usually subconscious reaction. Only secondarily can the cognitive content of new information be processed consciously on something like its own merits.”
[*Understanding Stupidity*, James F. Welles, Ph.D, 1970]

Returning to the point, we have commented on the T'ai Chi teacher's problem, but now let's consider the karate teacher. In a manner similar to the T'ai Chi teachers believing that he is only teaching his T'ai Chi, the karateka might similarly consider that all that he does and teaches is karate, even though he may be teaching the same techniques as the teacher of T'ai Chi.

To change the allusion and restate the point—a jujitsu teacher may say jujitsu is unique and separate from karate and although his art includes kicking and punching skills, his entire teaching is rightfully called jujitsu. In a like manner, karateka often consider all that they teach or do to be karate, even when they are teaching kata bunkai, which is clearly pure jujitsu.

The exact delineation of the parameters defining the individual martial arts are not clear in any way and the concepts held in common totally overwhelms the apparent contradictory conditions that create the illusion of a unique separateness.

This proposition of alleged uniqueness for different disciplines fails under close analysis. Again, it appears that “that separate distinct uniqueness” arose from belief looking for a home in terminology. Because the arts are so closely linked, it is readily apparent to the cognoscenti, that if the physiognomy is supportive, the cognate martial arts that one can learn is limited solely to the teacher's knowledge and the students' proximity to instruction. *What is learned in one art can be a relative asset for the assimilation of many others, if the right approach is taken.*

Of course, the system must be duly authorized [a story in itself] and have a base for existence other than, “go make it up yourself,” “your teacher make it up himself,” or the inventor of an *arcade video game* “made it up.” *Some instructors grab everything new that they see and hear, and use it to create novel, inconsistent, and unrelated standards.* (Isn't the word “eclectic” wonderful. It justifies so much!) Instead of referring to such a “grab it for now” instructor as “master so-and-so”, we might address him as “master-fickle-transcendentness” or “msfit,” yuk yuk! (The “yuk yuk!” is from our proofer.)

Many of the defining concepts and procedures of the martial arts are merely symbolic functions, enabling the creation of a virtual reality, an internal experience which truly supports one's external experience. Virtual reality is not the same for everyone everywhere because the same base of knowledge is not universally held. Events can be experienced inside or outside one's own mind, and as commented on earlier, *the depth of prior experience and the related schema determines the value of the interpretation.*

In the language of mathematics, symbolic functions are used as memes to replicate and confer exact meanings. The Kwanmukan has likewise adapted the application of *symbolic analogies* (functions) to enhance the exact transfer and manipulation of knowledge. Ippon kumite drills are an example of such analogies.

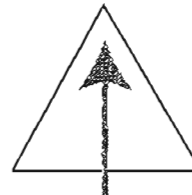
At the beginning of these comments, we presented a symbolic diagram for understanding movement patterns. An illustration of their use in the formation of our training policies for weapons techniques is interesting and beneficial to your study.

Many educators use the concept of a "pyramid of learning" to illustrate the divisions of the learning process. As one would assume, the body of the pyramid represents the complete body of that to be learned or, sometimes, the structure of the method of learning. For this exercise, we will consider the pyramid to be the body of what we are to learn with this exception, we will not start by declaring the platform as the starting point but will invert the triangle to that it rests on the point and declare that to be the start point.

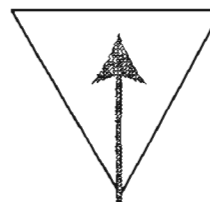
One upright leg we will declare to be the *tactile path* and the other the *visual path*, taken from the idea that *a natural separation in the arts exists between those whose primary reliance is on grasping and those that rely on sight.*

We will consider the body of the triangle to represent just that—the body training— of the discipline. It's not incumbent upon us to utilize the body training system of any other art if the techniques that interest us are already substantially supported by our present development.

Starting at the point of the most commonly shared techniques, we can move upwards and on, skirting those particulars that are non-



Not this way

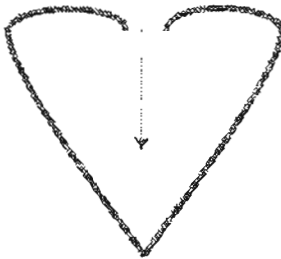


This way



We can go around

relevant and redundant to us. Doing so, we can reach a broad base of understanding from whence we can reach to the core of the discipline. Once at the heart of the matter, we can then ascertain which part of our own integrated virtual reality we should assign to that other art. *Put another way, we can recognize the possibility that what we do actually encompasses the essence of other art, the reality of which can be brought to existence through the schematic application of memetic perception.*



Right to the heart of it

However — if we do approach other disciplines in that manner, then the regimen of physical training must be appropriately broad and inclusive, and able to support the physical demands of the other art. The Kwanmukan system is an excellent example of such a broad and inclusive system.

In rebuttal to this entire proposition, some teachers of the esoteric arts wail on about the requisite vast, strenuous effort, and that indispensable great self-discipline encountered in the performance of their complicated series of actions in a physically difficult, slow, structured, and meaningful sequence.

We answer — what's so strange and hard about that? We do it every day in practice. They should try doing things fast sometime — but I guess that if and when they do, they certainly don't want to give it its due recognition — karate. Let those who present themselves as superior just try learning our long list of katas — to the proper standards. For sure, they would quit bragging about their special styles. Talk about years of training! Huh! We know about that, don't we!

Many adherents of certain disciplines seem to think that almost all they do is special and unique, and owned by their arcane art. That idea of something being "special," always brings to mind the time that a kid in school hit my sister over the head with a book—when the teacher yelled at the kid, my sister said — "Oh! That's nothing, my brother does it all the time with the bread pan!"

Some jujitsuans are also examples of that "speciality" thinking. Everything has to be unique and special, something that only they can understand. "People deliberately limit their experiences to

situations with which they can cope effectively. Thus, a degree of success is achieved by circumscribing reality. “[Welles] [23]

They proudly state that their certifications with their esoteric symbols, are a living proof of authenticity. For me, many certifications are a living proof, but not always of skill or competency. Too many jujitsu certifications are handed out on the grounds that the applicant can wrestle, or has attended class faithfully, or maybe can be relied upon to teach. I have a deep feeling that many high dan jujitsuans couldn't pass our first dan test — or, for that matter, that can't wrestle either.

It also evident that many styles want to propagate their special systems and need teachers more than anything. Personal expertise and understanding are discounted and cooperation and personality is rewarded. We can paraphrase Michael Warder of the *Rockford Institute* and say that—

“Paid [teachers] rarely marshal evidence and reach conclusions that generate ill-will with the payer. The natural consequence is that those who end up controlling the organization are the teachers. The existence of such organizations is often dependent upon these teachers and the standards subsequent set can be said to have been formed by the “ignorantia.”

It is a real mistake for a technical group to let their standards be controlled by the need to maintain the system.

” But this is an ignoratio, [David Hackett Fischer writes] compounded by an ad hominem. The complaint is not against the ... method ..., but rather against making that method into a standard of substantive significance.”[24]

Skewing standards away from pure function to favor the purposes of administrators and teacher contravenes the principle that the standards are a tool of the conceptual framework. Technical standards often become corrupted in this manner. *If diplomas of grade are based upon administrative ability and discount the performance capacity, then those diplomas have been depreciated and their value as proof of competency declared meaningless.*

But all is not lost for those in the know, the *cognoscenti*, if you will. Those in the know realize that the ability to create a virtual reality from a meaningful conceptual framework can be said to hold the

truth that we try to grasp. *We can have competency and comprehension together in the same reality.*

For meaningful certification, certifiers must have the ability to activate their esoteric perception and probe the applicants martial arts level through a careful reading of those indicators directly invoked or induced during a presentation of the actions relative to the standards. The reading of these indicators is truly esoteric and requires broad knowledge and keen perception. It can be likened to wine tasting, either you can or you can't ascertain the quality and origin by the sampling the wine.

It is therefore nearly impossible for students of the arts to know exactly what it is that they are required to display. Qualifying action and quantifying results is really mysterious to the average low rank practitioner. Certain marketing advantages notwithstanding, low ranking students should not have their curiosities satisfied prematurely because unexperienced clever understandings might de-rail an otherwise meaningful journey into our arts.

It is enough that the students participate fully under an capable shihan and strive to incorporate the twin principles attention and attention. The standards must be internalized, and when they are, what they represent will be manifest in the art of the practitioner.

The secret is — practice, practice, and practice. The caveat emptor is—be careful what you practice. ■

TEACHING AND LEARNING

There are two primary philosophical approaches used to pass on the realities of our arts; two fundamental methods of instruction, if you will:

Method 1—Remove —the barriers to understanding

Method 2—Add —the necessary skills

The great teacher Plato proposed the concept that everything that is capable of being known and understood can be revealed by asking questions. The basic philosophy that *the self, the lord of knowledge, arises from memory and sensation leads to the deduction that one cannot conceive of something unless one has experienced it with one's own senses.* This concept does not follow the scientific method with a assembled criteria, developed hypothesis, and repeatable experiment

leading to the same measurable result. In this regard, much of Plato's methodology may be considered metaphysical. Like many philosophers of ancient Greece, he concentrated on the why, letting the practical applications of how remain unexplored.

Asking a question to teach a philosophy of action is a metaphysical posture. Similarly, the tenet of the samurai, "Unity Of Thought In Action," is also a metaphysical concept. The "removal of the "barriers to success" is a metaphysical concept. The defining of psycho-linguistic terms such as hate, love, fight, success, barriers, self, ego, and realization must be realized through metaphysical methods.

Metaphysical concepts are comfortably defined through the use of parables or analogies. Composite personal experience can then be used as a base for the formation of concepts, often replacing the necessary values and measurement obtainable through scientific experiments. To teach the concept of self, parables relating to the application of the thing called "self" may be used. Scientific experimentation has found that quantifying and measuring the self is difficult, if not impossible. Some great thinkers have suggested that, with our obviously deficient present tools of thought, we should consider the self a mysterious mystery. However, since we must control that elusive self, we must proceed on.

Parables are valuable tools of the karate teacher. Kata and waza are both types of parables. Solid understanding of these parables allows accurate concepts to arise out of experience, which the may be considered as facts, permitting the manipulation of a type of perceived reality.

Most people don't think with their intellects but instead use their emotions which "fade in and out, depending on the nature of the "Input." [Welles] They don't use facts to adjust emotions, they use beliefs. If the appropriate belief is created, the proper emotions can arise and foster the applicable principle, thus manipulating the perception of reality and facilitating situational control.

Skills pertinent to this point must be introduced by the instructor and the barriers to successful application removed. The enlightened teacher will understand this.



End Notes

1. Fischer, D.H., *Historians' Fallacies*. 1970 ed. Harper Torchbooks. 1970, New York: Harper & Row. p 338. Citing Abraham Kaplan, *The Conduct of Inquiry* (San Francisco, 1964), p. II.
2. Ibid.
3. *www. Self Psychology Page*. 20th Conference Program. in 20th Conference. 1997: Peter Buirski, PhD
Pamela E. Haglund, PsyD.— "New cognitive understanding not only satisfies the longing to be understood, but the function of making sense of the totality of one's life experience itself promotes self-understanding, self-delineation, self-continuity and self-cohesion. New self-understanding contributes to the construction of new organization of experience."
4. Russell, Lord Bertrand., "Emotion and Discipline" , in *The Basic Writings of Bertrand Russell 1903-1959*. 1932, Simon @ Schuster Inc. A Touchstone Book. p. 431. (Education and the Social Order, London: Allen & Unwin 1932)
"Education has at all times had a twofold aim, namely instruction and training in good conduct. The conception of good conduct varies with the political institutions and social traditions of the community. In the middle ages, when there was a hierarchical organization proceeding from the serf by gradual stages up to God, the chief virtue was obedience. Children were taught to obey their parents and to reverence their social superiors, to feel awe in the presence of the priest and submission in the presence of the Lord of the Manor. Only the Emperor and the Pope were free, and, since the morality of the time afforded no guidance to free men, they spent their time in fighting each other. The moderns differ from the men of the thirteenth century both in aim and in method. Democracy has substituted co-operation for submission and herd instinct for reverence; the group in regard to which herd instinct is to be most operative has become the nation, which was formerly rendered unimportant by the universality of the Church. Meanwhile propaganda has become persuasive rather than forceful, and has learnt to proceed by the instilling of suitable sentiments in early youth. Church music, school songs, and the flag determine, by their influence on the boy, the subsequent actions of the man in moments of strong emotion. Against these influences the assaults of reason have but little power."
"The influence of political conceptions on early education is not always obvious, and is often unconscious on the part of the educator. For the present, therefore, I wish to consider education in behaviour with as little regard as possible to the social order, to which I shall return at a later stage."
"When it is sought to produce a certain kind of behaviour in a child or animal, there are two different techniques which may be followed. We may, on the one hand, by means of rewards and punishments cause the child or animal to perform or abstain from certain precise acts; or we may, on the other hand, seek to produce in the child or animal such emotions as will lead, on the whole, to acts of the kind desired".
"By a suitable distribution of rewards and punishments, it is possible to control a very large part of overt behaviour."
"Usually the only form of reward or punishment required will be praise or blame. By this method boys who are naturally timid can acquire physical courage, and children who are sensitive to pain can be taught a stoical endurance. Good manners, if

not imposed earlier, can be learnt in adolescence by means of no worse punishment than the contemptuous lifting of an eyebrow. What is called 'good form' is acquired by almost all who are exposed to it, merely from fear of the bad opinion incurred by infringing it. Those who have been taught from an early age to fear the displeasure of their group as the worst of misfortunes will die on the battlefield, in a war of which they understand nothing, rather than suffer the contempt of fools. The English public schools have carried this system to perfection, and have largely sterilized intelligence by making it cringe before the herd. This is what is called making a boy manly."

"As a social force, the behaviourist method of 'conditioning' is therefore very powerful and very successful. It can and does cause men to act in ways quite different from those in which they would otherwise have acted, and it is capable of producing an impressive uniformity of overt behaviour. Nevertheless, it has its limitations."

"It was through Freud that these limitations first became known in a scientific manner, though men of psychological insight had long ago perceived them in an intuitive way. For our purposes, the essential discovery of psycho-analysis is this: that an impulse which is prevented, by behaviourist methods, from finding overt expression in action, does not necessarily die, but is driven underground, and finds some new outlet which has not been inhibited by training. Often the new outlet will be more harmful than the one that has been prevented, and in any case the deflection involves emotional disturbance and unprofitable expenditure of energy. It is therefore necessary to pay more attention to emotion, as opposed to overt behaviour, than is done by those who advocate conditioning as alone sufficient in the training of character."

"There are, moreover, some undesirable habits in regard to which the method of rewards and punishments fails completely, even from its own point of view. One of these is bed-wetting. When this persists beyond the age at which it usually stops, punishment only makes it more obstinate. Although this fact has long been known to psychologists, it is still unknown to most schoolmasters, who for years on end punish boys having this habit, without ever noticing that the punishment does not produce reform. The cause of the habit, in older boys, is usually some deep-seated unconscious psychological disturbance, which must be brought to the surface before a cure can be effected."

"The same kind of psychological mechanism applies in many less obvious instances. In the case of definite nervous disorders this is now widely recognized. Kleptomania, for example, is not uncommon in children, and, unlike ordinary thieving it cannot be cured by punishment, but that we all suffer, to a greater or less degree, from nervous disorders having an emotional origin. A man is called sane when he is as sane as the average of his contemporaries; but in the average man many of the mechanisms which determine his opinions and actions are quite fantastic, so much so that in a world of real sanity they would be called insane. It is dangerous to produce good social behaviour by means which leave the anti-social emotions untouched. So long as these emotions, while persisting, are denied all outlet, they will grow stronger and stronger, leading to impulses of cruelty which will at last become irresistible. In the man of weak will, these impulses may break out in crime, or in some form of behaviour to which social penalties are attached. In the man of strong will, they [may] take even more undesirable forms. He may be a tyrant in the home, ruthless in business, bellicose in politics, persecuting in his social morality; for all these qualities other men with similar defects of character will admire him; he will die universally respected, after having spread hatred and misery over a city, a nation, or an

epoch according to his ability and his opportunities. Correct behaviour combined with bad emotions is not enough, therefore, to make a man a contributor to the happiness of mankind. If this is our criterion of desirable conduct, something more must be sought in the education of character."

"Such considerations, as well as the sympathetic observation of children, suggest that the behaviourist method of training character is inadequate, and needs to be supplemented by a quite different method."

"Experience of children shows that it is possible to operate upon feeling, and not only upon outward behaviour, by giving children an environment in which desirable emotions shall become common and undesirable emotions rare. Some ... are of a cheerful disposition, others are morose; some are easily contented with any pleasure that offers, while others are inconsolable unless they can have the particular pleasure on which their hearts are set; some, in the absence of evidence, regard the bulk of human beings with friendly confidence, while others regard most people with terrified suspicion. The prevalent emotional attitude of the child generally remains that of the adult, though in later life men learn to conceal their timidities and grudges by disguises of greater or lesser effectiveness. It is therefore very important that children should have predominantly those emotional attitudes which, both in childhood and subsequently, will make them happy, successful, and useful, rather than those that lead to unhappiness, failure, and malevolence. There is no doubt that it is within the power of psychology to determine the kind of environment that promotes desirable emotions, and that often intelligent affection without science can arrive at the right result. When this method is rightly used, its effect on character is more radical and far more satisfactory than the effect to be obtained by rewards and punishments...."

5. Etalie, H., "Becoming a father and having it together," in *Akron Beacon Journal*. 1995. Associated Press— Hillel Etalie quoting Tobias Wolff.

6. Maxwell, B., "What Colleges Owe Their States " in *Cleveland Plain Dealer*. 1994. Citing Woodrow Wilson

"It has never been natural, it has seldom been possible, in this country for learning to seek a place apart and hold aloof from affairs. It is only when society is old, long settled in its ways, confident in habit, and without self-questioning upon any vital point of conduct, that study can despise the passing interest of the day.

"America has never yet had a season of leisured quiet in which students could seek a life apart without sharp rigors of conscience, or college instructors easily forget that they were training citizens as well as drilling pupils.... We can easily hold the service of mankind at arm's length while we read and make scholars of ourselves, but we shall be very uneasy.... College must use learning as a vehicle of spirit, interpreting literature as the voice of humanity—must enlighten, guide and hearten."

7. Blackmore, S., "Power of the Meme Meme," in *Skeptic*. 1997.

"Without the theory of evolution by natural selection nothing in the world of biology makes much sense. Without Darwin and neo-Darwinism, you cannot answer questions like why do bats have wings? Why do cats have five claws? or Why do our optic fibres cross in front of our retinas? You can only fall back on appeals to an imaginary creator."

"I am going to make a bold claim. Without the theory of evolution by memetic

selection nothing in the world of the mind makes much sense. Without memetics you cannot answer questions like Why can't I get that thought out of my mind? Why did I decide to write this article and not another one? Who am I? Without memetics you can only fall back on appeals to an imaginary conscious agent. "

"In this article I want to lay the groundwork for a theory of memetics ..."

"A History Of The Meme Meme"

"In 1976 Dawkins published his best-selling *The Selfish Gene*. This book popularised the growing view in biology that natural selection proceeds not in the interest of the species or of the group, nor even of the individual, but in the interest of the genes. Although selection takes place largely at the individual level, the genes are the true replicators and it is their competition that drives the evolution of biological design. Dawkins, clear and daring as always, suggested that all life everywhere in the universe must evolve by the differential survival of slightly inaccurate self-replicating entities, which he called replicators."

"Furthermore, these replicators automatically band together in groups to create systems, or machines, that carry them around and work to favour their continued replication....."

8. James F. Welles, P.D., *Understanding Stupidity* . Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press. p 9

p 9... "To put it the other way, stupid behavior becomes increasingly common as a schema blocks the perception of impinging stimuli and an understanding of issues and/or creates substitute stimuli and idiotic ideas through fantasies."

"The basic problem with the rational/intellectual model of the brain as a computer is that of the self-generation of bugs. Computers invariably have bugs, but the brain has built-in emotional biases which fade in and out depending on the nature of the "Input." The appropriate computer model in this vein would be an electronically unstable machine with a defective program which functions to keep the hard drive steady by preventing major alterations of its programs. In human terms, correcting a program (i.e., changing one's mind) is necessarily emotionally involving and therefore done only reluctantly. In computer terms, any program is inherently maladaptive because of its necessary and inevitable impact on perception (i.e., the process of data input)."

"The act of perception can be broken down into two separate steps. First, information gets into the system as a result of selective attentional processes. The brain does not beat all external stimuli equally. Perception is a process of discrimination, with stimuli deemed "Important" getting attention denied the trivial. However, what is deemed important is in no way a function of objectivity, since the emotional component of information interferes with the accuracy of its handling. Some stimuli get favored treatment and are emphasized while others are ignored. The paranoid may perceive something trivial as threatening so as to justify his fear. Alternatively, someone else might pass over potentially upsetting stimuli as too disturbing to contemplate."

"After stimuli enter the system, they are then organized into "Meaningful" units, with the meaning of "Meaningful" being about as arbitrary as anything can be. This process of organizing is linguistic categorizing, which commonly results in illusions and misperceptions. The net result is that selected data are arbitrarily construed to conform to and confirm the existing cognitive program—the Schema .4"

"The schema is the basic belief structure of the individual. 15 It is the frame of refer-

ence for the perception of stimuli, and it defines the behavioral repertoire available for response to them. The schema provides both general and specific expectations about their relations and may fill in information, should experience with an object/event be limited. It is modifiable by experience as the individual interacts with the environment,] 6 and minor adjustments are quite common and usually occur with little or no emotional reaction.”

“The schema is a verbal/behavioral construct through which situations are perceived in a linguistic context which systematically distorts incoming information so as to reinforce itself at the expense of contradictory disturbing data. This is the basic mechanism of stupidity, as it necessarily causes people to be out of sync with their environment. The schema is a self-sustaining cognitive paradigm which maintains its emotional base by misperceiving the environment through verbal labeling of stimuli. It has something of a hypnotic effect, focusing attention on schema-confirming percepts so that these data can be processed while reality testing on the rest of the perceptual field is suspended. The garnered data then serve to strengthen further the schema as they are incorporated into it.”

“As a function of experience, the schema can both help and hinder the individual as he attempts to deal with problems in his environment. The schema is an advantage when the person confronts a problem similar to one already solved, as each time it gets easier to deal successfully with such situations. However, the schema may limit insight—the act of pulling together various bits into novel, functional relationships. In this sense experience and the created schema can inhibit innovation and contribute to the persistence of behavior which once was adaptive but has become obsolete.”

“Again, we must emphasize the inherent arbitrariness of the entire phenomenon. There is no particular virtue in holding or changing a given schema except relative to the environment over time. This in turn, is an uncertain base, the perception of which is confounded by linguistic bias.”

“Stupidity thus results both from and in perceptual limits on learning which prevent a system from recognizing its own intrinsic limitations. A new idea is not judged objectively by an independent standard but is regarded primarily as a challenge to the prevailing ego/social system. This is an emotionally based, usually subconscious reaction. Only secondarily can the cognitive content of new information be processed consciously on something like its own merits.”

“When pondering the passing of many great human institutions down through the ages, one must conclude that most failed to adapt to changing conditions. What is not so obvious is that the new conditions were often produced by the institutions themselves. Turnover of organizations is inherent in the human conditions in that a schema tends to limit values to those appropriate to the circumstances present when it developed. These values sustain the status quo by preventing recognition of problems create.”

“c The original bug was a moth which is now mounted on a wall in the library at the Aberdeen, Maryland Proving Grounds. The term “Bug” has since been inflated to generic status to cover any form of electronic snafu.”

9. Encyclopaedia, C.C.R.M., *Compton's Encyclopaedia* [Jean Piaget (Developmental Schema)]: © 1990-1992 Compton's Learning Company. PIAGET, Jean (1896–1980).

“The Swiss psychologist Jean Piaget was the first scientist to make systematic stud-

ies of how children learn. He was also a 20th-century pioneer in developmental psychology. His concept of the stages of learning made it necessary for scholars to reevaluate previous information about children and the learning processes. In the light of his work, teachers came to be viewed as guides to children's discovery of themselves and the world and not just as transmitters of learning. Among his many books are 'The Language and Thought of the Child', published in 1923, 'Judgment and Reasoning in the Child' (1924), and 'The Origins of Intelligence in Children' (1948).... In 1955 Piaget founded the International Center of Genetic Epistemology in Geneva and served as its director."

"Piaget viewed children as people who continually make and remake their own reality. They grow mentally by taking the simple concepts they learn early on and integrating them into more advanced ones. Piaget described four stages of development through which all individuals pass. In the sensorimotor stage children become aware of themselves as separate beings in the world. They try to master their reflexes, and they constantly experiment. The preoperational stage, from about 2 to 7 years, is marked by learning language. Children are able to handle words mentally as they handled objects in the previous stage. In the concrete operational stage, from 7 until 12, children begin to classify objects by their similarity or difference. This is the beginning of logic. The last stage is the period of formal operations, which lasts into adulthood. It becomes possible to make hypotheses and to master abstract ideas. Individuals can relate their thinking to that of others."

10. Hawkins, G.S., *Mindsteps To The Cosmos*. 1983, New York: Harper & Row. pg 2

"...Each little thought is called a "meme." A group of people share a set of memes. It is like sexual reproduction, where physical characteristics are transmitted by genes, and a cultural gene pool develops. Scandinavians are usually blond and blue-eyed; Mediterranean people tend to be brunette and dark-eyed. In the same way a meme pool develops and breeds in the brain and is preserved in the collective memory. A gene pool interacting with the environment shapes the body. A meme pool interacting with the cosmos shapes the mind.

Today laser beams and cables are fast and direct, but face to-face communication in the days of the cave was also effective. Today the collective brain is expanded by books, computers and data banks. Billions of memes are stored in hardware chips. But in the days when writing had not yet been invented, the memes had to be carried in the mind. They were passed on in ballads, poems, songs and stories. They were stored in perishable software.

Memes are very important: Religious beliefs have sustained whole populations in times of need and trouble. A faint hope for the future will keep the pulse flowing against all odds. Knowledge of a key fact has pulled victory from the jaws of defeat. On the other hand, a single potent meme could appear, spread, take hold and wreck the world. ...

Charles Darwin's survival-of-the-fittest theory applies only to physical characteristics, the genes, but it would be reasonable to add to this the fitness of the thought pattern....".

11. Deutsch, D., *The Fabric of Reality*. 1997, New York, New York: Penguin Putnam Inc. 390. pg 187

The human race as a whole (or, if you like, its stock of memes).

12. Anderson, G.E., "Lecture on Indicators Of Standards -Speed", in *2nd International KMK*

Symposium. 1997: Akron, Ohio.

"Speed by itself means little and only become a factor in its relative value. Authors writing articles on how to increase your speed often miss the underlying components that directly influence the ability of athletes to develop the maximum speed allowed by their genetics."

"This lack of understanding of the factor makes our type of speed possible is markedly conspicuous in the martial arts. Combat techniques are specific and must be applied instantaneously and without conscious thought. How to develop body habits that assist and don't limit or detract from complex technical actions thus becomes a vital issue for study. G. Gleason in *Judo for West* cites B. Knapp's comment "Where speed is vital to performance, speed as a part of form should, from the beginning, be emphasized." However well taken that point may be, the comprehension and subsequent implementation usually fails because of the lack of knowledge and the ability to know that lack of knowledge exists. It is similar to a person thinking that because they have studied a language, that they can understand it. That point is realized clearly by me when I try to decipher legalese written in my native language."

"I will give you some examples of what I consider to indicators pertinent to speed. We can start with this discourse:"

"Who can reach the other first, a fast person or a low person? Of course, you will say, obviously they both meet at the same time. To meet together, is it an advantage to be fast?"

"Some people think that a fast kick is the cat's meow, but it may be no more functional than, for example, a fast thought—both of which have minor importance because neither possesses functional reality, that is, unless the kick is kicking something. I wince when a karateka does a rocketing wheel kick and someone comments— "Wow, that would have killed...whatever."

"What must be done, is to move the hara quickly and with great speed over a measured distance. The distance of movement made by the hara in an instant, is the true factor of applied combat speed; the greatest distance in body positioning in the same time is certainly increased functional speed. We note that same thing is true in fencing."

"The positioning of the hips from one extreme to another, completely back to completely forward, then becomes to primary factor. [Sub note: In the attack, you should create the illusion of distance; to defend, you should create the illusion of nearness.] To set the maximum distance, the knees become the drivers for the hips, which can be considered a fixed adjunct of the hara. The ankles, and degrees of stiffness in them, set a limit on the movement of the hara by their degree of flexibility and range of movement.]"

"The loading of the drivers [utilization of stances] necessary to impel the hips then becomes an issue. The shifting of the feet, ankles, waist, shoulders, and hands prior to a incipient movement must be suppressed —although prior to springing, the body must shrink, must as a predator frog would before it would leap."

"As in fencing, the point of the weapon should move first, leading the quick body lunge, and the body should move in support in almost the exact same motion. Quick motions, back to front, back to side, side to side, etc."

"Turning also depends on the legs as drivers, shifting to accommodate turning and foldings. The degree of shifting depends on the length of drive possible; stepping is

considered as part of the shifting. People with high muscular contraction (bio-electrical advantage) can, in effect, sprint—but low contraction persons might utilize turning and shifting more effectively.

“To sum up, the legs are the drivers for the body movement [hara] and stepping is a much slower action than hip-waist movement. Back to front movements must be absolute, and completely supported by the preset loading, without showing indications of any kind of planned action.”

13. James F. Welles, P.D., *Understanding Stupidity*. Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press
 Copyright 1986 ISBN 0-9617729-0-5 This book may be quoted for review purposes
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14. Gateway, G.b.b.c.u.e.H.W., Definition for perception. 1997(Gateway by bsy@cs.ucsd.edu). *Hypertext Webster Gateway*
 Definition for Perception from database web1913 (web1913)
 Perception \Per*cep"tion\, n. [L. perception: cf. F. perception. See Perceive.]
 1. The act of perceiving; cognizance by the senses or intellect; apprehension by the bodily organs, or by the mind, of what is presented to them; discernment; apprehension; cognition.
 2. (Metaphor.) The faculty of perceiving; the faculty, or peculiar part, of man's constitution by which he has knowledge through the medium or instrumentality of the bodily organs; the act of apprehending material objects or qualities through the senses; — distinguished from conception. —Sir W. Hamilton.
 Matter hath no life nor perception, and is not conscious of its own existence. -- Bentley.
 3. The quality, state, or capability, of being affected by something external; sensation; sensibility. [Obs.]
 This experiment discovereth perception in plants. --Bacon.
 4. An idea; a notion. [Obs.] --Sir M. Hale.
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Note: "The word perception is, in the language of philosophers previous to Reid, used in a very extensive signification. By Descartes, Malebranche, Locke, Leibnitz, and others, it is employed in a sense almost as unexclusive as consciousness, in its widest signification. By Reid this word was limited to our faculty acquisitive of knowledge, and to that branch of this faculty whereby, through the senses, we obtain a knowledge of the external world. But his limitation did not stop here. In the act of external perception he distinguished two elements, to which he gave the names of perception and sensation. He ought perhaps to have called these perception proper and sensation proper, when employed in his special meaning." --Sir W. Hamilton.

15. Deutsch, D., *The Fabric of Reality*. 1997, New York, New York: Penguin Putnam Inc., 390. pgs 226-227 - The Nature Of Mathematics

"...Given all this Earthly imperfection (and, he could have added, given our imperfect sensory access I even to Earthly circles), how can we possibly know what we know I about real, perfect circles? Evidently we do know about this, but how? Where did Euclid obtain the knowledge of geometry which he expressed in his famous axioms, when no genuine circles, points or straight lines were available to him? Where does the certainty of a mathematical proof come from, if no one can perceive the abstract entities that the proof refers to? Plato's answer was that we do not obtain our knowledge of such things from this world of shadow and illusion. Instead, we obtain it directly from the real world of forms itself. We have perfect inborn knowledge of that world which is, he suggests, forgotten at birth, and then obscured by layers of errors caused by trusting our senses. But reality can be remembered through the diligent application of 'reason', which then yields the absolute certainty that experience can never provide."

16. Chomsky, Noam, *Knowledge of Language-Its Nature, Origin, & Use*. An imprint of Greenwood Publishing Group, Inc ed. Convergence, ed. R.N. Anshen. 1986, Westport, CT: Praeger Publishers, An imprint of Greenwood Publishing Group, Inc. 307. pg 265 – Questions About Rules

"For many years, I have been intrigued by two problems concerning human knowledge. The first is the problem of explaining how we can know so much given that we have such limited evidence. The second is the problem of explaining how we can know so little, given that we have so much evidence. The first problem we might call "Plato's problem," the second, "Orwell's problem," an analogue in the domain of social and political life of what might be called "Freud's problem." The essence of Plato's problem was well expressed by Bertrand Russell in his later work when he raised the question: "How comes it that human beings, whose contacts with the world are brief and personal and limited, are nevertheless able to know as much as they do know?" In certain domains of thought and understanding, our knowledge is vast in scope, highly specific and richly articulated in character, and in large measure shared with others who have similar backgrounds and experience. The same is true of systems of belief and expectation, modes of interpretation and integration of experience, and more generally what we may call "cognitive systems," only parts of which qualify as actual knowledge. The problem that arises when we consider the matter with a little care is one of "poverty of the stimulus." Although our cognitive systems surely reflect our experience in some manner, a careful specification of the properties of these systems on one hand, and of the experience that somehow led to their formation on the other, shows that the two are separated by a considerable gap, in fact, a chasm. The problem is to account for the specificity and the richness of the cognitive systems that arise in the individual on the basis of the limited information

available. Cognitive systems result from the interaction of experience and the organism's method of constructing and dealing with it, including analytic mechanisms and the intrinsic determinants of maturation and cognitive growth."

17. Russell, Lord Bertrand, "Science and Values", in *The Basic Writings of Bertrand Russell* 1903-1959. 1952, Simon @ Schuster Inc. A Touchstone book. p. 642. .
18. Deutsch, D., *The Fabric of Reality*. 1997, New York, New York: Penguin Putnam Inc. 390. pgs 269-270 "Time: The First Quantum Concept "
- "As I have said, we think of the flow of time in connection with causes and effects. We think of causes as preceding their effects we imagine the moving present arriving at causes before it arrives at their effects, and we imagine the effects flowing forwards with the present moment. Philosophically, the most important cause and-effect processes are our conscious decisions and the consequent actions. The common-sense view is that we have free will: that we are sometimes in a position to affect future events (such as the motion of our own bodies) in any one of several possible ways, and to choose which shall occur; whereas, in contrast, we are never in a position to affect the past at all. ... The past is fixed; the future is open. To many philosophers, the flow of time is the process in which the open future becomes, moment by moment, the fixed past. Others say that alternative events at each moment in the future are possibilities; and the flow of time is the process by which, moment by moment, one of these possibilities becomes actual (so that, according to those people, the future does not exist at all until the flow of time hits it and turns it into the past). But if the future really is open (and it is!), then that can have nothing to do with the flow of time, for there is no flow of time. In spacetime physics (which is, effectively, all pre-quantum physics, starting with Newton) the future is not open. It is there, with definite, fixed contents, just like the past and present. If a particular moment in time were 'open' (in any sense) it would necessary remain open when it became the present and the past, for moments cannot change."

19. James F. Welles, P.D., *Understanding Stupidity*. Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press pp 66-67

"Thus, there are three methods by which we can induce irrelevance: 1) adhere to an obsolete verbal value system while adopting new behaviors, 2.) adhere to obsolete behavioral norms while professing new values, and 3.) devise a compromise conflict between necessary behavior and converted values. All three are maladaptive in their own ways, but the compromise conflict condition is by far more common than the two extremes, as it disperses stress over both fields."

"The first method is the English mode of clinging to tradition while moving toward resolution of real problems. The history of the House of Lords is an admirable example of a traditional system retaining its tradition and little else while Commons tends to reality. The second method is that of the phony liberal who agrees that change is necessary but never gets around to it. A folksy example would be the American who, in the 1960's, agreed that the schools would have to be integrated—someday. The third method (i. e., compromise) is one of virtuous pragmatism: one adapts as necessary and makes it appear to be ideal. An example of this process is found in the optimist who tries to convince himself and anyone who will listen that necessity is "Right on," this is the best of all worlds possible at this moment, and current behavior is the realization of historic tradition and religious morality."

"All three methods reduce dissonance by distorting information—by denying reality and/or inventing fantasy. This distortion is the mechanism."

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20. Krugman, P., "Mangled Language Fueled European Mess," in *USA TODAY*.

"Listening to Eurocrats always reminds me of that scene in the movie *Annie Hall* in which Woody Allen and Diane Keaton have a seemingly innocuous conversation in ordinary English—but in which foreign-film-style subtitles tell you what they are "really" saying. For example, when a Eurocrat says, "Although we may wish otherwise, experience does suggest that in some cases there is a trade-off between the goals of widening and deepening the community," the subtitles—for those who know how to read them—say, "Boy, we really made a mistake letting a Third World country like Greece into the club, and we're not going to make that mistake again."

21. Deutsch, D., *The Fabric of Reality*. 1997, New York, Penguin Putnam Inc. p 390.

"Imagination is a straightforward form of virtual reality. What may not be so obvious is that our 'direct' experience of the world through our senses is virtual reality too. For our external experience is never direct; nor do we even experience the signals in our nerves directly - we would not know what to make of the streams of electrical crackles that they carry. What we experience directly is a virtual-reality rendering, conveniently generated for us by our unconscious minds from sensory data plus complex inborn and acquired theories (i.e. programs) about how to interpret them."

"We realists take the view that reality is out there: objective, physical and independent of what we believe about it. But we never experience that reality directly. Every last scrap of our external experience is of virtual reality. And every last scrap of our knowledge - including our knowledge of the non-physical worlds of logic, mathematics and philosophy, and of imagination, fiction, art and fantasy - is encoded in the form of programs for the rendering of those worlds on our brain's own virtual-reality generator."

"So it is not just science - reasoning about the physical world - that involves virtual reality. All reasoning, all thinking and all external experience are forms of virtual reality. These things are physical processes which so far have been observed in only one place in the universe, namely the vicinity of the planet Earth. We shall see in Chapter 8 that all living processes involve virtual reality too, but human beings in particular have a special relationship with it. Biologically speaking, the virtual-reality rendering of their environment is the characteristic means by which human beings survive. In other words, it is the reason why human beings exist. The ecological niche that human beings occupy depends on virtual reality as directly and as absolutely as the ecological niche that koala bears occupy depends on eucalyptus leaves."

22. Russell, Lord Bertrand, "Aristotle's Logic" in *The Basic Writings of Bertrand Russell 1903-1959*, Simon @ Schuster Inc. A Touchstone book. p. 279.

".....The Posterior Analytics is a work largely concerned with a question which must trouble any deductive theory, namely: How are first premisses obtained? Since deduction must start from somewhere, we must begin with something unproved, which must be known otherwise than by demonstration. I shall not give Aristotle's theory in detail, since it depends upon the notion of essence. A definition, he says, is a statement of a thing's essential nature. The notion of essence is an intimate part of every philosophy subsequent to Aristotle, until we come to modern times. It is, in my opinion, a hopelessly muddle-headed notion, but its historical importance requires us to say something about it."

"The 'essence' of a thing appears to have meant 'those of its properties which it can-

not change without losing its identity'. Socrates may be sometimes happy, sometimes sad; sometimes well, sometimes ill. Since he can change these properties without ceasing to be Socrates, they are no part of his essence. But it is supposed to be of the essence of Socrates that he is a man, though a Pythagorean, who believes in transmigration, will not admit this. In fact, the question of 'essence' is one as to the use of words. We apply the same name, on different occasions, to somewhat different occurrences, which we regard as manifestations of a single 'thing' or 'person'. In fact, however, this is only a verbal convenience. The 'essence' of Socrates thus consists of those properties in the absence of which we should not use the name 'Socrates'. The question is purely linguistic: a word may have an essence, but a thing cannot."

"The conception of 'substance', like that of 'essence', is a transference to metaphysics of what is only a linguistic convenience."

23. James F. Welles, P.D., *Understanding Stupidity*. Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press

24. Fischer, D.H., *Historians' Fallacies*. 1970 ed. Harper Torchbooks. 1970, New York: Harper & Row. 338. p. 90

"INQUIRY... the usual humanistic blather about quantification as the enemy of the human spirit. There are many critics of quantification in history who hold with Carlyle that "He who reads the inscrutable book of Nature as if it were a Merchants Ledger, is justly suspected of having never seen that Book, but only some school Synopsis thereof; from which, if taken for the real book, more error than insight is to be derived." The argument here is a different one—that the Book of Nature, like a merchant's ledger, might be kept in double-entry style, one column listing phenomena which can be quantified and another listing things which can be qualitatively known. The latter is always longer than the former and can never be dismissed."

Criteria of significance should not be methodological, but substantive in nature. They should always be grounded in the nature of the problem itself and not in the tools of problem solving. The purpose of historical inquiry is not to vindicate a method but to discover what actually happened. Every efficient means to this end is legitimate, but none alone can be erected into a standard of legitimacy."

"... [Arguments]...against the behavioral mode of research...[insist]...that one must beware of becoming a prisoner of one's methods. The argument comes most often from the traditional scholar who notes correctly that behavioral science tends to ignore questions that accumulated wisdom has properly defined as important. The argument is seldom sensitive to the possibility that traditional workways often have taken a nettle for a rose and have ignored many other questions—or have answered them badly—because the methods were not equal to the task of mastering available information."

"But this is an ignoratio, compounded by an ad hominem. The complaint is not against the behavioral method of research, but rather against making that method into a standard of substantive significance, and Miller cannot meet it by entering a complaint against someone else's method."

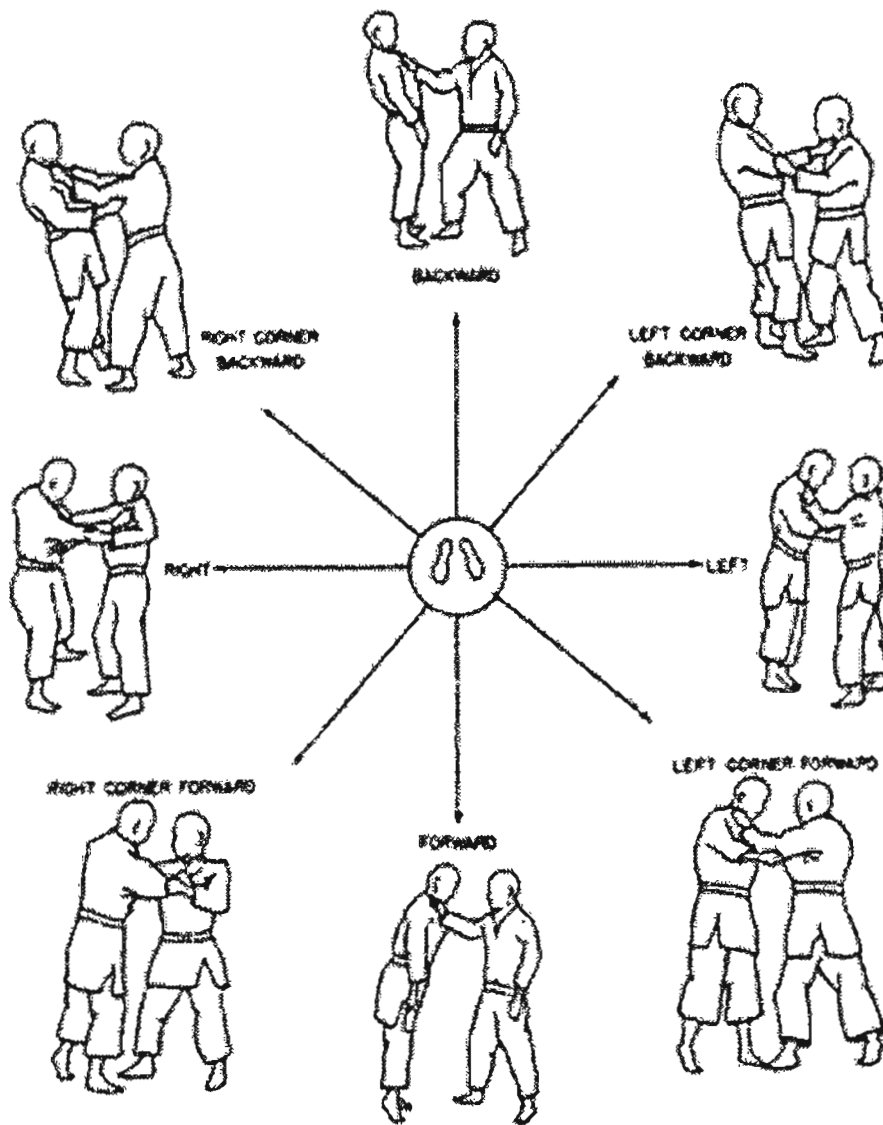


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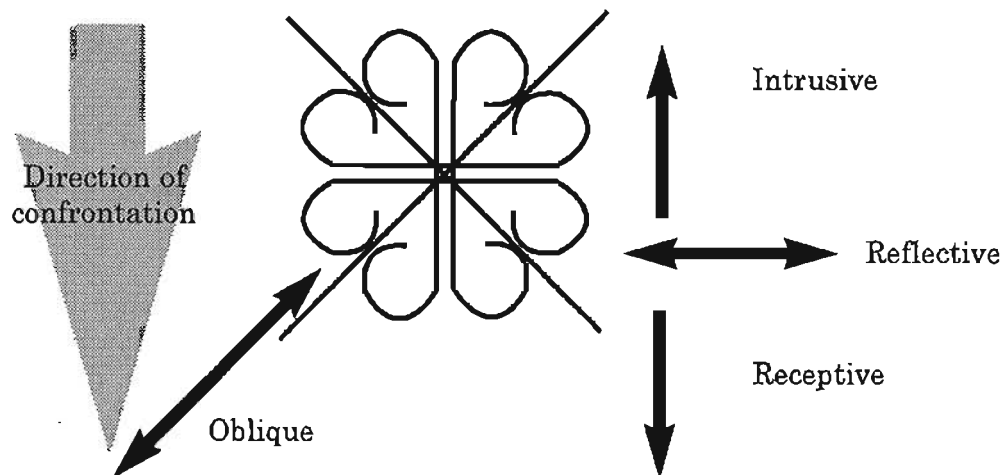
The creation of off balancing found in the grasping arts is somewhat different than that of the vision oriented disciplines. This diagram shows the standards direction of push and pull pertinent to the establishment of balance control or disruption. This manipulation of balance is a vital part of the throwing or grappling arts.

PATTERNS OF MOVEMENT

One of the most important tasks facing martial arts masters today to reunify the disciplines so that *holistic functionality* can be restored. Such restoration is important not only to the technical area, but is also needed so that research and development can proceed.

To achieve a functional unity, and not just create a good idea of the thing, those who would attempt unification must understand the varied patterns of reception, deflection, and intrusion inherent in the different martial arts; those patterns which are the cause and effect of varying directional movements. In simpler word, you have to know and be able to read the possibilities of movement. In an actual confrontation, you must be able to read patterns and their most functional technical applications. In other words, the attacks and defends, including grasping or evasion, must work to the best advantage with the perceived direction of movement.

This sounds like double talk but the concept is true and to those that know, the following discussion and diagrams will function as type of symbolism enabling a more advanced study of the unified arts. The ability to share knowledge and to read shared knowledge will be thus enhanced.



This is the basic patterns diagram for the general possibilities of movement in interdisciplinary pedagogy. The patterns are labeled for use as esoteric functional references. A category not represented is the duplex category, a dynamic flux in movements resulting from action and reaction. We will save this category for a later discussion. In this use, esoteric means: known by the initiated. Functional reference refers to a symbolic representation.

NOTES ON THE UNDERSTANDING OF LANGUAGE

The following notes were captures from email posted on the world wide web. They are not exactly pertinent to our discussions here but do indeed indicate the existence of problems in understanding in the field of language. We put the reference at the end of the citation so that you can get to the meat of the matter right away.

> >Japanese hirigana and katakana and Korean hangul most certainly do have vowels.

> My (limited) understanding of katakana and hirigana is not that it has consonants and vowels as we would think of them in our Roman-scripted world. Instead, each "letter" is a complete syllable. Since Japanese has a relatively limited number of morphemes (legal syllables), it is certainly possible to write in this way.

>First, it's important to distinguish between the spoken and written languages. All spoken languages have vowels. Then, we have to distinguish phonology from semantics and syntax. A morpheme is not a "legal syllable", but is the smallest indivisible unit of meaning. Japanese kana consists of a set of symbols that represent syllables. Such a syllable in Japanese consists of a vowel, optionally preceded by

a consonant. (Typical syllables are a, i, u, e, o, ka, chi, tsu, wa, no). There is also a syllabic "n". When you see something like "Kansai" ("Western Japan"), it has four syllables, ka-n-sa-i. This explanation is a bit oversimplified, but it should do for now.

> It causes problems when trying to write non-Japanese words in katakana. Since all Japanese morphemes end in vowel sounds, a word like "Beer" comes out "Biru".

This is basically correct, except that the syllabic "n" can be used for English syllable-final "n". (And, it's "Būru", with a long "i".)

If anyone wants to know more about the Japanese language, the sci.lang.japan newsgroup is a very friendly place to find out.

> (Add to that the fact that Japanese, Korean and the dialects of Chinese all have a single "liquid" phoneme (somewhere between the "l" and "r" sound) and you have a recipe for misunderstanding)

Mandarin Chinese "l" is pretty much like the English initial "l", so Mandarin speakers don't have a problem with an initial "l" in English. Mandarin also has an initial "r", but it is not at all like any variety of English "r". The Holo dialect (common in Taiwan) does not have an "r", and its "l" is very similar to the Japanese "r". Medial and final "l" and "r" can be a problem for all native speakers of Chinese "dialects". (The so-called "dialects" are actually separate languages that differ at least as much as the various members of the Romance language family, such as Spanish and French.)

> Oddly enough, all these languages appear to be related to their European counterparts, through a common set of root words that have diverged from > some prehistoric time.

There are some hypotheses about this, but they are not yet well developed, much less proven. I think it reasonable to assume that the human language capability evolved only once, in which case all languages could be considered as being related, but demonstrating such relationships is another thing altogether. The best such root words that I've seen are ones for honey (English "mead", Ancient Chinese "mit") and for dog (English "hound", French "chien", Latin "cane", Mandarin "quan"). Try a Web search on "Nostratic".

> There are other scripts that write morphemes instead of separate consonants and vowels.

Chinese characters pretty much encode morphemes, though there are some exceptions--mostly involving early loanwords from non-Chinese languages. A huge, and often heated, debate on this subject is currently flourishing on the sci.lang newsgroup. Look for the "syllables in Chinese" thread.

> There are other scripts where vowels are merely an annotation of the consonants (Hebrew, for one).

In Arabic, short vowels are normally not written, but long vowels are. The Hebrew vowel system is much more complex than the Arabic, but it is basically the same.

> Language is cool. Yep. -- Mike Wright, <http://www.scruz.net/~darwin/>

From: Mike Wright <darwin@scruznet.com>--Bill Coleman AA4LR <aa4lr@radio.org> wrote:--> On 9/9/97 5:13 PM, Michelle Anne Steiner at > michelle_anne_steiner@claris.com wrote:--> >On 9/9/97 9:02 AM, Smittie <smit-tie@netins.net> wrote

Cited from *Honest to Jesus* by Robert W. Funk, 1996 HarperCollins

pgs 82-83.....The semantic range of words in different languages is never entirely congruent. Put more simply, one Greek word never has precisely the same range of meaning that some corresponding single term in English has. Translation is therefore an art as well as a science. The best dictionary for translators is a concordance. A concordance of Greek permits the translator to scan hundreds of examples of words in the context of the phrases and sentences in which they were originally used. Those examples exhibit the semantic range of a given term. As a consequence, it often requires an array of English terms to translate a single word in Greek.

The beginning student learns that the Greek word *kai* (pronounced like the *ki* in "kite") is a conjunction used to link words and phrases together and that it means *and*. Because the gospels are written in Koine Greek, a simpler version of classical Greek spoken and written by a large non-Greek population, *kai* appears much more frequently than it did in classical usage. Indeed, its use by the evangelists is so frequent as to be monotonous. The question immediately arises for the translator: Is *kai* to be represented everywhere by the English word *and*? Is it important to let the reader of English know where and how often it occurs?

Here the seasoned translator invokes two rules: First, one English word never exhausts the meaning of one Greek word. *Kai* does not merely mean *and*. *Kai* has a different semantic range than *and*. [This is a telling argument in the study of the use of the word *kara*] In addition to meaning *and*, it also means, depending on the context and construction: also, then, at this (that) point, so, next, but, yet, nevertheless, in spite of that, and then, and so, and many similar and related expressions in English. The second rule is this: A translation should not be a pony to the Greek text (a pony is a literal line-by-line translation for use in learning a foreign language). A literal, word-for-word translation makes the source language primary, when a translation should follow the natural lines of the target language. A pony translation, in other words, is serviceable only for those who are learning Greek.

We can illustrate the same problem without citing the underlying Greek word.

The dictionary meaning of another Greek term is given as *just, righteous*. These are high and serious terms that bear a great deal of semantic freight in English, especially when found in the Bible. But those English words don't always fit the context where the Greek term appears and hence don't always represent the most accurate meaning of the Greek. In the following sentences, note the italicized words that translate the same Greek term, for which the

dictionary meaning is just, righteous:

Since Joseph her husband was a decent man and did not wish to expose her publicly.

After all, I did not come to enlist religious folks but sinners!

You go into the vineyards too, and I'll pay you whatever is fair.'

[Judas to the ranking priests:] I have made the grave mistake of turning in this blameless man.⁹

[Pilate's wife to husband:] Don't have anything to do with that innocent man. ¹⁰

The English words just, righteous are possible but wooden translations in the passages cited. And yet they are the dictionary definitions for the Greek term used in all of these sentences. Translators are advised to select terms that express in English the nuances of the Greek in the original context. A brief dictionary definition is not always the best way to represent a Greek term with a different semantic range.

Good translation, I would insist, should not be a pony to the Greek text. The translation of words and phrases should be context sensitive rather than dictionary driven. In translation, consistency is not a virtue; the accuracy of nuance is. The final test of a good translation is this: Can you forget, while reading it, that it is a translation at all? Of course, it is not a good translation unless it represents in the secondary language what the words meant in the original.

There is another little word in Greek that presents a challenge to the translator. Its dictionary definition is given as behold, and that is the way it is rendered in traditional translations. Behold strikes the contemporary ear as "biblical" and therefore as archaic English. There are many English alternatives that work better: look, listen, see here, wait, hold it, now look, look now, just a minute, wait a minute, hey! hold on"! to mention only a few. The translator's art is to pick the one that suits the context. If we were translating into French, the precise equivalents would be *voila* or *voici*.

The Greek noun from which the English words "ethnic" and "ethnicity" are derived has two basic meanings: nation or people, and foreigner. For Judeans in Jesus' day, everyone who was not a Judean was a foreigner or a gentile—but even foreigners belonged to some nation or people. The proper translation depends on the context in which the Greek word is used.

THE
KWANMU KATA
&
INTERPRETATION



Old Picture of Grandmaster Park (left) practicing with "National Treasure" Tuck Kee Song

Kanji for the Kwanmukan

關武館

(Japanese Style)
Kwan Mu Kwan

關武院

(Korean Park's Style)
Kwan Mu Wan

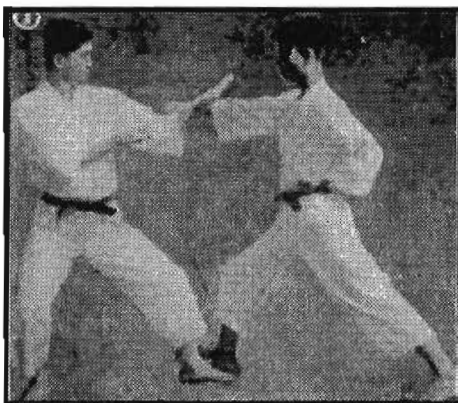
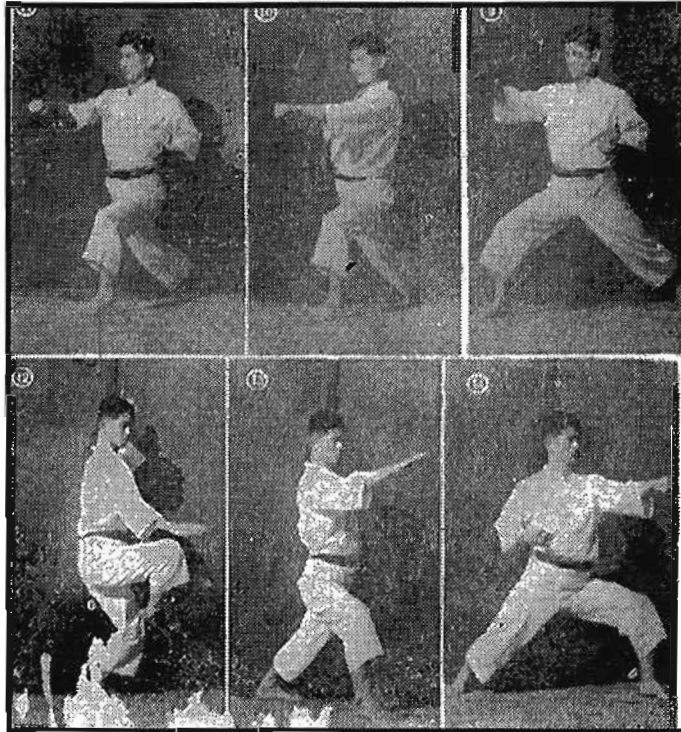
關武門

(Chinese Style)
Kwan Mu Moon

To: Master Park, Chul hee,
Gr. Anderson

Tom Chi, Seung wan
Seoul, Korea

***Pages from Grandmaster Park's book
published in early 1950s***



Note the perfect stances

THE CHINESE ROOTS OF THE KWANMUKAN SOFT FORMS



TAIJIQUAN come from China (Is it news to you?). Legend has it that a great elixir maker lived in the Wudang Mountains about 800 years ago, a certain master Zhang Sanfeng, who dreamed that he was being taught boxing by the Great Emperor Xuan Wu. Upon waking, he started teaching Chinese boxing.

The Chinese National Commission on taijiquan (in the KWANMUKAN we call it but the old name, tai-ki) says that taijiquan, probable started 300 years ago in Chenjiagou, Wenxian County in Henan Province, during the Ming or Quing dynasties. Civil difficulties and wars created a need for self defense which was provided by this type of Chinese boxing.

In taijiquan, as in karate, the dynamics vary greatly, soft and hard, quick and slow, choppy and smooth.

As this style of boxing consisted of eight primary hand postures and five major changeable postures, it was initially called the "13 Forms." We use the multiple (8*5) and call it the "40 hands". It is said that the patterns seemed as endless as the Changjiang (Yangtze) and so it was also called called Changquan (Long Boxing).

In the 18th century, a master of Chinese martial arts, Wang Zongyue, reformed this boxing and connected it to the Chinese philosophy of "yin" and "yang." He is the man that gave this boxing the formal name of "taijiquan."

In recent years, taijiquan has undergone significant changes, becoming relaxed, smooth, and flowing, and the vigorous foot stomping of earlier time diminished. The art had arrived at the point where it was now considered an exercise for health.

Tai-ki, like modern, karate, now was divided into many different styles, the *Yang* style, with its long and steady natural postures, being the most popular. The Yang school was also called the "big frame—*Da Jia*" form. The oldest was *Chen* which is still practiced in the Henan Province. The Chen school was called "old frame—*Lao Jia*." Another style was known as "medium frame—*Zhong Jia*" and yet another as small frame—*Xiao Jia*."

The Sun school was created by Sun Lutang, a student of Hao Weizhen. His style was quick and nimble and was called "lively pace frame—*Huobu Jia*."

These five schools are the major forms of *taijiquan* and they share the principles of, deep stances, naturally extension of the body, smoothness of action, good body posture, quietness, appearance of exertionless movement, balance and steadiness, continual movement, and a lack of rigidity. Sounds like the Kwanmukan, doesn't it? The philosophy simply parallels the philosophy of the Kwanmukan.

A this time, Chinese Taijiquan is a branch of the traditional sport of wushu.

The benefits of Taijiquan are well stated by China Sports Commission:

...The salubrious effects of taijiquan have much to do with its characteristic features, namely: 1) the exercises require a high degree of concentration, with the mind free from distractions; 2) the movements are slow and uninterrupted like a flowing stream; and 3) breathing is natural, sometimes involving abdominal respiration, and is performed in rhythmic harmony with body movements. From the viewpoint of sports medicine, these characteristics are important factors contributing to the prevention and treatment of diseases.

...The high degree of concentration required in taijiquan exercises also benefits the function of the central nervous system.

[*Simplified Taijiquan*, China Sports Editorial Board, 1980, Beijing, China]

Ginchin Funakoshi, in his book *Karate-Do Nyumon* also writes about the foundations of t'ai ch'i, as he calls it:

...The next millennium witnessed the gradual evolution of two major styles: Shang Wu and Shaolin. Throughout the Yuan [1279-1368], Ming [1368-1644] and Ch'ing [1644-1912] dynasties adherents of the two styles competed in polishing and perfecting them, in the process forming a number of branch schools. Needless to say, Shang Wu and Shaolin have their own particular strengths and weaknesses, and it is impossible to say which is superior. In China these arts were practiced openly, and by the end of the Ch'ing dynasty they had become widely diffused among the general population...

The Shang Wu style founded by Chang-san Feng places primary emphasis on the power of ch'i (ki in Japanese). T'ai ch'i, Hsing-i and Pa-kua are good examples of schools exhibiting characteristics of this style. In appearance, their movements have in them an explosive power which, effectively applied, can easily knock a man down.

The Shaolin style looks upon Ta-mo Lao-tsu [Bodhidharma] as its founder. In this style, which stresses the practical application of hand and foot techniques for blocking and attacking, are seen hard-soft and long-short techniques, that is, both thrusting and short, snapping techniques.

Ta-mo is said to have journeyed to China from far-off India. After surviving the long arduous trek, crossing wide rivers, deep valleys and high mountains on the way, he arrived at the court of the Liang Emperor, to whom he preached the Buddhist Law. It was during the Cheng Kuang era [A.D. 520-4] that Ta-mo was invited by Emperor Hsiao Ming of the Northern Wei to teach at the Shaolin monastery in Honan Province....



COMMENTARY ON THE KWAN MU EXERCISE PATTERNS

The KWAN MU forms were composed to present a unified practice method for various styles of karate constituting the background of the Kwanmkan. These series of forms were originated by Grandmaster George Anderson in the early seventies and were finalized in 1976. They were extrapolated from the base styles of, taekwondo, tai soo do, kwan bup, Japanese and Korean karate, and kung fu. The manner is unique in that the generally accepted internationally recognized forms of karate were re-synthesized into a series of understandable action, now called the Kwan Mu forms.

Besides having a firm technical base, these forms also represent a valuable philosophical foundation. The collateral philosophies are ingeniously imbedded in the performance of the patterns and the practice of thereof will prove mentally beneficial.

Subsequent development and research has instituted the Kwan Bu exercises, which are the ancient hand sets reconstituted for the modern era. Imbedded in the hand sets are many traditional Chinese-hand actions and their broader form cognates, nowadays called jujitsu.

The Kwan Mu patterns, in their totality, are only ones that any practitioners of the combat styles should have to practice. Beyond the Kwan Mu, in our opinion, the paucity of technical pertinence in ordinary kata is readily apparent.

KATA AND KUMITE - A CONTRAST?

After a hard session of sparring, students often comment that they get a great feeling from sparring but that form practice is dull and uninteresting. They insist that fighting is the best kind of training as it leaves them both mentally and physically charged.

A strong and unusual case may be presented on behalf of the formal exercise.

Individual consciousness is often defined as a center of concentration in a field of awareness. The mind depends on, and serves this consciousness; the body depends on, and serves the mind. In Karate,

the mind and body are unified and work as one. Three primary barriers can impede these actions; stress, apprehension, and special category of social anxiety.

Consider stress as the inappropriate physical reaction to stimuli. For example, a man is talking on the telephone and the conversation heats up. His blood clotting mechanism accelerates, his adrenal secretions speed up, and all the systems that can help him survive in a life and death, blood and gore struggle start to function, and there he is on the telephone, a truly inappropriate stress reaction.

Apprehension in this lecture is used in the sense of fear or worry about the result of an action. The fear of consequence takes the mind forward and does not permit real concentration. If you knew you would die a miserable death tomorrow, could you calmly study now?

The term "social anxiety" as used here is the fear of being alone, of not belonging to, or of being cast out from the group. If a man is with his girlfriend, for example, he must react to insults in a "manly" fashion or be thought of as less than a man.

During the practice sparring, the fighter's body prepares itself to fight and that is just what it does. No bad stress response in that. The body does what it is set up to do. If the fighter is into the action, there is no time for apprehension. He is performing well and his acceptance in the group is assured.

For this moment the person is functioning as an effective ensemble with no mental or physical mis-reactions to create inappropriate feelings. For many, it is only this way in combat.

In kata, we do not have the crutches of contact, the pressing moment, and the attacking enemy. We have only ourselves and the movement. The trick is to induce the same feelings and reactions into kata that are found in fighting. Then, the master of the form may attain, alone, without an opponent, and whenever and as often as he chooses, the same mental and physical accomplishments as the "restricted fighter."

Kata then becomes a limitless study of a master's techniques and plans of attack, a statement of flexibility, and an exercise of the mind-body in concentration and awareness.

A truly formidable exercise.

Karate training can be loosely divided into three areas. In the cen-

ter, we find the drills and the exercises. On one side of the center we find the formal exercise, and on the other side we find the free-fighting called kumite. Research into technique is normally based on the formal exercises or on the pedagogy of physical education because free-fighting is hard to analyze in a group sense; the participants leave the pure action of the formal exercises and apply their skills as they wish. Drill-work acts causes the principles of kata to move from theory to applied action, Sparring is the proof that the drills and exercises have indeed tied kata and kumite together. Many composers of kata were renown fighters in their day and exploration into their kata is necessary for a thorough understanding of the fighting methods that we have inherited from them.

When we look closely at kata we can find three basic types of action, perhaps a better words would be mannerisms or idiosyncrasies. First we find the cultural heritage, second—the physical and psychological facets of the composer, and lastly the pure action that the form attempts to teach. If we can remove the cultural idiom imposed upon the form, and those actions necessitated by the physical and psychological make-up of the various developers of Karate, then the pure action of technique may be contemplated. The problem not only becomes one of modulating kata to meet the demands of present day practitioners, but of deep and long lasting significance in the philosophical development of today's karate.

Unlike in ancient cultures, our citizenry nowadays is not faced with the same potential for physical attack on one's person. We do not have the same likelihood of being called on to defend ourselves or our family by physical actions. We are faced more often with mental and psychological bombardment on a day-to-day basis, which is nearly impossible to defend against. Socially acceptable methods of physical confrontation here are much different that those used in other places and in other times. For example, poking out the eyes or smashing the testicles may be a fair game in some parts of the world, but would offend the sensitivities of most of us. Our present society has chosen to allow assertion of individual rights through lawyers and courts, and permits formation of personal authority by psychological means.

Personal physical structure also show great variances within different cultures. Modifications must be made in technique to adapt striking with the hands and feet to each type of body structure. Because we drive so much instead of using more physical trans-

portation, our bodies will be different from the plainsman, the mountain-man, or the seafarer. Clothing varies in relation to climate. The use of central heating not only affects the method and ability to perform, but also the type of technique used. For example, in a cold region with no central heating, the warm clothing may be impenetrable to many techniques and will limit the mobility of the fighters.

The problem and solutions are basic. Techniques have to change to be efficient. Given the physical structure of the human body, how best can anatomy, psychology, and physical laws be combined to produce an efficient and sapient fighting unit

The First Effort of Kwan Mu is a study of the Pinan II and IV Kata in relation to the above factors. The Second and Third Efforts probe the more advance form or Batsai Dai, Kwankudai, Cheung Kwanmu, the Tekki and other similarly important kata from the Traditional Era. Without destroying the sense of rhythm of the general forms, the Kwan Mu patterns seek to distill the pure action by removing cultural, physical, and psychological impositions. In this attempt to discover pure action, only the cultural heritage and the physical or psychological restraints are surpassed. What remains is the swift, accurate, and deadly art of karate. Nothing is wasted and nothing is withheld.. This realization of the essential transcends the physical and leads to enlightenment.

THE FORMAL EXERCISE AS A DANCE

It is hard to codify what one knows instinctively. We use karate defends and attack methods to subtly work with the body's control systems. The kata of karate shares this capacity with its counterpart, the dance. Dancing has values applicable to the human endeavor which are often lost on the karate-ka solely interested in fighting. As it is difficult to convince someone of the value of something of which he has no knowledge, the following commentary will outline the common values of the dance in order that the karate practitioner may judge the comparative values therein.

Dancing is an art that expresses *impulses, desires, and feelings*. Every art encompasses *content, form, message, and means*. These are expressed in the dance by the element of movement.

Movement has basically three facets to be considered here. The first is locomotor, the actual movements of walking, running, leaping,

etc.. The second is axial, pendulum actions, sustained actions, percussive actions, propulsive actions, etc. The third and last is a combination of the first two.

Space, time, and force are bound up in movement. Space is utilized in five ways; direction, body position (prone, kneeling, standing, reaching), dimension (size of movement), movement to or from the gaze, and floor pattern.. Time has three facets of involvement; tempo. beat (even or uneven), and accent (regular or syncopated). Force considers dynamics (light or heavy), quality (staccato or legato) Force is also the range of intensity of the movement. Strength and agility are needed to expand the energies necessary for its application.

If the above outline is accepted as being the criteria for dance performance and understanding, one may interchange the word kata for dance and see that the outline indeed describes karate movement. If it does, then what is the physical difference between a karate kata and dancing? Is a dancer then a karateka? Perhaps the karateka is a dancer.

The resemblance ceases with the different philosophical values held in each art. Steeling the mind to cope with harsh physical punishment and achieving the will to endure unto death or victory mandates a deeply imprinted ethical base. This is not achieved by practice or fighting. It is entirely the product of the inculcated and cultured mind. All art expands the senses and helps to accomplish this goal.

THE KOAN OF KWAN MU, FIRST EFFORT

The feeling and mood of the form is introduced with the opening bow. The bow recognizes the serious endeavor the practitioner is about to attempt and gives credit and respect to those who have created this vehicle of expression. The character and worth of the performer to express the work of the master creating the kata is exemplified by the treatment of the opening.

After the bow, a traditional salute of the particular school or style is customarily given. The KWANMUKAN practitioner calmly assumes a natural posture with the hands open at the sides. Lifting his elbows high above his shoulders, he will place the open hands over the eyes, thumbs down and right hand covering the left. This signifies the unknowingness before birth and the newly awakened consciousness to be brought forth through action.

Then, with a sharp motion he tears his hands directly outward, horizontally drawing a downward arc, ending with the right hand sudo striking the left palm directly in front of the Hara. This represents the sudden coming to awareness that life brings and the truth that all comes from a single realization centered in the Hara.

"I clear my mind, I set my attitude. This is my world, this is how I see it. It won't, nor will I, ever be exactly so again".

Anticipation limits the mind. Expectation of attack limits response. It is said that the mind works best when it works as though it is not present. Attachment to a moment in time that might never occur, or having been, may never repeat itself does not allow the self to react freely and mirror the ever changing ambient.

The antagonist in kata is oneself. The visualization of an attack and the resultant defend is a reflection of the inner self. We must "know" our foe. No one else can do it for us. The ego, the self, arises out of memory and sensation which induces us to identify with the past.

How then can the self be found to combat the untried enemy? The answer is found by existing through the opponent.

Funakoshi Gichin said, "There is no first attack in Karate." (Karate Ni Sente Nashi). He understood that each man and his opponent exist through each other and become one; making first attack an impossibility.

Through form we develop an uninhibited spirit. The mind must utilize its innate and spontaneous intelligence freely and without effort. Kata is a study in this concept. It is a controlled exercise designed to show spirit, awareness, strength, attitude, and anticipations.

When one anticipates, who has made the first attack?

This is the Koan which opens the first effort.

THE KOAN OF THE THIRD EFFORT

The third effort is beauty in motion. Each variation of the form flows gracefully and leads deeper into the fantasy of existence. When practiced sufficiently, the movements of the kata blend together the Koan of Kwan Mu II

The second effort of Kwan Mu explodes within the student's mind.

He breaks away from the structured basic exercises that the beginning student faces and for the first time feels confident motion in his techniques. As he performs the initial movements in the kata, he moves trancelike as though in a dance, flying back and forth unknowingly, weaving a web which will entrap him in its simplicity.

Beginning the second effort, the round house kick is a deliberate ploy of free motion. A gutsy action is needed to skip into the kick, an action that is just done and not contemplated during the performance. Deliberately it misleads the practitioner into believing that his movement becomes his own. This exhilaration is continued throughout the kicking actions in the first part of the form, which is actually an ingenious system of flexibility exercises designed to instruct the student in kicking. The one lonely punch is a grim reminder of the seriousness of the statement, but it is overlooked in favor of the free motion.

As the student turns to demonstrate the four basic kicks in sequence, he suddenly becomes perplexed as what should be a simple matter becomes very difficult to resolve. After the last kick, the student settles down into the thrust of the form which has actually been demonstrated but overlooked.

This latter part of the kata explores pulling actions, takedowns, and blocking maneuvers against all the basic kicks. These actions pull the web of the kata together. Are they not mirror images of the initial actions. Can one really kick if he does not know how to block a kick. Similarly, how can one block a kick if he can't kick? This then presents a problem.

Normally, if you kick at someone you do not want that kick to be blocked. If you were to be attacked, you would intend that your block be effective. In the kata, blocks and attacks are mirror images of each other. To perform one is to perform the other. Which, then, is reality. (Remember, the attacker exists only in the mind of the defender.) This leads us to the koan of the Second Effort:

“If the purpose of a block is not to be attacked, and the purpose of an attack is not to be blocked, then why delude yourself?”

In attempting to do your own thing, you find that it is something else. The true kata exists but all do not find it. Why not?

KOAN OF THE THIRD EFFORT

The third effort is beauty in motion. Each variation of the form flows gracefully and leads deeper into the fantasy of existence. When practiced sufficiently, the movements of the kata blend together enthralling the performer with the enchanting ecstasy of A symphony and many things not apparent become clear.

You have been mastered by the kata.

Be—See —Know—You have none,—yet you must have all.

Attempting to control the kata, it falls apart at your feet. If you do not control the kata, you lose yourself. This is the most difficult of problems. Years of effort are required, but it was known before the first.

To *be* is to *see*—

To *see* is to *know*—

To *know* is to *be*—

If then, what have you?

Is it is already too late?

To know is to be—To be is to see— To see is to know—Where then do you start ?

The *first* is what is.

The *second* is what is done.

The *third* is who sees that it is done

A puzzlement, since the existence or the self only comes when the self conceives the existence of non-existence.■

The Kwan Mu patterns of the first dimension have been published in chart form.

The three Efforts of the Kwan Mu patterns are practiced in three dimension of difficulty. The forms of the first, and most simple dimension, have been published in chart form.

The following are annotations to the chart of the First Effort. Present here is the first level.

Annotations To Kwan Mu I Chart (Historical)

Figure 1. Can you imagine how insulting an improper bow would be to the elders and seniors? A poor quality bow would reflect on the spirit of the Master whose character is represented in the form. Therefore, the correct bow must be performed to the satisfaction of those who are about to review the kata and to reflect proper honor and respect on the kata originators whose character is represented in the form. A weak bow is a sign of weak character and a signal to the karate seniors that the performer lacks conviction and doesn't respect the wisdom of the old masters.

Figures 2, 3, and 4. This is a very ancient movement. Formally introduced in the "Kushanku" Kata by Karate Sakagawa, (a student of Kushanku) the action was redefined by "Bushi" Sokon Matsumura in the "Batsai" kata, and finally chosen as the first sequence in the Pinan II Kata. Introduction as the first movement of Kwan Mu I does not affect the wisdom of the kata as a beginner's form. Originally, the Pinan II kata was taught as the first kata in the series. This movement was felt by the masters to be important enough so that it was chosen to be the first sequence taught. By liberalizing the classical format, Kwan Mu allows for a free interplay between the kata and the kumite. Without breaking the original rhythm pattern, the block-attack techniques of Kushanku have been modified while still retaining strong classical traditions.

Though defined as a High Section Block, this action in reality is a high punching attack with the elbow thrust outward into the opponent's exposed inner arm. A hard powerful attack is made while a soft (indirect) block causes trauma to the inner arm.

Figures 8. As a movement of repose, the Water Flow Movement hides a whirlpool of dangerous proportions. As you and your opponent become one, your body will naturally move to avert your oppo-

ment's attack. Water is liquid and formless. Water never loses its nature. It always flows downward and teaches the lesson that we can overcome any difficulty or hardship if we go forward with self-confidence. Gathering strength, the body-mind-spirit becomes capable of flowing like water. The hands pulled to the hip draw the attacker into the twists and twirls of the water as it follows the path of least resistance. Grabbing at the water, it quickly flows through the fingers yet while moving slowly it destroys mighty mountains. The defender, like water, flows in and around the attack as the attacker is swept away by the calming flowing water. Strike at water. Will it not flow unharmed around your striking weapon?

The koan of the First Effort is redirected along the Eightfold Path.

Repose in this position and reflect on the koan.

Figures 9, 10, and 11. Leg stretching drills in the form of a front kick and a back kick are incorporated at this point. Both kicks are related through the front stance. Prior movements loosened the upper body and raised the body temperature. This step energizes muscles necessary for kicking. Hand and foot used in unison help prevent disruptive actions and allow the beginner a more natural movement and balance. Back muscles are also trained for better kicking.

Figures 12 - 20. These movements bear a distinct relationship to the Pinan II Kata. The beginning student is introduced at an early level to the basics of kumite. The instructor can separate the actions, vary them, and use this plan to introduce novice block and attack techniques. The front kick is used as a basic training aid easily mastered by the beginner as well as effective in application. The actual interpretation of the kick varies in relation to the opponent. If you begin a right front kick and the opponent moves to your left, the kick would be changed to a RH kick to follow the opponent, Where he to move to your right, a side kick would probably ensue. The designation as a front kick in the form should not leave the other kicking variations unconsidered.

Figures 25 - 30. These actions relate to the sidekick elbow strike in Pinan IV. Both the KwanMu method and the method in Pinan IV are identical and contain the same lesson. In Pinan IV, since we have not completed the initial drive, we do not need to step forward to complete the initial action. In Kwan Mu I, the initial drive has been completed and to complement the kick, a step and a punch are nec-

essary. Two powerful techniques are a proper side kick and a strong "reverse" punch. If the kata movement were performed quickly in free-fighting neither the elbow strike nor the step punch would be done. As we retract the kicking foot and turn in the direction of the kick, the back hand would be quickly brought forward to punch before the step could be completed. This is another ancient action going back into the Kata. View the first kick-punch combination as a skip side kick and a punch. The second kick-punch combination should be viewed as a power-driven back kick followed by a punch. (Both common fighting maneuvers).

Figures 31 - 39. The return drive of the kata can be used in continued sequence, separated, or re-ordered to provide just about any combination that can be used to attack in kumite. These movements answer the questions posed in the return drive of recapitulation in the Pinan IV Kata and complement those of the return drive of Pinan II. Also, they are the attacking combinations of the two-man forms (the defends of which are contained in the Third Effort).

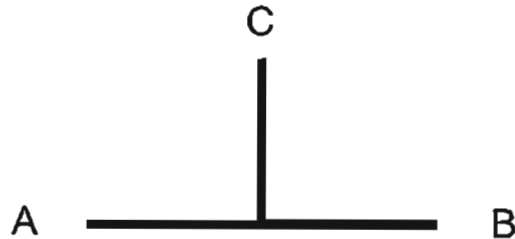
This return arsenal provides a class plan for the instructor's use for exploration of fighting actions and combinations for both the beginning and advanced practitioner.

Figures 37 - 39. These merit a close look. The three punches can easily be imposed, and interpreted after the side kicks or at the end of the last two sequences. They also can stand alone on their own value. Much can be learned about hand attacks from these actions.

Figures 40 - 45. These are the last two movements of the Pinan II Kata. They are meant to reinforce the block and counter abilities of the fighter. Note that the punch, if performed quickly as in actual combat, will actually proceed the step. This allows for a continued follow through.

Figures 46. The bow should be performed with the attitude expected from an actor who has performed brilliantly in front of an audience and turns for his due respect, confident that he has done his best. Humbly he respects the lesson that he has learned. ■

KWAN MU - THE REALIZATION OF THE ESSENTIAL FIRST EFFORT



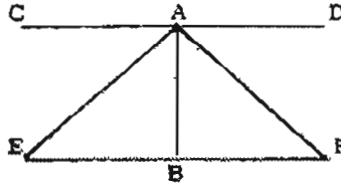
1. Turn 90° counter clockwise to a right back-stance and execute a left high-section pressing-block.
2. Right away execute a right high-section rising pressing-block and pull the left hand to the chest.
3. Execute a left mid-section stabbing punch., pulling the right hand to the side.
4. Turn 180° clockwise to B forming a left back stance and execute a right high-section rising pressing-block.
5. Right away execute a left high-section rising pressing-block and pull the right hand to again to the chest area.
6. Execute a right mid-section stabbing punch and pull the left hand to the side as before.
7. Pull the right foot to the left, standing up straight toward C, and execute a left snap front kick while at the same time making a left mid-section backfist striking block.
8. Lower the foot and execute a right thrust back kick together with a right rear backfist-strike toward D.
9. Return the right foot to the left foot position and step out toward C with the left foot forming a fixed front-stance toward C, at the same time execute a left mid-section block.

-
10. Execute lunging left high-section backfist-strike followed immediately by a right front kick , set the right foot down to form a right front-stance.
 11. Execute a lunging right high-section backfist strike followed right away by a left front kick. set the left foot down to form a left front-stance.
 12. Execute a left high-section backfist-strike , pull the left hand— fist closed and palm down, toward the right hand at the same time stepping forward to form a right front-stance , executing simultaneously a right mid-section vertical fist punch .
 13. Turn 180° counter-clockwise to D and execute a left mid-section backfist striking block and right away execute a right snap front kick.
 14. Lower the right foot to the floor and immediately execute a left side-kick to B, at the same time execute a left mid-section backfist so that it looks like the parallel to the kicking leg.
 15. Return the foot and hand to the chamber and with step out with the right foot toward B forming a right front-stance and execute a right mid-section lunge-punch. (14 and 15 should be done in rapid sequence).
 16. Without shifting the rear foot, execute a right rear thrust kick to A while at the same time executing a right mid-section backfist in line with the kicking leg, as before.
 17. Return the leg and hand and with left foot step out toward A, forming a left front-stance and execute a left mid-section punch (moves 16 and 17 should be done in rapid sequence).
 18. Turn 90° toward D and form a right back stance , and execute a left low-section block.
 19. Execute a right high-section punch followed right away by a right front kick. Set the foot down to form a right front-stance.
-

20. Execute a right hand cross block (hand starts at left hip) followed right away by a left mid -section punch.
21. Execute a left snap front kick. (19,20, 21 done without pause)
22. Then drop the left foot to the ground, and execute a right mid-section punch.
23. Step out toward D to form a right front-stance , while stepping, execute a left punch and reverse right mid-section punch (22 & 23 are done rapidly and without pause).
24. Turn counter-clockwise 270° toward A forming a right back-stance and execute a left mid-section pressing-block.
25. Execute a left high-section backfist-strike and immediately step out to form a right front-stance while executing a right mid-section lunge punch.
26. Turn 180° clock-wise to B forming a left back-stance and execute a right mid-section pressing-block.
27. Execute a right high-section backfist-strike and immediately step out with the left foot to form a left front-stance while executing a left mid-section lunge punch.
28. Recover the left foot to the starting posture, stand up facing C and assume ready stance.

This Is the beginning of KWAN MU 2

KWAN MU - THE REALIZATION OF THE ESSENTIAL. SECOND EFFORT



1. From an attention stance, bow and assume a ready stance.
2. Assume a right fixed front-stance to B by sliding the left foot rearward.
3. Execute a right high-section instep roundhouse kick skipping forward.
4. Recover and turn counter-clockwise to A assuming a left front-stance and then execute a high-section open-hand x-block.
5. Pull the hands to the belt and execute a right mid-section snap front kick.
6. Lower the right foot to the left foot and draw the hands to the left side, the left fist palm up and covering the right vertical fist. Execute a right mid-section side-kick to D.
7. Lower the right foot and turn and execute a left mid-section back-kick to D.
8. Retract the left foot and form a left back-stance facing C and execute a right mid-section outer-forearm outside-defend followed by left mid-section reverse-punch.
9. Execute a left mid-section front-kick.
10. Lower the left foot and step forward forming a right front-stance to C and execute right mid-section lunge-punch.
11. Turn counter-clockwise to D and execute a right foot mid-section cres-

- cent-kick with a right high-section inside-block.. Continue by circling the blocking action into a right mid-section bottom fist. Strike and at the same time do a right mid-section side-kick to D.
12. Lower the right foot to the left foot and turn counter-clockwise to C, forming a right back-stance. Extend the left hand straight to C and execute a right high-section crescent-hooking-punch ,striking the left palm as the body rotates to form a left front-stance.
 13. Right away execute to the front a low-section roundhouse-kick to the front (C), using the heel as the weapon.
 14. Lower the right foot to the left foot and turn counter-clockwise forming a right front-stance to F, the hands are performing a double knife-hand guarding-block.
 15. Execute a left high-section front-kick to F and then form a right back-stance.
 16. Execute a rear foot right high-section roundhouse-kick to F, recover and from a left back-stance.
 17. Execute a rear foot left high-section side-kick to F. Form a right back-stance.
 18. Turn clockwise and execute a right high-section back-kick to F, parallel to "e-f".
- *15,16,17, and 18 are done in rapid succession. The hands are held in an on-guard position and do not block over the kicks.
19. Lower the right foot to F and turn counter-clockwise to E forming a left back-stance and executing high-section open-hand x-block to E.
 20. Step forward to form a right front-stance and execute a double mid-section upset-punch with the closed fist palms up.
 21. Step forward to form a modified right back-stance and execute a left mid-section hammer-fist strike to E.

-
22. Step forward to E and execute a right knife-hand downward strike across the body to the left side with a pulling action along the "e-f" line.
 23. Pivot rapidly counter-clockwise and execute a left hand mid-section knife-hand strike, pulling back the hand clockwise in a circular motion along the "e-f" line while forming a left front-stance.
 24. Continue stepping forward and execute right mid-section lunge-punch to E.

* 22, 23, 24 are to be done in rapid order with no pause in between.
 25. Extend the left hand to the rear toward F and turn counter-clockwise to F, and step forward forming a left back-stance. At the same time, execute a right high-section knife hand-strike and left high-section pulling knife-hand block. Motions are done without pause.
 26. Cross step with left foot toward F executing a left low-section pulling-block — right to left in front of the body along "e-f" line.
 27. Continue stepping forward with the right foot and form a left back-stance and executing a double knife-hand block to F.

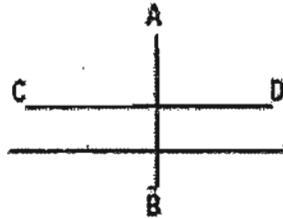
* 26 & 27 are done with one action.
 28. Extend the left hand to the rear toward E and pivot to E to form a left x-stance and executing a right high-section knife-hand-strike while at the same time make a left knife-hand block.
 29. Step out to E again with right foot and with a crossing action step behind the right foot, and execute a right outer-forearm reinforced inside-block in front of the groin —left finger-tips will touch back-fist and left palm will rest on right arm.
 30. Without hesitation step out to E forming a left back-stance and executing a right mid-section double closed-fist guarding-block.
 31. Turn clockwise to A forming a right back-stance and execute a mid-
-

section double knife-hand guarding-block.

32. Crescent step to A by stepping behind with right foot and execute a left high-section knife hand-strike to A.
33. Pivot clockwise to A forming a left modified back-stance and execute a right high-section knife hand-strike to A.
34. Immediately execute a right double jump-front-kick to A and form a left back-stance upon landing.
35. Execute a right low-section palm-up backfist pressing-block (knee level) to the right side, turning and standing up, facing B and assume a ready stance.
36. End Second Effort, BOW

This is the beginning of the third effort.

KWAN MU - THE REALIZATION OF THE ESSENTIAL. THIRD EFFORT



1. Step out with the right foot to D forming right back-stance, and execute a left high-section outer-forearm jamming block to D
2. Leaving the left hand in place, execute a right high-section outer-forearm jamming block toward D
3. Leaving both right and left hands high, execute right high-section jab followed right away by a left high-section punch
4. Turn to face C and form a left back-stance. Execute the same technique as in #1 but in reverse
5. Execute the same techniques as in #2 but in reverse
6. Execute the same techniques as in #3 but in reverse. (1, 2, 3 & 4, 5, 6 should be performed in rapid sequence with no pause in between actions)
7. With the left foot, step out to B forming a modified left front-stance and execute a right high-section cross-arm pressing-block
8. Step forward forming a right front-stance and execute a right high-section downward knife hand-strike. Left hand simultaneously executes a mid-section open-hand pressing-block under right elbow
9. Slide slightly backward forming a right back-stance and pull the right hand sharply back to the left side of the body. Right away execute a right mid-section circle downward backfist-strike to B

10. Move the right foot to C and form a right front-stance and then execute a left high-section cross-arm pressing-block
11. Shifting slightly to a modified left back-stance, execute a right high-section 2 finger thrust to C while at the same time executing an arm grab, pulling the left hand to a position in front of your forehead
12. Execute a right high-section skip side-kick to C
13. Turn rapidly to A, stepping out with the left foot to form a right back-stance and execute a left mid-section double knife-hand guarding block
14. Turn quickly clockwise and step out to B forming a left back-stance and execute a right double knife-hand guarding-block to B
15. Leap into the air, turning counter-clockwise and execute a fake double jumping turning kick to B, landing and forming a right back-stance and executing a right mid-section reverse punch —#14 & #15 should be done in rapid order with no pause in between
16. Execute a left high-section x-block, and turn the left hand over to palm up (grasping) position, and right away pull the hands to the abdomen from where you will directly execute a left mid-section punch
17. Step forward to B forming a right front-stance and execute a right mid-section lunge punch. Kiaii !
18. Turn clockwise to A forming a right front-stance to A and execute a left high-section cross-arm pressing-block
19. Almost in the same motion execute a right double jump-side-kick to A
20. After landing turn counter-clockwise to B forming left front-stance and execute a right high-section cross-arm pressing-block to B. — left hand should be positioned in front of the body and just under the right elbow

-
21. Execute a left mid-section inner-forearm open-hand out sweeping-block, palm up
 22. Execute a right high-section reverse hand-strike
 23. With 2 hand grabbing action, pull downward and execute a right mid-section knee-smash
 24. Lower the foot and leap into the air, pulling the legs up and turning counter-clockwise to land in low x-stance facing A and execute a low-section double-backfist x-block
 25. Reach out to A with the right hand and step out with the right foot. Right away jump in with the left foot forming right x-stance and executing a left cross-arm pulling action to the right shoulder and simultaneously do right low-section punch
 26. Step back with the left foot and form a left back-stance and execute a right low-section outer-forearm down-block
 27. Execute a left mid-section front-snap-kick, KIAII !
 28. Turn 270° counter-clockwise, lifting left foot, and form a right back-stance to D. Execute a left mid-section inner-forearm outside guarding-block (palm up)
 29. Shifting to left front-stance execute right mid-section hand-covering-block to D
 30. Indicate a slight pull with both hands and execute a right foot low-section heel roundhouse kick -target the knee- to D, recovering the leg to behind the right knee notch, and extending left open hand to high-section and the execute a right high-section hook-punch striking the open palm with the fist. (when the leg is recovering, the strike is being executed while the leg is being recovered—these two actions are done as one movement
 31. Withdraw the right hand to the body and push out to mid-section with the left palm, fingers up —while remaining on left leg only. Jump for-

- ward to D, forming a right x-stance and execute a right mid-section punch. The torso should now face toward A and you should be sitting very low
32. Move the left foot to C form a horse stance facing A and extend the left open-hand —thumb side up— to C
 33. Execute a right high-section crescent-kick to C striking the left palm and putting the right foot down to C, form a horse stance facing B and striking the left open hand with right elbow
 34. Execute a right high-section knife-hand outer-forearm rising-block in front of forehead while at the same time executing a left mid-section open-palm pressing-block in front of groin
 35. Remaining standing facing B, and execute a right high-section cross-arm jumping-block , fingers up, bringing left hand up and into a guarding position just under the right elbow
 36. Step right foot out to B forming right front-stance, retrieve right hand and execute right hand high-section hook-punch, retaining left hand under right elbow
 37. From the same position, twist the body clockwise and execute a left high-section backfist-strike to B
 38. Step forward with the left foot to form a modified left front-stance, and execute a right mid-section upper-cut, hold the left hand in a grabbing like position directly in front of right shoulder
 39. From this position, twist the body clockwise and execute a left high-section
 40. With the left hand grabbing and pulling to the lower right side, step out to B forming a right front-stance and executing a right high-section punch.. This is a Kiaii point!
 41. Move slightly backwards toward A, forming a left back-stance facing B. Execute a right mid-section back-forearm inside circular-

-
- sweeping-block. Continue the circle with the arm and execute a right mid-section outer-forearm knife-hand pressing-block. Continue the arm circle and execute right high-section backfist-strike to B. All these actions should be done with a sense of slipping the technique and snapping back with an attack, continuous with no pause in between
42. Step backwards with the right foot to A forming a right back-stance facing B. Execute the same series as in #41 except in reverse
 43. Step backwards with the left foot to A forming a left back-stance facing B. Execute same series as in #41 except in reverse
 44. Turning 270°, pick up the right foot and pivot on the left foot, forming a right back-stance to C. Execute a left mid-section outer-forearm downward circle-block, continue the circle and recover to execute right mid-section pressing-down-block, press, and then execute a left high-section backfist-strike. —all these defends and strike should be done with a continuous fluid motion
 45. Step back with right foot forming right back-stance. Repeat actions of #44
 46. Step back with right foot forming right back-stance. Repeat actions of #44
 47. In same position execute a right high-section hammer fist strike to ear followed right away by a left knife hand-strike to the other ear
 48. Skip forward and execute a left skipping-front-kick to C keeping the left hand in the same position
 49. Lower the left foot to floor and step out with the right foot to C bringing up the rear foot and a forming right x-stance to C. At same time execute right mid-section knife-hand-strike and a left low-section outer-forearm palm-hand sweeping-block
 50. Form a low x-stance with palm-hands extended out and away from body. The stance should be very low with the knee almost to the ground. The right arm should decline downward and the left arm
-

slightly upwards. Hold this position for approximately 5 seconds

51. Move the left foot backward to D forming a left rear-fixed-stance and pull right arm, with the hand open, downward to a point in front of the hara. This should be done with a strong deliberate action
52. Drop into a deep front-stance facing C. Turn the body toward B, and with the left arm, slowly and deliberately make a large outer-wrist circular-block. Complete this action with a left mid-section palm-up pressing-block focused to the center of the circle
53. Shift the body into a deep horse-stance to B and execute a right punch to center of circle
54. Drop into deep front-stance facing D, turn body to B and repeat #52 sequence in reverse
55. Repeat #53 in reverse (execute punch in center of circle)
56. Stand up to B forming natural stance, place both hands over the eyes (right over left) and with a tearing action move them directly out from the face and recover the into closed fist position in front of the hara

Bow

THE KWAN BU EXERCISES

The ancient exercises, which we call the KWAN BU, were originally designed to give full exposure to any category of technique and to inculcate the hidden virtues of the extended and multilateral practice necessary to master specific requirements.

They were done as hand sets which required a movement to the four directions and also to the philosophical fifth, the center.

These forms were done in duplex and triplex form and it has been said that later they became the base for the Funakoshi's Ten-No-Kata Omote.

The forms can be simple and suitable for a beginner, but with understanding, can be raised to the level of ultimate complexity.

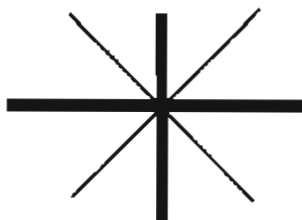
The connections are the usual: high, middle, and low. Stances can be high, middle level or floor level. The movement intrusive, passive, retiring or regressive. The tempo slow, sticky, or quick. The offensive and defensive combination and the choice of weapons are open to the imagination.

The unique value of the forms is that they the require the practitioner to move ambidextrously in all directions. When they are combined with the actual presence of an attacker during the practice, they provide a unique form of realization.

It is possible for a practitioner of these hand sets to do a combination of blocks and strikes, including the breaking of four boards, or several board stationed in four area, within a space of four seconds.

For each dan grade achieved, the serious student should add two Kwan-Bu sets to the repertoire for the daily practice Your own form, growing with your increasing skill, age, and knowledge; a form pertinent to only you, shaped to your own personal goals. Think of the benefits!

The Kwan Bu pattern



**HISTORY
KWANMUKAN
THE EARLY YEARS**

George E. Anderson, Hanshi

*No pictures include yet
expansion and pictures
coming!*

KWANMUKAN INTERNATIONAL

PROLOG

All kinds of stories are concocted about the entrance of Asian arts into northern Ohio. And why not? This is one of the most important martial arts centers in the nation. The Akron area has given birth to important karate, kung fu, jujitsu and wu shu federations. A lot of the history put out reflects the background of the writers and ours is no exception. However, it helps that we have lots of data for that supports our views. We have many taped interview, but they are too voluminous to be included here. Some of the information is scandalous and will only be published when the subjects die or are put in jail.

This history is as accurate as possible, considering the fact that few people are willing to comment on or furnish derogatory evidence that might traduce the dubious claims and reputations of noted martial artists

To start the story, I was born on North Hill in Akron, Ohio, November 25, 1931. My mother, Winifred Pape, was a swimming champion and noted musician. My father was a teacher at South High School in Akron. Dad had taught at the United Presbyterian Assuit College in Egypt and after marrying mother, came to Akron. His job here was arranged by my grandmother's friend, Mrs. Evans of the Evans Savings and Loan, who knew the head of the Akron Board of Education. Father was a fine runner and was a half-miler for Westminster College, near his birth city of Sharon, Pennsylvania. My mother was born Chicago to where her parents had immigrated from the Manchester area in England. The second of three sons and with an older adopted sister, the responsibility of picking up the frustrated career of my musician mother fell on me, and at an early age I started playing the violin.

From my early years I practiced many long hours every day during the school year and when school was out, nearly all day long. There were months that I was ordered only to practice scales, and worse than that, to just pull my bow slowly on each note so I could gain control of the strings. At first I thought my work seemed good but then it began to sound off key. I was told that the notes were actually better, and that the discordance came from my improved hearing perception. This was a real insight. My understanding of the practice necessary to the arts was upgraded when I was accepted to the Cleveland Institute of Music. My first teachers were locally popular Hungarian violinists and under their training I soon gradu-

ated working with their teacher, Mr. Ryklik, who taught out of an old building on 50th and Broadway in Cleveland.

My mother took me to Cleveland twice a week for years and, as we didn't have a lot of money, we usually rode the bus. As a treat, I was always allowed a small dinner at the Forum Cafeteria on East 9th Street and then we went to the lesson by street car. The lessons were tough and the details or training were meticulously laid out. The planning learned there has always stayed with me and will always influence my work in the martial arts. The required five hours was to be divided into four parts, one for scales and arpeggios, one for dexterity studies, one for etudes and studies, one for concertos, and if there was any time left over, perhaps fifteen minutes for musical pieces.

My family had invested so much into my practice that my mother became deathly afraid that I would injure my hands. Adding to this the fact that my uncle had been really talented on the violin and had to stop practicing because he hurt his elbow in basketball. The upshot was that I was not allowed to be involved in any sports except swimming, which I did very exceedingly well. I swam as long as I can remember. From when I was 6 months old we used to spend the summers at Anderson's Acres, a small campground on Lake Erie near Huron, Ohio where I would spend all day on the beach. When I grew older I would be either practicing the violin or swimming. I especially liked to swim in the great storms, taking a small raft out in the waves and riding it in to get dumped on the sand.

In my grade school years, I lived in West Akron, graduating from King School in the class of 1946. The war ended then and we moved to Cuyahoga Falls, Ohio where I met new friends and started tussling in along with my swimming.

In 1950, I left Akron to go to college in Wichita, Kansas on a music scholarship, majoring in violin. I had friends there who practiced jujitsu and an unknown system of karate which I diddled around with. During the summer break of 1950 I returned to Akron and married my wife Joan, and she accompanied me back to Wichita. We soon were expecting our first child and Joan returned to Akron because I didn't have the money for the needed care. The next semester, I quit school and followed her back to Akron, to my mother's great disappointment, I went to work at the Firestone Company.

Ever since I had moved to Cuyahoga Falls I had been interested in

wrestling. Most of my friends of friends there were on the wrestling team and but my mother wouldn't let me do join. I was always looking for some way to get out of the house and horse around with the guys but my mother say to it that all my time was taken up with the violin. And my friends weren't supportive/ When I told them that I had won the state contest the reply was: So what? - Who cares?

In Akron in the late 1940s, the combative arts were mainly boxing and wrestling. Boxing was really popular and more than one demonstration was held at a local schools. Garfield High School, my alma mater, held boxing exhibitions. Tony Paris, later a coach in the Akron Schools, boxed there. Bud Housley said that Tony was a hard guy and tells a story of him sucker punching Lyle Hinkle, a friend from Uniontown, in the mouth while going up a staircase at the Great Lakes Naval Training Center Boot Camp.

Wrestling was now emerging as a popular sport and around 1948, Cuyahoga Falls High School formed their first varsity team with a biology teacher, Clarence Hinkle, as the first coach. Some of that great team's members were: Bill Cobb, now the owner of C & C Machine, state champ and later intercollegiate champion, Case Western Reserve University — Bob Cobb, Bill's brother, state champ — Emmett Housley, 3rd in the state — Dave Blocksom — Don Huleck, Park Superintendent for Cuyahoga Falls — Thurl Roland McClanahan. a bit younger and less weighty then, living on Grant Ave., about 7th St. — and Dennis Roscover. Bud Housley says that he beat out TR for the team and TR says just the opposite. It just goes to show how memories are. TR's brother was a good friend of mine but TR was always thought of as a pain in the ass. He was small for his age and ran around in a pulled down sailor's cap, bothering us when we were trying to do important things; swimming at Water Works pool, for example. I heard it that one such pain in the ass was taken to the basement of Falls High where they tied him to a post an put oil of wintergreen all over his whatever's. Good bunch of guys!

My family lived directly behind Bill Cobb and near Bud Housley, my idiot druggger brother-in-law of today, and they used to practice their wrestling techniques on all the locals which included me. I was more than once pinned in an undignified manner. I was not very big at the time about 5'4" tall, and as I said before, a violin player.

Bud, who at that time was my inseparable companion, was always fighting just to fight. ONE time he got into a big fight with Dick

Shick, later the San Diego City Manager, at the bus stop at 17th and Broad when they were waiting for the Beacon Journal to drop off of As with most fights, no one really got hurt, albeit friendships were destroyed.

At that time I was a sophomore in high school and was still playing the violin, studying at the Cleveland Institute of Music with Joseph Knitzer, the concertmaster of the Cleveland Orchestra. I would escape to run around with the guys whenever I could and as they all wrestled, wrestling practice was a real wake up to the contact sports. As I noted previously, my mother let me do sports that would not hurt my hands or arms such as swimming. I was really good at these and won many matches. At one demonstration at the AAU Nationals, I won the junior race and was asked to demonstrate an underwater swim of about 75 meters. I also was one of the area's first Red Cross Water Safety Instructors.

Although we wrestled and punched and kicked, the formal martial arts were not alive here yet except for a ex cop named Mr. Allen who was teaching jujitsu which was he said included judo and karate techniques.

Some of his old students are still around. I have run into Mr. Bisson (his family owned Bisson's super market) who was living near Akron's Highland, Norman "Red" Lawson of the Lawson Milk family, and several police officers. TR McClanahan also claims to have begun studying with Mr. Allen in 1946 and says that he was introduced through a man who worked for his father at Mac's Jewelry on South Main Street. TR also says that he visited Japan about 1946-1947 with his father —and that is the reason for his good connections there. No comment on that.

During the first part of the '50s, Housley, Machamer, McClanahan and I were all practicing a variety of self defense techniques. Bud Housley was began a later than the rest because he in the Navy, stationed off the coast of Korea on the USS Princeton. Bud returned from the service and continued his normal custom of hassling people. We almost lost his eye in one when he and "Punch" Branniger were partying in Kent and had a set-to and with some guys in which was a disable person. That ;guy's buddies stomped Bud and Punchy and left them by the railroad tracks. Bud's eye was injured so badly it resembled the crease in a plum; the doctors told him to lie motionless on the couch in his mothers living room or he would have permanent vision damage.

We really raised general Hell in those days and were really out of hand. Looking back from today, I can say that it was sheer luck that we didn't go to jail. We extensively damaged my house on Suncrest Drive in the Cuyahoga Falls' Heslop allotments; even to the point actually putting Bill Cobb's head through a wall while using him as a battering ram. During one New Years party John Machamer peeled his car up and down the street and over lawns and devil strips. We go so rowdy in my mother-in-law's house that we broke the legs off her Spinet piano. To add to the stories, we used to drive around shooting people with pea-shooters, practicing what are now known as ninja blowgun techniques. One time a Volunteers of America truck chased us all over the Falls because we had peppered the workers with well placed beans shot from our pea-shooters. This shooting at people stopped when some guy, whom we also shot, threw a big rock and dented in the passenger side door of my new, blue 1955 Chevy V8. That car was my pride and joy and, I think, the first V8 Chevy in Akron. Boy, was that a hot car.

In March, 1950 my eldest son was born. I was employed at the Firestone Tire and Rubber Company and worked at the Retread Plant repairing damage tire walls. Garfield High School graduates could always get a job there. In good form, I got in an argument with an grouchy female employee and was transferred to Plant 1 to keep me out of trouble. I told her that her accent sounded like she was from Georgia and she took it wrong and treated it like a racial slur. At Plant 1, I was put to work trucking solvents to the Bogey Wheel Department (tank roller wheels). I got I hurt there. I crushed my foot while I was backing a hand tow-motor; I bumped into a steel beam and the tow-motor pinned me to the steel base, splitting the sole on my shoe lengthwise. Because Firestone was self insured, they didn't lay me off but kept me on the payroll, driving me to and from my house on Brookdale Drive. When my foot got better, that is, I didn't pass out when I lowered it below my waist, and I got off the codeine, I would walk the mile and a half to my upstairs apartment on my crutches. I thought of this as good arm exercise. See, even here, I was showing a positive attitude! Anyway, they moved me to Plant 3 and gave me a cushy job on the newly formed 90 MM Gun Line as an assistant to Hubert Wise, a tool engineer, who was charged with setting up the line.

Hubert was apparently practiced karate also. It was rumored that at one time he had broken a man's collarbone quite with judo chop.

Hubert was very, very strong and quite heavy. I heard Hubert died in the 70s. Under his tutelage I became an expert on the Bryant internal grinding machine. Almost every week I got a suggestion awards for a small invention. For example, the rate on grinding the forcene cone on the tank cannon was \$18. 50 and the time required under the planned operating system was 6 hours. The machine had to be watched for the entire time, a real drag. I invented an automatic feed that let the operator, in effect, go to sleep during the process. which wasn't popular with the management. Later, I devised a way to do the operation in just one hour. They approved the feed advance, paid me for the suggestion, and then removed the device. My supervisor on the line was Ray Smeltz, a great guy who took me under his wing. Ray was coaching the Kenmore Gremlins Pee Wee Football Team at that time and lived behind the liquor store on 13th Street in Kenmore.

Ray had a lot of seniority and took four weeks vacation each year. He recommending me as the replacement to take over his job as night line supervisor. I got the job which also led to my later appointment as Set-up Man and Instructor on the tube line. There I met Gene Haley (now deceased), a bona fide tough guy who had studied combat karate in the service. Gene was willing to teach me but we didn't have a lot of time. Gene had a pair of blue suede shoes and resembled the "Fonze" on TV in "Happy Day's". Despite the lack of time I learned a lot and really got myself on my way. As I was on the night line and was on temporary supervision or set-up for jobs with a long duration, I had lots of time to practice and sleep on the roof. I also rebuilt guns and other equipment, using Firestone's Cro-Hone and Parkerizing equipment in the processes. It was through this gun work that I met Dick Seelinger, the guy that got me going on the body building. Dick was really huge, having a 53 inch chest; I pestered him to teach me how to get big too. He finally agreed, and came over to my house to get me going and taught me how to use cut up inner tubes for muscle building cables. For two years I religiously used the cables in the attic of my apartment on Carroll Street (where my first son David was born), developing huge arms and, as I carefully noted in every mirror, a great chest. I was imposing and arrogant. I was very, very pushy. An interesting incident grew out of this while I was at Plant 3. A goofy employee, a farmer from Wadsworth, a real Clem Cadiddlehopper named Carl Stidd brought a gun into the plant to shoot me because he was deathly afraid that I would attack him with my "deadly"

karate. In the end, we were summoned to the plant managers office where I was ordered to stop practicing on the premises and both of us were threatened with dismissal we kept the fuss up. It boiled over again when he threw rocks at me in the parking lot as I was going going at him again. I think the rocks did the trick.

I had other problems too. Jim Hipp and Walt Wyzinski teased me by putting squashed bananas on my shaper machine. They made me so mad that I just literally frothed at the mouth. But I got even! While they were walking to the lunch room, going down down past the tool cage, I came up behind them and grabbed their heads in my hands and banged them together just like in melons. A resounding clunk. It is fair to say that they didn't like that very much.

In the middle of the decade, Firestone slowed down and I left to work at the Ford Stamping Plant in Northfield. I didn't like the work at Ford and I always was getting sick or injured; most injuries were cuts from sheet metal or burns from the welders on the line. The pace was so bad on the welding line where I was stationed, that if you sneezed three times they came to find out what the hold up was. While I was pushing a cart down the line a fellow ran into my heel with a skid and I ended up with a broken ankle. That was the last straw, so I left Ford and started selling sweepers and doing some roofing with Jim Hipp, the buddy of mine from Firestone whose head I had bonged.

This selling sweepers didn't pay much money, because I sold them to all my friends and then went blank. However home improvements were hot, so I got a job selling roofing and spouting in the Falls with Gene McCrossin's Beacon Construction Company.

I thought Gene was making too much money on the men, so I talked Housley, Machamer and Jim Hipp into pooling our resources and formed the Housley Construction Company. Johnny's grandfather, the retired superintendent of the Gorge Power plant, a descendent of Thomas Edison, and the father-in-law of M. M. Heller, the first VP of the First National Bank of Akron gave us \$1000. Leonard Bertsch, a financier who lived on Market Street across from the Lady of the Elms, also gave us \$1000. That 1000 dollars was a lot of money then, we bought an panel truck from Hertz for \$300, the necessary tools and inventory also. We promptly squandered the rest of the money, fooled around most of the time, and went bankrupt within the year.

After we went broke Bud decided to go to school, Johnny went to work at Ohio Edison and I started working at a new job with Monroe Calculating Machine Company. I was living on the corner of Arch and Adolph streets, in a fairly rough area behind City Hospital. For fun I was drag racing cars and putting on roofs with Cousin John in my spare time. I lived in a tough area and did a rough things. I thought I was tough and displayed is in example such as when, after shouting match in the vacant lot next door to my house, I terrified a neighborhood gang with a display of Bruce Lee type growls and postures, with some socks and bops mixed in.

We liked to sock and bop. Once, while I was driving down South Arlington Street in my truck along with several roofing employees of mine, Charley Berg, one of the Hipps, and Jim Seese, a guy driving a VW van cut me off and nearly wrecked me. The men looked to me to do something and I did. I ran him off the road and got out to talk to him. He gave me the finger and slid the driver side window closed between us and gave me the finger again. I hit him right through the window and I can still see his glasses flying off his head as he went down on the seat of that mini-van.

Recognizing that we actual big enough to get away with fronting so many people plus wanting to get an ego boost, Bud and I started body building and lifting weights at Jack Stanley's gym. Jack (deceased 1986) and Mary Shafer, my niece Corrine Housley's aunt, had a gym on South Main Street, across from across from Ohio Edison (later the welfare department). The building was three stories high and had different levels for men and women with social lounges for parties. Pro athletes who would visit our city, including wrestlers and golfers like Yukon Eric, Nature Boy Buddy Rogers (who dated Mary Shafer), and Frank Stranahan, owner of Champion Spark Plugs, considered it their favorite spa. Because of these guys, we got juiced up again over combat systems and started exchanging ideas on jujitsu, kung fu, karate, practicing with the visiting experts and all other tough guys who claimed to have practiced the so called deadly martial arts. A technique that I especially favor was a parry and strike with the elbow. I zonked a fellow on Market Street with just such a elbow smash. This guy came at me with a crowbar and I deflected it an struck him with my right elbow, grabbed his and shoved him head first into the stone front of the building there. That technique was one of our Kwanmukan sanbon ippon techniques.

Johnny Machamer cousin, Dean Heller (deceased 19870, was also

was into the martial arts, Dean was a strange kid, running around with a fighter pilot's jacket, white silk scarf and dark sun glasses. One day I hid in the attic and Johnny lured Dean into saying all kind of bad things about me. I then popped out and acted really mad. Guess how Dean reacted? Dean later studied Goju with Yamaguchi and became a high ranking black belt in that style. He showed us many films about Yamaguchi and the Goju System back in the early 50's. Dean is now dead and I am sorry that we didn't pay mor attention to his martial arts knowledge when he was here.

Near the middle or late '50s, TR McClanahan, returned to Akron and opened a dojo on Perkins Street. That three story red brick building has been now been torn down to make was for the Y bridge which spans the valley. TR soon closed the Perkins Dojo and opened up on South High Street. Many people were ripped off there and blamed TR for the alleged scam. TR , with his usual aplomb, passed off all the responsibility for the rip off. He then started a dojo on Market Street across from Sanginiti's restaurant, where he taught mostly judo with some Shotokan karate thrown in as a bonus. I seem to remember that he was a second dan in Kodokan Judo at the time and those that know say that he was reading and teaching karate out of Nishiyama's book. Skills be darned, karate soon became the major part of his business and he began to concentrate on it, cutting down on the judo. As usual, TR told some great stories. We has previously noted that he maintains that he and his father visited Japan around 1946-1947. He also says that he started Jujitsu in 1946 with Mr. Allen. TR claimed all sorts of abilities, among which were a super strong and almost unbendable neck ,which I promptly bent, and and ability to be "was almost impossible to hit if he was ready for it." He said this to Cousin Johnny and Johnny said, "Bah!" TR. responded, "Go ahead and hit me." Johnny said, "No." TR. responded, "Go on — Try. " John then threw a half hearted punch and TR insisted, "No, no, go ahead. Really do it!." Well, John really did it and whomped him right on the noggin with a lightning bolt punch, knocking him coo-coo and changing the subject.

The hype flag was really up in that gym. One day when Bud and I visited TR's dojo on Market Street a certain John St. George was practicing judo and TR wanted to show me how good he was doing. He said there was this techniques that "he could hold me in and could actually play cards with both hand while I would struggle

futility to free myself." St. George got me in the grip and I actually rose and threw him across the room. At this time I was very strong and could lift a person standing on my hands while I was stretched out on my back with my arms extended over my head. Despite the comic book heroics, McClanahan was an excellent teacher and he never hurt his students. Housley, my kids and I began practicing there because we liked TR and had confidence in him. We only stayed there a couple of months because it was so so boring, and we knew that a true master of karate he wasn't, at least not yet.

Gene Chicoine also started as a student of TR's but around 1960 or shortly thereafter, he left TR and began to train with Feeman Ong. We ran into him near TR's dojo on Market Street and he enthusiastically told us that Ray Bellamy had just opened a gym at the Colonial Lanes and invited us to join. He related the virtues of gung fu, as it was then called, and told us that we should study this superior art. This sounded like the real thing so we took his advice, joined Feeman Ong's class at the Colonial Lanes on Waterloo Road, and were in the first group of students there. From my present point of view, I can say the gym was literally fabulous—literally.

Bob Keen, Al Wasil then teaching at Arthur Murray's, and Larry Altop from the "Exciters" were beginning students when I was at Feeman's. Wasil was a classy guy and liked to use the second knuckle fist a lot. To open his new school, Feeman put on a show in which John Piscazzi demonstrated judo. To the delight of the onlookers, he almost lost his pants when his opponent grabbed his leg and pulled them clear of his buttocks. Gene Chicoine did the kata Pinan Nidan.

We practiced some sparring there but I was not sure anyone had any experience, including Feeman. When I was sparring with Chicoine, Gene kicked me between the eyes and I saw-cross eyed for three weeks.

To further illustrate the inexperience of the teachers, we were lined up in opposition directly across from our partner and I collided hands with Bob Keen and I broke my right little in a classic boxer's fracture..

The gym did a great business, but had to shut down because the pipes froze and flooded the place or because they forgot to pay the utilities, rent or something like that. Bud and I quit formal practice there but practiced the martial arts religiously for the next several years, going to every dojo we could find and working out everyone we

could. We really admired ourselves and thought we were real toughies.

One day in the early 60's after having worked out with the weights at the Akron YMCA, we went to Anthe's restaurant across from the Y. While we were eating, we overheard talk about karate from the booth behind us. We turned around and had our first meeting with Il Joo Kim.

We chatted for a while and when the talk got around again to the subject of karate, we insisted in a friendly way that the circle and point of gung fu was superior to *tai soo do*, as Kim's style was called then. He told us to "just come and see".

That's just what we did. When we got done in the weight room (I did thirty eight chins-ups that day) we went up to look at his class. After watching him for a while, I told him that I thought I could kick him in the groin when he lifted his leg so high to kick. He said "Just to try". He lifted his leg to kick and I tried to kick him and had some success, but in the process, he almost broke my leg, giving me a big sore spot on the shin. The next day I hit my leg again on the same spot when I banged into the runner on my push lawnmower while I was rushing out of the house. It was such a severe injury that I had to go see Dr. Hunter for therapy.

My leg was still badly when we decided to to to Chicago. It was the time for riots and Bud and I wanted to look around, and we took Il Joo with us so that he could see the city.. My leg was killing me, it hurt so much that I had to but a cane there in order to be able to walk at all

We drove to Chicago Bud's Bonneville station wagon. Ad I said, it was the time of the riots, so, we found the worst looking African-American bar in the area and went in and drank beer all afternoon. Il Joo thought we were nuts. But, we did enjoy ourselves. Black guys coming in looked at us and they thought we were nuts too, but since we were there they bought us beers. We drank beer all afternoon. It was a great trip. We finished the trip with a great dinner at the Stock Yard Inn. Il Joo said that "only if his mother could see such a grand city." We really got to know him on that trip.

In my first days in Il Joo's gym, I sparred with Joe Sparrow, a more experienced student who promptly did a jumping side kick, cracking my left ribs. Immediately I realized the necessity of spar-

ring practice. Joe was a hair dresser who later opened the House of Sparrow Salon in the Sand Run Park area, closing it to work for a welding company in Munroe Falls. I think that his wife was unhappy with shampoo work.

I again was bored and was thinking about leaving Il Joo's school but Housley talked me into staying on to learn the Korean kicking and sparring. We did very well, except that I had a real hard and nearly impossible time learning the Korean round house kick. I was about sandan before my round kick was anywhere near decent and functional. The problem more than likely came from tight legs caused by my intense training with the weights and so much roofing work.

We trained almost all day, every day because we were determined to master the tai soo do. We would go to Kent state University with the trunk of my car filled with wood and bricks ready to be broken, get Il Joo out of study hall to break the stuff and to practice kicking. Il Joo Kim thought that he was flunking out of Kent and would probably lose his visa and have to return to Korea, so we formed a special group that met for formal practice five hours daily. When he had to attend the university of Michigan for remedial English, we would either fly or drive up there every weekend with Norman Lawson or Willard Nye. Norman had a Piper Aztec and thought that the cloudy trips were a good opportunity to practice blind flying. Willard Nye just liked to fly his Beech Bonanza. Norman was the owner of the what is now the Dairy Mart and Willard owned the Nye Rubber Company, now know as Poly-Sar.

During training at the YMCA a young man named Gordon beat up my son John who was just a little boy at the time. Gordon really kicked the stuffing out of him. To further infuriate me, when it came time for the special training group, he really tried to wade into me. Angered, I threw a real fast snap punch and hit him on the chin. I told Bud when I sat down that I had hit him. Bud didn't believe me but changed his mind when the guy's chin turned purple. Unfortunately Gary Williams, a senior student, noted that too and immediately got mad because Gordon was his friend. While I was sparring with Williams, Il Joo clapped to stop the match I turned to look at him and Gary came up with a back kick and hit me under the ribs on the right side, cracking my rib and tearing my diaphragm. At the time, it really, really, really hurt. Its bothered me ever since. I got even with him of course, but that still can happen

when you really trust the people really to stop and you don't know when the person has a grudge against you. and the sparring in the gym was totally reckless. Of course, I contributed to that, defending my interests by sending the overly aggressive to the hospital.

Il Joo taught at first in Canton, but we soon lured him away and he set up his main base Akron. The first time we went to Canton to practice, Housley kicked a red belt in the stomach with a round-house, dropping him to the floor. About this time, TR came to visit Il Joo during a workout session at the gym. TR knew Il Joo from a service club and had introduced Il Joo to his future wife, Karen. During this particular visit, a friend of TR's took a picture of TR demonstrating a Japanese style front kick for the class. The picture was posed with TR's foot planted in Kim's groin. In good style, TR had the picture circulated. That is how, at least to me, the alleged story of TR defeating Il Joo in front of his students started. Total hog-wash!

I finally got my black belts in Tai Soo Do there at the Akron YMCA. I broke my finger during the first fight of my examination in a warm up match with Mike Paonessa, when I blocked a front kick to hard with my hand open. Mike was a brown belt at the time and later died in Vietnam. Mike was late for class for one day for what he considered a good reason. Dan Willis was teaching and ordered him to do push ups for being late. Mike refused to do penance and Dan suspended him on the spot. It was a serious incident and cause great difficulty in the gym. To many people, this clearly showed that Dan was not able to make good leadership judgments and did not have the people skills necessary to direct a class or an organization. Later, actions in his personal business and in the operations of the organization of the CTA would justify this opinion.

As for achieving my black belt, it had only taken me fifteen years from my first practice to reach this level. Note that in the Ohio area in the 1950s, no rank was available or was given by anyone to anybody in any style except judo, which really gave only white, brown and black belts, and that the last style we practiced gave no belts and had no history of ranking.

The first group was, listed in the order of my opinion of their expertise: George Plants, Dan Willis, Jerry Williams, Fred Diefenbacher, Gary Hershhal. George Plants left after taking and passing the black belt test. He had been kneed in the chest by Dan

Willis during the sparring part of the test and things were probably just to tough for him. However, he had the best grades in the examination and was probably the best black belt of the group

The second group of five which earned grade only three months later and which is ordered in the same manner order of my evaluation was: Bud Housley, Joe Sparrow, Dick Houghton, George Anderson, Greg Huggins. The names on the official membership roster for 1965 shows the following names this list and other important documents are enclosed in the footnotes and endnotes

Below is the Official Membership Roster for 1965 — I was the

Anderson, David	Houghton, Rich	Norma, Jack
Anderson, George	Henry, John	Nye, Willard
Anderson, John	Hershal, Gary	Packard, Don
Bagen, Pat	Holland, Bill	Paonessa, Mike
Blair, Floyd	Housley, Emmett	Plants, George
Boggs, Jack	Huggins, Greg	Riedel, Harold
Bonner, Anthony	Houghton, Ralph	Sipka, Jack
Bullock, Bill	Jenkins, Ed	Sparrow, Joe
Diefenbacher, Fred	Lawson, Norman	Coleman, Ron
Gardner, Jack	Manning, Terry	Their, Don
Gordon, Clark	Moore, Ed	Williams, Jerry
Guchan, Jack	Mynt, Mong	Willis, Dan

Secretary for the TKD of Ohio the incorporation

In 1966, Bud and I started teaching at the Falls YMCA and at Bode Middle School. Norm Lawson assisted us and was teaching us the Allen Style of Jujitsu. Jerry Williams and Gary Hershal were the first teachers at the Falls Y and left when we took over. Bob Saal started there March 3, 1966. About this same time, Bob Chaney started for about a week at the Akron YMCA

The next year, Bud and I recommended that Il Joo Kim lease Feeman Ong's old gym at the Colonial Lanes on Waterloo Road. The tile shower there was laid by Gene Chicoine. Gene told us that although he had a bad leg at the time and had to drag himself around, he laid the floor anyway, as it was a labor of love for the art and the gym.

Kim moved into the gym, and we furnished a small room for him on the premises, installing a bed, dresser and table. Il Joo Kim lived and taught there. The dojang prospered because of the good teach-

ing and the low overhead. Other noteworthy students that I remembered from there were Ronnie Allen, Dick Scott, Don Nuisci, Kenny Evans and the Blankenships.

Bob Chaney now returned from wherever and started living at the dojang, getting to be good friends and becoming a drinking Buddy with Il Joo. As soon as he could do the basics, he began instructing for Il Joo at the Waterloo dojang, Ashland College and at the Youngstown gyms. Even as a low kyu, he wore a black belt to teach because Il Joo said it was a bad image for the gym to have a yellow belt teaching. Bob was a tough guy and got into all sorts of altercations. One time, he came in late for a yellow belt test with blood all over his pants and said it was because he had been in a fight on the road. After one serious altercation in new Philadelphia, Bob called Willard Nye in the wee hour of the morning and asked him if he could drive the 100 miles down to New Philadelphia and bail him out. Willard did and, if I remember correctly, it cost him around \$275.

Chaney worked for me for several years and we had a lot of fun together. Now, when I see him running his dojo in Las Vegas, I know that's really where he wanted to be and what he wanted to do. He really didn't want to take junk and grungy roofing debris to the dump. He didn't enjoy doing the dirty work. What he really wanted to do was sell, teach, fight, and collect the money.

It was always funny to see Bob Chaney scream about having to take the truck to the dump. He used to scream about garbage and dirt. He used to stand on the back of the truck and jump up and down. And even when he started that business with Bud, he didn't enjoy doing the dirty work. I don't think that Bud complains about that, what he doesn't like is cleanliness. He and Il Joo had even had a big fight about Bud not cutting his toenails. They were real talons and the fight went week after week.

About this time, Mr. Kim moved to Klein Road in Stow and General Choi and other dignitaries started coming to Akron to visit. Il Joo's father had been some sort of government minister in Korea, and because of this, he had a lot of respect from fellow Koreans.

His stature made travel interesting too. One time when we in New York, we visited the son of an important Korean government official, an ambassador's son or something. Il Joo had a couple of drinks and got around to talking over old times as he said " drink-

ing, fighting and having good time". Il Joo was embarrassed when the Korean friend said "that he remembered the drinking and the good times, but "couldn't recall the fighting".

At first, Il Joo Kim didn't belong to any major organization and issued his own certificates through his own newly formed Tae Kwon Do association of Ohio. I was first president and am still a director of that corporation. It is interesting that Kim insisted that the first patch had to be worn by his closest teacher, Kim Pyung Soo, and the patches were sent to Vietnam for Kim Soo's approval. The name Taekwondo was misspelled on the patches as Tai Kwan Do. Notice how new this ancient art was in the early 60's. It is curious that the taekwondo masters didn't know how the term was spelled.

Needing help in the dojang, Il Joo convinced a young Korean officer serving in Vietnam to come to his dojang and assist him. Dong Joo Choi, as he spelled his name then, was considered as a brother by Il Joo and when Dong Joo Choi decided to stay, Il Joo was elated and treated him like a king. I still have the statement of support from Willard Nye that had to be filed to get Dong Joo Choi in the country.

Feeling that the dojang was not complete and wanting to upgrade its status, Il Joo invited the young Korean judo champion, Kiel Soon Park to visit. Park decided to stay a while and Kim put him up in the attic room of his house. Park gave a great judo demonstration during Kim's tournament and Il Joo asked him to stay and teach in his gym as a "partner", Park teaching judo and Kim teaching Korean karate. Park became interested in karate and took his first lessons from Bob Chaney. Park was an excellent judoka. When TR McClanahan came by to practice one day, Joe Sparrow was there and told us that Kiel soon park threw TR around the place like a rag doll.

There were many arguments over which art was the best. During one karate lesson, Park kicked Chaney in the chin with a jumping back kick. Dong Joo Choi then confronted Park who shrugged off the incident by saying said judo people were better trained martial artists and that Chaney was careless and clumsy. To demonstrate the value of technique, Choi was asked to try to kick Park in the head. Dong Joo carefully attempted the kick and when it came up, Park grabbed the leg and threw him down. Choi didn't like that and they tried it again with Choi putting some steam on it, getting the kick in clean and hitting Park in the head. There were hard feelings

over this which persisted and eventually led to the break up of Park and Kim partnership. After a short time, due to the mutual misunderstanding, they split and Park moved to from Kim's house where he had been living, without, as I was told by Kim, so much as a good-bye. He opened his dojo in Copley with the alleged financial assistance of Norm Lawson and Willard Nye. Lawson said that Park was an honorable man. It was hinted and others alleged that Kim did not pay back the money that had been loaned to him quickly enough. I think that statement was probably correct. Anyway, Mr. Park and Mr. Kim were both good men and major instructors.

Grandmaster Park Chull Hee came to visit and Il Joo introduced him as his teacher. I think that Il Joo had practice in Korea with Kim Pyung Soo, who also visited us, and Grandmaster Park was Mr. Kim's teacher. Il Joo said that Master Park was one of the greatest young masters of Korea.

In 1969, I was teaching in Canton but left there to encourage Mr. Kim to open a dojo in a better section of Akron. He found a place in Fairlawn and opened up a dojo in the Wyant building on W. Market Street. He left Bob Chaney to manage the Colonial dojang and Bob felt slighted that he was not permitted to run the new facility. As Kim said, and I quote exactly - "Bob wants to sit in that big chair but I don't want him to. He not quality for there and would be bad for attract good type student." It was unfair and I feel this led to Chaney's alienation from the system. Kim also said the same thing about Byron Jones, who was black. Il Joo, in my opinion, was really prejudiced. At this time Chaney worked for me and we had a great time. we would spar on the roofs and practice techniques whenever there was a brake. I used to love to see him scream about having to take the truck to the dump. Bob was a truly tough guy who love competition but not the dump.

I was the first one in the gym to receive the third dan, which I got ahead of Sparrow, Houghton, Willis, Williams and Hershhal, who were actually 2nd dans before I was. Bud Housley remained at 1st Dan. Bud had thrown a fit when I was promoted to first kyu and he only made the half grade. My third dan promotion really had him burning and he came to most functions semi-stoned and out of it. I think the reason that he came at all was because of his son EJ, who was blessed with great talent and was really talented.. EJ died in a car accident in Germany in 1985.

I used to teach the class and really led a hard work out. I wasn't all that skillful a fighter but I had a lot of experience, was strong and in great shape. The picture on the left was taken during a review held under Il Joo's other teacher, Byung Jick Ro, the head of the Song Moo Kwan. In the picture I am doing one step fighting with Jerry Peck from Columbus. At the moment of when the photo was taken, Jerry had all but broken my arm with his inside block and was in the process of hitting me in the head with a backfist. In the next one step I decided to steel myself and just drive the punch, hang the consequences. That punch was so strong the Jerry's block failed, I hit him in the side and all but knocked him out. I was yelled at for that but there were private snickers. I was asked to do Tekki 3 several time and each time I was told to do it stronger. They were just funning with me as they later told me it was the most powerful form they had seen and rated it as a ten. Il Joo used to say that I always was the best at forms. Later Il Joo told a group of us, Lawson, Housley, Nye and me that when we used to go to Michigan to spar with him, " he had be4n kicked in Korea and in all parts of the USA, but he had never been kicked as hard as he was kicked by me." Il Joo also used to fuss at me for fighting to what I called "conclusions." We would kick and punch and then go to the floor and wouldn't quit until one or the other conceded. One day I was sparred with Kenny Evans and had a real wrestling match on the floor and when there was a positive "Uncle," Il Joo looked out the door. Later in the evening, while Larry Lunn and I were sparring, Il Joo came out of his office yelling that I was driving my kicks and he issued dire warnings that if I kept it up I would kill somebody. I was thereby absolutely commanded to stop driving my kicks. ***

Larry Lunn entered the organization about this time and was a great addition to the structure. Larry was a friend of mine who had started Isshinryu with Harry Acklin at Ohio Judo in Cleveland. He came to our dojang from his second teacher, Moon Koo Baek, a taekwondo instructor with dojos in Cleveland. Larry was involved with USKA competition and was teaching Tom Bennich, another USKA diehard, how to win in sparring. Tom died in the 70's when the small aircraft that he was piloting ran into the side of a barn in Lake County. I really liked Lunn, and I encouraged him to join our dojang, which he did with gusto, bringing along a somewhat reluctant Tom Bennich. Tom nearly always followed Lunn but really didn't like me and tried to stiff me every time he could. Larry and I had some real hard fights, in one of which I nearly killed his with a kick to the

head. We gained respect for each other. He has remained a close friend and a supporter and for many years was a leader of the Kwanmukan. Bennich was OK, but he and I never really got along.

About 1973-4, Il Joo Kim made a big push to restructure his system in order to increase his income. He was becoming more arrogant and unstable, insulting Americans and drinking way to much. In public he was in the habit of slapping people on the leg, punching and saying "just you shut up" loudly and rudely to strangers as well as friends. With his wife and friends, this was bad with strangers, it was terrible. At a party at my house, he smashed a magazine editors nose twice because the chap had called him Il Joo (which, incidental, he now accepts and likes because it sounds high class to him).

Akron Organizations -TKD of Ohio

Up to 1971, I was teaching his Karate for Il Joo without being paid, even while he was paying other black belts for doing the same thing. Kim talked this away by explaining that it "was necessary". Nonetheless, I could sense that he was using me and resented it. And, as stated earlier, we had organized the TKD association of Ohio and all certifications were made under that organization but Kim rightfully received the money.

Akron University

Real problems began when Il Joo insisted that his black belts couldn't follow me to Akron University, which they were doing because they thought I cared about their practice. The good looking girls had absolutely nothing to do with it! Earl Seabeck asked if he too could come down to the University of Akron practices as he said he wanted to really learn how to fight. He ordered a new uniform and arrived looking sharp and able. Unfortunately, he got zapped on the beak while fighting with Floyd (Skeeter) Richardson. He bloodied the new GI and was embarrassed in front of the young ladies in the class. To my surprise, he complained to Il Joo about our "uncontrolled and brutal instruction". I was called on the carpet and told that irresponsible teaching was the greatest error and the cardinal sin of the time.

Barring inter-gym practice

Il Joo then called a meeting at the dojang and gave everybody hell. I still have a tape of that meeting and he said joining other associations was out of the question and practicing at branch gyms was not

approved. This was a problem because Lunn and Bennich were USKA members and we were friends, each ran satellite gyms and visiting and training together whenever we could.

Several week later we had another meeting at a Polynesian restaurant in Kent which I attended with my foot severely injured which put me in a sore and irritable mood. Il Joo set down harsh and I felt uncalled for rules, which I spoke against. After some arguments, I became incensed and really irate and nearly upset the table on him. I loudly told Kim and the group that there should also be a rule for him - a ban on his getting drunk in front his students.

I refuse Yodan promotion

Il Joo noted some merit in this and recognizing his responsibilities, our relations improved for a short time. During this lull, Kim insisted that I accept a 4th Dan. The promotion was announced openly at the Fairlawn dojang but I was uncomfortable with the idea and called him and told him that I would prefer not to accept that grade at that time. I wouldn't accept the rank because I would not have felt as free to keep my integrity and to contest what I considered to be injustice.

Brittain Rd Dojo

Motorcycle sale to raise capitol

Il Joo now decided that he needed a bigger main gym and he found a huge place near the tracks on Brittain road. In order for him move into the dojo he needed more money than he had on hand. To raise funds, I sold my motorcycle, my beautiful candy apple red Norton Commando S motorcycle, and gave Il Joo the money for the down payment. He opened a bar/restaurant in the bottom half of the building and my construction crews and I drove all the way across Akron every day to help give it the patronage needed to keep it open. It really irritated me when I was charged the standard high bar drink rate of \$ 1.50 for a coke. More bad feelings began to develop.

Mother in law incident

Visiting the bar one day for the mandatory patronage that was necessary to keep the restaurant afloat, I had the bad judgment to be nice to his in-laws who were working there. Mrs. Smith, Karen's

mother was always joking around with us and was rather raunchy in behaviour. During lunch, when all the guys were around the table, I patted her, it was said that it was on the ass, and told her how nice she looked. It was not a pass but just simply done to make a "not so handsome" middle aged woman feel good. Anyway, Karen Kim was mad at me at the time and told me directly "that if I ever pinched her mother on the ass again Il Joo Kim would beat me up." I promptly went to Il Joo's office and confronted him, telling him off and pushing his desk back on him. I informed him that if he was going to "beat me up" Do it now as I would really teach him a lesson about what Americans could Do when their backs were up. I was really "pissed off" and was in a mood to get in on. However, Il Joo calmed me down with stories about women's "foibles" and misinterpretations.

It was then that I asked him, "What would you do if what is good for you is bad for Karate, and what is bad for you is good for Karate? His now famous answer was, "I have to survive". He later repeated this in the presence of Vern Snyder, a black belt from Wooster

Relations between us now became more constrained. IJ told me to give my students at Akron U. their GI's without a belt and to charge the \$25 testing fee, which I was to keep, for the white belt; in effect adding an elementary 11 kyu grade. He also insisted that club dues be raised to \$45, increasing his share, which we was eager to keep.

I didn't think this was proper and I didn't want to earn money this way, by hustling the students, and I refused to do it. He insisted and in due course the matter brought on the break up which created the central Taekwondo association.

After some thought I had talked the matter over with Andy Maluke, my boss at the university. He decided to ask for a change in faculty advisors for the Karate club, to take the position himself and to refuse to allow the exploitation of the students. The advisor at that time was Peter Henrichsen, an instructor in physics at the university, and the plan was for him to resign and for director of the department of physical education director, Andy Maluke, to take his place. Then, Mr.. Maluke would not permitting the club members to be financially raped by an absentee instructor (Kim) who was not part of the program .

A club meeting was held in the student center to accomplish this.

In attendance were Maluke, Peter Henrichsen, student government representatives and officers of the Karate Club, Linda Scharnot and John Rosneck (students of mine since they wore white belts) I was asked to stay out of the meeting and to wait in the hall.

To relate what happened in that meeting, I have to rely on the details as told to me by John Rosneck and Andy Maluke. Evidently, Henrichsen did not want to resign and they got into a big argument. Scharnot stated that Il Joo and I had unreconcilable differences and that either Anderson or Kim should be the sole instructor. When asked whom it should be, she said George Anderson because he was really the teacher. The other members of the meeting listened and agreed. Mr. Maluke then left the meeting, came out to where I was sitting and told me Il Joo was no longer the instructor and asked me if I would accept the position. If not, he said that he would get someone else to teach, probably from another system, maybe even Kiel Soon Park.

I tried to stall the matter until I could appeal to IJ and perhaps reconcile things, but Maluke insisted on an immediate answer. Not wanting Akron U to be lost to us, I said "Yes. ' and then tried to contact IJ. However, He was out and that was impossible. That evening he came to the club, which he almost never did, and was in the process of teaching when John Rosneck, the president of the club, walked in and told him that he was no longer the chief instructor of the club. . IJ blew up and railed against me. When I got home from Wooster, where I was teaching, he called me and told me that "I did that to him." I said that wasn't true and he replied that I must quit AU or not practice together with him. I responded by telling him that "I would not quit AU or the gym as I was not at fault and that I was just as much the system as he was, that he could not kick me out like he did Hershhal and that I would not resign " he said, "Anyway we cannot practice together. "And I replied, "Fine. I will just practice and do my thing here and you can do the same there. "Then we terminated our conversation - the breakaway had taken place.

OPENING OF THE AKRON KARATE CENTERS

The only place we had no place to practice now was the Wooster YMCA. Phil Warren and I practiced in my front yard all summer using a pair of pine trees as makiwaras. We practiced so hard we worn out grass and with the dogs present, we had to contend with

sand fleas. That really speeded up our practice as I am allergic to flea bites. Perry Walker was looking around for a place and found one in the small shopping center on Storer Avenue. We opened the first Karate Center there.

The CTA began with a meeting at Lunn's gym in Cleveland. Many area black belts who were connected to me attended and the four charter directors of the CTA were recognized with 4th Dan certifications. They were George Anderson, Dan R. Willis, Robert Chaney, and Larry Lunn. This was the formal beginning of the Central Taekwondo Association of the United States of America.

The next major development of the CTA was when Woody Wilson requested permission to call a meeting in Wooster at his Branstetter Street dojo. He insisted on punctuality and locked the doors at deadline time. This meeting is where I first met Charles Portnick. I got in a heated and almost physical argument with him over association policy. Portnick was feisty but really didn't want matters to get physical and so finally capitulated. Woody Wilson was elected president at that meeting and remained in that office until his resignation in 1981?

Patrick Hickey eventually became the General Secretary of the CTA and rapidly began to consolidate the power of the Akron office. Some of the directors felt he was actually in opposition to them and became upset and took a petition against him, which I promptly put down.

Preliminary draft

**THE
KWANMUKAN
JUJITSU STANDARDS**

George E. Anderson, Hanshi



KWANMUKAN INTERNATIONAL

FOREWORD

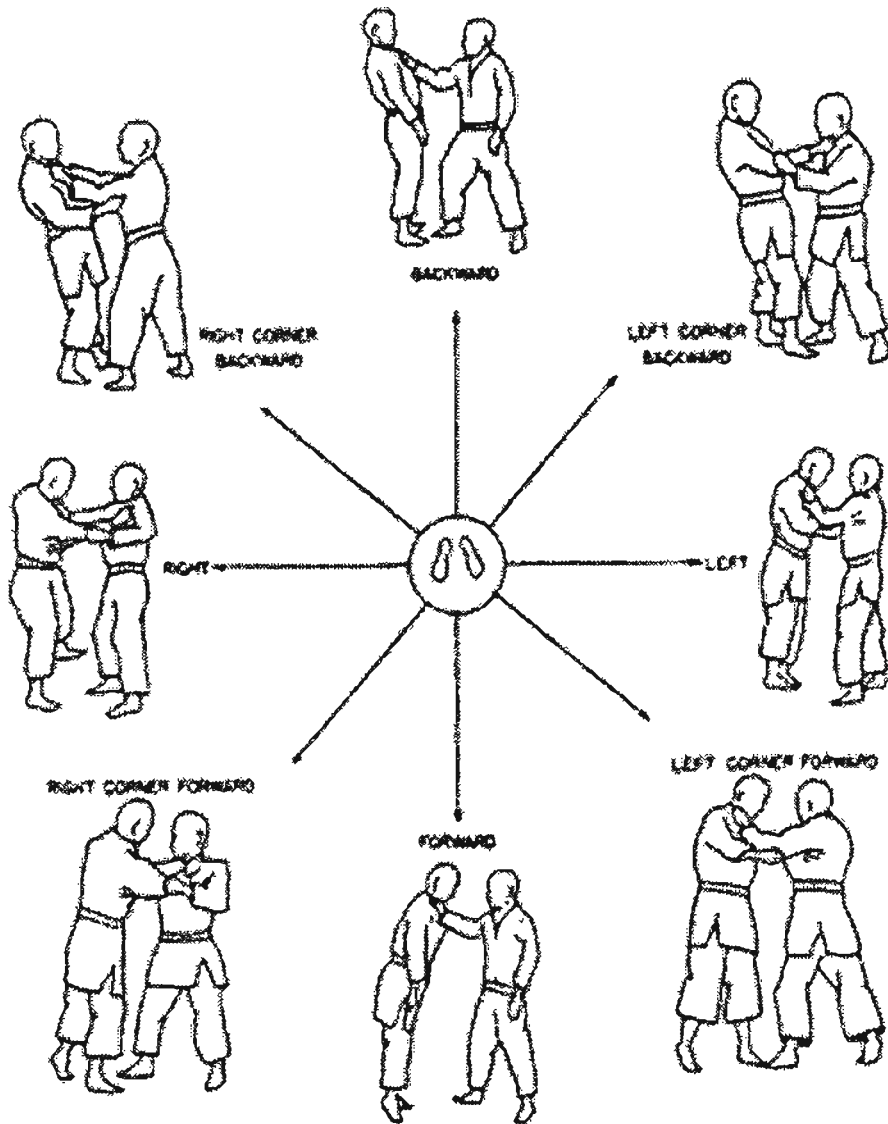
Universal jujitsu is not much different than the large section of *contextual karate* which we identify as *bunkai*. Once you have absorbed the bunkai principles of karate and can perform them to standards, then you have learned a large part of the fundamental jujitsu requirements. It is really arrogant of any jujitsu practitioner to suggest that their narrow slice of the martial arts (they make it narrow, not us) is only learnable by judo types.

Karate cannot accept the truncated definition of jujitsu offered by the judo people because karate jujitsu (do) -[see Ippon 1 preface, page 8], was included in the ancestral root form of the martial arts and are still together if the definition is viewed from right perspective.

To put connotation where they belong, it becomes necessary to define jiu-jitsu in the terms of karate learning. We shouldn't not replace karate paradigms and inferences with those of jiu-jitsu. It is preferable to use the model of karate and to add on to it to reach the core denotation of the "Jiu-Jitsu." Just as taekwondo has deviated from the norm of martial arts the concept of Jiu-Jitsu has likewise moved. Regardless of the position taken, it is incredible that some of our fellow practitioners would trade the body development systems of the vision reliant martial arts for the general body training system of the grappler. It is analogous to saying that Japanese language is better the English language. *Better for what?*

The past removal of atemi standards and practice from judo and jujitsu standards was decried by the late grandmaster of judo, the great Sadaki Nakabayashi of the Kodokan, who himself was an international champions of kung fu as well as judo.

With the above in mind, we are launching the proper standards for jujitsu which, we are sure, will boggle many current practitioners of that discipline, and indeed confound their ability to meet our simple, precise and correct requirements for the Jujitsu Black Belt in the Kwanmukan.



GRADING THEORY

Jujitsu standards include these techniques: Striking - Kicking - Blocking - Falling - Throwing - Grappling - Barring - Choking.

The last four we will consider as constituting about 5/8 of the total jujitsu curriculum, about 60 percent. Of the remaining four we will mandate the following variety of techniques.

We are mandating a select group of techniques from last five categories which will total to 19 non karate based techniques plus the turnover standards::

1. Falling - Here we will use the *Kwanmukan Jujitsu Kihon Kata* (Turn-overs)
2. Throwing - 6 throws
3. Grappling - 5 techniques
4. Barring - 5 techniques
5. Choking -3 techniques

The Kwanmukan now uses 12 regular kyus and 5 ho gradings to arrive at the level of first degree black belt in the regular grading structure, totaling in all to 17 steps to the black belt.

Starting at 12th kyu and moving through the 10th kyu with the Kwanmukan Jujitsu Kihon Kata, the we have a remainder of 19 techniques out of the karate context must be taught and learned to achieve the black belt grade.

Now, to put this into our structure:

1. We start at 12th kyu
2. From 12th kyu inclusive to 10 kyu, the turnover katas are learned
3. From 9th kyu to black belt 19 techniques in 4 categories are learned. This translates to about 2 techniques per grade.
4. Additionally, the Duo Competition and randori method or our jujitsu must be understood.

SYNOPSIS OF THE STANDARDS FOR THE FIRST DEGREE BLACK BELT

KWANMUKAN KITO-RYU JUJITSU

1. ACADEMICS STANDARDS

- a) History of jujitsu
- b) History of our style—history of Hanshi Anderson
- c) Relationships of different Martial Arts
- d) Protocol, general and hierarchical—dojo regulations and courtesies—understanding of 12 kyu grading system and belt colors hierarchy
- e) Organizational procedures, principles, and philosophy
 - (1) Practice
 - (2) Shiai
 - (3) Randori
 - (4) Grading
- f) Terminology — jujitsu related, plus understand relationships of: posture/stance, types of nage waza, roller / driver throws, reaping / kicking, off balancing, kuzushi
- g) Terminology — competition
- h) Karate match rules
- i) USJJ judging certificate
- j) Experience in teaching & issuing commands

k) Pass written test

2. PHYSICAL STANDARDS

- a) Stand in horse stance immobile for 1/2 hour
- b) Demonstrate basic stances
- (1) Natural Stance (Heisoku-dachi)
 - (1) Informal Attention Stance (Tachikata Hachiju-dachi)
 - (1) Front Stance (Zenkutsu-dachi)
 - (2) Straddle stance (Kokutsu-dachi)
 - (3) Cat Stance (Neko-ashi-dachi)e
 - (4) Immovable Stance (Fudo-dachi)
 - (5) Horse stance (Kiba-dachi)
 - (5) Sumo Stance (Shika-dachi)
 - (5) Immovable Stance (Fudo-dachi)
- c) Demonstrate hand techniques—grasping, pushing, piercing, pulling
- (1) Lunge punch (Oi-tsuki)
 - (2) Reverse punch (Gyaku-tsuki)
 - (3) Back fist (Uraken)
 - (4) Knife hand (Shuto) strike (Sonoba-Shuto-Uchi)
 - (5) Hammer fist
 - (6) Elbow (Empi)
 - (7) Ridge hand (Haito)
 - (8) Nukite Finger - Strikes And One Point Atemi (Nukite)
 - (9) Standing punch reflex drill
 - (10) Demonstrate makiwara use and break 3 boards with any 3 of the following: Punch, knife hand, hammer fist, front kick, round kick, side kick
-

d) Demonstrate foot techniques

- (1) Front kick (Mae-geri)
- (2) Side kick (Yoko-geri)
- (3) Crescent kick
- (4) Roundhouse kick (Mawashi-geri)
- (5) Axe kick
- (6) Back kick
- (7) Wheel kick
- (8) One-step sparring using the following:
 1. 2 Front kick—right and left
 2. 2 Side kick—right and left
 3. 2 Roundhouse—right and left
- (9) Demonstrate bag and mat kicking work

e) Demonstrate basic blocking drills

- (1) Three-star exercises with force
- (2) Wrist-press with movement
- (3) The 32 one-step sparring combinations

f) Falling

- (1) Kwanmukan turnover katas

g) Throwing - throws

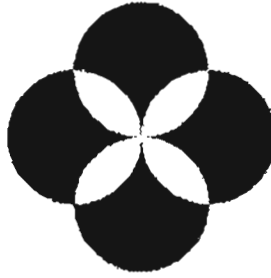
- (1) Ogoshi
- (2) Otoshi—Yoko-Otoshi, Tani-Otoshi, Uke-Otoshi
- (3) Osoto-gari—Ko-Uchi and Ko-Soto Gari
- (4) Seio-nage
- (5) Wada-nage
- (6) Tai-Otoshi
- (7) Tomae-Nage

- h) Grappling - 5 techniques
- i) Barring - 5 techniques
- j) Choking -3 techniques
- k) Randori capacity
- l) Duo competition understanding
- m) Obtain - Referee license in jujitsu
- n) Break Boards Or Cement With Any 3 Of The Following:
 - 1. Punch
 - 2. Shuto
 - 3. Hammer Fist
 - 4. Front Kick,
 - 5. Round Kick,
 - 6. Side Kick

CURRENT TEACHING PROGRESSION

Move from rollover if cannot do- DO NOT PROCEED !

1. Two Hand Wrist Grab Turn Over
2. One Hand Wrist Grab Turn Over Against Joint
3. Two Hand Wrist Grab High Low Spin Wheel Turn Over
4. Two Hand Wrist Grab Behind To Hip Throw
5. Ogoshi
6. Two Hand Wrist Grab To Lapel - Standard Hold Te Deashi Harai
7. Two Hand Wrist To Lapel Standard Hold Leg Block Roller (Hiza Guruma)
8. Two Hand Wrist Grab Sit Out
9. Yoko Otoshi
10. Two Hand Wrist Modified Yoko Otoshi Inside Leg Snap
11. Two Hand Lapel Grab Modified Tomoe Nage
12. Tomoe Nage
13. From Punch Hold And Seionage To Floor - Shoulder And Small Turn Over To Floor
14. Seionage
15. Yoko Wakari Against Club
16. Leg Roll Over Against 2 Hand Wrist Grab
17. Arm Pull Roll Over
18. Jump Basami



KWANMUKAN SOCIETY OBLIGATION FOR THE JUNIOR DAN DIPLOMA

I _____ in the presence of this society and the here present yudansha of the organizations represented, and in consideration of receiving the grade of _____ Dan, do hereby and hereon solemnly and sincerely pledge that:

1. I will not remove this black belt, now vested in me by this Society, or replace it with one of any other color - in any art in which I have been properly invested by the Kwanmukan, when suited up in GI and will refuse orders to do so given me by any teacher or organization not of the Kwanmukan.
2. I will be loyal to the society and will control any defiant or rebellious spirit, submitting to the discipline and preestablished order of the society so far as it is consistent with my God, country, or family
3. I will never attempt to form a group opinion within my Shihan's group to attempt to personally force a change to any situation, but will discuss any problem with my direct sensei for submission to the Shihan Board for consideration and judgment. I will abide by the resolution of all problems and conflicts as decided by the Shihan Board and upon receiving their judgment, will consider the contested matter closed, accepting the decision handed down without any further discussion.
4. I will observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
 1. I will respect and follow to the letter behavior and uniform requirements, so far as I am aware of them.
 2. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
 3. In the same manner, if I want to participate in competitions I will again abide by the advice and consent of my Shihan.
 4. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
5. I will honor and advance the principles of the Kwanmukan Society, studying them diligently so that I might have a full understanding thereof.
6. I will always be considerate of and will obey my parents.
7. I will never cheat, defraud, or damage the reputations of any fellow of the society or their family.
8. I will be present at all society functions to the best of my ability so as I am able to comply.

Obligation for Junior Dan continued

9. I will not reveal the special teachings of the Kwanmukan, including the structure of the society, standards and secrets of any and all degrees or the Society's esoteric teachings, to any person not so authorized to receive them.
10. I will not to associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
11. I will not, if suspended or expelled from the Society, use the name of the Society, reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees.

Furthermore, I, _____ of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present.

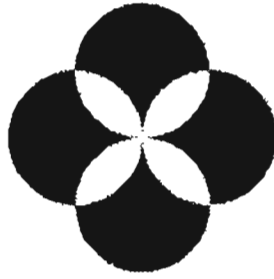
Minors Signature: _____

Parents Signature: _____

Date _____

5. WITNESSED: _____

6. WITNESSED: _____



KWANMUKAN SOCIETY OBLIGATION FOR THE DAN DIPLOMA

I _____ in the presence of this society and the here present yudansha of the organizations represented, and in consideration of receiving the grade of _____ Dan, do hereby and hereon solemnly and sincerely pledge that:

1. I will not remove this black belt, now vested in me by this Society, or replace it with one of any other color - in any art in which I have been properly invested by the Kwanmukan, when suited up in GI and will refuse orders to do so given me by any teacher or organization not of the Kwanmukan.
2. I will be loyal to the society and will control any defiant or rebellious spirit, submitting to the discipline and preestablished order of the society so far as it is consistent with my God, country, or family
3. I will never attempt to form a lobby within my Shihan's group to attempt to personally force a change to any situation, but will discuss any problem with my direct sensei for submission to the Shihan Board for consideration and judgment. I will abide by the resolution of all problems and conflicts as decided by the Shihan Board and upon receiving their judgment, will consider the contested matter closed, accepting the decision handed down without any further discussion.
4. I will observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
 1. I will respect and follow to the letter behavior and uniform requirements, so far as I am aware of them.
 2. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
 3. In the same manner, if I want to participate in competitions I will again abide by the advice and consent of my Shihan.
 4. I will not be present at, participate in, or award any grade or certificate of rank without the direct knowledge and authorization of the Kwanmukan.
5. I will honor and advance the principles of the Kwanmukan Society, studying them diligently so that I might have a full understanding thereof.
6. I will always be considerate of and properly attend to my family, spouse, and children.
7. I will never cheat, defraud, or damage the reputations of any fellow of the society or their family.
8. I will support the Kwanmukan Society and lend aid to all worth and distressed Society Members, if it does not hurt my family or business and is legally justified.
9. I will be present at all society functions to the best of my ability so as I am able to comply.

Obligation for Dan Grade continued

10. I will not reveal the special teachings of the Kwanmukan, including the structure of the society, standards and secrets of any and all degrees or the Society's esoteric teachings, to any person not so authorized to receive them.
11. I will not to associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
12. I will not, if suspended or expelled from the Society, use the name of the Society, reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees.
13. I will not participate in, be present at, or award any certificates of grade except under a legally constituted panel formed under charter from the Kwanmukan, whose presence includes at least one holder of an Investiture Certificate from the Kwanmukan, or under special written dispensation signed by the Director of the Kwanmukan.

Furthermore, I, _____ of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present.

4. Signed: _____

Date _____

5. WITNESSED: _____

6. WITNESSED: _____

7. If under age: _____

8. Parent: _____

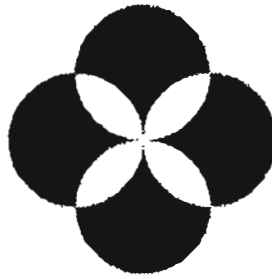


DUTIES OF SEMPAI

of the Kwanmukan Society

The Sempai:

- 1. Manages the general order of the dojo, including overseeing the protocol for guests and newcomers to the facility, and conveys messages from and to the Sensei**
- 2. Instructs beginners in uniform requirements and behavior protocol**
- 3. Communicates orders loudly and clearly so that all can hear and understand**
- 4. Ascertains that floor protocol is followed**
- 5. Lines up the class in the proper protocol for presentations and instruction**
- 6. Calls the class to order and to rest**
- 7. Assures that the proper training aids and equipment are on hand for instruction**
- 8. Observes the Sensei and announces when the Sensei comes onto deck, allowing the students to prepare themselves appropriately**
- 9. Sees to the relevant needs of the Sensei as required**
- 10. Is observant of time strictures and alerts the Sensei accordingly**



KWANMUKAN SOCIETY OBLIGATION FOR THE DIPLOMA OF SENSEI

I _____ in the presence of this society and the here present yudansha of the organizations represented, do hereby and hereon solemnly and sincerely pledge that:

1. I will always be considerate of and properly respect my country, family, friends, and the Kwanmukan Society.
2. I will in all cases and at all times, honor the principles of the Kwanmukan Society.
3. I will support the problem resolution protocol of the Kwanmukan and will abide by such resolutions to matters as handed down by the Shihan Board, accepting the result as final and incontrovertible.
4. I will never damage by gossip, harm by inference, cheat, or defraud a fellow yudansha or his family associated with the Society.
5. I will observe all protocol as presented by the Kwanmukan Society, including the respect of elders and seniors, dress codes, and social behavior, and will instruct junior and student in the same.
6. I will act as a shield for the organization of the Kwanmukan, protecting, to the best of my ability, my Shihan, other Shihans, the O'Sensei, the Shihan Board, and the entire organization from any martial arts related harassment, altercations not of their making, insults, slurs, and general disruptive behavior, and, if I lack the ability to do so, I will immediately seek quiet assistance from my seniors, and if that is lacking, from my Shihan.
7. I will diligently study Kwanmukan directives, so that I will be able to query and instruct the Sempai and others in the duties and obligations required of them.
8. I will not reveal the secrets of the Kwanmukan or teach or instruct in them to any person not so authorized to receive them except I have shall have received direct permission to do so from my Shihan.
9. I will be present at all stated society functions, promotional assemblies, and others especially announced by headquarters if it possible for me to do so.
10. I will diligently attend to the training and welfare of karate-ka under me as directed by my Shihan, presenting the system and standards of the Kwanmukan clearly and truly as I have received them.
11. I will abide by the limitation of Shihan's domain declared by the Society and not attempt to instruct, without their knowledge, any members associated with a Shihan of the Society not directly my own.
12. I will not reveal the methods or structure of the Sensei or of the Shihan Board, or the secrets of any degree to any person not so authorized to receive them.

Obligation for Sensei Continued

Furthermore, I, _____, of my own free will and accord, do agree, upon receiving this diploma, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present

4. Signed: _____
Date _____
5. WITNESSED: _____
6. WITNESSED: _____
7. If under age: _____
8. Parent: _____



DUTIES OF SENSEI

of the Kwanmukan Society

The Sensei:

- 1. Gives due notice upon entering the class area, so that the members may be alerted and govern themselves accordingly**
- 2. Starts and ends the class**
- 3. Opens and closes class with due form, instructing the students in these protocols**
- 4. Has the responsibility for the instruction of the class**
- 5. Is duly responsible for designated dojos**
- 6. Continues personal training with great diligence, committing to memory all important and vital methods and standards in the event that supporting material may be lacking**
- 7. Assures that the Shihan's orders are properly executed**
- 8. Represents the Shihan and entire organization in their absence, consulting with them on all unresolved problems and conflicts**
- 9. Certifies and forwards recommendations for promotion and grades**
- 10. Sits on the Yudansha council, including all grading boards**

OBLIGATION FOR THE DIPLOMA OF SHIHAN

I _____ in the presence of this society and the here present yudansha of the organizations represented, do hereby and hereon solemnly and sincerely pledge that I will--

- always be considerate of and properly attend to my family, wife and children.
- honor and advance the principles of the Kwanmukan Society.
- to keep all secrets when given to me as such and to accept the word of a fellow of this degree when given as under the penalties of this obligation.
- not to reveal the special teachings of the Kwanmkan, including the structure and system of operations, to any person not so authorized to receive them.
- never cheat, defraud, or damage a fellow of the society or his family.
- support the Kwanmukan Society and lend aid to all worth and distressed Society Members, if it does not hurt my family or business and is legally justified.
- to observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
- diligently attend to the education, training, and welfare of karateka under me as directed by my shihan, presenting the system and standards of the Kwanmukan as truly and clearly.
- not to associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
- to secure the presence of all the dans under my jurisdiction to the best of my ability at all society functions so as they are able to comply.
- if suspended or expelled from the Society, not to use the name of the Society or to reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees or the Society's esoteric teachings.

Furthermore, I, of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

- The penalty of suspension or expulsion
- Of having my name expunged from the records and no longer being recognized by this Society.
- Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present

Signed: _____ Date _____

WITNESSED: _____

WITNESSED: _____





DUTIES OF SHIHAN

of the Kwanmukan Society

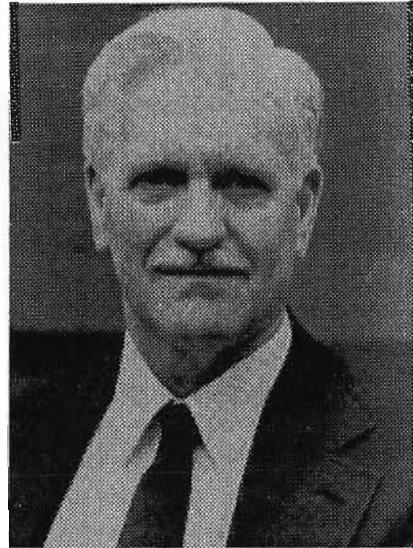
The Shihan:

- 1. Has the responsibility for all Sensei of the assigned command, including their instruction and behavior**
- 2. Maintains due form and protocol, including forms of speech and general deportment**
- 3. Inspects and instructs all yudansha of the command, including the Sensei**
- 4. Assures that the Society orders are properly executed by the Sensei**
- 5. Represents the Shihan Board and entire organization, consulting with and contributing to the beneficial resolution of conflicts**
- 6. Cooperates with and relates to other Shihan of the Society, minimizing differences and disagreements**
- 7. Is duly cognizant of the domains of other Shihan and is respectful of same**
- 8. Contributes to and assists the development and structure of the Organization, following the leadership of the O'Sensei**
- 9. Contributes to the aid and welfare of the O'Sensei**
- 10. Sits on the high seat of the Yudansha council, is authorized to convoke a legal convocation of sensei for examination and empowerment, including special grading boards, with the advise and consent of the O'Sensei**

KWANMUKAN INTERNATIONAL

**TECHNICAL
SEMINARS
1998**

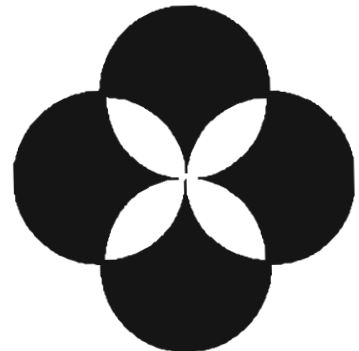
MASTERS LEVEL



Led by:

PROFESSOR GEORGE EDWARD ANDERSON

*10 Dan Hanshi, Karate —9th Dan Taekwondo
9th Dan Jujitsu—6th Dan Judo
8th Dan Kobudo*



Seminar Plan

Academics

Review of previous seminar material

Nomenclature of the Martial Arts

The WKF Style Matrix

Principles of the Various Arts

The Conceptual Framework

Analytical Methodology

Methods of Learning

History and Lineage of our Style

Principles and Procedures of Grading

Study of the material presented in this hand-out.

Physical Practice

The Morning Drills

The Relationships

Review of the 32 Ippon Kumite Standards

The Kwan-bu Press-outs and Drops-stretching

The Kwan-kong Changkwan pattern

Rationale

Performance

General Interpretation of Movements

Specific Hidden Applications

Root For Methods

Sparring Drills

Eiku Kata (if time permits and the instructor is willing)

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NOTES ON THE STYLE OF THE KWANMUKAN

Our inheritance or lineage

Value of our inheritance

The extreme importance of having a real line of inheritance

The exact lineage of our style

The accuracy of the line of information that we have.

Who can confirm our accuracy.

The exclusion of fantasy from our style

The modification of our style and the modern paradygm

If you claim a style it should be real and you should know it.

Intricacies of our style

Technical mandates

Kicking methods

Movement

Waist twisting

Attack/defense methods

Technical standards

Kinking drills

Kwan-bu patterns

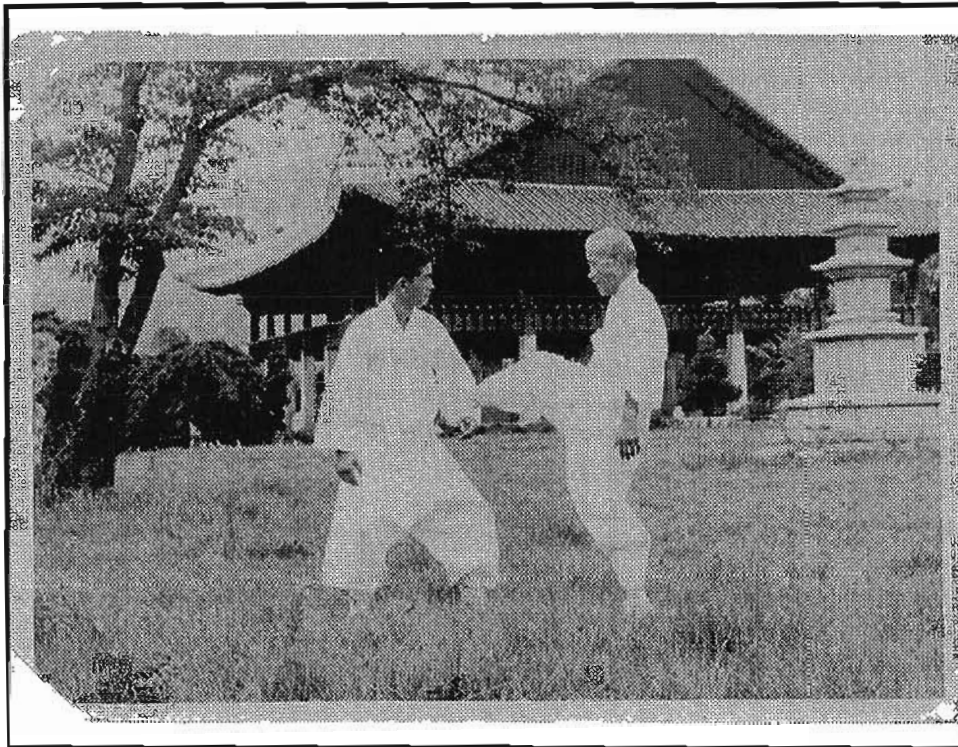
Cheung Kwan pattern

Kwan Kong Chang Kwan pattern

Sparring

THE KWAN-KONG CHANGKWAN

FORM AND COMMENTARIES



Old Picture of Grandmaster Park (left) practicing with "National Treasure" Tuck Kee Song

Kanji for the Kwanmukan

關武館

**Japanese style
Kwan Mu Kwan**

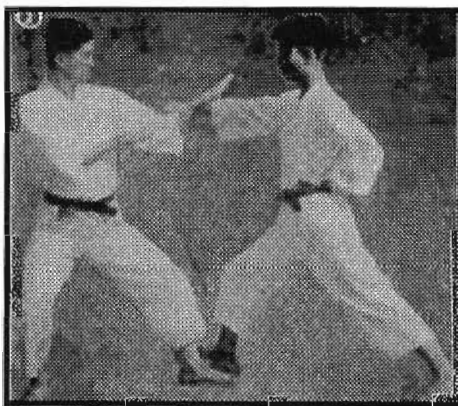
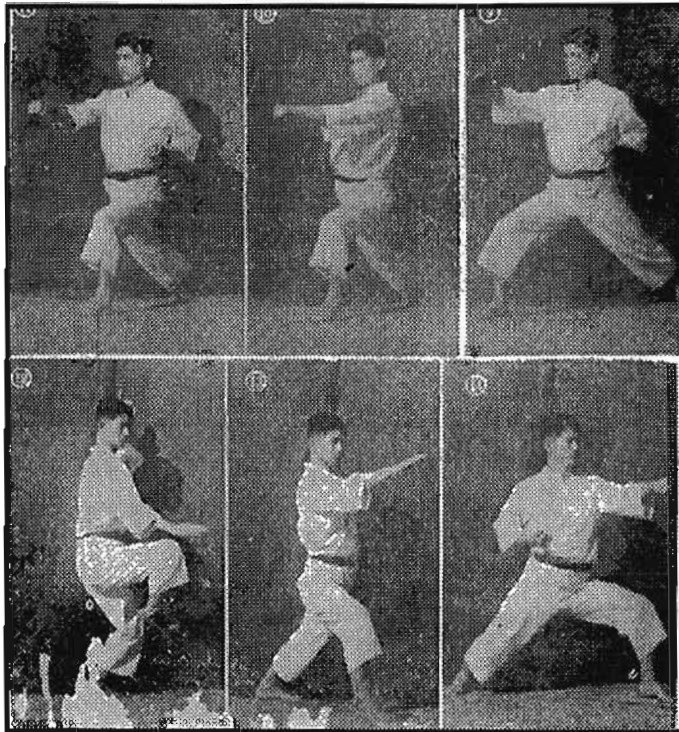
關武院

**Korean style
Kwan Mu Won**

關武門

**Japanese style
Kwan Mu Moon**

***Pages from Grandmaster Park's book
published in early 1950s***



Note the perfect stances

THE CHINESE ROOTS OF THE KWANMUKAN SOFT FORMS



TAIJIQUAN comes from China. Legend has it that a great elixir maker lived in the Wudang Mountains about 800 years ago, a certain master Zhang Sanfeng, who dreamed that he was being taught boxing by the Great Emperor Xuan Wu. Upon waking, he started teaching Chinese boxing.

The Chinese National Commission on *taijiquan*. [in the KWANMUKAN we call it by the old name, *tai-ki*] says that *taijiquan*, probably started 300 years ago in Chenjiagou, Wenxian County in Henan Province, during the Ming or Qing dynasties. Civil difficulties and wars created a need for self defense which was provided by this type of Chinese boxing.

In *taijiquan*, as in *karate*, the dynamics vary greatly, soft and hard, quick and slow, choppy and smooth.

As this style of boxing consisted of eight primary hand postures and five major changeable postures, it was initially called the *13 Forms* [We use the multiple (8*5) and call it the *40 hands*]. It is said that the patterns seemed as endless as the Changjiang (Yangtze) and so it was also called *Changquan* (Long Boxing).

In the 18th century, a master of Chinese martial arts, Wang Zongyue, reformed this boxing and connected it to the Chinese philosophy of *yin* and *yang*. He is the man that gave this boxing the formal name of *taijiquan*.

In recent years, *taijiquan* has undergone significant changes, becoming relaxed, smooth, and flowing, and the vigorous foot stomping of earlier time diminished. The art had arrived at the point where it was now considered an

exercise for health.

Tai-ki, like modern, karate, now was divided into many different styles, the *Yang* style, with its long and steady natural postures, being the most popular. The *Yang school* was also called the "big frame -*Da Jia*" form. The oldest was *Chen* which is still practiced in the Henan Province. The *Chen school* was called "old frame-*Lao Jia*." Another style was known as "medium frame-*Zhong Jia*" and yet another as "small frame-*Xiao Jia*."

The *Sun* school was created by Sun Lutang, a student of Hao Weizhen. His style was quick and nimble and was called "lively pace frame-*Huobu Jia*."

These five schools are the major forms of *taijiquan* and they share the principles of, deep stances, natural extension of the body, smoothness of action, good body posture, quietness, appearance of exertionless movement, balance and steadiness, continual movement, and a lack of rigidity. [Sounds like the Kwanmukan, doesn't it? The philosophy simply parallels the philosophy of the Kwanmukan.]

A this time, Chinese Taijiquan is a branch of the traditional sport of wushu.

The benefits of Taijiquan are well stated by China Sports Commission:

...The salubrious effects of taijiquan have much to do with its characteristic features, namely: 1) the exercises require a high degree of concentration, with the mind free from distractions; 2) the movements are slow and uninterrupted like a flowing stream; and 3) breathing is natural, sometimes involving abdominal respiration, and is performed in rhythmic harmony with body movements. From the viewpoint of sports medicine, these characteristics are important factors contributing to the prevention and treatment of diseases.

...The high degree of concentration required in taijiquan exercises also benefits the function of the central nervous system. [*Simplified Taijiquan*, China Sports Editorial Board, 1980, Beijing, China]

Ginchin Funakoshi, in his book *Karate-Do Nyumon* also writes about the foundations of t'ai ch'i, as he calls it:

...The next millennium witnessed the gradual evolution of two major styles: *Shang Wu* and *Shaolin*. Throughout the Yuan [1279-1368], Ming [1368-1644] and Ch'ing [1644-1912] dynasties adherents of the two styles competed in polishing and perfection them, in the process forming a number of branch schools. Needless to say, *Shang Wu* and *Shaolin* have their own particular strengths and weaknesses, and it is impossible to say which is superior. In China these arts were practiced openly, and by the end

of the Ch'ing dynasty they had become widely diffused among the general population...

The Shang Wu style founded by Chang-san Feng places primary emphasis on the power of ch'i (ki in Japanese). T'ai ch'i, Hsing-i and Pa-kua are good examples of schools exhibiting characteristics of this style. In appearance, their movements have in them an explosive power which, effectively applied, can easily knock a man down.

The Shaolin style looks upon Ta-mo Lao-tsu [Bodhidharma] as its founder. In this style, which stresses the practical application of hand and foot techniques for blocking and attacking, are seen hard-soft and long-short techniques, that is, both thrusting and short, snapping techniques.

Ta-mo is said to have journeyed to China from far-off India. After surviving the long arduous trek, crossing wide rivers, deep valleys and high mountains on the way, he arrived at the court of the Liang Emperor, to whom he preached the Buddhist Law. It was during the Cheng Kuang era [A.D. 520-4] that Ta-mo was invited by Emperor Hsiao Ming of the Northern Wei to teach at the Shaolin monastery in Honan Province....



Notes on the Kwan-kong Changkwan pattern

The Kwan-kong Changkwan (changquan) pattern has ancient roots and was originally composed to provide health, personal safety, and a philosophical understanding of the importance of a body-inclusive learning system.

In centuries past, the tools, methods, and goals of learning have differed according to the culture and the demands of the civilization. In this century the means of transportation, legal system, laws of self-defense, emergence of spas, and advance nutritional understanding have modified the entire area of life in which the martial arts have importance.

In this age, we expect that the government will provide a long and comfortable life, and that our inheritance will provide the means. The upshot is that the reasons for practicing the arts have changed and with it, the methods.

The present values of the martial arts in the U.S.A. seems to be those of providing a fantasy in which the player can pretend to feel the exhilaration of combat, the joy of conquering the opponent, the pleasure of parading around as a black belt, the attainment of great talking points, and the advanced highfalutin status of a mysterious guru, all which add up to a greatly enhance sense of personal importance.

The Kwan-kong Changkwan pattern presents different values. The form is reasonable, calming and salubrious as well as being a ferocious fighting lesson. Unlike those found in many martial arts forms, the actions of the Kwan-kong Changkwan pattern are truly of ancient origin, which, of course, means that the form is Chinese based. The root of the form is the ancient T'ang-su Changquan pattern which predates the Chinese era of the Three Kingdoms, part of which is now identified with Korea.

The root form, T'ang-su Changquan, passed through chuan-fa (also known as kwon-bop, kwon-bup or kwonbup) for many centuries before reaching us via Manchuria through the efforts of the Korean master In Byung Yun, who trained Chuan-fa in Manchuria and classical Japanese karate in Japan under the founder of the Shudokan, Toyama Kanken. The pattern is most accurately interpreted by persons who have practiced the hard and soft, internal and external, Chinese, Korean, and Japanese arts. As each art contains a part of the original language, a complete translation must be done in the light of all three contexts. We are fortunate to have done that and thank our teachers who advanced our understanding.

The historical perspective and subsequent functional accuracy of the Kwan-kong Changkwan pattern can be grasped by the advanced practitioner through the physical inculcation of the information embedded in the individual actions and the systemized structure of those actions. The motions of the composition are as historical exact as they can be in the context of our modern needs, although the order and sequence of the segments have been re-rendered to facilitate modern understanding.

Besides having a firm technical base, these forms also represent a valuable philosophical foundation, in the same manner as the Kwan Mu forms. The collateral philosophies are ingeniously imbedded in the performance of the patterns and the practice of thereof will prove mentally beneficial. Subsequent development and research have instituted the Kwan Bu exercises, which are the ancient hand sets reconstituted for the modern era. Imbedded in the hand sets are many traditional Chinese-hand actions and their broader form cognates, nowadays called tai Jitsu (jujitsu).

The continuous movements and smooth flowing actions of the Kwan-kong Changkwan pattern produce an apparently effortless driving power, remind the Westerner of an acclaimed singer who can produce great resounding tones with no apparent physical effort in contrast to the singer who makes a great physical effort to produce a loud volume, but in fact actually suppresses loudness because of the too restrictive muscular contractions caused by his great effort.

As in most performing arts, karate power arises from the smooth coordination of muscular contractions which do not include forced-tensions designed to provide feedback to the performer and impress intinerent observers with the strength of the action.

The form shows strength, suppleness and incorporates the concepts of striking while in motion and striking and moving and striking again. Lock and punch should be replaced by— strike and move— that's the better way.

The Kwan-kong Changkwan pattern is the only one that an advanced practitioner of the combat styles needs practice. Beyond this form, in our opinion, the paucity of technical pertinence in ordinary kata is readily apparent.



A Brief -History of Kwon-bop Karate

In the later Han dynasty (A.D. 25-220) a series of exercises based on the movements of five animals: the tiger, deer, bear, monkey, and the bird was developed. This was combined with the hard yogi and health doctrines brought from India by religious travelers who taught that health arises from an equilibrium of the four elements composing the body earth, water, fire, and wind. These concepts were merged with the Chinese boxing of the day and China emerged as a land of formidable fighters.

Later, during the Tang dynasty (A.D. 618-907), the fighting monks of the Shaolin Temple in Honan helped the first emperor of T'ang defeat his enemies and the fame of Shaolin Temple Boxing became fixed in history.

It is thought that during this time the Thirty-two Forms of the Ch'ang ch'uan (long boxing) were organized by T'ai Tzu, the first emperor of the Sung dynasty. The style of kung fu called Hsing-i also now appeared.

Many scholars theorize that the Kumkongryksa Tower sculpture at Kongongju and the wall pictures of Kakejuchung of Korea show basic postures of empty-hand fighting in their early stages and date from the 1st century, giving us proof of the early practice of the Korean-Chinese martial arts.

The Koguryo Dynasty (37 B.C.-668 A.D.) tomb murals which show martial arts practice are actually located in modern Manchuria. However, the easternmost part of the Chinese Han dynasty, the Koguryo Kingdom, included a large part of northern Korea and Manchuria.

Korean karate contains has encompassed styles such as t'ang-su, subak, tae kwon, kwonpup, tae kwonpup, and tae kwon do. One original terminology referred to the T'ang dynasty of China. T'ang-su (T'ang hand) was defined in the 7th century during the era of the Three Kingdoms. Kwonpup came into great importance when a military dictator, General Choi, made it compulsory for his troops. In Okinawan, karate also meant Tang hand before Hanshiro Choma (1896-1945) suggested a change of characters to empty hand in 1905.

Two empty hand styles were dominate in Korea, the Sorim Temple School and the Songkai School. The Sorim style came from priests who were skilled in swift evasive movement and jumping attacks, The Songkai style is a defensive method developed by its founder, Chang Songkai, of the Chinese Ming dynasty (1368-1644). According to an old military document, over on hundred techniques comprised the kwonpup of that day. Three main types of striking technique were studied: Those used to stun and opponent, those used to make

him unconscious, and those used to kill him if necessary.

As a good part of our techniques come from Grandmaster Yoon (Yun) a few words on his history are in order.

On September 1st, 1946, Grand Master Byung In Yoon established the Taekyon Club at Kung Sung Agricultural High School in Seoul, Korea. He then inaugurated Chang Moo Kwan at the Taekyon department of the Y.M.C.A. and appointed Nam Suk Lee as first Instructor. It was all going well until a conflict erupted bringing about the Korean War from June 25th, 1950 to June 27, 1953. In South Korea martial arts trained commandos were dispatched to spy and occasionally to execute. The cost to the arts was high. By the end of the war, Sup Chun Sang and Byung In Yoon, founders of Yun Moo Kwan and Chang Moo Kwan were missing. Nam Suk Lee took over the Byung's school. Woo Lee Chong succeeded Sang in the Yun Moo Kwan. For the first time Chang Moo Kwan was the leading self-defense method. Source: Taekwondo Changmookwan on the occasion of the 30 Years Anniversary

The secret of the success and superiority of the Chinese martial arts over many others is found in the structure of the teaching, specifically, the close combination of rules and martial arts. (By rules we mean "patterns" and by martial arts we refer to a "tested-in-combat" philosophy).

If the rules are fixed it is possible to recreate understanding, i.e. teach. (This is similar to the afore-discussed freezing of the English language to foster international comprehension.) In the Muomachi era of Japan, the same method was used in that country and there was called kata.

Lastly, many scholars agree that the Chinese martial arts should be grouped by region. Like this:

- a) Northwest - no special name
- b) Northern - Martial arts of the Changjian river named Changquan (Northern Long Boxing)
- c) Southern - Martial arts of the Changjian river named Nanquan (Southern Boxing)



Understanding the Basic Movement Requirements of the Kwan-kong Changkwan pattern

Correct understanding of the performance of the Kwan-kong Changkwan pattern requires a comprehensive study of the following important factors:

The *expressed impulses, desires, and feelings*. Every art encompasses *content, form, message, and means*. These are expressed by the element of *movement*.

MOVEMENT has basically three facets to be considered

- 1) LOCOMOTOR, the actual movements of walking, running, leaping etc.
- 2) AXIAL, pendulum actions, sustained actions, percussive actions, propulsive actions, etc.
- 3) A combination of the first two.

Space, time, and force are bound up in movement

Space

- 1) DIRECTION.
- 2) BODY POSITION (prone, kneeling, standing, reaching).
- 3) DIMENSION (size of movement)
- 4) MOVEMENT to or from the gaze
- 5) FLOOR PATTERN

Time

- 1) TEMPO
- 2) BEAT (even or uneven).
- 3) ACCENT (regular or *syncopated*)

Force

- 1) DYNAMICS (light or heavy)
 - 2) QUALITY (*staccato* or *legato*)
- Force* is also the range of intensity of the movement.
- Strength* and *agility* are needed to expand the energies necessary for its application.



General Notes on the Performance of the Kwan-kong Chang-kwon Pattern

Relaxation

During the performance of the Kwan-kong Changkwan pattern careful attention should be placed on the element of relaxation.

In many cases the application of maximum power is diminished by a type of braking action necessary for a stop-distance-controlled-technique such as the normal forefist punch found in traditional Japanese kata.

This braking action is necessary to demonstrate the hard snap of a perfectly stopped punch and because of the quickness of that perfect punch, must start before or during the extension action.

In other words, the performer is punching against the braking action, which, of course, alters the quickness and "power" of the technique.

In the performance of the Kwan-kong Changkwan pattern, the braking action is diminished by the application of the principle of strike-while-moving or hit-move-hit. We feel that maximum results may be obtained if you are moving "with" (not against) the strike.

In doing the Kwan-kong Changkwan pattern the performer should be able to sense or feel the differences between the muscles which are the movers, supporters, and those that are relaxed for the moment.

In this sense, regular and patterned breathing must be thoroughly understood and applied.

Power through movement

Powerful incoming actions are best neutralized by circularity, not through the application of opposing power. However, it is necessary to understand the application of power.

This power through motion is best applied with the open hand, as are most move-through-the-target techniques.

In these moving-through techniques, the wrist assumes a critical role. The shape of the hand is actually a shape of the hand-wrist which mandates a powerful and stabilizing wrist and forearm.

Accordingly, in the Kwan-kong Changkwan pattern many actions are

exercises in wrist-hand-forearm functionality. Full deliberation must be assigned to the functional expression of the movements.

The importance of the elbow placement then assumes a vital importance. The angle of the forearm is, of course, set by the wrist and shoulder. The correct alignment of which permits the transfer of power from the legs and torso to the striking weapon.

Characteristics of the Kwan-kong Changkwan pattern

- All movements should be integrated with the breath and conscious thought. This harmony allows the necessary unity of spirit and external appearance.
- Despite the powerful actions of the form, a tranquil mind and relaxed body must override any unnecessary tension and agitation.
- Most of the actions of the form are continuous and circular movements which must be in absolute contrast to the stop actions.
- There must be a clear demonstration of movement dynamics— contrasts of quietness and explosive power.
- There must be a coordination of the three connections, upper, torso, and lower; solidity and pliancy are manifested through these connections.
- Some movements start with the feet, other from the hara, and still other from the small of the back. The feeling arising from the correct application will be easily understood and apparent to the observer.
- In the Kwan-kong Changkwan pattern, there are inside and outside actions as well as pulling, pressing, and stopping actions, all of which start in a different manner although all move through the hara. This must be clearly demonstrated.

Body action

- a) Head— The head is held erect, and natural and facial expressions are discouraged except during shouting.
- b) Trunk— The trunk should be held erect and normal, with the chest

neither out nor in and the abdomen moving freely with the breathing, and with no discernible tension in the shoulders. The breathing should be from the diaphragm, not from the intercostal rib muscles."

c) **Waist**— The waist is the foundation of all body movement and is a pivotal point of movement from which harmony starts. The waist must be kept relaxed and the spine erect so that tension does not impair the flexibility and coordination of movements which are vital to application of power in this form. True strength lies in the flexibility of the waist.

d) **Hips**— The hips move easily under the waist and should not express any tension which might effect proper movement of the waist or legs.

e) **Legs**— The connection of the hips, knees, and feet must be coordinated to provide balance and stability. The legs must be slightly bent during movement. In the still postures, a feeling of pulling of the thighs or the tension-flex varies according to the stance and must be fully experienced. The feet are placed according to the movement requirement and should manifest no unusual agitation.

f) **Arms**— The movement of the arms is often with or against the action of the body and great care must be taken in the placement of the elbows. The shoulders should be relaxed and down with no discernible tension, and the elbows held in a similar manner to protect the gates. As in most Chinese arts, the fingers are extended and the wrist held down. The arms are kept supple.

Remember to do:

Simply walk through the form, expressing emotion through body movement. The form is a story of the conflicts you encounter in your journey and how you resolve them. There are fixed conflicts and recommended resolutions, of course, or it would not be a form, but feel free to put your own content and abilities into the performance.

In your own interpretation, remember that it is better to block from in to out rather than reverse or downward.



KWAN-KONG CHANGKWAN SECTION 1



1. Face toward 9 O'clock and assume a right receptive-stance. Lift the left palm-hand clock-wise from the shoulder and execute a front palm-hand high-section inside slap-block (keeping the elbow down) — Continue immediately to the execution of a right-hand high-section waving-guiding-block— And conclude this group action with a left-hand high-section palm-heel thrust.

2. Turn 180 degrees (to 3 O'clock) and execute the same action, ending with a right palm-hand high-section thrust. (While turning, keep hands close to your body with right hand passing with the palm down through the inside of the left arm .

** The first three actions are performed rapidly with a smooth enveloping action. The body should be held in a receptive posture throughout.

3. Advance the left foot toward 12 O'clock with a sliding action and snap the left hand out, palm down and flat, raking the face with the extended fingertips — Immediately slide the right foot slightly forward and execute a right front mid-section front-kick — Set that foot down and in a continuous powerful action, execute a right foot thrust-back-kick to the rear with the heel.

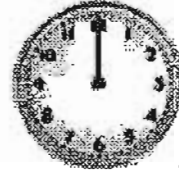
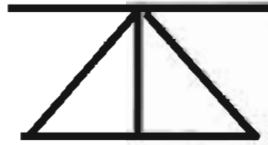
4. Set your weight lightly down on the right foot while moving both hand forward (about head high) to create an extended putting-off-posture. In the same action pull your hands low to a double-defensive-posture in front of the body. The body is now weighted to the back foot.

5. Shift to a intrusive-posture and thrust your right palm-heel to the face while pushing a left-hand pressing-block down to the just outside of the hip — Continue moving forward with a right-foot mid-section front-kick and set that foot down in front. (The thrusts are done in one action by the experienced practitioner, The beginner will do them as 1-2-3 but very quickly.)
6. Execute the same action on the other side and continue moving forward to 12 O'clock.
7. In the next move, step forward while gathering the hands to a double palm up pulling-x-block, pull them back to toward the chest — and immediately push the hands out to a double-knife-hand strike to the base of the neck and the stepping action is concluded.
8. Turn counter-clockwise 180 degrees to 6 O'clock , step out somewhat with your left foot and in the same action execute a left back-fist strike to the face followed immediately by a right mid-section front-kick.
9. Turn to the left and extend your hands in a putting-off gesture, palm-hand down, and settle into an upright natural posture with weight on the back leg.
10. After a short pause, quickly draw the left knee (with the foot drawn up and sole parallel to the floor) up to a defensive chamber and bring the left palm heel down to the thigh behind the knee in a pressing type block. (This action is a block to a leg kick from the front.)
11. Continuing the action, quickly step forward and push-out low while doing a low-section right-hand vertically-punch with the left-hand palm (fingertips up) slapping and resting on the right biceps area (The block and punch are done in the same moment.)
12. Rise out of the deep thrust position by rocking the weight back on the rear foot (moving from weight from the toe toe to complete foot) and drive a right-foot thrust-back-kick to the rear (9 O'clock).
13. Drop into a deep right-foot forward push-out and execute the same

technique as before but with the right hand punching.

14. Turn to 6 O'clock executing a palms-off-block (of modest dimensions) using a ready-position, palms down.
15. With a large wiping circular action, execute a high-section open-hand block followed by a right palm-heel high-section thrust timed with a right-foot mid-section front-kick. Set the right front down in front.
16. Do the same on the other side while still continuing to move forward.
17. Continue stepping forward in an intrusive stance while doing a circular palm-heel downward scrubbing-block, 1—2—3, ending with a right palm-heel mid-section thrust with the left-hand palm pressing (down under the right forearm. The feet should be held about the width of the shoulders.)
18. Turn clock-wise to 9 O'clock and assume a high natural-receptive-stance while holding the hands high in a relaxed, put-off safety posture.
19. Push out the left hand quickly towards the face and very suddenly execute a right-hand one-knuckle-fist strike to just below the eye with the left-hand slapping the right biceps - all this done while stepping out with the right foot. (The strike is done in coordination with the stepping forward of the right foot but with the strike started before the step is initiated. This is called the stabbing-hand because, as in fencing, the point of the weapon moves first.)
20. Turn 180 degrees and then drive the same technique with the same slap block to that direction. (3 O'clock)
21. Now turn clock-wise inside out to 12 O'clock and assume a ready position for continued action.

Part 2



(Starting from the forward ready position from part one)

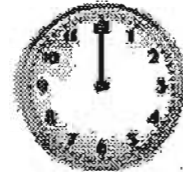
22. Skip forward with a right foot high-section round-house-kick, recover the right foot to the left and turn 180 degrees to 6 O'clock, sliding out slightly with the left foot and execute a high-section open backhanded x-block. Pull the hands down to the abdomen and immediately push out to the right with right-hand push-down turned palm-down side-press-block to just behind the hip together with a left-hand cross-body shoulder level pressing-block.
23. Turn counter-clockwise 180 degrees to 9 O'clock and execute a mid-section press-out with the right arm palm down the the left-hand held over the arm right hand pressing- thrust.
24. With a reactive movement, turn clockwise 180 to 3 O'clock degrees and in the same action, do a mid-section outer shuto —In the same action, immediately mount a left-hand mid-section flat-palm thrust, followed with a quick left-foot front-kick, stepping forward quickly and finish this group with a mid-section right-hand flat-fist punch.
25. Turn 180 degrees counter-clockwise to 9 O'clock with a high crescent sweep of the right-foot—Stomp the foot down while bringing both palms to the side, flat to the floor with the fingers pointing forward —Without stopping, circle the arms up high and strike the right fist into the left hand in front of the face facing about 5 O'clock.
26. Holding hands in place, cut (don't chamber very much) a shin kick (to the bottom of the knee joint) toward 5 O'clock and without hesitation, turn 180 degrees inside to an intrusive ready position facing 10 O'clock
27. Execute a left front-kick — then a right roundhouse-kick — Then sweep the left foot in a high crescent and put it down directly in

- front (to 3 O'clock) of the right foot and immediately kick to the back. Set the foot down into a left receptive-stance.
28. Before the sweeping foot is set down, recover the hands and make a double high-section striking-block sliding — Separate the the hands down to the sides and execute a double-upset-punch toward 3 O'clock — Then set the right-foot down and assume right back-stance.
 29. Step forward with the right foot and drive a oblique-stopping slapping-block downward with the right-hand.
 30. Continue turning counter-clockwise and slap a downward oblique pulling-block with the right-hand while continuing the turn toward 6: O'clock — Then drive a right-hand flat-fist punch to 3 O'clock, end in a right front-stance position.
 31. Turn counter-clockwise to 9: O'clock and assume a wide left back-stance with right-hand held in front of the forehead in a high forward shuto-guard and the left hand on a high receptive-guard with the palm out and thumb down.
 32. Slide forward in a rear cross step, moving both arms in a low circling sweep in front of the body and moving without stopping to into a left back-stance with a two hand shuto (driving against the defenders position).
 33. Twist turn counter-clockwise 180° toward 3 O'clock and make a high-section pulling block with the left hand together with a high-section inside shuto with the right-hand.
 34. Again step forward into a low rear cross-over-step and, in a circling action, (the left-hand grasping and the right in a closed fist) bring the hands down to in front of the knees, striking the right closed fist (palm up) into the left palm.
 35. Continue stepping out into a two-handed closed-fist ready-position — With only the slightest hesitation, turn clock-wise toward 7:30 O'clock. You are now in a left forward upright stance with feet at about shoulder width.

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36. Push out with the left hand while at the same time moving the left foot slightly to the inside — And then rapidly turn clock-wise 180° while executing a right high-section blind high-section shuto followed without hesitation by a right-foot mid-section double-jump front-kick.
 37. While landing execute right a high-section downward backfist held over a right-hand under-the-elbow covering-block.
 38. While turning clock-wise toward 12 O'clock, make a low inner-forearm scooping-block, rising to a forward facing position toward 12 O'clock and make high-section clapping-block. (It is important that the base of the hands be as high as the base of your nose.)

You are now ready for continuing the pattern

PART 3



Starting from the ending position of Part 2

38. Starting from the position of the hand held high with the palms together, drop the the body to a forward ready position with the hands in mid-section putting-off guarding-block.
39. Turn towards 9 O'clock and extend the left hand out at eye level, palm down and with the thumb bent in towards the palm. Pull the left-hand hand back to the chest bu bending the elbow, immediately snap the fingertips out to the face. Without hesitation execute a high-section finger-tip trust to the face with the left-hand followed with a sharp palm-heel trust to the face with the left-hand.
40. Turn 180° toward 3 O'clock while moving the hands in a right inside the left motion and perform the same actions as before but with the hands reversed.
41. Step out towards 12 O'clock with the left-foot and swing the right hand, starting at the hip, and moving obliquely to a rising mid-section palm-up cross-body-block.
42. Continue the action by stepping forward with the right-foot and moving the arm in a big clock-wise circle ending in a knife-hand high-section strike to the front together with simultaneous moving the left-hand in a covering-block ending in a position just under the right elbow.
43. Draw the right-arm back and in a clock-wise circling action, execute a high-section back-fist strike to the front.

44. Turn toward 3 O'clock with the right foot and swing the left-hand, starting at the hip, to execute a mid-section palm up rising cross-body-block.
45. Move the left-hand upward in covering-block to a position beside the left of the head while moving the two primary fingers into a jabbing high-section poking action toward face.
46. Turn 270° counter-clockwise to 6 O'clock and execute a right-hand chest-high mid-section short thrust with the left hand in a lower supporting position.
47. Moving in the direction of 12 O'clock, spin out 270° clock-wise ending facing 3 O'clock with the hands held in a tight chamber at the right side, the left over the right. (Hands can be close or open.)
48. Moving in the direction of 12 O'clock, turn 270° clock-wise and slashing the left extended fingers to the face and end in a left-driving-stance while executing a right mid-section punch. (An alternative is to execute a low-section open-hand x-block.)
49. Without stopping, execute a high-section back-open-hand x-clock, grasp and pull the hands to the right lower abdomen (with the right palm over the left) — In the same action step forward with the right foot and execute a right flat-fist mid-section punch.
50. Turn 180° degrees counter-clockwise toward 6 O'clock and swing the right-foot high in the air in a sweeping-block and stomp the foot down while, at the same time, with both hands executing low-section sweeping blocks to the hips level on both sides. The body continues to move through a horse-stance and—
51. Continues to move out of the horse-stance through a back cross-step which moves out to 7 O'clock ending in a left back-stance while, at the same time, executing a right high-section oblique shuto to the neck. (The hands are inside on this action and stay on the inside.)
52. Turn 180° degrees counter-clockwise to 9 O'clock and assume a left intrusive-stance together with a mid-section inner-forearm outside-block followed without hesitation with a by a right closed-fist strike into the open left palm.

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53. With the right-shin, cut a low-section shin kick to the front and drop into a low cross-step stance with a low-section right-hand punch with the left-hand chambered at the left side.
 54. Rise up and step out with the left-foot toward 3 O'clock, extend the left hand and, with a high sweeping action, strike the right palm-foot into the palm of the extended hand. Drop the foot to 3 O'clock, turning toward 12 O'clock and strike the elbow into the left hand.
 55. Assume a ready posture of the left-hand pressing out low in the left front and the open right-hand pulling back high by the right ear. The body has now shifted to an oblique position towards the front.
 56. Step out with the left foot and execute a right-hand mid-section palm-up circle-rising-block toward the oblique left front while moving the left-hand to a high cover position over the elbow.
 57. Pull up the right foot while again pulling the right hand to the ear and pressing out with the left-hand.
 58. Step forward into a right driving-stance and execute a right-and punch with the left-hand covering underneath.
 59. Step forward into a left driving-stance and then into a similar right stance pulling and pushing and ending with a right mid-section punch under the covering left hand.
- ** These last actions are done in an continued raping forward action.
60. Now shift to a receptive stance, place the left hand on the right-forearm and pull back to just inside the knee— then execute a right high-section back-fist. (During this and following pull backs, the knees flex and the body drops, in effect pulling the hara back and down.)
 61. Step back to a right back-stance and execute a right mid-section outer-forearm pulling block circling back in a large arc to the front and continuing to a low-section puling circle block to the inside of her knee with the knife-edge of the hand leading the sweep and continue circling ending with the execution of a right back-fist high-section strike.
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62. Step back to a left back-stance and repeat the action.
63. Swing the right foot around 3/4 turn putting the body into a right back-stance facing 3 O'clock while moving the left-hand into a drawing inside sweep to a position just inside the left knee.
64. Step back with the left foot to form a left back-stance and execute a right high-section double circle-block which ends with a mid-section defensive pressing-block followed in the same action by a immediate high-section back-fist.
65. Step back and repeat the actions in the reverse.
66. Step back to a right back-stance and execute a high-section inside-waving-block followed by a left-hand shuto to the ear and a right-hand shuto to the other ear.
67. Raise the left knee to the front and skip forward on that foot executing a right-foot double-jump-kick to 3 O'clock.
67. Step behind with the left foot into a cross-step-stance and execute a right vertical-hand punch together with a left-hand palm-push-block to the left.
68. Rise and recover the right-hand with a large circling action to just inside the right knee.
69. Assume a low right dropping-stance while circling the left-wrist-hand in a large arc counter-clockwise which at the bottom rises to a palm-up pressing-block to the center of the circle. Execute a right punch to the center of the circle while withdrawing the left-hand to a tight chamber at the side.
70. Repeat the action on the other side.
71. Rise up with the hand making a short circling action to the front and then withdrawing to a double-pressing-block just above the hips

You are now in position for continuing the pattern.

PART 4


Starting from the ending position of Part 3

72. Move the hands back palm-down to the sides and with a circling action and in the same continuous motion execute a right-hand non-turning flat-fist mid-section snap-punch (short) to 2 O'clock while simultaneously bringing left-hand across to brace the right biceps.
73. Indirectly pivot counter-clockwise to 9 O'clock and start a high-section back-finger-snap with the right-hand (starting from the inside) with the left-hand outside and covering. In mid-movement, change to a left-hand fingertip snap to the face with right hand held in ready position.
74. Quickly secure a grasp on the front with the right-hand and the collar, head, or hair with the left-hand. Turning, bending the knees, and moving the hara, strongly pull both hands together down to a deep position below the right knee (a form of right oblique-press-out)—The body ends this action facing 1 O'clock and with both hands hanging down as if grasping a ball near the right knee.
75. Move the left hand in a counter-clockwise circle to the left toward 10 O'clock as if opening up a large circle and—
76. Shift the low right stance to a low left stance (without rising) and bring the left-hand to an under arm cover and thrust the right palm over the covering hand doing a right-hand palm-strike toward 10 O'clock.
77. From this position open the circle toward the other oblique as in the previous move without moving the stance - collapse the ball toward 2 O'clock in the same manner as before focusing to a left hand palm

- strike toward 2 O'clock.o'clock
78. Lift the left foot back to the forward line (don't rise) assuming a left back-stance and make a strong right back-fist strike with left hand in a low covering-block
 79. Turn counter-clockwise to 6 O'clock extending left palm down with right hand held in close ready in front of chest.
 80. Turn clock-wise to 12 O'clock and form a right front upright-stance— While turning, sweep an extended left taichi-palm to that direction and then execute a powerful high-section left-hand shuto toward 12 O'clock.
 81. Bring the right hand down hard on left palm (still out in front of body) with a strong slapping action - and the hands-palms are now clasped together.
 - 82.. Locking the palms together, twist your hands in a clock-wise rotation and pull them down to the right abdomen—Then thrust them outward in a double-knuckle-strike to the original position. (These actions are done with a powerful deliberate movement)
 83. Step forward while pushing hand out to either side, with palms spread wide and fully apart from the body.
 84. Step backward into a left back-stance while pulling grasping hands close to each other in a strong deliberate action — the right-hand remains forward and the left-hand near the right forearm.
 85. Turn counter-clockwise to 6 O'clock and step out with left foot in ready position with right hand in defensive palm position in front of chest.
 86. Fading back into right rear stance - Drag body and execute a counter-clockwise circling down block with left hand palm-block and then right hand down-block - (similar to action in Bassai Dai).
 87. Turn counter-clockwise on oblique to 10:30 O'clock and step out with left foot to high standing left front-stance.

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88. Execute a right hand upper-forearm inside-block and continue through to a left upper-forearm inside-block together with a right straight forward knee-strike and continue to a right mid-section forward oblique hand right fore-fist punch.)All the actions are done with a open palm hand.)
 89. Step out clock-wise with right foot to 7:30 O'clock and repeat the preceding action. Do these actions fully and quickly.
 90. After completion of these full, quick actions, drop on left foot to make a right-foot push out with the right palm pressing down and the left hand pressing upward. (Hands are spread about the width of the shoulders.)
 91. Immediately rise into a right one-leg-stand with the right-foot held high, the left-hand pressing downward in the front and the right-hand drawn backward and up with wrist bent and hands loose toward.
 - 92., Drop left foot and step forward with right foot bringing right hand swiftly downward with a sweeping descending striking action focusing toward 6 O'clock.
 93. Continue the action and turn swinging both hands out and assuming a right back-stance toward 12 O'clock.
 94. Grasp forward with both hands and pull hands powerfully down and back to a position below right hip— Release the grip and immediately execute a double-hand-strike to the front.o'clock (In these action, the hips are forward, draw backwards, and then are impelled forward again
 95. Pull the left foot up and move into a one-leg-stance on the right foot with the open left hand pushing down and the clenched right hand drawn up and back by ear.
 96. Drop to a left high front-stance and strike the closed right-hand into the open left-palm.
 97. Turn to counter-clockwise to 9 O'clock and assume a right back-stance — When turning the left palm emerging extended toward 9 O'clock and the right hand held palm out in a front ready position
-

chest.

98. Holding this position, strike the right elbow into the left open palm toward 9 O'clock. o'clock and then—
99. Keeping the left hand in contact with the elbow, step forward while executing a double-knife-hand-defend with palms down.
100. Turn clock-wise bringing both hands down in a counter-clockwise swinging or looping action (very shallow) — The stance is facing to 12 O'clock but the body is withdrawn towards 3 O'clock.
101. Make a small circle counter-clockwise with the right-hand and end with right hand drawn back by deltoid and left hand extended toward 12 O'clock.
102. Step out with the left foot toward 12 O'clock, dropping the body to a deep left front-push out—Execute a right low-section sun-fist reverse-punch while doing a left-hand high-section drawing-block with the open hand stopping at left ear. Strongly Kiaii!
103. Rise up and cross hand in a formal close— Pull the hands flat to the side and move the hands out-front in the “There it is! -Make of it what you will! “ gesture.
104. Bring to the normal formal position and make a small but perfect bow.

The Pattern has now been completed, but it is important to note that you should walk gracefully to the right side of the area and then, and only then, are you free to adjust and scratch. We recommend adjusting your dress, but discourage the scratching, neither body nor head.



Philosophical Comment On The Kwan-kong Changkwan Pattern

When faced with hard confusion (difficult concepts, difficult to learn), we tend to go to sleep, at the very least, our learned stops and we lapse into a defensive mode which puts our learning to sleep.

Symbolic energies or forces which block learning can impel creativity and intellectual perception, if they are used correctly.

Entering the omnipresent inner world to establish a presence of "self" enables you to experience yourself and unleash creative energies.

A barrier to this is an addition to idea and harmful symbolic links.

One of the most putting-off-of-self items of our culture is our sponsoring of an adversarial culture paradigm. This adversarial culture leads to adversarial thinking. As an aside, the modern media thinks that adversarial programming brings energy to their presentations (money too!).

In the Kwan-kong Changkwan pattern, forms of discrimination are adjusted by advanced learning which sets the direction on techniques. The form "eases" into techniques by becoming a kind of walking exercise that renders great benefits but requires no unusual or superhuman effort. This permits constant repetition which builds big courage that tough, enduring strength, not the small courage that arises from fear and which endures like the flash of firefly.

To convince anyone to practice anything, a clear value must be set. The concepts of contrast and comparison are commonly used in determining the value of things. Contrasts are a part of ordinary thinking - when good is thought of - bad arises, black - white, heavy- light, beginning-end, etc.

In karate, contrast is shown in many ways, but is most easily seen in the concept of opposing action, pushing out and pulled back, i.e., the chambering of the opposite hand during the extension of the punching arm.

The internal-external values commonly held in the martial arts are a striking example of mind links. Internal vs. external is often identified with the techniques used for actions performed outside of the body as exemplified by the evil eye, contrasted to the punch in the nose. The words internal and external also are commonly used to allude to hard and soft techniques. To scholars of the arts, the more realistic connotation is that the internal represents the techniques taught to the ruling elite class and the external those techniques

taught to the general population - pictured as the dueling of individuals in contrast to the mass combat of the press or melee of the battlefield.

However, in my mind, the most useful and pertinent allusion would be that of the internal referring to the values of self-development and the external alluding to the "exposital," - those that are used for others to see and appreciation - those used for exhibition.

The internal is exemplified by the monk in a secluded monastery whose training is designed to develop the self and to enhance the contribution to the existence of the entire community.

The exposital is personified in the image of Chuck Norris, Bruce Lee, Van Damme, et al. The idea of a great hero who stands above all others, the gatherer of great wealth, and all such things, without equal sharing of the entire group, is definitely exposital. An extensive saga of the values of self and society are presented in the Mahabarata, the great story from historic India.

The Chinaman breaking bricks for a rapt audience in the town square, the awesome demonstration of the mysterious "chi" by great Oriental masters of the art, the martial art masters of the modern cinemas are all examples of the exposital values of the arts.

In some sense, the winning of a championship and the glory of the trophy awarding ceremony with the resulting publicity is also a demonstration of exposital values.

In the Kwanmukan, we show the exposital, but we do not permit it to enslave the training so much that the salubrious values and the creation of imbedded wisdom are not diminished.

Some ideas on objectivity, subjectivity, personal perspectives reflected in the Kwan Kong Changkwan pattern.

Our subject will be objectivity, subjectivity, personal perspectives. At first these are hard to see but the insights will arrive easier to the advanced student.

We can start with this short commentary that lends a sense of understanding to the difficulties of understanding anything. It goes this way.

Proposition: We can only know what our imagination and memory will allow.

It has been observed that a bad student is one that cannot understand the instructor, and a bad instructor is one that has little of consequence to understand.

So--consider this:

- (1) There are good instructors and bad students
- (2) There are bad instructors and good students
- (3) There are bad instructors and bad students
- (4) There are good instructors and good students

But, as you can appreciate, they all share the same error.

They all think that they can remember!

Now, down to business.

People say that science can't explain the initial underlying links of chemistry and physics in the advancement of levels of order found in life and the universe. - The explanations are expected to be understood in our own terms which reflects the human inability to possess the means of universal understanding. "...sometimes I've believed as many as six impossible things before breakfast." -- the White Queen, in Alice in Wonderland

In the modern study of the arts, it seems as though we are searching for any instability that can unify us and give us direction in our actions. We must remember who we are and regain our creative powers.

And I don't believe that controlling ideas and ideology should be a mission of the arts. I do believe that imparting a sense of responsibility, consequences, love of family and nation is necessary and escape this condemnation.

The priorities of the arts must change from the top down. To have the main motive of male sports shape the arts is to lose the real values of the thing. The values of playing sports like football and basketball are not the values we try to induce in the arts. People preach things they don't believe to people that don't believe them.

We decry people preaching things they don't believe to people that don't believe them, and all this in the name of education. I consider the fear of confronting reality to be cowardice and a supreme character flaw.

A connected flaw is the creative processes arising from martial artists boredom with themselves. If people say that they are bored, it either means that they are boring or that their time is being wasted. They imagine to alleviate boredom. Just like inventing fairy tales.

don't like them, I have others." We are overcome with fickle transcendentness.

The sense of mind that creates hogwash is well handled by the comment from Mahatma Gandhi: "I will not let anyone walk through my mind with their dirty feet."

To which some wise-guy remarked, "This life is a test. If it had been an actual life, you would have received further instructions on where to go and what to do"

And from the ancient proverb: In a single day, Samson slew a thousand Philistines with the jawbone of an ass. Every day, thousands of dreams are killed with the same weapon.

The whole matter is put in perspective by Carl Jung who wrote, "The sad truth is that man's real life consists of a complex of inexorable opposites-- day and night, birth and death, happiness and misery, good and evil. We are not sure that one will prevail against the other—that good will overcome evil, or joy defeat pain. Life is a battleground..It always will be; if it were not so, existence would come to an end."

The principles of summoning values from within one's self have been replaced by the legal requirements of our society. We have a bible for everything and that of the law is not easily understood nor contested by the layman. The martial arts cannot follow this course. It is easy to mistake a rigid mind set as a strong character.

In some sense, the ancient state religion of Christianity has merged with our legal and social system to the extent that is a font of or our culture and not just a religion. This sense of authority is manifested by our educational institution and is reflected in the attitudes of most teachers of the arts in our society.

In our experience, sensory deprivation or exaltation alters the internal and external experiences. In the case of the inner city, for children dropping out of society, we can be the family and provide the love necessary to social harmony. Love of family is a direct by-product of a loving family.

We all crave happiness, however that can that be defined. For many persons raised in the arts, it is the worthwhile full feeling that come to the martial artist upon entering a room - that of feeling oneself the most capable of solving all problems and holding oneself forward as a unique and special individual whom everyone wants to meet and talk to.

We feel ourselves experts on resolution of problems cause by a conflict of values. We are actually fighting for the values of social karate. Our best

fully realize that we often extend time-in-grade so that life experience can intervene, and the student can learn to settle the conflicting issues. Life is challenging and upsetting, but it can be dealt with from within our culture. "Understanding the laws of nature does not mean that we are immune to their operations." -- Solomon Short

However, it is difficult not to recognize dominant and alternative ideologies and in the martial arts many have adopted the belief system of Buddhist *Chan*, not because it is dominant in the martial arts, but allowable it is dominant in our thinking of things Oriental.

To combine historical Eastern and Western concepts is beneficial in the arts.

Consider this example:

There are three absolutes in karate and in most martial arts. The analysis of the three principles is based on the rule of minimum, maximum, and the center. You have the three fundamentals: of response, perception, and peace/tranquility. The extremes are balance and peace and tranquility. The central are motion and values. They are linked in an almost geometrical pattern.

What is the value of peace and tranquility?

Can weak people produce and protect peace and prosperity without hiring the barbarians to guard the gate thus letting the fox into the henhouse.

Peace and tranquility belong to the strong. However the strong pay the price.

To protect our families, and society, we consider it an effort well spent.



The ancient exercises, which we call the kwan bu, were originally designed to give full exposure to any category of technique and to inculcate the hidden virtues of the extended and multilateral practice necessary to master specific requirements.

They were done as hand sets which required a movement to the four directions and also to the philosophical fifth, the center.

These forms were done in duplex and triplex form, and it has been said that later they became the base for the Funakoshi's Ten-No-Kata Omote.

The forms can be simple and suitable for a beginner, but with understanding, can be raised to the level of ultimate complexity.

The connections are the usual: high, middle, and low. Stances can be high, middle level or floor level. The movement intrusive, passive, retiring or regressive. The tempo slow, sticky, or quick. The offensive and defensive combination and the choice of weapons are open to the imagination.

The unique value of the forms is that they require the practitioner to move ambidextrously in all directions. When they are combined with the actual presence of an attacker during the practice, they provide a unique form of realization.

It is possible for a practitioner of these hand sets to do a combination of blocks and strikes, including the breaking of four boards, or several boards stationed in four areas, all within a space of several seconds.

For each dan grade achieved, the serious student should add two Kwan-Bu sets to the repertoire for the daily practice. Your own form, growing with your increasing skill, age, and knowledge— a form pertinent to you only, and shaped to your own personal goals. Think of the benefits!



Hand Actions

The movement of the hands is of extreme importance in the performance of the Kwan Kong Changkwan pattern. Disregarding the importance of the wrist for the moment, let us discuss the particulars of the use of the hand in striking

As one would expect, the hand use in karate differs greatly from our national sport of boxing. Martial arts methods vary according to the desired effect. Besides the usual punching fist we use the use of the fingers to poke, grasp, and form knobby striking surfaces to accent the applied force, and use the rest of the hand in striking and grasping.

In most techniques, the body power is rooted in the feet, flows up the legs to the hips, through the waist and torso and out the arms to the striking weapon. This is similar to the action of a golfer on the tee-off drive.

In "rooted" cases we recommend the maximum use of the waist and in some really special cases, the employment of a driving or pushing shoulder to further power the action.

In other special circumstances, the arm can be used in a manner analogous to the driving of a nail with a hammer.

Hand techniques normally start low and rise, begin at the breast or from in front of the head and go straight to the target. In some cases the attack be pushed by the shoulder while the body turns, as in the case of a ridge-palm strike.

Maximum efficiency in hand use is dependent upon the philosophy imbedded in the practitioner through the daily training and observation of the sensei, which is to say, the style.

Open hands, palm hands, knobby hands of all sorts, knife hands, little finger side, and thumb side, cupped hand, palm heel etc., are all used to some degree and should fit the users hand and wrist development. Those with jammed fingers end up selecting the open hand as a choice because they can't close their hands. They then polish the techniques to an outstanding degree and emerge as "denizens of the open hand" - all because they "maybe" have a problem with a closed hand. And the students follow - all the while thinking that "open" is better. Maybe, but not positively true.

shock to the target. It is also true that how what you do just before and immediately after the action has an impact on technique. We feel the if the strike is done while the body is in motion and if the action is pressed or withdrawn, the effect will vary.

For us, after the completion of the blow, the striking arm is not always retracted to the classical "chambered position" but instead, is often circled around for a continuing attack, or it can be left in place for grabbing or holding action.

Parts of the hand used as a weapon vary with the intent of the action and with the manner of the delivery; that is to say, whether the techniques are driven, swung, hammered, poked, chopped, or slapped.

The possibilities and varieties of hand formations boggle the mind. Be this as it may, the serious student of the arts will consider the use of the following list of weapons, all of which have advantages and disadvantages.

It should be noted that many choices of technique and formation are mandated by previous damage to the hands and the resulting calcification or stiffness often preventing the formation of some hand constructions.

While the desired level of competency in any action is being attained, the student should at the same time be training the proposed weapon to accommodate or sustain the load, or shock, of the impact.

In most circumstances, the technique is "rooted" in the tanden (hara) and in some cases, starts in the small of the back.

The critical nature of the rooting and the necessity for movement requires a great deal of study. The study determines the direction of the training. The feet are the platform and as such, are the underpinnings of all technique. The feet and the hand weapons are often disconnected and are not available for use, even if the range is perfect for a strike. To complicate this, when a strong connection on the floor is mandated and there is good connection to the weapons, there are many times that there seems to be restriction in movement arising from incorrect choice, formation, and preparation of the weapon. A side comment is that for many practitioners, karate movements are not those of reality and the strong stances defy tight pants and ordinary shoes.

And, of course, are corrupted by shallow erratic breathing. (Except when swimming underwater.) Accordingly, a strict pattern of breathing should be maintained.

Basically, there are the *rolled up fist* forms and the *extended joint fist* forms.

a) Flat (kata) fist

This fist forms the basic techniques of karate. It is an exacting action that requires absolute control. In some style so much that it is only useful in the performance of kata. In these style, the tanden is presented straight forward and the target is held to the center of the body.

Styles vary from the absolute pulling down and locking of armpit muscles to the side to the extension of the shoulder as in the punches of modern boxing.

b) Okinawan (inclined or slanted) fist

This is the best form for hard hitting because it allows easier striking with the index knuckles. It also permits the twisting of the waist during the application and allows hitting outside and to the side of the body line; which is the best angle when the body twist and the side is pivoted in behind the punch.

c) Vertical (standing) fist.

This Chinese vertical fist formation (sometimes called a “sun-fist” because the kanji for “Sun” looks like the formed fist) is enormously powerful when used with a short snapping action. It has the advantage of not being easily trapped in short range techniques. A disadvantage is that sometimes the thumb will jam into the elbow when punching into the short ribs of the side.

If you press the upper part of the fist into the target and crank upward it is called a *drilling-fist*.

If the little-finger side of the hand is pressed into the target it is called a *supine-fist*.

d) Back knuckle fist

The back knuckle fist is used in many ways and, almost always, it is fast, quick, and done with a cutting-type action. In special cases the flat back of the hand is used, but the normal striding part is the knuckles of the hand.

a) Scoop palm (palm of 8 diagrams)

The hand is held in a cupped manner with the fingers separate and the thumb curled beside the palm. This hand is primarily used for the stated purpose of controlling the *chi*.

An alternative combat hand is made by holding the finger together and using the hand in a pecking action.

b) Willow-leaf palm

The willow-leaf palm is a standard in the Chinese martial arts. The hand is held in a flat push pattern with the fingers stretched out and the thumb folded into the palm. The contact strike-point can be the center of the palm, the little-finger edge of the palm, the heel of the palm, or the finger tips.

The palm is used for a hard shocking slap, the palm or the back of the hand are both effective. The heel of the palm is best used for a shock producing powerful thrust that can, in effect, knock a man down. The knife edge of hand is excellent for a penetrating cutting action, and the fingertips can be used for a piercing poking or stabbing action.

The thumb side of the hand can be used for the infamous ridge-hand strike now popular in combat karate.

c) The tile-palm of Tonbeiquan

This palm is the same as the willow-leaf palm but with the fingers held somewhat apart. The manner of use is the same as the willow-leaf, and for some persons it is a stronger formation.

d) Taichi-palm

In this hand formation the fingers are stretched out and held in a natural position with the thumb extended away from the palm. The center of the palm is said to be the most powerful strike point.

e) The tiger palm of Southern Style boxing

The hand is held with the fingers separated and curled like the paw of a tiger. The heel of this palm is a powerful strike point.

f) The natural palm of the Natural Sect

This palm hand is formed in the most natural manner and the use is whatever you can determine.

a) Flipping the fingers

The fingertips can be flipped out to rake the eyes, instigate a faking action and general reaction producing action.

An effective alternative action is to use the index finger as a snapping action to attack the eyes. Even if the eye is held closed, this action, if practiced and strong, can severely damage the sight. One way to cultivate this action is to practice snipping the *away-from-you* side out of a wine or similar type glass.

b) Piercing actions

One finger or two finger piercing action and done alone or with the finger crossed, and are generally used to attack the eyes or the throat.

4. Knuckle fists

a) One knuckle (chicken heart)

One knuckle (chicken heart)-This hand formation allows a concentrated strike to a small area. It is very powerful and is particularly effective when used in a pecking actions, especially to targets on the head.

b) First knuckle (phoenix eye)

This formation is the same as the chicken heart fist but is mainly a drilling type action as opposed to the chicken heart supine strike.

5. Forearm strikes

These techniques can be done with either the inner or outer forearm and especially effective to the neck. The practitioner should be careful to fully form the hand and keep the wrist from flopping. This is necessary to stabilize and harden the striking muscles of the forearm.

6..Elbow strikes

a) Rising

This technique is usually done to free the defender from a grasping action but sometimes stands alone as head-snapper.

b) Downward

This is normally directed to the back of the head or to the back of an attacker who is attempting to tackle you. It is a strong action but you must

important joint is you strike a hard surface with the exact point of the elbow.

c) Rear

This action is self-explanatory except for the fact that the purpose is better served if the body sinks or the hips are lowered when the action is done.

d) Forward Strike

The forward strikes, upwards and horizontal must be done with a quick hard twist of the waist and a continuing action must be held in mind because of the close distancing required for effective application.

Comments On The Application Of Speed

Speed is applied within three basic conceptual frameworks. In all cases speed is a relative matter, and at times the technique can actually be too fast to be effective, such as when creating a "set-up" technique in preparation for a following strong front kick. Other considerations are:

1. The three speed considerations are:
 - a) The quick action
 - b) The motion with a high terminal velocity.
 - c) The powerful pushing action.

Quick— short elapsed time



Highest terminal speed



Stabilized— time not important



Commentary on flexibility for advance

You cannot always retain the status of a superior athlete and there is no masters category in the martial arts similar to the masters games of modern competitive sports. In the arts, you never need to be overly tough and your skill can increase although your physical prowess might decrease.

The secret of the arts lies in the small things. That is why we present this article for your study.

Many athletes strive for the warmer limits of flexibility and in so doing without proper understanding-they damage their bodies. One of the first priorities of flexibility - of the type necessary to good karate technique- is to establish good body balance- especially pelvic balance.

What is normally done indirectly flexible with the ability to perform high kicks. This is real mistake as - waist, shoulders, and neck flexing are also important.

Stretching is a science, and karate does not have physical biomechanical or muscular requirement separate and apart from other sports. The methods used in other sports are applicable to our sport.

For example, we should learn to use the ballet bar, the arm exercises from the throwing and boxing sports, and the leg exercises from field and track - especially those used in jumping and hurdling.

We also can learn many lessons and adopt techniques from yoga. It always amazes me to see karate people - not the rare persons that can do a full split - but those who have practiced our art for a good number of years - who are so stiff in the waist that they resemble an oaken barrel. Usually these persons end up - like maladaptive weight lifters- with round shoulders and a pigeon chest.

Just watch the karateka try to do yoga and you will see the epitome of rigidity. In this search for great truth we will excuse our super flexibility blessed.

Yoga is good for you and is a root of karate exercises - so say some. We don't need to do the yogi of the extreme type - just some simple exercises designed for health and flexibility. And for arm flexible key for friends, we should adopt the salubrious exercises that contribute to smooth and beneficial motions.

For the ardent persons of stretch, we should determine the mandates of our art, what we want to accomplish - and determine our method- selecting those

healthy life.

I personally think that stretching in the morning and in the evening are both vital. About 15 minutes of each should be sufficient. However, the morning exercises should be loose and long and be designed toward setting the body to perform the days duties. The later exercise should be set to prepare the body for the hard exercise of our arts. The sport specific stretching drills can be ballistic in nature and at that time can be designed to tax the system.

The morning drills should be easy, relaxed and accommodate the non athletic state of the body

The morning exercises go like this

B. Finger flips

Link the fingers together and shake them some and press down 3 time, forward 3 time, and straight up 3 times.

C. Hand presses

Press the hand palms together and push out completely to the side 3 times. From the same position press overhead 3 times.

D. Toe walk

Using the toes in a crabbing action, curling and pulling, walk across the floor. When finished flex the toes on the floor as though you were wiping a paint brush.

E. Toe raise

From a natural stance rise completely on the toes while at the same time pressing down the flattened hand at the sides. Do 7 sets of 7.

F. Toe Pull

Standing upright grasp the toe with the hand on that side and pull the foreleg up to the buttock. Hold for a while and release. To the same on both sides.

G. Leg swings

Put you hands on a chair and holding the leg relaxed, swing in it the air to the rear, use the hips for the swing. Do 10 on each side. Repeat the action in a side swing and front swings, of course swinging to that direction.

11. Stair press

Go to a set of stairs and assume a front stance resting your hands on the third step. Straighten the front leg several times. Lower your hands to the second step and repeat, and then to the first step and repeat. Do on both sides.

- I. *Have your morning coffee or whatever and relax.*
- J. *Hit the morning running.*

**** Shito Ryu kata is a ghost dancer heralding the return of legendary karate!**

A. If you want to know where you are going you have to know where you came from --2 persons do not give direction 3 or 4 or more do.

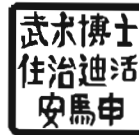
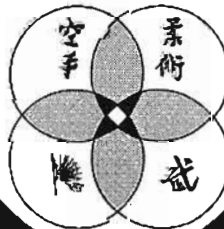
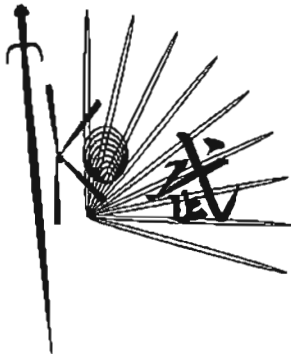
關武院

*Has Completed the Kwanmukan International
Educational Course In Traditional Martial Arts
and Has Demonstrated Development In
Academics and Technical Skills, 20 - 22 November 1998*



Hanshi George E. Anderson

10th Dan Karate, 9th Dan Taekwondo, 9th Dan Ju Jitsu, 8th Dan Kobudo
Grandmaster Kwanmukan

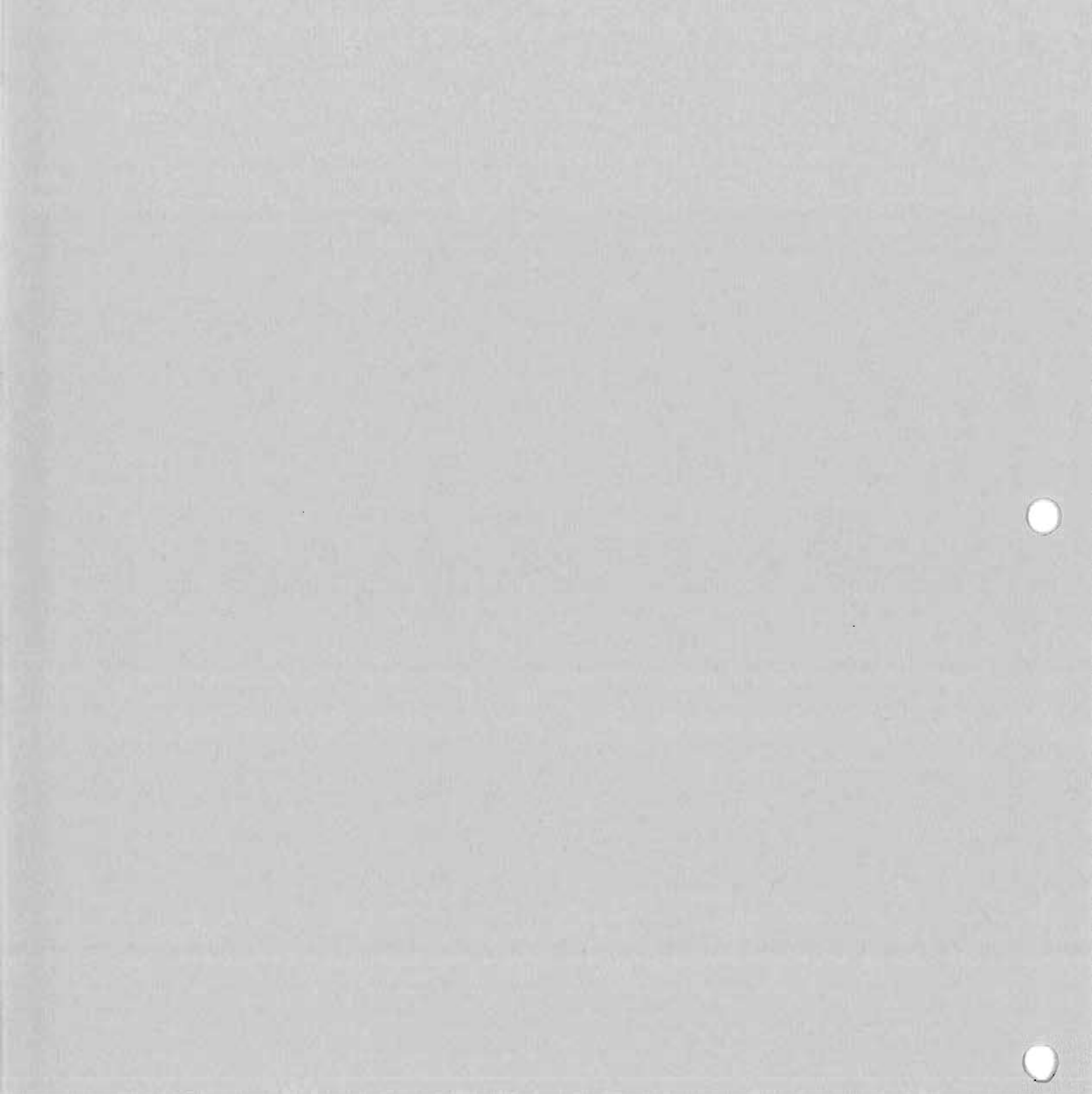


Held under the auspices of the

USA Karate Federation: George E. Anderson - Patrick M. Hickey, Secretart - President, Thomas LaPuppet, Treasurer

THE NATIONAL CENTER FOR ADVANCED MARTIAL ARTS STUDIES







4TH ANNUAL INTERNATIONAL SYMPOSIUM

NOVEMBER 5-7, 1999

AKRON CENTER FOR THE MARTIAL ARTS

SESSIONS

Thursday:	7:30 pm to 8:30	General training session
Friday:	10:00 am to 12:00	
	1:00 to 5:00 pm	And short session in evening
Saturday:	9:30 am to 12:00	
	1:00 to 4:30 pm	Reception in evening
Sunday:	10:00 am to 12:00	
	1:00 to 3:00 pm	



- 1. Introductory Comments**
A brief overview of the introductory essays and discussion of teaching arrangements for the symposium
- 2. History of karate, jujitsu, and related arts**
Relationships between the arts and the reasons for the many cognate forms that we have today
- 3. History of the Kwanmukan, founders and reasons**
- 4. Genealogical roots of the Kwanmukan**
Our family tree
- 5. The psychological philosophy of the Kwanmukan**
Cartesian, athematical, and Gestaltist logic
- 6. The conceptual framework of the Kwanmukan**
The resulting cognitive restructuring, and corresponding virtual reality induced by our learning methods
- 7. Expanding concepts of leadership within the arts**
Educational methods and grading criteria
- 8. Core knowledge requirements for our related arts.**
 - a. Understanding of the core-knowledge curricula for our related arts.
 - b. Karate - Taekwondo
 - c. Tai-ki
 - d. Ju-jitsu - Judo
 - e. Kwon-Bop - Chuan-Fa - Kempo
 - f. Kobudo - Weaponry
- 9. Values of special training drill in the Physical Training Curriculum**
 - a. Yoga
 - b. The kwonpo (kwon-bop) relationships
 - c. Miscellaneous drills

SCHEDULE

Thursday - Nov 6 Hombu Class 7:30 pm to 8:30

Arrivals and a general meetings as necessary, including evening workout

Friday -Nov 5 Session 1 10:30 am to noon

Preliminary Discussions - Academics - History - Understanding of Our Styles
Connections - Kwanmukan Standards: (Instruction Methodology , Regulations,
Procedures, and Protocol) - Overview of Physical training, Nutrition, Weights
Exercise

Friday -Nov 5 Session 2 1:30 pm to 5:00 pm

Physical training: Waza and Kata Bunkai using Kawashi, Kuzushi - Practical
Gripping and Shoving Responses - Flexibility exercises.

Friday Viewing Videos at Hanshi Anderson's in evening

Saturday -Nov 6 Session 1 9:30 am to noon

Review of the previous day - Physical Training: Morning exercises - Study of
the standards of the Kwanmukan - Kumite Study (Developmental -
Demonstration, Competition) - Waza (Ippon, Sanbon, and Self-Defense) - Kata -
Bunkai, and Ordinary and High Kata methods - Chanbara Training

Saturday -Nov 6 Session 2 1:30 to 5:00 pm

Review previous information- Weapons/Kobudo/Bong Sool - Crisis Intervention
Techniques — Working with and motivating young people - Jujitsu/Aikijitsu -
Flexibility exercises - Movement drills - Kwan Bop Relationship Technique -
Kwanbu drills, line kicking - Kenka techniques

Saturday Reception at Hanshi Anderson's Home - - 7:15 pm

Sunday Nov 7 9:30 am to finish after noon

Review of all material --- Practice and study of applied power and sensitivity
hand drills, Kwan-Kong Chung-Kwon pattern

Our efforts are dedicated to these great masters who have led the way.

Grandmaster Chull Hee Park., Director, Kang Duk Won Association, Seoul, Korea
Grandmaster Nam Suk Lee, Director, Chang Moo Kwan, Seoul, Korea
Grandmaster Il Joo Kim, Akron, Ohio, Director, Taekwondo Association of Ohio
Grandmaster Robert A. Trias, 10th Dan, Director USKA (Deceased)
Grandmaster Masafumi Suzuki, 10th Dan, Nippon Seibukan (Deceased)
Professor S. Nakabayashi, 8th Dan Kodokan Judo (Deceased)

I wish to that the following Kwanmukan Yudansha for their valuable assistance.

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Mr. Carl Wilcox, Asheville, North Carolina
Mr. Jeff Ellis, Strongsville, Ohio
Mr. Michael Bukala, Cleveland, Ohio, President World Kobudokan
Mr. David Ames, Akron, Ohio
Mr. Jerry Andrea, Cuyahoga Falls, Ohio
*Dr. Michael Dunphy, Ph.D, MS, BS - Chmn. of Dept. of Natural Sciences - Walsh University,
Canton, Ohio*
Dr. Brian Pendleton, Ph.D, BS - Professor of Sociology - University of Akron, Akron, Ohio
Mr. Mike Piasek, Twinsburg, Ohio
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PERSPECTIVES OF THE MARTIAL ARTS

This brief essay is a treatise on the Kwanmukan perspective on the various martial arts. I have begun with an imaginary conversation between the great masters of yesteryears who originated the modern cognates.

The setting is a meeting between those great masters who came together to discuss how they might live in a comodus manner and how to expand there influence.

“Why don’t we use our heads and double our business? Let’s invent some differences between TKD and Karate, and then why not between Jujitsu and Judo, and also between Jujitsu and Karate? Then we can structure it so we will need to learn only half as many techniques. That will give us an added bonus of having to demonstrate only what we are fully prepared for.

And while we are at it, let’s reinvent Oriental Philosophy. Let’s read some commentaries on Zen and reword them to sound mysterious and arcane, and know only to the initiated, and then release them to our students. And if all that sounds good, why not also incorporate the ideas of Confucian about how to keep order in a society and to keep the troops in line? Don’t the concepts of filial piety, obedience to the seniors, and all of that sound like what we need?

But we must be careful not to restructure this elite knowledge in favor of the majority. It must be a senior esoterata and we must be able to change it at any time.

I am afraid that the above is not too far from the truth if you were to remove my insertion of motive. However, all the great masters of yesteryear cannot be so excused.

Nearly all martial arts should be considered as a group because, when considered individually, nearly all have common threads: group survival and betterment and whose purpose, reason, and being start with the creation of an ability to punish aggression up to the awarding of the finality of death.

Getting the maximum benefit from the arts requires dedication and study, both uncommon these days. Using Mark Twain’s words we can say that “Thousands of [karate] geniuses live and die undiscovered - either by themselves or by others.” Undiscovered talents are lost because they expect the arts to be fun and entertaining. The values and rewards of repetition and tireless practice are missing by default. Attitudes that create first class martial artists must be internalized and then demonstrated through personal actions. Great leaders accept nothing less that a clear demonstration of respect, sincerity, dedication from their students.

With the popularity of the arts in today's culture, there are many choices available to people interested in training. The uniformed think that martial arts disciplines are separate and unique from each other; that one chooses to practice karate, jujitsu, taichi, etc. for exclusive benefits that each one appears to promise.

The truth is that all the martial arts are built from the same cloth and should convey similar benefits. Unfortunately, many practitioners use their art as a study in itself, sport karate athletes are a good example. Marshal McLuhan, the noted scholar on communications who wrote "*Understanding Media*" complained that the media was becoming the message and penned a short book called "*The Medium Is The Massage*." The importance of practice is not the practice itself (which does have a certain physical value) but instead is the message conveyed. Viewed in this way, karate users often confirm the existence of a *zero knowledge proof*, showing that karate can have form and not content.

I have taught karate in over 56 countries. Each group gets something different from the lectures depending on the culture and each person something different depending on the capacity to understand. Your capacity to understanding depends upon the way that you process information, connect concepts to previously known material, and the rigidity of previously held ideas.

You are in the arts, the martial arts, and specifically the disciplines of karate, taekwondo, jujitsu, judo, aikido, tae-ki, kwan-bop, kung-fu, kobudo, and yoga. Add wrestling and bladed weapons to this and you obviously have a lot of things to tie together.

We maintain our direction by the use of our conceptual framework and the guiding principles of the Kwanmukan. We search for balance, harmony, and appropriateness, which together we call congruity.

All successful people determine their guiding principles and goals and follow them religiously. Successful organizations do the same and the Kwanmukan is no exception. We have our principles ranked in order of importance and clearly stated goals. Our goals are in line with our principles and have a time schedule for completion.

The foremost guiding principle of the Kwanmukan is to maintain a strong, consistent, internal standard, that is quantifiable, integrated, and related. Another our guiding principle is - beware of foolishness.

We use kata analysis and synthesis (bunkai) incorporating circle and point methodology to set the foundation of the kata and then we structure the values needed to fulfill the form. This avoids the limitations of linear paths and enables the quantification of integrated practice.

Peripheral things must be set back and the vital issues brought forward. We have identified a core-knowledge common to all the arts and we use it. We speak the universal language of the arts and can travel as we wish through the various disciplines.

Our black belts are determined to reach preset goals and know where they are going. Jerry Ford made a statement some years ago: "If you don't know where you're going, any road will get you there." We have principles and know them. Being unprincipled means that you either don't have any or that you don't know your principles. Worthy goals coordinate with principles.

Our black belts study orderly and integrated standards minimizing the limitations of the linear paths. We integrate the concepts of circle and point in our practice. If we cannot do that exactly, we can at least get a picture of the possibilities. We pursue this concept both in the technical standards and in creating a *Gestaltist* viewpoint which guides our practice. This is the way the arts were originally: merging form and function.

Some years ago, a perceptive advertising executive noted that *"The brain is an organ of survival, like fang, claws and talons; doesn't search for, truth but for advantage; doesn't use facts, but relied on beliefs; and uses emotions in place of logic."*

The tools of thought and the manner in which we used them have changed in the last several centuries. We have moved from the liturgy of religious erroneonisms through rationalism to the current form of mathematical logic. Notwithstanding all the new methods of education, presentation, and logic, most of us still think by having a conversation with ourselves. It is still possible to judge a subjects depth of thought by examining the ability to articulate and present those thoughts.

Our English language has an orderly syntax with sequential lettering combined with an exact denotation which makes universal understanding possible. Unfortunately for the martial arts, most historical information was written in a completely different form. Precise understanding cannot be exact for anyone except maybe the group from which it arose. Confusion also arises because a lot of the information available to us was oral at first, then was written, then read and interpreted, then respoken, so cycled over and over. Warped mutated understandings are the result. These understandings are then used as a foundation for discrimination, causing all kinds of incongruity in our arts.

It is difficult to understand where we are, what knowledge we have inherited, and what we are to do if it is not authentic and full of historically errors. In that case, it would defy informed evaluation and critical analysis. Minimizing this problem calls for study of the major errors of historical reporting. We should recognize and deal with questionable reporting. Some basic errors are as follows:

1. **The Error of Exact Quotation** - This arises from interpretation problems caused by mistranslation, translations set in incorrect cultural context, and translation by a person who was not the compiler.

2. **The Error of Selective Compilation** - This arises from the compiler holding personal opinions which causes a stressing of select points. For example, the inability to detach from one's native language or the favored recognition of those ideas one finds interesting. In selective compilation, ideas are taken out of context and opposing views diminished or eliminated, even though compilers consider themselves unbiased.
3. **The Error of Fiction versus Facts** - This arises from receiving stories told by reputable sources as factual, when in fact they may be elaboration by the source, or perhaps repeats of stories heard and accepted by the source as factual. Hearsay is to be regarded with suspicion and noted as such.
4. **The Error of Cultural Biases** - This arises from ascribing one cultures behavior to another cultures actions.
5. **The Error of False Assignations** - This arises from incorrectly attributing or misplacing sources and categories. When citing a source, the originator must be clearly identified and if not, it should be so noted. For example: I once commented that if speed is vital to performance it is part of the technique. It was later attributed to me but I actually was quoting was quoting Geof Gleeson, a famous British Judo coach who in turn was quoting someone else. This is a common error and, for example, Black Belt Magazine is often cited as a reference source when the fact is that the writer is really quoting from unqualified source who might be entirely inaccurate. So the information is built upon over and over again and is cited and used as reference, and at its origin may have lacked validity.
6. **The Error of Attributions of Purpose** - This arises from authors attempting to determine the reasons and purposes for the information and in doing so, inject their opinions.
7. **The Error of Observer Bias** - This arises from authors attempting to determine bias on the part of the originator.
8. **The Error of Mixed of Homonyms** - This arises from authors confusing homonyms by thinking that a word means the same thing as another word that may be written the same or sounds exactly the same. This is especially true when foreign languages with different writing scripts have been Romanized into English type print. If A equals B, and B equals C, it does not stand that C must equal A.

9. **The Error of Fallacious Grouping** - This arises from authors clumping persons or ideas into groups and attributing special values to the entire group. It is especially egregious to ascribe the norms of one group to another set selected under different criteria. One example given is the question—Is Franklin Roosevelt a demagogue or a man of the people? An analytically correct response would be— Is that all the choices I get?

In closing, I strongly urge student of the arts to pursue the study of critical thinking throughout their progress and be skeptical about unstudied information. Also, be aware that human memory constantly rewrites history, and that some people remember the future and imagine the past. You should make many notes and record your ideas. In later years, you can pick up these notes and study them. It is certain that you will be amazed that you could have been so blind when you were younger. At what time were you closest to the truth? Does truth change with your perspective?

Its a matter of perspective,

Geof Gleeson, in answering “What is Judo” writes a comment that all martial artists should read.

If I tried to make a comprehensive 'shopping list' of all the qualities I think a 'good' judo competitor should have, I would be bound to omit some. Worse than that, I would be implying that if the individual did not have all, or most, of those qualities, he could not be a 'good' judo fighter. The truth is, a champion makes the best of what he has; that may be most of the qualities I would list, or very few of them. One of the purposes of training is to exploit develop of whatever innate qualities the ambitious competitor already has, for the maximum effect in the minimum amount of time.

After all, top performance is frequently a matter of compensation. If an individual lacks some supposed essential characteristic, he will deliberately cultivate some other unique characteristic of his which will more than outweigh the supposed benefits of the traditional factors. For example, several years ago flexibility was said to be the essential quality of a top judo man. At that time, Brian Jacks and David Starbrook were contemporaries in international competition; because Jacks was much more flexible than Starbrook, it was often said that he was therefore the better judo man in spite of Starbrook's formidable successes. Even Starbrook's coach tried to make him more flexible, and in doing so possibly made him less effective. Starbrook's 'inflexibility was , in more ways than one, his strength. It was an essential part of his skill. Change it and you risked weakening that skill altogether.

A CONVERSATION FROM A PREVIOUS SYMPOSIUM

1. Never accept anything as true except what is evidently so.

a) We begin by *analysis*, conducting the examination by beginning with the most simple matters and proceeding to the more complex. In karate, the most simple and fundamental actions that we do are found in the basic one step fighting. We assemble them in those drills and reexamine them for grouped validity. That is *synthesis*. We must always make expert calculations and circumspections so as to be confident that nothing essential has been omitted. *Analysis* is taking a complex problem and breaking it down into smaller components and studying one component at a time. *Synthesis* is putting the parts back together again.

b) Lets look at this again. Orderly, related, integrated practice -- which is *synthesis*. *Quantification* is what - its *analysis*. *Bunkai* permits the *analysis* and *synthesis* of practice allowing us to identify and avoid the errors (in our point of view) linear limitations. Now, we can state further that the analysis can be said to be a prerequisite to quantification and synthesis of orderly and related integrated practice. What are the second and third principles of Descartes' philosophy?

What did Descartes do - he created the *Cartesian* coordinates - didn't he? He was also the first person to really postulate modern philosophical logic. He was the first person to apply mathematical logic to metaphysics and was the first of the rationalists line of mathematical philosophers. The term *rationalist* refer to the concept of determination by thought and that you can understand it by logic and not show the empirical proof.

c) There are many mathematical symbolisms you can use as a tool for thought. Consider the logic of empiricism versus rationalism, which is like planning you work versus working your plan, Plato's complaint about how we can no so much and Orwell's counter-complaint about our knowing so little also are a case in point.

So once again we are back at the start of this discussion. Now, what we went over tonight is very complex. Our physical study was planned though rationalism and carried out under the empirical philosophy. Black belts should grasp these ideas clearly.

THE MARTIAL ARTS MIND

Psychological philosophy contains the concepts that I find best suited for analysis of martial arts thinking.

We have to be able to measure what we are doing. There has to be some kind of fixing of our present position for us to consider proceeding further. To make sense of our subjective and abstract ideas, we should make use mathematical of symbolism or at least tell stories that conjure up the right ideas.

Most people think by talking to themselves. If you want to listen to their thinking, listen to their speech. Thought processes are pretty much defined by one's ability to talk to one's self.

Our current technical age has brought a change of philosophical methodology. There is a distinct shift from *Cartesian Rationalist* thought to the use of mathematical logic. However, I still find the rational philosophy of *Rene Descartes* useful. In the arts, I think it is the most-useful.

Start with the idea of a line having a beginning and an end, The argument can be very simple: For example, we can start our inquiry by asking: What is the opposite of everything? Of course, everything doesn't have an opposite. The term *opposite* is a *null operator*, just the same as a misused relationship in computer talk, such as a misapplied symbol for greater than, lesser than, or equal to. If everything had an opposite it would be included in everything. You can't have an opposite to nothing, can you? So now if I say what was before the beginning, how would you answer? If you said there was anything before the beginning, it wouldn't be the beginning. So the next question would be: How far back is the beginning? It is said that it is as far back as one can measure. The next question would be— How far can you measure? That depends on the ruler, and the past masters of mathematics noted that if you go halfway back, it could be that your ruler would shrink by half. They suggested that as you go towards the end, the epi, you keep shrinking and that you can never get there.

So, if we start at this moment, now, we can look forward to the future, an illusion at this point and backwards to the past, again an illusion. The first lies in imagination and the later in the delusion of memory. The only reality is the here and now, and it is impossible to show the now. Moving from the past of memory to the imagination of the future and back to memory is called consciousness. Avoiding the trip from end to end and staying in the now is called the *mind of no mind* and is the mind in which you can operate free from fear of result and free from memory of past pains and failures. This is the state of mind much sought after by advanced martial artists.

The further back in your memory you go the less accurate it becomes. The further you go forward in your imagination the less accurate it becomes. So, you can't imagine your birth, you can't imagine your death. Our ability to measure changes radically as it moves towards the extremes. People can't stay in the here and now and are forced to rely on either imagination or memory. Your memory depends on your imagination and your imagination depends on your memory. We all live in a imaginary world.

In the evaluation of systems there are

Individual Qualities

Distributive Qualities

Cumulative (additive) Qualities

A basic understanding of the way the mind discriminates in the formation of value judgements leading to a selection of choice is critical for you as a marital artist. The adage for comparison has been: Black should be defined in terms of white and white in terms of black; good in terms of bad and bad in terms of good. This is simplistic at best and requires a knowledge of all possible alternatives. In the black and white the extremes are clearly perceived, the middle ground is unidentifiable and undefinable.

A short parable can be used to demonstrate a common error of such comparisons. --- Many times I have had people tell me that their style of karate was superior to my style of karate. My reply was: "Oh ! Then you must know my style? So tell me about my style." Well, it is doubtful if people outside my style can know what it is about, and thus any attempt to make a valid comparison must fail. I spent years learning my style, and when I finally arrived, I also learned that complete comprehension had to be set in the context of other martial arts. More learning was in order. When knowledge is finally gained, it is evident that even those that know really must certainly doubt their knowledge. Now, since I took at least ten years of direct practice to learn my style, how can anyone who has not practiced it claim to understand it well enough to make any kind of valid comparison? And conversely, how can we make a critical comparison of others?

Understanding how other people discriminate between what is good and what is not so good is also important. For example, to determine the validity of a point, I need to understand why other people qualify it as valid or invalid. In karate, for example, to understand pushing away (hitting) you must understand pulling (grasping); kickers study punchers and punchers kickers. It is confusing to say that my style does this and your style does that or that my style is superior and your style is inferior. We must know from our own practice that different situations call for different applications.

Proper comparative analysis demands research. First, the point must be understood in the context of the pros and cons. Ideas should be defended on both sides and sources should be cited correctly, trying to note the viewpoint of any defense. How people have attacked and defended the issue in the past should be researched. If you don't know how the issue has been successfully or unsuccessfully attacked in the past, you are not prepared to argue your point.

Scholarly research attempts to assemble data supporting both sides of an issue and then let the conclusion be drawn from what is shown. It's almost like the legal system where you have the lady with the blindfold holding two scales in her hands. You put data on one side, put data on the other side, and that data which carries the most weight, wins the point. Many really sound philosophical arguments have been defeated

because the loser contested with less skill than the winner. Losing the contest does not mean that your position was less valid.

Every technical argument has to be seen in the light of later discovery. Many sound ideas have been dismissed with ridicule and later proven correct when the fitting tools of measurement and argument appeared. A formulator of sound discrimination methods was Lord Bertrand Russell, whose possessed an outstanding ability for critical thinking and whose books on mathematical analysis principles set the stage for modern mathematical logic.

To return to the main point of this essay, making judgments regarding the technical superiority of one group over another or one style of another is difficult and if done without the proper knowledge, foolish. It is similar to making judgments on one's ability to think.

Karate people tend to drift into metaphysics based on emotion and stay unconnected to discernible facts of any kind. This argument is epitomized by the story of the great master who claimed he could draw energy out of the Universe for his karate techniques. Metaphysical sounding or not, where else would he get it?

Analyzing karate is in some degree similar to driving down a line of closely placed telephone poles. If you look at them all together you see a blur, you look at each one individually you don't see the others. You have the choice observing them in context to observing them individually. (This is the famous Forrest for the Trees story) In this case, we will use ideas and words in lieu of forests and trees.

Many of the concepts of karate have been passed on by words. Words from one part of the country can mean something different in another part, especially, psycho-linguistic words such as free time, tough, educated, etc. Even the meaning of body language change with the geography of another culture. How are meanings transferred from one area to another, from completely different cultures and civilization and to different ages, and to completely different languages?

And if words don't really have the meanings that we think that they do, if they really are mistranslated, how can we rely on the accuracy of historical standards. If you cannot determine the meaning of what is said to you or what are saying, how can one even begin to connect what is done here to what is done there?

Educational systems use the imposition of conceptual frameworks, guiding principles, approved and accredited courses, and the insistence on functional and valid standardized certifications. To standardize concepts within the martial arts community is, of course, impossible, to structure and standardize the Kwanmukan is within our grasp.

Miscellaneous Notes

The Kwan Kong Cheungkwan is straight forward pattern that should be done with feeling and at emotion, and at the same time, calmness and serenity. When you allow your muscles and your eagerness to overwhelm the flow of the motion and you become excited and hyped up during the performance of the form you lose the benefits of the practice. Don't make faces, breath erratically, going bam-bam-bam-bam and rush to the finish. Try to simply walk through the form, examining the natural rhythm, balance, and dynamics and solving the imbedded conflicts.

Principles of the Kata Jion: On the linear throw, the hara locus is flat and snappy with the proper waist cant, on the lateral movements, the body does not throw but drops and rises to the stance providing a different rhythm and distancing method. All techniques are thrown from the hara and the stance drivers, the knees do not shift to favor the hand techniques.

Comments on the Shoto System

1. Proper stances, back and front, and relationship of best back stance to longest allowable front stance.
2. Moving from far back to far front slowly, the big muscles first and then with a powerful snap, maintaining a flat hara
3. Moving the hara as far as possible without displacement of the supporting knees, feet or ankles
4. Locking the middle connection from the hara to the armpit (in the JKA particularly)

The four conceptual kata training methods

1. Slow and with pressure "legato"
2. Fast and with full power-staccato
3. Fast and loose, relaxed for rhythm
4. The form at the proper tempo

SHIHAN OF THE KWANMUKAN

	<u>Age</u>	<u>Grade</u>	<u>Dans Held</u>	<u>Seniority Factor</u>
Anderson, George	.68	.50	52	.99.8
Hickey, Patrick	.50	.31	42	.71.1
Saal, Robert	.59	.34	33	.68.3
Ellis, Jeffrey	.47	.31	37	.68.8
Bukala, Michael	.47	.30	37	.65.7
Linebarger, John	.46	.30	37	.65.6
Overholt, Larry	.59	.34	35	.65.3
Wilcox, Carl	.60	.41	32	.63.1
Dussault, James	.45	.25	37	.63.0
Ames, David	.44	.24	36	.61.8
Dunphy, Michael	.43	.29	35	.61.2
Hickey, Pamela	.45	.30	34	.60.5
Andrea, Jerry	.48	.31	33	.59.9
Feldman, Larry	.57	.28	31	.58.5
Pendleton, Brian	.50	.32	31	.58.2
Piaser, Michael	.42	.27	60	.55.9
Caldwell, James	.45	.20	28	.53.5
Smith, Curtis	.47	.25	27	.53.1
Del Garbino, James	.41	.20	27	.52.1
LaBrecque, Brian	.40	.25	22	.46.5
Jones, Raymond	.50	.13	15	.40.3
Stephens, Danny	.48	.32		
Meusal, Alfred	.47	.33		

Shihan: _____

Examiners sign on the back of this sheet

Work Session Attendance: When you attend the Kwanmukan workshop for the kata specified, Hanshi Anderson will approve your Shihan marking the appropriate box with an X. You cannot achieve a Black Belt without attending a work session on all Kata not marked with an (*).

A score of 5 based on a 1-10 standard must be achieved in all categories of technique. For the Academics a minimum score of 70% correct is passing. The test will be written and verbal.

	Work Session	PASS ✓ Test Grade
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ACADEMICS

Genealogical Line of Kwanmukan	<input type="checkbox"/>	<input type="checkbox"/>
Style Line of Kwanmukan	<input type="checkbox"/>	<input type="checkbox"/>
Conceptual Framework	<input type="checkbox"/>	<input type="checkbox"/>
Kwanmukan Style Relationships	<input type="checkbox"/>	<input type="checkbox"/>
Cartesian Logic	<input type="checkbox"/>	<input type="checkbox"/>
Empirical Logic	<input type="checkbox"/>	<input type="checkbox"/>
Errors of Historical Research	<input type="checkbox"/>	<input type="checkbox"/>

PARTICIPATION

Does the applicant attend Kwanmukan Training Sessions or the KMK Symposium.? Explain.

Shihan: _____

Examiners sign on the back of this sheet

GRADE PASS ✓		Work Session	PASS ✓ Test Grade
<u>Manipulations</u>		<u>KATA</u>	
Bo	<input type="checkbox"/>	<u>BO</u>	
Tonfa	<input type="checkbox"/>	Tsui sho	<input type="checkbox"/>
Nunchuku	<input type="checkbox"/>	Bo Sho	<input type="checkbox"/>
Sai	<input type="checkbox"/>	Ko Bo	<input type="checkbox"/>
Kama	<input type="checkbox"/>	Sakagawa No Kon	<input type="checkbox"/>
		Tokamini No Kon Dai	<input type="checkbox"/>
<u>Waza</u>		<u>TONFA</u>	
Bo 1	<input type="checkbox"/>	Tonfa Jitsu 1	<input type="checkbox"/>
Bo 2	<input type="checkbox"/>	2	<input type="checkbox"/>
Bo 3	<input type="checkbox"/>	3	<input type="checkbox"/>
		<u>SAI</u>	
Tonfa 1	<input type="checkbox"/>	Sai Jitsu 1	<input type="checkbox"/>
Tonfa 2	<input type="checkbox"/>	Kushanku Sai	<input type="checkbox"/>
Tonfa 3	<input type="checkbox"/>	3 *	<input type="checkbox"/>
		<u>NUNCHUKU</u>	
Sai 1	<input type="checkbox"/>	Nunchuku Jitsu 1	<input type="checkbox"/>
Sai 2	<input type="checkbox"/>	KMK Nunchuku	<input type="checkbox"/>
Sai 3	<input type="checkbox"/>	3	<input type="checkbox"/>
Nunchuku 1	<input type="checkbox"/>	<u>KAMA</u>	
Nunchuku 2	<input type="checkbox"/>	1	<input type="checkbox"/>
Nunchuku 3	<input type="checkbox"/>	2	<input type="checkbox"/>
		3	<input type="checkbox"/>
Kama 1	<input type="checkbox"/>	<u>OTHER</u>	
Kama 2	<input type="checkbox"/>	<input type="checkbox"/>
Kama 3	<input type="checkbox"/>	<input type="checkbox"/>
Knife	<input type="checkbox"/>	<input type="checkbox"/>
Club	<input type="checkbox"/>	<input type="checkbox"/>
Tsui Sho Bunkai	<input type="checkbox"/>	<input type="checkbox"/>

Shihan: _____

Examiners sign on the back of this sheet

FORM	Work Session	Exam Grade	Notes
Chang Kwang (Kwan Kong)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 3	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 4	<input type="checkbox"/>	<input type="checkbox"/>	_____
Heian (Pyung-an) 5	<input type="checkbox"/>	<input type="checkbox"/>	_____
Chung Mu *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Chang Kwang *(Tang Soo)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 1	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 2	<input type="checkbox"/>	<input type="checkbox"/>	_____
Tekki (Chulgi) 3	<input type="checkbox"/>	<input type="checkbox"/>	_____
Empi (Yunbi)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Jion	<input type="checkbox"/>	<input type="checkbox"/>	_____
Batsai Dai (Palsek-da)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Palsek-so *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Kwankudai * (Kongsangoon)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Chinto * (Amlhok)	<input type="checkbox"/>	<input type="checkbox"/>	_____
Sochin *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Rohai *	<input type="checkbox"/>	<input type="checkbox"/>	_____
Seienchin *	<input type="checkbox"/>	<input type="checkbox"/>	_____
.....	<input type="checkbox"/>	<input type="checkbox"/>	_____
.....	<input type="checkbox"/>	<input type="checkbox"/>	_____

GRADE PASS ✓

Judo Grade _____

Grade ✓

Note

TURNOVERS

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
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- 24

THROWS

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-
-

CHOKES

-
-
-

BARS

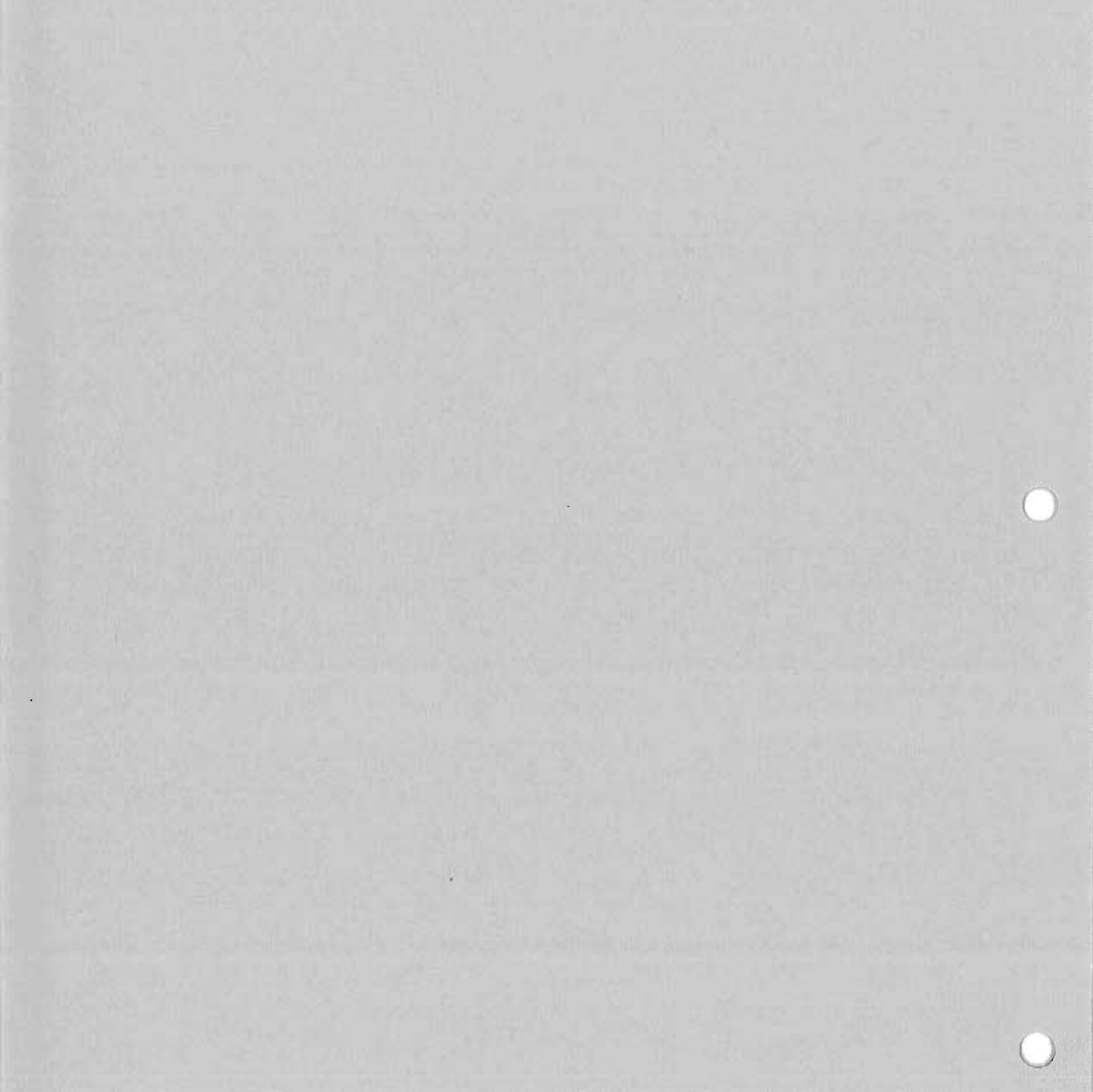
-
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HOLDS

-
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-

ATEMI, PUNCHING & KICKING

- Kicks
- Punches
- Strikes
- Sparring



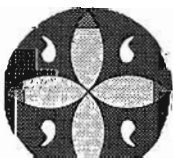


FIRST ANNUAL SPRING WORKSHOP

April 7-9, 1999

AKRON CENTER FOR THE MARTIAL ARTS

<u>SESSIONS</u>		<u>COSTS</u>	
Thursday:	Arrivals	Seniors	\$75.00
Friday:	AM - Meetings 7:00 to 8:30 pm	Juniors	\$50.00
Saturday:	9:30 am to 12:00 1:00 to 4:30 pm		
Sunday:	10:00 am to 1:00		



ジョージ・アンダーソン



INTERNATIONAL MARTIAL ARTS SYMPOSIUMS

ASIAN MARTIAL ARTS UNIFIED THROUGH THE KWANMUKAN

AKRON, OHIO - FRIDAY NOV. 5 THRU SUNDAY NOV 7, 1999

HISTORY - PHILOSOPHY- ANALYSIS - PRACTICE

Karatedo Taekwondo Kobudo Bong Sool Manchurian Kenpo Kwan-Bup
Kobudo Edged Weapons Aiki-Jitsu Jujitsu Judo International Kata
Kata Bunkai Sports Karate

Vital information for all, instructors, students, kyu & dan grades



Kwanmukan International Symposiums

Check out our World Wide Web sites at

<http://www.kwanmukan.com> <http://www.wkf.org> <http://www.usakarate.org>

KWANMUKAN INTERNATIONAL WORKSHOP
Friday, April 7 thru Sunday, April 9, 2000
USAKF National Training Center

International Headquarters: 1300 Kenmore Blvd, Akron, Ohio 44314
(330) 753-3114 Fax (330)-753-6967 eMail: usakf@raex.com

VINCIT QUI PATITUR - HE WHO ENDURES CONQUERS

The Kwanmukan does good things for American karate. We keep our most excellent combat arts connected to accepted traditional values within the American tradition of improvisation, improvement, and continual development.

The theme of the Spring 2000 Seminar is the application of destructive technique. Pop, snap, poke, and whatever works are the keywords. Speed, accuracy, and the possibilities of continued action are prime directives.

The major precepts of karate attacks are: *Surprise, Quickness and Speed, and the Violence of the Action.*

We will study the high level interpretation (bunkai) of the traditional forms handed down from the Shotokan and the Shudokan styles of karate. We plan on covering kata from Pinan (Heian) 1 through 5, Jion, Bassai-dai, and if we have time, some of Kongsangoon in both the standard and high levels.

We will review the conceptual framework of the Kwanmukan and the concepts of virtual reality as applied to all the martial arts.

If we have time, we may review classical ippon kumite as it relates to the high level forms of kata interpretation.

Notes and writing from this work session will be reviewed and edited for inclusion in the revised Kwanmukan Manual.

**WE MUST BE ABLE TO SHARE
THE FIERCENESS OF OUR ANTECEDENTS**

CONCEPTUAL FRAMEWORK

The Gene-form
The Schema-form
The Meme-form

*The Gene-form, Schema-form, and Meme-form
are internalized by the*

Standards

the correct presence of which is displayed by the

Indicators

the desired outcome is the development of a positive

Cognitive Restructuring

Advanced Kwanmukan practitioners must know how to defend themselves and their families. They must be able to create destructive force and have the wisdom to comprehend the context in which it is to be applied. In other words, advanced Kwanmukan practitioners must be experts in *poking* atemi, backhand slaps, ridge-hands, shudos, single-knuckle fists, etc., any of which can induce life-threatening trauma.

When training situations are not really realistic, your approach should be your *safety* and *mind control*. (This is also applicable to animal control.) Attempts to design your training to what you think are your abilities is not good. You must rely on an experienced and knowledgeable instructor.

In drastic situations, departures from ordinary defenses are necessary. For bad situations you must stun, stop, or destroy the attackers capacity to continue attacking. In serious life threatening confrontations, the higher levels of the martial arts violence must be considered. In such situation, **surprise, quickness, and violence of action** are the supreme directives. The social and legal ramifications of violent actions must be inculcated in the student prior to the actual instruction in the techniques themselves. Teachers should be certain of the character of the persons to whom they teach dangerous techniques and for those violent, uncontrollable students with a short fuse, knowledge of dangerous techniques must be prohibited.

Serious training in deadly techniques is only available at the Kwanmukan symposiums and must always be accompanied by a lecture on vicarious liability. Because of the dangerous and vital nature of the techniques, it is only available to persons of good repute who are properly vouched for. It is always accompanied by close inspection, due consideration and is presented within the context of extensive academy instruction. Normally, senior instructors are nervous about revealing vital techniques to student who have not practiced for a long time because lower grades are generally considered unable to exert the proper self-control. This is due in some part to the mind numbing repetitions used to inculcate proper body actions in the beginner courses. Advanced grades escape that numbing of the mind and during their long-time practice have revealed their characters so teaching them is not so dicey. However, elders and seniors often lack the physical assets required for the application of technique and inadvertently draw younger more agile student into the forbidden area because they need good partners for demonstrating throws and other rough techniques.

High level courses are mandatory for advancement through the arts and for those who do not receive this type of training, most just develop an advanced imagination.—they imagine they have advanced. This is true for all applied and performing arts and in the military, for all officers of rank special training is mandatory.

Kwanmukan yudansha should spend plenty of time under advanced instruction. One indicator of having received such instruction is the demonstration of an understanding of the differences between normal kata and high form and the principles of their related interpretations. Each method introduces interesting opportunities, but the study of those in the high form are required for advancement in grade and the failure to understand them will, in time, result in a

At the beginner level, the context is narrow; at the senior level, the context is broad. At the beginner level, the choice of techniques is broad; at the advanced level, the choice of techniques is narrow, especially in dire situations. The use of weapons and the current craze for grappling options further muddy the understanding of possibilities.

Traditionally, the puzzle of how to merge beginner and advanced training groups has been dealt with by simply ignoring the matter. Usually, it becomes a question of what master teaches and which students train. If the instructor is bored and the students losing interest, the teacher often interject serious techniques as a entertainment to all. This is very bad and any Kwanmukan teachers risk the loss of there license if caught doing this.

Karate is not a way of life, it is a way of living. Instructors are advisors in how to live and as such confront complicated questions such as:

Who knows what to teach? Who can offer sound advise on the creation of a well-directed life? Who understands the ethics or morality of physical confrontations? Who has really fought (many people have fought only in a reconstructed memory)? Against whom? Repeatedly? Who can perform? Against what? In what circumstance? Who can teach? What is their experience? Where does this experience lie, in memory, in imagination? How was it obtained, books, stories, movies? Who qualified you? Did you check yourself off? Who qualified your qualifier and who approved that person?

Can Instructors really answer the above questions sincerely and with good conscience. Students also expect their senseis to have adequate experience to advise them fairly on these question. If the senseis cannot answer from reality and have experience only through their imaginations, then at least the master instructor must able to lend assistance. It is a truism that if the instructor staff doesn't know and lives only in fantasy, then the students also will not know, and will likewise live in their imaginations. Fantasy is the mark of a very weak instructor staff.

Adherence to the principles of reality and the principles or conceptual framework of the formed reality can be loosely referred to as *style* and more correctly noted as *family*. Grandparents and masters were seen to have real knowledge and exerted it by determining who accomplishes what, when, who did it benefit, and what was that benefit? The great-grandmasters who set down the regulations for the application of dangerous techniques were influenced by their martial arts families and their personal culture. Conflicts with persons from different families or from different or unknown cultures require great understanding, the presence of which can determine the result of any confrontation.

In this culture, we value peace, tranquility and the rule of law; our higher-class citizens would rather go to court than fight. Accordingly, our karate classes must teach accepted social values and provide a safe environment, avoiding unnecessary stress and physical roughness. But that is not the way of the Oriental arts. The way is what it is and should not be altered by any instructor to fit commercial needs.

Most serious students want to be real martial artists and not just trained athletes: somewhat

stand that a lack of serious muscle tone often allows the demonstration of higher kicks and we, in the Kwanmukan, see through this and offer correct and true opportunities. Serious students make the correct choices, those that are fooling around choose, if they can, to bask in the pleasure of being an admired. Who doesn't want to be able to create a stunning picture that leads people to believe they possess fantastic abilities?

As previously noted, general classes do not really strengthen your abilities because of the mind numbing repetitions. This mind numbing repetition is important for things like body development and the inculcation of patterned breathing, but will not instill the essence of the arts. Reciprocal actions, weapon chambering, strong kicks, punches, and blocks are good basics but are not, in themselves, the essence of the martial arts. Character maybe, but not technique.

Understanding how we get our karate knowledge and the accuracy of that information is a real problem for advanced practitioners. We often justify the presence of some particular knowledge just because we have it on hand and really cannot show that information's source or accuracy. Realizing that it is not enough to just have information I steadfastly lecture on the Kwanmukan family tree and direct the information I present to what I deem to be the proper source.

The superior student understands that people, including themselves, usually defend their currently held knowledge. The superior student tries to clarify sources and is wary of implanting unidentified knowledge. In any case, the superior student's mind remains open to further learning; including the possibilities of changing closely held concepts whenever further study may show them to be false or misleading.

In the Kwanmukan, we try to integrate knowledge with the learning methods within our conceptual framework. The concepts of *schema*, *memes*, and *gene-form* (the body) sets the base for our study. This lies in sharp contrasts with those groups who have read or heard something and then go searching for pieces of information that justify or support that something. We really make an attempt to understand why, how, when, and the big if we should include information into our study. We also try to understand the same for the exclusion of study material.

Let's take the study of kata and its corresponding *bunkai* as an example. How in the world did we get the idea that what is presented for meaning in kata contains any degree of such? How in the world do we get the idea that what we learn in basic training will aid or ensure our survival in serious conflicts? How in the world do we learn that may not be true? How in the world can we learn the correct information? ? How in the world can we recognize the correct information?

We all went through basic training and much non-functional information was implanted. How do we accomplish the un-implantation and replace that non-functional habits with those that are fully functional?

Basic kata and its interpretation (*bunkai*) are often incorrectly presented as *high form* and *advanced interpretation*. The strongest clue to technical mediocrity is the poor selection of targets for the applied atemi and the weak selection of control techniques. Maintaining peace and

a weak target and grasping an opponent's one arm with both hands while the opponent's other hand is left free is an example of poor control which violates safety precepts.

Kata practice and related bunkai do not show vulnerabilities from different angles of attack or the possible arrival of other hostiles. These are commonly referred to as time and positional constraints. If grappling occurs, problems can arise from focusing on a single opponent and going to the ground for subduing techniques while ignoring the possibilities of other combatants entering into the fight. Failure to recognize the presence of potential weapons is a serious mistake.

Techniques used in sport martial arts are nearly useless in serious confrontations, with the exception of the power, fury and brute force gained in training (no small matter). Of course, punches and kicks and other fundamentals of techniques such as waist flexibility and properly hardened strike weapons must all be of good quality to support any kind of defense.

Advanced techniques of a serious nature are multipurpose, that is to say that defenses can be turned into attacks and vice-versa, and efforts can be redirected to another angle of attack. Weapons can be substituted for open hands and are really useful in multiple opponent attacks

Serious training must stress possible life threatening attacks and techniques must be somewhat compatible with the basic inculcated techniques, but still must not impede further learning. We do want to build on the basics, it is just that the basics and the advanced technical instructions must be coordinated. If the advanced techniques are not known, then coordination is clearly impossible. Furthermore, techniques must be compatible with hand held weapons such as the club, knife, and cane, and it is also a good idea to consider the movements used in fencing.

Vital atemi starts with the choice of target areas and sound training should not habituate poor choices. Vital targets such as the eyes, throat, and groin should always be the primary choice whenever your survival is in the balance. Your own vital areas must be defended in all confrontations, and must not be positioned in such a way that they are jeopardy if matters might take a dangerous turn. In less than dangerous situations, feigned or flicking attacks to the eyes, throat, and groin can provide important distractions that sometimes tip the balance.

The vital strike capacity stressed in advanced bunkai practice also minimizes the need to consider cold weather apparel factors such as heavy overcoats, jackets, gloves, scarves, hats because you are poking at areas not covered with clothing, except for the certain degree of eye protection gained by wearing glasses.

Kwanmukan vital atemi conforms to these operational maxims:

Success and survival depend on:

1. Surprise, Quickness and Speed
2. Violence of the Attack
3. The destruction of an attackers ability to continue an attack

**If the only tool you have is a hammer,
then every problem looks like a nail!" Anon**

You must stun, stop, and destroy the ability of your opponent to continue attacking.

Control techniques are not usually vital and must only be applied in situations that clearly will not turn life-threatening. Destructive techniques are not necessarily vital techniques. A ha-ha example of this might be when a person is strangling someone you don't want strangled and you have a hammer available and want to do something about it. Just strike the strangler really hard on the instep two or three times with the hammer. I am sure that you can picture the destructive side of that action and appreciate the measure of control that you have gained over the strangler's action, all without applying vital atemi.

However, vital destructive force would have been called for in the Richard Speck case in Chicago some years ago. This guy tied up about a dozen nurses and shot them to death one by one. If one of the nurses had applied vital atemi, such as sticking him in the faces with a pencil, some of the woman might be alive today.

Ordinary karate practice is for the physical health of ordinary people and is, in the normal sense, not vital. Healthy and alert people can be formidable people but health by itself does not lend the self-defense capacities available from advanced martial arts training. Knockout quality karate is often equated to vital karate but it is in reality a game which ignores the possibility of multiple opponents, dangerous bare hand atemi, weapons. Remember, truly deadly applications are not designed to deter, but to stop, stun, or destroy the ability of the attacker to continue the attack.

Many potentially good martial artists have training under a system that suffers from a lack of reality. We teach serious students of the Kwanmukan serious techniques. For example, one of the greatest aides in a serious fight is a hard wall behind the attacker. Consider carefully before you put your back to the wall. If you are body slammed into the wall, your head will probably slam into the wall also. The results are similar to falling to the floor and bumping your head on the floor. There have been several tournament deaths from just such an occurrence.

Making assumptions about an encounter can display another kind of lack of reality. Never assume. You should read the situation and understand what plays are possible, but don't assume anything. For example, many teachers of the arts direct their student to do thus or thus in a given situation: "If a person strikes at you, do a defend and counter" type of thing. That recommendation is ill advised as a broad mandate. I have often said that: "In a tricky situation, I really would like a sock full of rocks and icepick. The sock makes a good blackjack, the rock can be thrown, and the icepick sticks." Of course, I really don't want any attacker reading this and approaching me with that advice in mind. How do I know the attacker hasn't adopted the rock and icepick approach and plans on using it on me? Due consideration is the trick.

incident, I could explain what my friend and I did with the knife. As a matter of fact, one time an instructor was teaching a class on how to disarm a knife wielding attacker when I stepped in to see what he would do with my ideas. I started the Kwanmukan knife pattern and when he appeared about to interrupt, I threw the knife, the point hitting him in the chest, and then slit his throat with the other knife (figuratively speaking of course).



A perplexing problem with the acquisition and dissemination of knowledge is trying to figure out where it is, and from whom is it available, and how do you go about getting it.? Who is it that is *qualified* to teach, how were they *authorized*, how did they learn the material and how can we be sure that they remember correctly?

Spending a long time as an apprentice does bestow qualifications. Practicing without an instructor does not bestow critical knowledge. Practice, most cases, does not make perfect. It is merely a step in the right direction.

Now, let's consider the classifications of *achievement*, *authority* and *seniority* commonly held in our arts. We have:

1. Dan grade
2. Teaching grade
3. Sempai factor
4. Seniority factor
5. General specialties such as:
 - a. Coaching
 - b. CPR
 - c. First aid
 - d. Referee license
6. Kata check offs
7. Kobudo check offs
8. Ju-jitsu check offs
9. Others

All the above are divided into the categories of:

1. Authority designations
2. Course completions
3. Diplomas of accomplishment

Further critical analysis divides the designations into:

1. Fixed date examinations
 - a. Attesting to performance on a fixed date
 - b. Attesting to passing of an examination on a fixed date
2. Moving date status
 - a. Attesting to the status at any specific time
 - b. Designate authority for a specific time and place.

fixed time and place. Many dan grades holders study to upgrade their certifications through further promotions and so sometimes these certificates are qualifications.

Teaching grades usually are what is and if not, should be so noted, such as in case when the teacher retires. The title sensei usually refers to a teacher in a dojo under a shihan under an organization. Thus, they are a *qualification*. Sempai and seniority factors are specific items that are classed as *moving certifications*. Special Licenses are, of course, *date specific certifications*. Check offs are *date specific qualifications*.

Serious martial artists should make an effort to develop all certifications to the level of qualifications. You must realize that a date specific certification does not convey an indefinite qualification nor indicates continued study. Certifications can, in some sense, consider factors other than actual performance such as disabilities, age, occupation, etc. Some are somewhat *person specific*, such as high ranking law enforcement personnel. *Qualifications, on the other hand, are what you are and what you can do: if you cannot do, then you are not qualified.* The performance of kata, regular, high forms and all three variations of Bunkai are good examples.



A healthy body without muscular imbalance allows optimum training development and reduces the threat of injury. Most people have some part of their body that is out of balance with the other muscles in a specific area and so cannot fully appreciate their potential. Periodic injuries occur in normal training and so they limit their goals because they think the injuries are from overtraining. They don't understand the underlying cause of their pain is a physical imbalance and usually attempt to alleviate the problem by a heavy stretching, which, although valuable, addresses only a part of the problem.

Any inherent muscular imbalance is detrimental to the quick and powerful application of martial art techniques. Strong and stable physical structures are the foundation of power and speed and are basic to the arts.

Repetitive blocking actions, punches, and kicking drills are important and necessary stabilization exercises but these exercises are not continued by advanced students. These basics, taught to beginners, reveal physical problems to be corrected, stabilize the body, and help avoid training injuries. Teaching the class, training in kata, and the random demonstration of techniques do not by themselves provide good body stabilization; high level techniques do not provide much in the way of body conditioning. Most advanced practitioners would benefit from some type of aerobic drills (for many, this is the point of free-sparring) and weight and yoga training.

Once an inconsistency, weakness, or fundamental imbalance has been determined, the practitioner should develop a plan to correct it, and when it is corrected, a further plan to prevent its reoccurrence should be implemented. Stretching is all right but a correctly designed regimen of exercise is more rewarding. Exercise must be structured to develop a body that can tolerate violent actions without injuring itself. Doing the morning drills is not enough but it is a start. They are simply a way to tune the body-mind for a beneficial and enjoyable day, and are a bit of insurance against an untimely strain.

Most black belts want to develop their kata and their understanding of theoretical techniques, neither of which help the body a lot, but unfortunately, instructional duties put conditioning and technical research on the back burner. Another problem arises if the majority of time spent in training is dedicated to basic drills. Stabilization is accomplished, but what time is left for the learning of advanced techniques. If advanced techniques are the point of concentration, there goes the body conditions.

Because such complications preclude advanced dojo instruction, the shihans must push their junior instructors to attend the important Kwanmukan training sessions, where technical matters are stressed.

Every work out should include a short and standard warm-up workout, one that is usually forgone in the constant rush to learn newer and more exotic techniques. The basic drill for all karateka should proceed as outlined below. The general repetition order is three forward in a front stances and three backwards in back stances.

1. A brief warm up exercise (such as jumping jacks.
2. Morning exercises when applicable
 - b. Rises and wiggles
 - c. Leg swings
 - d. Squat extensions
 - e. Toe walks
3. Different defends done individually while stepping forward
4. Different defends followed by attacks
5. Front leg lifts while stepping forward
6. Various kicks done individually while stepping forward
7. Side leg lifts while stepping sideways
8. Side kicks while stepping sideways
9. Side or round jump kicks - skipping to the side
10. Two of the relationships
11. One lightly done Pinan kata
12. Weapon hardening - makiwara practice

It is critical that the body section to be used as a weapon should be hardened to the point that it is actually a weapon. Makiwara use is mandatory and to achieve the results that you want, you must understand that just pounding the board will not do the trick. Beginning and advanced use of the forging boards and bean, salt and heavy bags are very different. Advance students obviously prefer the advanced methods (if they know them) because they apply the basic concept of high form, that of throwing the technique and having it stopped by the target. Fixed stopping initiates a potentially harmful biomechanical action, both in the training sense and in technical applications. It is hard to come to knowledge about hand training by watching a someone hit the forging post. The manner of striking is not clearly visible to the eye and the uninitiated usually sees only the striking of the board and the forming of the hand, completely missing the manner in which it was struck. Competent instruction can reveal the difference and set beneficial training in place. This is not one case where you can look and learn.



If you have bad knees or hips all wrestling techniques; grabbing, grappling and turning techniques should be avoided.

The use of the knees in driving into the thigh, hips, or lower side is important but for people with certain types of inherent instability these are to be avoided.

Stances are not really important, except that they must permit easy movement in all the normal positions and not restrict the turning of the waist. (Some really deep front stances so restrict the full turning of the waist.)

Familiarization with the use of small hand augmentation weapons is a prime consideration. Yawara sticks, ice picks, small knives, scissors, etc. can all be aids to survival.

Because of the terrible injuries resulting from "whacking," senior martial artists should understand how to apply emergency treatment for trauma they might cause and learn to treat their own bodies injured when they are used as violent atemi weapons. Here is a more that a hint that whatever weapons you plan on using should be adequately trained and hardened.

Morning drills, yoga and weights provide protection against basic imbalance and inherent weakness and are mandatory for every advanced student. Auxiliary aids such as the proper use of weight training and yoga provide corrective body balance

THE SQUAT THRUST STRETCHES

This series of drills presents an alternative to the infamous peacock stretch that has caused so many knee problems for martial artists. People with really bad knees can also utilize these drills by sitting on a very low stool and going through the routine. In the classical peacock stretch, strengthening of the legs is merged with stretching. In the squat thrust drills, the stretching can be separated from the leg strengthening or knee loading action. At the beginning, working with a partner is helpful. For the extended kicking exercises, you can use a bo (staff) as a training aid if you like, it helps a lot if your stretching ability is poor or you have an initial stiffness.

You should proceed with the sequence of stretch with a slow deliberate speed, attempting to hold each position for at least a few seconds. Posture is very important and you should attempt to keep your nose directly over your navel. If you are just beginning the exercises, place your hands on top of your head. In the side movements, advanced student push the opposite palm hand straight up with the finger in the same direction as the extended leg, and the palm hand toward the extension pushing down and with the fingers away. For the front and back drills, hold the hands on the head. When holding on to a staff, use your hands as you wish.

Group 1

1. Squat on toes. Knees pointing 90 degrees apart and feet held about 12 inches apart
2. Maintaining an erect posture, extend the right foot to side and recover return to squat position. Do 10 times with each foot
3. Rise

Group 2

1. Squat
2. Maintain an erect position and extend left foot and repeat drill
3. Rise

Group 3

1. Squat
2. Maintain an erect position extend each foot to front 10 times
3. Extend left foot to front 10 times
4. Rise

Group 4

1. Squat
2. Maintain an erect position, squat, and extend each foot to rear 10 times
3. Rise

Group 5

1. Squat as before - set one foot to back, maintaining your forward position
2. Shift back and forward taking care not to rise
3. Squat as before - set one foot to side, and shift from side to side

Group 6 - Pole assisted kick drill -BO held by partner

1. Stand erect holding pole with left hand with pole directly on left side and chamber leg for front kick.
2. Touch middle palm foot to pole moving across and in front of the standing left knee, and then push the foot out knee held high to a heel thrust side kick directly to side
3. The body is held upright, the torso turning toward the foot and the butt pushed toward the target.
4. Shift to 3:00, then 6:00 then 9:00 and on around repeating the drill.

Variations of this drill

1. Double skip right kick and then side kick
2. Front kick, back kick and round house kick
3. Just plain round kick to the side completely



Tainting traditional beliefs by re-imagining history, perceiving it with a strict, narrow perspective, is near neo-paganism and at best is intemperate politics and totally narrows one's theological perspective. Understanding the criteria for the valuation of worth, in the sense of establishing priorities of preservation, and the subsequent duty of passing knowledge on to new generations, is vital in the formation of the standards for any strong philosophical institution, martial arts or otherwise.

Institutions of higher learning such as the universities of the west have long studied the implications of the understanding of values and concepts and the resulting discrimination and aberrations of culture arising therefrom. The philosophy used by the Kwanmukan to set the direction and goal for the training curriculum is similar to that necessary for the establishment of a university of learning. We, in the martial arts, should think and plan in the same manner as the universities, with the exception that we are more inclusive, in the Eastern sense. incorporating the body as a main facet of the mind.

The idea of a *conceptual framework* is not complex or difficult to grasp. Through proper study it becomes increasingly clear and relevant, and, in the end, vital; especially if the components are defined and understood in the context in which they are used. For example, the idea of a *schema* as a base for perception is defined in the propositions *Jean Piaget* in his presentations on *Developmental Schema*, referenced in the *End Notes of the Prefaces of the Kwanmukan Manual*.

Our *Conceptual Framework*, viewed though the study of the philosophical direction of the society, guides the establishment of our system and standards. The subsequent gradings and accompanying statistical analysis of our students advancement, lead to amplifications, diminishings, or corrections of our standards necessary to accomplish our strategic goals.

Because of this absolute need to develop philosophical direction and technical discrimination and thereby establish values worthy of our antecedents and culture, it is imperative that our teachers have a firm grasp of where we are and to where we are directed, even if they have to learn "it" by rote memory and regurgitate "it" later when a more complete understanding may be possible.

For this reason, some time ago, the following oblique tenet was accepted, which contains allusions that we hope will be completely understood in the light of future learning.

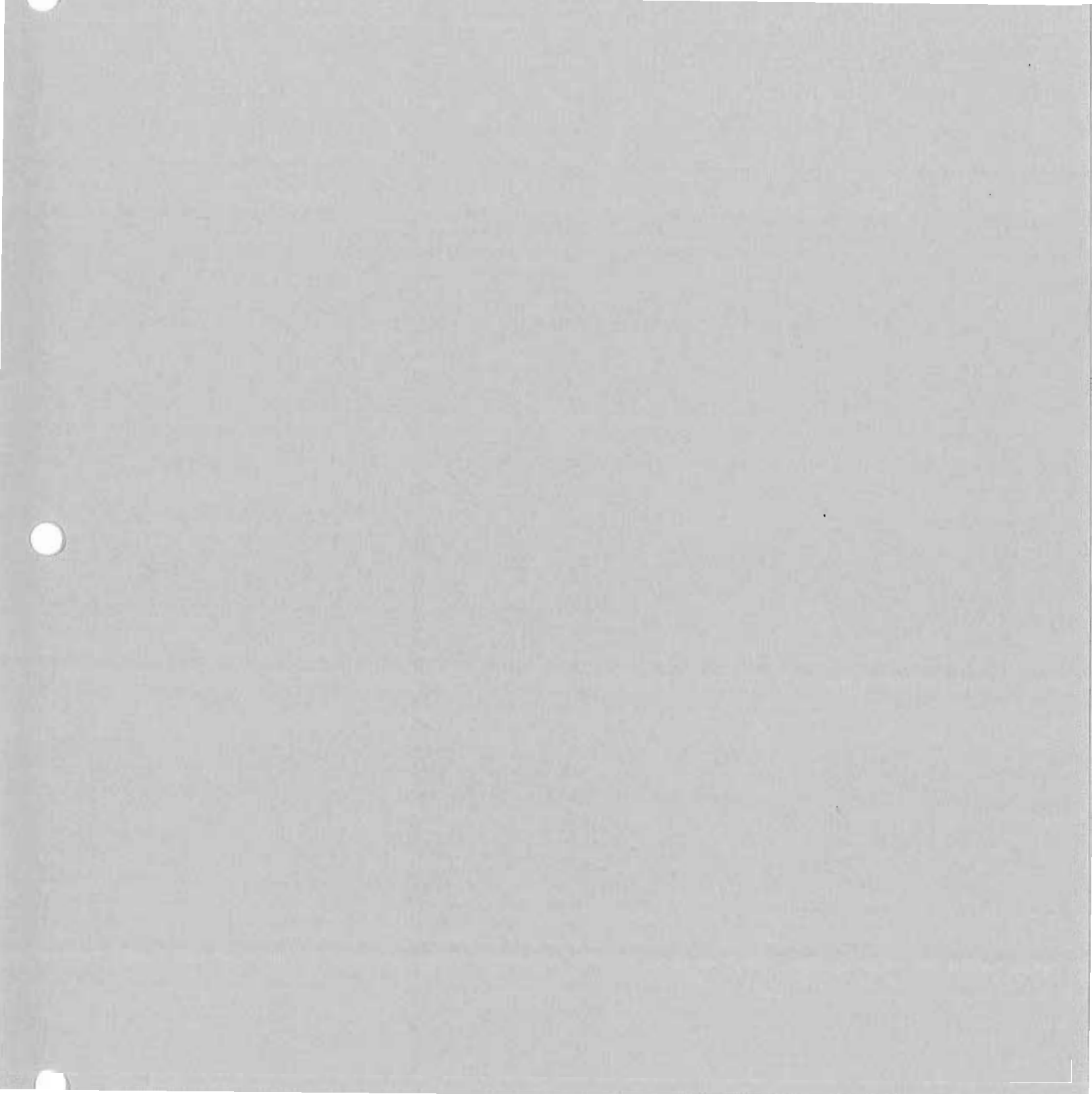
We use *bunkai* analysis and synthesis in the *Cartesian* manner. We incorporate circle and point concepts, avoiding the limitations of linear study paths. We enable the quantification of orderly and related integrated practice, pursuing non-sport related incrementalization and verification in grading. We form the foundations of kata through kumite, and structure the values needed to fulfill functional philosophy. Our *conceptual framework* consisting of:

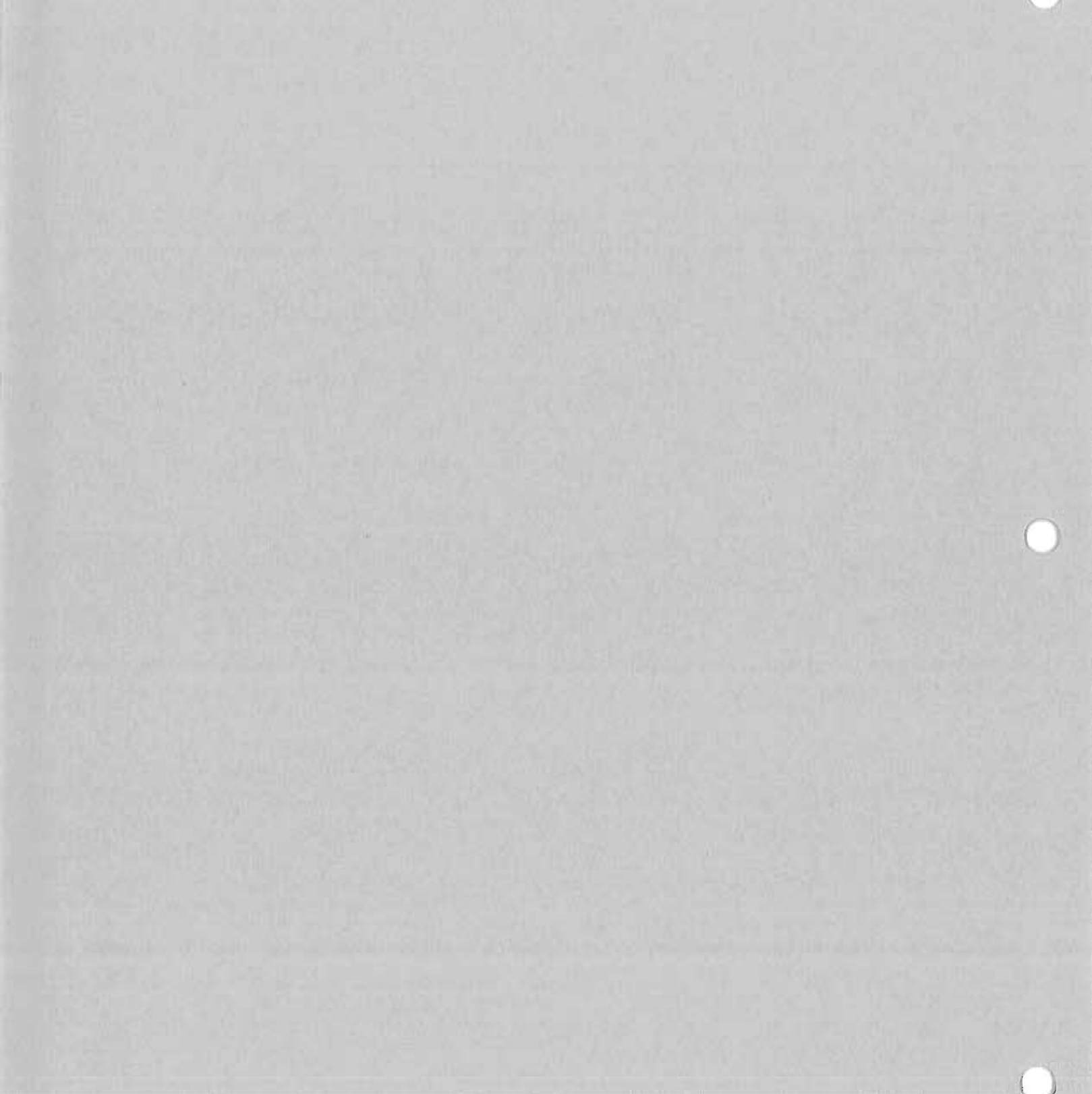
1. The body - referred to as the (*gene-form*)
2. The schema- referred to as the (*schema-form*)
3. The body of shared knowledge - referred to as the (*Meme-form*)

The *gene-form*, the *schema-form*, the *meme-form*, taken as a group constitute a *conceptual framework*. This *conceptual framework* is manifest through *standards* and *indicators*.

The above should be studied until it is completely understood.







KWANMUKAN

VARIABLE IPPON KUMITE

TECHNIQUES

The following pages present the intermediate Variable Ippon Kumite Drill standards. They are representative patterns for a variety of realistic self defense actions.

The forms in pictures begin on page 9.



Hanshi Anderson practicing Ippon Kumite at Fairlawn gym, 1970

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INTRODUCTION TO THE VARIABLE IPPON KUMITE DRILLS

The purpose of these techniques is to give you the tools to defend yourself, family, neighborhood, country and yourself in a prudent and lawful manner if a dangerous or life threatening situation might arise.

The purpose of these techniques is to provide you with methods of using your karate skills to defend your family, neighborhood, country, and yourself in a prudent and lawful manner in dangerous or life threatening situations.

These techniques are not to be used aggressively or against people who are not posing a real threat. In nearly all cases it is better to call law-enforcement authorities who are prepared to handle violent situations and are protected by the law. If you take situations into your own hands, be prepared to face stiff inquiries about your motives along with a possible court action. All that being said, sometimes there is no hope of defense for those things you hold dear except for you yourself and you should accordingly prepare yourself to rise to the occasion.

The techniques of the Variable One-Step Fighting Patterns differ substantially from the formal and basic Thirty-two Ippon Kumite Techniques in that they introduce divergences from the standard pre-planned actions and really work against random or changing attacks.

Practicing and internalizing these patterns develops a sense of practicality; in effect a feeling of "Good!" or "Not so good!" For the well initiated who find themselves in situations of serious conflict, the possible paths of resolution just feel right or they don't. Fighters who have learned to "read" their opponents and listen to their own bodies, learn to depend on these feelings. An example of this feeling of proper or improper can be found in the everyday use of the pronouns "I" and "me" in the English language. For example, it just feels right to say "Mike sent a card to Carol and I." "Carol and me" is more correct from the parsing standpoint, but sounds awkward. It also just feels right to answer the phone question: "is George there?" with "Yes, it's me." Of course, the correct usage is "it is I," but that just sounds wrong.

These drills help to create the sense of "feel right or don't" in serious confrontations. Kicking the opponent's legs, using your knees to strike the thighs, neck cranking, throat grabbing, devastating stomps, and finishing throws are used in various combinations to set in place the feeling of "good or not so good." When this sense is developed, the student can and should practice reassembling the techniques to fit different kinds of street attacks.

To make teaching easy, the variable One-Steps are usually taught in the Variable One-Step Fighting arrangement, which begins with the attacker positioned with the left foot forward and the right hand ready to lunge forward and strike in concert with a step from the back foot. Although the attack may be begun with any kind of forward lunge, for easy presentation we have set them to be delivered with a lunge punch with the right hand.

Mixing up or varying the attacks requires a new ordering or recombination of the planned defenses. The ability to do this resetting of patterns is a very important objective of these drills, but if introduced at the start, the ability to feel the underlying patterns is made unduly complicated. The actions in these drills are arranged here for easy practice but can be recombined to fit your gut feeling of good or bad and to adjust to almost any kind attack.

When the presented Variable One-Steps are fully learned and the habits imbedded, the attacks may be altered. At that time in your training you should practice without announcing the type of forward movement you will use or whether it will come from the right or left. Practice blending segments of the different Variable One-Steps. Try putting them into different situations.

To restate the above, the Variable One-Step Patterns are of real use in setting in place habits that permit the study of dealing with random attacks. In such cases, the principles and techniques of these defense patterns can be reformed into any combination and the best line of defense realized.

Most of these techniques are seldom practiced and are forbidden in general sparring for fear of injury. Done in the set manner presented here, they do not take the place of or eliminate the need for sparring, but simply stand as necessary pattern studies for those of us that are serious about defending ourselves.

These patterns should be performed from a relaxed fighting posture with the defender in a basic high ready posture with the set hand held forward. Do not use the Basic Ippon technique approach with its fixed posture of both hands clenched and body facing squarely forward toward the opponent.

Try to introduce some degree of realism to your practice. The attacks should be initiated as a surprise and the defense done as if reacting to a real attack. These techniques can also be staged from a street-fighting situation and even while dressed in street clothes or perhaps outside and wearing winter gear. Don't be afraid to experiment.

The correct movement of the body while dropping, rising, and turning is critical in developing maximum effectiveness. Great care should be taken that the body posture is suited to the technique, the hips turn properly, and that the body shifts to

Controlled energetic activity is needed from both performers to enable learning and understanding. To make practice meaningful, you and your partner should pantomime as much realism as possible clear through to the end of the drill. It stands to reason that you must control your strikes without making them slow or insipid, but even though not "done in," your partner must make a mock reaction and not just smother the situation.

In real life, if the attacker is wiped out before the attack sequence is finished, you would just turn your attention to the next opponent and if none, depart the scene as fast as possible. When you are far enough away to avoid complications, it is proper to call for help for your downed opponent. In practice, if your opponent falls to the ground and/or cowers (as is the habit of some unstudied practitioner), just consider that part of the drill complete.

Unlike the Basic Ippon sequences, many of the counter-blows of the Variable One-Step Patterns are delivered with a powerful upward action, pushed off from the floor by the driving leg. High velocity circular swooping actions are also used and they are driven a strong shift of the hips. "Driven" is the word!

Speed, power, and snap are important, of course, but the timing of the actions and the driving of the techniques from the stances are critical. Rushing, trying to be overly quick, jerky or awkward movements, and misplaced body relationships will deliver less than the desired results.

While executing multiple hits, give your opponent time to react and "open up the door" to the next technique. Working the techniques of these drills is like running through several rooms in sequence with each door closing as you pass through and another opening in due course. If the doors are not open, you cannot pass and obviously should not try to move through. Don't be like the fighters who make dazzling faking actions but don't wait for their opponents to react before attacking. Many hands have been injured on elbows because of lack of attention to this detail. Experienced fighters who like to win, seldom make this serious training error.

As a final note, these techniques should be practiced until they can be done with balance, power, and quickness. Only then will the Technical Committee of the Kwanmukan be satisfied that you understand this portion of your training. When your techniques have been examined and approved, then your Shihan will advance you to other important advanced studies.

As these patterns are not suitable for beginners and require a great deal of proctoring, it is very difficult to fit them into the ordinary daily karate workout. For this reason, students are encouraged to attend the monthly work sessions at the main Gymnasium of Kwanmukan, the three times a year classes which are part of the

Promotional, and to look forward and plan to attend the...
Tapes of these work sessions are usually available and may be purchased from Headquarters for about \$25. The videos are about ninety minutes and show the in-class training during the work session, Problems in doing the techniques, misunderstanding of angles and targets, corrections of student errors, and the proper way to do the patterns is clearly shown.

It should be stressed that these are tapes of the actual training itself and are not free from the normal errors of human performance. The actions are not posed, redone, or edited to make them look more dynamic or technically proper. We feel that the raw footage will help clarify the material presented and make the past to learning more complete.

REMEMBER THE PRINCIPLES OF VIOLENT ENCOUNTERS:

Surprise,

Quickness

Violence of the Attack.



ESSENTIAL PERFORMANCE REQUIREMENTS AND TIPS

FOR VARIABLE IPPON KUMITE PRACTICE

1. Stances are really unimportant except that they move the body. When pushing up or forward you should be firmly rooted but still able to move quickly if necessary. When pushing down, you must not try to root but again be ready to move or deliver techniques such as knee strikes in a rising manner. When moving in any direction, especially backward or forward, make certain that your feet are not set in such a way that pivoting is made difficult.
2. Speed is mainly important for generating forceful strikes. Move the hara properly and with deliberate and purposeful speed. Do not rush or hurry the individual actions. Take care to assure that the individual components are cleanly executed and are absolute in concept. When you hit, turn on the “steam.”
3. Proper breathing is vital for all your techniques. Make absolutely certain that you do not hold your breath or inhale at a time that increases your vulnerability.
4. Make all shouts with stunning and truly debilitating force and with the quality of a third level kiai.
5. To achieve maximum strength, use your waist, hips, and even your shoulders. Keeping your body upright is not really that important, just make sure you are not bending in a way that nullifies your objectives or precludes continued actions.
6. The weapon chosen for striking of any kind should be forged on the striking board so that the action does not cause you more damage than your opponent.
7. The optimum angle and direction of attacks and strikes must be completely understood and mastered.
8. Practice the techniques with different partners—bigger than you, smaller, faster, slower, stronger, weaker, and of different grades of advancement.

Some critical factors affecting the functionality of technique:

1. Angle of the attack
2. Balance of continued action
3. Possibility of continued necessary actions
4. Ability to apply different levels of technique from disabling to lethal.
5. Movement of the hara
6. And as always, community ethics, civil liability, morality, and just simply, the sense of the thing from different perspectives, i.e. spectators, police, lawyers, family, etc.

Slip and block, deep punch, punch to head knee strike, forearm strike, stomp

- 1. Standing right foot forward, step back with the left and make a high-section inside outer-forearm block. This block is merely to pass the punch in front of you and should not be lingered on.***
- 2. With the left foot, make a deep lunge to the left oblique and immediately, almost in the same action, deliver a right punch to the floating ribs. Be careful that you come in under the hand and do not collide fists.***
- 3. Continue the action a strong pivot clock-wise and hit with a left high-section punch to the head.***
- 4. Immediately continue with a hard knee to the thigh.***
- 5. Pivot counter-clockwise and deliver a strong high-section right forearm (or ridge-hand) strike driving the opponent backwards and down.***
- 6. Finish with a strong stomp to a vital area.***

VARIABLE IPPON DRILL # 1



Skip to side, roundhouse-kick, back-turning-kick, punch, knee, forearm strike, and stomp

- 1. Standing right foot forward, skip out to the left oblique with the left foot and almost in the same action deliver a right foot pickup roundhouse-kick to the body. To make sure the kick has enough power, get your body behind it.*
- 2. Continue turning counter-clockwise and deliver a left foot thrust-back-kick to the ribs. To do this you have to chamber high and after the kick set the foot down into a modified front stance.*
- 3. Continue turning counter-clockwise and deliver right hand punch to the head or body.*
- 4. Right after the punch continue with a hard knee to the thigh. If you can grab the opponent , it will help with the knee strike.*
- 5. Pivot counter-clockwise and deliver a strong high-section right forearm (or ridge-hand) strike driving the opponent backwards and down.*
- 6. Finish with a strong stomp to a vital area.*

VARIABLE IPPON DRILL # 2



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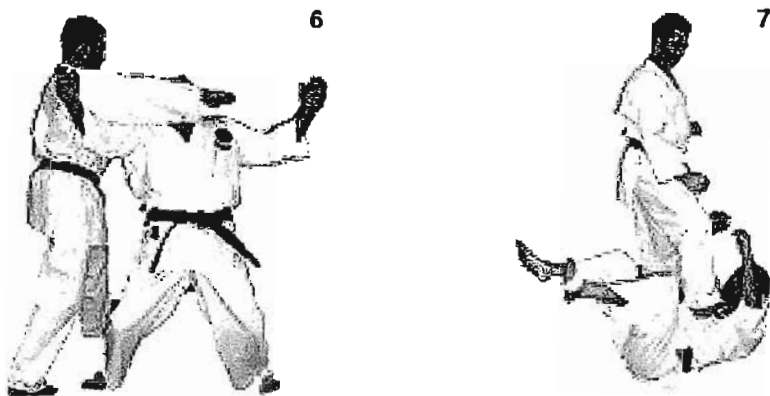
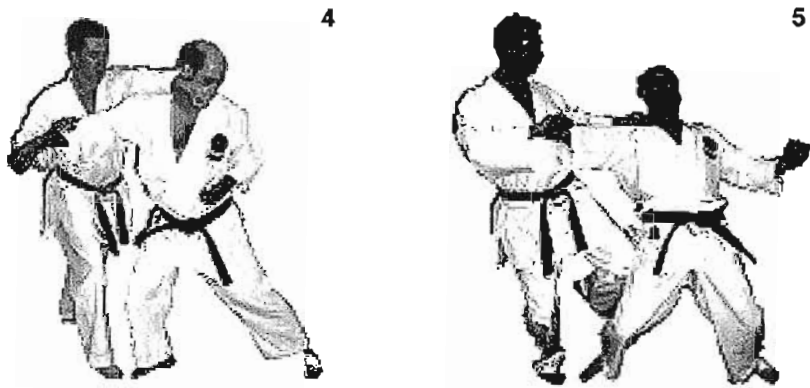


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Slip to cat stance and front kick, punch, knee kick, forearm strike, and stomp

- 1. Step to left forming a left cat stance (right foot forward) while at the same time executing a right knife-hand block and grasping the wrist if possible.***
- 2. Next: Follow immediately with a strong right leg front kick under the arm of the opponent.***
- 3. Next: Pulling down on the grasped arm, drive a left hand punch over the arm to the head, driving it back.***
- 4. Next: Follow immediately with a left knee strike to the thigh of the attacker.***
- 5. Next: As the attacker reacts to the strong leg displacement, turn clockwise with a very strong twist of the waist and deliver a right forearm or ridgehand attack to the upper section.***
- 6. Next: Follow though with a throw and a stomp.***

VARIABLE IPPON DRILL # 3



Shift step, left punch, right punch, draw and kick, throw, and stomp

- 1. Standing right foot forward, as the attack come in, lower the body (bob or duck) down to the left while shifting the left foot slightly out on the oblique and deliver a right mid-section punch to the floating ribs.*
- 2. Continue the action standing up and with a clock-wise turn delivers left high-section punch to the head.*
- 3. Follow immediately with a left knee strike to the thigh of the attacker.*
- 4. As the attacker reacts to the strong leg displacement, turn clockwise with a very strong twist of the waist and deliver a right forearm/ridgehand attack to the upper section.*
- 5. Follow though with a throw and a stomp.*

VARIABLE IPPON DRILL # 4



Optional Tani-Otoshi,
(Sacrifice throw to the rear)

Inside defend, palm strike, left rib punch, throat grab, knee, and neck crank

- 1. Step back into a right back stance and execute a left high-section outer forearm defend, perhaps jamming a bit more than normal.***
- 2. Drop the body into a deeper left back/fixed stand and immediately execute a right hand palm up punch (45°) to the central lower rib cage.***
- 3. Follow immediately with a left hand vertical fist punch circling and hitting the rib cage while shifting the right foot to the right about 25°. Both hand strikes should be aimed through the body to the solar plexus and should be done with a very hard short clipping action.***
- 4. In a rapid motion, pull the left foot back and to the right about 30°, and execute a very fast right foot front-kick. The kick should be to the best available target. The pull back allows for the proper front kick range and angle and is best done with a fast skipping action***
- 5. From this position you can pivot counter-clockwise, setting your feet close together and inside the opponents, and perform a shoulder throw.***
- 6. End with a heel-foot stomp to the most vital target available.***

VARIABLE IPPON DRILL #5



Slap, smack, choke, knee, and head crank

- 1. Step back with the left foot into a rather high back stance (in the basic standard pattern) and execute a right slap-hand high-section inside block. Strike hard and fast with the palm, bouncing the palm off the attacking arm to a position right between you and your opponent. Don't let your defending hand lay on your opponents arm.***
- 2. Slide into a lower fixed stance and deliver a right hand palm heel thrust to the junction between the opponents nose and forehead, between the eyes.***
- 3. Lower the body and immediately twist the waist to deliver a left-hand vertical-fist punch to the lower ribs.***
- 4. Snap into an upright natural-stance and drive a claw hand into the opponents throat, gripping tightly with the thumb and forefinger. This actions should be strong enough to bow the opponent backwards.***
- 5. Keeping the grip strong, drive a knee into the opponents hip joint on the groin side, pushing the upper thigh and hip outward and destroying the balance.***
- 6. As the opponent leg is moved out to the left and he starts to fall forward, raise your right hand and loop it up and over the neck. Grasp your palm with the other hand move into a strong neck crank or face lock.***

VARIABLE IPPON DRILL #6



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Optional

Turning elbow strike, groin strike, backfist, and throw

- 1. Turn forward in to the attack and to the right oblique and execute a right forearm, upper-arm, or shoulder pushing or drawing block and continue turning until you are in a high fixed stance with the left foot behind the right on the oblique and with both feet in front of and parallel to the attackers stance. In the same action deliver a powerful right elbow strike into the opponents exposed solar plexus. All this should be done in a single coordinated action.***
- 2. Follow immediately with a vertical back-hand or back-fist to the face.***
- 3. Follow immediately with a knife hand or hammer strike to the opponents groin.***
- 4. Grab the left hand of the opponent, the back, or whatever and drive a side kick back through the legs so that the opponent rests on your right upper thigh and you are facing away from the attacker - and execute a full throw, (Uchi-mata).***
- 5. Finish with a stomp.***

VARIABLE IPPON DRILL # 1



hand, pull and hammer fist, palm heel to chest, throw and stomp

- 1. Starting from a left foot forward position, step slightly back setting the weight on the right foot and keeping the body high. At the same time draw the left hand back in a high-section back bent wrist block to slip or re-direct the incoming attack. Some people like to think of this as a bird-beak-hand (crane fist). This is a this drawing block. Keep your elbow toward the inside.**
- 2. Follow in the same action with a palm strike with the same hand to the face between the eyes and almost in the same action by a mid-section punch in the Chinese fashion with the left hand slapping off the right biceps.**
- 3. In the same action as above the left hand leaves the biceps in a kind of reflex action and lower your body even further and deliver a left knife-hand strike across your opponents jaw.**
- 4. Lower your body into a yet deeper horse stance while moving your left foot obliquely to the left, in effect pushing into your attacker. In the same action, drive a powerful left hammer-fist strike down into your opponents neck area.**
- 5. Pivoting your stance directly toward the opponent, slide your left hand behind him and execute a strong rising right hand palm-strike upward into his solar plexus. If you cannot get your left hand behind your opponent just grab something. This helps to keep the closure.**
- 6. Grab your opponent and perform a rear-separation--tani-otoshi-- throw.**
- 7. Option Pivoting your stance directly into the opponent and execute a left knee upsetting strike to the opponents exposed thigh. In some cases your right knee can attack the abdomen and the back is then exposed to a following attack.**

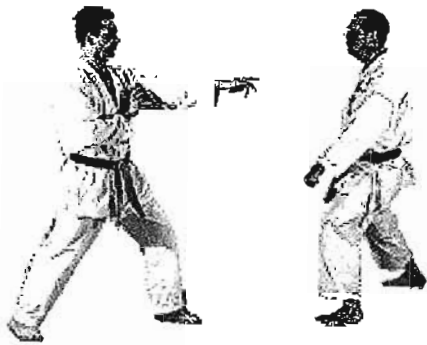
VARIABLE IPPON DRILL # 8



Kick to arm, back kick, and leg kick against a hand attack or a back foot round house

- 1. As the attack comes in, block with a right leg crescent kick intercepting the forearm or the inner thigh counter (in the basic standard pattern). As the attack begins and you estimate the distance, you must position your supporting leg so that the correct distance is maintained.***
- 2. Continue turning and set the right foot down in what was behind you and now is in front of you . Your kicking foot should now be placed “away” from your opponent.***
- 3. Bounce your right foot off the floor or do a fast Jlg step and poke (drive) a strong back kick into your opponent at whatever target is available.***
- 4. Set your right kicking foot down obliquely to your rear and pivot clockwise so that you can drive a strong kick to your opponents leading leg. This kick should be done from the an angle inside the opponents balance line. Try not to be hit from the rear.***
- 5. Execute a strike and throw.***

VARIABLE IPPON DRILL # 9



Oblique elbow strike, hit to ear against a hand attack or a back foot round house

- 1. As the attack comes in, make a BIG step out with the right foot to the right oblique (as if to pass the opponent on the right) and drive a left horizontal elbow smash to the throat checking attackers forward progress.***
- 2. Pivot counter-clockwise sharply and drive a right hand fist in an arcing circular action to a point just behind the attackers left ear.***
- 3. Grab your opponent with the right hand and place your left hand under his punching arm and then pull deliver a strong knee kick to the groin area while pulling him toward you, driving the leg out and up.***
- 4. Optional: When your opponent bends over to a neck crank.***
- 4. Optional: Deliver a strong attack to the back of the neck or to the most advantageous exposed area.***

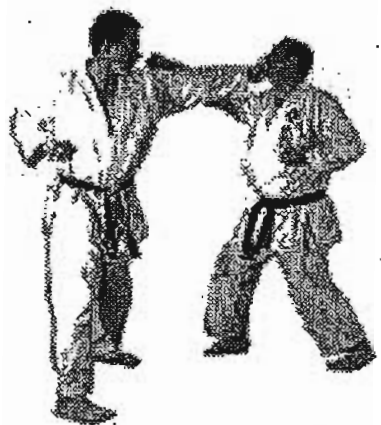
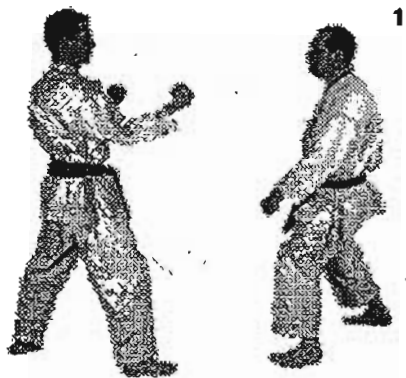
VARIABLE IPPON DRILL #10



Drive direct punch to face, to body, front kick step back and side kick

- 1. Assume a both-hands covering posture with the clenched hands held high and close to the head and the elbow forming a triangle with the hands, the head is protected within this triangle. From this position, blocking is done by bobbing and weaving and using the elbows to parry incoming blows.*
- 2. As the attack comes in, bob or weave your body to your low right quarter (be sure to bend your knees) and when the punch is slipped turn quickly and while rising drive a right hand punch to the head.*
- 3. Pivot your body back and deliver a straight left punch to the head.*
- 4. Slide the left foot slightly back and deliver a strong lower leg kick to the opponents right thigh.*
- 5. Finish it off by stepping back and then in with a strong right side kick.*
- 6. Option: A throw is optional as before .*

VARIABLE IPPON DRILL # II



Crouch to left, punch and turn-crossin against a hand attack

- 1. With the left foot and hand slightly forward, hands in ready position As the attack comes in, adjust feet as necessary and crouch down in a twisting or weaving action moving the torso to the left and under the punch, and at the same time, deliver a hard short right-hand punch to the floating ribs.**
- 2. Step through with the right foot in a forward cross-step and punch again with the left hand. If you are well behind the opponent or he might have turned in the delivery of the first attack, then this step can be omitted.**
- 3. Lift your left leg and deliver a stomping blow to the back of the leg of the attacker, dropping him.**
- 4. Option: This is really a Tanj-otoshi throw and can be done in one action. In real combat, drive your opponents head directly to the ground and recover your feet ASAP.**
- 5. In almost the same action, shirt your body sharply counter-clockwise and deliver a hard inner forearm blow to the upper-section of your falling opponent.**
- 6. Next: Finish off with a strong stomp to the best target available.**



Optional



side kick

- 1. Assume a both hands covering posture with the clenched hands held high and close to the head and the elbow forming a triangle with the hands, the head is protected within this triangle. From this position, blocking is done by bobbing and weaving and using the elbows to parry incoming blows.**
- 2. As the attack comes in, bob or weave your body to your low right quarter (be sure to bend your knees) and when the punch is slipped turn quickly and drive upward delivering a right hand punch to the head.**
- 3. Pivot your body back and deliver a straight left punch to the head.**
- 4. In almost the same action, slide your left foot back and deliver a strong lower leg kick to your opponents right thigh area.**
- 5. You can finish as before with a step-over side kick, throw, or neck crank.**

VARIABLE IPPON DRILL TT 13



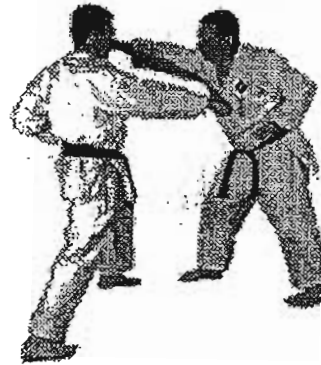
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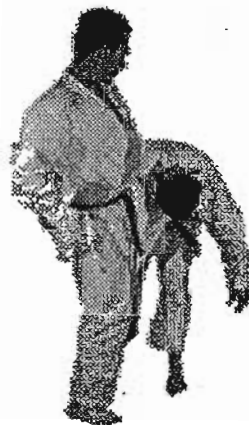


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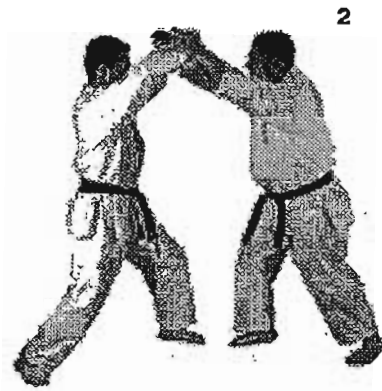
Double bobbing block, head butt, knee and hammer fist to neck

- 1. Assume a both-hands covering posture with the clenched hands held high and close to the head and the elbow forming a triangle with the hands, the head is protected within this triangle. From this position, blocking is done by bobbing and weaving and using the elbows to parry incoming blows.**
- 2. As the attack comes in, bob and drive your body forward to smother the blow.**
- 3. Grasp your opponents left lapels near the neck and push the head slightly backward and drive a strong head butt into your opponents face. If the head does not go back, move on to the next technique.**
- 4. Still holding on, pull slightly back and drive forward to deliver a strong low-section knee smash.**
- 5. Release your left grip and while still on the inside and holding with the right, drive a strong left vertical elbow into the right side of your opponents head.**
- 6. Shove your opponent further to your right and finish in off with a right hammer-fist strike to the back of the neck.**



Double bobbing block and circle upset punch like a Bassai-dai action—against grabbing attack

- 1. As the attack comes in drive a double forearm clenched fist double block upward on the inside.*
- 2. Circle your hands back to your low section and drive a double upset punch to your opponents mid-section. Use a strong forward stance. (This is like Bassai-Dai)*
- 3. Pull slightly back and with a thrust of your shoulder drive a strong punch to your opponent between the eyes.*
- 4. Turn your body and execute a knee kick with your which ever leg is in the best position.*
- 5. Execute a right leg kick.*
- 5. Finish it off*



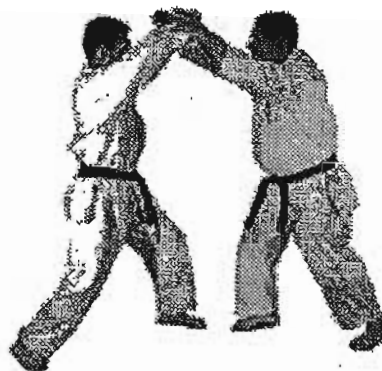
Jion kata—against a grabbing attack

- 1. As the attack comes in drive a double forearm clenched fist double block upward.*
- 2. Move your hands out and grab your opponents forearms near the elbows and pull down and back hard.*
- 3. Drive a strong right-foot front kick into the solar plexus.*
- 4. Release your right hand grip and drive a very short hard right palm-heel cuff to the left side of your opponents head, snapping it directly to his right and to your left.*
- 5. Holding the head down, drive a knee strike into the upper body of the attacker. Left knee is the best but if the angle is not right, use your right knee.*
- 6. Still holding the head down, switch hands and deliver a strong hammer fist to the base of the neck.*

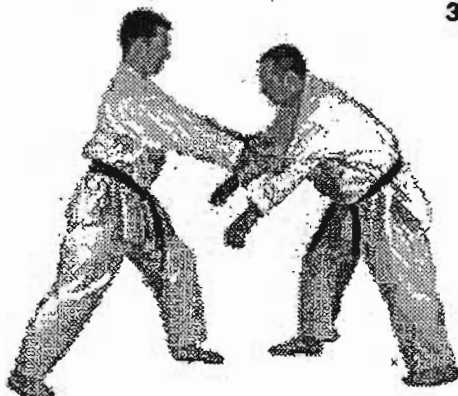
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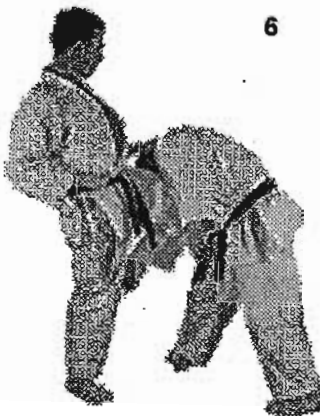
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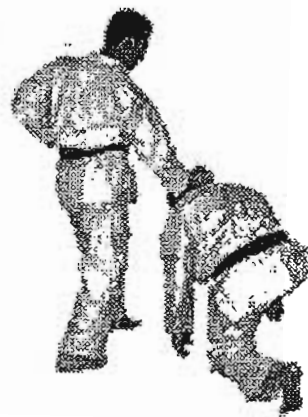
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against a left hand attack

- 1. Assume a both-hands covering posture with the clenched hands held high and close to the head and the elbow forming a triangle with the hands, the head is protected within this triangle. From this position, blocking is done by bobbing and weaving and using the elbows to parry incoming blows.**
- 2. As the attack comes in from the opponents left, drop, weave, or bob your body to your lower right front quarter**
- 3. Immediately snap straight and cover attacking arm with your left hand while striking and pressing forward and down and on the attacker between the shoulder and elbow. Use your right forearm close to your elbow.**
- 4. Deliver a very strong knee strike to the left thigh of your opponent.**
- 5. Next: Deliver a very strong rising knee smash to the twisting torso of your opponent.**
- 6. Next: Finish it as before.**

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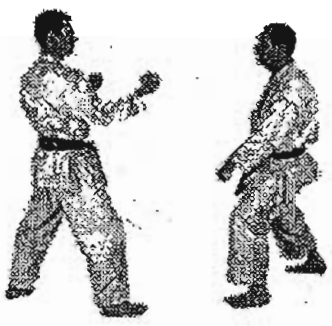
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Stiff arm to nose, shins, elbow and neck crank

- 1. Stand with right leg forward**
- 2. As attack comes in, step in with left leg and deliver a stiff arm palm heel strike to the face between the eyes at the bridge of the nose. Be careful to start with the elbow down and in. The resulting push out will parry the incoming blow.**
- 3. Step in with your right foot as the opponents moves back and deliver a hard right-hand knife-hand strike to the collar bone.**
- 4. Move in further with a skip and hit the groin area very hard with your left knee.**
- 5. Next While still pushing forward, drive a left-elbow vertical-elbow strike to the head.**
- 6. While still pushing forward, slide to the right and under the right arm of your opponent while grasping him around the neck in a basic hugging choke. Use your forearm as if it were a club. You should have is right arm up in the air and you should be encircling his arm and neck and squeezing like mad.**

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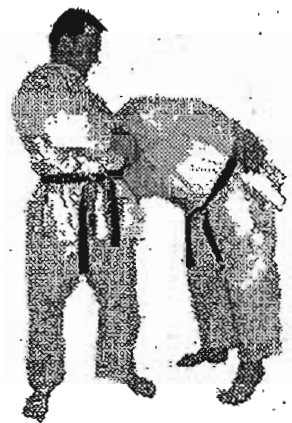
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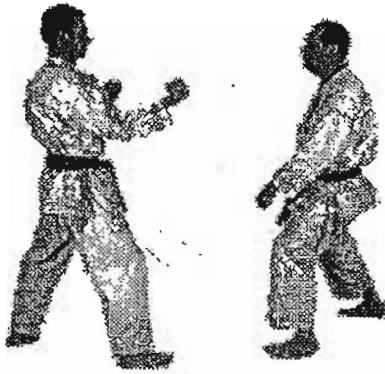
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block, left hand parry, punch and knee kick against high or low round kick

- 1. As the attack comes in raise the left knee thigh to catch or check the kick and position the right arm directly vertically over the knee, in effect forming a wall.*
 - 2. Clear the action with a left hand slapping action, and try to turn opponent.*
 - 3. Drive a strong right hand atemi to the best available target.*
 - 4. Step back, look, and drive a very hard shin kick at any available target.*
- 53 Finish it off as in any previous action.*

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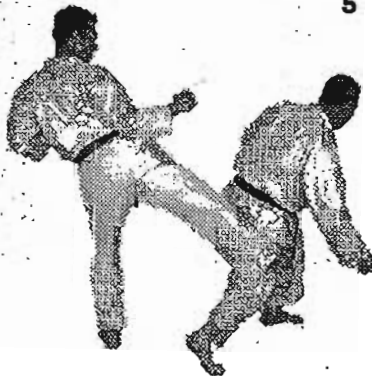
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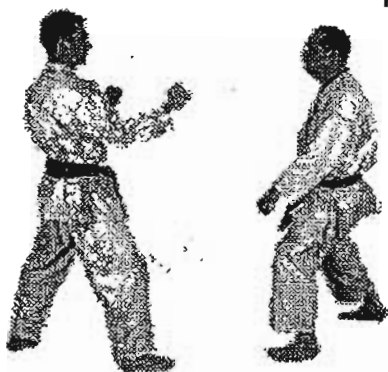
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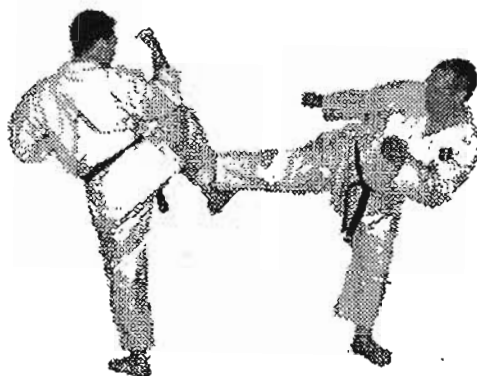
grab, turn and back kick against round-kick

- 1. As the attack comes in raise the right knee to catch or check the kick and position the right arm directly vertically over the knee, in effect forming a wall.*
- 2. Keep turning and set your foot down behind and away from you to set the distance for the turning back kick.*
- 3. Pick up the left foot to a high chamber for a turning kick.*
- 4. Drive a strong back kick or turning kick to the head, body, or groin area according to your ability.*
- 5. Step back, look, and drive a very hard shin kick at any available target*
- 6. Finish it off in any manner shown before.*

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This is the kick in progress and not completely turned around yet.

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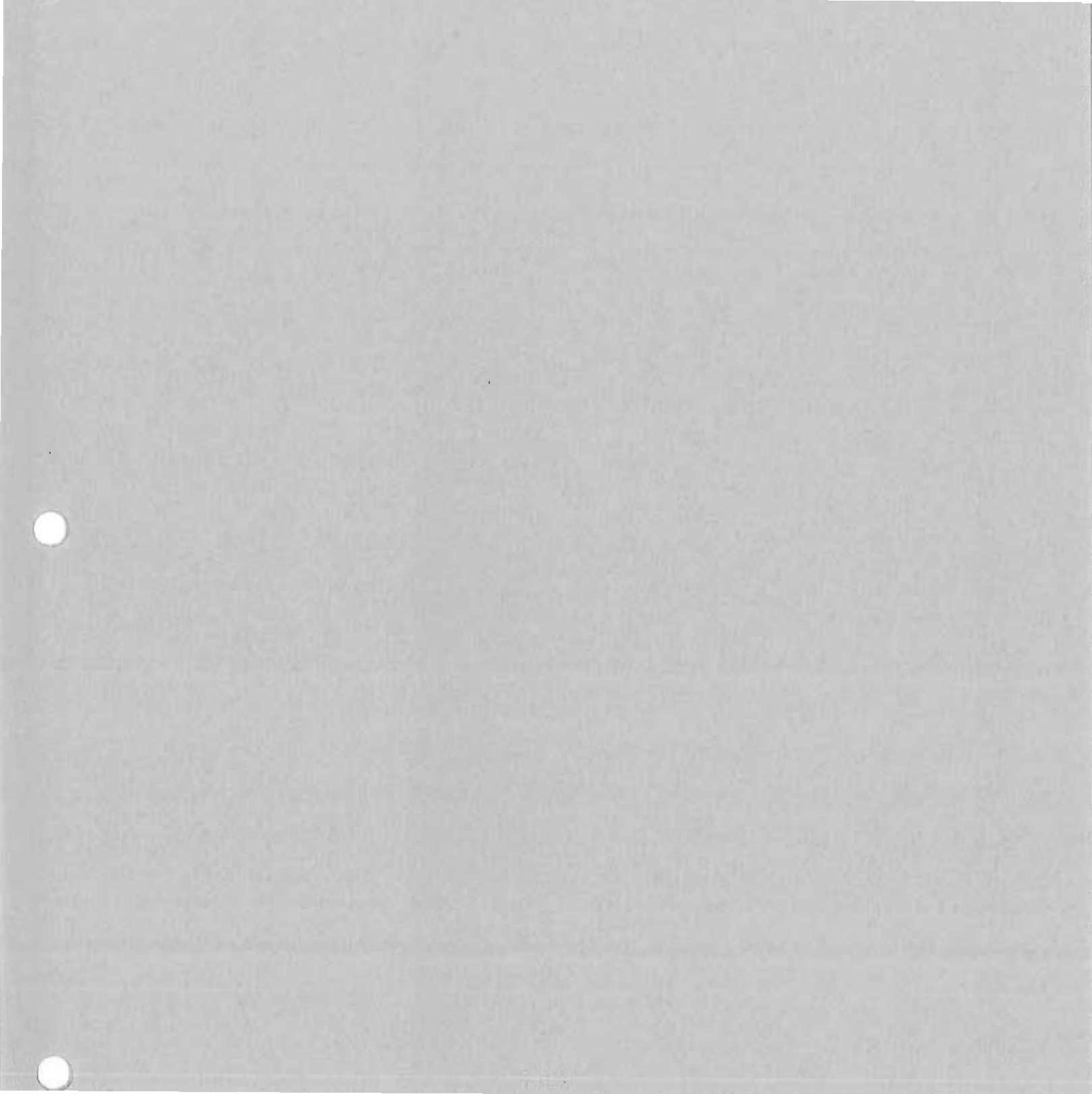


Completed kick.

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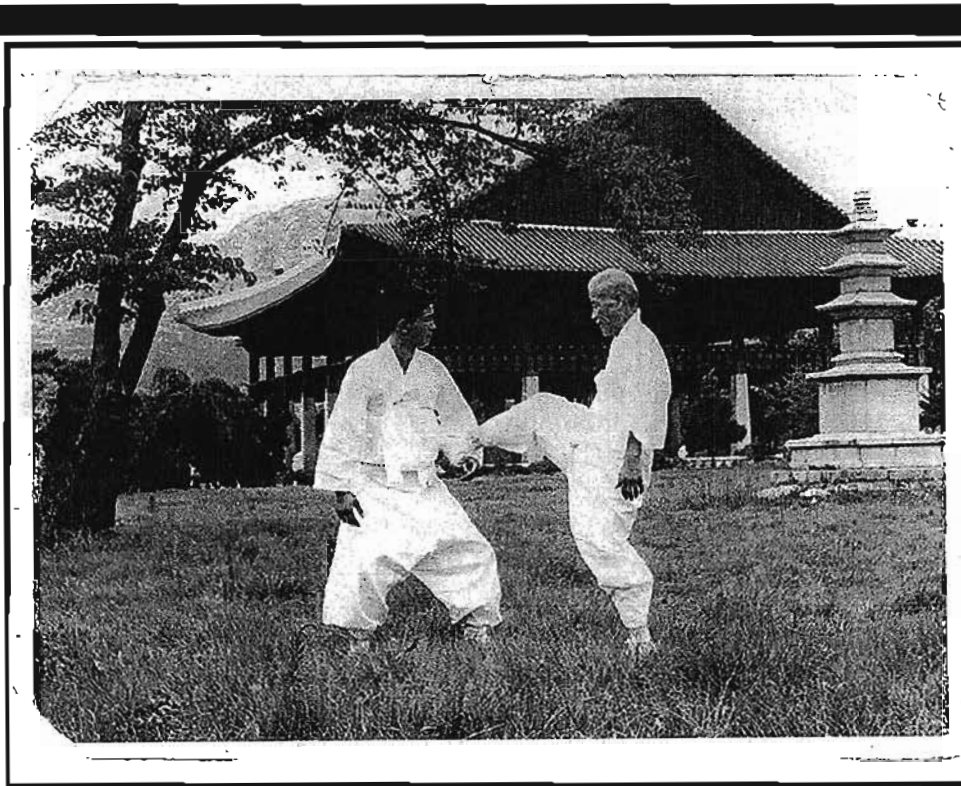






KWAN-KONG CHANGKWAN

FORM AND COMMENTARIES



Old Picture of Grandmaster Park (left) practicing with "National Treasure" Tuck Kee Song



Arranged and Edited by:
Professor George Edward Anderson, Director Kwamukan
10 Dan Hanshi, Karate—9th Dan Taekwondo
9th Dan Jujitsu—6th Dan Judo
8th Dan Kobudo



Our lineage

We value our inheritance, technical, philosophical, and the family line, and strive to keep it pure for the benefit of future generations

Our understanding of our inheritance has been certified as correct by our elders and seniors.

The accuracy of our lines of information is completely supported by research.

The Kwanmukan is fully authorized as an official style and is supported by the living Grandmasters of our line.

The Kwanmukan embraces the subtle modifications necessary to fit the paradigm of modern social.

Philosophies governing our style

The Kwanmukan promotes a balance of safety, well-being, respect, dedication, and sincerity.

We use ancient and proven training methods.

Our movements are based on circle and point as developed in the ancient Chinese arts.

The Kwanmukan avoid foolishness and fantasy.

We believe in the power of the waist and firmly rooted stances.

Kwanmukan methods of attack and defense stress surprise, quickness, and violence of action.

Technical standard base

The Kwanmukan uses the style patterns of the Kwan-bu, Cheung Kwan, Kwan Kong Changkwan and world standards for Okinawan and Japanese kata.

Our hard self-defense, kenka, is fully applicable to civil, military, and law enforcement environments.

Kwanmukan sparring and kata is structured for both development and completion.

Kwanmukan Ju-Jiutsu meets or exceeds international standards.

Kwanmukan weaponry includes Okinawan Kobudo, Chinese — Korean bladed weapons, and modern armaments.

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NOTES ABOUT THE KWANMUKAN STYLE

The Kwanmukan family of martial arts was systemized and standardized by Grandmaster George Edward Anderson based on broad study, exacting research and extensive travel. The integrated group of martial arts is not new, just newly named, and the philosophy and techniques represent the greatest masters of the family line: Toyama Kanken, Funakoshi Gichin, Itosu Anko; their students Ro Byung-jick, Yoon Byung-in, Lee Nam-suk, and most directly, Park Chull-hee, together with Masafumi Suzuki and Robert Trias..

The Kwanmukan is, as most accepted modern styles are, a descendent of Chinese systems, albeit filtered through Okinawa and Japan and Korea. It has a distinct Chinese Chuan-fa flavor in movement, favors the Korean Kwan Bup approach to kicking, and employs Okinawan/Japanese ordering of hard hand strikes and traditional katas.

Meeting all the requirements and standards necessary and having been awarded official status as a continuation of the historical family line, the Kwanmukan now stands as one of the foremost modern karate societies.

Although the Kwanmukan fully sustains the teachings of the Great Grandmasters of the past, Grandmaster Anderson notes that he has not resisted his impulses to firmly stamp the Kwanmukan with what he considers vital, correct, and absolutely necessary for his generation of arts. Of course, these alterations were approved and commended by his own Great Grandmasters.

The Kwanmukan has great determination to fully comply with the theory of knowledge and technique passed down though the ages from its martial arts ancestors.

Following and understanding its historical inheritance, the Kwanmukan is truly a fusion of the philosophical and physical in the classical and traditional sense.

The kanji below were drawn in Korea for the Kwanmukan by request from Grandmaster Park Chull-hee, founder of the Kang Duk Won kwon.

關武館

Kwanmukan in Japanese Style Kanji is:
Kwan Mu Kwan— Korean Pronunciation
Kan Bu Kan in Japanese Pronunciation

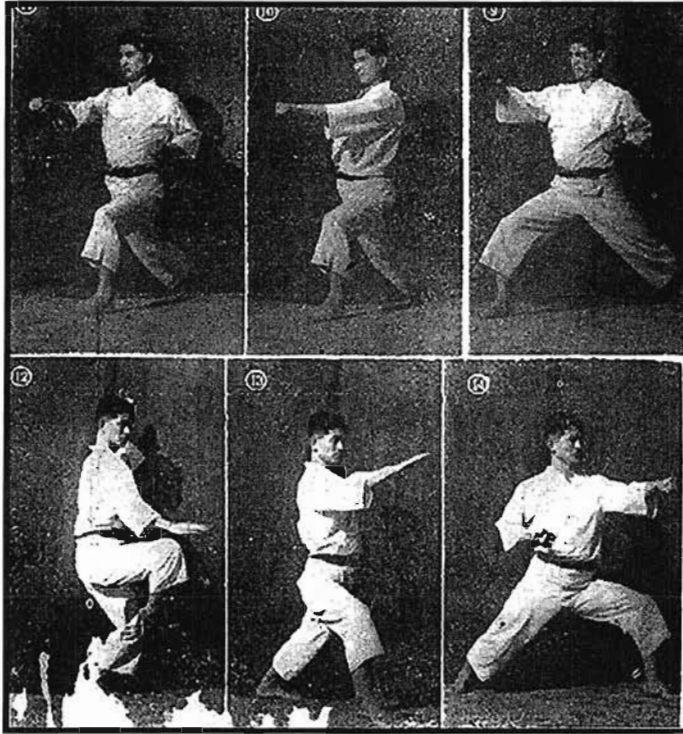
關武院

Kwanmukan in Other Japanese Style is:
Kwan Mu Moon— Korean Pronunciation
Kan Bu Mun in Japanese Pronunciation

關武門

Kwanmukan in Korean Style is:
Kwan Mu Won

*Pages from Grandmaster Park's book
published in early 1950s*



THE CHINESE ROOTS OF THE KWANMUKAN SOFT FORMS



TAIJQUAN comes from China. Legend has it that a great elixir maker lived in the Wudang Mountains about 800 years ago, a certain master Zhang Sanfeng, who dreamed that he was being taught boxing by the Great Emperor Xuan Wu. Upon waking, he started teaching Chinese boxing.

The Chinese National Commission on taijiquan [in the Kwanmukan we call it by the old name, tai-ki] says that taijiquan, probably started 300 years ago in Chenjiagou, Wenxian County in Henan Province, during the Ming or Qing dynasties. Civil difficulties and wars created a need for self defense which was provided by this type of Chinese boxing.

In taijiquan, as in karate, the dynamics vary greatly, soft and hard, quick and slow, choppy and smooth.

As this style of boxing consisted of eight primary hand postures and five major changeable postures, it was initially called the 13 Forms [We use the multiple (8*5) and call it the 40 hands]. It is said that the patterns seemed as endless as the Changjiang (Yangtze) and so it was also called Changquan (Long Boxing).

In the 18th century, a master of Chinese martial arts, Wang Zongyue, reformed this boxing and connected it to the Chinese philosophy of "yin and yang." He is the man that gave this boxing the formal name of taijiquan.

In recent years, taijiquan has undergone significant changes, becoming relaxed, smooth, and flowing, and the vigorous foot stomping of earlier time diminished. The art had arrived at the point where it was now considered an exercise for health.

Yang style, with its long and steady natural postures, being the most popular. The Yang school was also called the "big frame -Da Jia" form. The oldest was Chen which is still practiced in the Henan province. The Chen school was called "old frame-Lao Jia." Another style was known as "medium frame - Zhong Jia" and yet another as "small frame - Xiao Jia."

The Sun school was created by Sun Lutang, a student of Hao Weizhen. His style was quick and nimble and was called "lively pace frame-Huobu Jia."

These five schools are the major forms of taijiquan and they share the principles of, deep stances, natural extension of the body, smoothness of action, good body posture, quietness, appearance of exertionless movement, balance and steadiness, continual movement, and a lack of rigidity. [Sounds like the Kwanmukan, doesn't it? The philosophy simply parallels the philosophy of the Kwanmukan.]

At this time, Chinese Taijiquan is a branch of the traditional sport of wushu.

The benefits of Taijiquan are well stated by China Sports Commission:

...The salubrious effects of taijiquan have much to do with its characteristic features, namely: 1) the exercises require a high degree of concentration, with the mind free from distractions; 2) the movements are slow and uninterrupted like a flowing stream; and 3) breathing is natural, sometimes involving abdominal respiration, and is performed in rhythmic harmony with body movements. From the viewpoint of sports medicine, these characteristics are important factors contributing to the prevention and treatment of diseases.

...The high degree of concentration required in taijiquan exercises also benefits the function of the central nervous system. [Simplified Taijiquan , China Sports Editorial Board, 1980, Beijing, China]

Gichin Funakoshi, in his book Karate-Do Nyumon also writes about the foundations of t'ai ch'i, as he calls it:

...The next millennium witnessed the gradual evolution of two major styles: Shang Wu and Shaolin. Throughout the Yuan [1279-1368], Ming [1368-1644] and Ch'ing [1644-1912] dynasties adherents of the two styles competed in polishing and perfection them, in the process forming a number of branch schools. Needless to say, Shang Wu and Shaolin have their own particular strengths and weaknesses, and it is impossible to say which is superior. In China these arts were practiced openly, and by the end of the Ch'ing dynasty they had become widely diffused among the general population...

on the power of ch'i (ki in Japanese). T'ai ch'i, Hsing-i and Pa-kua are good examples of schools exhibiting characteristics of this style. In appearance, their movements have in them an explosive power which, effectively applied, can easily knock a man down.

The Shaolin style looks upon Ta-mo Lao-tsu [Bodhidharma] as its founder. In this style, which stresses the practical application of hand and foot techniques for blocking and attacking, are seen hard-soft and long-short techniques, that is, both thrusting and short, snapping techniques.

Ta-mo is said to have journeyed to China from far-off India. After surviving the long arduous trek, crossing wide rivers, deep valleys and high mountains on the way, he arrived at the court of the Liang Emperor, to whom he preached the Buddhist Law. It was during the Cheng Kuang era [A.D. 520-4] that Ta-mo was invited by Emperor Hsiao Ming of the Northern Wei to teach at the Shaolin monastery in Honan Province....



The Kwan-kong Changkwan (changquan) pattern has ancient roots and was originally composed to provide health, personal safety, and a philosophical understanding of the importance of a body-inclusive learning system.

In centuries past, the tools, methods, and goals of learning have differed according to the culture and the demands of the civilization. In this century the means of transportation, legal system, laws of self-defense, emergence of spas, and advance nutritional understanding have modified the entire area of life in which the martial arts have importance.

In this age, we expect that the government will provide a long and comfortable life, and that our inheritance will provide the means. The upshot is that the reasons for practicing the arts have changed and with it, the methods.

The present values of the martial arts in the USA seem to be those of providing a fantasy in which the player can pretend to feel the exhilaration of combat, the joy of conquering the opponent, the pleasure of parading around as a black belt, the attainment of great talking points, and the advanced “highfalutin” status of a mysterious guru; all which add up to a greatly enhance sense of personal importance.

The Kwan-kong Changkwan pattern presents different values. The form is reasonable, calming and salubrious as well as being a ferocious fighting lesson. Unlike those found in many martial arts forms, the actions of the Kwan-kong Changkwan pattern are truly of ancient origin, which, of course, means that the form is Chinese based. The root of the form is the ancient T’ang-su Changquan pattern which predates the Chinese era of the Three Kingdoms, part of which is now identified with Korea.

The root form, T’ang-su Changquan, passed through chuan-fa (also known as kwon-bop, kwon-bup or kwonbup) for many centuries before reaching us via Manchuria through the efforts of the Korean master In Byung Yun, who trained in Chuan-fa in Manchuria and classical Japanese karate in Japan under the founder of the Shudokan, Toyama Kanken.

The pattern is most accurately interpreted by persons who have practiced the hard and soft, internal and external, Chinese, Korean, and Japanese arts. As each art contains a part of the original language, a complete translation must be done in the light of all those contexts. We are fortunate to have done that and thank our teachers who advanced our understanding.

kong Changkwan pattern can be grasped by the advanced practitioner through the physical inculcation of the information embedded in the individual actions and the systemized structure of those actions. The motions of the composition are as historically exact as they can be in the context of our modern needs, although the order and sequence of the segments have been re-rendered to facilitate modern understanding.

Besides having a firm technical base, these forms also represent a valuable philosophical foundation, in the same manner as the Kwan Mu forms. The collateral philosophies are ingeniously imbedded in the performance of the patterns and the practice thereof will prove mentally stimulating. Subsequent development and research have revived the Kwan Bu exercises, which are ancient hand sets reconstituted for the modern era. Imbedded in the hand sets are many traditional Chinese-hand actions and their broader form cognates, nowadays called tai jitsu (jujitsu).

The continuous movements and smooth flowing actions of the Kwan-kong Changkwan pattern produce an apparently effortless driving power in the manner of powerful singer who can produce great resounding tones with no apparent physical effort, in noted contrast to a singer who makes a great physical effort to produce a loud volume, but produce a weaker product because of restrictive muscular contractions.

As in most performing arts, karate power arises from the smooth coordination of muscular contractions and which avoid any unnecessary tension felt to provide feedback and an internal perception of strength.

Good form shows strength and suppleness. Kwanmukan technique also incorporates the concepts of striking while moving— and striking and moving and striking again. Locking the body to stabilize punching is replaced by— strike and move— that's the Kwan-kong Changkwan way.

The Kwan-kong Changkwan pattern is the only one that an advanced practitioner of the combat styles needs practice. Beyond this form, in our opinion, paucity of technical pertinence in ordinary kata renders it peripheral.



In the later Han dynasty (A.D. 25-220) martial exercises based on the movements of five animals: the tiger, deer, bear, monkey, and the bird were developed. These were combined with the hard yogi and health doctrines brought from India by religious travelers who taught that health arises from an equilibrium of the four elements composing the body: earth, water, fire, and wind. These concepts were merged with the Chinese boxing of the day and China became as a land of formidable fighters.

Later, during the Tang dynasty (A.D. 618-907), the fighting monks of the Shaolin Temple in Honan helped the first emperor of T'ang defeat his enemies and the fame of Shaolin Temple Boxing became fixed in history.

It is thought that during this time the Thirty-two Forms of the Ch'ang ch'uan (long boxing) were organized by T'ai Tzu, the first emperor of the Sung dynasty. The style of kung fu called Hsing-i also now appeared.

Many scholars theorize that the Kumkomgryksa Tower sculpture at Kongongju and the wall pictures of Kakcjuchung of Korea show basic postures of empty-hand fighting in their early stages and date from the 1st century, giving us proof of the early practice of the Korean-Chinese martial arts.

The Koguryo Dynasty (37 B.C.?-668 A.D.) tomb murals which show martial arts practice are actually located in modern Manchuria. It is important to note the easternmost part of the Chinese Han dynasty, the Koguryo Kingdom, included a large part of modern North Korea and Manchuria.

Korean karate has historically encompassed styles such as t'ang-su, subak, tae kwon, kwonpup, tae kwonpup, and tae kwon do. One original terminology referred to the T'ang dynasty of China. T'ang-su (T'ang hand) and was defined in the 7th century during the era of the Three Kingdoms, and they was used as a reference to China by the Okinawan and Japanese people. Kwonpup came into great importance when a military dictator, General Choi, made it compulsory for his troops. In Okinawan, karate also meant Tang hand before Hanshiro Choma (1896-1945) suggested a change of characters to empty hand in 1905.

Two empty hand styles were dominate in Korea, the Sorim Temple School and the Sonkai School. The Sorim style came from priests who were skilled in swift evasive movement and jumping attacks, The Songkai style is a defensive method developed by its founder, Chang Sonkai, of the Chinese Ming dynasty (1368-1644). According to an old military document, over one hundred

technique were studied: Those used to stun and opponent, those used to make him unconscious, and those used to kill him if necessary.

As a good part of our techniques come from Grandmaster Yoon (Yun) a few words on his history are in order.

On September 1st, 1946, Grand Master Byung In Yoon established the Taekyon Club at Kung Sung Agricultural High School in Seoul, Korea. He then inaugurated Chang Moo Kwan at the Taekyon department of the Y.M.C.A. and appointed Nam Suk Lee as first Instructor. It was all going well until a conflict erupted bringing about the Korean War from June 25th, 1950 to June 27, 1953. In South Korea martial arts trained commandos were dispatched to spy and occasionally to execute. The cost to the arts was high. By the end of the war, Sup Chun Sang and Byung In Yoon, founders of Yun Moo Kwan and Chang Moo Kwan were missing. Nam Suk Lee took over the Byung's school. Woo Lee Chong succeeded Sang in the Yun Moo Kwan. For the first time Chang Moo Kwan was the leading self-defense method. Source: Taekwondo Changmookwan on the occasion of the 30 Years Anniversary

The secret of the success and superiority of the Chinese martial arts over many others is found in the structure of the teaching, specifically, the close combination of rules and martial arts. (By rules we mean "patterns" and by martial arts we refer to a "tested-in-combat" philosophy).

If the rules are fixed it is possible to recreate understanding, i.e. teach. (This is similar to the afore-discussed freezing of the English language to foster international comprehension.) In the Muromachi era of Japan, the same method was used in that country and there it was called kata.

Lastly, many scholars agree that the Chinese martial arts should be grouped by region. Like this:

- a) Northwest - no special name
- b) Northern - Martial arts of the Changjian river named Changquan (Northern Long Boxing)
- c) Southern - Martial arts of the Changjian river named Nanquan (Southern Boxing)



Understanding the Basic Movement Requirements of the Kwan-kong Changkwan pattern

Correct understanding of the performance of the Kwan-kong Changkwan pattern requires a comprehensive study of the following important factors:

Expressed impulses, desires, and feelings.

Every art encompasses *content, form, message, and means*. These are expressed by the element of *movement*.

MOVEMENT has basically three facets to be considered

- 1) LOCOMOTOR, the actual movements of walking, running, leaping etc.
- 2) AXIAL, pendulum actions, sustained actions, percussive actions, propulsive actions, etc.
- 3) A combination of the first two.

Space, time, and force are bound up in movement

Space

- 1) DIRECTION
- 2) BODY POSITION (prone, kneeling, standing, reaching)
- 3) DIMENSION (size of movement)
- 4) MOVEMENT to or from the gaze
- 5) FLOOR PATTERN

Time

- 1) TEMPO
- 2) BEAT (even or uneven)
- 3) ACCENT (regular or *syncopated*)

Force

- 1) DYNAMICS (light or heavy)
 - 2) QUALITY (*staccato* or *legato*)
- Force* is also the range of intensity of the movement.
–*Strength* and *agility* are needed to expand the energies necessary for its application.



General Notes on the Performance of the Kwan-kong Chang-kwon Pattern

Relaxation

During the performance of the Kwan-kong Changkwan pattern careful attention should be placed on the element of *relaxation*.

In many cases the application of maximum power is diminished by a type of “braking” action necessary for a *stop-distance-controlled-technique* such as the normal forefist punch found in traditional Japanese kata.

This *braking* action is necessary to demonstrate the hard snap of a perfectly stopped punch and because of the quickness of that perfect punch, must start before or during the extension action.

In other words, the performer is punching *against* the *braking* action, which, of course, alters the quickness and “power” of the technique.

In the performance of the Kwan-kong Changkwan pattern, the braking action is diminished by the application of the principle of *strike-while-moving* or *hit-move-hit*. We feel that maximum results may be obtained if you are moving “with” (not against) the strike.

In doing the Kwan-kong Changkwan pattern the performer should be able to sense or feel the differences between the muscles which are the movers, supporters, and those that are relaxed for the moment.

In this sense, regular and patterned breathing must be thoroughly understood and applied.

Power through movement

Powerful incoming actions are best neutralized by circularity, not through the application of opposing power. However, it is necessary to understand the application of power.

This power though motion is best applied with the open hand, as are most *move-through-the-target* techniques.

In these *moving-through* techniques, the wrist assumes a critical role. The shape of the hand is actually a shape of the *hand-wrist* which mandates a powerful and stabilizing wrist and forearm.

Accordingly, in the Kwan-kong Changkwan pattern many actions are

exercises in wrist-hand-forearm functionality. Full deliberation must be assigned to the functional expression of the movements.

The importance of the elbow placement then become of vital importance. The angle of the forearm is, of course, set by the wrist and shoulder. the correct alignment of which permits the transfer of power from the legs and torso to the striking weapon.

Characteristics of the Kwan-kong Changkwan pattern

- All movements should be integrated with the breath and conscious thought. This harmony allows the necessary unity of spirit and external appearance.
- Despite the powerful actions of the form, a tranquil mind and relaxed body must override any unnecessary tension and agitation.
- Most of the actions of the form are continuous and circular movements which must be in absolute contrast to the stop actions.
- There must be a clear demonstration of movement dynamics— contrasts of quietness and explosive power.
- There must be a coordination of the three connections, upper, torso, and lower; solidity and pliancy are manifested through these connections.
- Some movements start with the feet, other from the hara, and still other from the small of the back. The feeling arising from the correct application will be easily understood and apparent to the observer.
- In the Kwan-kong Changkwan pattern, there are inside and outside actions as well as pulling, pressing, and stopping actions, all of which start in a different manner although all move through the hara. This must be clearly demonstrated.

Body action

- a) Head— The head is held erect, and natural and facial expressions are discouraged except during shouting.
- b) Trunk— The trunk should be held erect and normal, with the chest

with no discernible tension in the shoulders. The breathing should be from the diaphragm, not from the intercostal rib muscles.

c) **Waist**— The waist is the foundation of all body movement and is a pivotal point of movement from which harmony starts. The waist must be kept relaxed and the spine erect so that tension does not impair the flexibility and coordination of movements which are vital to application of power in this form. True strength lies in the flexibility of the waist.

d) **Hips**— The hips move easily under the waist and should not express any tension which might effect proper movement of the waist or legs.

e) **Legs**— The connection of the hips, knees, and feet must be coordinated to provide balance and stability. The legs must be slightly bent during movement. In the still postures, a feeling of pulling of the thighs or the tension-flex varies according to the stance and must be fully experienced. The feet are placed according to the movement requirement and should manifest no unusual agitation.

f) **Arms**— The movement of the arms is often with or against the action of the body and great care must be taken in the placement of the elbows. The shoulders should be relaxed and down with no discernible tension, and the elbows held in a similar manner to protect the gates. As in most Chinese arts, the fingers are extended and the wrist held down. The arms are kept supple.

Remember to do:

Simply walk through the form, expressing emotion through body movement. The form is a story of the conflicts you encounter in your journey and how you resolve them. There are fixed conflicts and recommended resolutions, of course, or it would not be a form, but feel free to put your own content and abilities into the performance.

In your own interpretation, remember that it is better to block from in to out rather than reverse or downward.



SECTION 1



1. Face toward 9 O'clock and assume a right receptive-stance. Lift the left palm-hand clock-wise from the shoulder and execute a front palm-hand high-section inside slap-block (keeping the elbow down) — Continue immediately to the execution of a right-hand high-section waving-guiding-block— And conclude this group action with a left-hand high-section palm-heel thrust. (Fig-1to3)
2. Turn 180 degrees (to 3 O'clock) and execute the same action, ending with a right palm-hand high-section thrust. (While turning, keep hands close to your body with right hand passing with the palm down through the inside of the left arm.) (Fig-4 to 6)

** The first three actions are performed rapidly with a smooth enveloping action. The body should be held in a receptive posture throughout.

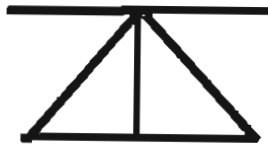
3. Advance the left foot toward 12 O'clock with a sliding action and snap the left hand out, palm down and flat, raking the face with the extended fingertips — Immediately slide the right foot slightly forward and execute a right front mid-section front-kick — Set that foot down and in a continuous powerful action, execute a right foot thrust-back-kick to the rear with the heel.
4. Set your weight lightly down on the right foot while moving both hand forward (about head high) to create an extended putting-off-posture. In the same action pull your hands low to a double-defensive-posture in front of the body. The body is now weighted to the back foot.
5. Shift to an intrusive-posture and thrust your right palm-heel to the face while pushing a left-hand pressing-block down to the just out-

section front-kick and set that foot down in front. (The thrusts are done in one action by the experienced practitioner, The beginner will do them as 1-2-3 but very quickly.)

6. Execute the same action on the other side and continue moving forward to 12 O'clock.
7. In the next move, step forward while gathering the hands to a double palm up pulling-x-block, pull them back to toward the chest — and immediately push the hands out to a double-knife-hand strike to the base of the neck and the stepping action is concluded.
8. Turn counter-clockwise 180 degrees to 6 O'clock , step out somewhat with your left foot and in the same action execute a left back-fist strike to the face followed immediately by a right mid-section front-kick.
9. Turn to the left and extend your hands in a putting-off gesture, palm-hand down, and settle into an upright natural posture with weight on the back leg.
10. After a short pause, quickly draw the left knee (with the foot drawn up and sole parallel to the floor) up to a defensive chamber and bring the left palm heel down to the thigh behind the knee in a pressing type block. (This action is a block to a leg kick from the front.)
11. Continuing the action, quickly step forward and push-out low while doing a low-section right-hand vertically-punch with the left-hand palm (fingertips up) slapping and resting on the right biceps area (The block and punch are done in the same moment.)
12. Rise out of the deep thrust position by rocking the weight back on the rear foot (moving from weight from the toe toe to complete foot) and drive a right-foot thrust-back-kick to the rear (9 O'clock).
13. Drop into a deep right-foot forward push-out and execute the same technique as before but with the right hand punching.
14. Turn to 6 O'clock executing a palms-off-block (of modest dimensions) using a ready-position, palms down.

15. With a large wiping circular action, execute a high-section open-hand block followed by a right palm-heel high-section thrust timed with a right-foot mid-section front-kick. Set the right front down in front.
16. Do the same on the other side while still continuing to move forward.
17. Continue stepping forward in an intrusive stance while doing a circular palm-heel downward scrubbing-block, 1—2—3, ending with a right palm-heel mid-section thrust with the left-hand palm pressing (down under the right forearm. The feet should be held about the width of the shoulders.)
18. Turn clock-wise to 9 O'clock and assume a high natural-receptive-stance while holding the hands high in a relaxed, put-off safety posture.
19. Push out the left hand quickly towards the face and very suddenly execute a right-hand one-knuckle-fist strike to just below the eye with the left-hand slapping the right biceps - all this done while stepping out with the right foot. (The strike is done in coordination with the stepping forward of the right foot but with the strike started before the step is initiated. This is called the stabbing-hand because, as in fencing, the point of the weapon moves first.)
20. Turn 180 degrees and then drive the same technique with the same slap block to that direction. (3 O'clock)
21. Now turn clock-wise inside out to 12 O'clock and assume a ready position for continued action.

Part 2



(Starting from the forward ready position from part one)

22. Skip forward with a right foot high-section round-house-kick, recover the right foot to the left and turn 180 degrees to 6 O'clock, sliding out slightly with the left foot and execute a high-section open backhanded x-block. Pull the hands down to the abdomen and immediately push out to the right with right-hand push-down turned palm-down side-press-block to just behind the hip together with a left-hand cross-body shoulder level pressing-block.
23. Turn counter-clockwise 180 degrees to 9 O'clock and execute a mid-section press-out with the right arm palm down the the left-hand held over the arm right hand pressing- thrust.
24. With a reactive movement, turn clockwise 180 to 3 O'clock degrees and in the same action, do a mid-section outer shuto —In the same action, immediately mount a left-hand mid-section flat-palm thrust, followed with a quick left-foot front-kick, stepping forward quickly and finish this group with a mid-section right-hand flat-fist punch.
25. Turn 180 degrees counter-clockwise to 9 O'clock with a high crescent sweep of the right-foot—Stomp the foot down while bringing both palms to the side, flat to the floor with the fingers pointing forward —Without stopping, circle the arms up high and strike the right fist into the left hand in front of the face facing about 5 O'clock.
26. Holding hands in place, cut (don't chamber very much) a shin kick (to the bottom of the knee joint) toward 5 O'clock and without hesitation, turn 180 degrees inside to an intrusive ready position facing 10 O'clock.
27. Execute a left front-kick — then a right roundhouse-kick — Then sweep the left foot in a high crescent and put it down directly in

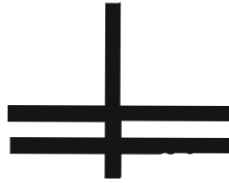
back. Set the foot down into a left receptive-stance.

28. Before the sweeping foot is set down, recover the hands and make a double high-section striking-block sliding — Separate the the hands down to the sides and execute a double-upset-punch toward 3 O'clock — Then set the right-foot down and assume right back-stance.
29. Step forward with the right foot and drive a oblique-stopping slapping-block downward with the right-hand.
30. Continue turning counter-clockwise and slap a downward oblique pulling-block with the right-hand while continuing the turn toward 6: O'clock — Then drive a right-hand flat-fist punch to 3 O'clock, end in a right front-stance position.
31. Turn counter-clockwise to 9 O'clock and assume a wide left back-stance with right-hand held in front of the forehead in a high forward shuto-guard and the left hand on a high receptive-guard with the palm out and thumb down.
32. Slide forward in a rear cross step, moving both arms in a low circling sweep in front of the body and moving without stopping to into a left back-stance with a two hand shuto (driving against the defenders position).
33. Twist turn counter-clockwise 180° toward 3 O'clock and make a high-section pulling block with the left hand together with a high-section inside shuto with the right-hand.
34. Again step forward into a low rear cross-over-step and, in a circling action, (the left-hand grasping and the right in a closed fist) bring the hands down to in front of the knees, striking the right closed fist (palm up) into the left palm.
35. Continue stepping out into a two-handed closed-fist ready-position — With only the slightest hesitation, turn clock-wise toward 7:30 . You are now in a left forward upright stance with feet at about shoulder width.

foot slightly to the inside — And the rapidly turn clock-wise 180° while executing a right high-section blind high-section shuto followed without hesitation by a right-foot mid-section double-jump front-kick.

37. While landing execute right a high-section downward backfist held over a right-hand under-the-elbow covering-block.
38. While turning clock-wise toward 12 O'clock, make a low inner-forearm scooping-block, rising to a forward facing position toward 12 O'clock and make high-section clapping-block. (It is important that the base of the hands be as high as the base of you nose.

You are now ready for continuing the pattern



Starting from the ending position of Part 2

38. Starting from the position of the hand held high with the palms together, drop the the body to a forward ready position with the hands in mid-section putting-off guarding-block.
39. Turn towards 9 O'clock and extend the left hand out at eye level, palm down and with the thumb bent in towards the palm. Pull the left-hand hand back to the chest bu bending the elbow, immediately snap the fingertips out to the face. Without hesitation execute a high-section finger-tip trust to the face with the left-hand followed with a sharp palm-heel trust to the face with the left-hand.
40. Turn 180° toward 3 O'clock while moving the hands in a right inside the left motion and perform the same actions as before but with the hands reversed.
41. Step out towards 12 O'clock with the left-foot and swing the right hand, starting at the hip, and moving obliquely to a rising mid-section palm-up cross-body-block.
42. Continue the action by stepping forward with the right-foot and moving the arm in a big clock-wise circle ending in a knife-hand high-section strike to the front together with simultaneous moving the left-hand in a covering-block ending in a position just under the right elbow.
43. Draw the right-arm back and in a clock-wise circling action, execute a high-section back-fist strike to the front.

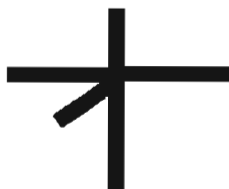
starting at the hip, to execute a mid-section palm up rising cross-body-block.

45. Move the left-hand upward in covering-block to a position beside the left of the head while moving the two primary fingers into a jabbing high-section poking action toward face.
46. Turn 270° counter-clockwise to 6 O'clock and execute a right-hand chest-high mid-section short thrust with the left hand in a lower supporting position.
47. Moving in the direction of 12 O'clock, spin out 270° clock-wise ending facing 3 O'clock with the hands held in a tight chamber at the right side, the left over the right. (Hands can be close or open.)
48. Moving in the direction of 12 O'clock, turn 270° clock-wise and slashing the left extended fingers to the face and end in a left driving-stance while executing a right mid-section punch. (An alternative is to execute a low-section open-hand x-block.)
49. Without stopping, execute a high-section back-open-hand x-clock, grasp and pull the hands to the right lower abdomen (with the right palm over the left) — In the same action step forward with the right foot and execute a right flat-fist mid-section punch.
50. Turn 180° degrees counter-clockwise toward 6 O'clock and swing the right-foot high in the air in a sweeping-block and stomp the foot down while, at the same time, with both hands executing low-section sweeping blocks to the hips level on both sides. The body continues to move though a horse-stance and—
51. Continues to move out of the horse-stance through a back cross-step which moves out to 7 O'clock ending in a left back-stance while, at the same time, executing a right high-section oblique shuto to the neck. (The hands are inside on this action and stay on the inside.)
52. Turn 180° degrees counter-clockwise to 9 O'clock and assume a left intrusive-stance together with a mid-section inner-forearm outside-block followed without hesitation with a by a right closed-fist strike into the open left palm.

53. With the right-shin, cut a low-section shin kick to the front and drop into a low cross-step stance with a low-section right-hand punch with the left-hand chambered at the left side.
54. Rise up and step out with the left-foot toward 3 O'clock, extend the left hand and, with a high sweeping action, strike the right palm-foot into the palm of the extended hand. Drop the foot to 3 O'clock, turning toward 12 O'clock and strike the elbow into the left hand.
55. Assume a ready posture of the left-hand pressing out low in the left front and the open right-hand pulling back high by the right ear. The body has now shifted to an oblique position towards the front.
56. Step out with the left foot and execute a right-hand mid-section palm-up circle-rising-block toward the oblique left front while moving the left-hand to a high cover position over the elbow.
57. Pull up the right foot while again pulling the right hand to the ear and pressing out with the left-hand.
58. Step forward into a right driving-stance and execute a right-and punch with the left-hand covering underneath.
59. Step forward into a left driving-stance and then into a similar right stance pulling and pushing and ending with a right mid-section punch under the covering left hand.
- ** These last actions are done in an continued raping forward action.
60. Now shift to a receptive stance, place the left hand on the right-forearm and pull back to just inside the knee— then execute a right high-section back-fist. (During this and following pull backs, the knees flex and the body drops, in effect pulling the hara back and down.)
61. Step back to a right back-stance and execute a right mid-section outer-forearm pulling block circling back in a large arc to the front and continuing to a low-section pulling circle block to the inside of her knee with the knife-edge of the hand leading the sweep and continue circling ending with the execution of a right back-fist high-section strike.

63. Swing the right foot around 3/4 turn putting the body into a right back-stance facing 3 O'clock while moving the left-hand into a drawing inside sweep to a position just inside the left knee.
64. Step back with the left foot to form a left back-stance and execute a right high-section double circle-block which ends with a mid-section defensive pressing-block followed in the same action by an immediate high-section back-fist.
65. Step back and repeat the actions in the reverse.
66. Step back to a right back-stance and execute a high-section inside-waving-block followed by a left-hand shuto to the ear and a right-hand shuto to the other ear.
67. Raise the left knee to the front and skip forward on that foot executing a right-foot double-jump-kick to 3 O'clock.
67. Step behind with the left foot into a cross-step-stance and execute a right vertical-hand punch together with a left-hand palm-push-block to the left.
68. Rise and recover the right-hand with a large circling action to just inside the right knee.
69. Assume a low right dropping-stance while circling the left-wrist-hand in a large arc counter-clockwise which at the bottom rises to a palm-up pressing-block to the center of the circle. Execute a right punch to the center of the circle while withdrawing the left-hand to a tight chamber at the side.
70. Repeat the action on the other side.
71. Rise up with the hand making a short circling action to the front and then withdrawing to a double-pressing-block just above the hips.

You are now in position for continuing the pattern.



Starting from the ending position of Part 3

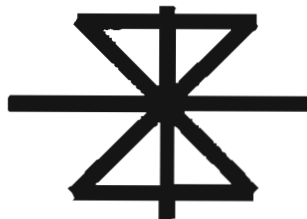
72. Move the hands back palm-down to the sides and with a circling action and in the same continuous motion execute a right-hand non-turning flat-fist mid-section snap-punch (short) to 2 O'clock while simultaneously bringing left-hand across to brace the right biceps.
73. Indirectly pivot counter-clockwise to 9 O'clock and start a high-section back-finger-snap with the right-hand (starting from the inside) with the left-hand outside and covering. In mid-movement, change to a left-hand fingertip snap to the face with right hand held in ready position.
74. Quickly secure a grasp on the front with the the right-hand and the collar, head, or hair with the left-hand. Turning, bending the knees, and moving the hara, strongly pull both hands together down to a deep position below the right knee (a form of right oblique-press-out)—The body ends this action facing 1 O'clock and with both hands hanging down as if grasping a ball near the right knee.
75. Move the left hand in a counter-clockwise circle to the left toward 10 O'clock as if opening up a large circle and—
76. Shift the low right stance to a low left stance (without rising) and bring the left-hand to an under arm cover and thrust the right palm over the covering hand doing a right-hand palm-strike toward 10 O'clock.
77. From this position open the circle toward the other oblique as in the previous move without moving the stance - collapse the ball toward 2 O'clock in the same manner as before focusing to a left hand palm

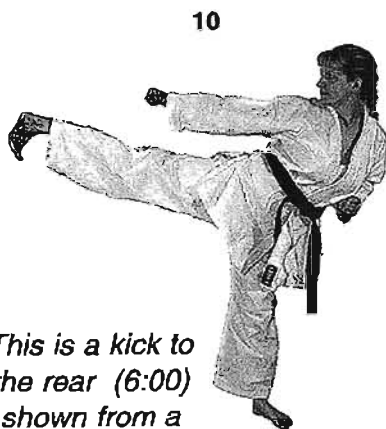
78. Lift the left foot back to the forward line (don't rise) assuming a left back-stance and make a strong right back-fist strike with left hand in a low covering-block
79. Turn counter-clockwise to 6 O'clock extending left palm down with right hand held in close ready in front of chest.
80. Turn clock-wise to 12 O'clock and form a right front upright-stance— While turning, sweep an extended left taichi-palm to that direction and then execute a powerful high-section left-hand shuto toward 12 O'clock.
81. Bring the right hand down hard on left palm (still out in front of body) with a strong slapping action - and the hands-palms are now clasped together.
- 82.. Locking the palms together, twist your hands in a clock-wise rotation and pull them down to the right abdomen—Then thrust them outward in a double-knuckle strike to the original position. (These actions are done with a powerful deliberate movement)
83. Step forward while pushing hand out to either side, with palms spread wide and fully apart from the body.
84. Step backward into a left back-stance while pulling grasping hands close to each other in a strong deliberate action — the right-hand remains forward and the left-hand near the right forearm.
85. Turn counter-clockwise to 6 O'clock and step out with left foot in ready position with right hand in defensive palm position in front of chest.
86. Fading back into right rear stance - Drag body and execute a counter-clockwise circling down block with left hand palm-block and then right hand down-block - (similar to action in Bassai Dai).
87. Turn counter-clockwise on oblique to 10:30 O'clock and step out with left foot to high standing left front-stance.

88. Execute a right hand upper-forearm inside-block and continue through to a left upper-forearm inside-block together with a right straight forward knee-strike and continue to a right mid-section forward oblique hand right fore-fist punch.)All the actions are done with a open palm hand.)
89. Step out clock-wise with right foot to 7:30 O'clock and repeat the preceding action. Do these actions fully and quickly.
90. After completion of these full, quick actions, drop on left foot to make a right-foot push out with the right palm pressing down and the left hand pressing upward. (Hands are spread about the width of the shoulders.)
91. Immediately rise into a right one-leg-stand with the right-foot held high, the left-hand pressing downward in the front and the right-hand drawn backward and up with wrist bent and hands loose toward.
- 92., Drop left foot and step forward with right foot bringing right hand swiftly downward with a sweeping descending striking action focusing toward 6 O'clock.
93. Continue the action and turn swinging both hands out and assuming a right back-stance toward 12 O'clock.
94. Grasp forward with both hands and pull hands powerfully down and back to a position below right hip— Release the grip and immediately execute a double-hand-strike to the front.o'clock (In these action, the hips are forward, draw backwards, and then are impelled forward again
95. Pull the left foot up and move into a one-leg-stance on the right foot with the open left hand pushing down and the clenched right hand drawn up and back by ear.
96. Drop to a left high front-stance and strike the closed right-hand into the open left-palm.
97. Turn to counter-clockwise to 9 O'clock and assume a right back-stance — When turning the left palm emerging extended toward 9 O'clock and the right hand held palm out in a front ready position

- chest.
98. Holding this position, strike the right elbow into the left open palm toward 9 O'clock. o'clock and then—
 99. Keeping the left hand in contact with the elbow, step forward while executing a double-knife-hand-defend with palms down.
 100. Turn clock-wise bringing both hands down in a counter-clockwise swinging or looping action (very shallow) — The stance is facing to 12 O'clock but the body is withdrawn towards 3 O'clock.
 101. Make a small circle counter-clockwise with the right-hand and end with right hand drawn back by deltoid and left hand extended toward 12 O'clock.
 102. Step out with the left foot toward 12 O'clock, dropping the body to a deep left front-push out —Execute a right low-section sun-fist reverse-punch while doing a left-hand high-section drawing-block with the open hand stopping at left ear. Strongly Kiaii!
 103. Rise up and cross hand in a formal close— Pull the hands flat to the side and move the hands out front in the “There it is! -Make of it what you will! “ gesture.
 - 104 Bring to the normal formal position and make a small but perfect bow.

The Pattern has now been completed, but it is important to note that you should walk gracefully to the right side of the area and then, and only then, are you free to adjust and scratch. We recommend adjusting your dress, but discourage the scratching, neither body nor head.





This is a kick to the rear (6:00) shown from a side view.

Viewed from 12:00



*Turn 270°
Next series viewed
from 16:00*





Turn 270° Next series viewed from 12:00



Turn 180° Next series viewed from 12:00



Kwan Kong Section 2



46



47



49



50



51



52



53



54



55



56



57



58

59



60



61



62



63



64



65



70



71



72



73



74



Turn clock-wise
360°



79

Turn 180° to
face 9:00

Viewed from
6:00



Moving along
same line toward
3:00 but flipped
for viewing on
the other side.
Looking from
12:00

84

Viewed
from a
slight
angle





Kwan Kong Section 3



Turn
180°
to face
3:00





122



Turn 27°

123



124



125

*From facing to
3:00, turn 90° to
12:00*

*Swing around in
to a 360° turn
facing 12:00*

126



127



128



129



130



132



133



134

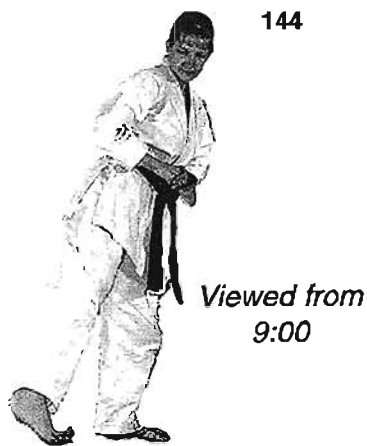


135





*Turn 270 toward
9:00 Next
picture viewed
from 12:00*



*Viewed from
9:00*



147



148



149



150



*The same
viewed
from 12:00*

151



152



153



*Pull back right
hand , extend left
hand and step
forward and punch*

155



156

*Pull back right hand
, extend left hand
and step forward
and punch under
the arm*

157



158





159



160



161



162



163



164



165



166

167

*Pick up the back leg
and swing clock-wise
around 270°
to face 3:00*



168

169

*Position of viewing is
not changed to from
and s12:00 and the
performance is
moving backward
toward 9:00*



170



183



184



185



186



187



188



189



190



191



192



193



194



Kwan Kong Section 4

195



196



197



198



199



200



201



202



203



204



205



206





207



208



209



210



211



212



213



214



215

*Turn to face
6:00*



216



217



218

230



Viewed
from 4:30

231

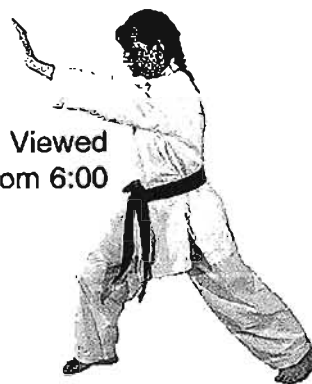


232



233

Viewed
from 6:00



234



235



236



*Body is
very low
here.*

237



238

*Swoop down and
forward turning
180° from 6:00 to
12:00*

239



240



241



242



243



244



245



246



247



248



249



*Viewed
from
9:00*

250



251



252



253



Turn 90° toward 12:00 and viewed from 12:00



254



255



256

Philosophical Comment On The Kwan-kong Changkwan Pattern

When faced with hard confusion (difficult concepts, difficult to learn), we tend to go to sleep, at the very least, our learned stops and we lapse into a defensive mode which puts our learning to sleep.

Symbolic energies or forces which normally block learning can impel creativity and intellectual perception, if they are used correctly.

Entering the omnipresent inner world to establish a presence of “self” enables you to experience and unleash creative energies.

A barrier to this is an addition to idea and harmful symbolic links.

One of the most putting-off-of-self items of our culture is our sponsoring of an adversarial culture paradigm. This adversarial culture leads to adversarial thinking. As an aside, the modern media thinks that adversarial programming brings energy to their presentations (money too!).

In the Kwan-kong Changkwan pattern, forms of discrimination are adjusted by advanced learning which sets the direction on techniques. The form “eases” into techniques by becoming a kind of walking exercise that renders great benefits but requires no unusual or superhuman effort. This permits constant repetition which builds big courage—a tough, enduring strength, in direct contrast to the small courage that arises from fear, and which endures like the flash of firefly.

To convince anyone to practice anything, a clear value must be set. The concepts of contrast and comparison are commonly used in determining the value of things. Contrasts are a part of ordinary thinking - when good is thought of - bad arises, black - white, heavy- light, beginning-end, etc.

In karate, contrast is shown in many ways, but is most easily seen in the concept of opposing action, pushing out and pulled back, i.e., the chambering of the opposite hand during the extension of the punching arm.

The internal-external values commonly held in the martial arts are a striking example of mind links. Internal vs. external is often identified with the techniques used for actions performed outside of the body as exemplified by the evil eye, contrasted to a punch in the nose. The words internal and external also are commonly used to allude to hard and soft techniques. To scholars of the arts, the more realistic connotation is that the internal represents the

techniques taught to the ruling elite class, and the external those techniques taught to the general population—pictured as the dueling of individuals in contrast to the mass combat of the melee of the battlefield.

However, in my mind, the most useful and pertinent allusion would be that of the internal referring to the values of self-development and the external alluding to the “exposital,” - those that are used for others to see and appreciation - those used for exhibition.

The internal is exemplified by the monk in a secluded monastery whose training is designed to develop the self and to enhance the contribution to the existence of the community.

The exposital is personified in the image of Chuck Norris, Bruce Lee, Van Damme, et al. The idea of a great hero who stands above all others, the gatherer of great wealth, and all such things, is definitely *exposital*. An extensive story laying out internal and exposital values of self and society is presented in the Mahabarata, the great story from historic India.

The Chinaman breaking bricks for a rapt audience in the town square, the awesome demonstration of the mysterious “chi” by great Oriental masters of the art, the martial art masters of the modern cinemas are all examples of the exposital values of the arts.

In some sense, the winning of a championship and the glory of the trophy awarding ceremony with the resulting publicity is also a demonstration of exposital values.

In the Kwanmukan, we show the exposital, but we do not permit it to enslave the training so much that the salubrious values and the creation of imbedded wisdom are diminished.

Some ideas on objectivity, subjectivity, personal perspectives reflected in the Kwan Kong Changkwan pattern.

Our subject will be objectivity, subjectivity, personal perspectives. At first these are hard to see but the insights will arrive easier to the advanced student.

We can start with this short commentary that lends a sense of understanding to the difficulties of understanding anything. It goes this way.

Proposition: We can only know what our imagination and memory will allow.

It has been observed that a bad student is one that cannot understand the instructor, and a bad instructor is one that has little of consequence to understand.

- (1) There are good instructors and bad students
- (2) There are bad instructors and good students
- (3) There are bad instructors and bad students
- (4) There are good instructors and good students

But, as you can appreciate, they all share the same error.

They all think that they can remember!

Now, down to business.

People say that science can't explain the initial underlying links of chemistry and physics in the advancement of levels of order found in life and the universe. - The explanations are expected to be understood in our own terms which reflects the human inability to possess the means of universal understanding. "...sometimes I've believed as many as six impossible things before breakfast." -- the White Queen, in Alice in Wonderland

In the modern study of the arts, it seems as though we are searching for any instability that can unify us and give us direction in our actions. We must remember who we are and regain our creative powers.

And I don't believe that controlling ideas and ideology should be a mission of the arts. I do believe that imparting a sense of responsibility, consequences, love of family and nation is necessary to escape this condemnation.

The priorities of the arts must change from the top down. To have the main motive of male sports shape the arts is to lose the real values of the thing. The values of playing sports like football and basketball are not the values we try to induce in the arts. People preach things they don't believe to people that don't believe them.

We decry people preaching things they don't believe to people that don't believe them, and all this in the name of education. I consider the fear of confronting reality to be cowardice and a supreme character flaw.

A connected flaw is the creative processes arising from martial artists boredom with themselves. If people say that they are bored, it either means that they are boring or that their time is being wasted. They imagine to alleviate boredom. Just like inventing fairy tales.

They echo Groucho Marx when he said - "These are my principles. If you don't like them, I have others." We are overcome with fickle transcendentness.

The sense of mind that creates hogwash is well handled by the comment from Mahatma Gandhi: "I will not let anyone walk through my mind with their dirty feet."

To which some wise-guy remarked, "This life is a test. If it had been an actual life, you would have received further instructions on where to go and what to do"

And from the ancient proverb: In a single day, Samson slew a thousand Philistines with the jawbone of an ass. Every day, thousands of dreams are killed with the same weapon.

The whole matter is put in perspective by Carl Jung who wrote, "The sad truth is that man's real life consists of a complex of inexorable opposites— day and night, birth and death, happiness and misery, good and evil. We are not sure that one will prevail against the other—that good will overcome evil, or joy defeat pain. Life is a battleground. It always will be; if it were not so, existence would come to an end."

The principles of summoning values from within one's self have been replaced by the legal requirements of our society. We have a bible for everything and that of the law is not easily understood nor contested by the layman. The martial arts cannot follow this course. It is easy to mistake a rigid mind set as a strong character attribute.

In some sense, the ancient state religion of Christianity has merged with our legal and social system to the extent that is a font of or our culture and not just a religion. This sense of authority is manifested by our educational institution and is reflected in the attitudes of most teachers of the arts in our society.

In our experience, sensory deprivation or exaltation alters the internal and external experiences. In the case of the inner city, for children dropping out of society, we can be the family and provide the love necessary to social harmony. Love of family is a direct by-product of a loving family and family loyalty.

We all crave happiness, however that can that be defined. For many persons raised in the arts, it is the worthwhile full feeling that come to the martial artist upon entering a room - that of feeling oneself the most capable of solving all problems and holding oneself forward as a unique and special individual whom everyone wants to meet and talk to.

We feel ourselves experts on the resolution of problems cause by a conflict

of values. We are actually fighting for the values of social karate. Our best intentions are often thwarted by impatient students and teachers who do not fully realize that we often extend time-in-grade so that life experience can intervene, and the student can learn to settle the conflicting issues. Life is challenging and upsetting, but it can be dealt with from within our culture. "Understanding the laws of nature does not mean that we are immune to their operations." -- Solomon Short

However, it is difficult not to recognize dominant and alternative ideologies and in the martial arts many have adopted the belief system of Buddhist *Chan*, not because it is dominant in the martial arts, but allowable it is dominant in our thinking of things Oriental.

To combine historical Eastern and Western concepts is beneficial in the arts.

Consider this example:

There are three absolutes in karate and in most martial arts. The analysis of the three principles is based on the rule of minimum, maximum, and the center. You have the three fundamentals of response, perception, and peace/tranquility. The extremes are balance and peace and tranquility. The central are motion and values. They are linked in an almost geometrical pattern.

What is the value of peace and tranquility?

Can weak people produce and protect peace and prosperity without hiring the barbarians to guard the gate (letting the fox into the henhouse).

Peace and tranquility belong to the strong. However the strong pay the price.

To protect our families, and society, we consider it an effort well spent.



The Kwan Bu Exercises

The ancient exercises, which we call the kwan bu, were originally designed to give full exposure to any category of technique and to inculcate the hidden virtues of the extended and multilateral practice necessary to master specific requirements.

They were done as hand sets which required a movement to the four directions and also to the philosophical fifth, the center.

These forms were done in duplex and triplex form, and it has been said that later they became the base for the Funakoshi's Ten-No-Kata Omote.

The forms can be simple and suitable for a beginner, but with understanding, can be raised to the level of ultimate complexity.

The connections are the usual: high, middle, and low. Stances can be high, middle level or floor level. The movement intrusive, passive, retiring or regressive. The tempo slow, sticky, or quick. The offensive and defensive combination and the choice of weapons are open to the imagination.

The unique value of the forms is that they require the practitioner to move ambidextrously in all directions. When they are combined with the actual presence of an attacker during the practice, they provide a unique form of realization.

It is possible for a practitioner of these hand sets to do a combination of blocks and strikes, including the breaking of four boards, or several boards stationed in four areas, all within a space of several seconds.

For each dan grade achieved, the serious student should add two Kwan-Bu sets to the repertoire for the daily practice. Your own form, growing with your increasing skill, age, and knowledge— a form pertinent to you only, and shaped to your own personal goals. Think of the benefits!



Hand Actions

The movement of the hands is of extreme importance in the performance of the Kwan Kong Changkwan pattern. Disregarding the importance of the wrist for the moment, let us discuss the particulars of the use of the hand in striking

As one would expect, the hand use in karate differs greatly from ordinary boxing. In our arts, methods vary according to the effect desired. Besides the usual punching fist we use the use of the fingers to poke, grasp, and form knobby striking surfaces to accent the applied force, and use the rest of the hand in striking and grasping.

In most techniques, the body power is rooted in the feet, flows up the legs to the hips, through the waist and torso and out the arms to the striking weapon. This is similar to the action of a golfer on the tee-off drive.

In "rooted" cases we recommend the maximum use of the waist and in some really special cases, the employment of a driving or pushing shoulder to further power the action.

In other special circumstances, the arm can be used in a manner analogous to the driving of a nail with a hammer.

Hand techniques normally start low and rise, begin at the breast or from in front of the head and go straight to the target. In some cases the attack is pushed by the shoulder while the body turns, as in the case of a ridge-palm strike.

Maximum efficiency in hand use is dependent upon the philosophy imbedded in the practitioner through daily training and observation of the sensei, which is to say, the style.

Open hands, palm hands, knobby hands of all sorts, knife hands, little finger side, and thumb side, cupped hand, palm heel etc., are all used to some degree and should fit the users hand and wrist development. Those with jammed fingers end up selecting the open hand as a choice because they can't close their hands. They then polish the techniques to an outstanding degree and emerge as "denizens of the open hand" - all because they "maybe" have a problem with a closed hand. And the students follow - all the while thinking that "open" is better. Maybe, but not positively true.

It is obvious that different formations of the fist cause different types of shock

to the target. It is also true that how what you do just before and immediately after the action has an impact on technique. We feel that if the strike is done while the body is in motion and if the action is pressed or withdrawn, the effect will vary.

For us, after the completion of the blow, the striking arm is not always retracted to the classical "chambered position" but instead, is often circled around for a continuing attack, or it can be left in place for grabbing or holding action.

Parts of the hand used as a weapon vary with the intent of the action and with the manner of the delivery; that is to say, whether the techniques are driven, swung, hammered, poked, chopped, or slapped.

The possibilities and varieties of hand formations boggle the mind. Be this as it may, the serious student of the arts will consider the use of the following list of weapons, all of which have advantages and disadvantages.

It should be noted that many choices of technique and formation are mandated by previous damage to the hands and the resulting calcification or stiffness often preventing the formation of some hand constructions.

While the desired level of competency in any action is being attained, the student should at the same time be training the proposed weapon to accommodate or sustain the load, or shock, of the impact.

In most circumstances, the technique is "rooted" in the tanden (hara) and in some cases, starts in the small of the back.

The critical nature of the rooting and the necessity for movement requires a great deal of study. The study determines the direction of the training. The feet are the platform and as such, are the underpinnings of all technique. The feet and the hand weapons are often disconnected and are not available for use, even if the range is perfect for a strike. To complicate this, when a strong connection on the floor is mandated and there is good connection to the weapons, there are many times that there seems to be restriction in movement arising from incorrect choice, formation, and preparation of the weapon. A side comment is that for many practitioners, karate movements are not those of reality and the strong stances defy tight pants and ordinary shoes.

And, of course, are corrupted by shallow erratic breathing. (Except when swimming underwater.) Accordingly, a strict pattern of breathing should be maintained.

1. Fists hands

Basically, there are the *rolled up fist* forms and the *extended joint fist* forms.

a) Flat (kata) fist

This fist forms the basic techniques of karate. It is an exacting action that requires absolute control. In some style so much that it is only useful in the performance of kata. In these style, the tanden is presented straight forward and the target is held to the center of the body.

Styles vary from the absolute pulling down and locking of armpit muscles to the side to the extension of the shoulder as in the punches of modern boxing.

b) Okinawan (inclined or slanted) fist

This is the best form for hard hitting because it allows easier striking with the index knuckles. It also permits the twisting of the waist during the application and allows hitting outside and to the side of the body line, which is the best angle when the body twist sand the side is pivoted in behind the punch.

c) Vertical (standing) fist

This Chinese vertical fist formation (sometimes called a “sun-fist” because the kanji for “Sun” looks like the formed fist) is enormously powerful when used with a short snapping action. It has the advantage of not being easily trapped in short range techniques. A disadvantage is that sometimes the thumb will jam into the elbow when punching into the short ribs of the side.

If you press the upper part of the fist into the target and crank upward it is called a *drilling-fist*.

If the little-finger side of the hand is pressed into the target it is called a *supine-fist*.

d) Back knuckle fist

The back knuckle fist is used in many ways and, almost always, it is fast, quick, and done with a cutting-type action. In special cases the flat back of the hand is used, but the normal striding part is the knuckles of the hand.

2. Palm hands

a) Scoop palm (palm of 8 diagrams)

The hand is held in a cupped manner with the fingers separate and the thumb curled beside the palm. This hand is primarily used for the stated purpose of controlling the *chi*.

An alternative combat hand is made by holding the finger together and using the hand in a pecking action.

b) Willow-leaf palm

The willow-leaf palm is a standard in the Chinese martial arts. The hand is held in a flat push pattern with the fingers stretched out and the thumb folded into the palm. The contact strike-point can be the center of the palm, the little-finger edge of the palm, the heel of the palm, or the finger tips.

The palm is used for a hard shocking slap, the palm or the back of the hand are both effective. The heel of the palm is best used for a shock producing powerful thrust that can, in effect, knock a man down. The knife edge of hand is excellent for a penetrating cutting action, and the fingertips can be used for a piercing poking or stabbing action.

The thumb side of the hand can be used for the infamous ridge-hand strike now popular in combat karate.

c) The tile-palm of Tonbeiquan

This palm is the same as the willow-leaf palm but with the fingers held somewhat apart. The manner of use is the same as the willow-leaf, and for some persons it is a stronger formation.

d) Taichi-palm

In this hand formation the fingers are stretched out and held in a natural position with the thumb extended away from the palm. The center of the palm is said to be the most powerful strike point.

e) The tiger palm of Southern Style boxing

The hand is held with the fingers separated and curled like the paw of a tiger. The heel of this palm is a powerful strike point.

f) The natural palm of the Natural Sect

This palm hand is formed in the most natural manner and the use is whatever you can determine.

3. Finger thrusts

a) Flipping the fingers

The fingertips can be flipped out to rake the eyes, instigate a faking action and general reaction producing action.

An effective alternative action is to use the index finger as a snapping action to attack the eyes. Even if the eye is held closed, this action, if practiced and strong, can severely damage the sight. One way to cultivate this action is to practice snipping the *away-from-you* side out of a wine or similar type glass.

b) Piercing actions

One finger or two finger piercing action and done alone or with the finger crossed, and are generally used to attack the eyes or the throat.

4. Knuckle fists

a) One knuckle (chicken heart)

One knuckle (chicken heart)-This hand formation allows a concentrated strike to a small area. It is very powerful and is particularly effective when used in a pecking actions, especially to targets on the head.

b) First knuckle (phoenix eye)

This formation is the same as the chicken heart fist but is mainly a drilling type action as opposed to the chicken heart supine strike.

5. Forearm strikes

These techniques can be done with either the inner or outer forearm and especially effective to the neck. The practitioner should be careful to fully form the hand and keep the wrist from flopping. This is necessary to stabilize and harden the striking muscles of the forearm.

6..Elbow strikes

a) Rising

This technique is usually done to free the defender from a grasping action but sometimes stands alone as head-snapper.

b) Downward

This is normally directed to the back of the head or to the back of an attacker who is attempting to tackle you. It is a strong action but you must

be careful, because like the knee, you can cause permanent damage to this important joint is you strike a hard surface with the exact point of the elbow.

c) Rear

This action is self-explanatory except for the fact that the purpose is better served if the body sinks or the hips are lowered when the action is done.

d) Forward Strike

The forward strikes, upwards and horizontal must be done with a quick hard twist of the waist and a continuing action must be held in mind because of the close distancing required for effective application.

Comments On The Application Of Speed

Speed is applied within three basic conceptual frameworks. In all cases speed is a relative matter, and at times the technique can actually be too fast to be effective, such as when creating a "set-up" technique in preparation for a following strong front kick. Other considerations are:

1. The three speed considerations are:
 - a) The quick action
 - b) The motion with a high terminal velocity.
 - c) The powerful pushing action.

Quick— short elapsed time



Highest terminal speed



Stabilized— time not important



Commentary on Flexibility

You cannot always retain the status of a superior athlete and there is no masters category in the martial arts similar to the masters games of modern competitive sports. In the arts, you never need to be overly tough and your skill can increase although your physical prowess might decrease.

The secret of the arts lies in the small things. That is why we present this article for your study.

Many athletes strive for the upper limits of flexibility and in so doing without proper understanding—they damage their bodies. One of the first priorities of flexibility, of the type necessary to good karate technique is to establish good body balance—especially pelvic balance. The usual goal of karate stretching is to provide the ability for high kicking and to generally ignore the importance of the flexible waist. The waist, shoulders, and neck flexing critical to the turning and twisting required for actual combat.

Stretching is a science, and karate does not have physical biomechanical or muscular requirement separate and apart from other sports. The methods used in other sports are applicable to our sport.

For example, we should learn to use the ballet bar, the arm exercises from the throwing and boxing sports, and the leg exercises from field and track - especially those used in jumping and hurdling.

We also can learn many lessons and adopt techniques from yoga. It always amazes me to see karate people - not the rare persons that can do a full split - but those who have practiced our art for a good number of years - who are so stiff in the waist that they resemble an oaken barrel. Usually these persons end up - like maladaptive weight lifters- with round shoulders and a pigeon chest.

Just watch the karateka try to do yoga and you will see the epitome of rigidity. In this search for great truth we will excuse our super flexibility blessed.

Yoga is good for you and is a root of karate exercises - so say some. We don't need to do the yogi of the extreme type - just some simple exercises designed for health and flexibility. And for arm flexible key for friends, we should adopt the salubrious exercises that contribute to smooth and beneficial motions.

For the ardent persons of stretch, we should determine the mandates of our art, what we want to accomplish - and determine our method- selecting those that protect the body and contribute to naturalness of action - as necessary for

healthy life.

I personally think that stretching in the morning and in the evening are both vital. About 15 minutes of each should be sufficient. However, the morning exercises should be loose and long and be designed toward setting the body to perform the days duties. The later exercise should be set to prepare the body for the hard exercise of our arts. The sport specific stretching drills can be ballistic in nature and at that time can be designed to tax the system.

The morning drills should be easy, relaxed and accommodate the non athletic state of the body.

The morning exercises go like this

B. Finger flips

Link the fingers together and shake them some and press down 3 time, forward 3 time, and straight up 3 times.

C. Hand presses

Press the hand palms together and push out completely to the side 3 times. From the same position press overhead 3 times.

D. Toe walk

Using the toes in a crabbing action, curling and pulling, walk across the floor. When finished flex the toes on the floor as though you were wiping a paint brush.

E. Toe raise

From a natural stance rise completely on the toes while at the same time pressing down the flattened hand at the sides. Do 7 sets of 7.

F. Toe Pull

Standing upright grasp the toe with the hand on that side and pull the foreleg up to the buttock. Hold for a while and release. To the same on both sides.

G. Leg swings

Put you hands on a chair and holding the leg relaxed, swing in it the air

to the rear, use the hips for the swing. DO 10 ON EACH SIDE. Repeat the action in a side swing and front swings, of course swinging to that direction.

H. Stair press

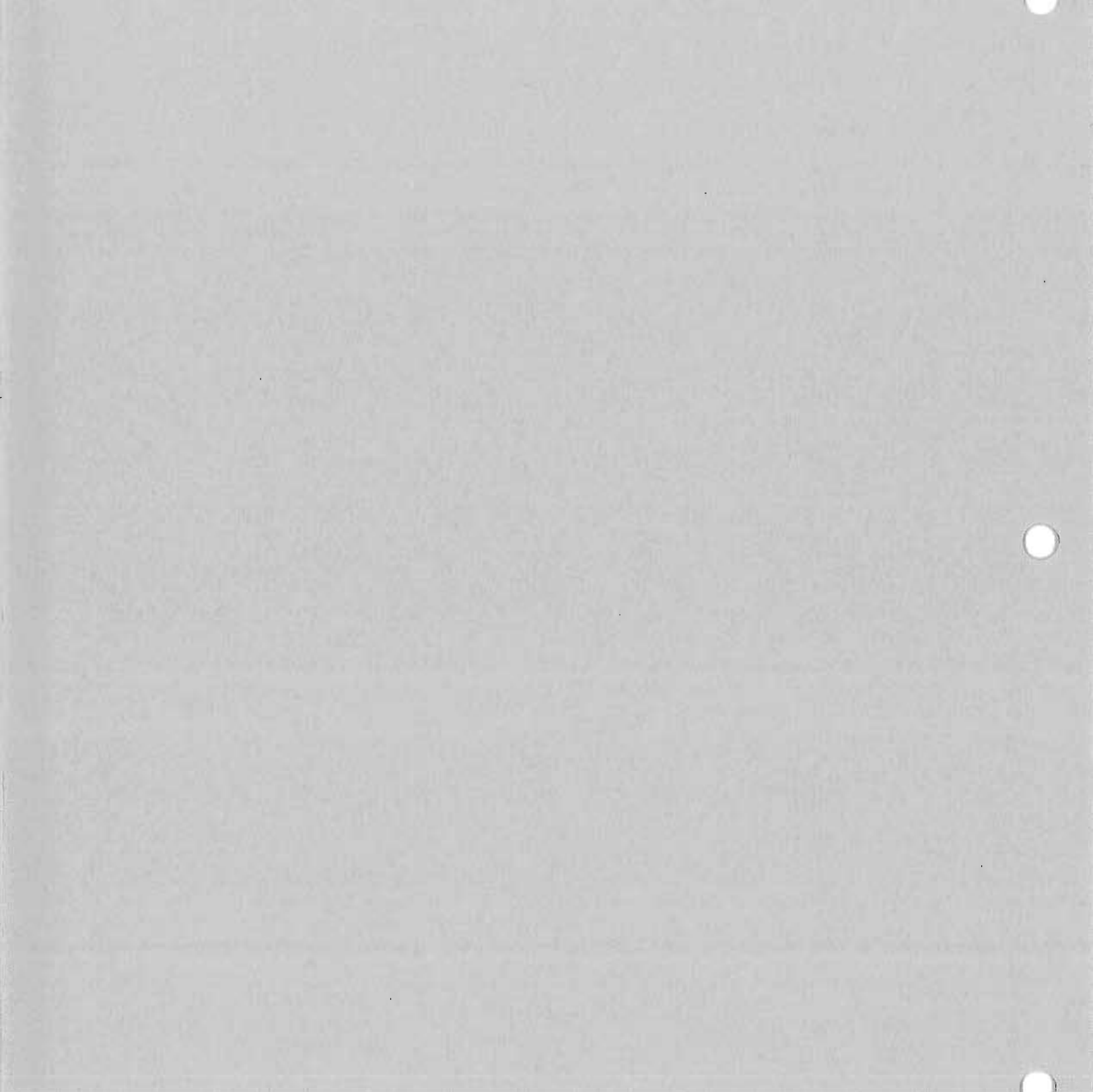
Go to a set of stairs and assume a front stance resting your hands on the third step. Straighten the front leg several times. Lower your hands to the second step and repeat, and then to the first step and repeat. Do on both sides.

I. *Have your morning coffee or whatever and relax.*

J. *Hit the morning running.*

Notes





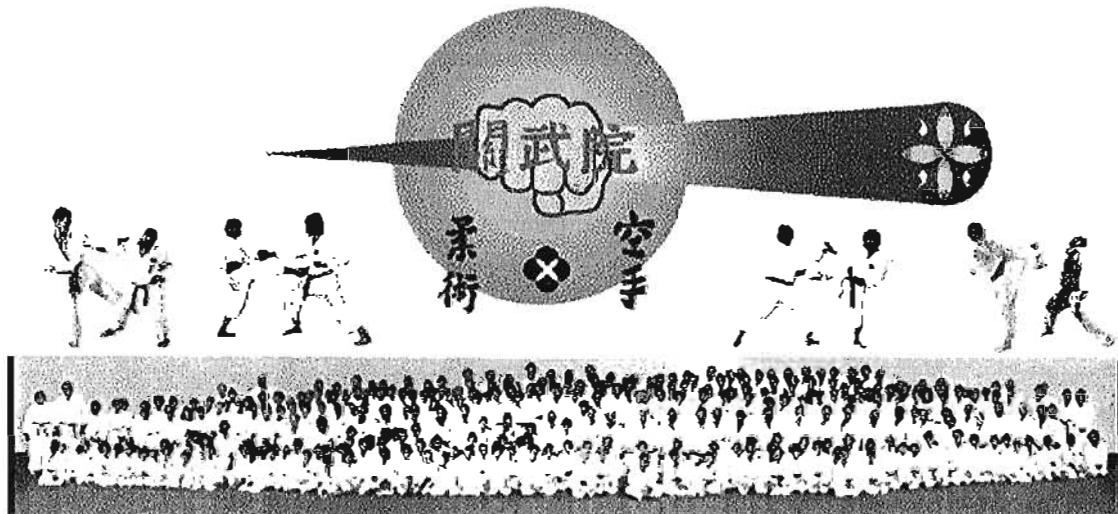
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16-18 JANUARY 2003⁴



4

5 THE IMPORTANCE OF THOUGHT.

6 To study the way of fish – one must look into the water

7 To study the way of karate – one must look into the kata.

8 The beauty of the empty-hand practice is that it can be observed and guided. When we engage
9 in practice with a senior, he is not only able to correct the physical details of our practice, but also to
10 monitor the state of mind that governs how we flow from one technique to another, how we absorb,
11 borrow, and return a training partner's force, and how we are able to flow with our partner's
12 movements rather than struggle against them. Using the correct methods, we can cultivate the ability to
13 remain calm and dispassionate under pressure, to transcend fear, violence, and insecurity. Our physical
14 proficiency is a reflection of our state of mind and of our progress along the empty-hand way, a path
15 that goes much further than just the acquisition of fighting skills. In a sense, the empty-hand art is not
16 for fighting. The so-called fighting skills it encourages are by-products of the skills acquired in
17 mastering ourselves! Serious practitioners of the art obviously do not invest much time and energy
18 preparing for a fight they may never have. Besides, learning to fight is treating the symptom, not the
19 disease. Zen philosophy seeks to remove the fear and aggression in the individual, and thus treats the
20 disease directly. ----- You are not your thoughts, they are simply the by-products of your mind

21 *From Barefoot Zen by Nathan Johnson. Samuel Weiser, Inc. York Beach, Maine*

22 **PSYCHOLOGICAL philosophy**— The martial arts respond well to this style of
23 psychological philosophy. We analyze and synthesize the techniques that are within our
24 knowledge base. Students form the development of values and standards of behavior by
25 the proper practice of the General Kumite Standards, the Ippon Kumite Standards in
26 particular.

27 --Vincit qui patitur - he who endures conquers

28 --We are magnificent machines

29 --We are high performance human beings

30 --We can unlock unlimited potential

31 --Simulation - Story of prison camp practice

32 • Setting your goals too high leads to a permanent potential and never a win.

33 • Thoughts control everything

34 • I look forward to everything in a positive manner

35 • After every performance I make commentary

36 •It is me!

37 •That is not like me

38 --Rehearse continually

39 • I practice in my head - before getting out of bed, when going to bed, in the shower.

40 • Mind is open in a trance-like or relaxed state just like kata

41 • Brain develops to the age of ten and then the software comes on.

42 • Activities should be done with and eye to the inclusion of reflection

45 letters have a cabalistic and secret symbology still within our minds Meaning is not
46 always confined to words (music) and in such cases gives exact sense to thoughts and
47 realities. Words have an embedded meaning derived from societal usage, pictures are
48 different. Thought pictures are better yet but senses and symbolism leading to
49 understanding or comprehension are superior.

50 --Discrimination is adjusted by more advanced learning which sets the direction on techniques.

51 With this new media age, reviews of martial arts history fix the accent on athleticism and
52 extraordinary kicking techniques. The basis of salubrious martial arts really lies with the
53 lower connection and hand techniques together with flexibility of the waist. Techniques
54 that cause particular physical problems or which unduly stress joints such as the hips -
55 should be restricted to those with adequate body abilities, those with the necessary
56 unusual range of motion. But, the martial arts are deficient in the practice of hand
57 techniques movement patterns and have given way to jumping and leaping techniques.
58 So, we have to go back and reset the lower section and connect it through the waist to the
59 upper section and twist and turn and pull and push.

- 60 1. We have provided real opportunities for our students to become "master of the arts." Our
61 methods to date have defined a core knowledge base necessary for navigating through the
62 martial arts which we incorporate in the KMK. Karate, Judo, Taekwondo, Kung Fu, etc.
63 Navigation is not a particularly easy task as there are many serious contradictions found
64 in the different martial arts. Example: you would never have a baseball pitcher train by
65 rowing, pulling and throwing-in the extreme level-involve different kinds of
66 environments.
- 67 2. Advanced training operations refocus the student's awareness by pursuing the material in a
68 different environment and in a different context. This is not possible in the dojo because,
69 when things are said, in the same manner, by the same person learning and understanding
70 become selective -just as a wife and her husband.
- 71 3. It is also important that students learn to understand how to learn from the masters. Learning
72 is not only for the family but should reach outside the dojo. Also, the hierarchy should be
73 able to view the learning in process. The Shihan is often shocked by the ability or
74 inability of his students in relation to those of others.
- 75 4. Another purpose of advanced training is for the Shihans as a group team to have an unbiased
76 view of the results they have inculcated into their students. It is strange indeed that each
77 Shihan thinks their own students are the best.
- 78 5. The goal of all karate-ka should be to master the arts. Opportunities to do so are few and far
79 between. What has taken the place is a business venture dependent on parents and their
80 perception of what they feel their children like.
 - 81 a) How does advanced training acquaint or irritate/conflict with in dojo normal training.
82 What can be taught that the Shihan doesn't teach? The idea is that within each
83 instruction method there lies a key that may awaken understanding. Oftentimes the
84 student does not understand the greater context (practical and historical) and the
85 reasons for inclusion and exclusion.
 - 86 b) Memories are poor and must be reinforced
 - 87 c) Interpretations differ at different levels of training
 - 88 d) Understanding of purposes differs at different levels of training
 - 89 e) Goals of practice change at different "passages" of one's life – levels of physical

WHAT IT MEANS TO LEARN AT THE BLACK BELT LEVEL.

Serious students of the arts fully appreciate the standards used to instruct them when they were beginners but don't engrave them on stone and refuse to change them as more advance methods are introduced. New ways to present traditional material are continually being developed for this media age, ones that use our own culture and concepts.

Hold on to the methods and ideas that you already know but don't be tied down to anything that restricts your learning. Having a narrow mind is not all that difficult and rejecting those things that conflict with or are contrary to what you think you know is quite common these days. Maintaining ignorance has today risen to be some kind of virtue! It is unfortunate that new concepts are often down played even when shown to be of great use; old concepts are held onto even when shown to be less than desirable. Serious students keep open minds capable of critical analysis and embrace beneficial restructuring.

A story illustrating such case is told about the elephant who, when little, had a leg tied to a post by an ordinary rope and when, upon reaching full growth, believed the fragile rope unbreakable and could not understand that he now possessed the strength and power to break the puny tie.

Breaking ties to beginner learning habits directly conflicts with the necessity to imbed the intuitive response needed for advanced learning. Insisting on learning in the same old way even when new methods are presented can restrict perception and comprehension. I have a problem with this hardness to instruction in the structuring of today's educational systems, which teaches by a standard method, and seldom allow the flexibility necessary for achievement. I furthermore suspect that learning from books and video also is similarly restrictive because of the very nature of their orderly presentations. This is often the case in applied art; creative talent is often ruined by the method. I am not knocking aids to learning, but they should not always be used in the orderly manner in which they are presented. Going further, I do not believe that you must read a book from the beginning to the end to achieve the greatest value. How about listening to music and starting where you want in any major work? How about listening to opera arias out of order? It really bothers me when I hear karate instructors say that you should not do this or that kata until you reach a certain level or that you cannot practice kobudo until you reach a certain belt grade.

PIAGET'S DEVELOPMENTAL SCHEMA

Note: There are many ways to understand basic learning and among them, I think the theories of Jean Piaget stand out as fully fitting karate instruction.

- A. Pre-operational
- B. Post-operational
- C. Accommodation
- D. Assimilation

The brain develops to about the age of 10 and then the software comes on. From the radio

Our grasp of reality - the mind of no mind

A. Develop analytical abilities. See the individual parts as important but keep in mind the

137 twenties and younger students must be aided in their critical thinking. The brain develops
138 to about the age of 10 and then the software comes on. Help write these programs in
139 functional virtual reality. Don't implant bugs that can instigate later problems.

140 **B. Consciousness - future of imagination moves to the past of memory.**

- 141 1. The future is not real; nor is the past.
- 142 2. Reality is found in the now, but where can you find it?
- 143 3. Reality is born from a matrix of unreality.
- 144 4. Reality arises from a morphing of this existential unreality to cause a cognitive
145 structuring.
- 146 5. Virtual reality is what we have left.
- 147 6. We use the body to express the sight of the mind.
- 148 7. We don't really recall the past; we merely look at the pictures and muse.

149 **C. Deutch's comments in the appendix**

- 150 1. Lecture on reality
- 151 2. Low level complexity to high-level simplicity -- ippon kumite to action
- 152 3. Reductionism
- 153 4. Holism
- 154 5. Emergent phenomena

155 V. In our instruction we apply the principles of management as well stated by Covey in his
156 extensive works on time management

157 **A. Unifying Principles create karate ryus.** The World Union of Karatedo Organizations
158 (WUKO) established four styles based on the grand principle of quartering, but this
159 hedgehog principle does not present the facts. Reference "The Hedgehog and the Fox. "

- 160 1. If you truly want to distinguish between styles, then you must understand the
161 underlying principles, and why they developed as such.
- 162 2. Great masters have seldom been formed by eclectic practice. Master Mikami knows
163 Shotokan, Master Higaonna knows Goju but neither knows other styles well. What
164 master does? Masters are rare enough and the true ones must be encouraged to pass
165 on their views before they disappear from the scene. That means someone must
166 listen. I often go to seminars and the greatest are sitting in audience of the least.
167 The least consider themselves the great because they have popularity. I might ask,
168 would Beethoven have won a popularity contest? Other of that age would have but
169 today they are insignificant.

170 **B. In setting your practice you need to ascertain that you have considered:**

- 171 1. Congruity -- Balance, harmony, and appropriateness
- 172 2. Prioritizing -- how to achieve the highest payoff
 - 173 a) Make sure that our goals are completely integrated and in no way conflicting with
174 the principles that we hold.
 - 175 b) Set your goals for the week, month, year, 5 years, 10 years, 20 years, and lifetime
176 in the areas of
 - 177 (1) Personal life goals professional, spiritual, developmental, financial, family.

- 180 b) 1. Movement -3 weeks
181 2. Targeting -2 weeks
182 3. Tactics and strategy -1 weeks
183 b) Example of the 6-week kata training planning
184 1. Out of context -3 weeks
185 2. Four methods of practice -2 weeks
186 3. Under observation for critique -1 weeks

187 **Academics**

188

189 **A. Understand of common terms if you are to them**

- 190 1. Example of unreadable kanji on belts
191 2. Zanshin

192 **B. Historic eras in which the martial arts word connotations have different content**

193 1. Identifiable eras of martial development

194 a) In our discussion of karate we allude to historical concepts or events, the
195 understanding of which depends on the comprehension of the frame of time to
196 which they are applicable. The separation of karate from the reference to the
197 Chinese hand to the concept of the empty-hand is one such occurrence.

198 b) To facilitate the understanding of information referred to and enhance learning, we
199 have identified four major eras of what I recognize as "changes of connotation
200 in the martial arts." You can simply call them eras of martial arts development.
201 These eras are not universally fixed but their determination is the studied
202 opinions of many eminent scholars of the arts.

203 c) The four eras are:

204 (1) The modern era (1970 - present)

205 (a) Defined by the presence of the media: television and cinema, advertising,
206 trophies, money, media coverage.

207 (2) The traditional era (1946-1970)

208 (a) Extends from the end of WW II to the Modern Era, when the values of other
209 Japanese martial arts entered into karate. Sports competition catches on, and
210 style organizations and national federations come into existence. Originating
211 masters of the styles become difficult to access.

212 (3) The old martial arts era (1890-1946)

213 (a) The arts moved to Japan and assumed different values, sports entered the arts,
214 katas changed, regular class teaching began, and students could readily access
215 the masters for instruction.

216 (4) The historical era (1890-back)

217 (a) In this era, the separate and distinct characters of the various disciplines were not
218 clear, combat utility was stressed, and transfer of information from one group
219 to another was difficult, limiting shared knowledge.

- 222 1. The temple arts all have a historical connection to the famous Buddhist temples of the
223 Orient and are often called soft styles because of their circular movements and
224 flowing forms.
- 225 2. Military arts were much more dynamic with powerful linear movements and strong
226 stances developed and taught by the armies of the Orient.
- 227 3. Family Arts were developed and passed from father to son, generation to generation
228 within that family. Normally the founder of that family style had originally
229 received his training at a temple or from his military service. Family arts often
230 appear as a blend of temple and military arts.
- 231 4. Tribal arts were similar to military arts in that they were developed by the tribal leaders
232 to train the villagers to protect their farmlands and hunting grounds from
233 neighboring tribes.
- 234 5. Over the centuries, a few main styles may have developed a thousand different names
235 to reflect the history and traditions of the people that taught and practiced the
236 martial arts.

237 **Overview of the relationships between the Korean, Japanese-Okinawan, and Chinese** 238 **styles.**

- 239 1. Integration of karate, jujitsu, weapons, and Chinese systems within the Kwanmukan
240 2. Circle and point vs. linear techniques. Draw on board
241 3. Circle and point directed to dan grade understandings Draw on board

242

243 **Conceptual framework**

244 Note: Conceptual Frameworks arise from the understanding of the style, not the reverse.

- 245 1. We employ the following terms, gene-form, schema-form, meme-form. The “— form” is
246 used as a combining device meaning “having the form of.”
- 247 a) Gene: a definition — We use the word gene when we actually mean the complete body
248 system. We could substitute the words: physical, body, or corporeal, which mean
249 the same, but for our esoterics, we feel the usage of the term gene-form is more
250 appropriate. The word itself was introduced by the Danish biologist Wilhelm L.
251 Johannson in 1911, and refers to the basic physical unit of heredity. We use it here
252 it to describe the entire physical system resulting from the synergy of products of
253 our genome, our comprehensive genetic structure.
- 254 b) Meme: a definition — “Meme” is defined by Webster’s Dictionary “as a cultural item
255 that is transmitted by replication in a manner analogous to the biological
256 transmission of Genes.” The Oxford Dictionary describes it as: “[an] element of
257 culture or system of behavior that may be considered to be passed from one
258 individual to another by non-genetic means, i.e. esp. Imitation.” Kenneth Dawkins,
259 a US Biologist, who referred to the Greek word mienisthal, meaning to imitate, to
260 copy, coined the word.
- 261 c) Indicators: a definition — In testing for qualifications, it is these indicators that must
262 be examined. If they are not present or illuminate flaws that contravene the
263 required concepts, then the proper corrections must be made. Pinning down the
264 deficiencies demonstrated by the indicators is complex and is subjected to intense

- 267 is, simply put, stupid — or, in a kinder sense, ignorant. In *Understanding Stupidity*,
268 James F. Welles, Ph.D., writes:
- 269 (1) "In an epistemological context, stupidity is the failure to gather and use
270 information efficiently. Traditionally, self-deception has been considered only
271 in terms of the use or abuse of information present within a cognitive
272 system—that is, a person would have to "Know" something in order to deceive
273 himself about it. However, we must acknowledge it is also self-deceptive (i.e.,
274 misleading) and usually stupid for one to refuse to gather new, relevant
275 information about matters of importance."
- 276 (2) "Thus, when considering stupidity in relation to knowledge and data processing,
277 it is imperative to distinguish between the related phenomena of "Agnosticism"
278 and "Ignorance." Both words may be used to indicate the condition of "Not
279 knowing," but they describe different ways of maintaining that condition. Pure,
280 innocent agnosticism is not really stupid, in that it does not indicate an inability
281 or unwillingness to learn. Agnosticism is the cognitive state when (unavailable)
282 to an individual or not present in the environment in a form discernible to the
283 sensory apparatus of the living system (person, group, etc.)."
- 284 (3) The over-emphasis on testing to the standards and the real lack of ability to read
285 the clues or indicators that the system requires; those, which were to be created
286 by the standards, is a common error of many examination systems. The failure
287 to display the esoteric indicators of the Kwanmukan, and the collateral failure
288 to recognize their absence must be directly addressed by the Shihan-in-charge.
289 If not, then the end result is that we have presented the method and ignored the
290 results, which were the *raison d'être* for the method.
- 291 (4) The understanding of schema is necessary for the development of conceptual
292 framework, although schema itself can be called a conceptual framework. But
293 here we use the term schema in the micro sense—the information gained from
294 perception, a "percept," which is defined as the mental result or product of
295 perceiving. This is to be distinguished from the act of perception. Some
296 psychologists propose that perception creates factoids, bits of unsubstantiated
297 information that trigger the search of the schema base for a recognizable
298 pattern to which they can refer. It is widely held that if the schema is not
299 present to support that which is perceived, then the perceiver is functionally
300 blind to the thought or event. The same is true for the recognition of word
301 meanings, "connotation." Connotation refers to a set of attributes constituting
302 meaning and necessary for determining the applicable patterns of
303 comprehension. ("Denotation" is the definition as written in a dictionary).
- 304 (5) In the process of decoding that which is perceived, the mind searches for patterns,
305 and if it cannot find one to which it can connect, it creates one of its own,
306 which then becomes an unsupported reality, or a factoid. The factoids are
307 normally held in short term memory but sometimes become a part of the
308 general schema and create troublesome unsupported realities.

309 **III. Academics with some practice**

310 **A. Philosophical concepts embedded in our system**

- 311 1. We encourage arguing minds through the media presentation of two sides to the

314 that you will rebut. Listen also to the find out if there is something you did not
315 think of and maybe could use in your own arguments.

316 **B. Important concepts of Kwanmukan technique**

- 317 1. Why we use karate-training methods for our body systems instead of, say, the methods
318 used in judo.
- 319 2. Why older karate-ka do not practice in clinics of others and why they do normally do
320 much sparring.
- 321 3. Importance of side kick for functionality and for fantasy.

322 **C. Contrasting differences of standards applicable for young people, athletes, and more 323 mature adult practitioners.**

- 324 1. Relationships in types of kata practice
 - 325 a) Competition
 - 326 b) Developmental
 - 327 c) Instructional

328 **E. Polishing Techniques. One way to do this is:**

- 329 1. Each student should have at least 2 defends in each section, both rising and
330 descending. Also, there should be a clear understanding of opposition blocks,
331 guiding blocks, and in passing blocks.
- 332 2. They must be perfect when done in a simple context, that is one punch and one block.
333 A full step into the punch is not necessary.
- 334 3. After polishing the high defends the next step is to walk up and down in a front
335 walking stance.
 - 336 a) Then move into Taegu one.
 - 337 b) Then move into Heian 1.
 - 338 c) Then move into punch-block jam
 - 339 d) Then punch block and hand counters.
 - 340 e) Then punch-block, hand counters and then kick.

341 **F. Variations in stances used for elite competition and for masters practice and why.**

342 **G. Masters methods for gaining the most advantageous movement.**

343 **H. Some considerations for training are**

- 344 1. If you have bad knees or hips all wrestling techniques and gripping and turning
345 techniques should be avoided.
- 346 2. The use of the knees in driving into the thigh, hips, or lower side is important but for
347 people with certain types of inherent instability these are to be avoided.
- 348 3. Stances are not really important, except that they must permit easy movement in all the
349 normal positions and not restrict the flexibility of the waist. (Some really deep front
350 stances restrict the full turning of the waist.)
- 351 4. Familiarization with the use of small hand weapons is a prime consideration. Yawara
352 sticks, ice picks, small knives, scissors, etc. can all be aids to survival.

355 understand how to apply emergency treatment for trauma, both delivered and self-
356 inflicted.

357 6. Morning drills, yoga and weights provide protection against basic imbalance and
358 inherent weakness and are mandatory for every advanced student.

359 7. Auxiliary aids such as the proper use of weight training and yoga provide corrective
360 body balance

361 I. Standard work out procedures

362 1. Most people have some part of their body that is not equal to or out is of balance with
363 the general muscle group in that area.

364 2. Once an inconsistency, weakness, or fundamental imbalance has been determined, the
365 martial artist should have a plan in place to correct it, and when it is corrected, a
366 further plan to prevent a reoccurrence.

367 3. Any inherent muscular imbalance is detrimental to the quick and powerful application
368 of martial art techniques. Strong and stable physical structures are the foundation of
369 power and speed.

370 4. Basic drills stabilize the body and help avoid training injuries. Repetitive low, middle,
371 and high section blocking actions, punches, and kicking drills are important and
372 necessary stabilization exercises. The morning drills are not! They are simply a
373 way to tune the body-mind for a beneficial and enjoyable day, and are a bit of
374 insurance against untimely strains.

375 5. Furthermore, high-level techniques do not provide much exercise and some type of
376 aerobic system must be set in place. For many, this is the point of free sparring.

377 6. Most senior or advanced martial artists do not stabilize their bodies through basic
378 drills. This is especially true for those of us that depend a great deal of time on the
379 floor as an "instructor."

380 7. Kata is not really a good stabilizer because of the lack of connected repetitions. Black
381 belts must move forward in their applications and understanding of theoretical and
382 applied techniques. Concentration on development sometimes is put on the back
383 burner because of instructional duties. In such cases, the shihan must push the
384 instructor to attend all Kwanmukan training sessions. The student must be
385 encouraged to use weights and yoga for body conditioning. Inherent muscular
386 imbalance is the primary cause of practice injuries with martial arts. Morning drills
387 and the proper basic start-of-class protect the body somewhat, but the body is
388 capable of being developed to the extent that it can support powerful and dangerous
389 techniques. The body must be capable of performing techniques without sustaining
390 injury.

391 8. For those martial artists who do not train intensively in the basic techniques of their
392 arts, weights and yoga are considered mandatory.

393 9. A problem in planning arises if the majority of time spent in training time spent on
394 basic drills. Stabilization is accomplished but what time is left for the learning of
395 advanced techniques. If advanced techniques are the point of concentration, there
396 goes the body conditioning.

397 10. The solution to this problem is to have a short and standard warm up work out, and

- 399 11. The basic drill for all karateka might proceed as outlined below. The general
400 repetition order is three forward in a front stances and three backwards in back
401 stances.
- 402 a) A brief warm up exercise (such as jumping jacks)
- 403 12. Standard for maintenance-generally 3 up and 3 back
- 404 a) Morning exercises when applicable
- 405 b) Rises and toe wiggles
- 406 c) Leg swings
- 407 d) Squat extensions
- 408 e) Toe walks
- 409 f) Different defends done individually while stepping forward
- 410 g) Different defends followed by attacks
- 411 h) Front leg lifts while stepping forward
- 412 i) Various kicks done individually while stepping forward
- 413 j) Side leg lifts while stepping sideways
- 414 k) Side kicks while stepping sideways
- 415 l) Side or round jump kicks skipping to the side
- 416 m) Two of the relationships
- 417 n) One lightly done Pinan kata
- 418 o) Weapon training - makiwara use
- 419 (1) Harden your body weapons on the training equipment. Advanced use and
420 beginning use are different.
- 421 (2) The advanced methods are preferred because they use the same concepts
422 applied in high form, those of throwing the technique and having it stopped
423 by the target. Fixed stopping initiates a potentially harmful action, both in
424 the mechanical sense and in technical applications.

425 **J. Study of the relativity of kata bunkai to self-defense**

- 426 1. The recurring theme of these special training camps is the application of destructive
427 technique -- pop, snap, poke, whack, and stomp. Speed, accuracy, and continued
428 actions are stressed.
- 429 2. Advanced practitioners must know how to defend themselves. They must be able to
430 apply destructive force. In other words, advanced practitioners must be experts in
431 "finger" atemi, back hand slaps, ridgeband - shudo - single-knuckle fists, etc., any
432 of which can induce serious injury.
- 433 3. General training stresses safety and self-control and dangerous departure from standard
434 techniques is discouraged. Advanced practice should stress the ability to stun, stop,
435 or destroy the opponent's ability to continue the attack. When faced with potential
436 threats to life, the higher aspects of the martial arts must come forth. Surprise,
437 quickness, and violence of action are the supreme directives. Ethical considerations
438 are brought to the forefront and context of the resulting mess must be understood.

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- inspection, character investigation, with extensive academic instruction, and with appropriate lecture on civil and vicarious liability.
5. Advanced training does not include those mind numbing repetitions found in beginner training. High-level courses are more complex and require a different kind of study: even the concepts of kata change. Yudansha should spend plenty of time studying the differences between standard kata and high form. Each method introduces some interesting opportunities but the study of those found in the high form contains the most revealing techniques.
 6. At the beginner level the context of applications is narrow. At the senior level the context is broad. At the beginner level the choice of techniques is broad but at the advanced level the choice of techniques is narrow. The use of weapons and the current craze for grappling options also muddy understanding.
 7. Traditionally, the problem of how to accommodate novice and expert training groups within the same training session has been dealt with by ignoring the matter. It has simply becomes a question of who does the teaching and who does the training.
 8. Who knows what to teach? Who understands the ethics and morality of physical confrontations? Who is experienced in combat? Who has really fought? What is their experience? Where does this experience lie, in memory, in imagination? How was it obtained - books, stories, and movies? Who qualified you? Who qualified your qualifier and who approved that person? Students expect their senseis to keep them upgraded on kata performances and techniques. If the sensei doesn't know, it is a truism that the student also will not know.
 9. We value peace, tranquility and the rule of law. Most citizens would rather go to court than fight. Accordingly, our karate classes must teach accepted values and provide a safe environment, avoiding unnecessary physical stress. But that is not the way of the Oriental arts. The way is what it is and should not be altered to fit any instructor needs.
 10. Who wants to be a real martial artist? Good loose legs and high stretch abilities create pseudo karateka who may find a home in teaching and demonstrations. We all understand that lack of muscular development often allows the performance of high kicks and who doesn't want to be admired for their abilities?
 11. General class does not really strengthen black belts because of the mind numbing repetitions. Mind numbing repetitions are important for body development and to inculcate concepts such as patterned breathing, but it is not the essence of the arts.
 12. Understanding how we get our karate knowledge and the accuracy of that information is a real problem for advanced karate practitioners. We often justify the presence of some particular knowledge just because we have it on hand and really cannot show that information's accuracy. If we have time talk about the question to ask for grouping and use Shotokan as an example.
 13. We understand the need to defend current information but we should try to identify the source, and be wary of implanting of that knowledge as gospel. The mind must remain open to further learning, including the possibilities of changing closely held concepts whenever further study may show them to not be the best.
 14. For the Kwanmukan, we try to integrate the learning methods with our conceptual framework. Our study of the ideas of schema, memes, and the body sets the base

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that something. We understand why, how, and when we include ideas into our practice.

15. Let's take the study of kata and its corresponding bunkai as an example.
 - a) How in the world did we get the idea that what is presented as meaning in kata contains any degree of such? How in the world do we get the idea that what we learn in basic training will ensure our survival in serious conflicts? How in the world do we learn otherwise? How in the world can we recognize what we have to do to learn otherwise? We all went through basic training and what unfunctional information was implanted? How do we the root it out and replace it with fully functional habits?
 - b) We know that basic training and basic kata are often incorrectly presented as high form and advanced bunkai. The strongest clue is the unimportance of the selected targets for the applied atemi and the weak selection of control techniques. Controlling actions and maintaining peace and tranquility are, of course, high principles, but self-preservation trumps all. And, if the concept of control is to be the applied, the techniques must indeed control. Punching the body with your first and grasping with both hands while the opponent's other hand is left free is definitely not a good example of control.
16. Kata practice and related bunkai do not show vulnerabilities from different angles of attack or consider the entrance of other combatants. If ground fighting occurs, problems arise from narrowly focusing on a single opponent. Failure to recognize the possibility of weapons is a similar error.
17. Advanced techniques of a serious nature are multipurpose and must be able to be redirected to another angle of attack. Weapons can be used to great advantage in multiple opponent attacks or when time is of the essence. In sound actions, defenses can be turned into attacks and vice-versa.
18. Embedded techniques must be compatible with hand held weapons such as the club, knife, and cane. It is also a good idea to consider the movements used in fencing.
19. Vital atemi starts with the choice of target areas and sound training should not offer bad choices. Vital targets such as the eyes, throat, and groin should always be the primary choice at times when your survival is in the balance. These vulnerable points must be defended in all cases, and must be exposed to attack. In less that dangerous situation, feigned or light attacks to the eyes, throat, and groin may provide an important distraction necessary to the application of some vital strikes.
20. The vital strike capacity stressed in hard bunkai minimizes the need to consider weather related factors such as heavy coat, because you are poking is uncovered areas. Protection given the eyes by glasses should considered.
21. Vital atemi must conform to the operational maxim:
 - a) Success and survival depend on:
 - (1) Surprise, Quickness and Speed, and Violence of the Attack
 - (2) The destruction of an attackers ability to continue an attack it the idea. You must stun, stop, and destroy the ability of your opponent to continue attacking.

- 533 necessarily vital techniques. A humorous example of this might be when a person
534 is strangling someone whom you don't want strangled and you have a hammer
535 available. Just go up and hammer the strangler really hard on the instep two or
536 three times. I am sure that you can see the destructive side of that and the fact that
537 you have gained a measure of control over the strangler's action without applying
538 vital atemi.
- 539 23. Ordinary karate practice is for the physical health of ordinary people and in the
540 normal sense is not lethal. Healthy and alert people can be formidable foes but
541 usually do not possess the self-defense capacities that are available from advanced
542 martial arts training.
- 543 24. Knockout quality karate possibly could be considered as vital karate but is really a
544 sporting game with rules that ignore possibilities of multiple opponents or
545 weapons. Remember: truly deadly techniques are designed not to deter, but to stop,
546 stun, or destroy the ability of the attacker to continue the attack.
- 547 25. Many potentially good martial artists train in a manner that confounds reality. We
548 teach our serious students serious techniques. For example, one of the greatest
549 aides in a serious fight is a hard wall behind the attacker. Think carefully before
550 you put your back to the wall. If you are body slammed into the wall, your head
551 will probably slam into the wall also. The results are similar to falling to the floor
552 and bumping you head on the floor. There have been several tournament deaths
553 from just such an occurrence.
- 554 26. Making assumptions about an encounter can display another kind of lack of reality.
555 You should read the situation and understand what plays are possible, but to
556 assume the actuality is just plain wrong.
- 557 27. For example, many teachers of the arts direct their student to do thus or thus in a
558 given situation: if a person strikes at you, do a defend and counter type of thing.
559 That's all well and good sometimes but it is ill advised as a broad mandate. I have
560 often said that in a tricky situation, I really would like a sock full of rocks and ice
561 pick. The sock is a good blackjack, the rock can be thrown, and the ice pick sticks.
562 Of course, I don't want my attacker to have the same. How do I know the attacker
563 doesn't?
- 564 28. It is similar to the fellow teaching knife defense with a slip, block, and control. For
565 me, as an attacker, I could attack with the sheath and then stab with the knife. As a
566 matter of fact, one time an instructor was teaching how to disarm a knife-wielding
567 attacker when I stepped in to see how he would do with my ideas and me. I started
568 the Kwanmukan knife pattern and when he appeared about to interrupt, I threw the
569 knife, hitting him in the chest, and then slit his throat with the other knife
570 (figuratively speaking of course).
- 571 29. In the past bunkai was considered to fall into four categories, followed the traditional
572 four categorize of Bunkai (SD - SD Counter- Vital)
- 573 a) Salient or ordinary interpretations
- 574 b) Self-defense interpretations
- 575 c) Counters to the self-defense techniques
- 576 d) Vital interpretation, Kata mate - Kenka

579 categorization of most - least - and the middle ground. In my thinking, this is more
580 exact and easier to follow. I believe that SD and SD counters are sections of the
581 same category. All manuals should be annotated to reflect this change.

582 FUNCTIONALITY "

583 It is an axiom that "The best self-defense is avoidance." However, avoidance is not
584 always possible. In some situations you might actually be able to discourage further approaches,
585 but in most dangerous situations, you must stun, stop, or destroy the ability of the attacker to
586 continue the attack. In the martial arts, we spend a lot of time learning many different techniques
587 and inculcate them through years of dedicated practice. However, in this course we will learn a
588 small number of key techniques and practice them many times. We will place these techniques in
589 various contexts so they can be set in your mind and become natural actions. In serious situations,
590 they MUST work for you.

591 In the Taiho Jitsu course you learn techniques approved for police, military, and civilian
592 use by the PSDI International Law Enforcement Institute. These techniques have a base in the
593 martial arts, but they are not chosen from any one discipline. Committees of high-level
594 practitioners, law-enforcement officers, government agency representatives, and judicial advisors
595 have selected them. The techniques have been approved for non-athletic use by the USA Karate
596 Federation, the US Ju-Jitsu Federation, the Central Taekwondo Association, and the International
597 Okinawan Kobudo Federation, all recognized and important national federations of the United
598 States who support Tai-ho Jitsu, the general discipline for civilian, law-enforcement, and military
599 survival training.

600 The idea is to develop personal self-defense skills and understandings that will provide
601 safety and survival in the streets and in the courts.

602 Tried and true methods of dealing with assault by avoidance and/or nullification are
603 presented. The techniques taught do not require that you have strength that you do not have, or
604 that you twist or crank your attacker to the extent that he falls down and writhes with pain. That is
605 unrealistic. The techniques taught are functional and easily learnable by ordinary people and
606 really do not depend on pain. Because of the interrelation of the techniques taught in the course
607 you can truly develop the conditioned reflexes and psychomotor techniques that will enable your
608 survival in most difficult situations. And - these are police techniques that are nearly mandatory if
609 you wish to teach in that venue.

610 Tai-ho Jitsu practitioners must know how to defend themselves and their families. They
611 must be able to create destructive force and have the wisdom to comprehend the context in which
612 it is to be applied. In other words, they must be experts in "finger" atemi, back hand slaps,
613 ridgethand - shudo - single-knuckle fists, etc., any of which can simply shock or produce life
614 threatening trauma.

615 Training situations should be as real as possible. Your goal should be realistic actions
616 with awareness of safety and mind control. (This is also applicable to animal control.)

617 When situations worsen, departures from ordinary defenses should be instinctive. For
618 drastic situations you must stun-stop-or destroy the ability to continue the attack. In devastating
619 situations that include potential threats to life, surprise, quickness, and violence of action are the
620 supreme directives. Ethical consideration is brought to the forefront and context of the resulting
621 mess must be understood.

622 For a level of high functionality, few techniques are taught; but they are taught over and
623 over and in different contexts. This contrasts to the usual methods of the martial arts of teaching

626 Techniques used in sport martial arts are nearly useless in serious confrontations except
627 for the ability to apply power, to breath correctly, move the body, focus the mind, and to apply
628 strong kicks, strikes, and blocks. Techniques must be compatible with hard held weapons such as
629 the club, knife, and cane.

630 Control and the destruction of an attackers ability to continue an attack is the idea. You
631 must stun, stop, and destroy the ability of your opponent to continue attacking. Vital atemi must
632 conform to the operational maxim for success and survival: Surprise, Quickness and Speed, and
633 Violence of the Attack

634 There is a need to consider weather related factors such as heavy overcoats-jackets,
635 gloves, scarves, hats, and boots, because you are poking in areas not fully protected by clothing.
636 The protection given by wearing eyeglasses should also be taken into consideration.

637 The ability to move in street clothes and the ability to move on one's normal shoes is vial
638 to reality why bare fee and why special clothes - is this an athletic thing?

639 Control techniques are not fantastic protection against vital or life-threatening attacks and
640 must only be applied to situation that clearly will not turn extremely dangerous.

641 Destructive techniques are not always or necessarily vital techniques. A humorous
642 example of this might be when a person is strangling someone you don't want strangled and you
643 have a hammer available and want to do something about it. Just go up and hammer the strangler
644 really hard on the instep two or three time. I am sure that you can see the destructive side of that
645 and the fact that you have gained a measure of control over the strangler's action, but without
646 applying vital atemi.

647 Making assumptions about an encounter can display another kind of lack of reality. You
648 should read the situation and understand what plays are possible, but to assume the actuality is
649 just plain wrong.

650 In situation where words have an impact, you should be aware that words often have
651 different meanings to different classes of people and you many not really be communicating
652 properly. Note the Rodney King affair when he was told to flatten out but would not do so
653 because of deeply hidden inborn reactions. Some persons will just not lie down and die but will
654 struggle to their feet with their last breath and will die on their feet.

655 ***RULES OF COMBAT-from Rules of Combat, Vince Morris 7th Dan, The development***
656 ***of Warrior Tactics PBS Nottingham, England 2000***

657 •Don't just read through this list. It is here to provoke thought. Analyze what each dictum
658 implies, think carefully and perhaps use them as meditational vehicles (Koans -Rinzal
659 Zen)--Remember - 'How you train will be how you will act under press --Another little
660 maxim that is much beloved of the US Navy SEALS: "Train hard -Fight easy!" It is not
661 surprising,.... that men began the study of tactics to gain an advantage or to even up an
662 imbalance in power.

663 •If all battles - either between nations or individuals - were totally haphazard affairs of no
664 particular form or structure, and then there could never be any point in analyzing them or
665 trying to extrapolate logical conclusions from them.

666 •As, however, the battles are instigated by men and fought by men, they are never indefinable
667 or ad hoc in nature, they always have, and always will, proceed according to discernible
668 patterns from which it is possible to determine sets of rules; rules which can later be
669 studied and from which sets of tactical Procedures can be formulated.

- 672 •If this supposition is correct, then if these 'Rules of Combat' exist how may they be helpful to a
673 martial artist or anyone attempting to further their understanding and expertise in the
674 areas of the martial arts or self-defense?
- 675 •Well, of course they do exist, and have done since warriors existed and man's combative
676 history was recorded.
- 677 •"There are a number of fundamental principles in hand-to-hand combat
- 678 •Some must be observed at all times, others are used in special circumstances. Where the use of
679 one begins and the other leaves off is difficult to define and can only be determined by
680 the user. Often their application is separated only by a second!"
- 681 •The words of Col. Rex Applegate, who in World War 2 served in Military Intelligence, the
682 Counter Intelligence Corps, and during the latter part of the war was in charge of special
683 training in close combat at camp Ritchie, in Maryland, USA.
- 684 •A renowned expert, he trained with W.E Fairbairn and E.A. Sykes (inventors of the famous
685 commando dagger bearing their name) and at one time was assigned as bodyguard to
686 President Roosevelt
- 687 ...He continues: (from 'Col. Rex Applegate. Kill or Get Killed. Paladin Press. 1979 PA)
- 688 •"Military experience, in combat and training centers throughout the world, has shown that the
689 average man can quickly be turned into a dangerous, offensive fighter by concentrating
690 on a few basic principles of combat and by advocating principally the use of blows
691 executed by the hands, feet and other parts of the body." (Op. cit. P 4.)
- 692 •The savage violence of a sudden street attack, the unexpected and vicious sexual assault, the
693 premeditated and cold-blooded terrorist bloodbath - surely these are moments of such
694 utter madness and fear that they are by their very nature beyond all understanding and all
695 'rules'?
- 696 •No.
- 697 •Violent and instantaneous as these terrifying moments might be, they work according to fairly
698 well-defined sets of rules, and it is through an understanding of these that it may be
699 possible to survive them and to some extent understand both the mechanics of such
700 moments of violence and the pressures which evolved and produced them.
- 701 •However, it is apparent that it is impossible to consider this subject confining it only to those
702 'rules' that appertain to the immediate event of specific personal physical confrontation,
703 as there are other major influencing factors with their own particular sets of rules which
704 have a defining or limiting effect upon the former.
- 705 •By this I refer to the sets of values inherent in any society at any one particular moment
706 (cultural, religious and ethical) and in addition the regulation of combat decided upon,
707 imposed and conditioned by the current militaristic or pacifistic ethos.
- 708 •These factors have an enormous influence upon the actual methods of combat, both personal
709 and national, (i.e. in civilian self-defense and in military operations) which are by these
710 ideals considered as either acceptable or not acceptable.
- 711 •The 'rules' as they apply to the technical aspects of personal combat are perhaps more easy to
712 define, as they (and their changing considerations) are fairly well recorded and there are
713 historical sources which are available for study.

716 private martial arts schools on the other, these 'rules' form the foundation of combat
717 wisdom studied and modified by teachers...

718 **A List of just some of the 'Rules of Combat'--**

- 719 •Always use methods of distraction.
- 720 •Control the ma-ai (fighting distance.
- 721 •Never retreat. (Unless it is safe to do so, or as a tactic)
- 722 •Never stop until It Is over.
- 723 •Tal-sabaki and Ashi-sabaki. Always move to a position of advantage. Do not simply rely
724 upon blocking an attack, but move at the same time. Then if the block is not completely
725 successful you will be better able to avoid a direct blow.
- 726 •Use the attacker's strength against him (unbalance, deflect). It is also easier to accomplish if
727 you have moved your position as advised above.
- 728 •Use the attacker's strength against him (unbalance, deflect). It is also easier to accomplish if
729 you have moved your position as advised above.
- 730 •Never fight at the same speed as the assailant. Usually be much faster (to avoid playing
731 'catch-up'- sometimes be slower (to use deception). '
- 732 •Show no fear (unless as a tactic).
- 733 •Control your own breathing (in any situation you can regain control of your physiological
734 responses this way). .
- 735 •Do not rely upon any one technique or blow to win the fight.
- 736 •Do not fixate upon one attacker, there may be more.
- 737 •Remember that a hold or a lock is often only a prelude to counter or finish, not the control or
738 finish itself.
- 739 •Prepare a psychological 'switch' in your head and be prepared use it.
- 740 •Maintain a 'stone' face. In other words do not telegraph either your intentions or the
741 condition of your psychological state to your enemy. This is especially Important when
742 disarming an attacker with a weapon.
- 743 •Do not give way to anger, which is as much an enemy to fluid natural movement as fear.
- 744 •Do not fix your attention on any one particular aspect of your opponent. You will have what
745 the Japanese masters would call "a stopping mind." With your attention fixed in any one
746 area or upon any one weapon you may be easily distracted from the real danger.
- 747 •Train to combat the most likely forms of attack first.
- 748 •Action beats Reaction.
- 749 •Hands do only two things in a fight - they protect you and harm your enemy.

750 **YAWARA JITSU**

- 751 •_Yawara is an ancient martial arts that originated in ancient China and evolved to the
752 Shaolin Temple and much later to the warriors of Japan, the Bushi --When unseated from
753 his house or in situations where he might have lost his weapon, he would have to resort to
754 hand to hand combat. The term used for the form of combat without weapons was called

757 as teachers of YAWARA.

758 • _These schools revived the ancient Chinese fist-load weapon of the hand held hammer and
759 thus came the term Yawara (stick). In the 1800 s the systems were revitalized and formed
760 the basis for modern Jujitsu.

761 • _The modern use of the fist-load weapons called the yawara stick is derived from the use of
762 a bladed weapon in a sheath or a bladed folder knife closed. The techniques are
763 practically interchangeable and the goals of applications similar

764 • _Yawaras are compact and easy to carry. They may be concealed in a pocket of a shirt or
765 jacket, hip pocket of pants, or in a purse or briefcase. Sometimes spikes are added to the
766 weapon to make it more difficult to take wrestle away. This weapon is easier to use than
767 almost any other, is simpler to learn and remember, and is applicable to both law-
768 enforcement and civilian self-protection. The techniques of this system are direct and
769 powerful attacks on the pressure points of the human body. Tak Kubota who markets a
770 plastic version of this ancient weapon as the Kobutotan has today popularized the yawara.

771 • _The understanding of the use of weapons does not promise any spectacular insight or
772 overwhelming wisdom in their use. There are many ideas of what to do and when to do it,
773 and all the ethical considerations found therein and that all ideas of equally worthy. How
774 democracy and equality find their way into the martial arts is a mystery and fills me with
775 awe that the idea has survived. It is said that contrary opinions find their home in
776 democracy, and that may all be, but in the use of weapons, contrary opinions are not
777 always debatable; in many cases they often fully tested and the poorly held ones cut to
778 pieces with their proponents—literally.

779 • _Making assumptions about an encounter can display another kind of lack of reality. You
780 should read the situation and understand what plays are possible, but to assume the
781 actuality is just plain wrong. Remember that I have said many times: “In a tricky situation,
782 I really would like to have a sock full of rocks and ice pick.” The sock is a good
783 blackjack, the rock can be thrown, and the ice pick sticks. Of course, I don’t want my
784 attacker to have the same: How do I know the attacker doesn’t?

785 • _It is similar to the fellow teaching knife defense with a slip, block, and control. For me, as
786 an attacker, I could attack with the sheath and then stab with the knife. As a matter of
787 fact, one time an instructor was teaching how to disarm a knife-wielding attacker when I
788 stepped in to see how he would do with my ideas and me. I started the Kwanmukan knife
789 pattern and when he appeared about to interrupt, I threw the knife, hitting him in the
790 chest, and then slit his throat with the other knife (figuratively speaking of course).

