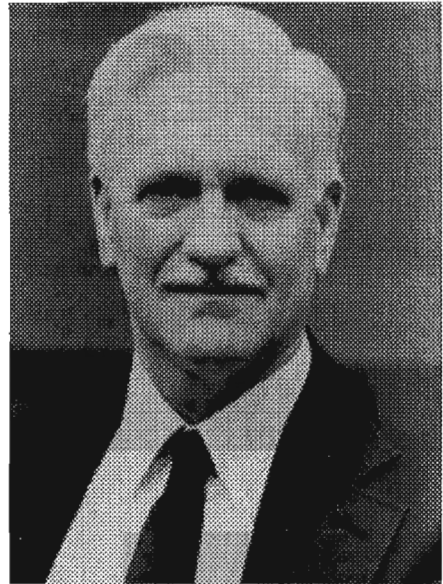


KWANMUKAN INTERNATIONAL

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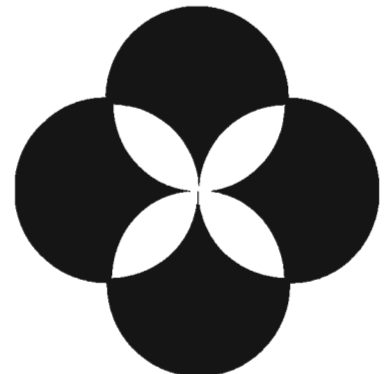
MASTERS LEVEL



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 paradigm

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

Kicking drills

Kwan-bu patterns

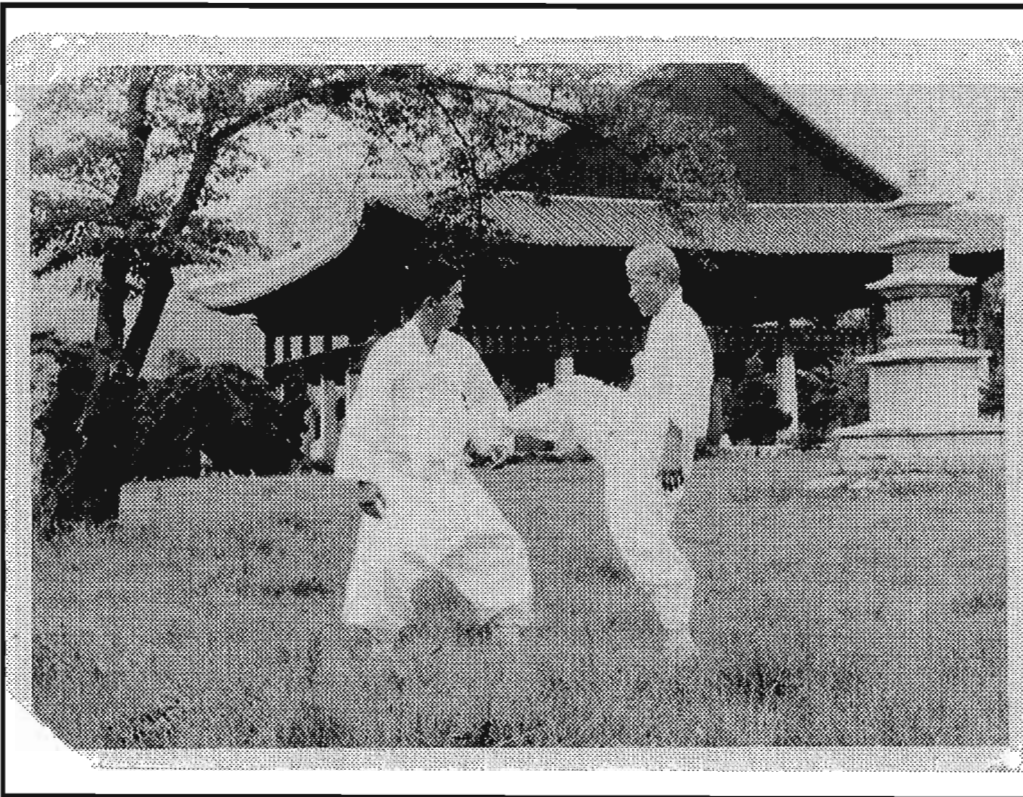
Cheung Kwan pattern

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

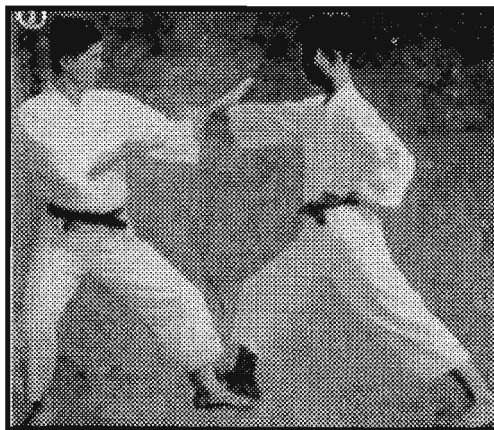
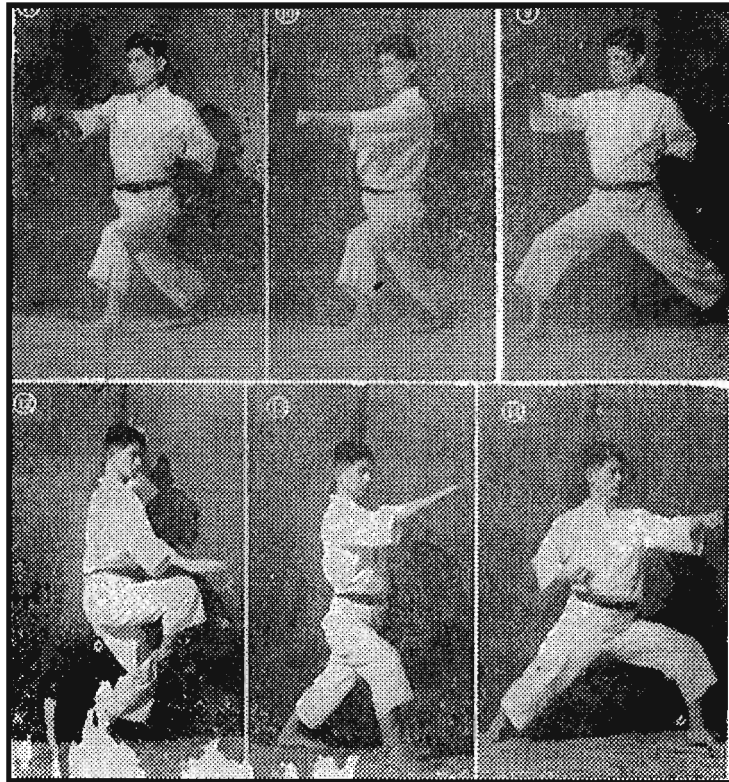
Kanji for the Kwanmukan

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 (jijitsu).

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 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. 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 Changkwon 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 Changkwon 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 Changkwon 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 Changkwon 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.

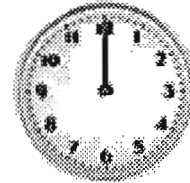
Remember to do:

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.

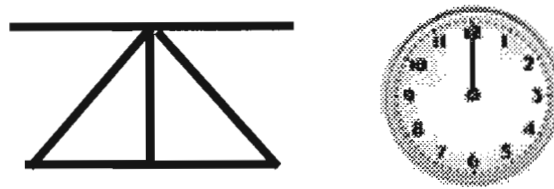
4. Set your weight lightly down on the right foot while moving both hand forward (about head high) to create an extended putting-off-posture. In the same action pull your hands low to a double-defensive-posture in front of the body. The body is now weighted to the back foot.

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 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

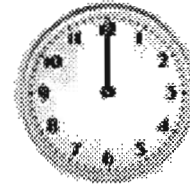
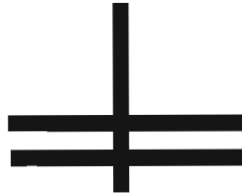
front (to 3 O'clock) of the right foot and immediately kick to the back. Set the foot down into a left receptive-stance.

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 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

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.

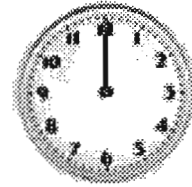
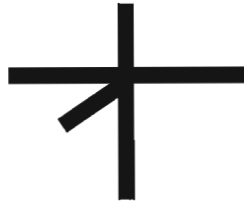
44. Turn toward 3 O'clock with the right foot and swing the left-hand, starting at the hip, to execute a mid-section palm up rising cross-body-block.
45. Move the left-hand upward in covering-block to a position beside the left of the head while moving the two primary fingers into a jabbing high-section 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-block, 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

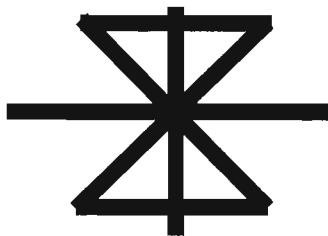
- strike toward 2 O'clock.o'clock
78. Lift the left foot back to the forward line (don't rise) assuming a left back-stance and make a strong right back-fist strike with left hand in a low covering-block
 79. Turn counter-clockwise to 6 O'clock extending left palm down with right hand held in close ready 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 "expositional," - 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 expositional 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 expositional. An extensive saga of the values of self and society are presented in the Mahabharata, 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 expositional 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 expositional values.

In the Kwanmukan, we show the expositional, 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.

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 transcendence.

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 it is a font of 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 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 caused 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 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 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!



Commentaries On Technique

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.

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 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.

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 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.

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 if 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



The Morning Exercises

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

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.*

Loose notes

** 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.

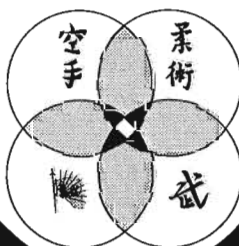
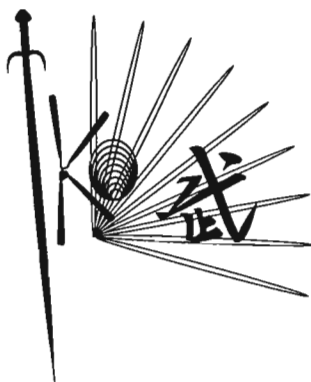
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