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A Study

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Abstract

The primary aim of this study is to explain how the martial art of Tang Shou became the sport of Karate.

The materials and methods used for this research include a study of literature, old Chinese drawings, practical experience with *Monku Jutsu*, acupressure point fighting, history, *Kata* forms, anatomy, body kinetics, and Chinese and modern philosophies.

The most significant result of this study is a historical explanation of how and why the martial art of self-defense became a sport in which two fighters attack each other.

Article

According to legend, the martial art of self-defense that we know nowadays as the sport called Karate started with Bodhidharma. There is no document out of his time proving his existence write Holcomb (2) and Sharar (3) writes that **Legend on Bodhidharma arose out of Chang Buddhist to have direct connection with Buddha.** The He was a Buddhist monk who, according to legend, came from India to China and is traditionally credited as the one who brought Chan Buddhism to China and is regarded as its first Chinese Patriarch. According to Chinese legend, he also began the physical training of the Shaolin monks that led to the creation of Shaolin Kung Fu. There are only estimation that he lived sometime between 420 and 634 AD. The Legend says that he did not die in Shaolin but that he went back from where he come. How convenient. This give for believers sustainable explanation why there is no his grave in Shaolin. The original name of the martial art of self-defense he is credited for is 唐 Tang 手 Shou, where Tang refers to the Chinese Tang dynasty (618-907 AD) and Shou means "hand." The China Shaolin Monastery was founded in 477 AD (one year after the fall of the Western Roman Empire). His birth date, the era of the Tang dynasty, and the foundation of the Shaolin Monastery somehow fit together.

So what is self-defense? Self-defense is according to Cynarski and Skowron (4) "technical and tactical skills to avoid or fend off an attack and neutralize the attacker. According to Raczkowski (5) self-defense is: compilation of useful techniques, deriving from various systems fighting arts or combat sports, which combined together with proper self-defense techniques (including verbal one) make it possible to avoid physical confrontation with the assailant or enable him to defend effectively against one or many people. Here we should not forget Chinse Dao approach **the highest level of fighting is no fight** therefore **who is able to avoid the fight is winner** (6). Author have no definition but more basic explanation that Self-defense is not only the act of defending oneself through blocking, kicking, and striking attacks. Defense through blocking cannot continue until the attacker gets tired and stops attacking. Self-defense is, from the first step, a form of protecting oneself from an attacker and, in the correct moment, turning one's defense to offense, seriously harming or killing the attacker in order to end the attack. As Sun Tzu (7) in his Art of War wrote, "In ancient times the experienced warrior first assured his own invulnerability and then waited for his enemy's vulnerability."

Bodhidharma if he existed or more people who created part by part Tang Shou martial art were for sure very intelligent and educated who traveled a lot in their life time. Author's speculation is even that there where in history several man with this name because name Bodhidharma consist of two words Bodhi and Dharma. Word Bodhi is translated to English as enlightenment and the word dharm means the "path of righteousness." Therefore Bodhidharma could mean somebody enlighten and pure or enlighten person on the right way. At that time, most people did not travel more than two days by foot from their homes in their entire lifetimes. As the philosopher Certeau (8) explains, it was important to Bodhidharma not to live permanently in some monastery where he would be under the pressure of higher priests who wanted to explain the "truth" to him. He was free, and his mind was free, so that he could observe the world and come to his own conclusions. His travels included Indonesia, where he left behind or brought from there to China a martial art called Silat (9). The legend say that this style self-defense created woman when she observed fight between the snake and crane and then used it to prevent herself from violent husband. This is the oldest definition for Bodhidharma's martial art. We have to focus on words woman, self-defense, crane and suitability of art for woman to fight against the men.

Silat was, and in some cases still is, used by the defense forces of various Southeast Asian kingdoms and states. Despite the Hindu caste system in ancient times, Silat was never confined to any particular social class or gender, but was practiced by all without restriction. Even today, it is often taught in families who have inherited cultural traditions such as woodcarving, dance, herbalism, or the playing of musical instruments.

What happened with Bodhidharma self-defense until sixteen century we do not have written documents but in mid sixteen century Qi Jiquang (1528-1588) who was Chinese general and national hero was sent to Fujian Chinese province. He is famous because in the years 1563-1565 resolved problem with Wokou pirates composed from Japanese, Portuguese and Chinese pirates in Chinese Fujian province. For us it is important fact that he started to fight with Wokou pirates already in 1553 and that he was present with 10.000 troops in Fujian for more than 10 years. Troops trained Qi Jiquan 32 form-verses as described in chapter 14 of his Jixiao Xinshu (New Treatise on Military Efficiency) the military manual he wrote in two parts during the 1560s and 1580s. Besides his troops he trained Fujian local people skills described in 32 verses. This skills were meat as he wrote for those who cannot be strong. After he left Fujian for sure many soldiers stayed in Fujian and keep on training. Out of this fact two legends arose. One of southern Shaolin temple and one on sixteen years old Fang Oiniáng (creator of White Carne style). Both legends maybe arose out of need to convince the commoners to do training of self-defense techniques hidden in 32 verses. Legend on southern Shaolin to exaggerate efficiency of this techniques to unbelievable level of ability and legend on Fang to convince the people that this techniques could be successfully performed by everybody even a sixteen years old girl.



Fig. 1 Fujian location (10)

It is currently unknown whether if there truly was a southern temple, as there are several locations in the Fujian province given as the location of the monastery. The Fujian province does have a historic monastery called Changlin, and a monastery referred to as the "Shaolin cloister" has existed in Fuqing, Fujian since the Song dynasty, but it is still unknown if these have an actual connection to the Henan Monastery or a martial tradition. Even though there is no evidence regarding Southern Shaolin, there is a legend about the Fujian White Crane style and a legend about Fāng Qīniáng (11). Fāng Qīniáng by the legend lived in the prefecture of Quanzhou in the Fujian province during the reign of the Jiajing Emperor (1521-1566) of the Ming dynasty. This is time when general with his troops were there to. Some may find many sources that say she was born in the mid-eighteenth century, but this is incorrect because there is evidence that several White Crane style *Kata* forms were created earlier. *Wanshu Kata* is

credited to the Chinese diplomat Wang (1621-1689), who was sent by the Qing government in 1683 to Okinawa. Kusanku Kata refers to Kwang Shang Fu. He was a martial artist sent around 1756 from China's Fujian province as an ambassador of the Qing dynasty to Ryukyu, where he died in 1762. The time of the creation of Wanshu and Kusanku Kata clearly shows when Fang lived. The Fang family lived in the Fujian province of China in a place where there were many crane birds. Fang's father knew the martial arts of southern China and taught them to his daughter. Author speculates that hers's father was one of masters who instructed soldiers and commoners how to use 32 forms and that 32 forms are incorporated in several or maybe all White Crane Kata forms. The legend says that one day Fang tried to scare the crane using a stick and the skills she had learned from her father, but the crane would counter whatever she did. Fang tried to hit the crane on the head, but the bird moved its head out of the way and blocked the stick with its wings. Fang tried to hit the crane's wings, but the crane stepped to the side and this time blocked with the claws of its feet. Fang tried to poke the crane's body, but the crane dodged backwards and struck the stick with its beak. From then on, Fang carefully studied the movements of cranes and combined these movements with the martial arts she had learned from her father, creating the White Crane style of the Fujian province. It was important for legend and for her if she exited to say that she did not create White Crane style alone because nobody would believe it (23) and such thing anyhow could not be created by only one human from the beginning to perfection. It always take several people and mostly several generations. Therefore it was important that legend say that she had two teachers hers father and hers spiritual father Mr. Crane. There are many versions of this legend, but the most important for understanding White crane selfdefense forms are those in which the crane did not block the stick Qīniáng used, but rather evaded and countered it fig. 2.



Fig. 2 Fang vs Crane (11)

Cranes do not and cannot block because the muscles that pull the wings down are much stronger than those used for raising the wings. The human body has the same construction. **Cranes do not block, they push aside!** This is the most important point if some want to understand *Tang Shou* or White Crane style. All of the pictures available on the Internet show frontal actions that are similar to or the same as what is on fig.3.



Fig. 3 Crane vs Crane (11)

Cranes jump and push with their legs and control the opponent with their wings. The fight is similar to the fight between bulls or any other animals where males show females who is stronger and more appropriate for insemination. As with sport fights, the purpose is not to kill. The same show of action was used in the first *Karate Kid* movie where the weaker fighter got a point by kicking from the White Crane position. While he got a point, doing this action in real life would have led to him being badly beaten by a stronger opponent. A serious thing that does not always happen occurs when one crane succeeds in pushing another aside and goes behind his back so that he can peck at him and cause serious harm. This is what the White Crane style teaches. Some may find only one serious action on YouTube if he observe it very precisely. White Crane style is not Yang style based on strength but is Yin style (6) and uses kinesiology, lever, pressure points, Six Ji hands and everything else that make actions more effective with less strength and that's why it is very suitable for woman selfdefense. Even the imagination of how the white crane (bird) moves shows that this is skill, elegancy, and art of movement and does not have much in common with muscle men. The point of the style is to make less use of physical strength, stressing evasion and attacks to vulnerable areas instead. It is common accepted in China that White Crane fighting elements are popular, especially in women's self-defense, because they do not depend on strength and women are better able to imitate the pecking motion so common in the crane's style of fighting. The pecking motion should be understood here as precisely hitting with four Ji hand forms vital pressure points, not pecking as with a beak. A more detailed story can be found in the Bubishi (12), which describes how the invincible man Zeng Cishu, who was a hard-style boxing expert with fingers like iron and a body as hard as a rock, insisted on doing battle with Qīniáng, then a sixteen-year-old girl. In the fight, Qīniáng succeeded in not being hit once and swiftly dispatched the challenger. So taken by her remarkable skill and gracious character, the fallen warrior immediately petitioned her to accept him as her student. Zeng Cishu went on to become Qīniáng's most prized student and eventually became the second-generation master of the White Crane style.

These three historical facts concerning Silat, 32 verses and the White Crane style further prove that Tang shou was made for women's self-defense (a weaker person against a stronger one). This is the first and most important fact to learn if you want to understand Tang shou.

There is one more piece of historical evidence that *Tang shou* is art and not a brutal man's activity, as they are presented nowadays by Japanese Karate followers around the globe. Preceding and in addition to Fāng Qīniáng, there were many brave women in China who stood up and fought like men, or even better than men. Thanks to the film industry and Walt Disney, one of the ten most famous women in this category known to the Western world and listed by Zhao Chenxi (13) is Hua Mulan



Fig. 4 Hua Mulan (13)

Hua Mulan's story is known throughout China. She practiced martial arts from childhood. Hua Mulan lived during the Northern Wei dynasty (386-557). She disguised herself as a boy to save her aging father from being conscripted to fight the northern nomads that threatened the Northern Wei borders. She endured the hardships of war while in disguise, and her bravery in battle was a contributing factor to her army's victory. Hua Mulan is the most respected of historical Chinese heroines.

Now we will move on to Matsumura Sokon, who was perhaps the last master who truly knew the art of *Tang shou* (*Kara Te*) based on White Crane Style. He was strong man but skinny and he for sure used best combination between Strong and Soft style. Funakoshi (14) describes "An important lesson" Matsumura fight with very strong engraver that Matsumura wan without fight. He used at first energies (today we would say Hypnosis, because he had very intensive eyes just look on fig. 4 drawing) to stop attacker and voices (Kiai Jutsu) to defeat him.



Fig. 4 Matsamura hypnotic eyes (15)

There are no exact dates for his birth and death, but he was born between 1798 and 1809 and died between 1890 and 1901. His teacher was Kanga Sakugawa, and there is not much information about him either, but it is known that he had the nickname "Tode" ("Chinese hand"). Matsumura was recruited into the service of the Shō family, the royal family of the Ryukyu Kingdom, in 1816 and received the title Shikudon (also Chikudun Pechin), a gentry rank. He began his career by serving the seventeenth king of Ryukyu's second Shō dynasty, King Shō Kō. In 1838, he married Yonamine Chiru, who was also a martial arts expert. Matsumura became the chief martial arts instructor and bodyguard for the Okinawan King Shō Kō. He subsequently served in this capacity for the last two Okinawan kings, Shō Iku and Shō Tai. Matsumura traveled on behalf of the royal government to Fuzhou in China Fujian province and Satsuma southern part of Japan. He studied Chuan Fa (kung fu) in China as well as other martial arts and brought what he learned back to Okinawa. Due to his profession, he was allowed to learn and have writings on martial arts even during the time of the ban on carrying weapons and practicing martial arts that lasted until Meji period. Besides all he possessed the Bubishi book he got as present from military attaché in Fuzhou Fujian China at his visit to China in 1860.

Author have always wondered why the art of Tang shou transformed into power of Karate, He suppose that this transformation happened at some point during the lives of Matsumura Sokon and his pupil, Ankō Itosu (16), who is well-known today.



Fig. 5 Ankō Itosu (16)

Ankō Itosu was born in 1831 died March 11, 1915. His name can most likely be attributed to Ankō, who was a fifth-century Japanese monarch. Just like the name Adolf (Hitler) mostly disappeared in Europe after the Second World War, a person with Okinawan roots would not name his son Ankō. Thus, we may assume that he had Japanese roots even if his name alone does not necessarily make this true. He was also an excellent Japanese speaker and his 10 precepts were accepted by the Japanese Ministry of War. This probably would not have happened if he did not have Japanese roots because at that time of rising nationalism, nobody would listen to somebody of the "lower" Okinawan race. Thanks to his Japanese roots and because he was the son of a samurai, he had the chance to become a student of Matsumura even during the ban on martial arts. However, it is certain that Matsumura, who had Okinawan roots, did not share any of the White Crane secrets with him. We must be aware that the masters of the true art in most cases only divulged secrets to a single student who was their designated successor in the system. It was traditional for practitioners to train only moves and Kata for at least ten years and until they were at least thirty-five years old before the masters started to teach them the secrets of the true art. Ankō was Matsumura's student for only two years. This is too short of a time for him to have earned Matsumura's confidence to become the chosen one who deserved to know the secrets of Kata. He is considered by many to be the father of modern Karate based on muscle, although title on karate father is often given to his student, Gichin Funakoshi, because he latter spread Karate throughout Japan. Mr. Itosu is most likely responsible for the transformation of the art of Tang shou mostly based on Bodhidharma marrow cleansing sutra into something for strong men based mostly on muscle modifying sutra.

During his time, people still trained Karate as it was intended. First they trained *Kata* forms repetitively before beginning the real practice because in Kata forms the best self-defense actions are hidden. They did not fight like two fighters attacking each other; instead, they fought so that one was attacking and another was defending. Then, they would switch positions. The way they trained is preserved in proper, detailed Kata forms in books from the last century, as well as in several private 8 mm films. The problem of the preservation of Kata occurred when *Kata* sport competitions started in the 1960s, with the first world championships held in 1970 in Tokyo. After that, competitors started to transform *Kata* to look more attractive, and the purpose of *Kata* was no longer of importance. As *Kata* forms are preserved in books, so *Kata Bunkai* is preserved for us, too. From this, we can see that all of these actions are made for strong people. The art of self-defense was lost.

Mr. Itosu took the step from art to power or we may say from Marrow Cleansing Sutra to situation were Muscle Modifying Sutra prevails. Looking generally at the Chinese art of self-defense to Karate, we can create an explanation using the theory of Pierre Bourdieu, the

French sociologist, anthropologist, and philosopher (August 1930-January 23, 2002), about media and cultural production based on field and habitus (17,18).

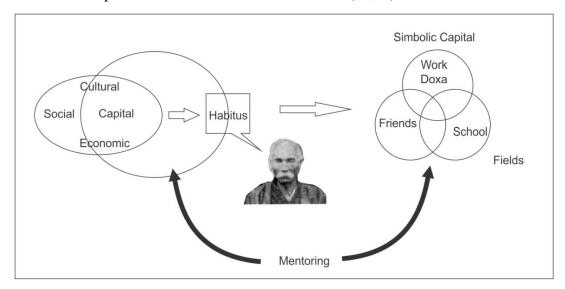


Fig. 6 Itosu Field and Habitus (Author)

Itosu was from a low-ranking Ryukyuan Peichin family. This rank of people mostly served in the administration. Therefore, it is not surprising that Itosu was educated in Chinese classics and calligraphy (Chinese writing). He was not educated in other subjects. Therefore, according to Bourdieu, we could say that his capital was low, but he was an excellent Japanese speaker and writer. In his time and place, this made his capital much higher. To be able to understand Kata forms properly, he should have had at least a knowledge of acupressure healing and a knowledge of anatomy; kinesiology would also have been very helpful to him. He even went so far that he made five Pinan Kata out of Kusanku Kata and the now-lost Chiang Nan Kata because his opinion was that the original Kata were too hard for beginners to learn. Pinan Kata are nowadays widespread for beginners in the Karate world, but unfortunately they do not follow the six rules for the *Kata*. An important fact is that as an official, he was permitted to practice martial art even under the ban on martial arts which started in 1477 and lasted until 1879. When he was seventy years old, in the year 1901, he was instrumental in getting Karate introduced into Okinawa's schools; at age seventy-four, in the year 1905, Itosu was a part-time teacher of To-te at Okinawa's First Junior Prefectural High School.

The habitus of Itosu developed under the influence of his capital. His habitus was perhaps mentored by experience: in his youth, he destroyed a wall by punching it with his leather sandal on his fist. He was small in stature, raised in a strict home. According to his character and childhood, we can say that he had an intense desire and intention to become strong, hoping that that strength would balance and overcome the shortcomings of his body and his psychological character.

Itosu had symbolic capital: as he was working in the administration, he was of high enough rank to play in the field of education and to draw the attention of the Ministry of Education and the Ministry of War in Japan in October 1908 with a letter containing his "Ten Precepts of Karate." The fact that he wrote and sent these ten precepts to the Ministry at the age of seventy-seven shows how patriotic he was. This again confirms his Japanese roots. He presented his best knowledge to contribute to the goals of his country. At this age, he could

not expect any special profit out of Karate; he simply wanted to give his country the best of his knowledge. He was successful with his writing, and Karate was later introduced to schools. We must be grateful to him for spreading his knowledge of Kata, whether it was correct or not. Without him, this part of human heritage could possibly have been lost forever.



Fig.7 Itosu ten percepts (16)

The "Ten Precepts of Karate" discuss Karate, and Kata are part of Karate.

Ten Precepts of Karate:

- 1. Karate is not merely practiced for your own benefit; it can be used to protect one's family or master. It is not intended to be used against a single assailant, but instead as a way of avoiding a fight should one be confronted by a villain or ruffian.
- 2. The purpose of Karate is to make the muscles and bones as hard as a rock and to use the hands and legs as spears. If children were to begin training in Tang Te while in elementary school, then they would be well suited for military service. Remember the words attributed to the Duke of Wellington after he defeated Napoleon: "The Battle of Waterloo was won on the playing fields of Eton."
- 3. Karate cannot be learned quickly. Like a slow moving bull, it eventually travels a thousand miles. If one trains diligently every day, then in three or four year one will come to understand Karate. Those who train in this fashion will discover Karate.
- 4. In Karate, the training of the hands and feet are important, so one must be thoroughly trained on the makiwara. In order to do this, drop your shoulders, open your lungs, take hold of your strength, grip the floor with your feet, and sink your energy into your lower abdomen. Practice using each arm one to two hundred times each day.
- 5. When practicing the stances of Tang Te, be sure to keep your back straight, lower your shoulders, put strength in your legs, stand firmly, and drop your energy into your lower abdomen.
- 6. Practice each of the techniques of Karate repeatedly, the use of which is passed by word of mouth. Learn the explanations well, and decide when and in what manner to apply them when needed. "Enter, counter, release" is the rule of releasing hand (*torite*).
- 7. You must decide if Karate is for your health or to aid your duty.
- 8. When you train, do so as if on the battlefield. Your eyes should glare, shoulders drop, and body harden. You should always train with intensity and spirit, and in this way you will naturally be ready.
- 9. One must not over train; this will cause you to lose the energy in your lower abdomen and will be harmful to your body. Your face and eyes will turn red. Train wisely.

10. In the past, masters of Karate enjoyed long lives. Karate aids in developing the bones and muscles. It helps the digestion as well as the circulation. If Karate should be introduced beginning in elementary school, then we will produce many men who are each capable of defeating ten assailants. I further believe this can be done by having all students at the Okinawa Teachers' College practice Karate. In this way, after graduation, they can teach at the elementary schools at which they have been taught. I believe this will be a great benefit to our nation and our military. It is my hope you will seriously consider my suggestion.

His letter was influential in the spread of Karate. The letter must be observed in the context of its time. This was when the world was preparing for the First World War. The message to the authorities is clear: People who practice Karate will become strong, healthy, and long-living and are perfectly prepared for war. Therefore, it comes to no surprise that this letter drew the attention of the Ministry of Education and the Ministry of War in Japan.

Ankō Itosu was a very strong man, so there is no doubt that he looked at life as strong people do. He did not think or know that *Kata* were created for women's (a weaker person's) self-defense, but rather thought that *Kata* were for men who saw defense as a direct action, just like the bulls with little intelligence confront each other: a lot of energy and power against a lot of energy and power. Whoever is stronger and more durable wins. The art of Karate came from China, and this is not in the soul of Chinese philosophy. Sun Tzu wrote, "In war, victory must be fast; if victory is slow, men get tired," and, "In war, price victory not prolonged warfare."

All of his precepts except the first are, as we could say today, bodybuilding advertising. This is not the White Crane style, and it is not what Bodhidharma taught. Bodhidharma taught how the brain can beat force and made defense systems that could be completed in two seconds. Itosu used the fist and most likely had no idea about the effective six *Ji* hands or the real value of *Kata*. This is more or less clearly expressed in the fourth precept, where he talks about training on the makiwara. If some look at old pictures in the following text and on the Internet, he can see that they hit the makiwara with a fist or used the one blade of grass hand in a hard manner. His devotion to bodily fitness is clearly expressed through all ten precepts, with perhaps the first as an exception. Even though the above text may sound like criticism, we have to be grateful to Itosu for practicing *Kata* and even for developing his *Pinan Kata*, which are nowadays practiced by many schools around globe. Pinan Kata are not based on the rules of White Crane and Bodhidharma, and they do not have six-step Kata actions. However, they contain basic moves common to all *Kata*.

Why are muscles so popular, and why at a time between wars were there so many so-called strong men going around village fairs or being shown in theaters? The answer is easy. Nearly everybody can get big muscles, some just have to do the training. Thus everybody can identify with a muscle man, saying, "Yes, if I would train I could be like him and do all of the things that he is doing." People in ancient times liked to watch gladiator fights between strong men; the more durable the gladiators were and the bloodier the fights were, the more the crowd had to enjoy. Nothing has changed since then, as there has always been some form of propaganda for muscles and the need for sending strong men first to the frontline in battle. Today, these ideas are even more popular because there is a strong industry behind this propaganda. Plus, everything surrounding muscle-building is easy to sell because some can take hormones and eat proteins and get a body like Heracles after only a little work in the

gym. It is not even necessary to do hard training to become strong like Milo of Croton did with his maverick lifting.

However, there is no pill some can take to get smarter, and so there is nothing to sell surrounding this; if there is no money involved, nobody will promote this idea. It is a simple fact that people are born clever or stupid, and they can do nothing to change this fact. Thus, physical things are so popular because a clever mind is reserved for just a few. It is horrible that most people can list the best football players of their country, but if some ask them about the best scientists, they will not know any of their names.

It is the same with education, where you have to sit down and read books; if you do not have an excellent brain, this is hard to do. I remember from my youth when we were still going to a tailor, the tailor said, "You know what, I'd rather sew another pair of trousers for you than read that book you mentioned." People who practice Karate are no exception to this. They are willing to do hard training, but do not want to learn theory. Even 2500 years ago, Confucius recognized this characteristic of the human race and wrote, "He who learns but does not think is lost! He who thinks but does not learn is in great danger."

Itosu played his role as a state official in the field of Karate education during a time of growing nationalism. Itosu's field was filled with dogmatic precepts. Bourdieu called this doxa. Doxa refers to the learned, fundamental, deep-founded, unconscious beliefs and values taken as self-evident universals that inform an agent's actions and thoughts within a particular field. Doxa tends to favor the particular social arrangement of the field, thus privileging the dominant and taking their position of dominance as self-evident and universally favorable. In pre-war times, the doxa of Japanese society was the superiority of the Japanese nation and worshiping a healthy, beautiful, and strong body. At that time, there was no space for something as feminized as the White Crane style of self-defense. Everything had to be masculine and strong. Remember how the Japanese drew Bodhidharma in a feminized style. Therefore, in the field of Karate, Itosu and his ten precepts were well accepted and provided the basis for the transformation of the art of Chinese hand into strong-man Karate. This was a time when generals and the army played the biggest role in society. The Japanese wanted to transform themselves from a feudal rural society into a modern industrial society. They did not want to be a colony of the U.S. or anybody else. They wanted to industrialize, produce, and trade their products with the rest of the world. The problem was that they did not have the energy (coal or petrol) or minerals (steel) to do so. They had rice and fish, but the surrounding nations had this in abundance as well. Thus, they used the colonial way of stealing natural resources from "lower" races, and for that they needed solders and weapons. Like many other nations at that time, they justified their actions by persuasively spreading the idea of the "superiority" of the Japanese nation. This echoes the story of the Vikings: the Vikings robbed other nations to get steel to be able to rob. The Japanese started the first Sino-Japanese War in 1894 to acquire Korea, a land within reach that had coal and iron.

Understanding the capital, habitus, and field of Itosu, it is easy to understand why he moved from the art of self-defense and introduced power in the practice and application of Kata. This background also explains why he and his precepts were accepted so well.

In the twentieth century, the most well-known person in this context is surely Itosu's pupil, Gichin Funakoshi. Funakoshi was born on November 10, 1868 in Shuri, part of the Ryukyu Kingdom. He died on April 26, 1957 (aged 88) in Tokyo, Japan (17). He continued to practice and teach strong men the Karate approach as he was taught by Itosu. This can be nicely seen on the preserved film you can find on the Internet or on YouTube. He was from a family of low samurai rank, having no possibility to study medicine as he had wanted to. An important date from his life is the year 1921, when he was invited by the Ministry of Education to come to Tokyo. In May 1922, he relocated to Tokyo, where he found a job as a housekeeper at the university. Then, he started to teach Karate to young people from noble families who were studying there. In 1903, he established the first Karate association, and in 1936 he built the first Shotokan training hall in Tokyo. He is responsible for changing the name of the martial art from "Chinese hand" to "empty hand," as he describes nicely in his book (1).

He switched the Japanese characters with others that had the same pronunciation as he wrote he thought that this name was more correct. Author opinion is that he did this because Japanese nationalism was so strong in the time before the Second World War that no Japanese person would learn something from the "lower" Chinese race. He made changes as follows: 唐 $Kara \neq Te$, where Kara means "China" and Te means "hand," he changed with 空 $Kara \neq Te$, where Kara means "empty" and Te means "hand."





Fig.8-9 Gichin Funakoshi (19)

After the Second World War, Funakoshi and his Karate students spread Karate to the Western world. He was a small man (five feet tall, about 150 cm) with a body of suitable strength. He was an able Japanese speaker and even wrote poems. This is for sure one of the characteristics that helped him become so well accepted.

He expressed his approach in twenty precepts (20):

- 1. Karate-do begins with courtesy and ends with rei.
- 2. There is no first strike in Karate.
- 3. Karate is an aid to justice.
- 4. First know yourself before attempting to know others.
- 5. Spirit first, technique second.
- 6. Always be ready to release your mind.
- 7. Accidents arise from negligence.
- 8. Do not think that Karate training is only in the dojo.
- 9. It will take your entire life to learn Karate, there is no limit.
- 10. Put your everyday living into Karate and you will find "Myo" (subtle secrets).
- 11. Karate is like boiling water: if you do not heat it constantly, it will cool.

- 12. Do not think that you have to win, think rather that you do not have to lose.
- 13. Victory depends on your ability to distinguish vulnerable points from invulnerable ones.
- 14. The outcome of the battle depends on how you handle weakness and strength.
- 15. Think of your opponent's hands and feet as swords.
- 16. When you leave home, think that you have numerous opponents waiting for you.
- 17. Beginners must master low stance and posture; natural body positions are for the advanced.
- 18. Practicing a Kata form exactly is one thing, engaging in a real fight is another.
- 19. Do not forget to correctly apply: strength and weakness of power, stretching and contraction of the body, and slowness and speed of techniques.
- 20. Always think and devise ways to live the precepts of Karate-do every day.

The most well-known of his precepts is the second: "There is no first strike in Karate."

This shows that he knew that Karate is for self-defense, and there are writings that show he strongly disagreed when he saw youth fighting with the winner being the best attacker. Karate as he had in mind could not be transformed into a sport. In a sport, somebody must always start with an attack. But how can one attack if there is no first strike?

His eighteenth precept is rather disappointing: "Practicing a Kata exactly is one thing, engaging in a real fight is another." With the eighteenth precept, he took away the direct connection between *Kata* and real life. With all gratitude and respect to him and for the legacy he left to us, with his eighteenth precept he undoubtedly showed that he did not know exact *Kata* forms and was not aware that *Kata* are meant to be used exactly as practiced for amazingly effective self-defense. This is also illustrated in his book (Funakoshi, Gichin. Rentan Goshin Karatejutsu. 1. 1925.) Another proof is 8mm film where his pupil Taji Case performs and explain Jion Kata.

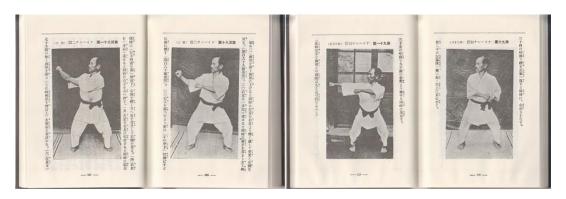


Fig. 10-11 Funakoshi performing Nai Han Chi Kata (21)

With his eighteen percept he widely open the door for *Tang Shou* transformation to *Kata* performance sport competition and Tang Shou art of self-defense to Karate sport.

All of today's martial arts are sports, a sport is a game where two fighters in sports competition attack each other, and this is not the soul of *Tang Shou* the knowledge for defending in the case of an attack and teach how to kill an attacker in two seconds. Sport as all other games have rules, limited place, *Agon*, and *Ludus* (22). *Agon* is the rule of competitor

equality, and *Ludus* consists of the rules that make things unnecessarily more difficult while also prolonging the sport fight so that those who paid for entrance tickets can satisfy their need for violence. Author have found that the most significant difference between a sport and a real-life situation is the fact that in a sports game some can always give up and surrender to protect himself from injuries and the competitor will respect this action; in real life, the attacker will not respect this wish.

Final step of *Tang Shou* **transformation will happen on the 2020 Olympic Games** where Karate will officially become Olympic sport. In this way, over a period of about one hundred years, Karate has evolved from a martial art of self-defense to a sports game.

For the end, I would use the old Greek philosopher Heraclitus saying Panta Rhei = everything flows = everything is changing.

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