

Decoding methods for understanding ancient drawings depicting martial arts.

Metode dekodiranja za razumevanje starodavnih risb, ki prikazujejo borilne veščine.

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Decoding methods for understanding ancient drawings depicting martial arts.

The primary aim of this research is to explain how to decode ancient martial art drawings and texts. Detailed observing and reading is most important. Researcher have to look at each detail from fighter clothing, footwear, face expression, hands and foots including fingers position fighter size, size and outlook including haircut. When reading text some have to take in account old Chinese proverbs: When reading, do not let a single word escape your attention; one word may be worth a thousand pieces of gold and Writing cannot express all words, words cannot encompass all ideas, and imagination is more important than knowledge. Therefore author methods used for this research include a study of literature, his own practical self-defense experience, acupressure point fighting, Chinese history, Kata forms, anatomy, body kinetics as well as Chinese philosophy. The most significant result of this study is a new detailed approach in ancient drawing understanding.

Key words: Ancient Marshal art drawing, Kata, Bunkai. Wu Bei Zhi, Bubishi

Metode dekodiranja za razumevanje starodavnih risb, ki prikazujejo borilne veščine.

Primarni cilj te raziskave je razložiti, kako se dekodirajo starodavne risbe in besedila, ki prikazujejo-opisujejo borilne veščine. Podrobno opazovanje in branje je najpomembnejše. Raziskovalec mora biti pozoren na vsako podrobnost od oblačil, obutve, izraza obraza, rok in stopal, vključno s prsti, položajem in velikostjo borca ter zunanjim izgledom vključno s frizuro. Raziskovalec mora pri branju besedila upoštevati stari kitajski pregovor: Pri branju naj vaši pozornosti ne uide niti ena beseda; ena beseda je lahko vredna tisoč kosov zlata in pisanje ne more izraziti vseh besed, besede ne morejo zajeti vseh idej, domišljija pa je pomembnejša znanja. Zato avtorjeve metode, uporabljene za to raziskavo, vključujejo študij literature, praktične izkušnje samoobrambe, akupresurne točke, kitajsko zgodovino, oblike Kat, anatomijo, kinetiko telesa in kitajsko filozofijo. Najpomembnejši rezultat te študije je nov podroben pristop k razumevanju starodavnih risb.

Ključne besede: Starodavne risbe borilnih veščin, Kata, Bunkai. Wu Bei Zhi, Bubishi

INTRODUCTION

Author started to search for the way how to decode, understand and explain martial art techniques hidden in *Kata* forms because he was not satisfied with official explanations given by Japanese Karate masters 20 years ago. For those who are not familiar with martial arts author explains that *Kata* forms are known in all ancient martial arts and used for individual Martial art training without opponent. From the very beginning of research, author faced with the statement by Patrick McCarthy (1), who is accepted by many as the foremost Western historian of *Karate-do*, that **Credible pre-twentieth century documents explaining the history and evolution of Karate are virtually non-existent.**

At the very beginning of authors research, he made a decision concerning the purpose of his research. First, he had to ask himself whether he wanted to behave as Socrates and research with the goal of proving that nobody knows what the *Kata* are meant for, or whether he was to search for answers. Author could go around the globe and visit known masters, read bestselling books, look at the most-visited web pages, and see the most-viewed video clips on YouTube to confirm that nobody knows what is hidden in *Kata*. His experience is that just as there are many masters, everybody has their own truth. Author could join with those who in their ignorance are spreading the idea that there are many truths and that nobody knows what the truth is. On the other hand author could take a more modern approach as a philosopher who stands on the point of knowledge and take a step forward to look for the original old values hidden in documents, drawings, and books from the time when the *Kata* were created. Certainly, he has to begin as Socrates did because if he does not prove that nobody knows the answers, then it is senseless to start researching what the answers are. Author have indeed tried to discuss *Kata* with famous masters, but he has encountered some major obstacles. At first, author tried to speak with Japanese masters, but it is impolite to ask them anything. One have to be respectful to them and thank them for what they show during their seminars. It is impolite to start a discussion and outrageous to show any doubt about what they say. Everything they say is dogma. (Dogma is in this case Karate association truth that is binding on all members of this Karate community). After that author tried to discuss the topic with Western masters. The result was not much different. They just tell their own truth and do not even try to listen to other opinion because they are famous and believe they know everything. Author is not as good of a speaker as Socrates and could not convince them that they do not know the truth about the art of *Kata*. Whenever author tried to say that he did not agree with their technique, they perceived this as an insult and ended the discussion. They were mostly sport champions. Sport fights use an aggressive technique where both fighters are the same weight and have mostly similar experience fighting under specific rules in limited space to protect the fighters from serious injury or death. On the opposite side is the art of *Kata*, which has no limits at all.

Author searched for books or articles about the philosophy of *Kata* or at least about the principles of *Kata*, but did not find any. The only book author found about Kung Fu philosophy is Bruce Lee's famous book *Tao of Jeet Kune Do* (2). This book discusses fighting technique. It is well known that Bruce Lee was against the training of any *Kata*. He expresses this in the first pages of his book in the chapter on organized despair. He explains that instead of facing combat as it is, most systems of martial arts accumulate a "fancy mess" that destroys and cramps their practitioners and distracts them from the actual reality of combat, which is simple and direct. Instead of going immediately to the heart of things, flowery (organized despair) and artificial techniques are ritualistically used to simulate combat.

1. Patrick McCarthy, *Bubishi The Classic Manual of Combat* (USA 2008), 14-15.
2. Lee Bruce, *Tao of Jeet Kune Do* (USA, 2000), 14.

Thus, instead of “being” in combat, these practitioners are “doing” something “about” combat. This clearly expresses his approach to fixed forms like *Kata*. Lee was probably the greatest fighter of the last century, but he did not know the value of *Kata* or what the *Kata* are meant for. He used a fist for hitting and author did not find any evidence that he knew of the Chinese six Ji hands. His philosophy is focused on attack and based on strong-man abilities. What author appreciate about his explanation is how he says that combat is simple and direct, and that is what *Kata* teaches you. Opposite to his art of offensive techniques, *Kata* is the art of self-defense.

There is plenty of information in the world in many forms, but often those just explain that something is a certain way and not why it is that way. Author has not found anybody who has even started to think deeply about *Kata*. All of the explanations that author found has an exclusive basis in the strong-man approach and face-to-face fighting. Nobody thinks about Sun Tzu’s philosophy described in his book *The Art of War*. Author explains that, people often disregard even the most basic principles of the body’s physical motor skills and very rarely take into account the principles of kinesiology and pressure points. People just follow the eighteenth precept from the twenty precepts by Mr. Funakoshi (founder of the Shotokan style), which states: Practicing *Kata* exactly is one thing, engaging in a real fight is another. People see *Kata* on one side, *Bunkai* (*Kata* explanation) in the middle of the spectrum, and fighting for sport as something on the other extreme. Funakoshi with his eighteenth precept, opened the door wide for the belief that nobody knows what the purpose of *Kata* is. This also led to the possibility of making *Kata* nicer, which most people do nowadays. After these conclusion author searched for to him common opinion and found PhD Bruce D. Cayton who has same opinion writing in his book (3): Funakoshi and Nakayama did not understand combat applications of the *Kata*, yet they felt free to change them to make *kata* contests easier to judge. This actually mean that they did not know *Kata* purpose because if they knew their value they would never do changes. Because of this fact author come to conclusion that only decoding of old drawings and text can give answers to his questions.

In Chinese civilizations and later on Okinawa throughout the ages, knowledge and art have been preserved for the upper class and their body guards only. The same went for the art of *Kata* and the knowledge of self-defense. These secrets had life value, so they were kept hidden. This art was reserved for rich people to defend themselves against people who made their living with their hands. Besides wealthy people, **these secrets were known by martial arts families who kept this knowledge to themselves, sometimes teaching other people basic moves but not enlightening them as to what the real purpose of these moves was.** These secrets were transmitted only to teachers’ sons, daughters, or the best students the masters had. The nobility had access to these secrets too because the masters could not refuse to teach them.

It was the same in medieval Europe. The nobility was taught how to use the stick, sword, arrow, and other weapons. And there were secret moves known to the best swordsmen. On the other hand, ordinary people had no access to this knowledge, but there were naturally talented self-taught people, too.

So if there is no written document author decided to look for available drawings because **a picture is worth a thousand words**. This expression first appeared in the West at the beginning of the twentieth century. In China they have ancient proverb: Hearing something a hundred times isn't better similar than seeing it once. (百闻不如一见). Both proverbs have roots in the ancient Chinese proverb: When reading, do not let a single word escape your attention; one word may be worth a thousand pieces of gold (读书须用意，一字值千金), and the 2,500-year-old proverb of Confucius: Writing cannot express all words, words cannot encompass all ideas, and imagination is more important than knowledge. This was the reason that author used all of the accessible drawings, paintings, and photos available from all possible sources.

HOW TO OBSERVE DRAWINGS

In the Western world, we are used to having drawings that explicitly show details or techniques. For example, reader should look fig. 1, 2 and 3 drawings made in southern Germany sometime between 1400 and 1600. Some may find these drawings in the Nuremberg museum, and the originals come from London’s Welcome Library.

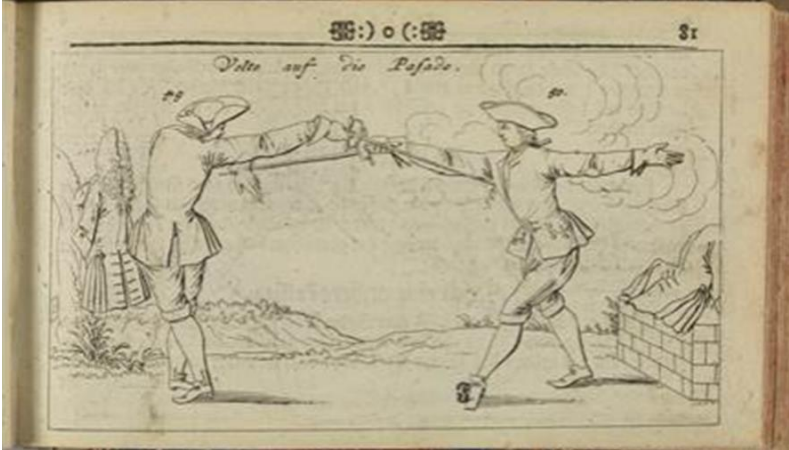


Fig. 1 Swordsman (4)

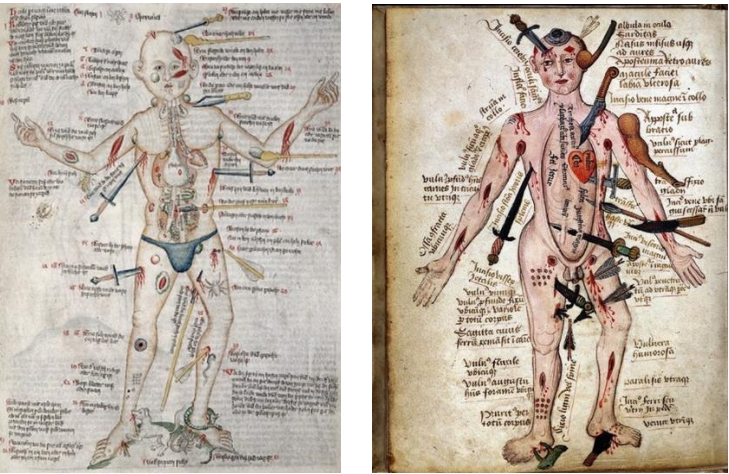


Fig. 2 and 3 Points to attack (4)

4. Nurnberg museum photo by author

Medieval and twentieth-century European drawings and modern photos, martial arts books show starting positions, intermediate positions, and end positions with detailed explanations. Ancient Chinese drawings were not done in this way. The reason for that is based on the different philosophical approaches of the West and East. The Western approach is based on the logical argumentation developed by Aristotle and the Stoic school of logic. The Eastern approach is based on the use of analogical conclusions and ably uses metaphors and sample models of human behavior. Beside above mentioned definitions some should not forget Lao Tzu who wrote: Those who know don't talk. Those who talk don't know.

Wu H. wrote about Chinese drawings and paintings, providing a basic introduction for how to observe them.



Fig. 4 Painting done by Yan Liben (600-673AD) (5)

Author upgraded Wu interpretation to the following description. On the right side (not on the left), Emperor Taizong (626-649) is receiving in year 641 a Gar Tongtes Yulsung Tibetan Empire envoy. Painting show that the emperor is clean and anointed and the Tibetan envoy is dirty. The emperor is sitting on a stretcher carried by beautiful and well-dressed women, and there are more beautiful women surrounding him with fans and a canopy. He is sitting upright and his face shows wisdom and dignity. He has a tidy beard and mustache to show his high civilization and is dressed in golden fabrics. The golden color is not red like 24-karat gold, but more of a yellow color, presenting the yin and yang balance. His central direction represents the emperor as the center of the universe in the phase of ripening (prosperity). The ladies are dressed in gold and red fabrics to show that they are important and thus show the importance of the emperor. The ladies are not dressed like plain servants in white cotton, but are dressed according to their high caste in order to further increase the emperor's importance. The yellow color shows that they are from fine old families, and the red color shows their happiness in having the opportunity to be in the vicinity of the emperor. On the other side, the Tibetan envoy is standing (not seated), followed by only two men (no women). The envoy leader has a big beard, showing his uncivilized primitivism. He is dressed in red, but with a plain cloth color showing that he came from the north and that he came with expansive energy (he is lowly implicating something).

Standing behind him is a scorer carrying on his right side a small etui for ink and a bigger one for paper to show that the envoy leader is illiterate. He has less of a beard (less masculinity, so less importance) and medium-quality dress with a little red. Behind him is most likely a servant with no beard at all (no importance at all) dressed in simple and cheap dress with no color (colors were expensive at that time, especially red, and the richest people wore golden fabrics). The red color expresses how happy envoy is that the emperor accepts him at all. All three men are bent in tribute and their faces show humility and respect. All of the painting's details show and exaggerate the emperor's importance, glory, and superiority. This explanation was easy, because described old Chinese painting was made in a descriptive way to accent the situation and relations, telling us as much as possible to describe one historical event not hiding but opposite to that trying to give spectator as much as possible information on this event in for everybody understandable way.

With Chinese Martial art drawings and text situation is different. Drawings and text are trying to explain as much as possible but in a secretive manner. They were done more as a reminder, not to show an exact moment of action. There could be several moments in one drawing. The drawings and accompanying texts were created to be understood only by the chosen ones and to be confusing for common people. These were valuable secrets, and the authors kept this in mind when they made the drawings.

After several years of research author finally find some new and some old books presenting drawings and accompanying text explanations on Martial art. First book author found was *Bubishi* by Patrick McCarthy who published several editions since 1995 something adding and something removing in each edition. Author read and observed drawings by other authors who published books under same or similar name as, *Bubishi Martial Art Spirit* by George Alexander (2015), the original *Fu Roku Bubishi: The Original Translation of One of Okinawan Karate's Most Important and Valuable Texts* by an unknown author (2016), *Bubishi* by Roland Habsetzer (2009), a lesser-known version in Japanese by Tokashiki Iken, *Okinawa Karate Hidden Bubishi* (1995) and the esoterica of the protective techniques about human body, published by Mabuni Kenwa (1889-1952) on Taiwan (publishing date unknown). Last *Bubishi* author found was David S. Nisan, Lui Kangyi. *The general Tian Wubezhi: the Bubishi in Chinese martial arts history*. (2016). Modern *Bubishi* books have the old original text and mostly forty-eight drawings. There are those with less or more drawings. However, the fact is that the drawings and the text in these books are not completely the same. Researcher may find several small or big differences in the drawings that at first sight are not important, but make a huge difference if properly understood. Author studied all *Bubishi* Books he found and gave detailed observation explanation out of three he found most representative. These three books were edited by Patric McCarthy (6), *Furoku* (7) and David Nisan (8). It is disadvantaging that McCarthy redraw his 48 drawings from somewhere else so several details were lost especially hair style and face expression and have some details already intoxicated with sport approach. Second book was *Fu Roku* by unknown author with 48 drawings. Third was *General Tien* done by David S. Nisan and Lui Kangy with 46 drawing. Fourth was older book: *The esoterica of the protective techniques about human body*, published by Mabuni Kenwa (1889-1952) on Taiwan (publishing date unknown). This book contains 26 drawings copied out of unknown *Bubishi* starting on first page with *General Tien* drawing with same text written by him as *General Tien Bubishi*. Unfortunately artist who redraw drawings made face expression very serious according to karate perception in Mabuni time and in this way took out very important information. On other side it is disadvantage that *Fu Roku Bubishi* have only translation of the text, therefore it is impossible to know if

translation is different or in did text is different. Fact is that General Tien is indisputably the oldest version because drawings are done in most secretive way, Fu Roku is somewhere in between oldest and youngest and Patrick McCarthy *Bubishi* is indisputably the youngest version because drawings are already infected by sport approach. Chinese text in General Tien and McCarthy *Bubishi* is same. General Tien *Bubishi* and *Fu Roku Bubishi* have nearly same drawings. Text in *Bubishi* books as in all old texts is hiding from non-educated person real meaning expressing action in symbolic way. In *Bubishi* books there is even one more textual misleading by telling who is winning and who is losing therefore most people think that the man who is wining will win, but this is not always true. If somebody is wining in one moment it does not mean that he will win on the end and this is what observer and reader want to know and learn!

There is one more very important difference between older and newer drawings. On new drawings someone see a young sportsman with wide shoulders and big hand muscles and flat stomach. On the old drawings there are average middle age persons with belly and titles. This is indisputable evidence that instructions were done for common people and not for strong warriors.

We do not know who and when made the first original nor who and when made the first copies we know today. For all *Bubishi* books including first original we do not know when and who made first original therefore as the first example of what procedure to use when observing old Chinese drawings and reading texts, the author will describe his path of research about possible date of *Bubishi* occurrence. On drawings in *Bubishi* book there are fighters with different style haircut. This is important because hair styling is always changing trough time. There is a fighter with completely shaved head, two type of top knot and those with low knot but ALL have shaved heads in front and on sides. They are of Chinese nationality because Ryukyuan was excepted from shaving the front head. This put *Bubishi* drawings indisputably in the time of Qing dynasty and after prince Rui (1612-1650) issued an edict on July 21, 1645, ordering all Han men to shave their foreheads and braid the rest of their hair into a queue. The slogan was "Cut the hair and keep the head, (or) keep the hair and cut the head" The Han Chinese were given 10 days to follow this order or face death. What happened to those who did not respect order it is to be seen on fig. 1.



Fig. 5 Beheading unshaved heads (9)

6. Patrick McCarthy, *Bubishi: The Classic Manual of Combat* (USA 2016), 268-292.
7. Unknown author, *The Original Fu Roku Bubishi Translation* (USA 2016)
8. David S. Nisan, Lui Kangyi, *The general Tian Wubezhi: the Bubishi in Chinese martial arts history* (Taiwan 2016), 88.
9. [www. Chinahighlights.com](http://www.Chinahighlights.com)

At the beginning it was a pigtail that through time changed to queue. Exceptions were allowed to Ryukyuan's who kept to have Ming style top knots and monks therefore in *Bubishi* we have a man with completely shaved head on drawing No. 16 (Arhat pretending to be drunk). Head shaving changed through time from pigtail to queue. On *Bubishi* drawings there are fighters with beard and mustaches or face shaved and there are fighters with pate queue and those with only back queue.



Fig. 6 Queue styles through time (9)

These details determine exactly the time of appearance from somewhere at the end of 18th until the beginning of 19th century therefore author placed them between 1775 and 1825 or let say round 1800AD. In that time one generation lasted a period of about 20 years. Man got married at twenty and woman at age of sixteen. Therefore 50 years estimate cover more than a two generation and this is enough time for the hair style to change. If looking at drawings of Qing Dynasty Emperors hair style can be noticed that first who did not have beard or mustaches was Xianfeng Emperor governing China from 1851 to 1861. Unfortunately author did not find drawings of Emperor without royal head covering. Another important fact is that many people during the normal working day bundle their tail in some sort of knot so that tail was not in the way. Therefore, the fighters have done same with their hair as has done left a man on the left photo on fig. 6 photo who has same bundle as fighters on *Bubishi* drawings.

Bubishi books are very famous, known and best-selling books containing ancient martial art drawings and texts. Problem is that there are so many versions of *Bubishi* of unknown authors and unknown dates of appearance. Author searched for some other more reliable document with drawings and text explaining martial art. As a first book author found *Wu Bei Zhi*. This book many authors mix with *Bubishi* books. There are still copies available nowadays, even in electronic form. Author found *Wubei Zhi* book in Cambridge University Library. This book contains 240 volumes, 10,405 pages, more than 200,000 Chinese characters, and at most important for author sixteen drawings showing empty hand combat taken out of Ji Jiguang book *Jixiao Xinshu*. *Wubei Zhi* was completed in 1621 and was edited by Mao Yuanyi (1594-

1640?), an officer in the Ming dynasty. This is the most comprehensive military book in Chinese history. Author later found Qi Jiguang (1528-1588) who was a Chinese general and national hero famous because he resolved a problem with Japanese Wokou pirates in the Chinese Fujian province in the years 1563-1565. His troops trained Qi Jiguang's 32 forms. Besides his troops he had teachers (Martial art masters as we say nowadays) who taught these techniques to the commoners too. Jiguang wrote these 32 verses with accompanying drawings in Chapter 14 of his *Jixiao Xinshu* (*New Treatise on Military Efficiency*), during the 1560s and 1580s. In Jiguang's book 32 drawings with symbolic text describing techniques as general Jiguang wrote: for those who cannot be strong and with this saying clearly that these techniques are meant for defense. Due to its unique existence and value, you can find drawings out of the *Jixiao Xinshu* in *Wubei Zhi* and the *Bubishi* books.

Author is going to present three examples from simple to most secretive how to observe, read, decode and understand ancient Chinese Drawings and texts. These explanations are based on the author's knowledge on Martial arts, Chinese history, Chinese philosophy, anatomy, acupuncture and kinesiology. Explanations were forgotten and lost end of nineteenth and beginning 20th century. Author speculates that the last master out of only a few in the past who knew the hidden art in *Bubishi* drawings and text who is still known today and might know these explanations was Sokon Matsumura.



Fig. 7 Matsumura Sokon (9)

There are no exact dates for his birth and death, but he was born between 1798 and 1809 and died between 1890 and 1901. He subsequently served as body guard for the last two (9) Okinawan kings, Shō Iku and Shō Tai. Important for him and his knowledge is that Matsumura traveled on behalf of the royal government to Fuzhou in China Fujian province where he studied Chuan Fa (kung fu) 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 Meiji period. Important fact is that he possessed the *Bubishi* Book he got as present from military attaché in Fuzhou Fujian China at his visit to China in 1860.

Some may ask why **art** of self-defense was forgotten somewhere end of nineteenth and beginning 20th century why not earlier or later. This was the time of big changes in the world that happened with industrialization and when countries needed minerals, metals and energy.

Some nations started early enough to exploit their colonies and some like Germany and Japan were late that's why they started with wars and for war the leading elites needed strong and healthy soldiers therefore uneducated and sociopathic persons under nationalistic propaganda come to surface advertising power instead knowledge. This was the time when on Okinawa Karate master Anko Itosu wrote his ten precepts advertising power and longevity of those who practice Karate. These precepts were so well accepted that Ministry of war and education introduced Karate to schools. On other side of the Chinese see out of similar reasons at nearly the same time in China happened the same.

Transition from art to power that happened in Japan after Itosu ten precepts in 1908 happened in China in 1915 by Sun Lutang writing that only country with strong man can be strong. Additional to Lutang philosophy Kuomintang general Shi Yousan in 1928 burned Shaolin monastery including library manuscripts and killed almost all monks who lived there helping with this brutal action Shaolin art of Kung Fu self-defense to disappear. Europa was no exception to this happening. Germany also needed a strong man, so it's no wonder why Hitler loved the German writer Karl May and his Old Shatterhand so much.

HOW TO EXPLAIN DRAWINGS

Author will start with explanation of a simple drawing. Fig. 8 show a woman defending herself from a man using Bodhidharma's principles. Some can find this drawing in Patrick McCarthy book Bubishi with short description saying: Zheng's twenty-four iron hand applications and white monkey style. Under drawing McCarthy wrote: There is no explanation to accompany this illustration. McCarthy does not give in his later text any explanation. In the picture, Aunt and Uncle Zheng are fighting. There is no explanation in the book about this therefore Author is going to try and give his explanation about what the drawing is teaching.

If someone want to understand ancient Chinese drawings, then someone has to be attentive to every detail. Someone must keep in mind that all ancient texts are written in symbolic words and are not straightforward like our Western minds are accustomed to.

To understand what each drawing is supposed to remind us of, we have to focus on the text first. The texts were written in code like a riddle. They used symbols that had completely different meanings, but you can discover their real meaning by pronouncing them with different accents.

Article 27: Zheng's Twenty-Four Iron Hand
Applications and White Monkey Style



There is no explanation to accompany this illustration. However, it does say "Aunt and Uncle Zheng." I assume that they are in some way related to Zheng Lishu (see Article 1, p. 97). In the Chinese ranking system, terms like big brother and uncle are used to denote seniority. (TR)

Fig. 8 Aunt and uncle Zheng (10)

Zheng in plain language can be understood as a family name, but for the symbolic explanation, Zheng means "journey / trip / expedition / to go on long campaign / to attack." The most suitable translation for martial arts is likely "to attack," even if this is perhaps not the best possible translation for somebody who speaks Chinese. However, this is most likely the best translation from the perspective of martial arts. Thus, somebody is attacking somebody, or somebody is being attacked by somebody else. It makes no sense for an aunt to attack an uncle. The attacker is the uncle and the aunt is defending herself.

Here, the terms "iron hand" and "Aunt and Uncle Zheng" are written. Terms like "big brother" and "uncle" are used to denote seniority. Therefore, it says that this self-defense is suitable for senior people, too. Since "iron hand" is written, this means that somebody is using an iron hand (metal), and metal energy is always used against wood pressure points. Now we have the beginning information we need to look at the drawing. What can we see? There is the aunt. In the drawing, Aunt Zheng is in a closer position to the observer. This means that we have to focus on Aunt Zheng, and not on the uncle. Aunt Zheng has stripes on her forehead (scars) and her lips are turned down (angry). Her whole face shows loath and queasiness towards Uncle Zheng, and she is getting ready to show him what she can do and most likely knock him out and get rid of him.

Uncle Zheng is not expecting what is going to happen and is still smiling. Aunt Zheng is dressed well, showing that she is from a noble, wealthy family, so she is educated and has the knowledge of martial arts. Uncle Zheng is dressed only in trousers with a sailor's hat, showing that he is just some poor, probably drunk creature with no education or knowledge. Likely his intention was to grab the woman's breasts. These are the basics for us to start thinking about. The uncle is pushing his hands forward and his intentions are clear. We have to study how the aunt will defend herself. We have to look at their hands and feet. The uncle is stepping close to the aunt. Aunt Zheng is following Sun Tzu's (544-496 BC) 2,500-year-old philosophy as described in below two wisdoms: **"In ancient times, an experienced warrior first assured his own invulnerability and then waited for the enemy's vulnerability."** First of all, we have to focus on the fact that we are talking about invulnerability and not defense or protection. You can protect yourself with a shield or helmet, but you are still vulnerable. You can make yourself invulnerable only if you do not practice defense in a face-to-face in a frontal manner, but rather let the attacker slide by you and come behind his back where you are invulnerable and **"A skilled warrior attacks so that the enemy cannot defend himself and defends himself so that the enemy cannot attack."** Besides Su Tzu she is following Cao Cao (155-220 AD) a famous warlord and counselor of the Eastern Han dynasty, 1,800 years old philosophy, who wrote: **"If an enemy attack, he becomes vulnerable."** These principles are used in all Kata self-defense techniques.

Explanation of the instructions given in Fig. 8 on Aunt Zheng art of self-defense author submit on fig. 10 to 13.



Fig. (9) Sailor-Uncle attack Aunt (author)



Fig. 10 Aunt Zheng is diverting the uncle's kinetic energy to pass by, using the first defense from San Chin Kata. (author)



Fig. 11 Aunt step in contact space with her left foot and at the same time uses her left hand to roll on the uncle's right hand, diverting him away. (author)



Fig. 12 Aunt is now close enough to place her right-hand palm in the form of the iron bone hand on the side of the uncle's head, GB20 pressure point, to knock him out in a similar way as the final action of Shin Pa Kata or on GB1 point to kill. (author)

As second author will explain Bubishi drawing No. 2 using as source three Bubishi books. There are small and big differences on drawings and texts therefore only comparing them researcher can get an answer to what they teach.

Drawing No. 2



Fig. 13 Bubishi No. 2 (7)

Right: 黑虎出欄手勝 :Black tiger-leaves-the-cage hand [method] wins. **Left:** 白猴盜菓手敗: White monkey-steals-fruits hand [method] loses. **Note:** “black tiger leaves the cage” can also be translated “black tiger sneaks out of the fence.” **Note:** Black and white, tiger and monkey are yin-yang pairs. The tiger and the monkey are both creatures of the Chinese zodiac.



Fig. 14 Bubishi No. 2 (6)

A black tiger in a cave waits for its prey.

A white monkey is trying to still candy.

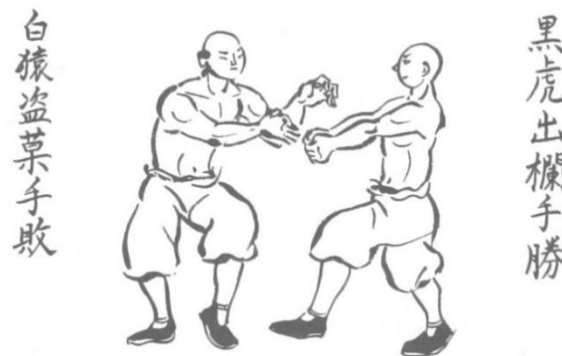


Fig. 15 Bubishi No. 2 (5)

A black tiger rushing out from a cage.

A white monkey stealing fruit.

In China, the color black symbolizes something clever, and the color white symbolizes something young and inexperienced, like yin and yang. The tiger is an animal that can wait on the lookout, while the monkey thinks that it is clever but in truth it does not think about consequences. You may find this action in many White Crane Kata that were created later on. For example, *Kata Jion* starts with this action, and *Kata Seienchin* has this action in its first part. This is the hand crossing of the attacker. So the tiger wins and the monkey loses. Bubushi drawing No. 2 shows a starting position that ends in the position of fig. 19



Fig. 16, 17, 18, 19 Cross hand action (author)

When defender reaches position as on Fig. 19 he is in the safe place behind the attacker and has a large choice of the techniques to neutralize attacker by breaking his hand or leg or knocking him out or even kill.

As example for most secretive drawing and text explanation author decided to explain one drawing and text out of general Qi Jiquang book *Jixiao Xinshu* (New Treatise on Military Efficiency) book.

Most important if some want to understand drawing and text explanation is that Qi Jiquang wrote that **these forms are for those who cannot be strong** what must be understood that these instructions are meant for weaker person defense and not for attacking somebody.



Fig. 20 Qi Jiguang's first verse (Cambridge University Library)

Verse 1. Explanation

Author used the Chinese characters translation conducted by Clifford Michael Gyves in 1993 in his Master's thesis for the University of Arizona. Gyves translation author wrote in *Times New Roman italic font*. Text written in Times New Roman Normal fonts is author explanation.

Casually hitch up your clothes and let your body assume the Going out the Door position.

This means that you have to act as being in a narrow place where you have to hold your extremities close to the body. Here we must not forget that in old times, the door was narrow and in two parts, so that it was easier to defend the house, as Sun Tzu wrote: maneuver a large mass with a small force. In old China there was a special craft science for how to build the door and *how* to control its opening and closing by lever systems. Only the nobility with soldiers could afford large doors.

Change to a lowered posture and momentarily take the Single Whip stance.

This means that you will have to move your hands in the same way as when you whip.

Respond to your opponent as if you have no courage and advance forward.

Author found this translation more suitable: Respond to your opponent as if you have no courage to advance forward.

Vacantly brighten your eyes and ready your hands for convenient opportunities.

This means that you have to focus your eyes on the point where you will place your hit. This will improve the effectiveness of your hit to neck bladder pressure points that will affect small brain to shake and will knock down attacker.

The first verse is placed in the first position of Qi Jiquang on purpose, not accidentally. This form incorporates the most important and basic self-defense action. This action is the mother of everything, and everything further have base on this principle. Nowadays this is forgotten in sports, but this is the biggest and most important martial arts secret that soldiers had to learn! It is based on the Sun Tzu saying, "In ancient times, an experienced warrior first assured his own invulnerability and then waited for the enemy's vulnerability." The whole action follows the five-animal generation cycle and allows you to become "stronger" and more victorious with each move.

First, redirect the attacker's energy to flow like water (Leopard), i.e., to bypass you.

Water nourishes Wood.

Then catch, the attacker like a Crane (wood).

Wood feeds fire.

Be fire, act like a Dragon, and become invisible to the attacker.

Fire creates earth (snake).

Hit with a whip motion, as a snake does.

Earth bears (creates) metal (tiger) necessary to disable the attacker.

Following the generation, cycle will make you invincible.



Fig. 21, 22, 23, 24 Verse 1. Explanation (author)

Fig. 23 show same position as Verse 1. To understand first of all some have to look at Master Ngiam: Qi Ji Guang 32 Forms video. He is doing at first opening like Sun and the Moon hand. In this way defender redirect attacker energy to flow like water and bypass him. After that defender catch like crane do attacker left (weaker) hand with his left hand and turn it to turn attacker. In this way defender turns to dragoon because attacker do not see him anymore. Then defender focus his eyes and hold up his right hand back as possible to most distanced position that enable him biggest possible hand acceleration (to be strong like Tiger=metal). After that defender have possibility to do right hand blow like whip i.e. like snake do to hit with sand palm attacker GB (with iron) or BL(with sand=earth) points to knock down attacker.

CONCLUSION:

If some want to understand old Chinese martial art drawing worth a thousand words. When author learned how to observe ancient drawings it become easy to understand Kata forms and with knowledge from Kata forms to decode all 48 Bubishi drawings and 32 Ji Jiguang drawings therefore decoding of Bubishi and Ji Jiguang forms confirmed his approach to Kata forms explanations.

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