

CATAYBA VALLEY MARTIAL ARTS



cheonjikido.com

STUDENT MANUAL

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CHEONJIKIDO MISSION STATEMENT

The mission of Cheonjikido and its primary dojo of instruction, Catawba Valley Martial Arts, is to propagate and preserve an eclectic, effective, and full-range martial art with traditional roots and to promote training apart from the unhealthy influences of typical sport karate and MMA (Mixed Martial Arts). We exist to promote and foster practical and effective martial arts skills within the framework of a Biblical worldview, giving particular attention to realistic and contemporary self-defense technique, the well-springs of kata, bunkai, grappling, kumite, flexibility, agility, endurance, moral virtue, and spiritual fortitude.

As one martial arts master once affirmed: “Karate is not a religion, neither should it become religious . . . rather, religion provides a necessary moral framework for the study of martial arts. A martial art, thus framed, can then be a tool to strengthen one’s religious faith and an outlet to live a constructive life.” This being the case, Cheonjikido operates within the moral framework of a Biblical world view, thereby recognizing only one Master or Soke in this earthly life, the Lord Jesus Christ. Moreover, we endeavor to use the practice of martial arts as a platform from which to point others toward faith in Him.

CHEONJIKIDO INSTRUCTORS

Our instructors comprise a Yudansha (i.e. black belt) Board that oversees all affairs pertaining to the art of Cheonjikido. The Yudansha Board embraces, advocates, and promotes high standards of leadership. Therefore, each individual instructor is regularly assessed in terms of martial arts ability, teaching proficiency, and moral character. With regard to the latter, all Cheonjikido instructors are expected to abide by a specific *Yudansha Code of Ethics*.

STYLE & DOJO HISTORY

An in-depth history of the style of Cheonjikido and that of the Catawba Valley Martial Arts dojo can be found online at the following url: <http://cheonjikido.com/our-historical-background/>. All students are required to familiarize themselves with this history. For after all, a successful martial artist must know where he came from to know where he is going. And, while those that don’t know their history are doomed to repeat it; those that don’t know their history may be doomed NOT to repeat it. A detailed black belt lineage can be found here: <http://cheonjikido.com/wp-content/uploads/2015/04/Genealogy.pdf>.

THE CHEONJIKIDO NAME

天池氣道

Our style name is an amalgamation of four Korean hanja characters that literally translate: “the way of a heaven lake.” This designation highlights an analogy frequently taught by the late **Sensei Larry Beal (1944-2010)** concerning the health and vitality of a martial artist. The health of a heaven lake (i.e. mountain lake) is dependent upon its ability to feed while being fed. In other words, a vibrant mountain lake not only receives nourishment from precipitation, snow melt, springs, run-off, etc., it likewise provides nourishment via streams and tributaries that water the land below. A mountain lake that only receives sustenance inevitably becomes brackish, stagnant, and less able to support life. A perfect example of this is Mono Lake in Mono County, California. On the other hand, a mountain lake that only provides sustenance inevitably dries up. The desert expanse of America’s Great Basin is dotted with dried-up lake beds that once discharged without receiving nourishment. In the same way, a martial artist retains vitality and health by constantly feeding and being fed. Such necessitates a spirit of integration, unbound by the walls of impractical tradition and unhinged from self-aggrandizing titles that breed dead egoism. A martial arts student who constantly learns without opportunity to teach what he has learned inevitably overtrains and becomes burned out or undertrains and falls into stagnancy. A martial arts instructor who teaches without being taught becomes self-absorbed and eventually dries up. Therefore, Cheonjikido, as implied by our name, is a full-range martial art that is necessarily eclectic, pragmatic, and evolving—teaching and being taught. Our lineage draws primarily from indigenous Korean Chang Moo Kwan and Japanese Aikido, hence the “Ch” sound at the beginning of our name and the “kido” sound at the end; and it has been influenced over the years in smaller ways by a variety of other traditional arts. It follows, therefore, that there are no superior martial arts, only superior martial artists. Moreover, all Cheonjikido students are instructors, and all Cheonjikido instructors are perpetual students. Such conforms to the spirit of integration and eclecticism introduced by the original instructors in our black belt lineage, Korean Grandmasters Byung-In Yoon and Nam Suk Lee (hence the Korean hanja in our style name).

Byung-In Yoon (1920-1983) was the first Korean national to study Chinese Chuan-fa. He then took that knowledge to Nihon University in Tokyo, Japan where he studied and assimilated Shudokan Karate under the teaching of Kanken Toyama. Upon returning to Korea, Yoon synthesized Northern Chinese Chuan-fa with Korean & Japanese martial arts, and produced an eclectic style that became known as Chang Moo Kwan (i.e. Korean for “building a martial arts house”). Until his death, thought to be in a North Korean forced-labor factory around 1983 after he went missing in the North during the Korean War, Grandmaster Byung-In Yoon embodied

the spirit of *cheonjikdo* (i.e. the way of a heaven lake) in his approach to the martial arts. The same can be said of his protege, **Nam Suk Lee (1925-2000)**, who took over Yoon's schools in Seoul after the Korean Conflict and preserved eclectic principles through a body of kata known as *The Twelve* that he revived during the last days of his life in San Pedro, California.

Traces of this same spirit endured in Chang Moo Kwan and migrated to Salisbury, North Carolina in the 1960's. Eventually, in direct descent, it re-blossomed and ripened under the watch-care of Sensei Larry Beal who taught in Catawba County, North Carolina for more than two decades within the framework of a biblical worldview, introducing key martial arts principles into the art from extensive training he had received in Tomiki Aikido. Over the years, the traditional arts of Isshin-Ryu, Kyoshu-Jitsu, Tuite, and Small-Circle Jujitsu have also left a distinct mark on the style now known as Cheonjikido.

Interestingly, a mountain lake by the name of "Cheonji" (i.e. heaven lake) actually exists. It lies in the caldera of Baekdu Mountain at 7,182 ft. above sea level, literally straddling the borders of Korea (the land of Grandmaster Byung In-Yoon's birth and the place where he taught martial arts in the 1940's) and the region of Manchuria in Northeast China (the land where Grandmaster Yoon first learned martial arts under a Mongolian Chuan-fa master). This lake is fed by precipitation and snow-melt from the surrounding peaks and feeds the land below via a vibrant 70-meter waterfall near the north outlet. Cheonji Lake is one of the highest and most beautiful crater lakes in all of the world.

Of additional interest is evidence suggesting that Grandmaster Yoon actually died in the North Korean city of "Cheonjin," nomenclature also linguistically related to our style name.

Thus, the name Cheonjikido boasts historic and philosophical meaning, invariably tied to principal figures in the black belt lineage that eventually fashioned this art.

OUR STYLE PATCH



The Cheonjikido logo is simple, yet ripe with meaning. The **OUTER RED RING** boasts a dual significance. First, proper martial arts training or the way of effectual martial energy is a harmonious annular relationship that should exist between fundamental technique, the honing of ki, and the application of ki to fundamental technique (i.e. that which matures, adapts, and reciprocates upon itself). Secondly, martial arts training is not to be a hierarchy of achievement crowned by fancy titles, “ultimate arts,” and arrival. Rather, it’s an unending quest of humble learning where there are only students and no true masters, a perpetual cycle of feeding and being fed.

The **INNER CIRCLE** depicts a mountain lake receiving vitality from four blue triangles while watering the land below. This represents the “way of a heaven lake” analogy that embodies the integrative, pragmatic, and evolving spirit of this art as demonstrated in the training of Chang Moo Kwan founders Byung-In Yoon and Nam Suk Lee and expressly embraced and taught under the patronage of Sensei Larry Beal.

The **FOUR BLUE TRIANGLES** represent the four birthplaces of the traditional styles that made their mark in the lives of the Chang Moo Kwan patriarchs listed at the top of our lineage (i.e. Korea, Japan, Okinawa, and China).

The **THREE WHITE TRIANGLES** formed by the spaces between the blue triangles portray the subtle rhythms of reversal, of which Miyamoto Mushashi, a samurai warrior from the 17th Century wrote: “Unless you understand the rhythms of reversal, your martial artistry will not be reliable.” These **THREE WHITE TRIANGLES** also pay tribute to the three primary style designations that show up in Cheonjikido’s black belt genealogy, going back to the days of Byung-In Yoon in Seoul, Korea (i.e. Chang Moo Kwan, Carucado, and Teashikido).

The **BLUE COLOR** in this logo salutes the original style of indigenous Chang Moo Kwan, as this color was prominent in early style emblems. The **RED COLOR** of the outer ring salutes both Carucado and Teashikido, as this color was prominent in both official style patches. This color also pays subtle tribute

to the traditional style of Japanese Aikido which has heavily influenced our art and proven a key in terms of unlocking Byung In-Yoon's Chuan-fa roots.

The word **CHEONJIKIDO** appears in both English and Korean hanja (i.e. Chinese script). As Byung-in Yoon, a Korean, ventured outside tradition to study martial arts in China, so should we never shun accountability from outside sources and/or other martial arts styles.

Finally, the symbol rising just above the middle blue triangles is the **HANJA / KANJI CHARACTER FOR THE NUMBER 12**, a reference to Cheonjikido's Core Principle of Twelves. Interestingly, this numeric emblem resembles a cross atop a hill. As everything within the inner circle falls below the top of this symbol, so Cheonjikido operates within the framework of a core principle of twelves and a biblical worldview that recognizes only one Master or Soke in this earthly life, the Lord Jesus Christ. Subtly, this symbol also pays tribute to The Twelve, a set of indigenous Chang Moo Kwan forms revived by Nam Suk Lee during the last years of his life in San Pedro, California before his death in 2000. Through these forms, taught to us by some of Nam Suk Lee's last students, the art of Cheonjikido has been able to reconnect with the indigenous art that resides at the top of our family tree.

CLASS CODE OF CONDUCT

APPEARANCE:

1. Students are expected to wear uniforms and belts during class unless otherwise specified by an instructor for training purposes; belts are to be properly tied.
2. The Cheonjikido style patch is to be worn on the upper-left lapel of the ghi. All students are required to purchase and don a style patch prior to their first rank promotion.
3. For students, white uniforms only are to be worn below the rank of red belt. Red and brown belt ranks are allowed to don red pants.
4. Female students are required to wear a modest shirt underneath the ghi top.
5. All students shall maintain clean uniforms and proper hygiene.
6. Fingernails and toenails must be clean and properly trimmed.
7. All items of jewelry, except wedding rings, are to be removed during class.
8. Shoes are not allowed on the dojo mat.
9. Students participating in kumite are required to wear appropriate gear (i.e. gloves, feet gear, and a mouthpiece). Chest protection is optional for female students.

DOJO PROTOCOL:

1. As a show of respect, all students shall bow before entering or leaving the dojo.
2. During class, no student shall enter or leave the mat without an instructor's permission.
3. Students are not to talk while an instructor is teaching and/or demonstrating technique. These should be watching, hearing, and contemplating what is being taught or demonstrated.
4. At all times, proper respect is to be shown toward instructors and fellow students, regardless of belt rank or office.

5. Students are not allowed to comment upon another student's performance or proficiency unless specifically requested to do so by an instructor.
6. Black belt instructors are to be respectfully addressed as sensei (i.e. instructor).
7. It is disrespectful, when bowing in the presence of black belts, for a student to rise before the last dan comes up from the bow.
8. It is disrespectful for a student to ask an instructor what he/she has planned for a class session.
9. It is disrespectful for a student to ask an instructor about his/her upcoming promotions. Student promotions are based upon a variety of factors (e.g. class participation, skill, attitude, enthusiasm, proficiency, and time). The setting of promotion dates is reserved solely for Cheonjikido instructors and subject to approval by Sensei Boyd.
10. It is disrespectful for a student to request a certain activity or exercise during class unless specifically asked to do so by an instructor. Classes are usually pre-planned, and only instructors have the authority to improvise.
11. It is disrespectful for a student to be watching the clock during class.
12. Students under the age of 18 are not allowed to participate in kumite without an instructor's close supervision. Unsupervised kumite outside the dojo is allowed for those students 18 years or older IF an instructor has been notified.
13. Students should immediately notify an instructor if they are injured, cramping, or feeling sick.
14. Students should be properly hydrated and stretched before class.

ATTITUDE:

1. No student shall challenge another student.
2. No student shall speak disrespectfully to any instructor or question his/her authority. If a student has a legitimate concern and/or a problem with something that is being taught, he/she should respectfully approach the particular teacher after class. Students may only bring unsettled matters to the ranking

instructor in a respectful manner that does not belittle or dispute the rank or authority of another instructor.

3. During class, students should show a demeanor of respect and teachability at all times.

PROHIBITED IN CLASS:

1. Profanity
2. Smoking
3. Chewing Gum (i.e. other than mint gum for fresh breath)
4. Participation under the influence of alcohol or drugs
5. Immodesty

Students and Instructors should properly represent the art of Cheonjikido and Catawba Valley Martial Arts both inside and outside the dojo. Law-abiding citizenship, respect for life, and upstanding moral behavior are expected. Participation in any of the following (inside or outside of class) is subject to disciplinary action and/or expulsion:

1. Starting a fight or a propensity toward violence
2. Physical abuse of another human being
3. Conviction of a legitimate crime
4. Drunkenness and/or drug abuse
5. Engaging in criminal activity

A STUDENT IS EXPECTED TO INFORM AN INSTRUCTOR CONCERNING ANY PHYSICAL ALTERCATION IN WHICH HE/SHE HAS BEEN INVOLVED OUTSIDE OF CLASS.

TYING THE BELT

In Cheonjikido, there are two ways to tie the belt properly, one for students and a second option for yudansha (i.e. black belts).

STUDENTS:

1. Fold and crease the belt in the middle with the brand label (if applicable) on the inside right.
2. Center the concave side (inside of fold) across the middle of the abdomen.
3. Wrap the belt around the body twice, crossing in the back and bringing the belt ends back to the front.
4. Bring the LEFT END over the right end and pass it under both loops from the bottom.
5. Bring the RIGHT END over the left end and pass it up and back through the loop to tie the final knot.
6. The belt label (if applicable) should be on the left inside when properly tied.
7. The ends of the belt should hang down approximately 8-12 inches from the knot.
8. The belt should be worn snug, not tight, and on the hips and not high on the waist.
9. For black belts who decide to utilize this option, dan stripes should appear on the outside left, opposite the belt label.

YUDANSHA OPTION:

1. Fold and crease the belt in the middle with the brand label (if applicable) on the outside left and dan stripes (if applicable) on the inside left.
2. Center the concave side (inside of fold) across the middle of the abdomen.
3. Wrap the belt around the body twice, crossing in the back and bringing the belt ends back to the front.
4. Bring the LEFT END over the right end and pass it under both loops from the bottom.
5. Bring the LEFT END over the right end and pass it up and back through the loop to tie the final knot.
6. Dan stripes should appear on the left outside when properly tied.
6. The belt label (if applicable) should be on the left inside when properly tied.
7. The ends of the belt should hang down approximately 8-12 inches from the knot.
8. The belt should be worn snug, not tight, and on the hips and not high on the waist.

BELT RANKING SYSTEM

***STUDENT RANKINGS**

- 10th Level: Sip-Geup (White)
- 9th Level: Gu-Geup (Orange)
- 8th Level: Pal-Geup (Yellow)
- 7th Level: Chil-Geup (Green)
- 6th Level: Yuk-Geup (Advanced Green)
- 5th Level: O-Geup (Blue)
- 4th Level: Sa-Geup (Advanced Blue)
- 3rd Level: Som-Geup (Red)
- 2nd Level: Yi-Geup (Advanced Red)
- 1st Level: IL-Geup (Brown)
- Top Level: Yeong-Geup (Senior Brown Belt, under age 18)

***JUNIOR RANKINGS (up to Chil-Geup)**

- 10th Level A: Sip-Geup (White)
- 10th Level B: Sip-Geup Duljae (White)
- 9th Level A: Gu-Geup (Orange)
- 9th Level B: Gu-Geup Duljae (Advanced Orange)
- 8th Level A: Pal-Geup (Yellow)
- 8th Level B: Pal-Geup Duljae (Advanced Yellow)
- 8th Level C: Pal-Geup Setjae (Purple)
- 8th Level D: Pal-Geup Netjae (Advanced Purple)
- 7th Level: Chil-Geup (Green)

****INSTRUCTOR RANKINGS**

- 1st Dan: Shodan (Black, must be at least 18 years of age)
- 2nd Dan: Nidan (2nd-degree Black)
- 3rd Dan: Sandan (3rd-degree-Black)

****SENIOR INSTRUCTOR RANKINGS**

- 4th Dan: Yondan (4th-degree Black)
- 5th Dan: Godan (5th-degree Black)

****MASTER INSTRUCTOR RANKINGS**

- 6th Dan: Rokudan (6th-degree Black)
- 7th Dan: Shichidan (7th-degree Black)

TITLES

- Sensei: Reserved for Black Belt Instructors
- Senpai: Reserved for Senior Students awarded said title by Instructor for initiative and dedication in the mentoring and teaching of underclass students
- Sunbae: Reserved for Senior Students awarded said title by Instructor for loyalty to the dojo
- Kohai: Used for Students

*For student rankings, Cheonjikido utilizes Korean names to pay homage to Chang Moo Kwan, the Korean eclectic style formulated by In Yoon Byung and taught at the Seoul YMCA in the 1940's. Chang Moo Kwan is the great-grandfather of Cheonjikido according to our black belt lineage.

**For instructor rankings, Cheonjikido utilizes Japanese names to pay homage to the heavy influence of Japanese and Okinawan traditional styles (i.e. Aikido, Isshin-Ryu, Shotokan, etc.) upon the eclectic and integrated practice of Cheonjikido.

BELT RANK REQUIREMENTS

SUMMARY OF MANDATORY STUDENT SETS

- Unsoku, Happon Do, Tandoku Undo
- 8 Aikido Hand Grabs
- 10 Official Cheonjikido Kata
- 10 Chang Moo Kwan Kata (Ki-bone 1-5, Pyan-dan 1-5)
- 100 Ippon Kumite, Right & Left Sides (20 Traditional, Aikido 15 Basics, 20 Knife, Aikido 11 Dynamic Throws, Aikido 17 Advanced, Aikido 10 Counters, 7 Gun)
- 5 Weapons Kata (2 Jo, 2 Bokken, 1 Bo)

10 AREAS OF STUDENT ASSESSMENT

1. Foot Movement
2. Kata
3. Ippon Kumite
4. Basics (Stances, Blocks, Atemi, Kicks, Ukemi, Waza)
5. Advanced Ippon Kumite (traditional, grabs, counters, knife, dynamic, bat, wall, gun, suwari)
6. Weapons Kata
7. Fighting
8. Knowledge
9. Academic Requirements
10. Teaching Requirements

GU-GEUP (ORANGE BELT)

1. Foot Movements: Unsoku (3 sets of 8)
2. Kata (2): Sip-Geup, Ki-bone IL
3. Ippon Kumite (8+5): 8 Aikido Hand Grabs, Traditional RH/LH 1-5
4. Basics
 - A. Stances (6): attention, hanmi, horse, front-forward, back, side
 - B. Blocks (4): downward, outside, rising, inside
 - C. Atemi (4): punch, reverse punch, back-fist, palm-heel
 - D. Kicks (3): hip, front, side
 - E. Ukemi (1): back-fall
 - F. Waza (4): Wrist Stretches, Kokyu-nage (breath throw), Shomen-ate (front attack), Waki-gatame (side lock)
5. Advanced Ippon Kumite: N/A
6. Weapons Kata: N/A
7. Fighting: block & counter, taking balance, grabs

8. Knowledge: dojo protocol & etiquette, balance points, catching a punch, basic terminology, kata bunkai (happo zanshin, application of bow, wrist escape)
9. Academic Requirements: *Our Style Name* (<http://cheonjikido.com/our-name/>), *Our Style Patch* (<http://cheonjikido.com/our-style-patch/>)
10. Teaching Requirements: N/A

PAL-GEUP (YELLOW BELT)

1. Foot Movements (2): Happon Do + previous
2. Kata (4): Gu-geup, Ki-bone E + previous
3. Ippon Kumite (8+10): Traditional 1-10 RH/LH + previous
4. Basics
 - A. Stances (7): sochin-dachi + previous
 - B. Blocks (6): knife, shuto + previous
 - C. Atemi (6): spear-hand, shuto strike + previous
 - D. Kicks (3): previous
 - E. Ukemi (2): front roll + previous
 - F. Waza (6): Ude-gaeshi (arm reverse), Kote-gaeshi (wrist reverse) + previous
5. Advanced Ippon Kumite: 5 RH/LH (traditional)
6. Weapons Kata: N/A
7. Fighting: knife blocking (stabs), spontaneous attacks, kumite (1-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-6, Cheonjikido Board of Directors (ranks, titles, roles), 5 Elements of Kata, kata bunkai (Kokyu-nage, Ude-gaeshi, Kote-gaeshi)
9. Academic Requirements: *Itosu's Ten Precepts of Karate* (<http://cheonjikido.com/itosus-ten-precepts-of-karate/>), *Principles of Kata* (<http://cheonjikido.com/principles-of-kata/>),
10. Teaching Requirements: N/A

CHIL-GEUP (GREEN BELT)

1. Foot Movements (3): Tandoku-undo + previous
2. Kata (6): Pal-geup, Ki-bone Som + previous
3. Ippon Kumite (8+20): Traditional 1-20 RH/LH + previous
4. Basics
 - A. Stances (7): cat + previous
 - B. Blocks (7): cross + previous
 - C. Atemi (8): ridge-hand, phoenix-fist, + previous
 - D. Kicks (4): roundhouse + previous
 - E. Ukemi (3): side fall + previous
 - F. Waza (8): Ushiro-ate (rear attack), Tenchi-nage (heaven & earth throw) + previous
5. Advanced Ippon Kumite: 10 RH/LH (traditional, grabs)

6. Weapons Kata: N/A
7. Fighting: knife blocking (slashes), eyes closed, kumite (1-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-12, 3 Stages of Kata Development, kata bunkai (applications of downward block + punch combination)
9. Academic Requirements: *Principles of Ki* (<http://cheonjikido.com/principles-of-ki/>), *Bunkai Disassembly of Early Chang Moo Kwan Forms* (Video)
10. Teaching Requirements: N/A

YUK-GEUP (ADVANCED GREEN BELT)

1. Foot Movements (3): previous
2. Kata (8): Chil-geup, Ki-bone Sa + previous
3. Ippon Kumite (8+35): Aikido 15 Basics + previous
4. Basics
 - A. Stances (10): low-leg stretching, hangetsu-dachi + previous
 - B. Blocks (7): previous
 - C. Atemi (8): previous
 - D. Kicks (6): inside crescent, outside crescent + previous
 - E. Ukemi (4): floating leaf + previous
 - F. Waza (17): Gyakugamae-ate (reverse posture attack), Aigamae-ate (normal posture attack), Oshi-taoshi (push down, pull down), Hiki-taoshi (pull down), Ude-garame (arm entanglement), Kote-hineri (wrist twist), Kote-mawashi (wrist torque), Shiho-nage (four-direction throw) + Irimi-nage (entering throw) + previous
5. Advanced Ippon Kumite: 15 RH/LH (traditional, grabs, counters)
6. Weapons Kata: N/A
7. Fighting: randori (2-on-1), kumite (2-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-12, Cheonjikido Core Principles of Soul #1-6, kata bunkai (Shiho-nage & rhythms of reversal, 2 variations of Irimi-nage in Chil-geup)
9. Academic Requirements: *Jack Mumpower - 15 Basic Techniques* (Video), *Influential Traditional Styles* (<http://cheonjikido.com/influential-traditional-styles/>)
10. Teaching Requirements: Class Stretching & Warm-ups

O-GEUP (BLUE BELT)

1. Foot Movements (3): previous
2. Kata (10): Yuk-geup, Ki-bone O + previous
3. Ippon Kumite (8+55): 20 Knife Ippons + previous
4. Basics
 - A. Stances (10): previous
 - B. Blocks (7): previous

- C. Atemi (9): ox-jaw + previous
- D. Kicks (7): back + previous
- E. Ukemi (5): flipping + previous
- F. Waza (17): previous
- 5. Advanced Ippon Kumite: 25 RH/LH (traditional, grabs, counters, knife)
- 6. Weapons Kata: N/A
- 7. Fighting: randori (2-on-1) blindfolded, kumite (2-on-1)
- 8. Knowledge: Cheonjikido Core Principles of Spirit #1-12, Cheonjikido Core Principles of Soul #1-12, kata bunkai (review previous)
- 9. Academic Requirements: *Our Dojo History* (<http://cheonjikido.com/our-historical-background/>);
WRITTEN EXAM
- 10. Teaching Requirements: Foot Movements

SA-GEUP (ADVANCED BLUE BELT)

- 1. Foot Movements (3): previous
- 2. Kata (12): O-geup, Pyan-dan IL + previous
- 3. Ippon Kumite (8+66): 11 Dynamic Throws + previous
- 4. Basics
 - A. Stances (11): crossed-feet, previous
 - B. Blocks (7): previous
 - C. Atemi (10): hammer-fist + previous
 - D. Kicks (8): hatchet + previous
 - E. Ukemi (5): previous
 - F. Waza (20): Hiki-otoshi (pull drop), Sukashi-nage (drop throw), Kaiten-nage (rotating throw) + previous
- 5. Advanced Ippon Kumite: 40 RH/LH (traditional, grabs, counters, knife, dynamic)
- 6. Weapons Kata (1): Jo Kata #1
- 7. Fighting: randori (3-on-1), kumite (3-on-1)
- 8. Knowledge: Cheonjikido Core Principles of Spirit #1-12, Cheonjikido Core Principles of Soul #1-12, Cheonjikido Core Principles of Body #1-6, kata bunkai (1 application from Cheonjikido kata)
- 9. Academic Requirements: *Seven Principles of Kata Interpretation, Kyusho-Jitsu Theory, Pyan-dan II Bunkai* (Video), WRITTEN EXAM
- 10. Teaching Requirements: 1 complete class with lower ranks

SOM-GEUP (RED BELT)

- 1. Foot Movements (3): previous
- 2. Kata (14): Sa-geup, Pyan-dan E + previous
- 3. Ippon Kumite (8+83): Aikido 17 Advanced + previous
- 4. Basics

- A. Stances (14): crane, bow & arrow, 70/30 + previous
- B. Blocks (7): previous
- C. Atemi (10): previous
- D. Kicks (9): hook + previous
- E. Ukemi (5): previous
- F. Waza (23): Gedan-ate (low attack), Mae-otoshi (forward drop), Sumi-otoshi (corner drop) + previous
- 5. Advanced Ippon Kumite: 50 RH/LH (traditional, grabs, counters, knife, dynamic, bat)
- 6. Weapons Kata (2): Bokken Kata #1 + previous
- 7. Fighting: weapons, randori (3-on-1) blindfolded, kumite (3-on-1)
- 8. Knowledge: Cheonjikido Core Principles of Spirit #1-12, Cheonjikido Core Principles of Soul #1-12, Cheonjikido Core Principles of Body #1-12, kata bunkai (3 applications from Cheonjikido kata)
- 9. Academic Requirements: *Cheonjikido Pressure Point Manual*, *Pyan-dan E Bunkai* (Video), *Jack Mumpower - Comparing the Basic 15 and the 17 Advanced* (Video), WRITTEN EXAM
- 10. Teaching Requirements: 2 complete classes with lower ranks

E-GEUP (ADVANCED RED BELT)

- 1. Foot Movements (3): previous
- 2. Kata (16): Som-geup, Pyan-dan Som + previous
- 3. Ippon Kumite (8+93): Aikido 10 Counters + previous
- 4. Basics
 - A. Stances (14): previous
 - B. Blocks (7): previous
 - C. Atemi (10): previous
 - D. Kicks (9): previous
 - E. Ukemi (5): previous
 - F. Waza (25): previous
- 5. Advanced Ippon Kumite: 60 RH/LH (traditional, grabs, counters, knife, dynamic, bat, wall)
- 6. Weapons Kata (3): Jo Kata #2 + previous
- 7. Fighting: weapons (2-on-1), randori (4-on-1), kumite (3-on-1)
- 8. Knowledge: applications of Cheonjikido Core Principles of Twelves, pressure point clusters, kata bunkai (5 applications from Cheonjikido kata)
- 9. Academic Requirements: *Pyan-dam Som Bunkai* (Video), *Tomiki Aikido* (Video), WRITTEN EXAM
- 10. Teaching Requirements: 2 complete classes with lower ranks

IL-GEUP (BROWN BELT)

- 1. Foot Movements (3): previous
- 2. Kata (18): E-geup, Pyan-dan Sa + previous
- 3. Ippon Kumite (8+100): 7 Gun Ippons + previous
- 4. Basics

- A. Stances (14): previous
- B. Blocks (7): previous
- C. Atemi (10): previous
- D. Kicks (9): previous
- E. Ukemi (5): previous
- F. Waza (25): previous
- 5. Advanced Ippon Kumite: 75 RH/LH (traditional, grabs, counters, knife, dynamic, bat, wall, gun)
- 6. Weapons Kata (4): Bokken Kata #2 + previous
- 7. Fighting: weapons (3-on-1), randori (5-on-1), kumite (4-on-1)
- 8. Knowledge: pressure point
meridians, kata bunkai (3 pressure points applications from Cheonjikido kata)
- 9. Academic Requirements: *Indigenous Chang Moo Kwan Bunkai* (Video); *One Principle, One Thousand Techniques*; WRITTEN EXAM
- 10. Teaching Requirements: 3 complete classes

***YEONG-GEUP (SENIOR BROWN BELT)**

Yeong-geup, or Senior Brown Belt, is a transitional rank adopted by Catawba Valley Martial Arts in order to accommodate students below the age of eighteen (18) who have met the requirements for the rank of Shodan (i.e. black belt). Catawba Valley Martial Arts considers a Black Belt to be more than just an expert performer of Cheonjikido technique. Rather, we hope that such will prove able instructors of what they have learned, as well as good citizens with virtuous moral character and emotional maturity. Cheonjikido needs confident, yet humble yudansha (i.e. black belts) who will represent the style well as both members and instructors. That being said, WE DO NOT BELIEVE THAT CHARACTER DEVELOPMENT IS FULLY ACQUIRED AND CAPABLE OF BEING PROPERLY ASSESSED IN AN INDIVIDUAL BELOW THE AGE OF EIGHTEEN. This age, therefore, is considered to be the earliest point of determining whether a student can responsibly represent Catawba Valley Martial Arts and/or the style of Cheonjikido within the community as a Black Belt. The Yeong-geup rank will be implemented in the following fashion:

1. A brown belt student below the age of eighteen (18), who has been deemed ready for promotion by his instructor, will undergo the normal promotion procedure for the rank of Shodan (black belt), complete in every respect.
2. If criterion for a black belt is met, the student below the age of eighteen (18) will be awarded the senior brown belt rank.
3. This rank will be signified by a black strip worn on the brown belt.
4. The promotion fee will be one-half of the amount designated for black belt; the other half is payable when and if the senior brown belt is awarded the full rank of black belt.
5. A senior brown belt will rank between brown and black belts in class formation.
6. Senior brown belts may attend yudansha meetings but WILL NOT retain voting privileges.

7. Upon reaching the age of eighteen (18), a senior brown belt is eligible to be recommended by his instructor for the rank of Shodan (black belt). THIS WILL BE BY INVITATION AND IS NOT AUTOMATIC.
8. An actual re-testing in terms of a senior brown belt being awarded a black belt is up to the discretion of the yudansha.
9. This rank is never to be awarded for an inferior performance by a student testing for black belt. The promotee is to be a qualified black belt in every respect except age.
10. Exceptions to this age limitation or the implementation of the yeong-geup rank are on a case-by-case basis and are ultimately left to the discretion of the yudansha.

SHODAN (BLACK BELT) - BY INVITATION ONLY

*MUST BE AT LEAST 18 YEARS OF AGE

1. Foot Movements (3): previous
2. Kata (20): IL-geup, Pyan-dan O + previous
3. Ippon Kumite (8+100): previous
4. Basics
 - A. Stances (15): sanchin + previous
 - B. Blocks (7): previous
 - C. Atemi (10): previous
 - D. Kicks (9): previous
 - E. Ukemi (5): previous
 - F. Waza (25): previous
5. Advanced Ippon Kumite: 100 RH/LH (traditional, grabs, counters, knife, dynamic, bat, wall, gun, suwari)
6. Weapons Kata (5): Bo Kata #1 + previous
7. Fighting: weapons (3-on-1), suwari (3-on-1) blindfolded, randori (8-on-1), kumite (4-on-1)
8. Knowledge: 5 advanced kata bunkai; pressure point meridians; teaching proficiency concerning Cheonjikido Core Principle of Twelves, terminology, dojo history, style background, and undergirdings of traditional style; familiarity concerning Black Belt ranking system and Black Belt Board protocol
9. Academic Requirements: *Larry Beal Kyusho-jitsu Seminar (Video)*, *From Point Zero to Ground Zero*; RESEARCH PAPER (topic determined by Black Belt Board of Directors)
10. Teaching Requirements: 5 complete classes
11. OTHER: Traditional Kata of student's choice, must be approved by instructor; First Aid & CPR Certification

NIDAN (2ND DEGREE BLACK BELT)

1. Cheonjikido Kata #1-5 with rhythms of reversal
2. Chang Moo Kwan Kata: Chulgi IL, Gensu-Gensa
3. Koryu-Dai-Ichi, Koryu-Dai-Ni
4. Bo Kata #2-3
5. Jo Kata #3-4

SANDAN (3RD DEGREE BLACK BELT)

1. Cheonjikido Kata #6-10 with rhythms of reversal
2. Tan-Tui Kata
3. Goshin-Ho
4. Koryu-Dai-San, Koryu-Dai-Yon
5. Bo Kata #4-5

YONDAN (4th DEGREE BLACK BELT) & ABOVE

There are no formal tests above the rank of Sandan. Subsequent ranks are awarded based upon time, active participation, consistent contribution, training, and teaching in the art of Cheonjikido.

JUNIOR BELT RANK REQUIREMENTS

SIP-GEUP DULJAE (ADVANCED WHITE BELT)

1. Foot Movements: Unsoku (first 2 sets of 8)
2. Kata (1): Sip-geup
3. Ippon Kumite (8): 8 Aikido Hand Grabs
4. Basics
 - A. Stances (5): attention, hanmi, horse, front-forward, back
 - B. Blocks (2): downward, outside
 - C. Atemi (1): punch
 - D. Kicks (1): hip
 - E. Ukemi: floor exercises
 - F. Waza (1): Wrist Exercises (Ikkyo, Nikyo, Sankyo, Yonkyo, Gokyo)
 - F. Waza (5): Ikkyo, Nikyo, Sankyo, Yonkyo, Gokyo
5. Advanced Ippon Kumite: N/A
6. Weapons Kata: N/A
7. Fighting: block & counter
8. Knowledge: dojo protocol & etiquette, balance points, kata bunkai (application of bow, happo zanshin)
9. Academic Requirements: *Our Style Name* (<http://cheonjikido.com/our-name/>)
10. Teaching Requirements: N/A

GU-GEUP (ORANGE BELT)

1. Foot Movements: Unsoku (3 sets of 8)
2. Kata (2): Ki-bone IL + previous
3. Ippon Kumite (8+5): 8 Aikido Hand Grabs, Traditional RH/LH 1-5
4. Basics
 - A. Stances (6): side + previous
 - B. Blocks (4): rising, inside + previous
 - C. Atemi (4): reverse punch, back-fist, palm-heel
 - D. Kicks (3): front, side + previous (3)
 - E. Ukemi (1): back-fall
 - F. Waza (4): Kokyu-nage (breath throw), Shomen-ate (front attack), Waki-gatame (side lock)
5. Advanced Ippon Kumite: N/A
6. Weapons Kata: N/A
7. Fighting: block & counter, taking balance, grabs
8. Knowledge: dojo protocol & etiquette, balance points, catching a punch, basic terminology, kata bunkai (wrist escape)
9. Academic Requirements: *Our Style Patch* (<http://cheonjikido.com/our-style-patch/>)
10. Teaching Requirements: N/A

GU-GEUP DULJAE (ADVANCED ORANGE BELT)

1. Foot Movements (1): previous
2. Kata (3): Ki-bone E + previous
3. Ippon Kumite (8+7): Traditional 1-7 RH/LH + previous
4. Basics
 - A. Stances (6): previous
 - B. Blocks (5): knife + previous
 - C. Atemi (5): previous
 - D. Kicks (3): previous
 - E. Ukemi (2): front roll (checking fall) + previous
 - F. Waza (4): previous
5. Advanced Ippon Kumite: 2 RH/LH (traditional)
6. Weapons Kata: N/A
7. Fighting: knife blocking (stabs), kumite basics
8. Knowledge: Cheonjikido Core Principles of Spirit #1-3, kata bunkai (Kokyu-nage)
9. Academic Requirements: *Itosu's Ten Precepts of Karate*
(<http://cheonjikido.com/itosus-ten-precepts-of-karate/>)
10. Teaching Requirements: N/A

PAL-GEUP (YELLOW BELT)

1. Foot Movements (2): Happon Do + previous
2. Kata (3): Gu-geup + previous
3. Ippon Kumite (8+10): Traditional 1-10 RH/LH + previous
4. Basics
 - A. Stances (7): sochin-dachi + previous
 - B. Blocks (6): shuto + previous
 - C. Atemi (6): shuto strike, spear-hand + previous
 - D. Kicks (3): previous
 - E. Ukemi (2): front roll (rolling up) + previous
 - F. Waza (6): Ude-gaeshi (arm reverse), Kote-gaeshi (wrist reverse) + previous
5. Advanced Ippon Kumite: 5 RH/LH (traditional)
6. Weapons Kata: N/A
7. Fighting: spontaneous attacks, kumite (1-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-6, Cheonjikido Board of Directors (ranks, titles, roles), 5 Elements of Kata, kata bunkai (Kokyu-nage, Ude-gaeshi)
9. Academic Requirements: *Principles of Kata* (<http://cheonjikido.com/principles-of-kata/>)
10. Teaching Requirements: N/A

PAL-GEUP DULJAE (ADVANCED YELLOW BELT)

1. Foot Movements (2): Happon Do with sword + previous
2. Kata (5): Ki-bone Som + previous
3. Ippon Kumite (8+12): Traditional 1-12 RH/LH + previous
4. Basics
 - A. Stances (7): previous
 - B. Blocks (6): previous
 - C. Atemi (6): previous
 - D. Kicks (4): roundhouse + previous
 - E. Ukemi (2): previous
 - F. Waza (6): previous
5. Advanced Ippon Kumite: 6 RH/LH (traditional)
6. Weapons Kata: N/A
7. Fighting: knife blocking (stabs), spontaneous attacks, kumite (1-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-8, kata bunkai (review previous)
9. Academic Requirements: review previous
10. Teaching Requirements: N/A

PAL-GEUP SETJAE (PURPLE BELT)

1. Foot Movements (3): Tandoku-Undo (first 3 sets of 8) + previous
2. Kata (5): previous
3. Ippon Kumite (8+15): Traditional 1-15 RH/LH + previous
4. Basics
 - A. Stances (8): cat + previous
 - B. Blocks (6): previous
 - C. Atemi (7): ridge hand + previous
 - D. Kicks (4): previous
 - E. Ukemi (2): previous
 - F. Waza (7): Ushiro-ate (rear attack) + previous
5. Advanced Ippon Kumite: 7 RH/LH (traditional)
6. Weapons Kata: N/A
7. Fighting: knife blocking (stabs), spontaneous attacks, kumite (1-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-10, kata bunkai (review previous)
9. Academic Requirements: review previous
10. Teaching Requirements: N/A

PAL-GEUP NETJAE (ADVANCED PURPLE BELT)

1. Foot Movements (2): Tandoku-Undo (first 6 sets of 8) + previous
2. Kata (6): Pal-geup + previous
3. Ippon Kumite (8+18): Traditional 1-18 RH/LH + previous
4. Basics
 - A. Stances (8): previous
 - B. Blocks (6): previous
 - C. Atemi (8): phoenix-fist, + previous
 - D. Kicks (4): previous
 - E. Ukemi (3): side fall + previous
 - F. Waza (8): Tenchi-nage (heaven & earth throw) + previous
5. Advanced Ippon Kumite: 8 RH/LH (traditional, grabs)
6. Weapons Kata: N/A
7. Fighting: knife blocking (stabs), spontaneous attacks, kumite (1-on-1)
8. Knowledge: Cheonjikido Core Principles of Spirit #1-12, kata bunkai (review previous)
9. Academic Requirements: *Principles of Ki* (<http://cheonjikido.com/principles-of-ki/>)
10. Teaching Requirements: N/A

CHIL-GEUP (GREEN BELT)

1. Foot Movements (3): Tandoku-undo (8 sets of 8) + previous
2. Kata (6): previous
3. Ippon Kumite (8+20): Traditional 1-20 RH/LH + previous
4. Basics
 - A. Stances (8): previous
 - B. Blocks (7): cross + previous
 - C. Atemi (8): previous
 - D. Kicks (4): previous
 - E. Ukemi (3): previous
 - F. Waza (8): previous
5. Advanced Ippon Kumite: 10 RH/LH (traditional, grabs)
6. Weapons Kata: N/A
7. Fighting: knife blocking (slashes), eyes closed, kumite (1-on-1)
8. Knowledge: 3 stages of kata development, kata bunkai (applications of downward block + punch combination)
9. Academic Requirements: *Bunkai Disassembly of Early Chang Moo Kwan Forms* (Video)
10. Teaching Requirements: N/A

PROMOTIONS

Belt promotions in Cheonjikido are not guaranteed, neither are they automatic. Moreover, it is considered extremely rude and unbecoming for a student to ask a black belt instructor concerning the time and/or manner of a possible promotion. All promotions are left up to the discretion of the yudansha under the executive authority of Sensei Jesse Boyd. In general, a dedicated student should expect a minimum of three months between belts up to the rank of Sa-Geup (advanced blue belt), and at least six months per rank from Som-Geup (red belt) up to Shodan (black belt). A student who is committed and resolute can expect a MINIMUM of three years' consistent and dedicated training to qualify for black belt promotion. Exceptions to the above minimum timeframes will be handled on an individual basis and must be approved by a majority of the Cheonjikido yudansha. Brown and black belt promotions are BY INVITATION ONLY and must be approved by at least 2/3 of the Cheonjikido yudansha. As previously promulgated, to receive the rank of Shodan (black belt), a student must be at least 18 years of age.

PROMOTION FEES ARE REQUIRED AND MUST BE COLLECTED IN FULL BEFORE A STUDENT TESTS FOR PROMOTION. REFUNDS, IF APPLICABLE, WILL BE ISSUED TO THE STUDENT FOLLOWING THE TEST. FEE SCHEDULE IS AS FOLLOWS:

<u>RANK</u>	<u>PASS</u>	<u>FAIL</u>
White Belt - Adv. Red Belt:	\$25.00	\$10.00
Brown Belt:	\$50.00	\$25.00
Black Belt:	\$100.00	\$50.00

When a student passes a promotion test, he will receive a new appropriately-colored belt along with a professionally-designed certificate to commemorate the occasion.

CHEONJIKIDO'S CORE PRINCIPLE OF TWELVES



On the Cheonjikido style patch, the hanja/kanji for the number twelve appears at the top, a direct reference to our *Core Principle of Twelves*. This symbol also resembles a cross upon a hillside. As everything within the inner circle of the patch falls below the top of this hanja, so the art of Cheonjikido emanates from the framework of core principles and a biblical worldview that recognizes only one Master or Soke in this earthly life, the Lord Jesus Christ.

The human being, its whole person, is a trinity, possessing a spirit (i.e. conscience, bridge to the Creator), a soul (i.e. mind, will, emotions), and a physical body (I Thessalonians 5:23). Such is the essence of the Imago Dei (Genesis 1:27). Each of these parts, though distinct with each reserving the full and unique identity of the person, are interconnected and do not exist or operate independent of the others. Therefore, a true and holistic martial artist must train body, soul, and spirit; thus a Core Principle of Twelves: twelve principles of spirit, twelve principles of soul, twelve principles of body. The three horizontal lines in the hanja/kanji for the number twelve represent the three parts of the person (i.e. spirit, soul, and body) and the three sets of twelve that correspondingly result. The vertical line represents man's Creator; and as the vertical line only intersects with the top horizontal line, so the spirit of man is the only conduit by which the person can communicate or fellowship with His Maker.

Within Cheonjikido's Core Principle of Twelves are reflected Chang Moo Kwan's *Eight Elements of Courtesy* and *Eight Elements of Fighting*, as well as the *Ten Principles of Aikido*. These reflections are highlighted below in **BOLD PRINT**.

TWELVE PRINCIPLES OF SPIRIT

1. REALITY

Martial arts is not religion; martial arts did not develop from Buddhism or Confucianism; and Cheonjikido is not the holy grail of martial arts, nor is it of primary purpose in this life.

“Let us hear the conclusion of the whole matter: Fear God, and keep his commandments: for this is the whole duty of man. For God shall bring every work into judgment with every secret thing, whether it be good, or whether it be evil (Ecclesiastes 12:13-14).”

2. MORTALITY

The martial artist is finite, always vulnerable, and inevitably meets his Maker.

“I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all (Ecclesiastes 9:11).”

“For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away (I Peter 1:24).”

“And as it is appointed unto men once to die, but after this the judgment (Hebrews 9:27).”

3. WORSHIP

Cheonjikido operates within the framework of a biblical worldview that acknowledges only one Soke or Master in this earthly life, the Lord Jesus Christ.

“But to us there is but one God, the Father, of whom are all things, and we in him; and one Lord Jesus Christ, by whom are all things, and we by him (I Corinthians 8:6).”

“God is a Spirit: and they that worship him must worship him in spirit and in truth (John 4:24).”

“Thou shall love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and greatest commandment . . . (Matthew 22:37-38).”

4. LOVE

It is by love that the martial artist can be saved from harm while his attackers are spared from sin.

“. . . And the second is like unto it, Thou shalt love thy neighbor as thyself. On these two commandments hang all the law and the prophets (Matthew 22:39-40).”

“Therefore all things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets (Matthew 7:12).”

5. KARMA

That martial artist who lives by the sword dies by the sword.

“Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap (Galatians 6:7).”

“Put up again thy sword into his place: for all they that take the sword shall perish with the sword (Matthew 26:52).”

6. RESTRAINT

To understand the art of self-defense, one must first control uke of self.

“He that hath no rule over his own spirit is like a city that is broken down, and without walls (Proverbs 25:28).”

“He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city (Proverbs 16:32).”

7. VIRTUE

Martial arts without a moral framework is nothing short of barbarism.

“According as his divine power hath given unto us all things that pertain unto life and godliness, through the knowledge of him that hath called us to glory and virtue (II Peter 1:3).”

“For he that will love life, and see good days, let him refrain his tongue from evil, and his lips that they speak no guile: Let him eschew evil, and do good . . . (I Peter 3:10-11).”

8. PEACE

A brawler fights for vengeance; a martial artist fights for peace and **healing**.

“ . . . Let him seek peace and ensue it (I Peter 3:11).”

“Blessed are the peacemakers . . . (Matthew 5:9).”

“If it be possible, as much as lieth in you, live peaceably with all men (Romans 12:18).”

9. MEEKNESS

Meekness is not weakness; it's humbleness of speech and aversion to haste. Armed with meekness, the mouth is a formidable first line of defense that can disarm and diffuse.

“To speak evil of no man, to be no brawlers, but gentle, shewing all meekness unto all men (Titus 3:2).”

“Let every man be swift to hear, slow to speak, slow to wrath (James 1:19).”

“He that hath knowledge spareth his words (Proverbs 17:27).”

“A soft answer turneth away wrath: but grievous words stir up anger (Proverbs 15:1).”

10. DUTY

A martial artist is duty-bound to defend those who cannot defend themselves.

“If thou faint in the day of adversity, thy strength is small. If thou forbear to deliver them that are drawn unto death, and those that are ready to be slain; If thou sayest, Behold, we knew it not; doth not he that pondereth the heart consider it? and he that keepeth thy soul, doth not he know it? and shall not he render to every man according to his works? (Proverbs 24:10-12).”

“Hereby perceive we the love of God, because he laid down his life for us: and we ought to lay down our lives for the brethren (1 John 3:16).”

11. LONGSUFFERING

Martial arts cannot be learned quickly. Like a slowly moving bull, it eventually travels a thousand miles.

“But let patience have her perfect work, that ye may be perfect and entire, wanting nothing (James 1:4).”

12. CULTIVATION

The role of a student is perpetual and must be **cultivated according to capability**; there is no security in belt color; and a black belt is little more than a doorway to further learning, critical assessment, and integration.

“The way of a fool is right in his own eyes: but he that hearkeneth unto counsel is wise (Proverbs 12:15).”

“Give instruction to a wise man, and he will be yet wiser: teach a just man, and he will increase in learning (Proverbs 9:9).”

TWELVE PRINCIPLES OF SOUL

1. THE LESSONS OF HISTORY

A successful martial artist must know where he came from to know where he is going; and if one values the lessons of history, his art is by default eclectic, pragmatic, and evolving.

Those that don't know their history are doomed to repeat it; those that don't know their history may be doomed NOT to repeat it.

2. KATA = BRIDGE + ATLAS + TREASURE CHEST

Kata defines a style: the BRIDGE to prompt and effective disarmament, an ATLAS of martial technique, and a TREASURE CHEST of martial principle.

A martial arts fool hath said in his heart that kata hath no value.

Kata is a self-defense manual meant to be studied and applied, not memorized and performed.

3. THE WAY OF A HEAVEN LAKE

The way of a heaven lake accumulates, integrates, and cultivates.

A martial arts student who constantly learns without opportunity to teach what he has learned inevitably overtrains and becomes burned out or undertrains and falls into stagnancy. A martial arts instructor who teaches without being taught becomes self-absorbed and eventually dries up.

There are no superior martial arts, only superior martial artists. Moreover, all Cheonjikido students are instructors, and all Cheonjikido instructors are perpetual students.

4. FILIAL PIETY

There are **righteous obligations between a martial arts instructor and his students.**

As from children of age toward an aged father, so does one's sensei merit respect, **courtesy**, and a measure of **loyalty**.

As from children toward an aged mother, so do one's students merit esteem, succor, and tender commitment.

As from children of age toward one another, so do one's martial siblings merit **trust as between friends** through training that is exercise and not competition.

5. LIVING CALMNESS

As the calm still surface of the lake which reflects alike the moon and the flying bird, so must the soul of a martial artist live calm.

Rest with remaining mind (i.e. zanshin); encounter enmity with no mind (i.e. mushin); and **gaze** as falling snow upon the whole of an opponent.

6. DISCRETION

Discretionary living is **healthful living**.

A wise martial artist is circumspect: **perceiving** with the sword and against the sword, avoiding an unnecessary fight and refusing a fight he is certain to lose.

7. THE ART OF SUBDUING

Wisdom favors subduing one's opponent (i.e. naha-te) over destroying him (i.e. shuri-te); and at times, to truly subdue is to reluctantly destroy, and that right quickly.

The art of subduing must be quick: If a fight lasts more than thirty seconds, the martial artist has failed to subdue his opponent.

8. THE ART OF INITIATIVE

Practice go-no-sen, taking defensive initiative against the periphery of an attack.

Seek sen-no-sen, taking initiative against the onset of an attack.

Pursue sen-sen-no-sen, taking superior initiative against the intent of an attack.

9. RHYTHMS OF REVERSAL

Unless one understands the rhythms of reversal, his martial artistry will not be reliable.

Kata conceals information in both its normal progression and the rhythms of reversal.

10. CREATIVE DEVELOPMENT

To train for a long time, simply rehearsing and regurgitating with the hands and feet, is the way of a puppet, not unlike one who learns to dance. To train with the heart and soul, creating and developing for the sake of others, is the way of an artist.

A martial puppet waxes old and dies alone. A martial artist bequeaths an array of tools, tools not handed to him.

11. PRACTICE WHAT IS PREACHED

Words must be put into practice, yet true practice is not with words; it's with the entire body. What the martial artist has learned through preaching can be forgotten very quickly, but what he has learned through practice with the whole body can be remembered for a lifetime.

A martial artist who does not put into practice what he preaches, able to pontificate but unable to demonstrate, erects his house upon a foundation of sand.

12. KOKYU

Cheonjikido without kokyu is like a car without fuel. To breathe is not simply to inhale and exhale, but to concentrate power and effect timing in such a way that the martial artist dances to his own rhythm: **breathing** freely and allowing his energy to flow.

Without **breathing control**, the martial artist cannot relax, and if the martial artist cannot relax, he loses a source of considerable power necessary to execute successful techniques.

TWELVE PRINCIPLES OF BODY

1. EXTENDING KI

If you are alive, you have ki—bestowed by the Omnipotent Creator of all things when He breathed into the nostrils of our first father and man became a living soul. If you are healthy, you have just as much ki as any martial arts master.

The martial artist must be as a blade upon a whetstone, honed unto an awareness of the breath of life. He must be as steam rising from a pot of cooking rice, wont to extend that vitality from the harmony of the mind, will, and emotions through the physical medium of the body.

Aiki, the static expression of ki, is the undistracted state in which one's living soul and its attributes, some to a greater or lesser extent, are brought into harmony with the motions or actions of one's own physical body.

Kiai or ***Kihap***, the dynamic expression of aiki, is the harmony or coordinated focus of body and soul extended through an opponent to upset his balance and end the fight. In terms of kata, the use of the *kiai/kihap* or the "spirit shout" is a tool for dynamically exerting aiki and eventually learning to do so without opening one's mouth or even moving.

Extending ki (i.e. maintaining aiki and exerting *kiai/kihap*) is foundational to putting away weakening distraction and honing and applying one's very soul in a conflict situation. Doing so can defeat a formidable opponent with a single glance.

2. MA-AI

Maintaining adequate distance in encounters where space is forever changing, with every attack and every opponent, is crucial: never close enough to be hit, never far enough to be countered.

A martial artist must lean to constantly judge the changing ma-ai of an encounter, and training with an assortment of uke's with different levels of strength and ability is the best means to that end.

3. HITTING WITH THE PLANETS

A formidable martial artist doesn't strike with his hands or his feet, he hits with the planets, working in harmony with the laws of physics and using them to his advantage.

The human body is finite, always vulnerable, and governed by the laws of physics. Therefore, effecting *kuzushi* is the primary objective in any fight situation; *musubi* delegates advantage to the weak; *muchimi* diminishes reaction; natural and compact motion trumps that which is tense and protracted; dual action forces an opponent to choose; circular motion disrupts an opponent's ability to stand or support himself by redirecting and accelerating force; and the ability to subtly **shift one's weight** is the mark of a sure foundation.

A martial artist must be a physical scientist who understands and applies the laws of kinetic energy (i.e. the kinetic energy of an object is directly proportional to the square of its speed, so move 3 times faster, hit 9 times harder) motion (i.e. for every action there is an equal and opposite reaction), and thermodynamics (i.e. energy cannot be created or destroyed, only redirected or transformed, and everything moves from a state of order to disorder).

4 ONE POINT

Itten, just below the belt knot, is the physical center of the body; and when the whole body moves from this one point and goes to one point, the weak become strong.

One point movement is whole body movement, and it is crucial for the martial artist to see every stance, every step, every strike, every throw, every transition, and every technique as necessarily involving this *tai-sabaki* and so deep that it cannot be mastered for a long, long time.

Whole body movement develops whole body wisdom that acts instinctively and goes to one point. If a martial artist can perform one technique, he has one technique; if he understands the applies the principles of one point and *tai sabaki* to one technique, he has a thousand techniques.

5. WEIGHT UNDERSIDE

Cheonjikido is 70% footwork and 30% hand technique, beginning from stance and keeping one's weight underside.

Like a Daruma doll, a martial artist who keeps his weight underside may be tilted but not trampled, never overextending that he might arise and return.

6. DEFENSIVE ATEMI

There are no obvious first strikes in Cheonjikido, only defensive atemi purposed, not to injure, but to unbalance, protect balance, or obliterate the will to fight.

7. TARGETING PRECISION

Accuracy in attack and defense is of more value than the strength of an ox; and the ability to pinpoint one technique is worth more than a hundred punches and kicks.

Developing true targeting precision necessitates supplementing and complimenting one's art with the principles of *Tuite* and *Kyusho-jitsu*.

8. REPETITION + SYMMETRY = INSTINCT

Repetition and equal attention to both sides of the body are key to instinctive reaction.

A technique cannot be properly demonstrated or understood until it has been done ten thousand times on the right and on the left.

Train in random application of right and left technique; and learn to leave the comfort zones of rank, order, and perspective.

9. A BLOCK IS NOT A BLOCK, AND A PUNCH IS NOT A PUNCH

Blocks and strikes are enshrouding facades.

Effective self-defense technique is often found between the postures.

10. A WEAPON IS NOT AN ENEMY

Reckon hands as swords and swords as hands.

A weapon is a lever, and the one wielding it is the fulcrum.

Sound martial arts principles can be applied to an unarmed or armed attacker; and different types of weapons don't necessitate different types of self-defense.

11. BALANCE OF POWER AND FLUIDITY

Building a sound martial arts house involves the way of fist law and empty hand.

A superior martial art reflects a proper blending of hard art with soft art, a balance of power and fluidity, acute **coordination of rhythm and strength**.

12. TRAIN IN PRACTICALITY, FORTITUDE, AND TEMPERANCE

Practical training is against real-world attacks and with practical technique that is amazing when done well and viable when done poorly.

Don't train to inflict without training to be inflicted. Power and speed wane, but fortitude endures.

Above all, train wisely and with temperance, giving equal attention to strength, endurance, and **flexibility**. Overtraining or unbalanced training rests in the bosom of fools and can do irreparable damage to mind, body, and soul.

PRIMARY BASICS

NUMBERS (JAPANESE / KOREAN)

- 1 = ichi / il
- 2 = ni / e
- 3 = san / som
- 4 = shi / sa
- 5 = go / o
- 6 = roku / yuk
- 7 = shichi / chil
- 8 = hachi /pal
- 9 = ku / gu
- 10 = ju / sip

VOCABULARY

- aiki - static expression of ki, state of body/soul harmony
- anza - sitting with crossed legs
- aikido - way of harmony
- atemi waza - strike or blow
- ba shi - martial art, 8 basic stances
- bo - long staff
- bokken - wooden sword
- budo - martial art
- bujutsu - martial science
- bunkai - disassembly for application
- chang moo kwan - building martial arts house
- cheonjikido - way of a heaven lake's vitality
- chuan fa - way of the fist
- chudan - middle target
- dachi - stance
- dan - degree
- dojo - training hall
- gedan - lower target
- geri - kick
- geup / kyu - rank
- ghi - training uniform
- goshin ho - self defense technique
- hajime - command for "begin"
- happo zanshin - 8-directional alertness
- haragei - the art of itten, belly art
- hiji waza - elbow technique
- ippon kumite - one-step fighting
- itten (hara) - physical center of body, approximately 3 inches below navel
- jiujitsu - yielding art
- jo - short staff

jodan - upper target
judo - martial sport, way of gentleness
ka - practitioner
kamae - maintaining center line
karate - empty hand
kata - form, formal exercise
katana - Japanese sword
kendo - art of the blade
ki - life energy, vitality
kiai - dynamic expression of ki, exertion of body/soul harmony
kihon - basics
kimi - soulful or spiritual focus
kobudo - way of weapons
kohai - martial arts students
kokuro - heart, indomitable spirit
kokyu chikara - breath power
kumite - fighting, free sparring
kung fu - martial skill
kuzushi - disturbing balance
ma-ai - harmony of space, art of maintaining proper distance
mate - command for "stop" or "wait"
muchimi - adhesion, sticky hands
mudansha - holder of rank below black belt
mushin - state of no mind
musubi - art of blending
obi - belt
randori - uninterrupted mock combat
rei - bow
ryoku - technique, exertion
seiza - sitting posture (on knees)
sensei - teacher
senpai - senior student, student-teacher
shikko - knee walking
shin - concentrated focus
shiznetai - natural
shugyo - austere training
shuto - knife hand
sunbae - upperclassman
taekwondo - hand and foot technique
tai-sabaki - whole body movement, avoidance
tanto - knife
tan tui - spring steel legs
teashikido - way of hand and foot energy
tekubi waza - wrist technique
tori - one performing technique
tuite - taking hand, art of joint lock
uke - one performing attack or receiving technique, block

ukemi - breakfall
 uki waza - floating technique
 unsui - cloud water
 waza - technique
 yame (ahh) - comand for "stop" or "reset"
 yang - active principle of the material world
 yin - passive principle of the material world
 yudansha - holder of black belt rankil
 zanshin - focused alert form
 zuki - punch

KNEELING POSITION - *seiza*

1. Kneel on the floor with the legs folded underneath the thighs and the buttocks resting on the heels
2. The ankles are turned slightly outward, and the tops of the feet are flat on the floor, forming a slight "V" shape.
3. The right big toe should be touching or slightly overlapping the left big toe.
4. Keep the back straight while resting the hands, palms down, on the knees with fingers slightly spread for uninterrupted flow of ki.

CONTEMPLATION POSITION - *anza*

1. Sit on the floor with legs crossed
2. Keep back straight and eyes closed; hands should rest on the knees with fingers spread for uninterrupted flow of ki
3. Breath deeply (in through the nose and out through the mouth) from lower abdomen (*ikken*)

STANDING BOW - *ritsu rei*

1. From attention stance (*heiko dachi*), bring left foot to right foot
2. Place palms flat to side of thighs, arms slightly bent
3. Bend at waist, looking straight ahead
4. Straighten body, hands making circular crossing motion to chamber position
5. Step with left foot back into attention stance (*heiko dachi*)
6. Fists extend naturally downward as in a double groin strike, exhale

KNEELING BOW - *za rei*

1. Start from kneeling position (*seiza*)
2. Place palms flat on the floor with opposing thumbs and index fingers touching (i.e. to form an empty triangle space) slightly out and in front of knees
3. Bend from waist until upper body is parallel to floor, touch forehead to hands, exhale
4. Return to kneeling position (*seiza*)

STANCES (15)

Everything in the art of Cheonjikido begins with stance and ensuing foot movement and proceeds from the physical center of the body (*itten*). The following 15 stances appear in order of difficulty and importance; all are to be PLANTED BUT NOT ROOTED.

**denotes one of kung fu's (chuan fa's) 8 Basic Stances*

***stances derived from traditional karate kata*

ATTENTION STANCE - *heiko dachi*

1. Place feet parallel and shoulder-width apart
2. Center fists in front of body, slightly below belt level at *itten*
3. Knees should be slightly bent with the back straight
4. Each leg should support 50% of the body's weight

HALF-BODY STANCE - *hanmi*

1. Place front foot forward and angled slightly out with rear foot angled out at approximately 45-degrees (a natural position)
2. The distance between the front and back foot is less than shoulder-depth with stability generated from the center
3. Both hands are open and centered with front hand matching front foot, shoulders relaxed
4. Knees should be slightly bent with the back straight
5. Weight distribution is basically equal with perhaps a very slight concentration toward the rear leg
6. This stance looks non-threatening and offers ease of motion and dynamic stability
7. Ai-Hanmi is when the feet of uke/tori mirror each other
8. Gyaku-Hanmi is when the feet of uke/tori are in opposition or "same-side"
9. To rise into hanmi from seiza position, lift right knee and put right foot forward, rise up on the toes, lower heels to floor without shifting weight; to return to seiza, lower left leg down, then right leg down
10. Right / Left determined by front foot

*HORSE STANCE - *kiba dachi, qi ma shi*

1. Place feet parallel and slightly wider than shoulder-width apart; toes should be turned slightly inward
2. Keep knees well bent and back straight; the height of this stance should be lower than one's comfort zone, but rear end is to rest above the level of the knees
3. Hold fists in *attention stance* position
4. Each leg should support 50% of the body's weight

FRONT-FORWARD STANCE - *zenkutsu dachi*

1. Place feet shoulder-width and slightly wider than shoulder-depth apart; feet should be parallel, pointing forward, and flat on the floor
2. Front knee should be bent so that toes of the front foot are not visible
3. Back leg should be straight without locking the knee
4. 50/50 weight distribution, body should not be leaning or turned
5. Stepping in Front Forward Stance: back foot slides past front foot in semi-circular motion, becoming the front foot; body stays erect with back straight; center of gravity remains constant without bouncing; stepping foot glides across the floor, maintaining contact
6. Right / Left determined by front foot

BACK STANCE - *kokutsu dachi, si liu shi

1. Place feet slightly wider than shoulder-depth apart, perpendicular to one another
2. Heel of front foot should be in line with heel of back foot
3. Knees should be well bent and aligned with feet
4. Thigh and hip of rear leg should be turned slightly outward
5. Body should face the same direction as the back foot
6. 60-70% of weight on back foot; 30-40% of weight on front foot
7. Transition in Back Stance: back leg pivots 90-degrees on the heel to become front leg; front foot follows suit to become rear leg
8. Stepping in Back Stance: rear leg pivots 90-degrees on ball of foot, then slides straight through to become front leg; front leg pivots 90-degree on the heel to become rear leg; shift weight
9. Right / Left determined by back foot
10. With a 50/50 weight distribution, this stance has been referred to as a "T" stance or "L" stance

SIDE STANCE - *yoko dachi*

1. Place feet parallel and slightly wider than shoulder-width apart; toes should be turned slightly inward
2. Keep knees well bent and back straight; the height of this stance should be lower than one's comfort zone, but rear end is to rest above the level of the knees
3. Hold fists at approximately shoulder and solar plexus height over the leading foot
4. Right / Left determined by leading foot

****SOCHIN DACHI - *planted stance***

1. Place feet shoulder-width and slightly wider than shoulder-depth apart; feet should be parallel with the front foot pointed inward at a 45-degree angle and the back foot pointed outward at a 45-degree angle; feet flat on the floor

2. Both knees should be bent and over the toes, exerting force outward with the center of gravity positioned slightly toward the front leg
3. 50/50 weight distribution, body should not be leaning or turned
4. Stepping in So-chin Dachi Stance: back foot slides past front foot in semi-circular motion, becoming the front foot; body stays erect with back straight; center of gravity remains constant without bouncing; stepping foot glides across the floor, maintaining contact
5. Hand positioning: front hand performs a downward block while rear hand performs a rising block as the feet slide into place
6. Right / Left determined by front foot
7. This stance, a cross between a front-forward stance and a straddle stance, is featured in *Sochin*, a traditional Shotokan form that consists of solid and robust technique strong both in front and on the sides.

CAT STANCE - *nekoashi dachi, xi shi

1. Rear leg turns 45-degrees to the outside and assumes nearly all of the body's weight
2. Front leg, or "empty leg," rests slightly on the toes, facing forward
3. Front leg rotated slightly in at the hip to cover the groin
4. This is a narrow stance which trains the student to maintain stability on one leg
5. Hand positioning: upper hand (opposite of empty leg) extends at nose level to slightly bent position; lower hand reaches to below the elbow of the upper arm; both arms should be in line with the forward knee and toe
6. Right / Left determined by planted rear leg

LOW-LEG STRETCHING STANCE - *pu tui shi

1. This stance is primarily a balance and stretching stance whereby the student slowly crouches on one leg while the other leg slides the foot along the ground until the leg is completely straight
2. Both feet must remain absolutely flat upon the ground
3. Back remains straight without leaning forward
4. Hand positioning: when the right leg is crouched, the right hand is positioned above the head, palm out; the left hand then is placed in front of the groin, palm down; when the left leg is crouched, the hand positioning falls opposite
5. If this stance cannot be accomplished without the student leaning forward or being able to move the stretched leg in and out smoothly as he transitions from or back to horse stance, or from one low leg-stretching stance to another, the student's legs are not strong or flexible enough
6. Right / Left determined by stretched leg
7. The stance appears in lines 3, 4, and 6 of *Tan-Tui*, a Kung Fu form (Northern Islamic Longfist style) that is undoubtedly similar to the chuan fa forms that In Yoon Byung originally brought into *Chang Moo Kwan* from his training in Manchuria.

****HANGETSU DACHI - *half-moon stance***

1. Place feet shoulder-width and slightly wider than shoulder-depth apart; feet should be parallel with the front foot pointed inward at a 45-degree angle and the back foot pointed outward at a 45-degree angle; feet flat on the floor
2. Both knees are bent and drawn inward as if being pulled together toward the groin (i.e. as opposed to the outward exertion of sochin dachi stance)
3. 50/50 weight distribution, back should be straight
4. Stepping in San-chin Dachi Stance: back foot slides past front foot in semi-circular motion, becoming the front foot; body stays erect with back straight; center of gravity remains constant without bouncing; stepping foot glides across the floor, maintaining contact
5. Right / Left determined by front foot
6. By tightening the sides of the upper body and constricting the anus while positioned in this half-moon stance, it is possible for male practitioners to develop muscles that will retract the testicles into the lower abdomen as a means of protection from a groin attack
7. Hangetsu-dachi is utilized in *Hangetsu*, a traditional Shotokan form known for its semi-circular half-moon movement and advanced techniques

CROSSED-FEET STANCE - *kosa dachi, zuo pan shi

1. Rear leg steps behind stationary leg, locking the knee against the front calf for support
2. Rear leg rests on ball of foot at a 45-degree angle toward the stationary foot
3. Knees well bent, with rear leg acting as a rudder to determine angle
4. Hands assume on-guard position while upper-body can shift within 90-degrees of front foot
5. This stance allows one to quickly change position without weakening defensive posture by shifting the stationary leg
6. Right / Left determined by front foot

CRANE STANCE - *du li shi

1. The crane stance promotes balance and stability
2. Pivot at the waist 45-degrees to the inside of the supporting leg
3. Supporting leg is slightly bent, acting as a shock absorber (i.e. as opposed to a rigid and off-balance straight leg)
4. Empty leg comes up to protect the groin with the respective foot covering the knee of the supporting leg
5. Hand positioning: when the right leg is supporting, the right hand reaches over the empty leg to cover the exposed ribs, palm down; the left hand (same side as empty leg) is the positioned as a rising block, palm up

6. Right / Left determined by supporting leg

BOW & ARROW STANCE - *gong jian shi

1. This stance is formed from a horse stance as the leg that is to become the front leg pivots OUTWARD ON THE HEEL OF THE FOOT while the leg that is to become the rear leg pivots INWARD ON THE BALL OF THE FOOT
2. Feet are slightly angled so that if a line were drawn laterally between the legs, it would touch the toes of the front foot and the heel of the rear foot
3. 60-70% of the weight is on the front leg
4. If pivot is executed correctly from horse stance, the student should have a good base; incorrect pivoting the stance may become too narrow, lacking balance and stability
5. When transitioning back to horse stance from the bow & arrow position, the student must use the same pivot points; correcting pivoting motion will result in a correct horse stance
6. Hand positioning: when the right leg is forward, the left hand is extended forward at nose level and in line with the forward knee and toes; the right hand is approximately two palm spans above the head; when the left leg is forward, the hand positioning falls opposite
7. Right / Left determined by front foot
8. Repetitious shifting with correct pivot points between a horse stance and a bow and arrow stance is an effective means of teaching opposite sides of the body to respond simultaneously and with disparate movement

70-30 STANCE - *san qi shi

1. This stance, though similar to a back stance, involves more of an extreme twist in the waist and both feet are less than perpendicular, in more of a natural position; spacing less than shoulder-depth
2. 70/30 weight distribution
3. Thigh and hip turned of rear leg are turned slightly inward
4. Pivot at the waist 45-degrees toward the outside of the front leg
5. Hand positioning: the forward arm (same side as rear leg) is extended and slightly bent at nose level, palm up; the rear hand (same side as forward leg) is pulled back behind the eye, palm facing out
6. Right / Left determined by back foot

****SANCHIN DACHI - *hourglass stance / dynamic tension stance***

1. This stance is formed by placing the heels together to form a V-shape; from this position, pivot on the balls of the feet, pushing the heels outward to form inward-facing 45-degree angles; maintaining this angle, one foot the takes a half-step forward
2. Both knees are bent and exerting force inward, back is straight, 50/50 weight distribution
3. From the outside heels, the feet should only be shoulder-width apart

4. Stepping in San-chin Dachi Stance: back foot slides past front foot in semi-circular motion, becoming the front foot; body stays erect with back straight; center of gravity remains constant without bouncing; stepping foot glides across the floor, maintaining contact
5. Right / Left determined by front foot
6. This tight isometric stance is featured in *Sanchin*, a traditional Isshin-ryu form that is designed to develop ki and strengthen the body's ability to absorb attack
7. The V-shaped chamber position of this stance is utilized at the beginning and ending of Cheonjikido's Sam-Geup Kata (Tekki-Sho) and is termed "V-Stance"

BLOCKING TECHNIQUE (7)

RISING BLOCK - *age uke*

1. Bring blocking fist across the body at belt level, palm facing abdomen
2. Bring reaction-force or chamber fist across the body at shoulder level, palm facing shoulder
3. Raise blocking arm straight up, keeping palm-facing chest
4. At approximately eye level, snap blocking fist out, pull reaction-force fist to chamber position
5. Blocking arm stops in front of and slightly above the head at a 45-degree angle (natural position)
6. Transition to opposite rising block: chamber moves across body at belt level, palm facing abdomen; blocking hand drops to position across chest, palm facing shoulder

OUTSIDE BLOCK - *soto uke*

1. Bring blocking fist across the body at belt level, palm facing abdomen
2. Bring reaction-force or chamber fist across the body at shoulder level, palm facing shoulder
3. Snap blocking arm outward, stopping with fist level with top of shoulder, there should be a 3/4 twist (i.e. natural position) in arm with the palm facing opposite shoulder
4. Snap reaction-force fist to chamber position
5. Transition to opposite outside block: chamber moves across body at belt level, palm facing abdomen; blocking hand drops to position across chest with elbow as a hinge, palm facing shoulder

INSIDE BLOCK - *uchi uke*

1. Raise blocking fist to ear, palm facing outward
2. Bring reaction-force fist or chamber across the body, palm facing abdomen
3. Snap blocking arm inward, stopping with fist at shoulder-level in front of opposite shoulder, palm facing opposite shoulder at 45-degree angle (i.e. natural position)
4. Snap reaction-force fist to chamber position
5. Transition to opposite inside block: bring chamber to ear, palm facing outward; blocking arm drops to belt level using elbow as hinge, palm facing inward

DOWNWARD BLOCK - *gedan barai*

1. Bring blocking fist to the opposite ear, palm facing inward
2. Bring reaction-force fist across the body at belt level, palm-facing abdomen
3. Snap blocking fist down to the front knee, simultaneously pull reaction-force fist to chamber position
4. Blocking fist should stop approximately 4 inches above knee at a 45-degree angle (natural position)
5. Body should stay erect, keep back straight

6. Transition to opposite downward block: chamber moves to opposite ear, palm inward; blocking arm moves from knee to position across body at belt level, palm inward

KNIFE BLOCK - *tanto uke*

1. Blocking arm retains an *unbendable arm* position (i.e. slightly bent) at the side of the body with the open palm rear-facing at approximately hip level
2. Chamber hand moves to opposite shoulder with palm facing out to protect the face
3. With this block, depending upon the type and level of attack, the chamber hand can move up and down the unbendable blocking arm and/or the blocking arm can extend outward and away from the body
4. The slightly bent position of the blocking arm is extremely important, providing strength and shock absorption
5. This block is primarily used to defend against a knife, hence termed *knife block*; but it is also effective against a variety of armed or unarmed attacks

CROSS BLOCK - *juji uke*

1. Snap both fists into an "X" position, palms facing outward
2. Arms stop in front of and slightly above head (should be able to see out from under block)
3. Snap arms back to guard position

SHUTO BLOCK - *shuto uke*

1. Blocking arm comes to opposite ear (i.e. similar to downward block chamber), hand is open with palm facing ear and fingers slightly bent
2. Reaction force arm extends out and down, slightly bent with palm facing out
3. Snap blocking arm outward at chest level to an *unbendable arm* (i.e. slightly bent) position; simultaneously, open palm should twist and snap outward to an angled position whereby if contact is made, it involves the blade of the blocking hand
4. Pull reaction force arm inward to a chamber position just off the chest at solar-plexus level; outward-facing palm should twist inward to an upward-facing position; chamber should not be touching the body
5. When transitioning between right and left knife-hand blocks, chamber moves to opposite ear while blocking arm naturally extends out and down before snapping back to chamber
6. Hands remain open in this block with fingers together and slightly bent and thumb straight; positioning should be firm, yet relaxed, with little to no tension
7. This block, after the Chang Moo Kwan tradition, can also be performed with an open chamber.

STRIKING TECHNIQUE (10)

For purposes of training, all strikes utilize a *chamber position*; the reaction-force hand is in chamber position when the fist is resting at the side palm just above the hip, palm facing upward.

PUNCH - *zuki*

1. Form the fist with fingers tucked in and thumb on top of the fist (not bent over knuckles)
2. Fist moves from chamber position in straight line
3. Wrist snaps over to 3/4 position (natural position in which bones in the arm are not crossed and therefore weakened) during the last 2 - 6 inches of punch, sinking into the target
4. Arm should be straight without locking the elbow
5. Striking surface is the first two knuckles
6. Opposite fist moves simultaneously from it's previous position to the chamber position as a reaction force
7. Keep back straight with shoulders square to center
8. Body relaxes during the travel of the punch, tenses at the moment of impact, and then relaxes at the end of the punch
9. Exhale audibly, tightening the abdominal muscles

REVERSE PUNCH - *gyaku zuki*

1. Step into front-forward stance with fist in chamber position on the same side as the supporting foot
2. Release punch as stepping foot passes supporting foot
3. Punch stops as the stepping foot stops
4. Punching fist and reaction-force fist move simultaneously (at end of the step)

BACK-FIST STRIKE - *uraken uchi*

1. Cross striking arm and reaction-force arm in front of the body, palms facing inward toward the body (similar to rising block chamber position)
2. Snap striking fist into target, striking with back of first two knuckles
3. Snap reaction-force fist to chamber position

PALM-HEEL STRIKE - *shotei uchi*

1. Striking hand moves from chamber position to the target, angled slightly upward
2. Striking hand should be open and slightly cupped with fingers straight but not locked; strike with the heel of the palm

3. Arm is straight, but elbow is not locked
4. Snap reaction-force fist to chamber position

HAMMER-FIST STRIKE - *kentsui uchi*

1. With this strike, the fist swings and sinks like a hammer
2. Utilizing a downward motion, the bottom of the fist acts as the striking surface
3. Utilizing an upward motion, the top of the fist acts as the striking surface
4. Utilizing an inward or side-swinging motion, the top or bottom of the fists acts as the striking surface dependent upon the direction of travel

SPEAR-HAND STRIKE - *yonhon nukite uchi*

1. This striking technique chambers, snaps, and travels like a punch
2. Like a ridge hand, however: the fingers should be straight but not locked; pinky finger should angle slightly under the ring finger; thumb should be straight or slightly bent while lining up just under the index finger
3. Striking surface involves the tips of the four fingers as they sink straight inward and are reinforced by the thumb and an unbendable arm

SHUTO STRIKE - *shuto uchi*

1. Striking hand moves from chamber with snapping outside wrist rotation to a palm-up position with the blade of the hand (i.e. striking surface) angled slightly downward
2. Fingers should be straight but not locked; pinky finger should angle slightly under the ring finger; thumb should be straight or slightly bent while lining up just under the index finger
3. Striking surface is the blade of the hand
4. Technique should snap and sink slightly downward into the target with an unbendable arm

RIDGE HAND - *gyaju shuto uchi*

1. Striking hand moves from chamber with snapping inside wrist rotation to a palm-down position with thumb-side (i.e. striking surface) angled slightly downward
2. Fingers should be straight but not locked; pinky finger should angle slightly under the ring finger; thumb should be straight or slightly bent while lining up just under the index finger
3. Striking surface should include the outside of the index finger and the top or knuckle of the thumb
4. Technique should snap and sink slightly downward into the target with an unbendable ar

PHOENIX FIST - *hooken zuki*

1. Form the phoenix-fist with the knuckle of the middle finger protruding and the thumb covering the index and middle fingers
2. Striking surface is the protruding knuckle of the middle finger
3. Technique should snap and rotate slightly into the target with an unbendable arm

OX-JAW STRIKE - *seiryuto*

1. Ox-jaw hand is formed by a downward bend of the wrist with fingers/thumb hanging loosely downward and touching at the tips (shape of the hand then resembles an ox jawbone); this is a relaxed gravity-friendly position
2. Typically, the ox-jaw strike travels at an upward angle from chamber and sinks into the opponent with the top of the hand as the striking surface
3. However, an ox-jaw strike can angle downward and involve the knuckles as part of the striking surface; it can also rotate outward, thus striking with a snapping motion of the fingers and thumb
4. Any ox-jaw strike should terminate with a slightly bent arm

KICKING TECHNIQUE (9)

HIP KICK - *name gaeshi*

1. With the hip, lift the kicking foot across the body at a 45-degree angle from the floor
2. Kick should sink into the target at an angle with the sole of the foot and then return with the motion of an ocean wave; the strength of the strike is in the hip
3. This is a low kick that typically targets the knee or vulnerable points on the inner gate of the opponent

FRONT KICK - *mae geri*

1. Lift the kicking leg, pointing toes toward floor and pulling knee toward chest (chamber position)
2. Snap kicking leg and point foot forward toward target, curling toes backward (snap kick) or turning foot back toward knee (thrust kick)
3. Impact should be with the ball of the foot (snap kick) or heel (thrust kick)
4. Keep upper body erect
5. Bring kicking foot back to chamber position (toes pointed toward floor and knee pulled toward chest)
6. Return kicking foot to floor

SIDE KICK - *yoko geri*

1. Lift the kicking foot parallel to the floor as high as the knee of the supporting leg
2. Angle kicking foot toward knee and open hip
3. Snap or thrust kicking foot from the hip, striking the target with the heel
4. At impact, body should be turned perpendicular to target with upper body leaning slightly away from opponent to maintain balance, supporting foot should pivot toward the rear (perpendicular to body) as the kick extends out
5. At full extension, the heel should be higher than the toes of the kicking foot.
6. Supporting foot should return to position parallel with body, kicking foot returns to chamber position (foot parallel to floor at as high as knee of supporting leg)
7. Return kicking foot to floor

ROUNDHOUSE KICK - *mawashi geri*

1. Lift kicking foot and point knee toward target to open up the hip
2. Snap kicking foot into the target with hip, striking with either the ball or top of the foot at a slight downward angle
3. At impact, body should be turned perpendicular to target with upper body leaning slightly away to maintain balance, supporting foot should turn toward the rear (perpendicular to body)
4. Supporting foot should return to position parallel with body, kicking foot returns to

chamber position (i.e. knee pointed toward target)

5. Return kicking foot to floor

INSIDE CRESCENT KICK - *mikazuki geri uchigawa*

1. Assume front snap kick chamber position
2. Angle foot inward and with whipping motion (i.e. utilizing the hip), kick along a small inside arc (clockwise for left leg, counter-clockwise for right leg), striking through target with the sole of the foot
3. After striking through target, kick should continue along the same inside arc and return to front snap kick chamber position
4. Return kicking foot to floor

OUTSIDE CRESCENT KICK - *mikazuki geri soto*

1. Assume front snap kick chamber position
2. Angle foot inward and with whipping motion (i.e. utilizing the hip), kick along a small outside arc (counter-clockwise for left leg, clockwise for right leg), striking through target with the blade or top outside of the foot
3. After striking through target, kick should continue along the same outside arc and return to front snap kick chamber position
4. Return kicking foot to floor

BACK KICK - *ushiro geri*

1. Lift kicking foot with toes pointed toward the floor and heel only as high as the knee of the supporting leg (lower chamber position than front snap kick)
2. Look at target over the shoulder on the same side as the kicking leg
3. Leaning slightly forward to maintain balance, thrust kicking leg into target, striking with the heel (toes should stay pointed toward the floor)
4. Bring kicking foot back to low chamber position and then return to floor

HATCHET KICK - *kakato geri*

1. Assume front snap kick chamber position
2. Begin performing a crescent kick (with an inside or outside whipping motion), stopping at the top of the arc
3. Drop the kicking foot suddenly, striking through the target from above with the heel
4. Kick should descend like the blade of an axe and continue to the floor

HOOK KICK - *kagi geri*

1. Assume side kick chamber position
2. Open hip and thrust kicking foot outward like a side kick, but intentionally aim slightly off-target in the direction of the kicking foot's toes
3. At full extension, bend the knee and snap foot back toward target, striking through with the heel
4. Kicking foot should return to side kick chamber position and then to floor

KI EXERCISES



Ki is derived from a Chinese character that depicts steam rising from rice as it cooks. It literally translates “breath, air, or gas,” and is understood in Chinese medicine and martial arts to refer to the life force that all living things possess. Another way to define this abstraction is “vitality.” There is nothing mystical or religious about this: if you are alive, you have *ki*; and if you are healthy, you have just as much *ki* as any martial arts master. This vitality, or life energy is bestowed by the Omnipotent Creator of all things, and in a sense, at least as far as mankind is concerned, *ki* is what is referenced in Genesis 2:7:

“And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.”

Unfortunately, *ki* is the one aspect of martial arts philosophy that has been most romanticized, most misconstrued, and most abused. Some self-professed “masters” claim that *ki* gives them super-human strength while others boast *ki* as some sort of commodity that can be created, moved about, and sent out. *Ki* has also been described as a “sixth sense” that can be developed or as something to make one heavy as lead or light as air. And, the list of claims goes on and on, much of it belonging in a carnival side-show or sourced in witchcraft and the demonic.

As mentioned, *ki* does exist, and since all human beings have physical bodies undergirded by living souls, possessing this *ki* or vitality isn’t really the relevant issue for the martial artist, aside from the need to stay healthy and strong. Rather, what is important in martial arts training is the awareness of one’s *ki* coupled with its honing (i.e. as a blade sharpened on a whetstone) and exertion or application through the physical medium of the body. It’s the honed awareness and focused application of *ki* to static and dynamic technique which can equip an adept martial artist with esoteric abilities that make him formidable in combat or able to preemptively diffuse a hostile situation before punches are even thrown. And yes, some of these abilities may or may not be easily or fully explained by the physical sciences, as is the case with great feats known to have been performed by normal people in moments of adrenaline-laced crisis.

Forrest E. Morgan, on page 103 of his excellent text Living the Martial Way (Fort Lee, NJ: Barricade Books, 1992), writes:

Unfortunately, most modern [martial arts] instructors don’t understand these talents, much less use them. As a result, they invent the nonsense we see offered the public today. Even the few who really have the skills [i.e. to hone or apply ki]--those legitimate teachers of the classical martial arts--rarely comprehend their own capabilities well enough to pass them on to others. Instead, they continue the time-honored tradition of repetitive physical drill, year after year, until some small percentage of students intuitively grasp and apply the

skills of their forebears. Most students never catch on . . . Don't misunderstand me; I'm not criticizing the repetitive nature of traditional martial training. That process lays the essential foundation for properly learning any martial art, and I'm a true believer in the traditional way. But, there are better approaches to teach the esoteric skills [honing and application of ki] than simply waiting for students to figure them out for themselves.

This journey begins with understanding the principles of *aiki* (i.e. the static expression of *ki*) and *kiai* (i.e. the dynamic expression of *ki*). Both of these terms are Japanese in origin and describe abilities used at higher levels in most traditional martial arts. Each term is a combination of *ki* (i.e. life energy or soul/spirit) with *ai* (i.e. harmony, blending, or existing in concentration), and interestingly, each is an anagram of the other. There is no fundamental difference between *aiki* and *kiai*, though the connotations slightly contrast. *Aiki* refers more to an undistracted state in which one's *ki* (living soul) and its attributes, some to a greater or lesser extent, are brought into harmony with the motions or actions of one's own physical body. Such coordinated focus in martial arts inevitably then incorporates blending with and dominating the physical motions of an attacking opponent. For this reason, the traditional style of *Aikido* concentrates upon physically blending with an opponent's attack and then using his energy, leverage, or momentum to upset his balance and thereby dominate the situation. The connotation of *kiai*, on the other hand, has more to do with the dynamic expression of *aiki* or the harmony/coordinated focus of body and soul. In terms of kata, the use of the *kiai* or "spirit shout" is supposed to be a tool for learning to dynamically exert *aiki*, but sadly, like so much modern martial arts training, physical trappings have been confused with and substituted for internal function. *Aiki* can actually be exerted without shouting or even moving, and learning to maintain *aiki* and exert *kiai* are foundational to putting away weakening distraction and honing and applying one's very soul or *ki* in a conflict situation. Around the turn of the 20th century, a Daito Ryu Aikijujutsu headmaster rightfully acknowledged that proper development of this skill can lead to "defeating your opponent with a single glance." Much more could be said, and more careful consideration should be given to these matters.

An interesting study would involve the relationship of *ki* to the electromagnetic fields generated by the human body (an amazing aspect of the Creator's intelligent design). Is *ki* linked to one's magnetic field, and can this field be harnessed or utilized like an arm, a leg, or the brain? Does *aiki* or *kiai* somehow bridge to the physical in the electromagnetic field of the human body?

Another interesting study would involve the triune nature of man (body, soul, and spirit) as revealed in the Bible (I Thessalonians 5:23, Hebrews 4:12), the aspect of man that reflects the triune image of God (Genesis 1:26-27), and how *ki* (life energy), *aiki* (harmony of body and soul), and *kiai* (concentrated focus of body/soul harmony) are best understood and applied in this framework. How do the body's five senses or gates (sight, smell, hearing, taste, and touch) and the soul's five primary attributes or channels (imagination, conscience, memory, reason, and affections) affect *ki* and its application? Is perfect harmony of the five senses and the five attributes of the soul even possible? Or, is the honing and application of *ki* more about the coinciding absence of distraction or roadblocks in these gates and channels? Where does the spirit of man, its five faculties (i.e. faith, hope, reverence, prayer, and worship), and the absolute truth of I Corinthians 2:14-15 fit into the study and application of *ki*? Finally, what are the implications or ramifications concerning *ki* when one considers and

compares the unregenerate spirit of man born in sin and abiding in darkness as the human will stands guard at the door between the soul and the spirit versus the regenerate spirit of man, born again in Christ Jesus, the human will having been surrendered to the indwelling Holy Spirit? Can these disparate states ultimately point toward diametrically opposing consequences in terms of *aiki* and *kiai*? Careful consideration should be given to these questions, particularly when it comes to martial arts practitioners who operate within the moral framework a biblical worldview or their Christian faith.

So, *ki* is real, and its not religious; it can be honed; and it can be applied in martial arts. True *aiki* and *kiai* actually take years to properly develop (though complete or perfect maturation is doubtful in man's fallen and finite state), and there is no exact formula for success in this endeavor. Forrest Morgan, in the above referenced work, argues that the following tangible guidelines, however, "will begin your internal development and take the hit-or-miss guesswork out of this part of your warrior training" (Morgan, 107):

1. Find heart
2. Practice everything from the center of the body (i.e. the lower abdomen)
3. Utilize the proper art of breathing to apply physical strength most effectively
4. Learn to focus your whole being toward a single objective
5. Practice kata with utmost seriousness

Below, in addition, are some preliminary exercises than can help with concentrated focus and, thereby, the honing and application of Ki:

KI BREATHING

1. Stand with feet shoulder-width apart
2. Slowly bring the arms up in a circular motion to cross above the head with a deep inhale
3. During exhale, slowly drop the arms down in a circular motion to cross in front of the abdomen
4. While repeating this motion, maintain a state of complete relaxation, and focus on the itten (the physical center of the body that lies about 2-3 inches below the navel)
5. Imagine a ball of energy in the itten; visualize pulling from this energy ball as the arms go up and pushing into this energy ball as the arms drop down

FISH SWIMMING UP THE STREAM

1. Pointing with the index finger and the middle finger of one hand, imagine leading a swimming fish into the middle finger of outstretched opposite hand.
2. Mentally, lead the swimming fish through the middle finger, into the center of the palm, and down to the wrist
3. Once arriving at the wrist, reverse the fish's direction and lead it back out the middle finger of the outstretched hand with the pointed index and middle fingers of the opposite hand

4. Next, imagine leading two fish with the index and middle fingers of the opposite hand into the index and ring finger of the outstretched hand. Follow the same course (u-turn at wrist) as steps 2 and 3
5. Repeat steps one through four as many times as possible; imagine fish swimming very slowly
6. Concentrate, and soon you will feel a tingling sensation along the pathway of the imaginary fish; this is the result of increased Ki awareness
7. It is easier to sense Ki in this exercise while in a bathtub or shower.

FINGER TIPS

1. Point the fingertips of each hand toward each other about an inch apart
2. Shift one hand down about an inch while shifting the opposite hand up about an inch
3. Reverse the movement and repeat
4. Soon, you will notice a tingling sensation in the fingertips; this is the flow of Ki

PALM BALL

1. Hold hands, palms facing each other, about 8 inches apart
2. Push palms toward each other, squeezing the air between
3. Pull palms apart, stretching the air between
4. Push the palms together again, this time bringing them much closer
5. Repeats steps 2-4 multiple times until you start to feel a tingling sensation between the palms
6. Now, imagine the tingling sensation between the palms to be a ball or balloon that contracts and expands with the movement of the hands
7. The tingling sensation, or the flow of Ki, should grow

SENSING KI

1. Hold out the palm of one hand while pointing toward it from about 12 inches away with the index finger of the opposite hand
2. Move the pointing index finger in a small circular motion until you sense this movement in the open palm of the other hand
3. Now, have a partner place an object such as a book or newspaper between your hands and continue the exercise, trying to sense the movement through the object

FIRE WALKING

1. Hold hands, palms facing each other, about 8 inches apart and out in front of the lower abdomen
2. Visualize a ball of fire between the palms of the hands
3. C-step into alternating front-forward stances while moving across the floor
4. Pull the ball of fire toward the opposite hip as the back foot comes to center and steps through

5. Push the ball of fire out in front of the abdomen as the moving foot sets down into the front position of the front-forward stance
6. Repeat steps 3-5 with a relaxed flowing motion; as the Ki flows, the hands should begin to grow warm

UNBREAKABLE CIRCLE

1. Tori should make a circle with the thumb and index or middle finger
2. The uke should then grasp tori's thumb and finger in separate hands
3. If the tori tenses his muscles, the fingers can be pulled apart easily
4. Tori should keep relaxed pressure between the thumb and finger, visualizing a circle of iron
5. Uke should try to pry the tori's thumb and finger apart slow and steadily, trying not to break the tori's concentration

UNBENDABLE ARM

1. Tori should extend both arms out straight with one hand wrapped around the opposite fist
2. Uke should try to bend tori's arms at the elbow while tori uses muscle strength to resist
3. Now, the tori should keep the arms straight with relaxed pressure, hands open and fingers spread
4. Tori should concentrate on allowing Ki to flow out of his body through the arms and forefingers while imagining water flowing through a fire hose
5. Uke should use slow and steady pressure to bend the arms while trying not to break the tori's concentration

SHOWERING WITH KI

1. Inhale slowly and imagine that you are bringing a bucket of warm water above your head
2. Bring hands above head
3. Visualize pouring the warm water into your body through the top of your head
4. Exhale slowly and imagine that the warm water runs throughout your body, washing down everything inside and reaching every corner
5. From the top of the head, slowly move the hands down to push the water
6. As the hands reach below the groin, visualize the water flowing out the soles of the feet like gushing springs
7. The entire action should take approximately one minute
8. Repeat several times

INFLUENTIAL MARTIAL ARTS STYLES

China

CHUAN FA

Chuan Fa is a general term for Chinese martial arts that literally translates “fist principles” or “law of the fist” (This word is translated *kenpo* in Japanese). As a style, Chuan Fa is considered to be the first eclectic martial art with roots possibly stretching as far back as the 5th century BC during the Zhou Dynasty. In the *Spring and Autumn Annals*, the earliest surviving Chinese historical text to be arranged on annalistic principles (covering the period from 722 to 481 BC), reference is made to a hand-to-hand combat theory which includes the notion of integrating hard and soft technique (true martial arts eclecticism). Chuan Fa is the forerunner of Okinawan Karate, as the Chinese eclectic arts eventually migrated to the island via the old maritime trade routes. In modern times, detailed knowledge concerning the state and development of Chinese martial arts became available around 1928 as a result of an effort to compile an encyclopedic survey of martial arts schools. Since the 1950’s the Communist People’s Republic of China has officially organized these arts as an exhibition and full-contact sport under the heading of *Wu Shu* (a Chinese term that literally translates “martial arts” or “military arts”). **In Yoon Byung (1920-1983?)**, the first personage in the Cheonjikido black belt lineage, studied Chinese Chuan Fa under a Mongolian grandmaster in Manchuria sometime prior to 1940. As Chuan Fa in its earliest reference and in the training received by Sensei Byung represented a balanced blending of hard and soft technique, so is the goal and eclectic spirit of Cheonjikido.

KUNG FU

Kung Fu is a Chinese term that literally refers to any study, learning, or practice that requires patience, energy, and time to complete. In the West, this term evolved as a general reference to Chinese martial arts, but it wasn’t until the late 20th Century that it became accepted in this sense by the Chinese community. There are two main divisions of Chinese Kung Fu: the Northern styles are known for more soft, circular movements with emphasis on footwork while the Southern styles are characterized by strong and powerful technique with an emphasis on the upper body. Notwithstanding, most kung fu styles contain both hard and soft elements, and are therefore eclectic by nature. Cheonjikido incorporates the *ba shi* (i.e. the 8 basic stances) of the Northern styles; and *Tan Tui*, a kata from the Northern Islamic Longfist tradition, is required for the rank of Sandan.

Japan

AIKIDO

Aikido means “the way of harmony” and is a Japanese martial art developed by **Morihei Ueshiba (1883-1969)** in the 1920’s and 1930’s as a result of his study in *Daito-ryu Aiki-jujutsu*. Ueshiba's goal was to create an art that weaker practitioners could use to defend themselves while also protecting their attacker from severe injury. Aikido is performed by blending with the motion of the attacker and redirecting the force of the attack rather than opposing it head-on. This requires very little physical strength, as practitioners can actually lead an attacker's momentum using entering and turning movements. Thus, weaker defenders can achieve victory against stronger opponents. Aikido techniques are completed with various throws or joint locks, and its many contributions to Cheonjikido include emphases upon redirection of force, displacement of balance, circular motion, grappling technique, and the application of ki. Such attributes manifest themselves in our foot movement, ippon kumite, kata bunkai, weapons defense (knife & gun ippon kumite), self-defense technique, and our jo kata.

KARATE

Karate is a Japanese homophone that literally translates “empty hand” and in English, it has become a generic term that refers to various Okinawan and Japanese striking arts. Originally, karate was developed in Japan’s Ryuku Islands, mainly in what is now Okinawa, as a blend of indigenous styling with various aspects of Chinese *Kenpo* (i.e. chuan fa). The latter began to be imported into the Ryuku Kingdom from the Chinese mainland as early as the 15th Century. **Anko Itosu (1831-1915)** is considered to be the father of modern karate, introducing it to Okinawan schools as early as 1901. It was not until the 1920’s that karate was systematically taught on the Japanese mainland. **Gichin Funakoshi (1868-1957)**, a student of Itosu and founder of *Shotokan Karate*, is generally credited with having introduced and popularized karate on the main islands of Japan. Today, there are various styles of karate, and as mentioned, this term has become a reference to a whole slough of striking arts. Typically, karate styles put an emphasis upon hard striking (punching, kicking, open-hand technique, knee & elbow striking, etc.), but karate is not just “punches and kicks.” It also necessarily involves tuite (joint-locks), grappling, throws, and pressure point technique. All of these aspects of karate are found in Cheonjikido kata, ippon kumite, and self-defense technique.

SHOTOKAN

Shotokan is Japanese for “Shoto’s house” and represents the style founded and established by the Okinawan **Gichin Funakoshi (1868-1957)** on the Japanese mainland between 1922 and 1936. Interestingly, Funakoshi’s pen name was “Shoto” which translates “pine waves” (i.e. the movement of pine needles as the wind blows through them), and in Shotokan, after years of study in Okinawan *Shuri-te* and *Naha-te* traditions, he introduced a simplified and eclectic system that combined elements and principles of both. Okinawa, by the way, is known for its beautiful and unique pine trees. Funakoshi’s first official Shotokan dojo was built in Tokyo

in 1936, and in honor of their sensei, his students hung a sign over the entrance that read *Shotokan*. Funakoshi himself never personally referred to his system by that name; he simply called it *karate*, or *karate-do* (i.e. the way of the empty hand). As early as 1924, Funakoshi introduced the kyu/dan ranking system, colored belts, and the ghi into his karate teaching, all adopted from the art of *Judo* founded by **Jigoro Kano (1860-1938)** in Japan in 1882. In his lifetime, the highest rank that Funakoshi ever awarded was a Godan, 5th-degree black belt. The three primary features of Shotokan training are kihon, kata, and kumite. Initially, beginners and colored belts are taught strong basic techniques and stances with quick linear-movement, thereby giving rise to the notion that Shotokan is a hard art of “punching and kicking.” However, these aspects were only intended to be a means in the natural evolution of strength and power toward balanced fluidity. This evolution is clearly seen in Shotokan black-belt kata; and with higher ranks, the focus shifts to fluidity in basics and incorporates grappling, tuite, and aikido-like technique. Shotokan kumite also mirrors this evolution as the basic stances and movements taught to beginners give way to a less-structured emphasis on fluid speed and efficiency in the application of strong basics. This Shotokan ideal undergirds Cheonjikido’s Core Principle #2; and the heavy influence of Funakoshi’s eclectic system is obvious in Cheonjikido kata, ippon kumite, self-defense technique.

SHUDOKAN

Shudokan literally means “house for the cultivation of the way [of karate]” and represents a style of Japanese karate founded by **Kanken Toyama (1888-1966)**. Toyama primarily studied the *Shuri-te* karate tradition under **Anko Itosu** for eighteen years and was appointed the title of *shihandai* (i.e. assistant master) to Itosu in 1907 at the Okinawa Teacher’s College. Toyama and **Gichin Funakoshi** were the only two students to ever be granted the title of *shihanshi* (i.e. protege) by Itosu, and some believe that Toyama outranked Funakoshi because there is no record of the latter ever bearing the title *shihandai*. Beyond this, Toyama also received supplemental instruction from **Kanryo Higaonna (1853-1915)**, the founder of the *Naha-te* karate tradition. Later, around 1924, Toyama moved his family to Taiwan, and there, he studied Chinese Chuan Fa for seven years. In 1930, he relocated to Tokyo and opened his first dojo, calling it *Shudokan*. There, he simply taught an eclectic blend of what he had learned from Itosu, Higaonna, and Chuan Fa. Toyama never claimed to have originated a new style of karate and like Funakoshi, he never referred to his system by the name of his dojo. In the early 1940’s, **In Yoon Byung (1920-1983?)**, the founder of *Chang Moo Kwan* and the original black belt in Cheonjikido’s direct lineage of instruction, studied under Toyama at Nihon University in Tokyo. Byung, with a background in Chinese Chuan Fa, traded knowledge with Toyama and later attained the rank of Yondan under him. Toyama was a Godan at the time, so this made Byung the highest ranking student at the Nihon Karate Club. Shudokan, an eclectic balance of hard and soft technique, is characterized by circular motion, the art of covering and deflection, a proper balance between power and fluidity, and unique kata. The art of Cheonjikido acknowledges and teaches the value of these attributes; and as our style also strives to maintain an eclectic balance of hard and soft technique, Toyama’s influence via In Yoon Byung and Chang Moo Kwan is obvious.

TOMIKI AIKIDO

Tomiki, also called *Shodokan*, is one of the earliest independent styles to emerge from traditional aikido as taught by **Morihei Ueshiba**. It was systemized by **Kenji Tomiki (1900-1979)** who built a dojo in Osaka in 1967 to teach, train, and promote his style. As a result of the religious mysticism that negatively affected the practical effectiveness of Ueshiba's teaching in his latter years, Tomiki renewed an emphasis on Aikido's *Aiki-Jujutsu* foundation while introducing elements from his extensive background in *Judo*. Tomiki Aikido differs from traditional aikido in its greater stress on combative atemi (i.e. blows or strikes), compact motion (i.e. as opposed to the drawn-out movements of the *Hombu* styles), and free-form randori (often practiced in formal competition). Tomiki is also credited with arranging aikido technique into numbered sets, or two-man kata. These kata were designed to promote development in both randori and aikido technique. Tomiki Aikido was first brought to the United States by **Jack Mumpower**, a student of Kenji Tomiki who began teaching in North Carolina in the 1960's. **Larry Beal (1944-2010)**, Sensei Jesse Boyd's instructor, was one of Jack Mumpower's students who intensively studied this art and later taught at the Newton Aikido Club from 1994-2010. The art of Cheonjikido is heavily influenced by the natural and compact circular motion of Tomiki Aikido and Cheonjikido Ippon Kumite pay direct homage to this tradition. This set of 100 includes the Aikido *Basic 15*, *Randori-No-Kata* (the 17 Advanced), the 11 *Dynamic Throws*, and the 10 *Counters*. Moreover, elements of Tanto Waza from *Koryu-Dai-San* and *Koryu-dai-Roku* are clearly recognizable in Cheonjikido's set of 20 Knife Ippon Kumite. *Koryu-Dai-Ichi* and *Koryu-Dai-Ni* are required learning for the rank of Nidan while *Koryu-Dai-San* and *Goshin-Ho* must be learned for the rank of Sandan.

Korea

CHANG MOO KWAN

Chang Moo Kwan is a Korean coinage that literally translates "building a martial arts house" and was used to describe an eclectic martial arts style developed and taught by **In Yoon Byung (1920-1983???)** at the Seoul YMCA dojo as early as 1946. Byung was the first Korean national on record to study Chinese *Chuan Fa*, and he did so under the supervision of a **Mongolian Grandmaster** in Manchuria, northeast China. He then took this knowledge to Nihon University in Tokyo, Japan where he studied and assimilated *Shudokan Karate* under the teaching of **Kanken Toyama**. Upon returning to Korea, Byung synthesized Northern Chinese Chuan Fa with Korean & Japanese martial arts, and produced what later became known as Chang Moo Kwan. Byung originally labeled his style *Kwon Bop Kong Soo Do*, a Korean phrase that literally translates: "the way of fist law AND empty hand." This designation not only pays tribute to the spirit of eclecticism that Byung wove into his art from its outset, but in its literary form, one also sees Byung's conviction that a superior martial style needed to reflect a proper blending of hard art (fist law) with soft art (empty hand). Later, Byung would suggest that the style be called *Chang Moo Kwan* (said change would establish itself more fully under Byung's protege, Nam Suk Lee), and in early years, the curriculum reportedly consisted of a unique blend of karate and chuan fa. The techniques were said to have a smooth yet hard appearance when practiced or demonstrated. Supposedly, early practitioners were required to perform several Chuan Fa forms, including Dan Kwon, Doju San, Jang Kwon, Taijo Kwon, and Palgi Kwon, as well as at least two staff forms, one created by Byung himself and

another brought over from *Shudokan Karate*. After the Korean War, Byung having gone missing and thought to have perished, the propagation of *Chang Moo Kwan* fell into the hands of his top protege, **Nam Suk Lee (1925-2000)**. Interestingly, Lee actually started learning martial arts from a discarded Chinese translation of **Gichin Funakoshi's** karate textbook that he found in the streets sometime during the 1930's. He took over In Yoon Byung's Chang Moo Kwan dojos at the age of 27 and would ultimately be responsible for the style's overwhelming influence in the evolution of Korean *Taekwondo*. Unquestionably, it was Nam Suk Lee's leadership which cemented Chang Moo Kwan as the foundation of the World Taekwondo Federation established in 1973, and he undoubtedly dedicated his life to the spread of Chang Moo Kwan and its self-defense methods, rightfully remembered as the style's Patriarch. However, Lee more or less moved away from In Yoon Byung's lineage when Taekwondo went international. Notwithstanding, after a long period of retirement from active teaching, he spent the last two years of his life revisiting and teaching this heritage at a YMCA dojo in San Pedro, California--the same heritage he received at a YMCA dojo in Seoul, Korea during the 1940's. Via our black belt lineage, the style of Cheonjikido lies in a direct line of descent from Chang Moo Kwan as taught by In Yoon Byung and Nam Suk Lee. Though many specifics of the indigenous style have been obscured and largely unpreserved, the principles championed in Seoul endure in Cheonjikido, not the least of which is a consciousness of value in various martial arts styles, or a spirit of eclecticism, as opposed to the blind devotion toward singular tradition that has many times reared its ugly head in martial arts history. Other valuable Chang Moo Kwan principles preserved in Cheonjikido include a strong emphasis upon kata, techniques that bear a smooth yet hard appearance, a proper balance of power and fluidity, attention to body mechanics and the technical intricacies of basic technique, targeting precision, and the use of practical weaponry. Interestingly, the 12 kata (*Kibone 1-5, Pyan Dan 1-5, Chugi IL, & Ginsu-Ginsa*) that Nam Suk Lee taught in the San Pedro YMCA the last two years of his life bear the fingerprints of Funakoshi, Toyama, and Chuan Fa, and therefore Byung spirit of *cheonjikido*. It is obvious that these forms predate the World Taekwondo Federation and provide a unique glimpse into indigenous Chang Moo Kwan as it was originally practiced. Cheonjikido has added these 12 forms as supplements to its own kata.

TAE KWON DO

Tae Kwon Do translates "the way of hand and foot technique" and is the Korean coinage proposed by **General Hong Hi Choi (1918-2002)** on April 11, 1955 when leaders and historians from nine of Korea's *kwan's* (i.e. martial arts houses are traditions), including **Nam Suk Lee** and representatives from *Chang Moo Kwan*, met to discuss uniting under a loose banner of national identity. This coinage was approved because of its resemblance to *Taekyon*, a traditional Korean term that had been used to describe martial arts in military training, and because it described both hand and foot technique, a common emphasis in all of the Korean *kwans*. Although a loose organization was formed under the banner of *Taekwondo*, it was agreed that dojos were to maintain their independence concerning martial arts philosophy and differences in technique. The prevailing notion was to prevent the loss of the unique expressions of each *kwan*. In 1961, Nam Suk Lee joined with other national martial arts leaders to form the Korean Taekwondo Association (KTD), a tangible result of the 1955 assimilation agreement. In 1967, Lee was appointed General Director of KTD, and in 1969 (and again in 1971), he would serve as Vice-President. Under Lee, *Chang Moo Kwan* grew to be the overwhelming influence in the evolution of Taekwondo, and it was viewed as the leading self-defense method.

By 1973, the prevailing opinion was that Taekwondo needed to go international. Thus, the World Taekwondo Federation (WTF) was formed in South Korea with Nam Suk Lee as Chairman. At this critical juncture, Taekwondo started moving away from its original image of an eclectic assimilation of unique kwan expressions and began to embrace an international sporting label as a result of the overwhelming influence of General Choi. Today, Taekwondo has become more a a general term in the English language to refer to Korean martial arts, most of which put strong emphasis on kicking technique. Reflections of Tae Kwon Do can be discerned in Cheonjikido kata, particularly in *Sa-Geup* (#8), and in the importance our style attaches to kicking basics. Interestingly, Cheonjikido's former designation, *Teashikido*, was basically a Japanese translation of the Korean *Taekwondo*.

Okinawa

GOJU-RYU

Goju-ryu literally translates “hard-soft way” and refers to one of the main traditional Okinawan styles of karate. This style was developed by **Chojun Miyagi (1888-1953)** around 1926 and was born out of his study in *Naha-Te* under Okinawan karate master **Kanryo Higaonna (1853-1915)**. In the early 1930's Miyagi entrusted **Gogen Yamaguchi (1909-1989)**, a well-known Japanese karate master, with spreading the doctrines of Goju-ryu in mainland Japan. Yamaguchi systematized Goju-ryu and is credited with originating the practice of *jiyu-kumite* (i.e. sport or tournament kumite) in 1936. Goju-ryu is a unique blend soft defensive techniques combined with strong counter-attacks. Both speed (i.e. typical of hard striking arts) and circular patterns of movement (i.e. typical of softer arts) are emphasized. Goju-ryu is also known for it's use of dynamic tension and dramatic breathing technique for strength and conditioning. This is clearly discerned in *Sanchin* and *Tensho*, the two core katas of the style. Joint locks, grappling, takedowns, and throws also have their place in this eclectic tradition. Like Goju-ryu, Cheonjikido can also be characterized as a “hard-soft way” that acknowledges the value of strength and conditioning. In fact, the ending of our *Il-Geup Kata* (#10) reflects the influence of *Sanchin*.

ISSHIN-RYU

Isshin-ryu literally translates “one heart way” and refers to the style of Okinawan karate developed by **Tatsuo Shimabuku (1906-1975)** and formally named by him on January 15, 1956. Shimabuku was asked by his number one student: “Why such a funny name?” To this, he replied: “Because all things begin with one.” Isshin-ryu was developed as a result of Shimabuku's background study in both the *Shuri-te* and *Naha-te* traditions. In fact, he is known as one of the few to have mastered both systems. His most influential teacher was **Chotoku Kyan (1870-1945)**, one of the early lords of Okinawan karate; and he also studied privately with **Chojun Miyagi**, the founder of *Goju-ryu*, at his home in Kyan village for about a year in 1947. Isshin-ryu is an eclectic Okinawan style of karate that emphasizes both hard and soft elements. This dual focus is clearly scene in the symbol of Isshin-ryu, a half-sea snake (i.e. strength) and half-woman (i.e. quiet character) creature that Shimabuku claimed to have seen in a vision. The style itself is unique in its emphasis on natural

positioning, utilization of 45-degree angles, the closing of distance, slipping evasion followed by immediate redirection of attack, prompt and lethal disarmament, short snapping technique, and the use of practical weaponry such as the bo. **Sensei Larry Beal** studied Isshin-ryu and saw the value of these unique emphases, all of which are reflected today in Cheonjikido kata, ippon-kumite, and self-defense technique. Beal introduced and adapted *Naihanchi Kata* and the *Chin-ai-no-kin-sho* bo staff form from the Isshin-ryu tradition into the Newton Martial Arts dojo after its initial break with the Carolina Karate Association in 1992. Moreover, he adapted our punches to reflect a natural 3/4-turn positioning with thumb placement atop the fist for added stability and protection (i.e. as opposed to the typical full-twist karate punch with thumb placement over the index and middle finger knuckles); and he adapted our blocks to a natural positioning with the muscle supported by two properly aligned bones as the point of contact for added shock absorption (i.e. as opposed to blocking with singular twisted bones as seen in other karate styles). Both of these modifications were the result of Isshin-ryu's influence in Beal's training and are preserved today in Cheonjikido. *Sam-Geup Kata (#8)* is *Naihanchi* as taught and adapted by Sensei Beal from Isshin-ryu. And, the *Chin-ai-no-kin-sho* bo form is required for the rank of Shodan. Cheonjikido also values Isshin-ryu's *nami gaeshi* hip kick, and the end of our *Il-Geup Kata (#10)* reflects the influence of *Sanchin*, a traditional Goju-ryu form that Shimabuku incorporated into Isshin-ryu as a result of his private study with Chojun Miyagi. It was Shimabuku who said of this kata with its unique hourglass stance and dynamic tension: "Sanchin is for health. Without health, how can you have karate?"

KOBUDO

Kobudo is the indigenous Okinawan art of weaponry, and in Japanese, the kanji for Okinawan Kobudo literally translates "old martial way of Okinawa." Okinawans have a unique tradition of sophisticated fighting techniques associated with common household and farming implements, and this tradition arose amongst the Shuri nobles or *Keimochi* after the 1609 Japanese samurai invasion that turned Okinawa into an enslaved nation. For the next 250 years, the Japanese Satsuma overlords enforced a disarming policy that forbade the Okinawan samurai and general populace from owning swords or traditional weapons. As a result, makeshift weapons or weapons disguised as tools became a priority, particularly when it came to protecting Shuri Castle and the Okinawan Sho Kings. From such objects as millstone handles, threshing flails, bridles, oars, turtle shells, machetes, staffs, truncheons, and short swords, combined with methods secretly imported from China and Southeast Asia, were developed fighting systems associated with the bo, sai, tonfa, nunchaku, kama, tekko, eku, tambo, kuwa, hanbo, sansetsukon, etc. Most of the Shuri Keimochi whose names were prominent in the origin and development of Okinawan karate were well-known kobudo masters who, serving as royal bodyguards and police, encountered Satsuma overlords and armed foreigners on a daily basis. They were forced to use "peasant weapons" because of a Japanese disarming policy, but those who wielded these disguised weapons were not peasants. The hallmarks of Okinawan Kobudo were practicality, accessibility, and disguise. Undoubtedly, it is the forerunner of Okinawan karate as the footwork in both systems is virtually interchangeable. In Cheonjikido, four Kobudo bo kata are required learning: *Tsuken No Kon* for Il-Geup (brown belt), *Shushi No Kon* and *Cho Un No Kon* for Nidan, and *Saku-gawa No Kon* for Sandan. It is our conviction that the bo and the shorter jo are practical weapons that are easily disguised and accessible (i.e. objects that resemble these weapons) in this age of political correctness.

NAHA TE

Naha-te (i.e. Naha-hand) is a pre-World War II term for a type of Okinawan karate indigenous to the area around Naha, an important port town in the Ryukyu Kingdom and the present-day capital of the island of Okinawa. With the rise of the term *karate* (i.e. empty hand) in the 20th Century, the practice of naming styles of martial arts after areas of origin declined. Thus, Naha-te is no longer in general use. Naha-te was primarily based upon *White Crane Chuan Fa* which **Kanryo Higaonna (1853-1915)**, known as the father of the Naha-te tradition, studied for fourteen years while living and working as a basket maker in Southern China. Sometime during the 1880's, Higaonna began teaching *chuan fa* in Naha; and by 1905, he was teaching Naha-te in the Naha Commercial School. In terms of philosophy: Naha-te was rooted in muscular strength and grappling; it stressed subduing opponents as opposed to destroying them; it taught practitioners how to defend themselves in the dark by maintaining hand contact throughout a fight; and it placed an enormous emphasis on *Sanchin* kata, a grueling 90-seconds of exhausting isometric movement during which the one performing the kata is struck repeatedly with a stick in the chest, back, and legs so as to build up immunity against pain. Higaonna himself followed the chuan fa philosophy that students should practice *Sanchin* for three straight years before being taught anything else. *Goju-ryu* is the primary successor style of the Naha-te tradition, and many other styles of karate were influenced by it, including *Isshin-ryu*, *Shudokan*, and *Shito-ryu*, a style developed by **Kenwa Mabuni (1889-1952)**, one of the first *karateka* to teach Okinawan karate on the Japanese mainland. In terms of moral conviction, Cheonjikido embraces the Naha-te tradition which favored subduing one's opponent over destroying him. However, if it becomes necessary in an effort to live by the biblical injunction of Proverbs 24:10-12, Cheonjikido practitioners are encouraged follow the Shuri-te route of destruction, and that right quickly. Sometimes, the Naha-te tradition is referred to as *Shorei-ryu* (i.e. the way of inspiration).

SHURI TE

Shuri-te (i.e. Shuri-hand) is a pre-World War II term for a type of Okinawan karate indigenous to the area around Shuri, the old capital city of Ryukyu Kingdom. With the rise of the term *karate* (i.e. empty hand) in the 20th Century, the practice of naming styles of martial arts after areas of origin declined. Thus, Shuri-te is no longer in general use. Unlike *Naha-te*, which was based upon Chinese *chuan fa*, the *Shuri-te* tradition, or linear karate, was largely invented by **Sokon Matsumura (1809-1901)** who spent more than fifty years as the chief military officer of Shuri Castle, from the mid-1820's until 1879. Matsumura was given the title *bushi* (i.e. warrior) by the Okinawan king in recognition of his abilities and accomplishments in the martial arts. All branches of linear karate descend from or through Matsumura, the inventor of Shuri-te, and most of those also come through **Anko Itosu (1831-1915)**, Matsumura's primary protege. If Matsumura was the inventor of Shuri-te, Itosu was its teacher and is therefore often referred to as the father of modern karate. Many of the students who secretly trained in Itosu's home during the 1880's and 1890's are some of the greatest names in the history of karate (including, but not limited to: **Gichin Funakoshi, Kanken Toyama, Chojun Miyagi, and Tatsuo Shimabuku**), the same who who established famous dojos and styles in later years. Late in his life, something that Itosu taught his students was quite revolutionary: it is possible to practice karate apart from secrecy, and it can be taught to the general public. Around 1902, Itosu was instrumental in getting karate into

Okinawa's public schools, and by 1905, he himself was teaching at both the Prefectural Dai Ichi College and the Prefectural Teachers Training College. Had Itosu maintained the extreme secrecy of Matsumura and other previous instructors, karate would have remained clandestinely tucked away on the island of Okinawa, perhaps to have gone extinct following the ravages of World War II. Bruce Clayton, in the well-written Shotokan's Secret (Burbank, CA: Ohara Publications, 2006), writes "Comparing Shuri technique with Naha is like comparing the irresistible cannonball with the immovable post, yet both are known as 'karate' simply because both towns are in weaponless Okinawa." Actually, the two traditions have little in common, and there was quite a bit of rivalry between Shuri-te and Naha-te between 1902 and 1930 due to differences of origin, philosophy, and technique. While Naha-te was more about muscle strength and grappling, Shuri-te was rooted in speed and impact. Matsumura, Itosu's teacher, may have been the first to really appreciate a key rule of physics in his practice of the martial arts: kinetic energy increases exponentially with the square of the speed. In other words, speed was the key to net power and a means whereby stronger and more muscular opponents could be subdued. Supposedly, Matsumura never lost a fight because of his application of this principle. While Naha-te sought to subdue an opponent, Shuri-te was about destroying an opponent, and that right quickly. The Shuri-te tradition assumed that one could see his opponent whereas Naha-te emphasized technique that allowed one to fight in the dark. Finally, unlike Naha-te, the Shuri-te tradition completely abandoned *Sanchin Kata*. Despite the rivalry and moral tension (i.e. subdue vs. destroy) between the two traditions, some influential karate masters would eventually take an eclectic approach, seeking to synthesize the strengths of both Shuri-te and Naha-te. This spirit of eclecticism and integration, in fact, filtered through Kanken Toyama to In Yoon Byung and down to Sensei Larry Beal in Cheonjikido's yudansha lineage. It is said that Anko Itosu called his Shuri-te type of karate *Shorin-ryu*, meaning "Sho's forest." This was not homage to the Shaolin Buddhist Temple, as has been popularly disseminated, but rather a subtle tribute to his teacher, Sokon Matsumura. The first kanji character in Matsumura's name means "pine tree" with a *kun* reading (i.e. Japanese reading) of "matsu." The *on* reading (i.e. reading in ancient Chinese) of that same character is "sho." So, "Sho's forest" would be "Matsumura's grove." This fact is further confirmed by the opening statement of Anko Itosu's *Ten Precepts of Karate* correspondence that he wrote to draw the attention of the Japanese Ministries of Education and War in October of 1908: "Karate did not develop from Buddhism or Confucianism." This letter was very influential in the spread of karate styles greatly influenced by the Shuri-te tradition, including *Shotokan*, *Shudokan*, *Shito-ryu*, and *Shorin-ryu*. The latter was systematized by **Chosin Chibana (1885-1969)** as one of the oldest successor styles to Shuri-te and officially named by him in 1933. Chibana was one of Itosu's top students, and he was the first to officially propagate a Japanese Ryu designation for an Okinawan karate style, utilizing Itosu's "Sho's forest" epithet.

ITOSU'S TEN PRECEPTS OF KARATE

In October of 1908, Anko Itosu, a student of Sokon Matsumura and a teacher of the Shuri-te tradition of Okinawan karate, often referred to as the *Father of Modern Karate*, wrote a letter to draw the attention of the Japanese Ministries of Education and War. Not only was this letter very influential in the spread of karate, but it communicated a spirit of martial arts eclecticism, acknowledging value in both *Shorin-ryu* (i.e. Shuri-te), Itosu's own tradition, and *Shorei-ryu* (i.e. Naha-te), and its opening statement is clear historical proof from an original source that karate is not Buddhist neither was it tied in its historical development to manmade religion. For these and other reasons, this letter, in its entirety, is worthy of translation and reproduction. And any serious practitioner of martial arts, regardless of preferred style, would do well to heed its contents:

Karate did not develop from Buddhism or Confucianism. In the past the Shorin-ryu school [i.e. Shuri-te] and the Shorei-ryu [Naha-te] school were brought to Okinawa from China. Both of these schools have strong points, which I will now mention before there are too many changes:

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 hard as rock and to use the hands and legs as spears. If children were to begin training in Tang Te [i.e. "China hand" later termed karate or "empty hand"] while in elementary school, then they will 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 quickly learned. Like a slow moving bull, it eventually travels a thousand miles. If one trains diligently every day, then in three or four years one will come to understand karate. Those who train in this fashion will discover karate.*
4. *In karate, 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 one practices the stances of Tang Te [i.e. karate], 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 overtrain; 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 have 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 the elementary schools, then we will produce many men 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.*

Anko Itosu, October 1908

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