

STUDENT HANDBOOK



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For Dan Grades

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GLOSSARY OF TERMS

Korean (Phonetic)

Closest English Translation

Commands used at the commencement and the closure of a class

Cha Ryut	Attention
Kyung Yet	Bow
Ba-ro	Return to attention position
Tora	Turn to instructor
Sa Bum (Nim) Kyung Yet	Bow to instructor
Muk Yum	Meditation
Clapped hands	End of meditation
Ba-ro-so	Stand up
Ko Map Sum Ni Da	Thank you

Forms (hyung)

Ki Cho Hyung	Basic form
Pyung Ahn	'Peaceful Confidence', symbolised by the Turtle
Pyung Ahn Cho Dan	Pyung Ahn form 1
Pyung Ahn E Dan	Pyung Ahn form 2
Pyung Ahn Sam Dan	Pyung Ahn form 3
Pyung Ahn Sa Dan	Pyung Ahn form 4
Pyung Ahn O Dan	Pyung Ahn form 5
Bassai	'Fortress' symbolised by the Cobra
Bassai Cho	Grandmaster Itosu's interpretation of Bassai
Naihanchi	'Iron Horse' symbolised by the horse
Naihanchi Cho Dan	Naihanchi form 1
Naihanchi E Dan	Naihanchi form 2
Naihanchi Sam Dan	Naihanchi form 3
Sip Soo	'Ten Hands' symbolised by the Bear
Chinto	'Crane on a Rock' symbolised by the Crane
Wanduan	'Way of the King'
Kung Sang Kun (Kanku Dai)	'Looking into the Sky' symbolised by the Eagle
Kanku Cho	Grandmaster Itosu's interpretation of Kanku Dai
Chinte	'Strange Hands'
Wanshu	'Flying Swallow' symbolised by the Swallow
Jion	'Temple Bells' symbolised by the Mountain Goat
Rohai	'Vision of a Heron' symbolised by the Heron
Sei Shan	'13 Hands' symbolised by the Mantis
Oh Ship Sa Bo	Symbolised by the Tiger
Sorim Jang Kwon	'Shaolin Temple' symbolised by the Pine Tree

GLOSSARY OF TERMS

Korean (Phonetic)

Closest English Translation

General Terminology

Kong Sudo	Way of the Empty Hand
Karate do (Japanese)	Way of the Empty Hand
Tang Soo Do	Korean Art meaning Way of the Chinese Hand
Moo Duk Kwan	Martial Virtue School
Soo Bahk 'Do	Korea's ancient martial art
Sa Bum (Nim)	Instructor / Sir
Nim	A term of respect similar to sir or honourable
Dan	Degree holder of midnight blue (black belt)
Gup	Grade holder of coloured belt (below Dan grade)

Sparring (Dae Ryun)

Sam Soo Sik Dae Ryun	Three-step sparring
Il Soo Sik Dae Ryun	One-step sparring
Cha Yu Dae Ryun	Free Sparring
Da Soo Dae Ryun	Sparring against two or more
Bong Dae Ryun	Staff sparring

Commands used in training

Cha Ryut	Attention
Kyung Yet	Bow or salute
Joon Bee	Ready
Si-Jock	Begin
Ba-Ro	Return
Shio	Relax (rest)
Tora	Turn
Chagi	Kick
Maki	Block
Hadan Maki	Low Block
Sangdan Maki	High Block
Sudo Maki	Knife Hand Block
Chungdan Kong Kyuk	Mid-section Punch
Kwan Soo Kong Kyuk	Knife Hand Strike
Yuk Soo Kong Kyuk	Knife hand strike, reverse punch, front stance
Yuk Jin Kong Kyuk	Knife hand strike, reverse punch, back stance

Congratulations on your achievements so far...

You have worked hard to get this far, your dedication is exemplary. You are now very close to achieving your 1st Dan Qualification, which has no doubt been your goal for some time.

Training for a Dan Grading is hard work, but well worth it. A relatively small percentage of people have the tenacity required to get this far—don't forget that when the going gets tough!

You should ideally be training 3 hours per week (if not it may take you longer than other students to prepare for your grading). You will need to work on all of the syllabus requirements for your previous grades as you will be tested on everything that you know. Obviously there are also a new set of requirements for each of the Dan Grade levels which are detailed in this manual.

Please also remember that at your level we expect you to be an integral member of your club, helping to make it a great place to train. You will also be required to help out in classes from time to time, so there's a big responsibility for you to ensure that when you pass on your knowledge you don't make mistakes.

Work closely with your instructor, and make sure that you train with senior grades frequently in classes. Remember that you should be asking for help rather than waiting to be taught - we expect our Dan Grade Candidates to have a high level of motivation to succeed!

Good luck with your training, we look forward to seeing you achieve your Dan Grade.

Pil Seung!

Master Janet McKenna

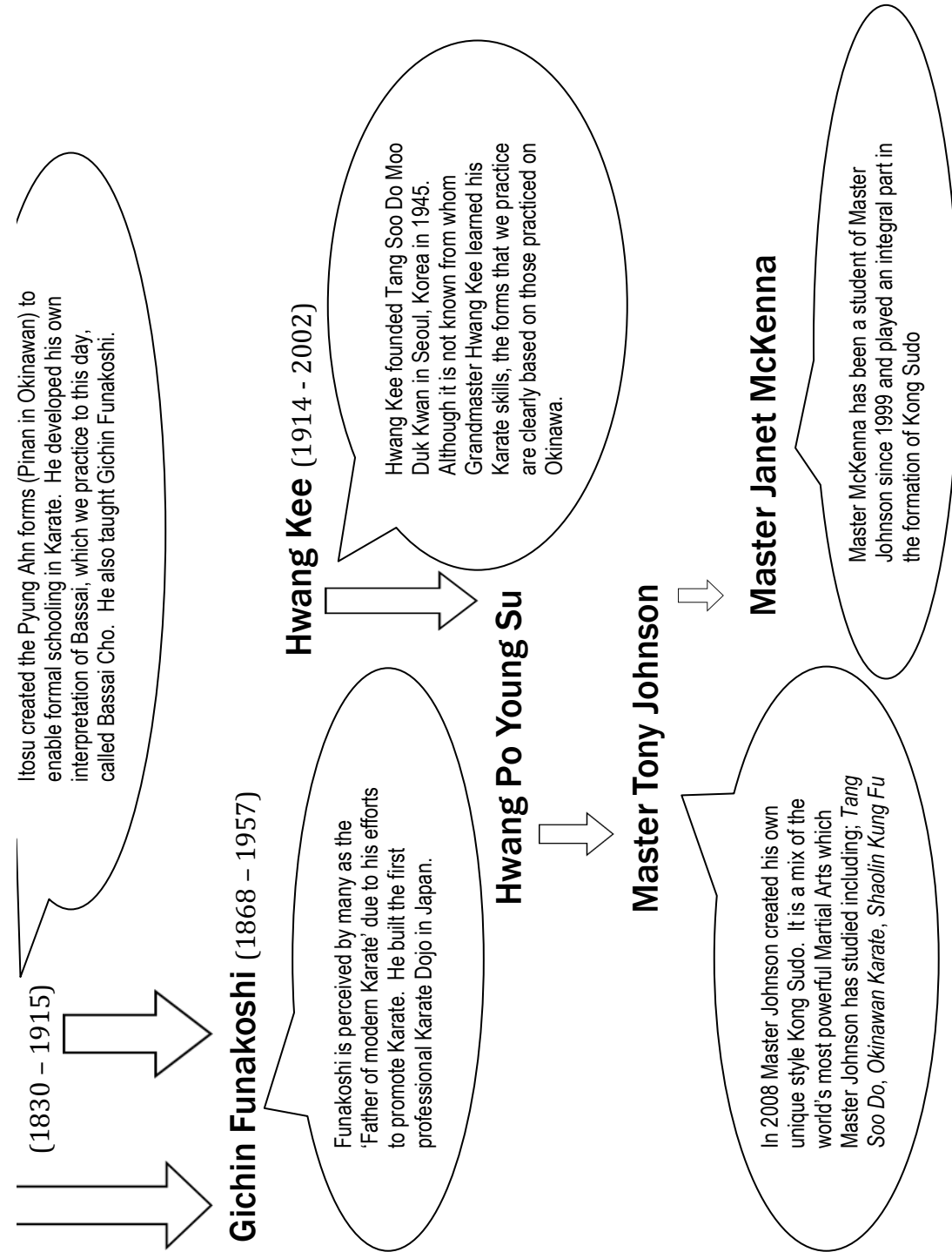
Chief Instructor, 5th Dan

REQUIREMENTS FOR DAN GRADINGS

Belt meaning: The Midnight Blue belt represents infinity and the never-ending search for learning. As a Dan grade, the student continues to learn and perfect skills old and new. Weapons and more advanced forms (Hyung) and fighting techniques will be learned as the student advances through the Dan grades.

Junior Syllabus: As for gup gradings children under the age of 10 may opt for the Junior Syllabus for 1st and 2nd Dan gradings (with the approval of their instructor). On achieving 1st Dan those children working through the Junior Syllabus will continue to meet 3 monthly targets to achieve levels 1 – 3 before taking 2nd Dan, then levels 4 – 7 before taking 3rd Dan. On reaching 3rd Dan the Junior Syllabus will have brought those members in-line with the full syllabus.

Level Stars: The seven stars have a special link with the style Tang Soo Do Moo Duk Kwan (which is one of the main influences of Kong Sudo) as the founder Grandmaster Hwang Kee was nicknamed 'star child' by his mother, meaning that he was destined for great things. He also created a set of forms called the Chil Sung, meaning Seven Stars, the inspiration for which being his nickname and the seven stars in the Plough constellation. On achieving each of the levels 1-7 the junior student will be awarded a star to sew on the navy stripe along the front of their Dan uniform.



MARTIAL ARTS FOR LIFE GENEALOGY

Shaolin White Crane Kung Fu

Kusanku

Our martial art can be traced back to 17th Century Okinawa. At this time Okinawa was under Chinese control, and therefore the *Bushi* (warriors) would have been influenced by Chinese martial arts – the most obvious influence to our style being White Crane Kung Fu. Ultimately all martial arts are believed to have their roots in the Shaolin Temple in China.

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Karate Sakugawa (1733-1815)

Kanga Sakugawa was a famous Okinawan *Bushi* who became known as Karate Sakugawa because of his amazing Karate skills.

A *Bujin* (martial artist) named Kusanku is known to have resided in Okinawa in 1761. He taught Okinawan *Bushi* a form, which we still practice today under the Korean name Kung San Kun.

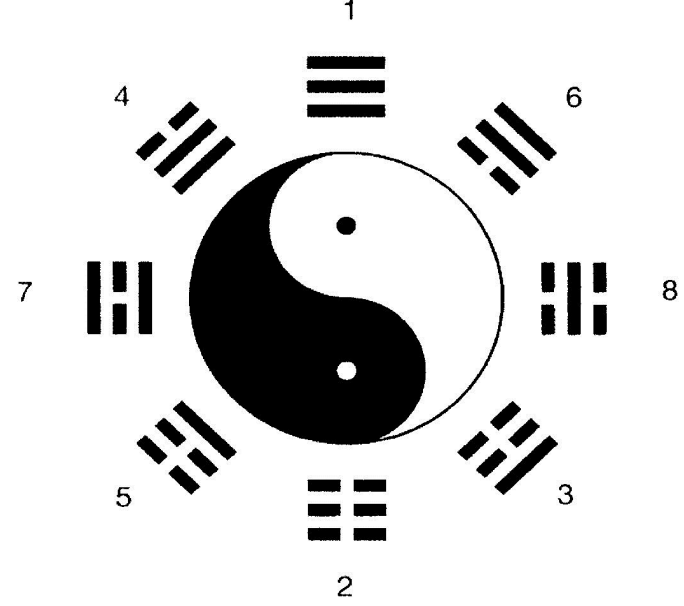
Bushi Matsumura

(1796-1882)

Sokon Matsumura was another famous Okinawan *Bushi*. He taught (among others) Anko Itosu and Gichin Funakoshi.

Anko Itosu

Uhm-Yang and the Trigrams



The symbols shown here are derived from ancient Chinese philosophy, and can help martial artists to understand the underlying meanings of the techniques and forms. Chinese philosophy holds that everything is inter-related & therefore each trigram represents various aspects of life. The 8 trigrams encircle the Taoist symbol for balance and harmony, the Uhm – Yang and pair with each other to form the 64 hexagrams that make up the I Ching. Eight directions are represented, which can be seen in the techniques we practice in our forms and self defence techniques. Each of the trigrams represents a different attribute that should be applied when executing a technique in that direction.

	Trigram Name	Attribute	Image
1	Creative Energy	Strength / Virtue	Heaven
2	Receptive Energy	Yielding / Vulnerability	Earth
3	Revolutionary Energy	Philosophical / Restful	Mountain
4	Joyous Energy	Graceful / Tranquillity	Lake
5	High Energy	Movement / Confrontation	Thunder
6	Penetrating Energy	Growth / Transformation	Wind
7	Illuminating Energy	Insight / Volatility	Fire
8	Adaptive Energy	Fluidity / Vitality	Water

3

Kong Sudo's Heritage

Kong Sudo is a traditional martial art of Korean origin. This unique training philosophy was developed over many years by Master Tony Johnson. Master Johnson has drawn on his extensive martial arts knowledge gained through his relentless search for knowledge. He has trained with Masters in a variety of styles and incorporated what he learned into our syllabus. There are however three predominant influences which are briefly described below.

Kong Sudo is heavily influenced by Tang Soo Do Moo Duk Kwan as this style was at the heart of Master Johnson's training over the years. Tang Soo Do means Way of the Chinese hand, and Moo Duk Kwan means House (or Style) of Martial Virtue. Moo Duk Kwan symbolises stopping inner and outer conflict and developing virtue through Tang Soo Do training. Tang Soo Do Moo Duk Kwan was founded in 1945 by Grandmaster Hwang Kee in Seoul.

Shaolin Kung Fu is one of the oldest forms of Martial Art. It is believed that the monk Bodhidharma travelled from India to the Shaolin temple in China and taught the monks Buddhism and also encouraged them to train in martial arts to keep their bodies strong. The monks became renowned for their fighting skills and were called upon to protect the King.

White Crane Kung Fu is another ancient art founded by Fang Kin Yang. Several of our forms are descended from this style.

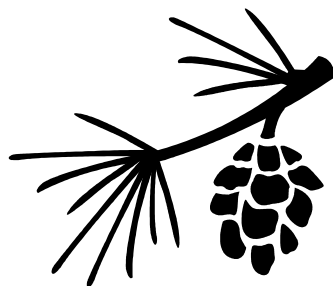
Training Notes

Requirements for 6th Dan

The student must be able to perform Unsu & Moo Kwon 6 - 10.

6th Dan – The Pine Tree

The pine tree symbolises enduring strength and dignity. The Shaolin temple was surrounded by pine trees and our style traces its origins to the temple. It is said that when the monks meditated the only sound was the wind through the pines. At 6th Dan the master looks inward for enlightenment, looking to the past for inspiration. Other styles should be studied at this stage.



Unsu – Cloud Hands

Another White Crane form, similar to a southern Shaolin form Walking Crane. From the same school as Simper Empi it comprises many revolving techniques. It contains a grab with front kick counter and many changes of direction including kicks from the ground.

The Philosophy of Hongik Inkan

On a trip to Korea I was amazed at the level of respect that martial arts has in every aspect of society and Korean nature. The basic roots of Korean martial arts can be found in the philosophy of Hongik Inkan. Hongik Inkan is an old Korean belief that it is man's duty to help support others and seek self-satisfaction last.

The Hongik Inkan put the interest of the nation and family before his own. This philosophy was inherited by many warrior groups such as the Hwarangdo in Silla. The warrior never thought of his own interests over others, especially if it was contrasted by the interests of the nation. Adherence to this strict guideline helped to carry out the unification of the three kingdoms (Silla, Koguryo and Paikche).

The second characteristic of Hongik Inkan is the loyalty to one's family. It is the son's duty to help his parents lead a comfortable life. This duty is not a command from a higher authoritative figure, but from the son's own mind. Therefore the son believes it a privilege to have the chance of being responsible for the happiness of his parents, guarding them against sickness and other disturbances.

The third principle of Hongik Inkan is self-denial. One should be willing to sacrifice one's own life for his nation, family and other people. Students who follow martial arts philosophy believe that when one dies in this world, it is not a complete death, but only a physical death. Life will continue into the next world after death. The soul returns to the heavens after death, even though the physical body is buried in the ground. It is believed that the soul has the opportunity to visit the earth freely and aid the living descendant when the descendant is faced with danger. Therefore the warrior may be physically dead but his soul can still communicate with the living earth. Thus life and death are not considered different, but indistinguishable. It is this degree of belief that enabled the warrior to fight bravely and accept death without fear.

The fourth principle of Hongik Inkan is honest living and trust for another. The warrior believed that to live without honour and righteousness was far more degrading than dying with honour and righteousness.

These philosophical guidelines were formed during the Tribal Confederation period. As time has passed, these basic principles of martial arts have continued to grow stronger. Thus the importance of loyalty, righteousness, trustworthiness and bravery (which have been stressed for thousands of years) are still emphasized in today's society. It is important that the principles of Hongik Inkan are still carried out today, especially by martial artists. We should learn how to adapt what we learn in our training to the outside world, helping people to become healthier and helping them to understand and see society as martial artists should do.

You can only understand the way of Hongik Inkan and the integration of martial arts and society if you see it for yourself in Korea. Martial arts and society are one in Korea. People have been helped to understand and see society as martial artists do. Because of this, their society appears happy, healthy and open-minded to other ideas and thoughts and can easily adapt to new visions of others. Everyone strives to help others – we should try to adapt this healthy living for ourselves and try our best to do what we can to achieve this. Through teaching this philosophy we can re-humanise society. Having seen this in action, I can fully enforce this vision and strive to teach my students to adapt their martial arts practice to today's society. I encourage you to try to adopt the principles of Hongik Inkan during your training in Kong Sudo.

By Master Tony Johnson

Requirements for 1st Dan – Junior Syllabus

The student must have a black stripe for performing Chinto & Jion.

One-step sparring technique numbers 26 - 31 (kick & punch attacks)

Requirements for 1st Dan – Senior Syllabus

The student must be able to perform Chinto, Wanduan, Jion & Bong Form 3.

The student will be expected to demonstrate form applications from the empty hand forms

One-step sparring technique numbers 26 - 31 (kick & punch attacks)

The student will be expected to perform Bong Defence Techniques

One-Step Techniques for 1st Dan

Techniques 26 – 28 all start with same block as shown then counter attacks as follows:



No 26 – Twist Kick



No 27 – Jump Twist Kick



No 28 – Jump Twist Kick & Sweep



Technique 29



Technique 30

Requirements for 5th Dan

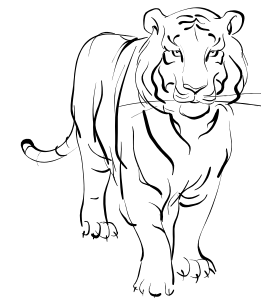
The student must be able to perform Saifa, Moo Kwon 1 - 5, O Sip Sa Bo and Itozu's & Matsumura's Interpretations of Rohai

5th Dan – The Tiger

The tiger represents power realised. Intuitive responses to threat have developed and are reflected in all techniques. Fluidity of movement and flexibility are fully developed.

At 5th Dan knowledge of the history and philosophy of Kong Sudo is matched by technique. At this grade training intensifies and understanding deepens.

The great Karate Grandmaster Gichin Funakoshi, considered by many to be the father of modern Karate never graded higher than 5th Dan. At that time (circa 1950) it was considered the highest grade attainable.



Saifa – Tearing / Breaking point.

Another Chinese form of Fujin Origin. It is characterised by arm releases and backfist strikes. There are double punches with 4 knuckle fist strikes, hair grabbing, close in punching, blocks and kicks against an attempted tackle.

Moo Kwon – War Fist

The Moo Kwon forms were created in Korea to forge a link between the older forms of Chinese / Okinawan Origin and the knowledge and experience of modern Korean Martial Arts Masters

O Sip Sa Bo – From Fujin China

Earliest records are found in the Bubishi showing the Black Tiger style of 54 steps. The form indicates that Tiger and Lion style was taught on Okinawa in the early 17th Century. Another legend has it that this form was adapted or based on a Royal court dance. The major characteristics of this form are the repeated spear hand strikes and high speed techniques.

Sanshin / Sanjin – Chinese Attache's name or title.

Sanshin is the core form in southern Shaolin Kung Fu styles of Fujin province. Those who practice the form can overcome the conflict between mind, body and spirit. The battle to unite or harmonise these essential qualities follow a basic theme of martial arts. Sanshin stresses breathing, concentration and power and strong posture. The form is said to have originated in the Shaolin temple, it is also practiced in many styles of Kung Fu such as White Crane, Monk fist and Do Cho Kyung. It is used to develop Che through strong tensing movements accompanied by unique breathing techniques. Goju-ryu and Weju-ryu Karate both emphasise this form.



Technique 31

1st Dan – The Crane

A new beginning. After 3-4 years of basic Kong Sudo practice the student is ready progress onto the advanced forms and techniques. The Crane represents balance, stability, patience and perfect timing. It also represents long life and health, the rewards for the student whose lifestyle changes and improves. The 1st Dan student becomes more proactive within their club and their leadership qualities are enhanced. They volunteer help at every opportunity, take pride in our growth and match it with their own. Serious training begins and the student studies our style in depth, recognising its uniqueness. At Martial Arts for Life the requirements for rank are clearly defined and strictly adhered to, rank cannot be bought & there are no honorary grades.



Chinto – *Crane on a Rock or Fighting to the East.*

Legend has it that Chinto was a Chinese martial artist who was shipwrecked on Okinawa and befriended by Matsumura. It is more likely however to refer to a town or district in Eastern China. The movements themselves could indicate fighting in the confines of a narrow street. There are many versions of Chinto, a form which requires highly developed balance to perform correctly. Chinto is one of Kong Sudo's most difficult forms to perfect, it contains many complex changes of direction, open hand trapping blocks, kicks and strikes.

Wanduan / Wandu – *Way of the King.*

Introduced to Okinawa in 1911 by Tang Daijhe a Chinese tea merchant. He worked for the Cowar Char Ten tea company and was either a Tiger Fist or Fire Fist stylist. He was not an active teacher, but did demonstrate his art on many occasions. The form has many characteristics of White Crane and Shurite Karate, with some movements being similar to Seishan.

Jion & Sip Soo – *Temple Hands or Ten Hands*

Temple Sound or the name of a temple. These two forms have been associated with each other for 120 years, and share a common original master. Both hyungs start with the Shaolin Monk salutation with the right fist covered by the left open hand. Sip Soo can be interpreted as Ten Hands or Temple Hands, Jion the longer of the two is said to be from a Monkal temple of the same name. Both forms are of Shaolin tradition.

Requirements for 2nd Dan – Junior Syllabus

Junior Syllabus – Level 1 Star



The student must be able to perform Naihanchi E Dan
One-step sparring techniques 2, 4 & 6

Junior Syllabus – Level 2 Star



The student must be able to perform Bong Hyung Ee Bu
One-step sparring techniques 8, 10 & 12

Junior Syllabus – Level 3 Star



The student must be able to perform Naihanchi Sam Dan
One-step sparring techniques 14, 16 & 18

The student must have a black stripe for performing Rohai & Bassai Cho
One-step sparring technique numbers 32 - 35 (double punch attacks)

Requirements for 2nd Dan – Senior Syllabus

The student must be able to perform Rohai, Kong San Kun, Bassai Cho & Kung Kang
The student will be expected to demonstrate form applications from the empty hand forms
One-step sparring technique numbers 32 - 35 (double punch attacks)
Grabbing Techniques 13 - 18

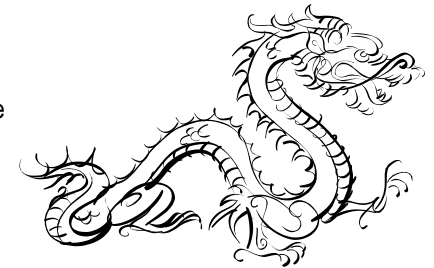
One-Step Techniques for 4th Dan cont...



Technique 44

4th Dan – The Dragon

The Dragon represents strength and leadership. The grading process for 4th Dan is lengthy, with the student being assessed for 2 years after the initial 'test'. During that time many changes should take place. Having been bestowed with the title 'Master' the students' humility and ego are tested. This internal conflict leaves the Dan grade either a better person, or flawed for life. All techniques improve, although character development is more important. Master grades should be respected by all, however this respect is earned, never demanded. They must be popular, approachable, friendly and should offer help to all lower grades, promoting our style at every opportunity. They should be generous, fearless and never forget the beginners' mind.



Sei Shan – meaning 13, from an original Fujin Chinese name.

Sei Shan was supposedly developed and improved by Matsumura, however its roots and core techniques are Chinese. A unique form, performed half slow, half fast, it contains many highly effective techniques.

Tensho

Devised by Nyagi Chojun after he returned from China in 1916. Tensho is the result of Nyagi's study of the Bubishi and the 6 ways to use the fist or Roki Shu. He integrated the characteristic rolling hand technique with inspiration from Sanshin. In its original form it was performed in a static fashion using a low stance.

Requirements for 4th Dan (Master Grade)

The student must be able to perform Sei Shan, Koryo Sei Shan, Sorim Jang Kwon, Sanchin, Tensho & Archers Bong Form

The student will be expected to demonstrate form applications from the empty hand forms

One-step sparring technique numbers 41 - 44

One-Step Techniques for 4th Dan



Technique 41



Technique 42



Technique 43

One-Step Techniques for 2nd Dan



Technique 32



Technique 33



Technique 34



Technique 35

Grabbing Techniques for 2nd Dan



Technique 13



Technique 14



Technique 16



Technique 15



Technique 18

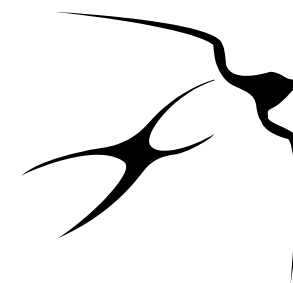


Technique 17



3rd Dan – The Swallow

Swallow represents unpredictable fighting style. Stance deepens and danjun develops giving increased internal power, close range technique is perfected. At 3rd Dan jump techniques reach full potential. Increased tolerance and understanding are combined with humility. At 3rd Dan understanding of other styles is essential, research on the history of Tang Soo Do, Okinowan and Chinese Martial Arts must be undertaken to more fully understand your style and yourself. Skill in weapons is increased.



Wanshu – from Wanji, a Chinese ambassador's name.

Wanshu arrived in Okinawa in 1683 and taught his martial art to the people of Tomari. Today's versions of this hyung derive from Grandmaster Itosu or Kyan. Kyan learned it from Maeda Chiku Paychin, a student of Matsumura Kusaku. Itosu got it from Matsumura himself and then revised and improved it. Wanshu has quick light movements with several steps to a cross-legged position intended to push or throw an opponent.

Chinte – or Chintie, calmness as in Pyung Ahn, bamboo hand or extraordinary hand.

Another form passed down from Itosu, it has many changes in direction and close range techniques. The hammer fist strikes and two fingered spear hand techniques are unique to this hyung. The form is related to the ancient art of Chinde where warriors would tie or strap lengths of bamboo to their arms. They would use them to block, impale and strike their opponents. Chinte hyung is often referred to as the art of the bamboo spear.

Kanku Cho – Chinese Attache's name or title.

Kanku Cho is a creation of Itosu based on his study of Kong San Kun. The origins of Kong San Kong are described on page 11. The word Cho (meaning lesser) is often used in the name of forms which are based on an older form. Masters who sought to honour the original form would develop their own interpretation of a form in tribute to the original teacher.

One-Step Techniques for 3rd Dan cont...



Technique 39



Technique 40

2nd Dan – The Eagle

Greater understanding of the use and generation of power, hip movement becomes more fluid, and there is more spontaneity in free sparring. At 2nd Dan a growing awareness begins of the danjun, through greater practice of hip movements of attack and defence. Also breathing deepens as lung capacity increases and the energy field centred in and around the danjun activates.



Bassai Cho – To break free from an ambush, to breach a fortress.

There are many variations of this form, the word Bassai may also mean to overcome, which is the true symbolism of the term to Bassai, it teaches us to transform a bad situation to our own advantage. This is achieved through rapid twists and changes of the body position, turning defeat into victory by moving inside the enemy's attacks to destroy them. Bassai Cho was created by Itosu, the form is created for use with or without a bong.

Rohai – Sign of the White Heron.

Grandmaster Itosu taught three versions of this form, our Kong Sudo version features throwing and sweeping techniques and the repeated one-legged crane stance to avoid attacks to the legs. Itosu's & Matsumura's versions are not common in the west, however in our system they are taught at advanced level.

Kong San Kun – Chinese Attache's name or title. Kung Sang Kuk.

Originally devised by Matsumura, there are many different versions of this; one of the longest forms of Kong Sudo. The initial movements of this form which has one raise the hands together above the head then part, drawing a circle from sky to ground represents humility and harmony. Another theory is that in drawing the circle one has simulated the pulling of the top knot pin out of the hair to use as a knife.

Requirements for 3rd Dan

Junior Syllabus – Level 4 Star



The student must be able to perform Wanduan
One-step sparring techniques 20, 23, 24 & 25

Junior Syllabus – Level 5 Star



The student must be able to perform Bong Form 3
Three-step sparring techniques 1 - 3

Junior Syllabus – Level 6 Star



The student must be able to perform Kong San Kun
Three-step sparring techniques 4 - 6

Junior Syllabus – Level 7 Star



The student must be able to perform Kung Kang
Grab technique 12, Bong & Knife Defence techniques

The student must be able to perform Wanshu, Chinte, Kanku Cho, Knife form & In-ne
The student will be expected to demonstrate form applications from the empty hand forms
One-step sparring technique numbers 36 - 40
Knife Defence techniques

One-Step Techniques for 3rd Dan



Technique 36



Technique 37



Technique 38