

Kwanmukan History and Meaning



Growth and Recognition of Family Activities - without them, we are nothing.

**Thirty spokes will converge
In the hub of a wheel;
But the use of the cart
Will depend on the part
Of the hub that is empty.**

**With a wall all around
A clay bowl is molded;
But the use of the bowl
Will depend on the space
In the walls that is void.**

**Cut out windows and doors
In the house as you build;
But the use of the house
Will depend on the space
In the walls that is void.**

*So advantage is had from whatever is there;
But usefulness rises from whatever is not.*

Lao Tzu, Tao Te Ching

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Brief History of the Kwanmukan

Grandmaster George E. Anderson started formal training with Ill Joo Kim. Kim was Kangdukwon under Kangdukwon co-founder Park Chull Hee. Park trained with Byung In Yoon who was trained in Korean Kwan Bop (Korean Kung Fu) and who also studied in Japan in Shudokan under Kanken Toyama. Byung In Yoon founded a school in Seoul, Republic of Korea that became known as the Changmookwan. This is one aspect of the development of the Kwanmukan.

From another direction, Dong Ju Choi, a “brother” of Ill Joo Kim came to America in the late 1960’s and convinced Ill Joo Kim to join with Ro Byung Jik who had founded the style of Korean Karate known as the Songmookwan (from Japanese Shotokan). Ro had trained with Gichen Funakoshi whose dojo was called the Shotokan and with Funakoshi’s son Gigo.

From this background, Anderson founded the Kwanmukan. Incorporating elements of Zen, kobudo, aikido, judo and jujitsu that he had also studied, the Kwanmukan rapidly became a synthesis of these various martial arts. By including all the excellent qualities of Anderson's prior learning, without attaching undue importance to any particular one, he made Kwanmukan accessible to any person by a method of training suited for today's times.

In accomplishing this, Anderson continued traditional methods of the old schools, but refreshed them with a modern understanding. He further systematized what he learned from the principles underlying the techniques of the various martial arts and developed the concept of root technique – that technique upon which all martial arts agree. Through this, the Kwanmudo (the way of Kwanmu) combines the highly spiritual phase of the martial arts with the excellent technical aspects of the discipline.

Etymology of the Name Kwanmu as Established By Founder George E. Anderson

Addressing an assembly at the end of a summer trip, Suigan said, "My brother, since the beginning of summer I have done a lot of talking. Look, have I any eyebrows left?"

Hokaku said: "The rubber ball has a coward's heart."

Choku said: "Growing."

Unmon said: "**Kan!**"

Kan (*Kwan*) is an untranslatable exclamation made famous by Unmon and known as one of his one-word barriers. The literal meaning is a frontier, or pass, or barrier, which is difficult to pass through.

.....

A monk asked Joshu: "Has the dog Buddha nature or not?"

Joshu answered: "**Mu.**"

This "**Mu**" is an exclamation meaning no or not.

.....

Kwan (Kan) Mu, literally no barrier, is without a frontier. This is a symbolic representation of the Zen koan and resolving the koan leads to an enlightened mind. In the Kwanmukan we call this essential realization. The practice of Kwanmukan martial arts becomes a method to surpass barriers both in the format of karate and in life. In this sense, the study of Kwan Mu is a study of a series of progressive problems or barriers that, when solved, allow deeper understanding of yourself. It is in this way that we refer to Kwan Mu as the realization of the essential – how to surpass any barrier or frontier that stands in the way of living a good, healthy and productive life. As karate means way of the empty hands, Kwanmudo means way of the essential realization.

Philosophical Insights Into Kwanmudo

A Commentary on the Philosophical Foundation of Kwan Mu

Many people think of Zen as a religion and there is a religion called Zen Buddhism. However, the concept of Zen is really a means of coming to grips with yourself and the world around you. That is becoming comfortable with yourself and being a productive member of the society in which you live. Pure Zen transcends religion but does not rule out religion as a way of finding yourself. In this sense, anything that helps you realize and reach your potential is Zen.

Kwanmukan – Moving Zen

Kwanmukan considers Karate *moving Zen*. Enlightenment or *Satori*, the dynamic spirit of *Zen*, is not *Zen* itself, but the result of *Zen* training. *Koans* (*kung an*) epitomize the single path (*do*) or way followed by the enlightened man and present problems or barriers that have to be solved. They represent recorded principles that awaken in man the unique spiritual qualities of enlightenment. The method or way to enlightenment is different for each individual and can take many forms. Karate is just one way.

In Kwan Mu there are three fundamental efforts (*kata*) that provide barriers that when solved, permit the experience of *kensho* - seeing into one's own true nature. In this sense Kwanmukan “*kata*” become a method to clear understanding of form and meaning of the person in the society in which that person lives and not just a martial arts system. Simply put, Kwanmukan helps you to understand yourself and your role as an individual throughout your life.

Today, we look at karate, jujitsu, judo, kobudo, aikido and other martial arts as separate systems of study. At the time of development of the Kwanmukan, karate as taught in the Kwanmukan was a blending of punching, kicking, throwing, grappling, barring, and weapons work. So while this writing uses the phrase “karate”, Kwanmukan, as karate, developed from the influence and outlook of many martial methods. Kwanmukan physically represents the shared training many of early martial arts masters and includes programs from many and various martial arts styles and systems.

Zen Study & Kwan Mu

In the study of Zen, common koan (problems or barriers) presented to beginning Zen students are questions that deal with the understanding of self. Koan such as “Has a dog Buddha nature?” or, “What is the sound of one hand clapping?” refer to the original aspect - the understanding of life. The study of Kwan Mu and its physical koan has the same purpose.

In the philosophical study of *kata*, three things are needed:

- A great root of faith,
- A great ball of doubt, and
- Great tenacity of purpose.

You must believe that you possess your own intrinsic nature, that there is a fundamental principle that can be penetrated, and that through insight it can be realized. Doubt gets you to the bottom of the kata, and tenacity of purpose shatters doubt.

In the study of kata, the wisest thing to do is to forge straight ahead. Like rubbing two sticks together to get fire, the only way to success is to continue without stopping. Koan are essential to the study of kata. Some kata it must be realized, are designed to be drill forms for group exercise. The master kata are philosophical statements of the designer filled with barriers, which the tenacious practitioner will through training and proper direction surpass. These kata transcend time and mastery is itself timeless.

Sufficient faith is needed to approach or move towards realization. You must first have some comprehension of what you are approaching, and then make the correct application and stimulated influence to create the conditions for success.

Through karate, Kwan Mu, and therefore Zen, constant inward direction towards correct action will lead to an understanding of yourself and the world around you. From this step you will be able to contend with your life difficulties and to help and assist those you come into contact with in daily life.

Zen aspects - Thought in Action

Perfect Kata. We can say the purpose of a perfect block is to prevent a successful attack and the purpose of a perfect attack is not to be successfully blocked. So, if you are doing kata against an imaginary opponent, (we are told to imagine the attacks) if we imagine we are blocking against the perfect attack, we cannot do a successful block so our block is not successful. On the other hand, if we have a perfect block, the attack must be flawed so how can we be sure our block is perfect as we are blocking an imperfect attack? So, if the purpose of a block is not to be attacked and the purpose of an attack is not to be blocked, then what have you? This is a koan (unsolvable problem) of the Kwanmukan martial arts.

Do the kata. The result of winning or losing is supplemented to situation at hand with no concern or anticipation of the outcome. If one anticipates, who has made the first attack? To be is to see. To see is to know. To know is to be. If then what have you? Where and when and what at the precise moment fully orchestrated on the matter at hand.

The Kwanmukan Symbol

The Kwanmukan symbol in its various forms reflects the intersection of the 4 main martial arts. These martial arts have intersecting circles representing the areas where the various martial arts overlap. Areas of the smaller circles within the large circle represent the mainstream of each art whereas the areas outside the large circle represent the more exotic areas of each martial art.

The intersection point of all the smaller circles in the middle of the large circle represents those techniques common to all martial arts. That is the essential or root technique that the Kwanmukan strives to reach. Thus the realization of the essential (which is how we translate Kwan Mu) is that point in the center where all martial arts come together.

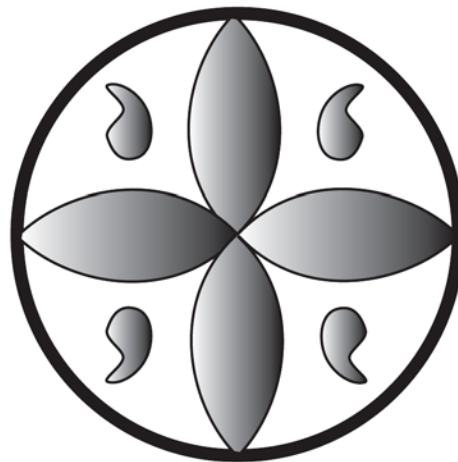
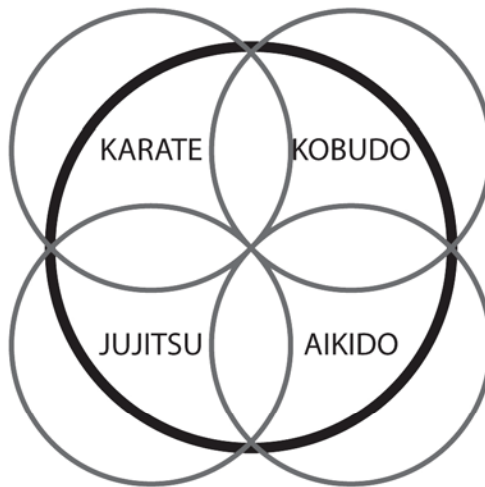
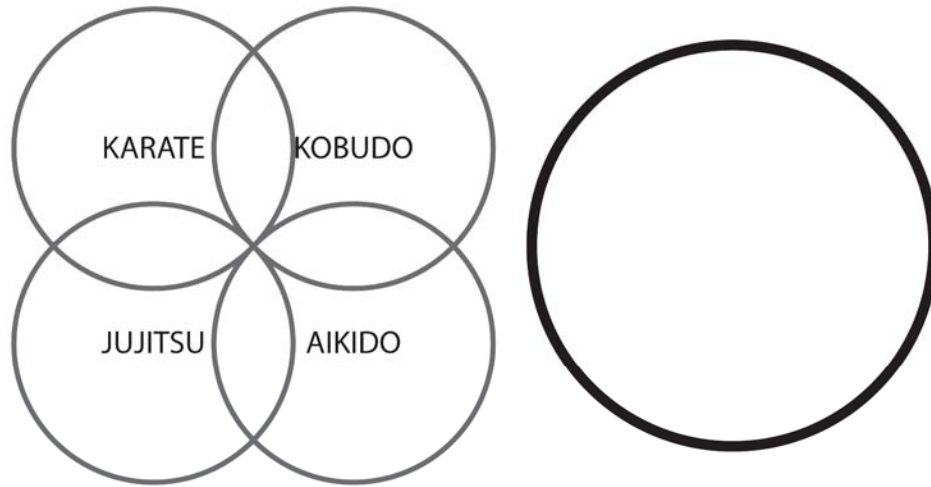
The Kwanmukan Patch

We have discussed the meaning of the circles on the patch. The 4 squiggles in the patch represent the 4 seasons or 4 winds (winds referring to the 4 seasons.) As winter turns to spring, spring to summer, summer to fall and fall to winter each art returns to the others and the seasons of life continues.

The coloring on the initial Kwanmukan patches was white for beginners, black for black belts, to red for higher black belt ranks, to white to a red tip for Hanshi Anderson. This represented the circle of Life and Death and that one returns to his initial state. We say that there is no difference between a white and a black belt, just different stages of development in their life cycle.

The Sensei patch used today is merely the Kwanmukan patch drawn in black and white without the squiggles and without the areas outside of the larger circle cut off. This symbolizes the advanced knowledge of the Sensei in more esoteric areas of the various martial arts found in the Kwanmukan.

The Shihan patch is the Sensei patch colored using the general colors used for the Olympics and with the kanji for Kwanmukan, Jujitsu, Kobudo and Karate in the various circles. This is one representation for the arts found in each of the circles. In Hanshi Anderson's lectures he would use Karate, Judo/Jujitsu, Aikido (Aiki-jitsu), and Kobudo for the arts represented within the circles.



What Caused the Martial Arts to Become Popular

Martial striking arts have been around for thousands of years. The popularity of karate in Japan came about as a direct consequence of General Douglas MacArthur's ban of the practice of Butokukai (martial arts) in Japan and the resultant affect it had on Judo which was being taught in the public schools. Karate was not considered part of this ban.

Karate

After WW II karate first received the world's attention when it went simultaneously to Europe, Korea, and America through returning servicemen studying martial arts in Japan, China, and Okinawa and returning to their home countries. Karate was attractive to Japanese because it was foreign – a Chinese hands art¹. Karate became attractive to the rest of the world because it was foreign - Japanese.² The second major emigration of karate occurred after the Korean War.

Judo and Jujitsu Popularity and Taihojitsu³

Jujitsu lost popularity in Japan in 1886 when the Tokyo police department sponsored a competition between the then new Kodokan Judo and the older jujitsu schools. The Kodokan judo students soundly defeated the jujitsu schools and the police chose judo as the superior art. This close association between Japanese police and Judo continues this day. Judo has since been used in training for police and military forces around the world. Taihojitsu are techniques used by the police for the arresting and submission without injury. Its present form was designed after WW II and is modified as street conditions change. Jujitsu popularity has increased since the advent of MMA and its TV exposure.

¹ The genesis of karate going from Okinawa to Japan occurred when Itosu, a karateka, won a match against a judoka. The Japanese emperor then asked for a demonstration and Funakoshi came over in the 1920's. Because of the demonstration the Kodokan asked Funakoshi to stay in Japan and teach Atemi in the Kodokan.

² This exotic nature of the art was more interesting then possible American Hand of for that matter Cleveland Hand.

. Judo is in 3 parts, Atemi, Throwing, and Grappling

What must be understood to be a Shihan or Sensei

The Ohn⁴

There is an ohn for those who study the martial arts. An ohn is a burden. There are two types of burden. The first is that you have the burden to learn correctly. The second burden is to payback, that is, accurately teach others what you have learned.

High Rank Considerations

What makes a high dan in the martial arts? The number assigned to your rank? Seniority is established by who asks whom what. It has nothing to do with your rank or how you got it. High dans must have the respect of their students and peers. They are expected have an overview and bring that overview into their day-to-day activities. This is different then the lower dans who must have an overview of themselves. Low dans are based on physical testing and meeting requirements not necessarily the respect of elders and peers. Regardless, in the International Kwanmukan the expectation always was and is that everyone must practice to their capabilities.⁵

System verses Style

Kwanmukan expresses itself in its standards and systems (methods) of instruction. As a style, Kwanmukan is the result of the impact of the training both in personal development and in physical accomplishment. Kwanmukan as an organization is made up of those who exemplify Kwanmudo through the actions of its members. The philosophy, Kwanzenmudokai, is the understanding of the way Kwanmukan develops the student and the underlying values of its systems and methods and must remain undistorted.

Progressive Way of Teaching

What makes the International Kwanmukan special is its insistence on progressive methods of instruction. Systemized standards and structures for a teaching system are necessary to train a student in martial arts. Standards enable the instructor to know who is learning what. By following the system of instruction, Kwanmukan can be taught correctly even if not perfectly understood. The problem occurs with those that add inventive things without having the proper amount of formal training in the system. How Kwanmukan is taught is important to the development of the International Kwanmukan. Proper teaching systems enable the International Kwanmukan to go forward and not stagnate.⁶

⁴ Ohn: Burden to learn correctly and to teach correctly.

⁵ There are flat courtesies that all International Kwanmukan black belts are expected to follow. The first is do not mention people when they are not there and the second if you cannot say something good, don't say it at all. Third, show respect for elders and seniors.

⁶ Protocol and procedures are established to help the organization and its members get around complaints and move forward. Having these in place allow the student to learn even if the situations are unsettled. These methods allow an instructor to control a class and make the student obey regardless of whether everyone likes each other. Use of cadence in line drills and warmups is one method.

Teaching Methods

There are really two methods to having students learn Kwanmukan

- 1) Remove the barriers to success
- 2) Add the skills necessary for success (those skills necessary to resolve the barrier)

These two methods approach karate training from a positive perspective.

Some styles and instructors use a negative method of training. They essentially tell the students that they will teach them to walk all over again. At each step of the students training, the student strives to receive assurance that they have made progress in learning how to do things from the start. This enables the instructor to keep the student under his thumb, as the student's will is conditioned to not believe that he has improved without the blessing of the instructor. Keep this blessing withheld or qualified, and the student will always feel inferior and not be able to step out on his own or reach enlightenment. It is not uncommon in such a training place that the instructor berates the students into thinking that without the instructor the student will never progress or be if the student steps out of line, he will be banned from learning.

The Kwanmukan does not teach this way. We consider that a student basically moves correctly. The body does have a natural move about it - doesn't it? We just take away the mistakes, the little things done incorrectly and give the necessary additional skills and strength to enable the aspiring student to be successful in his practice of the martial arts. But this is to digress from the main topic of this essay. Let's look at the teaching techniques of the Kwanmukan.

From the time of the Greeks and the great teacher Plato, there comes the concept that everything that is capable of being known and understood can be taught by asking a question. The basic philosophy that the self, the lord of knowledge, arises from memory and sensation leads to the deduction that one cannot conceive of something unless he has experienced it with his senses. It is possible to hold some abstract feeling, but the problem is similar to trying to determine what came before the beginning or what will come after the end.

The scientific method is the acceptance of criteria, developed hypothesis, and theory that thorough experimentation leads to a measurable and repeatable result. All other methodology may be considered meta-physical. Asking a question to teach a philosophy of action is meta-physical. The tenet of the samurai - "Unity of thought in action" - is a meta-physical concept. Removal of the barriers to success is a meta-physical concept. The denotation of psycho-linguistic words such as hate, love, fight, success, barriers, self, ego, and realization are understood in a meta-physical sense.

Meta-physical terms are best defined using parables or analogies. Composite experience can then be used to form concepts in place of the measurable result obtained by scientific experiment. To teach the concept of the self, parables relating to the application of the thing called "self" may be used.

Parables or stories are valuable tools of the karate teacher. Kata and waza are parables. Understanding of these parables allows accurate concepts to arise out of experience that may be considered fact, permitting the manipulation of what is termed reality. Most people do not think with their intellects, but instead use their emotions. Instead of using facts to adjust emotions, they use beliefs. If the appropriate belief is created, the proper emotion can arise and cause the correct application of principle, thus manipulating the perception of reality and facilitating situational control. The instructor must introduce skills pertinent to this point and the barriers to successful application removed. The enlightened teacher will understand this.⁷

While the Kwanmukan does require a pledge of loyalty, any individual has the option to leave or stay of his or her own free will. The Kwanmukan hopes that its methods and manners are such that the student voluntarily takes the pledge because he sees the value of the Kwanmukan and freely chooses to take the pledge because of this.

⁷ As a footnote to the above, one of the forces behind the development of the Kwanmukan was the restrictive ranking and negative controlling teaching methods found with certain teachers and or styles. This negativism was designed to control the student and keep them as paying customers not allowing them to reach their full potential. It was the underlying factor of the creation of the Central Taekwondo Association.

Technical Aspects of the Kwanmukan

Rituals

The Formal Bow

An important protocol in the Kwanmukan is bowing. We bow when entering or leaving the dojo or workout area, to signal the beginning and end of training, to elders, seniors, and others as a sign of respect, to great each other. The failure to bow is like not shaking someone's hand. It is very insulting. Both instructors and students must remember that you bow (salute) the position and not the man.

When to bow:

- To the highest ranking black belt present or when arriving or leaving
- Entering or leaving the dojo or workout area
- At the beginning and end of class
- To your instructor
- To your partner

The Handshake

We use a certain handshake in the Kwanmukan. It is like a normal handshake except that the other (left hand) is placed atop of the right arm. This two-hand handshake is a sign of respect.

Courtesies

- Other courtesies expected of the Kwanmukan Black Belt.
- Stand at attention when the instructor is talking, hands out front in fists.
- Respond in acknowledgement by saying "Hai"
- Do your best to follow instructions
- Turn you back when adjusting your uniform
- Wear no jewelry (except perhaps a wedding ring)
- Unless instructed to do so, do not touch the floor with your hands
- Give and receive items with two hands

Anderson's Five Elements of Karate Breathing, Blocking, Punching, Timing, Kiai

Karate is elemental - made of elements. It is not physical conditioning. We use physical conditioning to prepare the student for practice. Within the martial arts there are standards and structures. These are system enabled progressions to enable a sensei to know what a student knows and therefore to know how to advance that students knowledge. In the Kwanmukan the duty of the instructor in the dojo is not to teach but present the system.

There are 5 Fundamental Elements in Karate as expressed by our founder George E. Anderson. All five elements need to occur to have karate. In addition to the 5 elements, there are 4 concepts required for a karate technique. These must be in everything you do.

The five elements are:

Breathing

Breathing is essential to life and to being able use our body effectively. Breathing allows for the maximum effort to occur. Patterned breathing is the most basic principle of karate. There are two types of breathing, deep abdominal breathing (ibuki) and a nasal kind of click, click (closing of the epiglottis) often used in Goju. Ibuki breathing is used in the International Kwanmukan, a guttural low lever sound that lowers the abdomen.⁸

Punching, Striking, Kicking

Understanding how to use our bodies to effectively punch, strike and kick is essential to the practice of karate. For punching and striking we must know how to get into and out of our stances, the best path for the attack to be most effective and be able to deliver it when needed. The same can be said for kicking.

Kicking Skills

It is important to understand the concept of thrust verses snap. Most kicks can be either thrust or snapped or some combination of both. A thrust kick uses the gluteus muscles to launch a kick. A snap kick uses the quadriceps. While some kicking uses both a thrusting and snapping action in execution, the main classification is in the primary muscles to launch the kick. Thus you can “thrust” a snap kick and “snap” a front kick but these actions usually come later in the kicking action. An example of this is “pick” kicking.

If a student has trouble with either kind of kicking, it helps to stretch the opposing muscles. For a snap kick, this would be the hamstring and for a thrust kick, the quadriceps.

A Note on Stances

Stances are forward, back, side, or one-footed and when lowered they fold at the knees and ankles.

When using a lower stance, lower the body with back straight bending at the knees and ankles. You have to bend the knees forward toward the toes allowing the weight to be put over the foot, not leaning into the foot.

To practice, start with the feet parallel and bend at the knees. Put the weight over one foot. Extend the other foot to the side and you have a back stance, extend it backwards and you have a forward stance, transfer the weight equally and you have a side stance. Pick up the foot and you have a one-leg stance. In doing this, weight must stay directly over the supporting foot (feet).

What is proof of stance?

Proof of stance can be static or dynamic. Static is placement and dynamic is movement. The biggest stance error is improper weight displacement. Proof of stance means the weight is directly over the weight bearing leg and not leaning into it. Dynamically this means not stopping your body movement by “toeing”, but allowing the weight to naturally roll through the feet.

A good stance exercise for the lower connection is to stand with heels together toes apart. Bend knees and ankles with the back straight. You can connect a front stance and back stance from this position and also relate to the other stances.

⁸ In class why do we count? We count to exhale properly when executing a technique. We cannot hold our breath and count. The Japanese numbers (at least up to 10) easily permit one to use their abdominal muscles when counting (exhaling.) This teaches us to breath correctly.

Sidekicking: The chamber at the time the kick is launched determines the type of kick. The knee points to the target at the launch of a snap kick and a thrust kick pivots over aligning the shank of the leg to the target.

Front Kicks: The knee comes to the chest all the time every kick. This is proper chambering. To practice this, try squatting with the back straight.

Blocking

It is important to understand the system of teaching the skill which is different from the application of the skill. Once learned, blocks are used as needed responding to happenstance of the circumstance.

Blocks:

- Must have full range of motion and fully completed action
- Must involve both sides of the body (both arms, hands, etc.)
- Require stabilization of the back, balance of the body kinesthetically.
- Must cover all vital areas of the body exposed to attack
- Applied – once learned, you can use what you have as needed.

Timing

The performance of a karate skill requires the bringing together of the hand, foot, eye, breath, and hara at the same instance. It is this coordination of skills that requires the repetition of karate skills both to learn and to maintain the skill at a high level. Timing also considers the bringing of these skills to the target area at the correct instance allowing for the motion of the opponent, distancing and range of the technique, and the inclusion of the facets of karate technique discussed below. All are interwoven.

Kiai

Kiai is a special aspect of breathing. A strong kiai is very important. There are three levels of kiai:

- Killing Kiai
- Alarming Kiai
- Protective Kiai

The kiai or shout eliminates holding the breath, increases your intensity, lowers your opponent's, prepares the body for contact and increases the effect of kime on impact.⁹

Four Underlying Facets of Karate Zanshin, Miai, Atemi, Kime

Choosing a fighting system.

When choosing a fighting system, who or what do you follow? India? China (Wushu)? Okinawa (Karate), Korea (Taekwondo)? Japan (Karate? Jujitsu? Judo)? Some martial artists like to say they follow the oldest system? Which one is oldest? Some claim back before 5000 BC. In the study of history, can you think of anytime where there has not been fighting? Everyone had a fighting system, it was just known by different names. If you were to choose the best system, which one would you select? The oldest? The one that won the most wars? Would you bet on an American gunslinger against a Japanese swordsman? On what do you base judgment?

⁹ Kiai is "spirit meeting."

Zanshin

Zanshin is a series of attitudes throughout a confrontation and not one particular point in time.

- Detached watchfulness so you do not get cut down yourself. If someone can break your zanshin with correct miai, they can apply atemi with kime and kill you.
- Utterly cutting down your opponent - Continuing uninterrupted. Known as continuous mind.
- State of mind. Leaving the behind to stay in the present. The mind does not leave until you know it is done. This is wiping the blood off of a sword. Your mind to the end. How long do you maintain zanshin? Until it is done and over.
- Extending ki - Extend your presence both physically and mentally. Kiai while using the body to extend your mental and physical energy. Kiai extends the ki.

Miai

Miai is interval or distancing (with no time connotation to it.) This is interval in the absolute sense of being exactly where you want to be moving into and out of striking distance (the opening) while being able to defend against an attack. Concisely, miai is the maintenance of a one-step interval where you can perform a lethal blow or defend.

Correct interval allows for kime. Ateimi with kime requires perceptive distancing – knowing exactly where you want to be and getting there. The rhythm and embussen of kata and ippon kumite teach miai.

What are the connections?

- Eye vector to target
- Target to Shoulder
- Shoulder to hip insertion (Hara)
- Hip to floor (ankle)
- Ankle to floor

Break any of these connections and you can successfully stop an attacker. If your connections are broken through your own error or your attackers tactics, you become vulnerable

Proper connections are developed by the practice of Kwan Bu exercises. These train you to strike with the hara correctly supported by the body. Movement from stance to stance helps learn to move the hara easier.

Kime

Kime can be called the application of ki to the target body. It is not just focus or concentration, but requires the coming together of the mind, hara, and weapon in concert to the target area¹⁰. All three must penetrate inside the body at the same time for atemi to be effective. Nothing wasted, nothing withheld. Kata is the

¹⁰ Depth of penetration, the ability to project your ki, can vary with the target (soft or hard area of the body, padding of the target (clothing), your body size (makeup) and opportunity. These affect the choice of weapon and choice of target. The more a technique needs to go deep, the softer needs to be the target. If the body is impeding the action, used drills that loosen and stretch to correct.

initial way to teach kime. Low stances facilitate the penetration of the hara for beginners. Use of the makiwara strengthens the weapon and increases the application of kime. There are four levels of kime: head, throat, solar plexus, and lower abdomen.

Atemi

Atemi is a vital stroke¹¹. Vital strike capacity is required to have karate. Atemi is defined as correct choice of weapon and accurate placement of that weapon with appropriate force such that the single strike will kill or disable an attacker. A less than vital strike is not karate as it is not atemi. Not all punches, strikes or kicks can be considered atemi. This is the difference between effective martial arts and sport.

For atemi, the smaller the weapon, stronger the blow. Some body parts used as weapons cannot sustain certain blows. For greatest force, select the smallest weapon that will not break¹².

Summary

These essential five elements and four facets are what we refer to when we discuss the International Kwanmukan's strong, consistent, internal standards, quantifiable, integrated, and related¹³. As a Sensei or Shihan in the Kwanmukan you need to know the correct execution principles, understand minimum acceptable levels of performance, how to teach the technique, and have the ability to correctly perform the basic skills.¹⁴

Black Belt Test

What is a black belt? It is someone who knows the requirements and can perform them at the acceptable level. The traditional black belt test in the Kwanmukan consisted of:

- Three Stars with force and correct technique
- 20 Ippon Kmite
- 10 Releases
- 4 Takedowns

When does 1+1 = three.

You can have one line, but when you split it in two you create three parts, the left, the right and the separation (the middle). The top, middle bottom three areas then make five connections from the area between the middle and top and middle and bottom. Top Middle Bottom with 2 separations and you have 3=5. This is just a way of looking at the connections. It also shows the difference between western and eastern thought processes.

¹¹ Atemi is Ate-mi. Ate is a strike mi is a distancing concept.

¹² To demonstrate this concept, Hanshi Anderson would have us punch at a board full of nails and stop on the point of contact. Only problem was that he did not put the nails in the board evenly so some stuck out further than others making getting cut problematical.

¹³ This phrase is interesting. Are consistent internal standards strong or are internal standards strong and consistent? Or should each word be considered separately? How we relate the adjectives will present a different meaning of the words.

¹⁴ . If you can not, they you should only have someone who perform the skill correctly demonstrate the skill. The ego of no ego.

- Breakfalls
- 40 hands and corresponding stance relationships
- Kicking drill sequences and explanation of the function of the kicking drills
- Break 3 boards with 3 different techniques
- Kibadachi ½ hour
- Kata Requirements – 5 Pinan, Jion, Seipei, Seienchen, Unsu, Sochin, Kwanmu First Effort and walk Kwanmu Second Effort.
- Proficiency in free-fighting.
- Releases from grap and falling to the floor (Ukemi)

The below points were expected to be shown at the dan level and improve at the higher dan levels. These points are still expected today.

Technical Points for Black Belt Tests

- Understand correct execution principles.
- Minimum acceptable levels of performance
- Nine concepts must show – 5 Elements and 4 Facets
- Connections must show
 - Shoulder to target – attitude to target
 - Shoulder to glutes – where leg inserts into the hip.
 - Glutes to floor.
- Know difference between
 - Snap and thrust kick¹⁵
 - Reverse and straight punch
- Completely lift the knee (chamber)
- Hips – must move in kata, hara must move
- Seiken punch – how to move hara. Moving hara allows other things to develop.
- Show all in Waza, Form, and Sparring

¹⁵ Difference between thrust and snap kick - thrust uses gluteal muscles, snaps uses quadriceps.

Historical Development of the Kwanmukan

1800's and earlier

Kwanmukan karate arises from the Okinawa lineage of Kanken Toyama and Gichen Funakoshi and from Ch'uan Fa in Manchuria through Byung In Yoon. Funakoshi's instructors were Itosu and Asato. Toyama trained with Itosu and others. Kwanmukan lineage goes directly back through these known Okinawa masters of karate.

Late 1800's and early 1900's

Funakoshi and Toyama lived well into the 1900's. They greatly influenced the development of karate in Japan and also in Korea, which was under Japanese control during the mid 1900's. Many of the Korean masters went to Japan for schooling and while there received training in the martial arts. Two of these important to the Kwanmukan were Byung In Yoon and Ro Byung Jik. Byung in Yoon had trained in Ch'uan Fa (Kung Fu), which in Korean is called Kwon Bup. He went to university in Japan and their met and studied under Kanken Toyama. He is on the list of Shihan appointed by Toyama. Ro trained with Gichen Funakoshi and Funakoshi's son Gigo. Funakoshi's karate became known as Shotokan and Toyama's karate Shudokan.

George Anderson

George Anderson began training in the various martial arts available in the early 1950's including wrestling, Kung Fu, an esoteric form of jujitsu and basic Japanese karate. When Ill Joo Kim came to Akron, Ohio, in the early 1960's to study at Kent State University, Anderson became drawn to Kim's realistic karate. Although Kim was a Korean martial artist, Taekwondo had not come to common usage and was referred to as Korean Karate. Anderson became a close friend of Ill Joo Kim, a major instructor at his dojo, and a stockholder in Mr. Kim's organization.

Kim Ill Joo

Ill Joo Kim had trained with the Kangdukwon in Korea under Park Chull Hee and initially was part of that organization. When Choi Dong Ju came to the United States in the later 1960's, he successfully encouraged Ill Joo Kim to join up with Ro Byung Jik in the Songmookwan. Kim did so and adopted all the Songmookwan kata.

Ro Byung Jik

Ro had studied with Funakoshi and his son Gigo and called his school Songmookwan. Songmookwan essentially has the same meaning as Shotokan but in Korean. Anderson received his third dan promotion directly from Ro Byung Jik. Back in those days there were not many high American dans in the Korean school and Anderson was one of the highest dan Americans in Korean karate in the United States. Too other notable contemporary higher dans in Korean Karate with Anderson at the time were Ed Sell and Chuck Norris.

Park Chull Hee

Park Chull Hee founded the Kangdukwon with his friend Hong Jung Pyo Initially; they trained with Byung In Yoon at the central YMCA in Seoul Korea in the 1940's. Byung In Yoon called the school Changmookwan. Yoon disappeared for some time after the Korean War and the school was taken over by Nam Suk Lee. Park and Lee had a disagreement that lead to Park Hong to leave the Changmookwan and found the Kangdukwon. Park also had a relationship with Kim Ki, who has also trained in Shudokan with Kanken Toyama.

Yoon Byung In

Born in Mu-son, Manchuria, China, around 1920 Yoon studied Ch'uan Fa under a Mongolian master. In the Korean language Ch'uan Fa is called Kwon Bup Bu. In the 1930's Yoon entered into Nihon University in Tokyo, Japan, and became a student and friend of Kanken Toyama. They shared their martial arts with Yoon studying Shudokan and Toyama learning about Kwon Bup. In fact, Yoon is on the list of Shihan as recognized by Kanken Toyama.

After WWII, Yoon returned to Seoul, Korea, where he opened a Shudokan dojo at a YMCA. and called his school his first school Yun Moo Kwan Kwon Bup (art of the fist) but soon he renamed it to Changmookwan. Yoon ended up missing after the Korean War. Lee, Nam Suk took over the Chang Moo Kwan and then by 1955, Master Hong Jung Pyo and Park, Chull Hee splintered off and named their school Kangdukwon. Master Park is still the official head of the Kangdukwon as of this writing. Kwan bup is often pronounced kwanpo as a pronunciation of Ch'uan Fa. Tangsoo Cheung Kwan and Nan Kwan are two of the forms studied.

Kwanmukan

From all this you can see that Kwanmukan was directly influenced by 3 of the 10 original kwan in Korea – Songmookwan, Kangdukwon and Changmookwan and all had developed directly from the Shotokan, Shudokan and Korean Kwon Bup.

Anderson maintained contact with the various Korean kwan founders and today the Kwanmukan still maintains contact with Park Chull Hee who is the only original kwan founder surviving at the time of this writing.

Four Lines of Lineage For George E. Anderson

Shudokan	Kwan Bob Bu	Shotokan	Other
<p>Kanken Toyama <i>Shudokan</i> Studied primarily with Ankho Itosu and traded Kwan Bop with student Byung In Yoon. Taught at Nihon University in Tokyo. Founded Shudokan. Influenced by Ankho Itosu (Shuri-Te) & Chosin Chibana (Shorin-Ryu) and his study of Chinese Martial Arts.</p>		<p>Funakoshi Gichen <i>Shotokan</i> (Azato Ankho and Itosu Ankho). Shotokan was the name given by his students to his training hall. Funakoshi studied with Ankho Itosu (Shuri-Te) and Ankho Asato. They were influenced by Sōkon Matsumura</p>	<p>United States Karate Association Seibukan World Karate Federation United States Karate-Kai</p>
<p>Byung In Yoon <i>Changmookwan and Kwan Bop Bu</i>– (Yun Uoi Byon) Kanbukan (Korean Martial Hall) Director</p> <p>From Manchuria. Also studied Kwan Bop (Kwan Bop Bu) which is a form of Ch’uan Fa) Founded Yun Moo Kwan Kwon Bup and later Changmookwan in 1946 at a YMCA in Seoul, Korea. Also called Yun Moo Kwan Kwon Bup</p>			<p>USKA - Robert Trias <i>Director of the USKA</i>– Mentor. George Anderson became style head for all Taekwondo within the United States Karate Association.</p>
<p>Lee Nam Lee <i>Changmookwan</i>. Studied under Yoon Byung In. He also had some Shotokan influence</p>	<p>Park Chull Hee <i>Kangdukwon</i> founded in 1954 – Park also studied with Ki Whang Kim (Moodukkwan) Ki Whang Kim also studied with Kanken Toyama and Byung In Yoon.</p>	<p>Byung Jik Rho <i>Songmookwan</i> studied Shotokan in Japan with Gichen Funakoshi.</p>	<p>Seibukan - Masafumi Suzuki Kyoto, Japan. Goju Ryu. Suzuki became Anderson’s mentor after Robert Trias. Influenced by Chojun Miyagi (Goju). Influenced by Kanro Higashiona (Naha-Te)</p>
	<p>Kim Ill Joo – Started with Kangdukwon (Kim Pyung Soo Chayon Ryu) under Park Chull Hee and switched to Songmookwan under the influence of friend Tong Choo Choi</p>		<p>WKF – Anderson created the cross training program for referees in the four styles reflected in WKF Competition</p>
<p>Connection with both the Changmookwan and the Kangdukwon continued during Anderson’s Life continued.</p>			<p>USKA/USKK Kobudo - Phil Koepfel - a mentor and source of much of the Kobudo practiced in the Kwanmukan</p>

Timeline Markings of the Kwanmukan

Late 1800's and early 1900's

- Funakoshi and Toyama and their instructors

1946

- Byung In Yoon founded his dojang in Seoul, Korea (also same year as Robert Trias founded his United States Karate Association (USKA))

1950's

- Kang Duk Won

1960's

- Early 1960's George Anderson starts with Kim Ill Joo
- 1966 Bob Saal Started
- 1968 Canton Y – Milt Kujawinski started

1970's

- 1970's 1971 Byung Jik Ro Sandan
- 1971 Wooster Y Danny Stephens, Gary Harris, and Larry Overholt
- 1972 Canton Y Milt Kujawinski
- 1972 Patrick Hickey joined with George Anderson at University of Akron while still under Kim Ill Joo
- 1972-73 University of Akron saw black belts Brian Pendleton, Pamela Hickey, Janine Dalton and Phil Warren as well as Patrick Hickey and Robert Saal
- 1972-74 Central Taekwondo Association – Anderson, Chaney, Lunn, Willis first directors
- 1974-75 CTA becomes structured and is incorporated on 12/29/76 by George E. Anderson, Patrick Hickey and Pamela Hicks. Shortly afterwards Bukala and Ellis, Bonacci and just about everyone else join up.
- 1975 AAU Karate First National Champion Ken Ferguson.
- 1975 AKC on Storer Avenue– Tony Clark, Tyrell Mcquire, Perry Walker, Rickie Owens Dewey Lopp. Leslie Anderson, John Rosneck
- 1975 First Police Self Defense Instructor seminars PSDI begins
- 1975 Later Shihan to start at the University of Arkon – Ames, Andrea, Weimer, Meusel
- 1975 Kwanmukan First Used
- 1976 First trip to P Koeppel's
- 1976 George E. Anderson Fifth Dan Chang Moo Kwan
- 1976 Tony Clark won 2nd AAU National Championships in Joplin Mo.
- 1976 George Anderson appointed USKA Style Head Taekwondo
- 1976 Women's Anti Assault Program - WAAP with Janine Dalton as director
- 1977 First USKA use of Kwanmukan as a style Certificate for Pamela Hickey

- 1978 Amateur Sports Act
- 1978 Relationships established with Nakabayashi in Kodokan Mdo
- 1978 and 1979 U of Akron Police Training Seminars
- 1978 George Anderson becomes Secretary General of PAUKO
- 1979 AAU National Championships held in Akron – tournament becomes a trendsetter
- 1979 Incorporation of AAU Karate Committee by GEA, PMH and either Pam Hickey or Jerry Thompson

1980's

- 1980 Became chairman of powerful WUKO Referee Council
- 1980 Elected Secretary and PMH Treasurer of Newly Incorporated National AAU Karate Committee
- 1983 Elected President, PMH Secretary
- 1983 First WUKO Technical Congress – rewrote and redefined the rules of competition. US attendees were Anderson, Hickey, Madden
- 1983 WUKO Tech Congress preceded by USA Tech Congress in Portland Oregon
- 1984 First Kwanmukan Instructors Seminar
- 1984 Portland, Or US Technical Congress
- 1984 Seibukan connection made through USKA
- 1985 Kanazawa Visit – instituted the hit move hit drills and change in one-steps
- 1985 Named to Black Belt Magazine Hall of Fame
- 1985 PUKO Championships and survived challenge to lead AAU Karate
- 1986 Name change to USA Karate Federation
- 1986 First VP of WUKO, now WKF
- 1989 Kang Duk Won 9th
- 1989 GEA on USOC Board of Directors

1990's

- 1990's USJF
- 1991 JJIF
- 1991 Pan American Games Recognition
- 1992 National Championships Dallas, TX – America United Photo
- 1992 PASO recognized Karate
- 1993 Bob Trias Died and GEA inherited USKA. Called it Traditional USKA and picked up the PSDI
- 1993 Reconnect with Chang Moo Kwan and move for CTA to become a seminary of the Chang Moo Kwan
- 1995 Karate in PASO Games for First Time. GEA presides at the karate competition at the Games
- 1996 Began Symposiums

21st Century

- 2007 Masters Caucus and USANKF Hall of Fame program started.
- 2009 August 6 GEA passes away
- 2009 Hickey named to head the Masters Caucus
- 2011 Hickey named to USKK Advisory Board
- 2011 Kangdukwon ranks are now being issued
- 2011 WUKF Homologination is now available for all Black Belts
- 2011 Kwanmukan worn on back of gi at WUKF World Championships

History as it relates to Kata Development in the Kwanmukan

From the Ill Joo Kim Times – Taegue 1-3, Pyang An 1-5, Chulki 1-3, Balsek So and Balsek Tau, Amhoc, Yunbi, Kong Soon Goon, Kybon Hyung I and II, Chang Moo (Mu), and Cheung Kwan

1974-76 added Kwan Mu 1st, 2nd and 3rd Effort

With the participation in the AAU Karate program starting in 1975 the Japanese kata names became more prominent and performance was slightly varied for those interested in International competition. The names became Taikyoku 1-3, Heian 1-5, Tekki 1-3, Bassai Sho and Bassai Dai, Gankaku, KanKuDai, and Empi as well as Gojushiho Sho and Gojushiho Dai, Unsu, Nijushiho, Sochin and Kanku Sho.

Early 1980's Sanchin was also added to the Kwanmukan kata in the early 1980's from the influence of Phillip W. Koeppe.

Early 1990's Expanded to include Seienchen, Seipei, Saifa, and Chinto due Hanshi Anderson's leadership as head of the World Referee Council of the World Karate Federation and later as its first vice president.

Involvement with the USA Karate Federation and WUKO/WKF also led to some cross style kata training. In 1983, the First World Technical Congress as held by Hanshi Anderson in Akron, Ohio, and in 198?? Patrick Hickey organized a Japan Karate Federation (KF) technical training seminar in Akron, Ohio, funded by the United States Olympic Committee. Four Japanese masters, one each from Shotokan, Wadoryu, Shitoryu, and Gojuryu were brought over.. Shortly after this Shitoryu Seienchen and Gojuryu Saifa and Seipei were added and slightly later, Chinto was practiced in the Wadoryu method.

21st Century After the turn of the century in 2000 the Kwon Kong Cheung Kwan 1-4 was introduced.

Kobudo




Kobudo has always been a part of the International Kwanmukan training. Hanshi Phillip W. Koeppe has had a great influence in this area and many of the forms practiced today come from him.


- Bo: Shue Sho, Bo Sho, Ko Bo, and Tokumenaku No Dai
- Sai: Yakaa no Sai, Towada no Sai and Tsukenshitahaku No Sai
- Tonfa: Matsuhiga, Hamahiga
- Kama:

Other Kata and Other Weapons Kata

As other martial artists come into the Kwanmukan it is not uncommon to see other kata in a Kwanmukan dojo based on the individual experiences of the dojo Shihan or other martial artist.




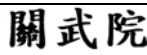

Bibliography of Pertinent Kangi for KwanMuKan

<p>Kwan Mu Kan 關武館</p>	<p>Kwan as used in the Kwanmukan means– no or not – a gate or barrier to pass</p> <p>Mu is also a phrase for – No or not</p> <p>Kan is a Palace or Great House or place of study</p>
<p>Kwan - Barrier 關關</p>	<p>Addressing an assembly at the end of a summer trip, Suigan said, "My brother, since the beginning of summer I have done a lot of talking. Look, have I any eyebrows left?"</p> <p>Hokaku said: "The rubber ball has a coward's heart."</p> <p>Choku said: "Growing."</p> <p>Unmon said: "Kan!"</p> <p>Kan (kwan) is an untranslatable exclamation made famous by Unmon and known as one of his one-word barriers. The literal meaning is a frontier, or pass, or barrier that is difficult to pass through. Kwanmukan believes that proper training in the martial arts provides more and more difficult barriers for the student to pass through in martial arts training. As the student solves the problems presented by training he becomes more aware of himself as the barriers require a student to directly with himself in solving the problem (barrier) and passing through the gate to the next level.</p> <p>English tags: `connection', `barrier', `gateway', `involve', `concerning'</p> <p>Classification: rare</p> <p>readings: KAN, seki, kaka.waru, karakuri, kannuki</p> <p>Pinyin: guan1</p> <p>Korean readings: gwan, wan</p>
<p>Warrior 武武</p>	<p>This character is the essence or spirit of a warrior. This character is part of the word "wu shu" which is sometimes translated as "martial arts" or "kung fu". In more modern speech and other context, this can mean military, martial, warlike, fierce, and perhaps violent, but usually as a prefix for a longer word or phrase.</p> <p>Think of warrior as in Bu-shi, Bu-jitsu.</p> <p>Classification: Fifth Grade, Frequency-of-Use: #387</p> <p>readings: BU, MU, take.shi, u, o, takeshi, taken, n</p> <p>English tags: `warrior', `military', `chivalry', `arms'</p> <p>Pinyin: wu  wǔ</p> <p>Korean reading: mu  무</p> <p>Japanese reading:  bu</p>
<p>Place 館館</p>	<p>readings: KAN, yakata, tate, tachi</p> <p>English tags: `building, mansion', `large building', `palace'</p> <p>Pinyin: guan</p> <p>Korean reading: gwan</p>
<p style="text-align: center;"><i>Thus the phrase Kwanmukan can be translated as a Gate House Warrior or in the philosophical sense as the realization of the essential.</i></p>	

<p>Dog</p> <p>無</p>	<p>A monk asked Joshu: "Has the dog Buddha nature or not?"</p> <p>Joshu answered: "Mu."</p> <p>As an exclamation this word should not be translated. It was made famous by Joshu Jushin. When used as a negative, it means: without, has not, -less, nothing, none.</p>
<p>Kwan Mu-No Barrier</p> <p>關 無</p>	<p>Kwan (Kan) Mu, literally no barrier, is without frontier and symbolized the meaning of the above Zen koans. Kwan Mu is the realization of the essential - no barrier or frontier stands in the way. As karate means way of the empty hands, so Kwanmudo means way of the essential realization. Both are extremely compatible concepts</p> <p>Reference is The Zen Koan by Isshu Miura and Ruth Fuller Sasaki. A harvest/HBJ Book</p>
<p>Rice</p> <p>米</p>	<p>Also symbol for America/USA</p> <p>Our Judo, Karate, Kobudo, and Jujitsu all refer to USA.</p>
<p>Fighter / Champion</p> <p>鬪士</p>	<p>This is how to write "fighter or champion" in Chinese, Japanese Kanji, and old Korean Hanja. Chinese: This is usually used to mean "fighter" in Chinese 鬥 shì. Japanese: This can mean fighter, militant, champion, or may refer to a boxer in Japanese 闘 shi. Korean: This means fighter or champion (in terms of a fighter) in Korean Hanja 투사.</p> <p>While similar to the kanji for Kwan, it is a different kanji. Many individuals will commonly read the kanji for Kwan in Kwanmukan as this character as the character for Kwan in Kwanmukan has fallen out of usage.</p> <p>readings: TOU, tataka.u, araso.u, to English tags: 'fight', 'war'</p> <p>Pinyin: dou4, dou3 Korean reading: tu</p>
<p>To Bu</p>  <p>鬪武 ↔ Tom</p>	<p>To Bu Means Fighting Warrior. Again while similar to Kwan Mu, the character is different</p>
<p>Fighting Spirit</p> <p>鬪志</p>	<p>This literally means "fighting spirit" or "the will to fight". As in the spirit that a warrior, soldier, athlete or fighter must possess. Japanese only 闘 bu</p>

<p>No Mind</p> <p>無心</p>	<p>In Japanese 🇯🇵 mushin, this word means innocent, or one with no knowledge of good and evil. It literally means "without mind".</p> <p>This is one of the five spirits of the warrior (budo), and is often used as a Japanese martial arts tenet. Under that context, places such as the Budo Dojo define it this way: "No mind, a mind without ego. A mind like a mirror which reflects and does not judge." The original term was "mushin no shin", meaning, "mind of no mind." It is a state of mind without fear, anger, or anxiety. Mushin is often described by the phrase, "mizu no kokoro", which means, "mind like water". The phrase is a metaphor describing the pond that clearly reflects its surroundings when calm, but whose images are obscured once a pebble is dropped into its waters.</p> <p>This has a good meaning in conjunction with Chan / Zen Buddhism in Japan. However, out of that context, it means mindlessness or absent-minded. To non-Buddhists in China 🇨🇳 wú xīn, this is associated with doing something without thinking. In Korean 🇰🇷 무심, this usually means indifference. Notice the dog kanji here.</p>
<p>Warrior</p> <p>武士</p>	<p>The first character is the spirit or essence of a warrior. The second character means soldier, officer, or official. This character is also used appropriately enough to describe a piece of a chess game. This can also be translated as soldier, cavalier, palace guard, or samurai and sometimes as knight. This has occasionally been translated as strong man or tough man (gender not necessarily implied).</p> <p>🇨🇳 wǔ shì 🇯🇵 bu shi 🇰🇷 무사</p>
<p>Fighting Spirit (Japanese only)</p> <p>闘志</p>	<p>This literally means "fighting spirit" or "the will to fight". As in the spirit that a warrior, soldier, athlete or fighter must possess. 🇯🇵 tou shi</p>
<p>Martial Arts</p> <p>武道</p>	<p>This is more the Japanese way to say "Martial Arts" 🇯🇵 budou, but it's understood in Korean Hanja 🇰🇷 무도 and Chinese 🇨🇳 wǔ dào too. Some will use this title to mean chivalry (the conduct of a knight) or military art. The way this word is understood would depend on the context in which it is used.</p> <p>The first character means "force" or "warlike" or "essence of a warrior". The second character means "method", "path", and "the way". It is the same character used to describe/mean the philosophy¹⁶ of Taoism / Daoism.</p>
<p>Daoism / Taoism Literally: The Way or Road</p>	<p>This is the character "dao" which is sometimes written as "tao" but pronounced like "dow" in Mandarin 🇨🇳 Mandarin: dào. This is the base of what is known as "Taoism". If you translate this literally, it can mean "the way" or "the path". Dao is believed to be that which flows through all things, and keeps them in balance. It incorporates the ideas of yin and yang (e.g. there would be no love without hate, no light without dark, no male without</p>

¹⁶ Note that Kanji for Kung Fu and Kempo is the same as Ch'ung Fa.

	<p>female.) The beginning of Taoism can be traced to a mystical man name Lao Zi (604-531 BC), who followed, and added to the teachings of Confucius. Note that this is pronounced "dou" and sometimes "michi" ● Japanese: michi / -do when written alone in Japanese, but pronounced "do" in word compounds such as Karate-do and Bushido. It's also "do" in Korean 🇰🇷</p> <p>Korean: 도. Alternate translations and meanings: road, way, path; truth, principle province. Important Japanese note: In Japanese, this will generally be read with the road, way, or path meaning. Taoism is not as popular or well known in Japan, so that Daoist/Taoist philosophy is not the first thing a Japanese person will think of then they read this character.</p>
<p>Zendo / The Zen Way</p> 	<p>This title is used in certain contexts, but is not widely known by the general population of China or Japan. From Japanese ● Japanese: Zen dou, you will see this title Romanized as "zendo", which is the brand name of a board game, and also a title used by some martial arts studios and karate dojos. Oddly, many translate this as "Zen fist" although there is no "fist" in the title. If you literally translated this title, it would be "meditation way" or "meditation method". In Chinese 🇨🇳 Mandarin: chán dào, this would be "chan dao" with the same literal meaning as the Japanese title. It's used in China by just a handful of martial arts styles/studios. You should only order this title if you really understand the meaning, and it has some personal connection to you (such as practicing a martial art style that uses this title, or if you love the board game Zendo). Many who see your wall scroll will not be familiar with this title, and you'll have some explaining to do.</p> <p>The first character can also be written in a more complex traditional way as shown to the left.</p> <p>The first character is automatically be written with an extra dot on top. This is the variant form of the original Chinese character that is commonly used in modern Japan Kanji. See sample to the left.</p> <p>🇰🇷 Korean: 선도</p>
<p>Kwanmukan kanji as written by a friend of Park Chull Hee</p>	
	<p>Japanese style Kwan Mu Kwan</p>
	<p>Korean Park's Style Kwan Mu Won</p>
	<p>Chinese Styles Kwan Mu Moon</p>

APPENDIX

Questions about Common Martial Arts Titles

The original Butokukai conceived of and issued the first distinguished titles for the modern budoka who were considered outstanding in their particular martial arts disciplines. Below is how they issued the titles.

Shihan ("Master Teacher") titles were

Hanshi ("Model Expert" or "Teacher by Example", and

Kyoshi, originally known as Tasshi ("Teaching Expert").

In 1934, a third title was introduced, Renshi ("Well Trained or Skilled Expert").

The Butokukai continues to issue these titles to this day.

Black Belt requirements within the Butokukai

In general, the black belt requirement within the Butokukai was based on an evaluation of an individual's progress toward the attainment of human perfection through the practice of the fighting traditions. This evaluation is not based solely upon physical prowess, but also encompasses the entire human being's physical, moral, and spiritual development: budo's goal of cultivating the world-within in an effort to enhance the world-without.

The above was not agreed to by all martial arts disciplines or styles and the Butokukai that created these is not the Butokukai that exists today.

Commonly today (and depending on martial art and style) we see:

- 1) Shihan as master instructor or head instructor at the school. Shihan merely means chief instructor; unlike Renshi, Kyoshi and Hanshi, it is not related to grade.
- 2) Sensei - a lower ranked instructor
- 3) Hanshi - used by ninth dan and above.
- 4) Rarely do we see
- 5) Renshi instructor.
- 6) Kyoshi an advanced teacher.

However, more individuals may use these titles in an attempt to distinguish themselves for other instructors.

The principal concern for issuing a title or rank focused not only upon ensuring that teachers of martial arts were fully qualified to teach, but also, that the teachers actually understood what they were teaching. The original Butokukai had called for the development and implementation of a unified teaching curricula, the adoption of a standard practice uniform, a consistent standard for accurately evaluating the grades of proficiency, the implementation of Kano Jigoro's dan-kyu 13 system, and the development of a safe competitive format through which participants could test their skills and spirits.

Additional Information pertinent today.

Shihan is a Japanese term, often used in Japanese martial arts as an honorific title for expert or senior instructors. The term is frequently used interchangeably with English terms such as "master instructor". Various martial arts organizations have different requirements for the usage of the title, but in general it is a high title, 6th dan or above, that takes many years to achieve. It is sometimes associated with certain rights, such as the right to give out black belt (dan) ranks in the name of the organization. However, the title is generally distinct from the black belt ranking system (dan). Today, the use of the term shihan is completely style or organization specific, as is the process of becoming a shihan.

Sensei is a Japanese title used to refer to or address teachers, professors, professionals such as lawyers, CPA and doctors, politicians, clergymen, and other figures of authority. The word is also used to show respect to someone who has achieved a certain level of mastery in an art form or some other skill: accomplished novelists, musicians, and artists for example are addressed in this way.

International Kwanmukan Organizational Chart

International Kwanmukan (USA Karate Foundation)

Taekwondo (Korean Karate)	Karate	Kobudo	Judo	Jujitsu	PSDI	Taiho Jitsu	Chinese Systems
<i>Central Taekwondo Association</i>	<i>Kwanmukan</i>	<i>World Kobudokan Federation</i>	<i>Beikoku Judo Renmei</i>	<i>Beikoku JuJitsu Renmen</i>	<i>Traditional USKA</i>	<i>Traditional USKA</i>	
<i>Included styles</i>	<i>Included styles</i>	<i>Included styles</i>	<i>Included styles</i>	<i>Included styles</i>	<i>Included styles</i>	<i>Included styles</i>	<i>Included styles</i>
<i>Chang Moo Kwan</i>	<i>Kwanmukan Karate</i>	<i>Kwanmukan Kobudo</i>	<i>Kwanmukan Judo</i>	<i>Kwanmukan Jujitsu</i>	<i>Kwanmukan Jujitsu</i>	<i>Kwanmukan Jujitsu</i>	<i>Kwan Bop</i>
<i>Kang Duk Won</i>				<i>Yamanaka Kojute</i>	<i>Yamanaka Kojute</i>	<i>Yamanaka Kojute</i>	<i>TaiChi</i>
<i>(Accounted for under USA Karate Federation)</i>	<i>(Accounted for under USA Karate Foundation)</i>	<i>(Accounted for under USA Karate Federation)</i>	<i>(Accounted for under USA Karate Foundation)</i>	<i>(Accounted for under USA Karate Foundation)</i>	<i>(Accounted for under USA Karate Federation)</i>	<i>(Accounted for under USA Karate Federation)</i>	<i>(Accounted for under USA Karate Federation)</i>
World Taekwondo Changmookwan	USANKF	USKK	Associated Organizations		USJA	USJFF	
	USKK – Hanshi Phillip W. Koepfel						
	INTERNATIONAL SHUDOKAN						

Monies in the Kwanmukan are accounted for in the USA Karate Foundation.

Newer Chops in Use Today



USA Karate Federation 1975.



Robert Saal
Chop



World Kobudokan Renmei



Patrick Hickey
Chop



International Kwanmukan



USA Jujitsu Renmei



關武館