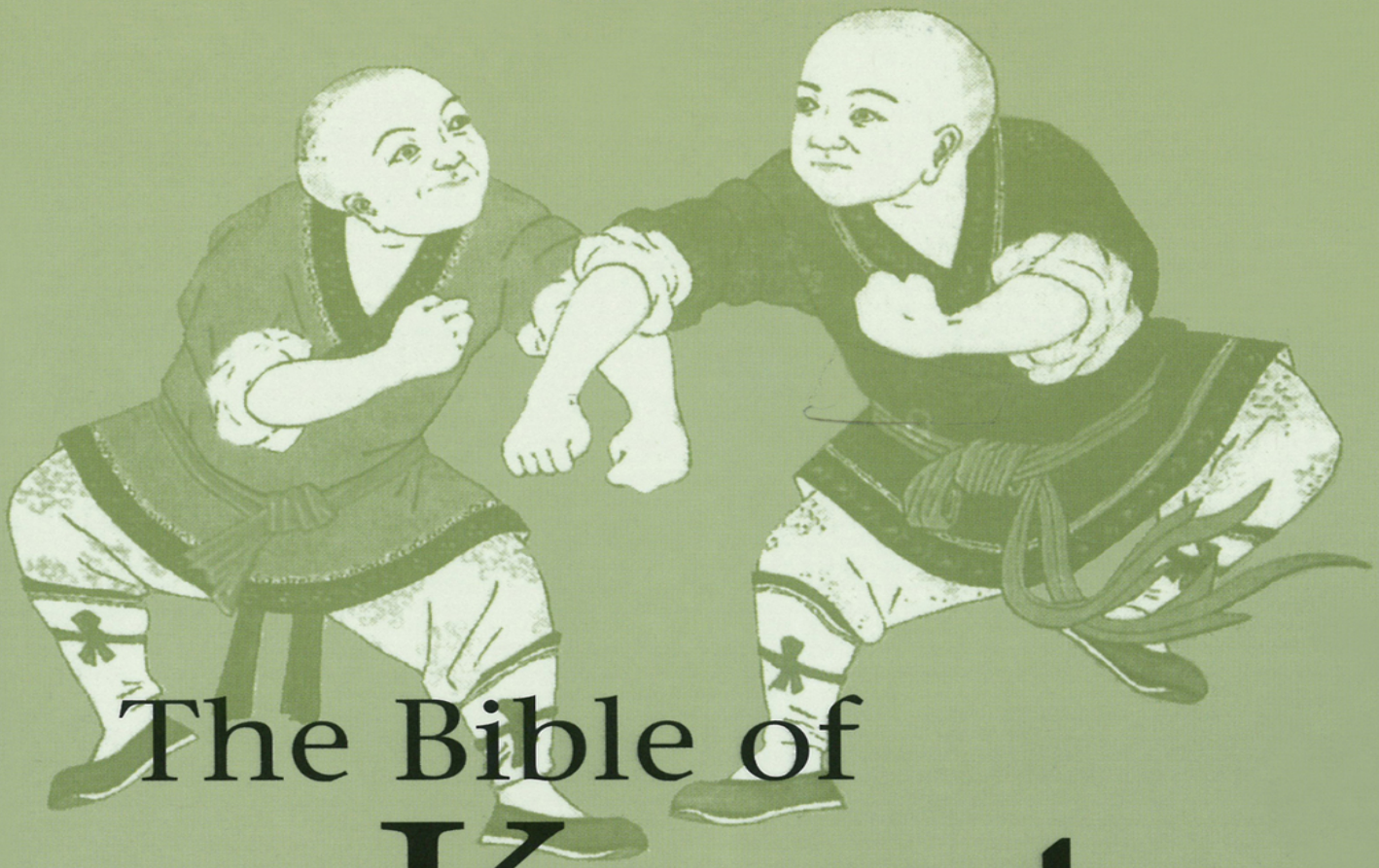


The Bible of Karate

Bubishi

武備志

Translated with Commentary by

Patrick McCarthy

TUTTLE MARTIAL ARTS

THE BIBLE OF KARATE

Bubishi

♦


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Translated with commentary by

PATRICK McCARTHY



TUTTLE PUBLISHING
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In this text I have opted to use the pinyin romanization system for all Chinese words. As such, kung fu is *gongfu, ch'i* is *qi, ch'uan fa* is *quan fa,* etc. I have also elected to refer to the Chinese unarmed civil fighting traditions using the popular Cantonese term *gongfu* rather than *quan fa, wushu,* or *kuoshu*. Although *gongfu* is a general term meaning "hard work" or a "work out" that does not specifically refer to the unarmed civil fighting traditions, I felt its common use justified my using it in this text.

♦ Acknowledgments ♦

The voluminous nature of my research has brought me into contact with virtually hundreds of people over the years. I would especially like to acknowledge the following people: In America, I would like to thank my teacher Richard Kim, *Hanshi* of the Dai Nippon Butokukai. Through Mr. Kim's continued efforts, patience, and perseverance, I ultimately came to perceive that which lies beyond the physical boundaries of karate-do. Furthermore, my thanks go out to Hunter (Chip) Armstrong of the International Hoplology Society for his assistance during the early stages of this research. Thanks also to Ms. Gigi Oh and Marian Castinado at *Budo Dojo* magazine, Michael DeMarco at the *Journal of Asian Martial Arts,* Wayne Muromoto at *Furyu* magazine, and Michael De Pasquale Jr. of *Karate International* magazine for publicizing my research.

In Taiwan, I am deeply grateful to Liu Songshan *Shifu* for sharing his "family treasure" with me the *Shaolin Bronze Man Book (Shaolin Tong Ren Bu).*

In China, I am very grateful to U Yiduan from the Fuzhou Wushu Association who, at my request, was able to gather several herb experts and *gongfu* masters to study and help translate the *Bubishi.* Resolving many of the grammatical errors in the *Bubishi*, Mr. Li's immeasurable contributions and support continue to be of enormous benefit to my research. I would also like to thank Colin Whitehead for supplying a copy of *The Secrets of Wudang Boxing.* I am also indebted to Xie Wenliang, White Crane *gongfu* master and great-grandson of Ryuru Ko, for sharing so much of his knowledge with me.

In Japan, I am grateful to the following: Konishi Takehiro *Sensei* of the Ryobukai, who provided me with an original copy of Mabuni Kenwa's *Bubishi*; Ohtsuka Tadahiko *Shihan,* author of the Japanese translation of the

Bubishi and a myriad of other related research projects, whose extensive analysis and deep knowledge of the *Bubishi* have had a profound effect upon my understanding of this obscure treatise; my friends, Fred Mende, John Wong, and Mitchell Ninomiya for their continuous support; Dr. Iokibei Tsutomu, an expert in the Chinese healing arts of acupuncture, herbal medicines, and *qigong,* who helped me decipher the mysteries surrounding the internal organs, their corresponding meridian channels, and vital points; and Alexander Kask for fundamentally revising and editing this presentation of the text.

In Okinawa, I am indebted to: Hokama Tetsuhiro *Shihan,* master of both Goju-ryu karate-do and *kobu-jutsu* and the curator of Okinawa's only museum dedicated to the preservation and promotion of its native civil fighting heritage, for his many contributions and support; Nagamine Shoshin *Soke* and his son Takayoshi *Sensei,* of Matsubayashi-ryu karate-do, for their considerable assistance; Professor Takara Kuraiyoshi, for his help with my research; Richard Florence, who was responsible for more than just protecting against my grammatical inadequacies and edited the early drafts of this text; and Tokashiki Iken, director of the Goju-ryu Tomari-te Karate-do Kyokai, for his continuing assistance.

In Canada, my thanks go out to my colleague and friend, Ken Low *Shifu,* president of the Canadian Chinese Kung Fu Association. Low *Shifu* helped me translate some of the *Bubishi's* most enigmatic Chinese ideograms.

In New Zealand, I would like to thank my friend and colleague John Finlayson, who has assisted my research in many ways and created the index for this book.

In Australia, I would like to express my appreciation to Carole Rogers for granting permission to use the illustrations from her *Acupuncture Point Dynamics Manual* and to John Halpin, president of the Australian Karate Federation, for providing a copy of that text. I am also indebted to Kevin Brennan of *Australasian Fighting Arts* for his assistance in publicizing my research.

In England, I would like to thank Harry Cook, Graham Noble, and Terry O'Neill from *Fighting Arts International* magazine for their assistance in publicizing my research.

I would also like to thank my lovely wife, Yuriko, without whose endless patience, love, and support, this work would never have been made possible.

Finally, it is unfortunate that I am unable to appropriately extend my personal gratitude to all the others who assisted with this research; nonetheless, their assistance was very much appreciated, and I hope that this publication may reflect favorably upon them.

♦ Foreword ♦



by Li Yiduan

Deputy Secretary General, All-China Athletic Federation, Fuzhou Branch

Vice Chairman, Fuzhou Martial Arts Association

With a breadth of unbelievable proportions and a history of unfathomable depth, the cultural heritage of China had for centuries profoundly influenced those societies with which it once traded. Among those cultures most affected by the "Middle Kingdom" was the Ryukyu archipelago, and in particular, the people of Okinawa.

Based upon the remnants of an ancient grappling discipline cultivated in Okinawa during the time of Tametomo (1139–70), and combined with the principles of Chinese *gongfu*, which had been continuously introduced to the Ryukyu archipelago from before recorded history, a number of indigenous self-defense methods gradually developed. Affected by the foreign cultures it once traded with, political reformation, and military subjugation, Okinawa's self-defense disciplines continued to be fostered in an iron-clad ritual of secrecy up to and during the Meiji era (1868–1912).

With the period of secrecy over, after Japan made the transition from feudalism into democracy, Okinawa's mainstream self-defense traditions were brought together so that they could be modernized and publicly

introduced into the school system. As a result Ryukyu *kempo toudi-jutsu* (as the Chinese and Okinawan self-defense traditions came to be called before the advent of modem karate-do) took on both new characteristics and direction.

Molded by inflexible social ideologies and radically changed for group instruction and the competitive phenomenon in the school system, the original history, philosophy, and application of "karate-do" became overshadowed by commercial exploitation, which resulted in the myriad of eclectic interpretations we find today.

In recognizing the immense value of tracing historical lineages and establishing contact with original sources, foreign enthusiasts of karate-do from all over the world are now appearing in Fuzhou to research, study, and compare their art forms. Gaining new insights while discovering a deeper understanding of Okinawa's civil fighting traditions, karate-do's history, philosophy, and applications are only now being unraveled.

One such man who made the distant journey in order to bridge the gap of obscurity is Mr. Patrick McCarthy. Although not the first, and surely not the last, his intense study and literary contributions are testimony to his dedication toward gaining the deepest understanding of karate-do and its nonutilitarian value. Hopefully, like those who have come before him, Mr. McCarthy's research will serve to bring students closer to finding that which is not always seen by the naked eye. In doing so, enthusiasts may well come to gain more than just a physical understanding of the discipline and its heritage.

Having hosted him in Fuzhou and traveled with him to Shanghai and the legendary Shaolin Temple, I have known Mr. McCarthy for many years and I can say without reservation that it is a pleasure to write this letter of introduction for his new edition. The *Bubishi* is an important cultural discovery and one that highlights the significance of Fuzhou's native fighting traditions. I sincerely hope that others may feel equally impelled to make similar journeys to experience the wonderful cultural heritage that has been preserved in the ancient Chinese fighting traditions.

♦ ♦ ♦



by Richard Kim

Hanshi, 9th Dan

From an early age, Patrick McCarthy has been a devout student of karate and *kobudo.* Maturing under my direction, he acquired a creative approach to learning, and came to realize the importance of balancing his physical training with metaphysical exploration. Moreover, through the precepts of karate-do, Mr. McCarthy has learned that empirical research and introspection are absolute necessities for one to discover that which lies beyond the immediate results of physical training.

Formerly one of Canada's most prominent karate teachers, Patrick McCarthy is second to none physically, which made him unparalleled in his reign as a competitive champion. Relocating to Japan where he became my personal representative, Patrick McCarthy's star is now shining on a new horizon. Of all the thousands of students that I have had over the years, Patrick McCarthy is by far the most talented.

The extensive research that he has undertaken over the years while studying the doctrines and history of karate-do makes him uniquely qualified to present this translation. Whatever he does, he does exceedingly well, and this book is a testament to his dedication and understanding of karate-do.

I highly recommend this translation of the *Bubishi* and hope that it will benefit those who seek the true essence of karate-do.

♦ ♦ ♦



by Nagamine Shoshin

Hanshi, 10th Dan

World Shorin-ryu Karate-do Federation

Brought to Okinawa from Fuzhou long ago, the *Bubishi* is a secret Chinese book about *kempo (quanfa).* Describing the intricacies of Shaolin Temple Monk Fist Boxing and the principles of Fujian White Crane *gongfu,* the *Bubishi* is a historically important document whose secrets, until only just recently, have remained closely guarded by karate-do masters in Okinawa.

In addition to the copious amount of intriguing information contained within the pages of this profound document, the *Bubishi* also reveals the original application of orthodox *kata* and the moral precepts that govern the behavior of those who understand these secrets. Disclosing the principles of *tuidi* and *kyusho-jutsu* (art of attacking vulnerable points on the human body), the reader will come to understand that which has been kept secret for generations.

The *Bubishi* must be considered mandatory reading for all serious enthusiasts of true karate-do and is therefore an essential addition to one's personal library, a work to be deeply studied by both teacher and student alike. In so doing, the torch of true karate-do will continue to burn long into the future, lighting the arduous path upon which others may follow.

Responsible for the very first English translation of this remarkable text is a Canadian named Patrick McCarthy. A representative of the Kyoto Butokukai, Mr. McCarthy is one of the very few foreign experts of martial arts teaching karate-do here in Japan. A longtime resident of Japan and a regular visitor to Okinawa, Mr. McCarthy's karate research and literary contributions are known worldwide. Having first met him during the mid–1980s, I have come to know Mr. McCarthy as both a friendly and responsible person dedicated to the very principles upon which orthodox karate-do rests.

It was a pleasure to have been of some assistance to Mr. McCarthy during his lengthy research and meticulous analysis of the *Bubishi*, and I can think of no one better suited to introduce this important work to the Western world. As such, I am happy to write this introduction for Patrick McCarthy, and I hope that his efforts meet with great success.

♦ ♦ ♦



by Ohtsuka Tadahiko

Hanshi, 9th Dan

Gojukensha Karate-do Renmei

Thanks to my collaborations with Yang Mingshi, Shimizu Mie *Sensei,* and Tokashiki Iken *Sensei,* I was able to research and publish, in Japanese, the *Bubishi,* a document that has been handed down from master to disciple in Okinawa for generations. Now, after his own extensive research, Patrick McCarthy has translated the *Bubishi* into English. Thanks to his efforts, one of karate's most important historical documents is now available to people in English. In this edition, Mr. McCarthy introduces some very provocative historical information, and has also taken the time to fully translate those articles pertaining to herbal remedies, a feat that I was unable to accomplish myself. I am delighted that this knowledge is being introduced as it is of enormous value.

Originally brushed in classical Chinese, using the Fujian dialect, this document was compiled more than two centuries ago. Passed down from master to disciple, the tradition of copying it by hand has, unfortunately, resulted in grammatical inaccuracies, making its analysis all the more burdensome. As such, the impact of this knowledge will vary depending entirely upon how it is assimilated.

I know exactly how much research went into making this translation possible, and I deeply respect Mr. McCarthy's dedication. I sincerely hope that many people will read and benefit from this publication.

♦ ♦ ♦



by Konishi Takehiro

Hanshi, 9th Dan

Shindo Jinen-ryu Japan Karate-do Ryobukai

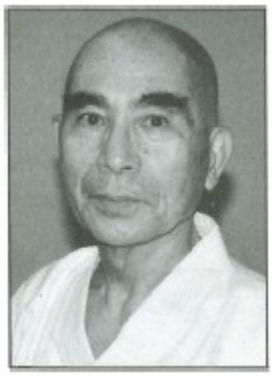
My father, Konishi Yasuhiro, was the only man to have ever learned from Motobu Choki, Funakoshi Gichin, Mabuni Kenwa, and Miyagi Chojun, the Okinawan masters who first pioneered karate on Japan's mainland during the 1920s and 1930s. He also enjoyed a close friendship with these men and was fortunate enough to receive a number of their original writings.

Lying dormant in my library, many of these original works have remained untouched for more than a half century. However, Mr. Patrick McCarthy, a *Kyoshi* of karate-do from the Dai Nippon Butokukai and a leading martial historian with impeccable credentials, has visited my home on many occasions to translate, analyze, and publish the unknown works of these men.

While translating the 1934 *Outline of Karate-do,* a handwritten manuscript left to my father by Miyagi Chojun, Mr. McCarthy also spent considerable time cross-referencing his analysis of the Fujian *Bubishi* with the original Okinawan version that was given to my father more than fifty years ago by Mabuni Kenwa, who had himself copied it directly from Itosu Anko's version.

I was delighted to have been able to be of some assistance to Mr. McCarthy's lengthy research. I am deeply impressed by his character and commitment to those values upon which true karate-do rests. I know of no one else who has dedicated as much time and effort to studying the *Bubishi* as Patrick McCarthy and I hope that his thorough analysis and remarkable translation are met with equal enthusiasm. Regarded as the bible of karate-do, Mr. McCarthy's English translation of the *Bubishi* must be considered essential reading for every serious follower of karate-do.





by Kinjo Hiroshi

Hanshi, 9th Dan

Zen Nihon Karate-do Rengokai

The publication of the *Bubishi* by the Charles E. Tuttle Company is truly a milestone in the history of modem karate-do. Culminating years of meticulous research, this presentation by Mr. Patrick McCarthy, one of the art's foremost authorities, represents an immeasurable addition towards understanding the magnitude of karate-do.

Mr. McCarthy was the very first person to present an English translation of this once-secret text. Even today, among the most experienced of karate enthusiasts, the *Bubishi* and its priceless contents remain virtually unknown.

With Mr. McCarthy's hallmark research and publication of the *Bubishi*, Western enthusiasts of karate-do the world over will finally be able to evaluate the gravity of the Oriental self-defense phenomenon. Methodically guiding its readers through the essential, but all too often unknown, requirements of learning the genuine art form, this text must be considered mandatory reading by all enthusiasts of karate-do. The cultural heritage that this ancient text represents also serves as a unique bridge connecting Oriental thought to the Western mind.

Mr. Patrick McCarthy is one of the very few budo historians who has come to understand the true essence, history, and culture of karate-do. The ground-breaking research of this remarkable man has made him a trailblazer in the annals of modem karate-do. Like the *Kurofune* (black ships) that first introduced genuine Japanese culture to the outside world, so too is Patrick McCarthy the "Black Ship" of karate-do. I look forward to Mr. McCarthy's next publication, his further undertakings, and continued success.

♦ ♦ ♦



by Hokama Tetsuhiro

Kyoshi, 8th Dan

International Karate-do Organization

As a colleague of Mr. Patrick McCarthy, I am delighted to be able to write this letter of congratulations for his splendid translation of the very perplexing and old document, the *Bubishi*.

There are many theories surrounding the origins of this mysterious but remarkable manual; however, all we can be really sure of is that the *Bubishi* is a document describing some unique fighting traditions of China and its associated principles. Consisting of thirty-two articles, the contents of the *Bubishi* are often quite difficult to understand. Until now there have been several people, including myself, who have conducted separate studies into various parts of the *Bubishi* but, because of its paradoxical nature, the analysis as remained incomplete.

While resolving the mysteries contained within the *Bubishi,* Mr. McCarthy has frequently visited both Okinawa and China. In addition to spending much time with me at the Okinawa Prefectural Karate-do Historical Material Museum, he vigorously researched a wide variety of plausible sources that brought us both into contact with many of the most respected authorities in karate-do and *kobudo.* Mr. McCarthy is well known in Okinawa, and all those who know him can tell you that his penchant for

karate and *kobudo* is far beyond average. As a karateka, I am fascinated by Mr. McCarthy's physical prowess, scholarly pursuits, and friendly character. He is one of Japan's most senior-ranked foreign karate and *kobudo* teachers, and his extensive research has afforded him an international reputation. Mr. McCarthy's analysis of the *Bubishi* is by far his best work yet, and I hope that everyone will continue to support his ongoing efforts.

♦ Introduction ♦

The work before you is the product of over ten years' research and travel. The arduous journey of investigative research started in my former home in Canada and extended to the outlying islands of the Ryukyu archipelago and mainland Asia. It was a most rewarding venture that brought me in contact with many of karate-do's most eminent authorities, had me exploring the antiquarian book shops in Tokyo's Kanda and Jimbocho districts, allowed me to establish a first-name relationship with the staff at the National Diet library, and even had me listening to the illuminating gossip in Okinawan sake taverns. My exploration included pilgrimages to Taiwan, Shanghai, the legendary Shaolin Temple, and China's southern coastal city of Fuzhou.

It was my honor to introduce the original English translation of the *Bubishi* to the Western world in 1987. Three years later, in 1990, after considerably more research, although still incomplete, I was able to present an even more comprehensive rendering of this obscure document. This was followed by another printing in 1992, due in large part to a growing interest in what I was researching and revealing.

Since that time, the *Bubishi* has continued to spark international curiosity and caused many supporters of the orthodox Okinawan fighting traditions to reevaluate their understanding of karate-do. I believe that the *Bubishi* has become a source of encouragement to the many enthusiasts who otherwise would remain discouraged by the competitive phenomenon and the aberration of commercial exploitation in the art. Looking to get beyond ego-related distractions and transcend the immediate results of physical training, the penetrating wisdom of the *Bubishi* provides an illuminating alternative point of view as to what the true meaning of karate-do is.

Most importantly, however, the original *Bubishi* has prompted several other researchers to embark upon independent analyses of their own, some

of which have resulted in the publication of complementary works. Providing the entire karate community with an even broader understanding of this profound document, their outstanding efforts are applauded, and their valuable input a welcome contribution. Notwithstanding, the *Bubishi* remains such a penetrating study that the depth of its wisdom has yet to be fully measured or completely understood. As such, it is my most sincere wish that this revised edition, the results of my latest research, might subsequently serve to bring the reader that much closer to comprehending the magnificent depth and meaning of this document.

Whereas in previous versions of the text I chose to present the articles in numerical order, I have decided to organize them by subject matter in this book. In this way I hope that the reader will be able to more easily study the various subjects presented.

Any errors that may appear in this translation are mine alone. As such, this translation must be seen as an exposition of my personal research, and in that light, it must still be recognized as a continuing work. I sincerely hope that you will be as fascinated with the *Bubishi* as I continue to be. The *Bubishi* is like reading a translation of Musashi's *Book of Five Rings* or Sun Zi's *Art of War,* the more it is read, the more one gets from it.

–PATRICK McCARTHY

Yokohama, Japan

PART ONE

History and Philosophy



The *Bubishi* is both a creator and a product of history. In this section, I will examine the historical origins of this work and show its impact on history. Perhaps we might better understand what the *Bubishi* represents by breaking down the components of the word itself. The ideogram pronounced *bu* means "military." The ideogram *bi* means "to provide or prepare." The ideogram *shi* means "record." Together, they mean "a manual of military preparation." In the context of karate, the *Bubishi* represents the patriarchal source of knowledge, a fountain from which flows strength and wisdom for those brave enough to embrace its spirit. Providing disciples with the ancient masters' secrets, the *Bubishi* has for generations preserved the original precepts upon which the civil fighting traditions rest; teachings now overshadowed by more base pursuits.

Disclosing the original means and methods of orthodox Chinese *gongfu* (also known as *quanfa* or "fist way," which the Japanese call *kempo),* the *Bubishi* conclusively imparts both the utilitarian and nonutilitarian values of the civil fighting traditions. In so doing, it reveals the magnitude of karate-do, and identifies that which lies beyond the immediate results of physical training. With one's attention turned inward in this way, karate-do becomes a conduit through which a deeper understanding of the self brings one that much closer to realizing one's position in life in general, and the world in which one dwells.

The Impact of the Bubishi on Modern Karate-do

Although the *Bubishi* is a document peculiar to Monk Fist and White Crane *gongfu,* it achieves an impact of more encompassing proportions. While its exact date of publication and author remain a mystery, it is nevertheless a valuable source of historical information that offers deep insights into karate-do, its history, philosophy, and application. A number of the most

recognizable figures in modern karate-do have used it as a reference or plagiarized from it.

A significant portion of *Karate-do Kyohan* by Funakoshi Gichin (1868–1957) is taken directly form the *Bubishi*.[1] Higashionna Kanryo (1853–1915) revered it; and his principal disciple, Miyagi Chojun (1888–1953), selected the name Goju-ryu from this text (see Article 13, no. 3, p. 160) to represent his unique tradition and considered it "the bible" of the civil fighting arts. The *Bubishi* was also used by Shimabukuro Tatsuo (1908–75) when he was establishing his Isshin-ryu karate tradition. The *Bubishi* had such a profound affect upon Yamaguchi "the Cat" Gogen (1909–89) that he publicly referred to it as his "most treasured text."



Mabuni Kenwa.

Mabuni Kenwa (1889–1952), was a karate genius and *kobu-jutsu* expert who was responsible for bringing together karate-jutsu's two main streams when he created his Shito-ryu tradition more than half a century ago. In 1934 in the book *Kobo Jizai Karate Kempo Seipai no Kenkyu*, he wrote, "Making a copy of a Chinese book on *kempo* that my venerated master, Itosu Anko, had himself duplicated, I have used the *Bubishi* in my research

and secretly treasured it." In that same year, Mabuni *Sensei* was the first to make the *Bubishi* public. By making the *Bubishi* available to the public, Mabuni Kenwa introduced a legacy so profound that, even to this day, the depth of its magnitude has yet to be fully measured or completely understood.

The profound teachings of this document were no doubt gathered over a period of many hundreds of years. So to begin I think it is important to discuss the theories surrounding the origin of this work.

Possible Origins of the Bubishi in China

The *Bubishi* bears no author's name, date, or place of publication. Therefore, accurate details surrounding its origin are unavailable. It is presumed that the *Bubishi* was brought from Fuzhou to Okinawa sometime during the mid- to late-nineteenth century, but, by whom remains unknown. There are several hypotheses surrounding the advent of the *Bubishi* in Okinawa. Unfortunately, none can be corroborated. On the other hand, there is testimony describing the experiences of some well-known *Uchinanchu* (Okinawans) who traveled to the Middle Kingdom for the sole purpose of studying the fighting traditions.



Some insist that the *Bubishi* appeared in Okinawa by way of their teacher's teacher. Another theory suggests that the *Bubishi* surfaced independently from within the Chinese settlement in the Kuninda district of Naha. Yet another hypothesis maintains that the *Bubishi* is a collection of knowledge compiled over many years by *Uchinanchu* who studied in China

and belonged to a secret fraternity. All of these assumptions seem perfectly plausible. However, when subjected to critical evaluation and given the lack of data presently available, these theories remain simply speculation.

It is possible that the exact reason for the *Bubishi* surfacing in Okinawa may be lost to antiquity forever. However, rather than support or oppose conjecture, it might be more fitting to simply appreciate the efforts of those adventurous stalwarts who sailed the turbulent waters between the two cultures to cultivate and perpetuate these ancient traditions. The ancient Chinese combative traditions cultivated by these *Uchinanchu* were the base on which modem karate-do and *kobu-jutsu* were established.

The Two Bubishi

Actually, there are two *Bubishi,* both of Chinese origin and from Fuzhou. One is a colossal treatise on the art of war, published in the Ming dynasty (1366–1644); the other, believed to have been produced during the Qing dynasty (1644–1911), is that which surfaced in Okinawa. In its native Mandarin Chinese, the ideograms for *Bubishi* are read "Wu Bei Zhi," but for the sake of simplicity I shall refer to the text using its Japanese pronunciation instead.

MAO YUANYI'S BUBISHI

This authoritative text on the art of war, not to be confused with Sun Zi's treatise, was published in 1621. The author, Mao Yuanyi, was a man of considerable influence well versed in military affairs, and was greatly influenced by his grandfather Mao Kun, who was vice-envoy to the Fujian provincial court. Concerned about his government's deteriorating military condition, Mao felt impelled to remedy the situation. Spending more than fifteen years and researching over two thousand books, he compiled this prodigious document, which consists of 240 chapters in five parts and ninety-one volumes; today a copy is stored safely within the venerable walls of the Harvard University Library.

Dealing with all military-related subjects, Mao's *Bubishi* covers everything from strategic warfare, to naval maneuvers and troop deployment, to close-quarter armed and unarmed combat, and includes maps, charts, illustrations, and diagrams. Chapters 1 through 18 concern military decision-making; Chapters 19 through 51 concern tactics; Chapters 52 through 92 concern military training systems; Chapters 93 through 147 concern logistics; and Chapters 148 through 240 deal with military occupations.

In one section there are various illustrations portraying hand-to-hand combat with and without weapons. This part is believed to have been taken from the eighteen-chapter document *Jixiao Xinshu (Kiko Shinsho* in Japanese), published in 1561 by the great Chinese general, Qi Jiguan (1522–87). There are some similarities between Qi's thirty-two empty-handed self-defense illustrations and those that appear in the Okinawan *Bubishi*.

A classified document, it was available only to authorized military personnel, government bureaucrats, and others on a need-to-know basis. During the Qing dynasty, authorities banned it for fear of it falling into rebel hands and being used for antigovemment activity.

OKINAWA'S BUBISHI

Okinawa's *Bubishi* is an anthology of Chinese *gongfu,* its history, philosophy, and application. Focusing on the White Crane style from Yongchun village, Fujian Province, this compilation also addresses Shaolin Monk Fist *gongfu* and reveals its relationship to Okinawa's civil fighting legacy of karate-do.

The contents of this anthology's thirty-two articles include White Crane *gongfu* history, moral philosophy, advice on etiquette, comparisons of styles, defensive applications, herbal medicines, training mechanics, and Monk Fist Boxing. This may suggest that the Okinawan *Bubishi* was composed of several smaller books or portions of larger books. While some of this anthology is relatively easy to understand, much of it is not. Written in Classical Chinese, much of the *Bubishi* is, even at the best of times,

perplexing. Many of the terms for the methods date back to a time all but forgotten. Other obstacles include Chinese ideograms that have been either modified since its initial writing or are no longer in use.

In addition, in order to maintain the iron-clad ritual of secrecy within the martial art schools of old China, techniques were often described using names that disguised their actual meaning. As such, only those advocates actively pursuing the style were aware of the true meanings and applications of the techniques. A practice once widespread in China, this tradition, for the most part, was not handed down in Okinawa. Hence, these creative names (e.g., Guardian Closes the Gate) made technical explanations difficult to accurately decipher without knowing exactly what physical technique it represented. Contrary to popular belief, the *Bubishi* is not a manuscript easily understood by most Chinese or Japanese simply because they are able to read the ideograms. For the same reasons mentioned in the preceding paragraphs, most Chinese people, whether directly connected to the native fighting arts or not, would have little or no idea what such abstract descriptions mean. As for the Japanese, and Okinawans too, without the corresponding *furigana* (phonetic characters) to help clarify the meanings and usage of the Chinese ideograms, the essence of the *Bubishi,* like its origins, remains unclear.

There is also a surprisingly large portion of the text on the use of Chinese herbs and other medicinal remedies, which provides provocative insights into an aspect of training no longer fashionable in our day and age. Exceedingly brief and hampered by grammatical errors (resulting from being hand copied down through the ages), Articles 10, 11, 12, 19, 22, 30, and 31 prescribe various concoctions in a way that supposes the reader already understands the principles of herbal medicine. This has proven to be the most difficult section to translate, however, after years of arduous research I am now able to present the first unabridged direct translation of these entries in any language. I should note that another writer attempted to translate this section but in his haste gave up and rewrote it inserting modern remedies not related to what was in the actual *Bubishi.*

The *Bubishi* also includes a rather ambiguous explanation surrounding an even more obscure technique called the "poison-hand" or the "delayed death touch" *(dian xue* in Mandarin, *dim mak* in Cantonese). A science understood by very few, mastering *dian xue* requires remarkable dedication and may very well be the reason the *Bubishi* has remained such an obscure document for so long in spite of efforts to publicize it. These articles in the *Bubishi* do not describe how to render a potentially violent attacker unconscious with carefully pinpointed blows nor do these articles explain what to do if attacked. Rather, they systematically describe how to extinguish human life in very specific terms, by seizing, pressing, squeezing, or traumatizing specific vital points. These articles are presented here in their entirety.

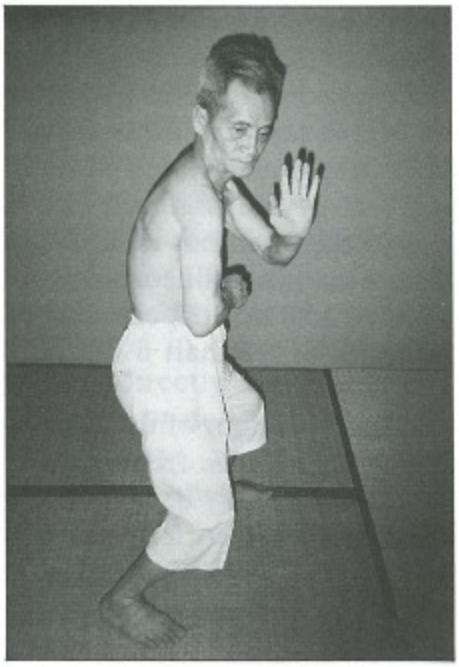
At first I had some reservations about presenting this information as I was concerned that it could be misused. However, today, there are a number of books and video tapes on the market that describe the theories and applications of this science. Thus anyone interested in the principles of cavity strikes, artery attacks, blood-flow theory, and the death touch, can study the material that is presently available. I trust that this knowledge will not be misused and that those individuals who undertake the time-consuming process of learning this art will be scrupulous and not experiment on unsuspecting victims or use it in anything other than a life-and-death struggle.

Although the exact details surrounding the origin of the *Bubishi* remain unclear, it is nevertheless a valuable historic treasure. Remaining unanswered, the questions surrounding its advent in Okinawa are not altogether beyond our reach. It is entirely possible to calculate, with some degree of certainty, that which we do not know by more closely analyzing that which we do know.

For example, if, in addition to the historical details previously presented, we were to more closely examine the surviving testimony surrounding karate's early pioneers, we might discover who were most responsible for cultivating China's civil fighting traditions in Okinawa. Even if we are unable

to accurately determine the actual source from which the *Bubishi* materialized, we are at least able to identify the main characters associated with Okinawa's civil fighting traditions. In so doing, we will have isolated the range of analysis through which future study may bring even more profound and enlightening discoveries.

However, those historical discoveries will not come easily. It is the opinion of this writer that much of what was originally brought to Okinawa from the Middle Kingdom either no longer exists, or, like so much of the *gongfu* in China, has been radically changed. In addition to the many major styles of southern *gongfu* that have affected Okinawa's fighting traditions, who is to say how many minor schools have come and gone without a trace. It is virtually impossible to trace the evolution of these styles and schools. On behalf of the Fuzhou Wushu Association's many eminent members, Li Yiduan maintains that an incalculable number of schools and styles (sometimes practiced by as few as a single family or even one person) have either vanished, been exported to a neighboring province, or have been consumed by other styles over the generations. With that in mind, I would now like to conclude my preliminary analysis by exploring the plausible sources from which the *Bubishi* may have surfaced in Okinawa.



Liu Songshan.

Transmission of the Bubishi

In the following section, I will discuss the various theories explaining how the *Bubishi* arrived in Okinawa, the personal histories of the masters who may have brought it, and the impact each had on the development of Okinawan karate-do.

In his 1983 book *Hakutsuru Mon: Shokutsuru Ken (White Crane Gate: Feeding Crane Style),* Master Liu Yinshan wrote that the Shaolin Temple was a sanctuary for resistance fighters during the early Qing dynasty. Seeking to eradicate any pocket of anti-Qing activity, government soldiers burned the monastery down in 1674. Among the monks who fled the monastery in Henan Province was Fang Zhonggong (also known as Fang Huishi), a master of Eighteen Monk Fist Boxing.

There are several accounts of Fang Zhonggong's subsequent travels and activities after his arrival later in Fujian. Notwithstanding, most reports describe him as the father of Fang Qiniang, the girl who grew up in Yongchun village, Fujian, and developed White Crane Boxing. If this history is reliable, then the development of Yongchun White Crane *gongfu* would seem to be somewhere around the early eighteenth century. As we will soon see, a short life history of both Fang and his daughter appear in the Article 1 of the *Bubishi* (see p. 62). As with Five Ancestors *gongfu*, Monk, Dragon, and Tiger Fist Boxing, Fang's eclectic method has obviously had a profound affect upon the growth and direction of other native boxing styles in and around Fuzhou. Incidentally, many of these *gongfu* styles are believed to have been later introduced to and cultivated in Okinawa. Miyagi Chojun, a direct disciple of Higashionna Kanryo (1853–1917), told us in his 1934 *Outline of Karate-do* that "a style" of *gongfu* was brought from Fuzhou to Okinawa in 1828 and served as the source for Goju-ryu karate *kempo.* After reading Liu Songshan's copy of the *Shaolin Bronze Man Book*[2] and interviewing Xie Wenliang, the great-grandson of Ryuru Ko,[3] the famous *gongfu* master, I believe that this theory is worthy of further exploration.

This then would seem to indicate that the *Bubishi* is a book handed down by either Fang's daughter, or disciples of her tradition.[4]





Xie Wenliang (wearing a Japanese-style uniform) with the author at Tokashiki Iken's *dojo* in Naha.

The second theory surrounds Okinawa's oldest surviving testimony regarding the philosophy of the civil fighting traditions. It refers to karate using the Okinawan term *di* (however for the sake of simplicity I will use the more commonly used Japanese term *te* in the text). Teijunsoku Uekata (1663–1734), a scholar/statesman from Okinawa's Nago district, wrote, "No matter how you may excel in the art of *te* and scholastic endeavors, nothing is more important than your behavior and your humanity as observed in daily life." Whether this statement was influenced by Article 4 of the *Bubishi* (see p. 69) remains the subject of much speculation. Teijunsoku was a scholar of Chinese classics, and as the previous statement would indicate, a practitioner of the civil fighting traditions. It is possible that he may have possessed a copy of the *Bubishi* If so this would indicate that the *Bubishi* was extant in Okinawa from at least the eighteenth century onward. By extension this would mean that the book was written either during the lifetime of Fang Qiniang or very soon after her death. It would also indicate a link existed between the practice of *te* and the *Bubishi* in the eighteenth century, which is more than one hundred years before any of the other Okinawan masters are believed to have come into possession of it.



"Toudi" Sakugawa *Chikudun Pechin.*

The third theory concerns the famous karate master Sakugawa *Chikudun Pechin* and the Chinese *gongfu* master Kusankun. In 1762, an Okinawan tribute ship en route to Satsuma was blown off course during a fierce typhoon and drifted to Oshima beach in the jurisdiction of Tosa-han (present-day Kochi Prefecture) on Shikoku Island. Petitioned to record the testimony of passengers and crew, Confucian scholar Tobe Ryoen compiled a chronicle entitled the *Oshima Incident (Oshima Hikki).* In a dialogue with the Okinawan officer in charge, one Shiohira (also pronounced Shionja) *Pechin*, a minister in charge of warehousing the kingdom's rice supply, reference is made to a Chinese named Kusankun—popularly known among karate historians as Kusanku or Koshankun.

Described as an expert in *kempo*, or more specifically *kumiai-jutsu*, it is believed that Kusankun, with "a few" personal disciples, traveled to the Ryukyu Kingdom with the Qing *Sapposhi* Quan Kui in 1756. Shiohira's description of Kusankun's *kumiai-jutsu* demonstration leaves little to question.

Recounting how impressed he was witnessing a person of smaller stature overcome a larger person, Shiohira *Pechin* described what he remembered: "With his lapel being seized, Kusanku applied his *kumiai-jutsu* and overcame the attacker by scissoring his legs." When describing Kusankun's leg maneuver, Shiohira used the term "sasoku," which roughly describes the scissor action of a crab's claw. Although Shiohira's description of Kusankun

is rather nebulous, it remains the most reliable early chronicle regarding the Chinese civil fighting traditions in Okinawa. Though Shiohira's testimony does not mention the *Bubishi*, techniques like those described by Shiohira are detailed in the *Bubishi*.

Oral tradition maintains that Kusankun was one of the teachers of the great Okinawan master Sakugawa *Chikudun Pechin*.[5] Born Teruya Kanga in Shuri's Tori Hori village, Sakugawa rose to prominence due in large part to his heroic exploits on the high seas while in charge of security for a prominent commercial shipping firm. Recognized for his incredible physical prowess and indomitable spirit, folklore says he was elevated to the rank of *Chikudun Pechin* (a warrior rank somewhat similar to the samurai, see p. 48) and assumed the name Sakugawa. He studied the fighting traditions in Fuzhou, Beijing, and Satsuma (present-day Kagoshima Prefecture) and had a profound impact upon the growth and direction of the self-defense disciplines that were fostered in and around Shuri. As such, he is now commonly referred to as "Toudi" Sakugawa, *toudi* being the Okinawan reading of the original Chinese characters for karate (Tang or Chinese hand). It is possible that either he or Kusankun brought the *Bubishi* from China to Okinawa.[6]

The fourth theory concerns the famous *gongfu* masters Ryuru Ko and Wai Xinxian, and their "student" Higashionna Kanryo. On page 4 of his 1922 publication *Ryukyu Kempo Karate-jutsu,* Funakoshi Gichin describes various Chinese masters who came to Okinawa and taught *gongfu,* presumably during the later part of the nineteenth century. Funakoshi wrote that a Chinese named Ason taught *Zhao Ling Liu* (Shorei-ryu) to Sakiyama, Gushi, Nagahama, and Tomoyori from Naha; Wai Xinxian taught *Zhao Ling Liu* to Higashionna Kanyu and Kanryo, Shimabukuro, and Kuwae; Iwah taught Shaolin Boxing to Matsumura of Shuri, Kogusuku (Kojo), and Maesato of Kuninda. Funakoshi also wrote that an unidentified man from Fuzhou drifted to Okinawa from a place called Annan (if not a district of Fuzhou then perhaps the old name for Vietnam), and taught Gusukuma (Shiroma), Kaneshiro, Matsumora, Yamasato, and Nakasato, all from

Tomari. Funakoshi uses generic terms like Shorin (Shaolin) and Shorei *(Zhao Ling)* but did not identify specific schools or traditions. Perhaps the two most talked about figures in the Fuzhou-Okinawan karate connection are Ryuru Ko (1852–1930) and Wai Xinxian. Ryuru Ko (also pronounced Do Ryuko and Ru Ruko in Japanese), and Wai Xinxian are believed to be the principal teachers of the following famous karate masters: Sakiyama Kitoku (1830–1914),[7] Kojo Taitei (1837–1917), Maezato Ranpo (1838–1904), Aragaki Seisho (1840–1920), Higashionna Kanryo (1853–1915), Nakaima Norisato (1850–1927), and Matsuda Tokusaburo (1877–1931).



Xie Zhongxiang.

Ryuru Ko has been variously described as the son of a noble family whose fortune was lost during political unrest, a priest, a former military official in exile, a stone mason, a craftsman, and even a medicine hawker. Perhaps he was all. Until recently little was known about what art Ryuru Ko taught. Some claimed he taught White Crane, others believed it was Five Ancestors Fist, perhaps even Monk Fist Boxing. My research, in accordance with Tokashiki Iken's, indicates his name was Xie Zhongxiang and he was a shoemaker and the founder of Whooping Crane *gongfu*.[8] Ryuru, which means "to proceed," was a nickname. Ko is a suffix that means "big brother." Ryuru Ko was a student of Pan Yuba, who in turn was taught by Lin Shixian, a master of White Crane *gongfu*.

Similarly, Wai Xinxian's personal history is shrouded in mystery. He has been described as a contemporary of or senior to Ryuru Ko, a master of Xingyi *gongfu,* a teacher of Monk Fist Boxing, and a commissioned officer of the Qing dynasty. Another popular theory is that he was an instructor with Iwah at the Kojo dojo in Fuzhou.

Many believe that Higashionna Kanryo is the most likely source from which the *Bubishi* first appeared in Okinawa. However, while this theory is prevalent, especially among the followers of the Goju tradition, it is still only conjecture.



Aragaki *Tsuji Pechin* Seisho.

Higashionna Kanryo was born in Naha's Nishimura (West Village) on March 10, 1853. He was the fourth son of Higashionna Kanyo, and the tenth-generation descendant of the Higashionna family tree. During his childhood he was called Moshi, and he had a relative named Higashionna Kanyu, who was five years his senior and also enjoyed the fighting traditions. He lived in Naha's Higashimura (East Village) and became known as Higashionna East, while Kanryo was called Higashionna West. First introduced to the fighting traditions in 1867, when he began to study Monk Fist Boxing *(Luohan Quan)* from Aragaki *Tsuji Pechin* Seisho (1840–1918

or 20),[9] Aragaki was a fluent speaker of Chinese and worked as an interpreter for the Ryukyu court. Higashionna spent a little over three years under his tutelage until September 1870, when Aragaki was petitioned to go to Beijing to translate for Okinawan officials. At that time, he introduced Kanryo to another expert of the fighting traditions named Kojo Taitei (1837–1917) who also taught him. It was through Kojo Taitei, and a friend of the family named Yoshimura Udun Chomei (1830–1898), that safe passage to China, accommodations (probably in the Kojo dojo in Fuzhou, see p. 42), and instruction for young Kanryo were arranged. Higashionna set sail for Fuzhou in March 1873.

Xie Wenliang (b. 1959), the great-grandson of Ryuru Ko, characterized Kanryo as an enthusiastic youth who had come to Fuzhou from Okinawa to further his studies in Chinese *gongfu*.[10] Kanryo did not start studying with Ryuru Ko until 1877.[11] Yet oral tradition maintains that he set sail for Fuzhou in 1873! Assuming both dates are accurate, a new question arises, what did Higashionna do for the first four years he was in Fuzhou? I believe he spent the time training at the Kojo dojo. It was during this time that he may have studied with *gongfu* Master Wai Xinxian, who is said to have taught at that dojo.[12] Some speculate that he may have even trained with *gongfu* Master Iwah there.



It is not surprising to learn that Kanryo did not become a live-in disciple of a prominent master, as was previously believed. After all, Kanryo was a young non-Chinese who could not speak, read, or write Chinese. Chinese *gongfu* masters rarely, if ever, accepted outsiders as students, let alone foreigners. It was not the way things were done during the Qing dynasty (1644–1911) in China. However, with an introduction from the Kojo family, who were well known in Fuzhou, Kanryo began training with Xie Zhongxiang. The reason why Kanryo studied with Xie remains the subject of much curiosity.

Notwithstanding, Ryuru, who was born a year before Kanryo (in July 1852), was more like a big brother than a teacher to Higashionna. Although just an apprentice shoemaker, evidently his proficiency in *gongfu* was remarkable.

In 1883, the year after Kanryo returned to Okinawa, Ryuru, at age thirty-one, succeeded in opening his own school of *gongfu* in Fuzhou. He went on to become one of Fuzhou's most prominent masters before he died in February 1930 at age seventy-seven. Although the facts surrounding his *Uchinanchu* students have yet to be fully explored, there can be no question that his teachings have profoundly effected the growth and direction of karate-do.

Although it is not presently known what style was taught at the Kojo dojo, we know that Ryuru taught five *quan: Happoren (Baiburen* in Mandarin, also known as *Paipuren* in Japanese), *Nepai (Nipaipo* in Japanese), *Doonquan* (also called *Chukyo* or *Jusanporen), Roujin (Jusen),* and *Qijing (Shichikei),* but is said to have known many more. When we examine the various *quan* that Kanryo *Sensei* taught after returning from China in 1882, we discover that there are *quan* from sources other than Whooping Crane. Furthermore, Higashionna never received a teaching license in Ryuru Ko's art. This would suggest that Kanryo *Sensei* not only learned the principles of other styles but also blended them into an eclectic

hybrid. Otherwise, the discipline Kanryo *Sensei* brought back from Fuzhou would have therefore been Second-generation Whooping Crane *gongfu* or Kojo-ryu. However, such was not the case, and he never used the name Whooping Crane *gongfu* or Kojo-ryu. In fact, the same can be said of Uechi Kanbun who studied Tiger Fist *gongfu* under Zhou Zihe (1874–1926): why did he not call his style Second-generation Tiger Fist *gongful* Cross-checking the Chinese ideograms that represent the *quan* of various other Fujian *gongfu* styles, I believe I may have determined some plausible sources from which Higashionna Kanryo learned his other *quan* if they did not come from the Kojo dojo.

There are four other styles of Crane Boxing each of which use their own *Saam Chien quan (Sanchin kata),* and one also uses *Sanseiru* and *Niseishi (Nijushiho).* Dragon Boxing uses *Seisan, Peichurrin (Suparinpei), Saam Chien,* and a *quan* called Eighteen Scholar Fists (mentioned in the *Bubishi),* in addition to other *quan.* Tiger Boxing also uses *Saam Chien, Sanseiru*, and *Peichurrin*, among other *quan.* Dog Boxing, or perhaps better known as Ground Boxing, also uses *Saam Chien* and *Sanseiru,* among others. Arhat Boxing, also known as Monk Fist, uses *Saam Chien, Seisan, Jutte, Seipai, Ueseishi (Gojushiho),* and *Peichurrin* among others. Lion Boxing uses *Saam Chien* and *Seisan* among others.

There can be no question that Higashionna Kanryo had, after living in Fuzhou for nearly a decade, come to learn the central elements of several kinds of Chinese *gongfu.* Remember that Miyagi *Sensei* told us, in his 1934 *Outline of Karate-do* that "the only detail that we can be sure of is that 'a style' from Fuzhou was introduced to Okinawa in 1828, and served as the basis from which Goju-ryu karate *kempo* unfolded."



Itosu Anko.

If we are to consider what Master Miyagi told us, then it would seem that something other than just Ryuru's tradition formed the basis from which Goju-ryu unfolded. Kyoda Juhatsu, the *senpai* (senior) of Miyagi Chojun while under the tutelage of Kanryo *Sensei,* said that Master Higashionna only ever referred to his discipline as *quanfa (kempo),* and also taught several Chinese weapons, which Miyagi *Sensei* never learned.

The question of whether Higashionna may have obtained a copy of the *Bubishi* from one of his masters in Fuzhou is the source of much discussion and it remains one of the most popular theories.

The fifth theory claims Itosu Anko (1832–1915) was the source from which the *Bubishi* appeared in Okinawa. Whereas Higashionna influenced the direction and development of the fighting arts in the Naha area, Itosu was responsible for handing down the other mainstream self-defense tradition, which later became known as Shurite, and possibly the *Bubishi* as well. His teacher, the legendary "Bushi" Matsumura *Chikudun Pechin* Sokon (1809–1901), had studied *gongfu* in both Fuzhou and Beijing and may very well have been the source from which the *Bubishi* first appeared in Okinawa. Mabuni Kenwa, the founder of Shito-ryu, wrote in his version of the *Bubishi* that he had made a copy from the copy his teacher (Itosu) had

himself made. We assume that as Matsumura was his teacher, Itosu made his copy from Matsumura's.



Wu Xiangui (Gokenki).

A sixth possibility is that the *Bubishi* was brought to Okinawa by Uechi Kanbun (1877–1948), the founder of Uechi-ryu. The Uechi-ryu karate-do tradition tells us Uechi went to Fuzhou in 1897 where he ultimately studied Guangdong Shaolin Temple Tiger Boxing directly under master Zhou Zihe (Shu Shiwa in Japanese).

One of Uechi Kanbun's students, Tomoyose (Tomoyori) Ryuyu (1897–1970), an accomplished student of the fighting traditions, dedicated most of his life writing an analysis of *kempo,* vital point striking, and the application of Chinese herbal medicine. Entitled *Kempo Karate-jutsu Hiden (Secrets of Kempo Karate-jutsu)*, the document, now owned by the Uechi family, addressed a number of articles identical to the *Bubishi.* Unfortunately Tomoyose died before he was able to complete this analysis. The similarities are too frequent to doubt that the Uechi family once possessed a copy of the *Bubishi.*

A seventh theory concerns two Chinese tea merchants who moved to Okinawa during the Taisho era (1912–25). Wu Xiangui (1886–1940), who was a White Crane *gongfu* expert, moved from Fuzhou to Okinawa in 1912. Uechi Kanbun wrote that Wu (Go Kenki in Japanese) taught *gongfu* in the evenings in Naha. It is claimed that he had a major influence upon Miyagi Chojun, Mabuni Kenwa, Kyoda Juhatsu,[13] and Matayoshi Shinho, son of Matayoshi Shinko.[14]

The second tea merchant was a friend of Wu's named Tang Daiji (he was called To Daiki in Okinawa). Tang (1887–1937) moved from China to Naha, Okinawa in 1915. In his home village, Tiger Fist *gongfu* was very popular and Tang had become well known for his skills. In Okinawa he befriended Miyagi Chojun and other prominent karate enthusiasts, and is said to have had a big impact upon the karate community during that time. It is possible that either of these individuals may have brought copies of the *Bubishi* that they in turn gave to one or more of these famous Okinawan masters.

The eighth theory concerns Nakaima *Chikudun Pechin* Norisato, founder of the Ryuei-ryu karate tradition. Son of a wealthy family in Naha's Kuninda district, he was required to learn the principles of *Bunbu Ryodo* (the philosophy of the twin paths of brush and sword, symbolizing the importance of balancing physical training with protracted introspection and study) from an early age. He was sent to Fuzhou when he was nineteen years old. Nakaima obtained his formal introduction to Ryuru Ko from a friend of his family, a military attache who had visited the Ryukyu Kingdom in 1866 (from June 22 to November 18) as a subordinate of the Qing *Sapposhi* Zhao Xin. In 1870, Nakaima became an *uchideshi* (live-in disciple) of Ryuru Ko. After six years of sacrifice and diligent training he surfaced in 1876 as a proficient expert. Before departing from Ryuru Ko's, he was required to make copies (by hand) of the many books he had studied. Among the most noted books were: books on etiquette, health, and Chinese medicine, and a book about cultivating a brave spirit through the practice of *quanfa.* Some believe that the present Okinawan *Bubishi* is a compilation of these documents. Nakaima spent the next year touring Guangdong Province and

Beijing to further his understanding of the fighting traditions, and returned to Okinawa with an impressive collection of weapons.

The ninth theory concerns the Kogusuku or Kojo (pronounced Cai in Mandarin) clan (descendants of Naha's Kuninda Thirty-six Families), a family long known for its martial arts heritage in Okinawa. Dating back to 1392, the family has long enjoyed ties with Fuzhou and has been connected with experts like Makabe (Udon) Kyoei, Iwah, and Wai Xinxian.[15] It is said that Kojo Taitei (1837–1917), who had studied *gongfu* in Fuzhou, was a good friend of Higashionna Kanryo. Kojo Kaho (1849–1925) even had his own dojo in Fuzhou, where it is alleged that Wai Xinxian instructed several Okinawans and Uechi Kanbun trained for a short time before becoming Zhou Zihe's disciple.[16] Dr. Hayashi Shingo, the most senior disciple of Kojo-ryu Master Kojo Kafu (grandson of Kojo Kaho), said Kojo Taitei brought back a "secret text" on *gongfu* from Fuzhou upon which much of their style was based.[17] It is entirely possible that this text was the *Bubishi* The tenth theory was brought to my attention by Ohtsuka Tadahiko,[18] which I shall refer to as the "museum hypothesis." During the Ryukyu Kingdom, an official building called the Tenson, which housed objects of historical, cultural, artistic, and scientific interest, was located next to the *Sanshikan*[19] residence in Naha's Kuninda district. Under this theory, the *Bubishi* is said to be a compilation of written *gongfu* precepts taught in Naha's Chinese community and several other texts from the Tenson. Folklore says that the book later became a treasure guarded by the masters of the civil fighting traditions in Naha when the kingdom was abolished in 1879; hence, the tradition of it being passed down copied by hand unfolded. This theory seems unlikely however in light of the existence of Liu Songshan's *Shaolin Bronze Man Book*—a work not associated with Okinawa yet identical in content to the *Bubishi* It is possible that any one of these theories or perhaps even several of them may be true. It appears that many copies of the *Bubishi* were in circulation in Okinawa by the early twentieth century and not all may have been brought at the same time or in its current complete form. Nonetheless these theories are worthy of further study and exploration not

only for their relevance to the study of the *Bubishi* in particular but also of the history of the Okinawan civil fighting arts in general.

The History of Karate-do

The evolution of the Okinawan civil fighting arts was shaped by a number of sociological and historical factors. To comprehend how karate became the art that it is today and why the *Bubishi* had such a strong impact during the latter stages of its development, a knowledge of Okinawan history and society is necessary.

Through presenting karate-do's history, I will describe the Ryukyu Kingdom's connection with China. When exploring this history, China's penetrating effect upon Okinawa's tiny island culture becomes readily apparent, thus establishing the context for the advent of Chinese *gongfu* and arrival of the *Bubishi* in the Ryukyu Kingdom. This analysis will also illustrate how Chinese *gongfu,* evolving in a foreign culture, was affected by that culture.



Theories on the Development of Karate before the Twentieth Century

There are four common theories explaining the development of karate-do. The first claims that the unarmed fighting traditions were developed by peasants. The second claims the Okinawan fighting arts were primarily influenced by Chinese arts that were taught by the so-called "Thirty-six Families" of Chinese immigrants who settled in Kume village (also known as Kuninda) in the fourteenth century. The third theory concerns the 1507 weapons ban by King Sho Shin, which led to an increased need by wealthy landowners for an effective means of defending themselves and their property. The fourth theory claims that the arts were developed primarily by

domestic security and law enforcement personnel who were not allowed to carry weapons after the 1609 invasion of Okinawa by Satsuma.

Folklore would have us believe that Okinawa's civil fighting legacy was developed by the subjugated "pre-Meiji peasant class." Described as tyrannized by their overlords, the peasants, in an effort to break free of the chains of "oppression," had allegedly conceived an omnipotent fighting tradition. Some people have further hypothesized that combative principles had "somehow" been applied to the implements they used in their daily lives.

It has also been postulated that, during the cover of total darkness, for fear of reprisal if caught, the peasants not only established this cultural phenomenon but also succeeded in handing it down for generations, unbeknownst to local authorities. Supported by mere threads of historically inaccurate testimony, one discovers that the "pre-Meiji Peasant Class Supposition" is not worthy of serious consideration. Nonetheless, some researchers have erroneously credited the peasant class with the development of both Okinawa's armed and empty-handed combative traditions. However, a further study of the Ryukyu Kingdom reveals findings that suggest a more plausible explanation.

In the following sections I will study the remaining three theories as they relate to Okinawan history and will introduce several new theories, notably, the role of Okinawan *ryugakusei* (exchange students) and *sapposhi* (Chinese envoys) on the development of the Okinawan fighting arts and the influence of Japanese fighting arts.

Indigenous and Japanese Influences Prior to the Fourteenth Century

In 1816, following his expedition to the west coast of Korea and the "Great Loo-Choo" (Okinawa), Basil Chamberlain Hall, in a discussion with exiled Emperor Napoleon, described Okinawa as a defenseless weaponless island domain. In fact, the Ryukyu Kingdom had been thoroughly familiar with the ways of war.

From before recorded history, in addition to being versed in the use of the sword, the spear, archery, and horsemanship, Okinawan warriors had a rudimentary form of unarmed hand-to-hand combat, that included striking, kicking, elementary grappling, and escape maneuvers that allowed them to subdue adversaries even when disarmed.

During the rise of the warrior cliques in tenth-century Japan, wide-scale military power struggles compelled apathetic aristocrats to intermittently seek out refuge in more tranquil surroundings. Many solicited the protection of more powerful allies, some relocated to bordering provinces, there were even those who journeyed to neighboring islands, including the Ryukyu archipelago.

Militarily dominated by local chieftain warriors *(aji* or *anji),* the *Uchinanchu* had actively engaged in territorial dissension from the seventh to the fifteenth centuries, and placed much value upon military knowledge. Arriving with contingents of heavily armed security personnel, Japanese aristocrats were venerated and ultimately retained the services of local soldiers. As a result of this the standard Japanese combative methodologies of the Heian Period (794–1185), including grappling, archery, halberd, spear, and swordsmanship, were introduced to the *Uchinanchu.*

Perhaps the most profound historical event to effect the evolution of Okinawa's native fighting traditions was the arrival of Tametomo (1139–70). The eighth son of feudal warlord Minamoto Tameyoshi (1096–1156) and a subordinate of Japan's once-powerful Minamoto clan, Tametomo, while still a teenager, is described in the *Tales of the Hogen War (Hogen Monogatari),* as a fierce warrior. A remarkably muscular and powerful man, Tametomo is said to have stood over seven feet tall and was a powerful fighter, famous for his remarkable skill in archery.

During a brief military encounter in 1156, the Minamoto clan was defeated by their rivals, the Taira, and several of the leading members of the Minamoto who were not executed were tortured and exiled to Oshima Island near the mountainous Izu Peninsula, in the custody of a minor Taira family, the Hojo. Among the exiled was Minamoto Tametomo, who ended

up taking control of Izu many years later, and worked his way south to the Ryukyu Archipelago.

Excelling in strategy and the art of striking heavy blows, Tametomo had overrun all of Kyushu within three years. Arriving in Okinawa, at Unten (near Yagajijima Island), he made contact with Ozato *Aji,* lord of Urazoe Castle, and was revered for his military might. Marrying Ozato's sister, Tametomo became lord of Urazoe and had a son he named Shunten. In 1186, Shunten defeated Riyu (the last ruler of the Tenson dynasty) and became the island's most powerful *aji.* The Shunten dynasty lasted until 1253 and perpetuated the combative traditions introduced by Tametomo and his *bushi* (warriors).

Notwithstanding, with Okinawa being divided into three tiny kingdoms, territorial dissension continued until one powerful *aji,* Sho Hashi, unified the three rival principalities and formed a centralized government in 1429. Several dynasties later, in 1507, during the thirtieth year of his administration, Sho Shin-O ended feudalism in the Ryukyu Kingdom by ratifying the "Act of Eleven Distinctions," which included a prohibition of private ownership and stockpiling of weapons. This is historically significant for researchers because it explains why the *Uchinanchu* began intensively cultivating an unarmed means of self-defense.

Chinese Influences on the Development of Karate-do

Okinawa's first recorded contact with the Chinese was during the Sui dynasty in 607 A.D. However, unable to understand the Okinawan dialect *(Hogan),* the Chinese envoys returned without establishing substantial commerce. It was not until 1372, some four years after the Mongols fell to the powerful forces of the Ming dynasty (1368–1644), that Emperor Hong Wu sent his special representative, Yang Zai, to Chuzan, the most powerful of Okinawa's three rival kingdoms, to establish a tributary alliance.

Landing at Maki-minato (Port Maki) during the reign of Satto (1350–95), the imperial envoy outlined China's unification and omnipotence. The

Ming representative advised Chuzan to become a tributary colony and make plans to accommodate the Chinese.

Having previously enjoyed limited, but unsanctioned, commerce with Fujian Province, Satto recognized this opportunity and ultimately welcomed the petition. Taiki, the king's brother and special emissary, took tribute to China, where the liaison was ratified.

THE THIRTY-SIX FAMILIES

By 1393, a Chinese mission was established in Naha's Kuninda, which is now referred to as the "Thirty-six Families." This is important because it shows how the Chinese fighting traditions were first systematically transmitted in Okinawa.

Douglas Haring's translation of the 1896 *Takanoya Account* provides an illuminating description of this arrangement.

> The leading city and capital of Okinawa, Naha has absorbed various nearby villages as well as the one-time royal capital of Shuri. Kume village has played a unique role in Okinawa's history. It was settled in 1393 by immigrants of China and provided a place where Chinese diplomats resided and where Okinawan nobles could learn the language and manners of China. Formal relations with China dated from 1372 until Japan annexed Ryukyu in the 1870s; the last Okinawan tribute mission was sent to China in 1873. For five centuries Kume served as a center of diffusion of Chinese culture in Ryukyu. Young Okinawans learned to speak and write Chinese in Kume; those who did well were accepted for study at China's capital and received scholarships from the government of China. The enrichment of Okinawan culture via Kume was incalculable. Here men not only learned how to write Chinese and acquire literary arts, but on occasion technicians also taught ship-building, various crafts and the practicing arts, making of paper and books, lacquer ware, building and architecture, divination and festivals, Confucian morals, and Chinese music.[20]

The settlement at Kume has been referred to as Okinawa's "window to Chinese culture." It is highly likely that along with the aforementioned crafts, the Chinese martial arts were also introduced to Okinawa by the "Thirty-six Families."

THE RYUGAKUSEI

During Okinawa's tributary alliance with the Middle Kingdom, contingents of *Uchinanchu ryugakusei* (exchange students) made extended pilgrimages to various parts of China to receive an education. In many ways, the *Uchinanchu ryugakusei* were not unlike Japan's *kentoshi.* Special envoys of the emperor, the *kentoshi* sought out cultural knowledge in exchange for special tribute. Between 630 and 894, the *kentoshi,* along with sizable entourages, made sixteen excursions to China seeking knowledge and technology to enhance their own society. Studying in Beijing, Nanjing, Shanghai, and Fuzhou, the *ryugakusei*, like the *kentoshi,* also brought valuable learning back to their homeland. It is likely that these *ryugakusei* learned the Chinese fighting arts and brought these back to their homeland as well.

THE SAPPOSHI

The most profound cultural influence from China came by way of the *sapposhi* (also pronounced *sappushi* or *sakuhoshi),* who were special envoys of the Chinese emperor. The *sapposhi* traveled to the outermost reaches of the emperor's domain carrying important dispatches and returning with situation reports.

Requested by the Okinawan king, the *sapposhi* were sent to the Ryukyu Kingdom more than twenty times over a five hundred year period, approximately once for every new king that came into power from the time of Bunei in 1404. Rarely staying longer than four to six months, the *sapposhi* were usually accompanied by an entourage of four to five hundred people that included occupational specialists, tradesmen, and security experts. These specialists could have introduced their arts while in Okinawa and as I had noted earlier, in Nakaima *Chikudun Pechin* Norisato's case (see p. 41), assisted Okinawans studying the Chinese fighting arts in China.

Individual preoccupation with the civil fighting traditions gradually escalated, as did domestic power struggles. Ultimately, political reform prompted the adoption of Chinese *gongfu* for domestic law enforcement. As a result of the official Japanese injunction prohibiting the ownership and

stockpiling of weapons, government personnel were also disarmed. After the Japanese invasion, Okinawan Chinese-based civil self-defense methods became shrouded in an iron-clad ritual of secrecy but continued to be vigorously cultivated by its *pechin*-class officials.

The Pechin in Okinawan Society

The *Takanoya Account* delineates the Ryukyu Kingdom's class and rank structure.

> The people are divided into eleven classes: princes, *aji, oyakata, pechin, satunushi-pechin, chikudun pechin, satunushi, saka satunushi, chikudun, chikudun zashiki,* and *niya.* Princes are the king's brothers and uncles. *Aji* are (but not always) sons of the king's uncles and brothers and are generally district chieftains; hence, during the Satsuma period, *aji* are not included in the *shizoku* (military, i.e., samurai). The Japanese have compared the *aji* to *daimyo* (feudal lords). *Oyakata* are upper samurai, *pechin* and *satunushi pechin* are middle samurai. The other classes were sons and brothers of upper and middle *shizoku (keimochi).* The *niya* were commoners.
>
> There are nine ranks of *shizoku.* Each has its distinctive apparel and accessories. Sometimes, however, lower samurai have been selected for promotion, even to the Three Ministers. Outstanding ministers were awarded full first-rank or semi-first-rank. All other ranks are determined according to circumstances. A commoner who had served as *jito* (administrator of a fief) for a number of years, or who had served with a consistently good record in the office of a *magiri* (also written *majiri;* originally the territory or village controlled by an *aji)* could be appointed to *chikudun* status. If exceptionally competent, he might be elevated to *chikudun pechin* rank, although he could not become a samurai or wear a *haori* coat or *tabi* (split-toed socks).[21]

The *pechin* served from 1509 to 1879, starting from when Sho Shin imposed a class structure upon the gentry, until the dynasty was abolished. The *pechin* officials were largely responsible for, but not limited to, civil administration, law enforcement, and related matters. The *pechin* class was divided into *satunushi* and *chikudun.* The *satunushi* were from gentry while the *chikudun* were commoners. These two divisions were even further divided into ten subcategories based upon seniority.

Administrative aspects of law and order were governed by senior officials at the *okumiza* bureau, which incorporated a police department, prosecutors, and a court system. The *hirasho* (also *hirajo),* that era's version

of a city hall, which was located within Shuri castle, had two specific functions: maintaining the family register system that kept the records of all births and deaths, and investigating peasant criminal activities. Outlying districts had smaller bureaus, called *kogumiza,* and often served as territorial or self-governing *hirajo.*

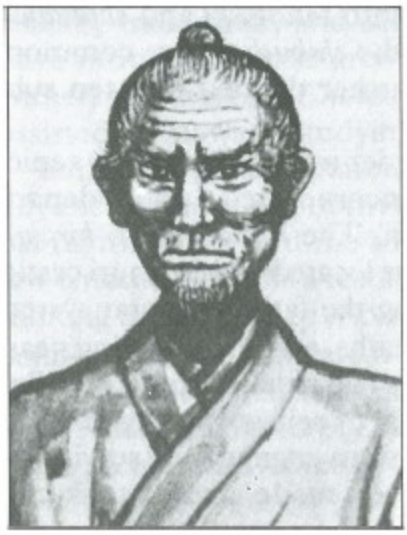
The Ryukyu Kingdom's judiciary system engaged the services of bailiffs who served writs and summonses, made arrests, took custody of prisoners, and ensured that court sentences were carried out. These *chikusaji pechin,* or "street-cops" so to speak, enforced the law while the *hiki* (garrison guard), provided military defense, guarded the castle, and protected the king. It was these officers who were responsible for cultivating and perpetuating the development of unarmed self-defense disciplines.

In 1507, nearly one hundred years before the private ownership and stockpiling of swords and other weapons of war was ever contemplated on Japan's mainland, Sho Shin, in the thirtieth year of his reign, enacted such a decree in the Ryukyu Kingdom. One hundred and fifty years before Tokugawa Ieyasu (the first shogun of the Edo bakufu) ever compelled his own *daimyo* to come to Edo (Tokyo), Sho Shin commanded his *aji* to withdraw from their fortresses and reside at his side in the castle district of Shuri, hence strengthening his control over them. Nearly a century before the Edo *keisatsu* (policemen of the Tokugawa period, 1603–1868) ever established the civil restraint techniques using the *rokushaku bo* and the *jutte* (iron truncheon), the Ryukyu pechin-class officials had already cultivated a self-defense method based upon the principles of Chinese *gongfu.*

The Satsuma Invasion

Having supported Toyotomi Hideyoshi's failed campaigns on the Korean peninsula and then later being defeated at Sekigahara by Tokugawa Ieyasu's forces, Shimazu Yoshihisa (the sixteenth-generation leader of the Kyushu-based Satsuma clan) had drawn heavily upon his subordinates without reward. With financial resources unstable and his warriors' morale sinking,

invading the prosperous Ryukyu Kingdom began to look like a sure way for Shimazu to resolve his financial difficulties and appease the Tokugawa Shogun. In February 1609, the Satsuma clan began its campaign against the Ryukyu Kingdom. In May, Shuri castle was captured and King Sho Nei surrendered. Satsuma control lasted nearly three centuries until 1879, when King Sho Tai abdicated and the island officially became part of the Japanese empire.



"Bushi" Matsumura *Chikudun Pechin* Sokon.

During Okinawa's 270–year military occupation, eclectic fighting traditions haphazardly evolved, some of which applied the principles of self-defense to a myriad of domestic implements. It was largely because of this phenomenon that *kobudo* evolved. During the occupation, there were some *pechin* who traveled up to Satsuma. Evidently while there, some of these stalwarts were schooled in Jigen-ryu *ken-jutsu* (the combative methodology of the Satsuma samurai), and, in so doing, affected the evolution of Okinawa's "indigenous" fighting methods upon returning to their homeland.

In Okinawa, this theory is rarely addressed, and yet, *kobudo* tradition maintains that the *rokushaku bo-jutsu* (the art of using a six-foot staff) of "Toudi" Sakugawa *Chikudun Pechin* Kanga and Tsuken *Chikudun Pechin* Koura (1776–1882) did not surface until after they returned to Okinawa

from studying in Satsuma. To corroborate this important historical hypothesis, I would like to draw the reader's attention to two other independent sources.

Among the many *pechin* to make the journey from the Ryukyu Kingdom to Satsuma during the later part of the nineteenth century was Matsumura *Chikudun Pechin* Sokon. Perhaps better known as "Bushi" Matsumura, he came to be known as the Miyamoto Musashi of the Ryukyu Kingdom. In many ways, Matsumura is considered the "great-grandfather" of the karate movement that surfaced in and around Shuri. Matsumura first learned the native Okinawan fighting traditions under the watchful eye of "Toudi" Sakugawa and later, while serving as a security agent for three consecutive Ryukyuan kings, studied in both Fujian and Satsuma. Also as I noted earlier (see p. 34), he studied under the *gongfu* Master Iwah.

Receiving his *menkyo* (teaching certificate) in Jigen-ryu *ken-jutsu* from Ijuin Yashichiro, Matsumura was responsible for synthesizing the unique teaching principles of Jigen-ryu to the Chinese and native Okinawan fighting traditions he had also studied. By doing so, Matsumura established the cornerstone upon which an eclectic self-defense tradition surfaced in and around the castle district, which in 1927 became known as Shuri-te (Shuri hand).

After retiring from public service, Matsumura was one of the very first to begin teaching his self-defense principles in Shuri's Sakiyama village. His principal disciples included Azato Anko (1827–1906), Itosu Anko (1832–1915), "Bushi" Ishimine (1835–89), Kiyuna *Pechin* (1845–1920), Sakihara *Pechin* (1833–1918), Matsumura Nabe (1850–1930) Tawada *Pechin* (1851–1907), Kuwae Ryosei (1858–1939), Yabu Kentsu (1866–1937), Funakoshi Gichin, Hanashiro Chomo (1869–1945), and Kyan Chotoku (1870–1945).

In Volume Eight of the Japanese encyclopedia *Nihon Budo Taikei* there is a provocative passage on page fifty-one that provides an interesting explanation of the origins of the Ryukyu Kingdom's fighting traditions. The passage notes that Lord Shimizu instructed second-generation Jigen-ryu headmaster Togo Bizen no Kami Shigekata (1602–59) to teach self-defense

tactics to farmers and peasants in Satsuma. This was done so that in case of an invasion, these farmers could act as a clandestine line of defense for their homeland. This nonwarrior tradition was disguised in a folk dance called the *Jigen-ryu Bo Odori,* and incorporated the *jo* (three-foot staff) against the sword; the *rokushaku bo* against the spear; and separate disciplines employing an *eiku* (boat oar), the *kama* (sickles), *shakuhachi* (flute), and other implements.

This phenomenon clearly illustrates how the principles of combat were ingeniously applied to occupationally related implements and then unfolded into a folk tradition, not unlike that of Okinawa's civil combative heritage nearly a century before. When I asked the eleventh-generation Jigen-ryu headmaster Togo Shigemasa about this potential link, he said, "There can be no question that Jigen-ryu is connected to Okinawa's domestic fighting traditions; however, the question remains, which influenced which!"[22]

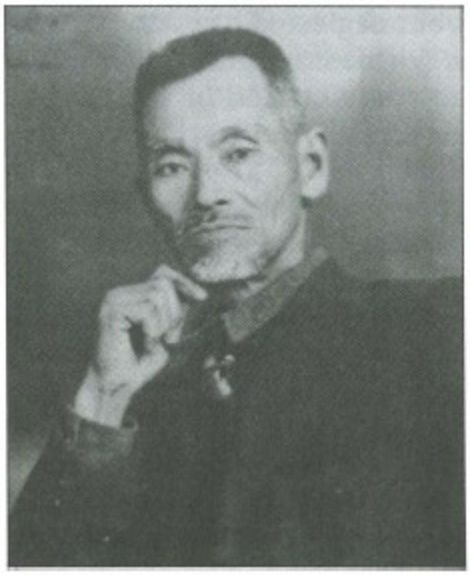
The Satsuma period was one of great growth and development for both Okinawan karate-do and *kobudo.* However the fundamental character and form of these fighting traditions were to undergo an even more radical change after Okinawa became a part of Japan and its proud warrior heritage.

History of Karate-do from the Meiji Era

After the abolition of the Tokugawa Shogunate in 1868, the Meiji Restoration delivered Japan from feudalism into "democracy." Hence, the class structure and the samurai practice of wearing of swords, samurai yearly stipends, and the *chonmage* (top-knot hairstyle), faded into the annals of history, as did many of the other social phenomena that symbolized feudalism's authoritarian forces. However, unable to abruptly escape the powerful strain of machismo under which Japan had evolved and fearful of losing its homogeneous identity in the wake of foreign influence, many of modem Japan's fundamental elements still reflected its feudal-based ideologies. Perpetuating old traditions while encouraging the development of many new social pastimes and cultural recreations, *bugei* (martial arts) became an instrumental force in shaping modem Japanese history.

Based upon ancient customs, inflexible ideologies, and profound spiritual convictions, Japan's modem budo (martial ways) phenomenon was more than just a cultural recreation. In its new sociocultural setting, budo served, in many ways, as yet another channel through which the ruling elite could funnel *kokutai* (national polity), introduce the precepts of *shushin* (morality), and perpetuate *Nihonjinron* (Japaneseness). Based upon sport and recreation, the modem budo phenomena fostered a deep respect for those virtues, values, and principles revered in feudal bushido (the way of the warrior), which fostered the willingness to fight to the death or even to kill oneself if necessary. Both kendo and judo encouraged *shugyo* (austerity) and won widespread popularity during this age of escalating militarism.

Supported by the Monbusho (Ministry of Education), modem budo flourished in Japan's prewar school system. Embraced by an aggressive campaign of militarism, modem budo was often glamorized as the way in which "common men built uncommon bravery." Be that as it may, judo, kendo, and other forms of modem Japanese budo during the post-Edo, pre-World War II interval, served well to produce strong, able bodies and dauntless fighting spirits for Japan's growing war machine.



Yabu Kentsu.

Ryukyu Kempo Karate-jutsu

With the draft invoked and Okinawa an official Japanese prefecture, the military vigorously campaigned for local recruits there. In 1891, during their army enlistment medical examination, Hanashiro Chomo (1869–1945) and Yabu Kentsu (1866–1937) were two of the first young experts recognized for their exemplary physical conditioning due to training in Ryukyu *kempo toudi-jutsu* (karate-jutsu).

Hence, the mere possibility that this little-known plebeian Okinawan fighting art might further enhance Japanese military effectiveness, as kendo and judo had, a closer study into the potential value of Ryukyu *kempo* karate-jutsu was initiated. However, the military ultimately abandoned this idea due to a lack of organization, impractical training methods, and the great length of time it took to gain proficiency. Although there is little testimony to support (or deny) allegations that it was developed to better prepare draftees for military service, karate-jutsu was introduced into Okinawa's school system (around the turn of the twentieth century) under the pretense that young men with a healthy body and moral character were more productive in Japanese society.

Around the turn of the twentieth century, a small group of local Okinawan karate enthusiasts led by Itosu Anko established a campaign to introduce the discipline into the island's school system as a form of physical exercise. Itosu's crusade to modernize karate-jutsu led to a radical revision of its practice.

Removing much of what was then considered too dangerous for school children, the emphasis shifted from self-defense to physical fitness through group *kata* practice, but neglected its *bunkai* (application). By not teaching the hidden self-defense moves, the actual intentions of the *kata* (e.g., to disable, maim, and or even kill by traumatizing anatomically vulnerable areas if necessary) became so obscured that a new tradition developed.

This radical period of transition represented the termination of a secret self-defense art that embraced spiritualism and the birth of a unique recreational phenomenon. This creation was introduced to mainland Japan,

where it ultimately conformed to the forces of Japanese society and evolved in a completely new direction.

Japanization of Karate

Konishi Yasuhiro (1893–1983), a ju-jutsu expert and prominent kendo teacher, had studied Ryukyu *kempo* karate-jutsu before it was formerly introduced to mainland Japan. Later, he studied directly under Funakoshi Gichin, Motobu Choki (1871–1944), Mabuni Kenwa, and Miyagi Chojun. When comparing it to judo and kendo, Konishi described karate-jutsu as an incomplete discipline. With Ohtsuka Hironori (1892–1982), the founder of Wado-ryu ju-jutsu *kempo* karate-do, Konishi was largely responsible for initiating the modernization movement that revolutionized Ryukyu *kempo* karate-jutsu on Japan's mainland.

Konishi quite frankly said that modem karate was forged in the exact image of kendo and judo. The ancient samurai warrior's combative ethos, which was based on the various schools of ken-jutsu (swordsmanship) and ju-jutsu (grappling), provided the very infrastructure upon which the modem budo phenomenon evolved. Using the fundamental concepts of ken-jutsu's most eminent schools, kendo was established; ju-jutsu's central principles served as the basis upon which judo unfolded.

The Japanese proverb *deru kugi wa utareru* (a protruding nail gets hammered down) aptly describes how things or people that are "different" (i.e., not in balance with the *wa*[23] or harmony principle) ultimately conform or are methodically thwarted in Japanese society. As a result karate was not able to escape Japan's omnipotent cultural forces. In contrast to kendo and judo, the karate-jutsu movement lacked a formal practice uniform and had no competitive format. Its teaching curricula varied greatly from teacher to teacher and there was no organized standard for accurately evaluating the varying grades of proficiency. When compared to kendo and judo, the humble discipline of Ryukyu *kempo* karate-jutsu remained, by Japanese standards, uncultivated and without suitable organization or "oneness." In short, it was not Japanese. Ryukyu *kempo* karate-jutsu was thus subject to

the criticism of rival and xenophobic opposition during that early and unsettled time of transition when it was being introduced to the Japanese mainland during the 1920s and 1930s.

The period of transition was not immediate nor was it without opposition. It included a justification phase, a time when animosities were vented and the winds of dissension carried the seeds of reorganization. It was a time in which foreign customs were methodically rooted out *(Uchinanchu* were openly discriminated against and anti-Chinese sentiment was rampant) and more homogeneous concepts introduced.

The Dai Nippon Butokukai

Representing centuries of illustrious cultural heritage, the Butokukai's (Japan's national governing body for the combative traditions) ultra-traditional *bugei* and budo cliques were deeply concerned about the hostilities being openly vented between rival karate leaders. This, coupled with the disorganized teaching curricula, lack of social decorum, and absence of formal practice apparel, compelled the Butokukai to regard the escalating situation as detrimental to karate-jutsu's growth and direction on the mainland and set forth to resolve it.

The principal concern focused not only upon ensuring that karate teachers were fully qualified to teach but also that the teachers actually understood what they were teaching. For karate-jutsu to be accepted in mainland Japan, the Butokukai called for the development and implementation of a unified teaching curriculum, the adoption of a standard practice uniform, a consistent standard for accurately evaluating the various grades of proficiency, the implementation of Kano Jigoro's *dan-kyu* system, and the development of a safe competitive format through which participants could test their skills and spirits. Just as twelve inches always equals one foot, the plan was to establish a universal set of standards, as judo and kendo had done.

The Kara of Karate-do

No less demanding were the powerful forces of nationalism combined with anti-Chinese sentiment. Together, they propelled the karate-jutsu movement to reconsider a more appropriate ideogram to represent their discipline rather than the one that symbolized China. In making the transition, the Ryukyu *kempo* karate-jutsu movement would also abandon the "-jutsu" suffix and replace it with the modern term "do," as in judo and kendo.

The original ideograms for karate meant "China Hand." The initial ideogram, which can be pronounced either "tou" or "kara," stood for China's Tang dynasty (618–907), and later came to represent China itself. The second ideogram, meaning "hand," can be pronounced either "te" or "di." Master Kinjo Hiroshi[24] assured us that, until World War II, the *Uchinan* karate masters generally referred to karate as "toudi."

Kinjo's teacher, Hanashiro Chomo, a direct disciple of "Bushi" Matsumura, made the first recorded use of an ideogram to replace the "China" ideogram in his 1905 publication *Karate Kumite.* This unique ideogram characterized a self-defense art using only one's "empty" hands to subjugate an adversary. The new character for *kara* meant "empty" and can also be pronounced "ku" (void) and "sora" (sky). As such, *kara* not only represented the physical but also embraced the metaphysical; the deeper plane of an ancient Mahayana Buddhist doctrine surrounding detachment, spiritual emancipation, and the world within (inner void). During the pursuit of inner discovery, *kara* represents the transcending of worldly desire, delusion, and attachment.

The suffix "-do," which is found in kendo, judo, and budo, means "way," "path," or "road." The same character is also pronounced "dao" in Mandarin and is most notably used for the Daoist philosophy of Lao Zi, the reputed author of the *Dao De Jing.* In the philosophical context adopted by the self-defense traditions, the *do* became a "way" of life, a "path" one travels while pursuing karate's goal of perfection. The ideogram "jutsu" in karate-jutsu meant "art" or "science."

As such, the new ideograms proclaimed that Okinawa's plebeian discipline of karate-jutsu had transcended the physical boundaries of

combat and had become a modern budo after embracing that which was Japanese. Like other Japanese cultural disciplines, karate-do became another vehicle through which the Japanese principle of *wa* (harmony) was funneled. Thus, the innovative term "karate-do" (the way of karate) succeeded the terms *toudi-jutsu* and karate-jutsu.

While the new term "karate-do," using the two new ideograms *(kara* and *do),* was not officially recognized in Okinawa until 1936, it was ratified by the Dai Nippon Butokukai in December 1933, finally signaling karate-do's recognition as a modem Japanese budo.

Today, most historians conclude that Ryukyu *kempo* karate-jutsu, as introduced to the mainland in those early days, was at best an effective but unorganized plebeian self-defense method. The Butokukai concluded that the improvements it called for would bring about a single coalition under their auspices, like that of judo and kendo. However, karate-do development was overshadowed by the widespread adversity of World War II, so much so that a universal set of standards failed to materialize.

Many believe that when the Butokukai and other organizations considered contributors to the roots of militarism were dissolved in 1945 after Japan unconditionally surrendered to the Allied Forces, karate-do development as a unified discipline was abandoned. However, like judo and kendo, karate-do did come to enjoy an untold popularity through the sport format that was born in the school system.

In spite of karate-do's popularity, differences of opinion, personal animosities, and fierce rivalries clearly showed that karate-do was destined to maintain its divided individuality. While a myriad of eclectic interpretations unfolded—many of which shared similarities—karate-do styles were never really brought together to form a single tradition. This is a phenomenon that, for better or worse, continues to this day.

Okinawan Dynasties

Island folklore maintains that the Tensonshi (lit. "the grandchildren from heaven") governed the Ryukyu archipelago for twenty-five generations before Shunten.

Tametomo (1139–70), the eighth son of Tameyoshi and a subordinate of Japan's once powerful Minamoto clan, was exiled to Oshima Island but escaped and ultimately made his way to the Ryukyu Islands. There he married and had a son, Shunten. Shunten defeated Riyu (the last ruler of the Tenson) and became the island's first king in 1186.

The Shunten dynasty (1186–1253)	Shunten (1186–1237)
	Shumma-junki (1238–48)
	Gihon (1249–59)
Eiso dynasty (1260–1349)	Eiso (1260–99)
	Taisei (1300–8)
	Eiji (1309–13)
	Tamagusuku (1314–36)
	Seiji (1337–49)
Satto dynasty (1349–1407)	Satto (1350–95)
	Bunei (1396–1405)
First Sho dynasty (1407–69)	Sho Shiso (1406–21)
	Sho Hashi (1422–39)
	Sho Chu (1440–44)
	Sho Shitatsu (1445–49)
	Sho Kinfuku (1450–53)
	Sho Taikyu (1454–60)
	Sho Toku (1461–68)
The Second Sho dynasty (1470–1879)	Sho En (1470–76)
	Sho Seni (1477)
	Sho Shin (1477–1526)
	Sho Sei (1527–55)

Sho Gen (1556–72)

Sho Ei (1573–88)

Sho Nei (1589–1620)

Sho Ho (1621–40)

Sho Ken (1641–47)

Sho Shitsu (1648–68)

Sho Tei (1669–1709)

Sho Eki (1710–12)

Sho Kei (1713–51)

Sho Boku (1752–94)

Sho On (1795–1802)

Sho Sei (1803)

Sho Ko (1804–34)

Sho Iku (1835–47)

Sho Tai (1848–79)

NOTES:

1. In the English translation, Funakoshi's Chapter Six "Vital Points of the Human Anatomy" is quite clearly based on the data presented in the *Bubishi.* The "Eight Important Phases of Karate" and the five sentences that follow them are taken word-for-word from the *Bubishi's* "Eight Precepts of *Quanfa*" (Article 13) and "Maxims of Sun Zi" (Article 15). Similarly the mislabeled "Chinese *kambum*" that appear on the next page (which were left untranslated) are none other than "The Principles of the Ancient Law" (Article 14) and "Grappling and Escapes" (Article 16), as they appear in Chinese in the *Bubishi.*

2. Having met Liu Yinshan's brother, Liu Songshan, in Fuzhou, I came to learn of a "secret book" on *gongfu* that had been in the Liu family for the last seven decades. After meeting him in Fuzhou, hosting him at my home in Japan, and visiting him in Taiwan, I have become familiar with that book, entitled the *Secret Shaolin Bronze Man Book,* and can testify that it is, in almost every way, identical to the *Bubishi.* Master Liu's *Bubishi* is divided into seventeen articles in three sections, whereas the Okinawan *Bubishi* contains thirty-two articles however the same data is covered in both works though it is categorized differently.

3. In an interview at Tokashiki Iken's dojo in Naha in August 1994.

4. British karate historian Harry Cook noted that Robert W. Smith, in his book *Chinese Boxing: Masters and Methods* (Kodansha International, Tokyo, 1974), refers to a "secret book" that was made

and given to the twenty-eight students of Zheng Lishu. Zheng (also spelt Chen) is described as the servant and disciple of Fang Qiniang by Robert W. Smith, but is described as a third-generation master in Liu Yinshan's book, after Zeng Cishu. Notwithstanding, I was able to confirm that a disciple of Zheng's named P'eng passed on a copy of the book to Zhang Argo who along with three other White Crane *gongfu* experts—Lin Yigao, Ah Fungshiu, and Lin Deshun—immigrated to Taiwan in 1922. While Zhang Argo's copy was passed on to his son Zhang Yide (spelled Chang I-Te in R.W. Smith's book), Master Lin Deshun, one of the four original Fujian *gongfu* experts, passed his copy of that secret book down to his disciple Liu Gou, the father of Liu Songshan. It has remained a treasure of the Liu family for the seven decades that have passed since then.

5. Another theory suggests that Sakugawa did not study directly with Kusankun but rather learned the principles of that system from Yara Guwa (AKA Chatan Yara). There are three birth and death dates for Sakugawa: 1733–1815, 1762–1843, and 1774–1838. The first date is used in most texts as it makes possible the pervading theory of Sakugawa's direct study with Kusankun. The second date was suggested by Nakamoto Masahiro, a student of Choshin Chibana and Taira Shinken, and founder of the Bunbukan Shuri-te School. The third date was given by Sakugawa Tomoaki (Sakugawa's seventh-generation descendant) in the *Nihon Budo Taikei,* Volume Eight. One other fact supporting this theory concerns the *kata Kusanku.* "Bushi" Matsumura *Chikudun Pechin* Sokon taught only one *Kusanku kata, Yara Kusanku.* This title would seem to indicate a link with Yara Guwa.

6. As we know, from Mabuni Kenwa's testimony, that Itosu Anko possessed a copy of the *Bubishi,* we can only speculate whether it was his teacher "Bushi" Matsumura *Chikudun Pechin* Sokon, or his teacher's teacher, "Toudi" Sakugawa, who introduced this text to the Shuri-te lineage.

7. The Nakaima family tells an interesting story about Ryuru Ko's visit to Okinawa in 1914. Apparently on the day he arrived, one of his former students, Sakiyama Kitoku from Naha's Wakuta village (a man renowned for his remarkable leg maneuvers, who had traveled to Fuzhou and trained under Ryuru with Norisato), was on his deathbed. Upon being informed of Kitoku's grave condition, Ryuru demanded to be taken to his home immediately. Arriving too late, Ryuru said, "If he had had a pulse remaining, I would have been able to save 8. In an article in the 1993 special commemorative publication for the tenth anniversary festival for the Fuzhou Wushu Association, I discovered a biography of the White Crane Master Xie Zhongxiang (1852–1930). I had come across Xie's name during my earlier interviews with Master Liu Songshan and Master Kanzaki Shigekazu (second-generation master of To-on-ryu and a respected karate historian). Upon more closely examining the biography of Xie Zhongxiang (provided by Wu Bin, the director of the Wushu Institute of China), I discovered that Xie was a shoemaker from Fuzhou's Changle district, and the founder of the Whooping Crane style of *gongfu.* In examining the five *quan (kata)* of Whooping Crane *gongfu,* I discovered that two of them were among the six *quan* described in the *Bubishi; Happoren* and *Nepal* I also discovered, in a newsletter from Tokashiki Iken, that Xie's nickname was Ryuru, a fact corroborated by Master Kanzaki.

9. A student of Aragaki Seisho (from Kuninda) named Tomura *Pechin* demonstrated *Pechurrin (Suparinpei),* on March 24, 1867 during a celebration commemorating the March 1866 visit of the *Sapposhi* Xhao Xin at Ochayagoten, which is Shuri Castle's east garden. We know that *Suparinpei, Seisan,* and *Sanchin kata* had been handed down in Kuninda long before Higashionna went to China. As the *Seisan* and *Peichurrin* are not practiced in the system Ryuru Ko taught, it would seem that

Higashionna learned them from Aragaki Seisho. Other *kata* not taught in Ryuru Ko's system include *Sanseiryu, Saifua, Kururunfa,* and *Sepai,* which he may have learned from one of the Kojos, Wai Xinxian, or even Iwah.

10. In an interview at Tokashiki Iken's dojo in Naha in August 1994.

11. Not all researchers are of the opinion that Xie Zhongxiang is the man who taught Higashionna Kanryo. Okinawan karate historian Kinjo Akio and Li Yiduan believe that a different man with the same nickname was Higashionna's teacher. They claim that Xie and Kanryo were too close in age: that Higashionna referred to Ryuru Ko as an "old man." Based on Higashionna's statement that Ryuru Ko was a bamboo craftsman who lived in a two-story house, they said that Xie, a shoemaker, must be a different person.

I disagree with these points for several reasons. In light of existing evidence, the age gap argument does not hold water. There is no evidence to show that Higashionna ever said that Ryuru Ko was an old man. Though Xie Zhongxiang was a shoemaker, his father was a bamboo craftsman who lived in a two-story house. I think the facts became confused over the years but remain convinced that Xie Zhongxiang taught Higashionna Kanryo.

12. The fact that Iwah definitely taught Matsumura and Higashionna's teacher Kojo, indicated a link between the traditions that evolved in Naha and Shuri. If Higashionna also studied with Iwah, then the link would be that much closer.

13. An interesting point brought to my attention by Master Kanzaki Shigekazu. He said that the *Nepai quan* (see Article 7, p. 158) descended directly from Fang Qiniang, and was taught to his teacher, Master Kyoda Juhatsu, by Go Kenki. Given the time frames surrounding the advent of the *Bubishi* in Okinawa we must not overlook Go Kenki as a plausible source from which the secret text may have appeared.

14. While most *Uchinanchu* remembered for their prowess in the fighting traditions traveled to Fuzhou, Matayoshi Shinko (1888–1947) enjoyed a pilgrimage of more encompassing proportions. Matayoshi traveled to China more than once and spent considerable time and effort studying a myriad of Chinese fighting disciplines. With Funakoshi, Matayoshi demonstrated at the Butokuden in 1917 and was among those who enjoyed the privilege of performing before the Japanese Crown Prince Hirohito in 1921 at Shuri castle.

Matayoshi had a profound affect upon the growth and direction of Okinawa's civil fighting traditions. Son of a *keimochi* family, he learned *kobudo* from an early age. At age twenty-three he ventured north to Hokkaido and first entered the Middle Kingdom by way of Sakhalin Island in 1911. In Manchuria, he befriended a tribe of mountain bandits and learned many of their ways. In Shanghai, Matayoshi augmented his studies by briefly training at the legendary Jing Wu (also known as the Qing Mo) Athletic Association, the same school where Miyagi Chojun studied for several months in 1936.

Matayoshi Shinko also ventured to Fuzhou, where he diligently continued his pursuit of the fighting traditions and related interests. Returning to Okinawa in 1934, he is remembered for his skill in White Crane Boxing, acupuncture, herbal medicine, and a myriad of Chinese weapons.

15. Wai Xinxian also taught Aragaki Seisho, who in turn taught Higashionna before he went to China. However, Gichin Funakoshi, in his 1922 *Ryukyu Kempo Toudi-jutsu,* wrote that Higashionna

studied directly under Wai Xinxian. It is possible that Higashionna spent the first few years of his stay in China studying under Wai at the Kojo dojo.

Funakoshi also wrote that Iwah taught Shaolin *gongfu* to Kojo. Hence, the relationship between Aragaki, Kojo, Higashionna, Wai Xinxian, and Iwah would suggest that the fighting traditions that developed in Shuri and Naha were connected.

16. The Kojo dojo in Fuzhou was relatively large, taking up a space of fifty *tsubo* (one *tsubo* equalling the size of two tatami mats). As it was located very near the Ryukyukan dormitory, the dojo often served a gathering place for *Uchinanchu* living in Fuzhou.

17. In an interview in Tokyo, December 9, 1994.

18. Ohtsuka Tadahiko is the chief director of the Goju Kensha Karate-do Federation and author of the Japanese translation of the *Bubishi.*

19. The *Sanshikan* were the top three ministers under the Okinawan king.

20. Douglas Haring (Trans.), *Okinawan Customs: Yesterday and Today,* Charles E. Tuttle Publishing Company, Tokyo, 1969, pp. 38–39.

21. Ibid., pp. 42–44.

22. At the International Seminar of Budo Culture, International Budo University, March 1993.

23. *Wa* is a truly pervasive concept in Japanese society. It embodies a number of attributes including order, calmness, peace, unity, conformity, and group-consciousness. It has been claimed by intellectuals and politicians that *wa* is the central pillar supporting Japanese society and the reason for its growth and success.

24. Kinjo Hiroshi started his study of karate in 1926 under Hanashiro Chomo (1869–1945) and Oshiro Chojo (1888–1935), both of whom in turn were students of Itosu Anko. Described by Master Richard Kim as a "walking encyclopedia of karate history" and "a master's master," Kinjo *Sensei* is one of Japan's most respected karate masters.





The Chinese characters for *mushin* (no mind) as brushed by Nagamine Shoshin.

Articles on History and Philosophy

Article 1: Origins of White Crane Gongfu

In spite of his fighting skills in Monk Fist Boxing, Fang Zhonggong was no match for the scoundrels from a neighboring village who deceived and then viciously beat him while vying for control of his village. The injuries Fang sustained during the altercation were so severe that he was unable to fully recuperate and fell gravely ill. Attended to by his loving daughter and personal disciple, Fang Qiniang, his condition gradually deteriorated. No longer even able to eat, he finally died.

Deeply troubled by the loathsome circumstances of her beloved father's death, Fang Qiniang vowed to take revenge. Although just a country girl from the rural village of Yongchun, Fang Qiniang was nevertheless a promising and spirited young woman. She longed to vindicate her family name, but she had not yet mastered the fighting skills her father was teaching her. She deeply pondered upon how she might find the power and strength to overcome such adversaries.

One day, not long after the tragedy, Fang was sobbing over the memory of her loss when suddenly she heard some strange noises coming from the bamboo grove just outside her home. Looking out the window to see what was making such a racket, she saw two beautiful cranes fighting. She noticed how the magnificent creatures strategically maneuvered themselves away from each other's fierce attacks with remarkable precision. In the midst of piercing screams, the vigorous jumping, and deceptive wing flapping, the barrage of vicious clawing and lethal pecking was well concealed.

Deciding to frighten off the creatures, Fang went outside and grabbed the long bamboo pole she used for hanging clothes to dry. As she approached the cranes, Fang swung the pole but was unable to get close. Each time she attempted to swing or poke with the pole, they sensed her proximity, and, before the pole could reach its intended target, the birds instinctively evaded her every effort and finally just flew off.

Reflecting deeply upon this incident, Fang concluded that it was a revelation and soon set about evaluating the white cranes' instinctive combative methods. If someone could fight the way the white cranes had, that person would be unbeatable. After considerable time and study, Fang finally came to understand the central principles of hard and soft and yielding to power. Fusing the central elements of Monk Fist *gongfu* with her own interpretation of the birds' innate defensive movements, she created a new style.

After three years of relentless training, Fang developed into an unusually skillful fighter. Capable of remarkable feats of strength and power, Fang Qiniang was no longer the weak and frail girl she once was. Her skill and determination finally gained her a notable reputation. Undefeated in those three years, Fang's innovative style ultimately became one of the most popular civil self-defense traditions in and around Fujian Province, and became known as Yongchun White Crane Boxing *(Yongchun He Quan).*

In an effort to govern the behavior of those who studied her tradition, Fang cautioned her followers to only use their skills in self-defense. She maintained that great bodily harm, including death, could easily result from

excessive force. Imparting her late father's wisdom, Fang maintained that without first finding inner peace and harmony, one could never truly master the fighting traditions, and hence never master their own lives. Master Fang asserted that it is only through discovering and then mastering the world within that the power of positive human force can be developed in harmony with nature and used to defeat any adversary.

Fang said that the principles upon which her tradition was established (i.e., correct breathing, moral precepts, inner-discovery, etc.) had been handed down from ancient times and were not native to the district of Fuzhou.

Fang's Test

Fang's reputation attracted many challengers wanting to test their skill against that of a woman. However, none were successful. Zeng Cishu was one of the men who dared to test Fang's ability.

Described as invincible, Zeng was a hard style boxing expert with fingers like iron and a body as hard as a rock. Demanding to do battle with the girl, Fang promptly agreed and Zeng prepared to meet his opponent. Without even being hit once, Fang swiftly dispatched the challenger. So taken by her remarkable skill and gracious character, the fallen warrior immediately petitioned her to accept him as her student. As her personal disciple, Zeng Cishu went on to become Fang's most prized student and eventually became the second-generation master of White Crane *gongfu*.

In describing his bout with Master Fang, Zeng announced that he had mistakenly relied too much upon physical strength. Fang only had to use her evasive style and inner force to subjugate him. Zeng Cishu said she was truly a master and worthy of her reputation. Because Zeng was regarded as such a powerhouse, their bout served to greatly enhance Master Fang's reputation and brought much more recognition to her unique boxing method.

From that time on, Master Fang maintained that anyone learning the fighting tradition must always make sure not to place too much emphasis upon just physical training. True power and wisdom come from within and

are reflected without. Introspection and philosophical assimilation must balance strict, hard physical conditioning. This is the way to transcend ego-related distractions and get beyond the immediate results of physical training. People who truly understand the fighting traditions are never arrogant or unscrupulous, and never use their skill unjustly.

In the White Crane fighting tradition an instructor must teach according to the student's own individual ability. Learning the *quan* one can progress at one's own pace. Subsequently, the more earnestly one trains, the more swiftly inner strength develops. As in the case of Zeng Cishu, who through the relentless practice of the form *Happoren* developed his inner strength so that it ultimately manifested itself and flowed inward and outward through his Thirty-six Vital Points, invigorating his body so that he could, at will, summon his *qi* (life energy; *ki* in Japanese) to any of his vital points. Zeng Cishu made this *quan* a popular tradition, which was perpetuated and handed down.

Developing Inner Strength Through the Quan

1. Eliminate external distractions and concentrate only upon intention.

2. Coordinate breathing and synchronize it with the muscular activity. When you extend your arm, exhale and strike but conserve 50% of your air. Be sure never to expel all of your air at one time. When you inhale, your body becomes light. When you exhale, your body becomes rooted.

3. Listen to your breathing and become aware of every part of your body.

4. There must be a constant but pliable muscular contraction in the deltoid, trapezius, latissimus dorsi, serratus, and pectoral muscle groups.

5. To encourage perfect diaphragm breathing, the spine must be parallel to the stomach.

6. Techniques are executed forward and back from where the elbows meet the waist.

Understanding the physical and metaphysical precepts of hard and soft (*gangrou* in Mandarin, *goju* in Japanese) one must learn that it is the even balance between the two that enables one to overcome the greatest adversary of all; oneself. Hardness represents both the material force of the human body and one's fierceness. Softness represents the gentleness of one's character and the resiliency to yield in the face of adversity. Together, these are attributes that unfold through continual analysis and genuine commitment.

One must counter force with pliability, and vice versa. All body movement, including stealthy and evasive maneuvering, must be governed by correct breathing. The body must be resilient like a willow branch being blown in a fierce gale; it gives with the force of the wind, but when the strength of the wind vanishes, the bough spontaneously resumes its posture. When the body stretches up and inhales, it resembles a giant ocean wave, knowing no resistance. However, when a stable posture is assumed and the air is forced out from the lungs while contracting the muscles, one becomes immovable, like a majestic mountain.

Principles of Movement

1. Foot movement must be similar to walking. One initiates the step naturally and concludes it with firmness.

2. Smoothly make each step identical to the last, with the big toe of the rear foot aligned with the heel of the other (shoulder-width apart).

3. Foot movement, both in a forward and backward direction should correspond to the crescent shape of a quarter moon with the knees slightly bent, moving quietly.

4. Leg muscles must be firm but flexible to engender mobility.

Immeasurable self-conquests are made possible through a peaceful mind and inner harmony. The strength and resiliency gained from *quanfa* training fosters an inner force with which one can overcome any opponent and conquer worldly delusion and misery. Even when just walking, you should always be conscious of combining your breathing with your

movement. In this way, should you be attacked, you will not lose your balance. The relationship between your legs and body is similar to that of the wheels of a wagon. Of what good is a sturdy buggy without wheels to move it? Hand techniques must be supported by the legs to foster both stability and mobility.

Advice for Engagement

1. The mind must be calm but alert.
2. Look for that which is not easily seen.
3. Use your peripheral vision.
4. Remain calm when facing your opponent.
5. Have confident body language and facial expression.
6. Use a posture that will support mobility.

Using Your Hands

Hand techniques require the use of the body. The body generates the power and the hands serve as the instruments of contact. Like a cat catching a rat, a tiger pulls down a wild boar with its body; the claws serve as the means of contact.

It takes great courage and skill to take out an adversary with a calm mind. True masters establish a balance between their lives and their art to a degree that their lives become as much a product of the art as is the art a product of their lives.

When thrusting with the tips of the fingers, maximum force is achieved only when the four fingers are squeezed tightly together and supported by the thumb. Cultivating this special technique, one can generate remarkable force.

Balance

Perfect balance is a reflection of what is within. It is also a prerequisite for combative proficiency. It is by mastering balance that one is able to easily

take advantage of, or deliberately create, a weakness in an opponent's posture. Such weaknesses must be attacked without hesitation.

If someone attempts to seize you by surprise, you might be better off to escape, reestablish your balance, and then engage the opponent. However, the circumstances dictate the means. It is good to employ evasive tactics when forcefully attacked. It is a good time to launch a counteroffensive upon perceiving that the opponent's energy is exhausted.

Like the sun's strength, your energy must radiate outward, your eyes should be as clear as the moon, and your legs should be like the rolling wheels of a cart. Your posture too, from head to toe, must be evenly balanced so that footwork and hand techniques support each other. If everything is in balance, no one will be able to defeat you.

Be sure to practice according to your teacher's advice and always be open to learn the ways of others. It takes a long time to achieve perfection based upon our experience. Do not be in a hurry; patience is a virtue. Above all, be honest with yourself, do not deceive others, and live a modest life. If you do not follow these rules, you will never realize the Way.

Passing on Fang's tradition to the families in Yongchun village, Zeng Cishu came to have many students, one of whom became the second successor. His name was "Teng Shan" Wang Foudeng and he was responsible for perpetuating Fang's tradition in the years that followed.

In his 1983 book *Hakutsuru Mon: Shokutsuru Ken,* Liu Yinshan describes Fang Zhonggong (he refers to him as Fang Huishi) as a Shaolin recluse and a master of Eighteen Monk Fist boxing *(Shiba Luohan Quanfa).* While waiting for the overthrow of the Qing dynasty, Fang sought refuge at the Shalian Temple (Shoren-ji in Japanese) in Putian, Fujian.

Although it is not in the text, according to Master Liu Songshan, Fang Qiniang transcended any desire to violently revenge her father's death upon having mastered her art of self-defense. The *quan* referred to in this article is *Happoren.*

(TR)

♦

Article 2: Master Wang Reveals His Secrets

True mastery can only result after years of uncompromising training. Austere conditioning must be evenly balanced with philosophical assimilation and protracted introspection. Wisdom is putting knowledge into action.

Laws of Wisdom

1. Let anger be your enemy.
2. Remember, an empty vessel makes the most noise.
3. Patience is the foundation upon which security and long life rest.
4. Know well your station in life.
5. Trustworthy reputations are only gained from virtuous merit.
6. Success is the fruit of the strong and wise.
7. Delay is the best remedy for anger.
8. Those who will be enlightened are the ones who live moderate lives, have simple tastes, consume natural foods, and pursue the wisdom of the sages.
9. Remain honest in your heart, true to your discipline, and refrain from overindulgence, and you will enjoy great rewards in life.
10. Mind your manners and your own business.
11. Discretion is the better part of valor.
12. The barriers of human achievement lie only in the mind.
13. An idle mind is a demon's workshop.
14. Justice exists for those who live according to the Way, as these are one in the same.
15. Be happy without cause and make the best of what you have.
16. True friendship knows no boundaries.
17. It is a humble virtue to be wealthy and not affected by it.
18. Cause and effect are mutually consistent.

19. Despair is the conclusion of fools. Tomorrow's success is built upon yesterday's failures. Live in the here and now. Do not seek more but learn to enjoy less.

Article 3: Advice on Correct Etiquette

We are all responsible for our own health and behavior. Our physical health and mental well-being must always be the highest priorities in our lives. Hence, training in *quanfa* must be an even balance of physical conditioning and metaphysical study to foster both vitality and virtue.

Regardless of whether people study *quanfa* for health, recreation, or self-defense, everyone must understand that it is not to be misused. Therefore, teachers should have their disciples swear an oath. In this oath, disciples must pledge to never intentionally hurt anyone or do anything unjust.

For disciples whose progress remains hampered, more emphasis should be placed upon metaphysical study. In so doing, the value of patience and diligence will make itself apparent.

If one is moody and has irresistible urges to behave violently and disturb the tranquillity of heaven or nature, they are sure to meet with extremely prejudicial circumstances.

This advice holds an extra special importance for the education of young men who study the fighting traditions. Young men are often known to fly off the handle without reason. A lack of confidence and ego-related distractions are the source of unwarranted aggression. Like animals, they often run in packs making trouble. Misusing their *quanfa* skills, they develop reputations worthy of criminals and the outcasts of society. As a teacher, it is critically important to recognize such character weaknesses early if one is to prevent such disgrace from occurring.

Do not deceive your fellow man. If the moral precepts of *quanfa* are disregarded, by teacher or disciple, one's life will be doomed to failure. Deceiving people is the most serious of all crimes as there is no defense against it. Should someone take it upon themselves to deceive another, the

gods will protect the good and judge the evil. Those who use deceit and violence will never know peace or enjoy a long life.

One must always respect the rights of others and exercise humanity in daily life. Those who abide by the natural laws of heaven and earth will prosper and their descendants will continue on forever.

An old proverb says "look at a crab with cold eyes; ignore the wicked as, sooner or later, they will meet their own fate."

This proverb indicates that one should view immoral or evil individuals dispassionately.

(TR)

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Article 4: Philosophy

The true meaning of *wu* (martial ((way)), *bu* in Japanese) lies not in victory or defeat, but rather, in patience, sincerity, honesty, and benevolence. In spite of developing only mediocre skills, one can still enjoy immeasurable rewards and find direction through helping their fellow man. Austere conditioning and balanced nutrition are the cornerstones of mental stability. Together, this combination will foster and support vigorous *qi* energy. The innermost secrets of *quanfa* emerge when a vigorous *qi* is developed through dedicated training.

Understanding how personal achievements are made possible through diligent daily training, *quanfa* must be recognized as a lifelong pursuit. Without warning, almost as if by magic, one's *qi* will surface, compelling one to stay in touch with nature.

There are many signs and lessons that must not be overlooked along the unyielding path of *quanfa.* Most make themselves known within the first few years of training. Patience and perseverance are seen as two of the biggest stumbling blocks for most disciples.

Lacking confidence about self-protection is the mind's subliminal message to the body that more training is necessary to overcome fear.

Indomitable fortitude illuminates the darkness of fear. At a glance, others will recognize this inner strength. Regardless of one's punching power or the stability of their posture, *quanfa* can be an effective deterrent against unwarranted aggression.

One can overcome an opponent's dominance and thwart others' oppressive behavior through *quanfa* training. Be a person of dignified behavior, recognized for kindness and consideration of others less fortunate. Managing animosity calmly and impartially will establish a reputation with which a peaceful and happy life will be enjoyed.

However, beware, as the same laws, both good and bad, apply to all. If the power of *quanfa* is misused, misfortune is sure to occur. Enemies will be quick to target those who are easily lured by the wrath of others. Their slander can ruin a reputation and result in having one's station in life lowered. Do not forget the old saying, "Enemies are easily made and often decide the fate of wrong-doers who take pleasure in impertinence."

The following philosophy has also been handed down by the ancient masters and should be considered carefully. Nothing is more important than one's patience and consideration as practiced in daily life. Live in the "here and now," and do not be distracted by the ways of the world. If you rush, your path will be narrow, but by keeping one step back, the way will be wide. Simplicity is more desirable in the end. Write down what you have learned and study the wisdom of those who have come before you.

Article 5: Master Wang's Observations on Monk Fist Boxing

Containing an infinite variety of outstanding skills, Monk Fist Boxing shares many similarities with the White Crane tradition. As it has no weak points, I cannot help but remain deeply impressed by this elusive but superb method. There can be no question that Monk Fist Boxing has either been the forerunner, or served to influence the development of many other civil fighting disciplines.

By using simple, but clever, geometrical principles of movement, Monk Fist Boxing leaves no weaknesses in its defensive application. Its formidable

arsenal of defensive and offensive techniques can be easily used in both linear and circular patterns in a wide range of directions and elevations.

Enhancing its application, Monk Fist Boxing also employs the principles of hard and soft. Evasive and resilient, the defensive applications of Monk Fist Boxing are complemented by its remarkably aggressive offense.

Monk Fist Boxing's elusiveness embodies all the deception of a desert mirage, while its jumping maneuvers are meant to be performed with the quickness of a bolt of lightning flashing out from a cloud. To that end, Monk Fist Boxing remains an omnipotent system of self-defense.

Studying the hand and foot principles of Monk Fist Boxing will serve to enhance one's own ability. The harder one trains, the more proficient one becomes.

Advice

If you should be attacked by a powerful force, be sure never to become desperate. Diligent training cultivates an inner calm that enhances one's instinctive ability to counter any offensive. Linear attacks are neutralized from an angle while angular attacks are repelled in a straight line. This is a fundamental practice used by Monk Fist Boxers and a practice we must all master.

Etiquette

It is said that a person who truly knows himself will never harm another human being, even under provocation. True *quanfa* disciples are never haughty or proud, but are honest and simple folk.

Conclusion

Be careful never to demand more than that which is considered reasonable from people in any situation. Exercise modesty at all times. Feel comfortable to discuss the secrets of *quanfa* with those with whom you are close, however, stay clear of unscrupulous and spiteful people. One must be especially careful of the "wolves in sheep's clothing."

Article 26: The Guardian Deity Jiu Tian Feng Huo Yuan San Tian Dou



Ohtsuka Tadahiko *Sensei* described this deity as the third son of an all powerful Chinese god of war. Holding the position of Feng Huo Yuan, he is the guardian of Zheng Li (old name for Fujian). Young, handsome, and virtuous, he is also an aspiring disciple of the combative disciplines. Representing virtue, propriety, and perseverance, he was once revered by ardent disciples of *gongfu* in Fuzhou. The same Chinese characters describing this god appear in the Liu family's *Shaolin Bronze Man Book*. Xie Wenliang, master of Whooping Crane Boxing, also has an illustration of this diety in the altar in his home. According to Liu Yinshan, Fang Zhonggong worshipped this deity while at the Shalian monastery. After his tragic death, Fang Qiniang adopted the god as a symbol of justice and propriety for her tradition. He appears in Mabuni Kenwa's *Bubishi* and poorly reproduced likenesses of this deity also appear in other versions of the *Bubishi* as well. The deity in the photograph *(following page)*, owned by Matayoshi Shinho, was brought from Fuzhou back to Okinawa by his father, Matayoshi Shinko, after his first trip to China, and also appears in his secret book on White Crane.

(TR)

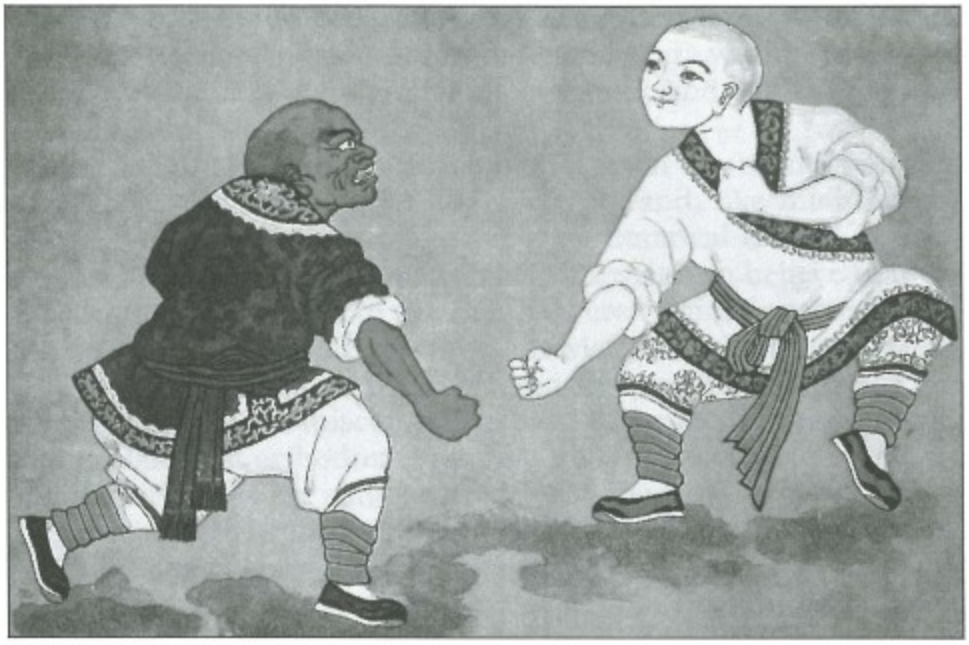
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成化二十六年
扬州英光

PART TWO

Chinese Medicine and Herbal Pharmacology

♦



Folk medicine maintains that herbs and exercise are man's only natural protection against illness. Herbs can and do provide energy and promote smooth blood circulation allowing the human body to eliminate the accumulation of toxins and the congestion that cause disease. In addition, herbs aid digestion, assimilation, and elimination. Moreover, herbs can be used to treat minor aliments as well as acute chronic conditions. Herbs have a remarkable history of healing the human body and maintaining good health when properly used. Unlike modern chemical medicines, natural herbs are much safer and do not leave residue in the body that produces side-effects.

Of all countries in the world, China has the longest unbroken tradition of herbal medicine. In China, medicinal herbs have played an inseparable role in the civil fighting traditions for centuries. For masters of traditional *gongfu,* the principles of herbal medicine, acupuncture, massage, and other related forms of trauma management were an integral part of training; a speedy recovery was always necessary during a period void of social security. However, that knowledge, like the moral precepts upon which the fighting traditions rest, have been overshadowed in the modern era with its myriad of eclectic traditions, commercial exploitation, and the competitive phenomenon.

Articles 10, 11, 12, 19, 30, and 31 appear in the *Bubishi* with neither detailed explanation nor direction, and, like the other articles in this old text, are plagued by grammatical errors. The absence of any detailed information led this writer to believe that the prescriptions illustrated in the *Bubishi* were originally recorded by, and for, those who had previous knowledge of their application. However, after being copied by hand for generations, much has been lost because of miscomprehension and mistranslation. Mr. Li Yiduan said that orthodox Chinese herbal medicines, their names, and prescriptions are standardized throughout the country. However, in the case of local folk remedies, the names of prescriptions and

ingredients are not standardized and vary from district to district. After consulting several local experts in Fuzhou, Mr. Li also said that "the information that appears in the *Bubishi,* especially the herbal prescriptions and vital point sections, is filled with numerous grammatical inaccuracies. In some parts of the *Bubishi,* whole sections have been omitted, while other parts have been recorded incorrectly, leaving the remaining information unintelligible." Mr. Li concluded by saying that "there can be no question that these problems have occurred during the process of copying the text by hand over the generations."

I have grouped the aforementioned six articles together, along with some preliminary research, to help explain the history and significance of Chinese herbal therapy or *zhong yao,* its related practices, and its relationship to the fighting traditions.

According to Chinese folklore, many centuries ago, a farmer found a snake in his garden and tried to beat it to death with a hoe. A few days later he discovered the same snake slithering around in his back yard, and he tried to kill it again. When the seemingly indestructible serpent appeared again a few days later, the farmer gave it another beating, only to see the bleeding viper squirm into a patch of weeds where it commenced eating them.

Upon observing the reptile the following day, the farmer was astonished to find it invigorated with its badly beaten body rapidly healing. Such was the discovery, as legend has it, of *san qi (Panax Notoginseng*), a powerful healing herb, now used in a variety of herbal medicines.

Like so many other aspects of Chinese culture, herbal medicine has also had a host of heavenly deities or semidivine idols representing it. The "Three August Ones," Fu Xi, Shen Nong, and Yao Wang, once depicted the divine accuracy and propriety of this science. In Chinese history, the legendary emperor and last of the "Three August Ones," Shen Nong (3494 B.C.) is regarded as the creator of medicine. Yao Wang, the second of the "Three August Ones," is known as the "King of Medicinal Herbs." Fu Xi, the first of

the "Three August Ones," reputed to have lived about four thousand years ago, is generally credited with having invented just about everything else.

The tradition of using Chinese herbs for medicinal applications predates Christianity by more than three millennium. Shrouded in a veil of myth and mysticism, the history of herbal concoctions have been associated with such rituals as Shamanism and the forces of the supernatural. Although used more often to create an appropriate ritualistic atmosphere rather than strictly for their medicinal properties, ancient religious sects customarily used herbal concoctions in ceremonial rites. These shamans paved the way for the Daoist recluses who later chose to leave their communities to live in wild mountainous areas and lengthen their lives by using herbs, training in the civil fighting arts, and doing breathing exercises.

Confucian, Daoist, and Buddhist philosophy have also had a profound effect upon the development of herbal medicine. Confucius (551–479 B.C.) developed a moral and social philosophy based on the premise that the balance of yin and yang creates a correct order and harmony in the universe. He claimed that man must be moral and study and act in accordance with the Five Virtues (e.g., benevolence, justice, propriety, wisdom, and sincerity) in order to bring harmony to the world. In contrast Lao Zi taught that nature was harmonious when left alone and that man could have no positive impact on it. He claimed that one had to learn to stop resisting nature and that it was only through passivity, the following of the path of least resistance, and embracing nature in all its glory that positive results could be attained. Later Daoists invented a path to salvation and a spiritual destination, a mythical "Island in the Eastern Sea" where there was a herb that had the power to bestow immortality.

By the first century B.C., Dong Zhongshu had applied the yin-yang theory to internal medicine and nutrition. During the tumultuous Zhou dynasty *(ca.* 1000–221 B.C.) many scholars, like their forebearers, the mountain recluses, sought out sanctuary deep in the mountains, and became known as the "Immortals of the Mountains." Continuing the tradition of

medical analysis, their research ultimately became the principal force behind the development of herbal medicine.

The first records of Chinese herbal concoctions, after graduating from sorcery to sophistication, are discovered in the classic discourse on internal medicine written by Huang Di (2698–2587 B.C.), the legendary "Yellow Emperor." However, it was not until the Han dynasty (206 B.C.–220 A.D.) that Zhang Zhongjing *(ca.* 160–200 A.D.) developed the practice of herbal medicine as a science. Considered the great codifier of medicine, Zhang's unique application of the yin-yang and five-element theories helped establish a basis from which to more accurately diagnose and treat illness with herbal medicines. As such, sicknesses could be associated with specific organ dysfunctions and herbal remedies prescribed accordingly.

Many herbal formulae have been handed down from the Han dynasty. They have been refined, tested, verified, and experimented on by a hundred generations of herbalists, and in each generation their findings have been recorded and preserved.

It was during the Han dynasty that herbal formulae were notated and began to be used as an anesthetic in surgery. The eminent physician Hua Tuo (A.D. 141–208) used herbal soups to anesthetize patients in the surgical treatment of superficial diseases and wounds, and also experimented with hydrotherapy and the use of herbal baths.

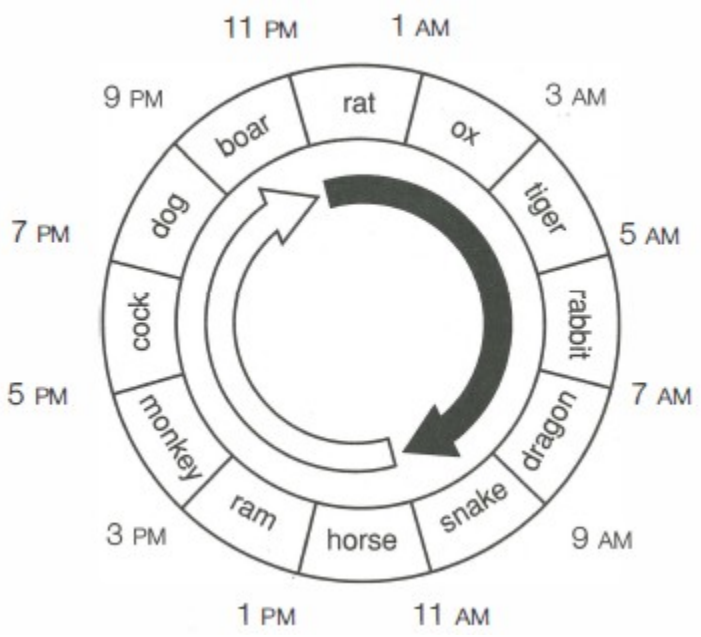
Profoundly influenced by the mountain recluses, Hua Tuo was also an ardent disciple of the fighting traditions. Concluding that balanced exercise and intelligent eating habits were instrumental in the cultivation of "a healthy life," Hua developed a therapeutic *gongfu* tradition based upon the movements of five animals: the deer, tiger, monkey, crane, and bear. Through invigorating the vital organs, Hua's therapeutic practice improved one's circulation, respiration, digestion, and elimination. It also helped to improve physical strength while eliminating fatigue and depression. As such, the importance and relationship between physical exercise and herbal medicine was established over 1700 years ago.

Meridian Channels in Chinese Medicine Over the course of centuries, an unending line of devout and observant physicians detected the existence of internal energy passageways and recorded their relationship to a number of physiological functions. Physicians came to observe specific hypersensitive skin areas that corresponded to certain illnesses. This ultimately led to the recognition of a series of recurring points that could be linked to organ dysfunction. By following these fixed paths, the points came to be used to diagnose organ dysfunction. The route linking these series of points to a specific organ became known as a meridian.

The idea for attacking the twelve bi-hourly vital points surfaced from research surrounding the polarity or "Meridian Flow theory" of acupuncture. By the Song dynasty, Xu Wenbo, an eminent acupuncturist and the official doctor for the Imperial family, developed this theory into a science. Concluding that the breath (respiratory system) and blood (circulatory system) behaved within the body in the same way as the earth rotated in the sky, he discovered how the vital point locations changed with time. He found that the human body's twelve meridians correspond to the twelve bi-hourly time divisions of the day. There are twelve *scichen* to a day and each *scichen* is equivalent to two hours. The *scichen* are named after the twelve animals of the Chinese zodiac, therefore, the period between 11 P.M. and 1 A.M. is the Time of the Rat, 1 A.M.–3 A.M. is the Time of the Ram, and so on. It is through this method that a certain vital point could be most fatally traumatized during a corresponding *scichen* interval. Meticulously recording his research, he documented more than 350 vital points. His analysis identified how the respiratory and circulatory systems correspond to a given meridian or vital point, and which vital point opened and closed at what time.

Responsible for remarkable advances in medical science, Xi Yuan, an eminent thirteenth-century Chinese physician, standardized the methods of how to improve a sick patient's prognosis by stimulating the points of a corresponding meridian. Xi Yuan was also among those who furthered the

research into the influence of solar and lunar cycles on the circulatory system and organs.



The times for the twelve *shichen.*

Xi Yuan determined precisely at what time of each day the twelve regular meridians exhibited two-hour periods of maximum and minimum energy by comparing his findings to the *shichen.* To perpetuate his analysis, Xi Yuan drew charts and diagrams illustrating the central principles of this complex theory.

In time, ways of utilizing herbs to cure dysfunctioning organs and correct the flow of energy in the body were developed. Some herbs were used for a specific meridian and would not be mixed for they could cause disease instead of curing it when combined.

With the advent of Buddhism, a growing intercourse between India and China gradually affected the growth and direction of herbal medicine and the fighting traditions. From the first to the ninth centuries A.D., pilgrims, sages, translators, teachers, trade delegates, ambassadors, etc. crossed and recrossed the mountains between the two cultures. Part of that intercourse was directly concerned with healing.

India has long had a profound tradition of herbal medicine. By the start of the Tang dynasty (618–907 A.D.), all serious Chinese physicians and doctors were familiar with both the Chinese and Buddhist texts of healing. This cross-fertilization of knowledge advanced Chinese medicine considerably.

By the Ming dynasty, the principles of acupuncture and herbal medicine had spread widely and a great number of books had been written on all aspects of them. Every physician in China, from Imperial Court doctor to village medicine man, vigorously employed the principles of herbal medicine and acupuncture to help sick people.

One of the most important documents on herbal medicine of that time was the *Ben Cao Gang Mu* (General Outline and Division of Herbal Medicine), by Dr. Li Shizhen (1517–93). Considered one of Ming China's most eminent medical scholars, his classic encyclopedia of herbal medicine listed 1892 different herbal medicines, in fifty-two volumes (scrolls), and took twenty-seven years to research and compile. Translated into Vietnamese, Japanese, Russian, French, German, Korean, and English, it has even been claimed that Li's prodigious treatise even influenced the research of Charles Darwin.

Following the Qing dynasty, China's Imperial Medical College established a national standard for the healing sciences of acupuncture, herbal medicines, *qigong,* moxibustion, and massage therapy.

However, Western medical standards have, until only quite recently, always considered these ancient natural principles of medicine sort of a "backwoods" tradition. It has only been after lengthy analysis and astonishing results that these concepts have been widely accepted in the Western world and are now often used side by side with modern technology.

In the *Shaolin Bronze Man Book,* there is an article that describes the important connection between medicine and the civil fighting traditions, "a person who studies *quanfa* should by all means also understand the principles of medicine. Those who do not understand these principles and practice *quanfa* must be considered imprudent."

In his 1926 publication *Okinawa Kempo Karate-jutsu Kumite,* Motobu Choki (1871–1944), unlike his contemporary Funakoshi Gichin, described revival techniques, the treatment of broken bones, dislocated joints, contusions, and the vomiting of blood caused by internal injury, and explained the value of knowing medical principles. Much like the *Bubishi,* Motobu refers to various herbal concoctions and how they are able to remedy numerous ailments, be they external or internal. Motobu's book lists many of the same herbs noted in both the *Bubishi* and the *Shaolin Bronze Man Book* (see Article 31, p. 99).

Examples of Herbal Medicine

Chinese herbal medicine employs a myriad of ingredients from the undersea and animal kingdoms, the world of plants, fruits, and vegetables, along with minerals and a select number of exotic elements. While there are virtually hundreds of kinds of products that are extracted from mother nature, the following list represents the principal sources from which most are derived: roots, fungi, shrubs, sap and nectar, grass, wood and bark, floral buds, petals, leaves, moss, plant stems and branches; fruits, nuts, seeds, berries, and various vegetables; various insects, reptiles, pearls, sea life, and ground minerals; deer antlers and the bones of certain animals. Unusual elements include the internal organs of various animals and fish, scorpion tails, wasp or hornet nests, leeches, moles, praying mantis chrysalis, tortoise shell, bat guano, dried toad venom, male sea lion genitalia, urine of prepubescent boys, domestic fowl gastric tissue, the dried white precipitate found in urinary pots, powdered licorice that has been enclosed in a bamboo case and buried in a cesspool for one winter (the case being hung to dry thoroughly and licorice extracted), dried human placenta, and human hair.

Generally speaking, prescriptions are drunken as tea or soups; made into hot and cold compresses, poultices, powders, ointments, liniments, and oils for massaging directly into wounds or sore areas; refined into paste for plasters; or put in pills or gum to be taken orally. Herbs are usually

prescribed together to enhance their effectiveness, with the exception of ginseng, which is usually taken by itself. Described as the "master/servant" principle, herbs of similar properties and effects are used together.

Following serious injury or sickness, it is essential to reestablish homeostasis within the glandular, circulatory, and nervous systems to ensure a healthy recovery. Sharing corresponding principles, herbal medicines, acupuncture, moxibustion, and massage have, and continue to be, effective practices in trauma management and the curing of disease.

Nowadays, with the growing concern over the side-effects of prescription drugs, an understanding of ecology, and people's desire to take greater responsibility for their own health, the use of medicinal herbs is experiencing a remarkable revival.

Effects of Herbal Medicine

The following terms meticulously describe the effects of herbal medicines:

analgesic: eliminates pain while allowing the maintenance of consciousness and other senses anesthetic: eliminates pain and causes unconsciousness anthelmintic: kills or removes worms and parasites from the intestines antidote: counteracts poisons

antiphlogistic: reduces inflammation

antipyretic: reduces fever

antiseptic: kills microorganisms

antispasmodic: reduces or stops spasms

antitussive: suppresses coughing

aphrodisiac: increases sexual desire

astringent, styptic: reduces blood flow by contracting body tissues and blood vessels carminative: assists in the release of flatulence cathartic: assists the movement of the bowels demulcent: soothes infected mucous membranes diaphoretic: assists perspiration

digestive: assists digestion

diuretic: assists urination

emetic: causes vomiting

emmenagogue: assists menstruation

emollient: softens, soothes

expectorant: assists in expulsion of phlegm hemostatic: stops blood flow

laxative: assists bowel movements gently

purgative: assists bowel movements strongly refrigerant: cooling, relieves fever

sedative: reduces anxiety, excitement

stimulant: increases sensitivity and activity stomachic: tonifies the stomach

tonic: restores or repairs tone of tissues

Through meticulous research, unending cross-referencing, and the untiring assistance of the Fujian *gongfu* masters and herbalists associated with Mr. Li Yiduan, Mr. and Mrs. Okamoto of the Tokiwa Herb Emporium, botanist Suganuma Shin, my friend Mitchell Ninomiya, and my wife Yuriko, I am able to present the translation of the following articles.

For the sake of easy future reference, the botanical terms of these plants and elements of nature have been transcribed. Over the years, in the various old reproductions of the *Bubishi* I have come across, rarely did I find precise weight measures or accurate preparations for the herbal prescriptions detailed. Furthermore, in at least one notable case, the prescription had been completely rewritten (no doubt by a modern herbalist). Nonetheless, I did learn that the precise weights and preparations for all the legible prescriptions in the *Bubishi* could be accurately determined by any Chinese herbalist, especially after diagnosing a sick patient's condition.

However, the following prescriptions are presented here as informative matter only, and are not intended to be construed by the reader as reliable or in some instances safe treatments for the corresponding maladies.

(TR) ♦



This calligraphy by Grandmaster Yagi Meitoku means "Inhaling represents softness while exhaling characterizes hardness." This quote was taken from Article 13 (p. 159) of the *Bubishi* and inspired Grandmaster Miyagi Chojun to name his style Goju-ryu.

Articles on Chinese Medicine and Herbal Pharmacology

Article 10: Prescriptions and Medicinal Poems 1. *Dipsacus asper* Wall. (Dipsacaceae): used as a tonic for bones and tendons 2. *Achyranthes*

bidentata Blume. (Amaranthaceae): for sprains or fractures to the hip and leg 3. *Chaenomeles sinensis* Koch. (Rosaceae): used for convulsions, spasms, and as an antispasmodic 4. *Acanthopanax spinosum* Miq. (Anacardiaceae): prescribed as an analgesic for rheumatic pain, spasms, colic, gastralgia, and impotency 5. *Pistacia lentiscus* L. (Anacardiaceae): also known as mastic, employed as analgesic and sedative for gastralgia, cardiodynia, mastitis, peptic ulcers, boils, and carbuncles; also as a antitussive and expectorant 6. *Salvia miltiorhiza* Bunge. (Labiatae) and *Rehmannia glutinosa* Lib. (Scrophulariaceae): prescribed to improve circulation and for production of new blood 7. *Angelica sinensis* (Umbelliferae) and *Carthamus tinctorius* L. (Compositae): used to cure congestion, improve poor circulation, and clear extravasted blood 8. *Arethusa japonica* A. Gr. (Compositae) or (Labiatae): used to promote blood circulation and smooth monthly menstruation 9. *Scirpus yagara* (Cyperaceae) and *Curcuma zedoaria* Roc. (Zingiberaceae): helps remedy old injuries or chronic pain 10. *Akebia quinata* Decne. (Lardizabalaceae): prescribed as a diuretic and antiphlogistic; in particular for bladder infections and intestinal problems 11. Rice Brew: when mixed with wine, good for gastric disorders, diarrhea, and fever 12. *Typha latifolia* L. (Typhaceae) and *Semen sinapis* Albae. (Cruciferae), or *Schizonepeta tenuifolia* Briq. (Labiatae): astringent, styptic 13. *Caesalpinia sappan* L. (Leguminosae) and *Curcuma longa* L. (Zingiberaceae) *or Curcuma aromatica* Salisb. (Zingiberaceae): used to clear extravested blood; used externally for bruises and orchitis 14. *Drynaria fortunei* (Kze.) J. Sm. (Polypodiaceae): used for bone fractures 15. *Bletilla hyacinthina* R. Br. (Orchidaceae): used externally as emollient for burns and skin disorders when the pseudobulbs are powdered and mixed with sesame oil; also an effective agent when used with other herbs for fractured bones 16. Copper, native: analgesic, decongestant for bruises, contusions, fractures, and dislocations 17. *Allium sinensis* G. Don. (Liliaceae): effective in eliminating intestinal blockage in both the small and large intestines 18. *Imperata cylindrica* Beauv. (Graminae) and *Nelumbo nucifera* Gaertn. (Nymphaceae): prescribed together with a pint of lotus roots for hemostasis 19. *Nelumbo nucifera* Gaertn. (Nymphaceae), and *Biota orientalis* Endl. (Cupressanceae):

used to treat the vomiting of blood 20. *Corydalis bulbosa* DC. or *Corydalis ambigua* Cham. (Papaveraceae): improves blood circulation and dissipates bruises 21. *Gynura pinnatifida* Vanniot. (Compositae): prescribed as a hemostatic or used externally as a styptic drug 22. *Curcuma longa* L. (Zingiberaceae): when thinly sliced, effective in suppressing pain in arm injuries 23. The clear urine of boys under age twelve is an effective pain killer when used on incised wounds 24. *Achyranthes bidentata* Blume. (Amaranthaceae): used to stop profuse bleeding 25. *Imperata cylindrica* Beauv. (Gramineae) and *Senecio palmatus* Pall. Moore (Compositae): for hemostasis 26. *Leonurus heterophyllus* Sweet (Labiatae): an effective pain killer used for serious injuries 27. *Allium tubersum* Roxb. (Liliaceae): used for hemoptysis (coughing up blood) 28. *Ampelopsis japonica* (Vitaceae): used against tetanus after being wounded by a metal weapon 29. *Morus alba* L. (Moraceae): used for lung-related disorders—asthma, bronchitis, coughing, etc.

30. Malted rice and vinegar are used together to reduce swelling 31. *Daemonorops draco* Blume. (Palmae): used to clear internal extravasted blood, improve circulation, and promote the production of new blood 32. Minium (red lead oxide) combats poison, congestion, and improves the condition of blood; used externally as a disinfectant ♦

Article 11: Twelve-Hour Theory Recuperative Herbal Prescriptions
MERIDIAN SHICHEN

Gall Bladder *Rat* (11 P.M.–1A.M.) 1. *Bupleurum falcatum* L. (Umbelliferae) 3.75 grams 2. *Platycodon grandiflorum* DC. (Campanulaceae) 3.75 grams 3. *Ophiopogon japonicus* Wall. (Liliaceae) 3.75 grams 4. *Pinellia ternata* (Thunb.) Breit. (Araceae) 3.75 grams 5. *Rehmannia glutinosa* (Gaertn.) 7.5 grams 6. *Ziziphus sativa* Hu (Rhamnaceae) 3.75 grams 7. *Semen persicae* (L.) Batsch. (Rosaceae) 7.5 grams **Liver *Ox*** (1–3 A.M.) 1. *Dipsacus asper* Wall. (Ditsacaceae) 3.75 grams 2. *Achyranthes bidentata* Blume. (Amaranthaceae) 3.75 grams 3. *Ligusticum wallichii* Franch. (Umbelliferae) 3.75 grams fried 4. *Angelica sinensis* (Umbelliferace) 7.5 grams 5.

Rehmannia glutinosa (Gaertn.) 7.5 grams 6. High quality *Allium tuberosum* Roxb. (Liliaceae) 3.75 grams 7. *Berberis lycium* (Solanaceae) 7.5 grams **Lungs *Tiger*** (3–5 A.M.) 1. *Schizonepeta tenuifolia* Briq. (Labiatae) 3.75 grams 2. Glue prepared from the hide of a black ass 3.75 grams 3. *Dioscorea japonica* Thunb. (Dioscoreaceae) 7.5 grams 4. Limonite 7.5 grams 5. *Morus alba* L. (Moraceae) 3.75 grams 6. *Xanthoxylum piperitum* DC (Rutaceae) 3.75 grams **Large Intestine *Rabbit*** (5–7 A.M.) 1. *Morus alba* L. (Moraceae) 7.5 grams 2. *Allium sinensis* G. Don. (Liliaceae) 3.75 grams 3. *Salvia miltiorhiza* (Labiatae) 7.5 grams 4. *Caesalpinia sappan* L. (Leguminosae) 3.75 grams 5. *Corydalis bulbosa* DC. or *Corydalis ambigua* Cham. (Papaveraceae) 3.75 grams 6. *Anemone cernua* Thumb. (Ranunculaceae) 3.75 grams 7. *Curcuma longa* L. (Zingiberaceae) 3.75 grams **Stomach *Dragon*** (7–9 A.M.) 1. *Aegle sepiaria* DC. 3.75 grams 2. *Saussurea lappa* Clarke (Composite) 3.75 grams 3. *Ophiopogon japonicus* Wall. (Liliaceae) 3.75 grams 4. *Pheretima asiatica* Michelsen (Lumbricidae) 7.5 grams grilled and powdered 5. Rice Brew 3.75 grams 6. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 7. *Davillia mariessi* (Polypodiaceae) 7.5 grams **Spleen/Pancreas *Snake*** (9–11 A.M.) 1. *Amomum cardamomum* L. (Zingiberaceae) 6.24 grams 2. *Poria cocos* (Schw.) Wolf. (Polyporaceae) 6.24 grams 3. *Atractylodes lancea* (Thunb.) DC. (Compositae) 3.75 grams fried 4. *Dioscorea japonica* Thunb. (Dioscoreaceae) 3.75 grams 5. *Paeonia albiflora* Pall. (Ranunculaceae), or *Anemone raddiana* Regel (Ranunculaceae) 6.24 grams charred 6. *Ligusticum wallichii* Franch. (Umbelliferae) 6.24 grams **Heart *Horse*** (11 A.M.–1 P.M.) 1. *Clansena lansium* (Lour.) Skeels (Rutaceae) 6.24 grams 2. *Magnolia officinalis* Reh. et Wils. (Magnoliaceae), or *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 3. *Drynaria fortunei* (Kze.) J. Sm. (Polypodiaceae) 6.24 grams 4. *Semen persicae* (L.) Batsch. (Rosaceae) 6.24 grams **Small Intestine *Ram*** (1–3 P.M.) 1. *Allium macrostemon* Bge. (Liliaceae) 6.24 grams 2. *Akebia quinata* (Thunb.) Decne. (Lardizabalaceae), or *Arctium lappa* L. (Compositae) no weight listed 3. *Juncus decipiens* (Buch.) Nakai (Juncaceae) or *Imperata cylindrica* Var. Major (Nees) Hubb. (Gramineae) 6.24 grams 4. *Caesalpinia sappan* L. (Leguminosae) 6.24 grams 5. *Rehmannia glutinosa* Libosch.

(Gaertn.) (Scrophulariaceae) 6.24 grams **Bladder *Monkey*** (3–5 P.M.) 1. *Akebia quinata* Decne. (Lardizabalaceae) 3.75 grams 2. *Alisma plantago* L. (Alismaceae) 6.24 grams 3. *Poria cocos* Wolf. (Polyporaceae) 3.12 grams 4. *Rehmannia glutinosa* Libosch. (Gaertn.) (Scrophulariaceae) 6.24 grams 5. *Spirodela polyrhiza* Schleid. (Lemnaceae) 3.75 grams 6. Rice Brew (no weight listed) 7. *Carthamus tinctorius* L. (Compositae) 3.75 grams **Kidneys *Cock*** (5–7 P.M.) 1. *Achyranthes bidentata* Blume. (Amaranthaceae) 3.75 grams 2. *Rehmannia glutinosa* Libosch. (Gaertn.) (Scrophulariaceae) 3.75 grams 3. *Baiji* 3.75 grams 4. *Fructus foeniculi* (Umbelliferae) 3.75 grams 5. *Vitex trifolia* L. (Verbenaceae) 3.75 grams 6. *Davillia mariesii* (Polypodiaceae) 3.75 grams 7. *Lonicera japonica* Thumb. (Loniceraceae) 3.75 grams **Pericardium *Dog*** (7–9 P.M.) 1. *Rheum oficinale* Baill. (Polygonaceae) 3.75 grams 2. *Ophiopogon japonicus* (Thunb.) Ker-Gaw. (Liliaceae) 6.24 grams 3. *Salvia Miltiorhiza* Bunge. (Labiatae) 3.75 grams 4. *Rehmannia glutinosa* Libosch. (Gaertn.) (Scrophulariaceae) 6.24 grams 5. *Typha latifolia* L. (Typhaceae) 3.75 grams **Three Heater *Boar*** (9–11 P.M.) 1. *Gardenia florida* L. (Rubiaceae) 3.75 grams 2. *Eucommia ulmoides* Oliv. (Euconmiaceae) 6.24 grams 3. *Lycium chinense* Mill. (Solanaceae) 6.24 grams 4. *Prunus persica* (L.) Batsch. (Rosaceae) 3.75 grams 5. *Caesalpinia sappan* L. (Leguminosae) 3.75 grams 6. Native copper 6.24 grams

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The *Bubishi* does not say exactly how to utilize these prescriptions (i.e., to drink them or use them externally).

(TR) ♦

Article 12: A Physician's Treatment for Twelve-Hour Injuries For Complications Arising from an Injury to the Kidneys or Carotid Artery
1. *Imperata cylindrica* Var. Major (Nees) Hubb. (Gramineae) 6.24 grams 2. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 6.24 grams 3. *Scrophularia ningpoensis* Hemsl. (Scrophulariaceae) 6.24 grams 4. *Platycodon grandiflorum* (Jacqu.) A. DC. (Campanulaceaea) 3.75 grams 5. *Colocana antiquem* Schott. 6.24 grams 6. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 7. *Curcuma longa* L. (Zingiberaceae) 3.75 grams
Treating Muscle Injuries

1. *Chaenomeles sinensis* Koeh. (Rosaceae) 3.75 grams 2. *Acanthopanax gracilistylus* W. W. Smith. (Araliaceae) or *Dipsacus asper* Wall. (Dipiscaceae) 6.24 grams 3. *Achyranthes bidentata* Blume. (Amaranthaceae) 6.24 grams 4. *Paeonia lactiflora* Pall. (Ranunculaceae) 6.24 grams fried 5. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 6.24 grams **Treating Burns**

1. *Scirpus yagara* Ohwi. (Cyperaceae) 4.68 grams 2. *Curcuma zedoaria* Roc. (Zingiberaceae) 4.68 grams 3. *Gynura pinnatifida* Vanniot (Compositea) 21.84 grams 4. *Prunus persica* (L.) Batsch. (Rutaceae) 6.24 grams 5. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 6.24 grams **Treating Back Injuries**

1. *Curcuma longa* L. (Zingiberaceae) 3.75 grams 2. Native Copper 3.75 grams 3. *Arenthusa japonica* A. Gr. (Compositae) 3.75 grams 4. *Dipsacus asper* Wall. (Dipsacaceae) 3.75 grams 5. *Anemone cernua* Thumb. (Ranunculaceae) 3.75 grams 6. Urine of healthy boys under age twelve **Head Injuries**

1. *Schizonepeta tenuifolia* Briq. (Labiatae) 3.75 grams 2. *Siler divaricatum* Benth. et Hook. (Umbelliferae) 3.75 grams 3. *Anemone raddiana* Regel (Ranunculaceae) 6.24 grams 4. *Pueraria pseudo-hirsuta* Tang et Wang (Leguminosae) 3.75 grams 5. *Vitex rotundifolia* L. (Vervenaceae) 6.24 grams **Loss of Consciousness**

1. *Poria cocos* (Schw.) Wolf. (Polyporaceae) 6.24 grams 2. *Polygala tenuifolia* Willd. (Polygalaceae) 3.75 grams 3. *Moschus moschiferus* L. (Cervidae) 0.15 grams 4. *Panax ginseng* C.A. Mey (Araliaceae) 6.24 grams **To Stop Bleeding**

1. *Coptis chinensis* Franch. (Ranunculaceae) 3.75 grams powdered 2. *Elephas maximus* L. or *Elephas africanus* Blum. (Elephantidae) 3.75 grams 3. *Artemisia argyi* Levl, et Vant. (Compositae) 0.31 grams 4. *Calamina* (Smithsonitum) 3.75 grams powdered **Treating Head Injuries Resulting from Being Traumatized by Iron Objects** 1. *Carthamus tinctorius* L. (Compositae) 6.24 grams 2. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 6.24 grams 3. *Rehmannia glutinosa*

(Gaertn.) Libosch. (Scrophulariaceae) 6.24 grams 4. *Boswellia carterii* Birdwood (Burseraceae) 6.24 grams 5. *Commiphora myrrha* Engler. (C. molmol Engler.) (Burseraceae) 6.24 grams 6. *Prunus persica* (L.) Batsch. (Rosaceae) 6.24 grams **Extraction of Internal Injuries**

1. White malted rice, 1 small scoop 2. *Eugenia caryophyllata* Thunb. (Myrtaceae), 7 small scoops 3. *Schizonepeta tenuifolia* Briq. (Labiatae) 6.24 grams 4. *Mentha arvensis* L. (Labiatae) 3.75 grams 5. *Carthamus tinctorius* L. (Compositae) 6.24 grams 6. *Angelica sinensis* (Oliv.) (Umbelliferae) 6.24 grams **Treating Back Pain**

1. *Saussurea lappa* Clarke (Compositae) 3.75 grams 2. *Paeonia lactiflora* Pall. (Paeoniaceae) 3.75 grams roasted 3. *Boswellia carterii* Birdwood (Burseraceae) 6.24 grams 4. *Commiphora myrrha* Engler. (Burseraceae) 6.24 grams 5. Urine from a healthy boy under age twelve, 1 cup **Pain Killer**

1. *Dipsacus asper* Wall. (Dipiscaceae) 6.24 grams 2. *Paeonia lactiflora* Pall. (Paeoniaceae) 3.75 grams fried 3. *Paeonia lactiflora* Pall. (Paeoniaceae) soaked in rice wine and fried 4. *Allium tuberosum* Roxb. (Liliaceae) 3.75 grams of bulb only 5. *Lycium chinense* Mill. (Solanaceae) 6.24 grams 6. *Rehmannia glutinosa* (Gaertn.) Liboch. (Scrophulariaceae) 3.75 grams 7. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 6.24 grams 8. *Carthamus tinctorius* L. (Compositae) 3.75 grams 9. *Boswellia carterii* Birdwood (Burseraceae) 3.75 grams Soak in one bottle of aged wine and cook slowly over a low flame to prepare prescription.

Remedy for Malaria

1. *Aconitum carmichaeli* Debx. (Ranunculaceae) 6.24 grams 2. *Cyperus rotundus* L. (Cyperaceae) 6.24 grams 3. *Dichroa febrifuga* Lour. (Saxifragaceae) 12.48 grams 4. *Areca catechu* L. (Palmae) 1.24 grams 5. *Morus alba* L. (Moraceae) 3.75 grams 6. *Anemarrhena asphodeloides* Bunge. (Liliaceae) 3.75 grams 7. *Ophiopogon japonicus* Ker-Gaw. (Liliaceae) 6.24 grams and a pinch Ferment for one day in aged wine

and then decoct over a low flame to prepare prescription, which can be used immediately.

Remedy for Lower Back and Hip Pain

1. *Panax Ginseng* C.A. May (Araliaceae) 6.24 grams 2. *Chaeomeles lagenaria* Koidz. (Rosaceae) 3.75 grams 3. *Achyranthes bidentata* Blume. (Amaranthaceae) 6.24 grams 4. *Melia toosendan* Sieb. et Zucc. (Meliaceae) 3.75 grams even weight 5. *Paeonia lactiflora* Pall. (Paeoniaceae) 3.75 grams 6. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 7. *Rehmannia glutinosa* Libosch. F. Hueichingensis (Chao et Schih) Hsiao (Scrophulariaceae) 6.24 grams 8. *Lycium chinense* Mill. (Solanacheae) 3.75 grams even weight 9. *Ligusticum wallichii* Franch. (Umbelliferae) 3.75 grams Ferment in one bottle of aged wine and cook over a low flame to prepare prescription.

Treating Open Wounds

Take an ant's nest that was built on a longan tree and roast it on a new tile. Ground the remains into a powder, mix with water, and steam it until it is thick. Apply directly to open wounds.

Article 18: Four Incurable Diseases

People not recovering from serious sword or spear wounds, even after medical treatment is rendered, usually die. Characteristics of the illness causing this are difficulties in breathing and the inability to keep the mouth shut.

If a wound becomes complicated by infection and the patient begins getting cold, with signs of stiffening, fever, and shaking violently, departure from this world is certain.

When the eyeballs are locked in place without moving, a person's spirit has withdrawn, which means he is no longer in charge of his mental faculties.

Any deep wound that causes an organ to dysfunction, impairing the circulatory system, usually results in death.

In addition to *quanfa,* a disciple must be patient and endeavor to acquire the medical knowledge to treat and cure the injured and sick. True *quanfa* disciples never seek to harm anyone, but are virtuous, kind, and responsible human beings.

This knowledge has been compiled and handed down from the Shaolin recluses from long ago. Never deviating, it remains constant.

Article 19: Effective "Twelve-Hour Herbal" Prescriptions to Improve Blood Circulation for Shichen-Related Injuries Rat Time (11 P.M.–1 A.M.) Medicine 1. *Lycopus lucidus* Turcz. (Labiatae) 5–10 grams 2. *Aquilaria sinensis* (Lour.) Gilg. (Thymelaeaceae) 1–3 grams 3. *Boswellia carterii* Birdwood (Burseraceae) 3–9 grams Decoct in one cup of old wine. Strain and drink a half cup.

Ox Time (1–3 A.M.) Medicine 1. *Moschus moschiferus* L. (Cervidae) 3.75 grams 2. *Aquilaria sinensis* (Lour.) Gilg. (Thymelaeaceae) 3.75 grams 3. *Lycopus lucidus* Turcz. (Labiatae) 6.24 grams 4. *Cinnamomum cassia* Bl. (Lauraceae) 9.36 grams 5. *Achyranthes bidentata* Blume. (Amaranthaceae) 6.24 grams Decoct in one cup of rice wine. Strain and drink a half cup.

Tiger Time (3–5 A.M.) Medicine 1. *Moschus moschiferus* L. (Cervidae) 3.75 grams 2. *Aquilaria sinensis* (Lour.) Gilg. (Thymelaeaceae) 3.75 grams 3. *Lycopus lucidus* Turcz. (Labiatae) 6.24 grams 4. *Cinnamomum cassia* Bl. (Lauraceae) 6.24 grams 5. *Achyranthes bidentata* Blume. (Amaranthaceae) 6.24 grams Decoct in one bowl of rice wine. Strain and drink one cup.

Rabbit Time (5–7 A.M.) Medicine 1. *Pictata martensii* (L.) (Pteriidae) 3.75 grams 2. *Moschus moschiferus* L.(Cervidae) 6.24 grams 3. Python *Molurus bivittatus* Schlegel (Boidae) 3.75 grams 4. *Wu du hu* 6.24 grams Soak them in rice wine, strain and drink.

Dragon Time (7–9 A.M.) Medicine 1. Malted nonglutinous rice, 1 scoop 2. Malted rice, 1 scoop 3. Young *Prunus persica* (L.) Batsch. (Rosaceae) 15.60 grams 4. *Eriobotrya japonica* Lindl. (Rosaceae) 6.24 grams 5. *Carthamus tinctorius* L. (Compositae) 6.24 grams Decoct in rice wine, strain, and drink.

Snake Time (9–11 A.M.) Medicine 1. *Carthamus tinctorius* L. (Compositae) for upper torso-related injuries 6.24 grams 2. *Achyranthes bidentata* Blume. (Amaranthaceae) for lower body injuries Decoct in rice wine, strain, and drink.

Horse Time (11 A.M.–1 P.M.) Medicine 1. Python *Molurus bivittatus* Schlegel (Boidae) 6.24 grams 2. *Shizophragma integrifolium* (Franch.) Olive. (Saxifragaceae) 6.24 grams 3. *Cyperus rotundus* L. (Cyperaceae) 21.84 grams 4. *Rubia cordifolia* L. (Rubiaceae) 6.24 grams Decoct in three cups of rice wine, strain, and drink one cup.

Ram Time (1–3 P.M.) Medicine 1. *Eucommia ulmoides* Oliv. (Eucommiaceae) 3.75 grams 2. *Boswellia carterii* Birdwood (Burseraceae) 6.24 grams 3. *Eugenia caryophyllata* Thunb. (Myrtaceae) 6.24 grams 4. *Cinnamomum cassia* Blume. (Lauraceae) 6.24 grams Decoct in rice wine, strain, and drink when your stomach is empty.

Monkey Time (3–5 P.M.) Medicine 1. *Triticum aestivum* L. (Gramineae) 6.24 grams 2. *Panax ginseng* C.A. Mey. (Araliaceae) 6.24 grams Decoct in half a cup of water to prepare 2.48 grams (8 *fen*). Drink when your stomach is empty.

Cock Time (5–7 P.M.) Medicine Same as Monkey Time Medicine.

Dog Time (7–9 P.M.) Medicine 1. *Crocus sativus* L. (Iridaceae) 6.24 grams 2. *Murray a paniculata C.* (Rutaceae) 6.24 grams 3. *Rubia cordifolia* L. (Rubiaceae) 3.75 grams 4. *Wan du hu* 3.75 grams 5. *Artemisia argyi* Levi, et

Vant. (Compositae) 3.75 grams Make it into a powder, decoct in rice wine, strain, and drink.

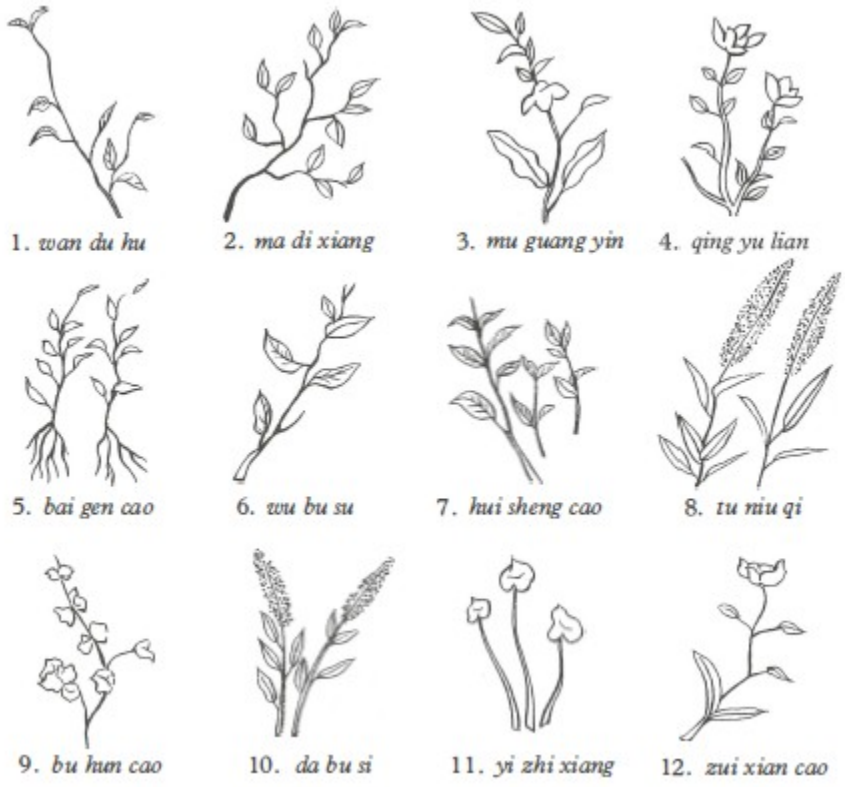
Boar Time (9–11 P.M.) Medicine Same as Dog Time Medicine.



Article 22: Twelve-Hour Green Herbal Remedies These herbs should be ground into a powder, mixed with rice wine, and drank every three hours to quickly remedy related injuries.

	SHICHEN	CHINESE PRONUNCIATION (MANDARIN)	CHINESE IDEOGRAM
1.	Rat (11 P.M.–1 A.M.)	*wan du hu*	萬毒虎
2.	Ox (1–3 A.M.)	*ma di xiang*	馬地香
3.	Tiger (3–5 A.M.)	*mu guang yin*	暮光陰
4.	Rabbit (5—7 A.M.)	*qing yu lian*	青魚蓮
5.	Dragon (7–9 A.M.)	*bai gen cao*	百根草
6.	Snake (9–11 A.M.)	*wu bu su*	烏不宿
7.	Horse (11 A.M.–1 P.M.)	*hui sheng cao*	回生草
8.	Ram (1–3 P.M.)	*tu niu qi*	土牛七

9.	Monkey (3–5. P.M.)	*bu hun cao*	不魂草
10.	Cock (5–7 P.M.)	*da bu si*	打不死
11.	Dog (7–9 P.M.)	*yi zhi xiang*	一枝香
12.	Boar (9–11 P.M.)	*zui xian cao*	酔仙草



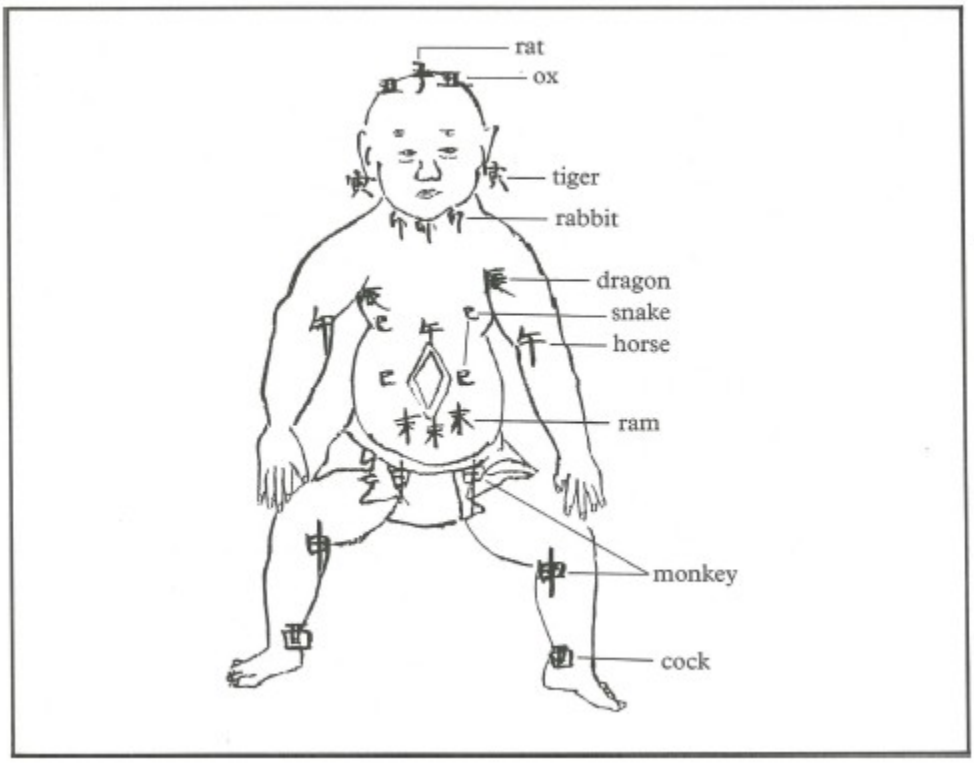
The herbs above are so obscure that we were not able to identify all the English names for them. As such I will list only their Chinese names.

(TR)

Article 23: Crystal Statue Diagram

	SHICHEN	LOCATION
1.	Rat (11 P.M.–1 A.M.)	Top of the Skull
2.	Ox (1–3 A.M.)	Temples
3.	Tiger (3–5 A.M.)	Ears

4.	Rabbit (5–7 A.M.)	Throat and Carotid
5.	Dragon (7–9 A.M.)	Chest
6.	Snake (9–11 A.M.)	Ribcage
7.	Horse (11 A.M.–1 P.M.)	Arms and Solar Plexus
8.	Ram (1–3 P.M.)	Stomach
9.	Monkey (3–5 P.M.)	Pelvis and Knees
10.	Cock (5–7 P.M.)	Ankles
11.	Dog (7–9 P.M.)	Upper Back
12.	Boar (9–11 P.M.)	Lower Back



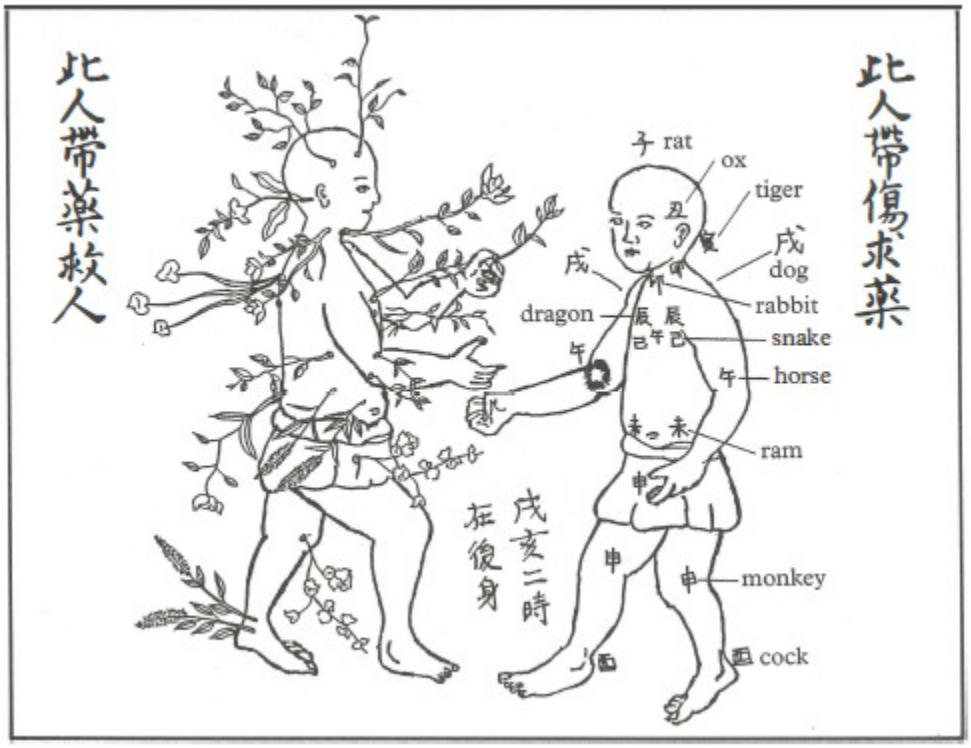
Article 23 refers only to group one and group two herbs; fresh and green plants (sometimes referred to as the master and servant principle). Group one and two herbs are part of four classes of Chinese medicinal herbs used: group one are master herbs, group two are subordinate herbs, group three are enhancing herbs, and group four are function herbs.

Complications arising from injuries to the preceeding locations must be treated with the medicinal herbs listed in Article 22 (see p. 94).

(TR)

Article 25: Shaolin Herbal Medicine and Injuries Diagram

LOCATION	SHICHEN
The top of the skull	Rat (11 P.M.–1 A.M.)
The temples	Ox (1–3 A.M.)
The ears	Tiger (3–5 A.M.)
The throat and carotid artery	Rabbit (5–7 A.M.)
The chest area	Dragon (7–9 A.M.)
The rib cage	Snake (9–11 A.M.)
Both arms and the solar plexus	Horse (11 A.M.–1 P.M.)
The stomach	Ram (1–3 P.M.)
The pelvis and knees	Monkey (3–5 P.M.)
The ankles	Cock (5–7 P.M.)
The upper back	Dog (7–9 P.M.)
The lower back	Boar (9–11 P.M.)



The left figure illustrates a Chinese medicine hawker with the kind of herbs available for injuries or illnesses that correspond to the twelve *shichens,* illustrated by the right figure. The times and locations of this illustration are the same as in the Crystal Statue and Bronze Man diagrams (see Article 23, p. 95 and Article 24, p. 146). The medicine hawker is giving the injured man the herb *wu bu su (Zanthoxylum avicennae* Lam. DC. (Rutaceae)) to treat his injured arm. This herb is used to reduce swelling caused by a traumatic injury.

(TR) ♦

Article 30: Valuable Ointment for Treating Weapon Wounds and Chronic Head Pain Herbs must be chopped into small rough pieces and soaked in five kilograms of sesame seed oil. Note that the herbs should be soaked for three days during spring weather, six days during summer weather, seven days during autumn weather, and ten days during winter weather. Decoct in rice wine until herbs turn black. Strain through a linen fabric to clean off unnecessary residue. Do not decoct or treat herbs again until you add two kilograms of minium. Stir continuously with the branch of a willow tree while decocting over a strong flame until solution evaporates. Continue stirring over a low flame until the solution turns to a thick paste. To get the maximum potency from medicinal herbs it is important to understand the different times required to properly decoct plants, flowers, leaves, stalks, roots, minerals, etc. The effectiveness of each ingredient depends entirely upon the length of time you have decocted it. For example, an ingredient that is decocted for too long may have a reverse effect upon its user.

Ingredients

1. *Ligusticum wallichii* Franch. (Umbelliferae) 1.55 grams 2. *Angelica dahurica* Benth. et Hook. (Umbelliferae) 1.55 grams 3. *Asarum heterotropoides* Fr. Schmidt. Var. Mandshuricum (Maxim.) Kitag. (Aristolochiaceae) 1.55 grams 4. *Angelica sinensis* (Olive.) Diels (Umbelliferae) 1.55 grams 5. *Atractylodes macrocephala* Koidz. (A. Ovata A.P. DC.) (Compositae) 1.55 grams 6. *Atractylodes lancea* (Thunb.) DC. (Compositae) 1.55 grams 7. *Citrus reticulata* Blanco (Rutaceae) 1.55 grams 8. *Cyperus rotundus* L. (Cyperaceae) 1.55 grams 9. *Citrus aurantium* L. or *Citrus wilsonii* Tanaka (Rutaceae) 1.55 grams

10. *Lindera strychnifolia* Vill. (Lauraceae) 1.55 grams 11. *Pinellia ternata* (Thunb.) Breit. (Araceae) 1.55 grams 12. *Citrus reticulata* Blanco (Rutaceae) 1.55 grams 13. *Anemarrhena asphodeloides* Bunge. (Liliaceae) 1.55 grams 14. *Fritillaria verticillata* Willd. (Liliaceae) 1.55 grams 15. *Coptis chinensis* Franch. (Ranunculaceae) 1.55 grams 16. *Prunus persica* (L.) Batsch. (Rosaceae) 1.55 grams 17. *Morus alba* L. (Moraceae) 1.55 grams 18. *Scutellaria baicalensis* Georgi. (Labiatae) 1.55 grams 19. *Phellodendron amurense* Rupr. (Rutaceae) 1.55 grams 20. *Vitex rotundifolia* LF. (Vervenaceae) 1.55 grams 21. *Rheum tanguticum* Maxim, ex Regel. (Polygonaceae) 1.55 grams 22. *Corydalis bulbosa* DC. or *Corydalis Ambigua* Cham, et Schlecht. (Papaveraceae) 1.55 grams 23. *Mentha arvensis* L. (Labiatae) 1.55 grams 24. *Paeonia lactiflora* Pall. (Paeoniaceae) 1.55 grams 25. *Akebia quinata* (Thunb.) Decne. (Lardizabalaceae) or *Aristolochia manshuriensis* Kom. (Aristolochiaceae) 1.55 grams 26. *Manis pentadactyla* L. (Munidae) 1.55 grams 27. *Croton tiglium* (Euphorbiaceae) 1.55 grams 28. *A. kusnezoffii* Reich. 1.55 grams 29. *Hydnocarpus anthelmintica* Pierre. (Flacourtiaceae) 1.55 grams 30. *Rhus chinensis* Mill. (Anacardiaceae) 1.55 grams 31. *Anemone raddiana* Regel (Ranunculaceae) 1.55 grams 32. *Leonurus heterophyllus* Sweet (Labiatae) 1.55 grams 33. *Aconitum carmichaeli* Debx. 1.55 grams 34. *Acanthopanax gracilistylus* W. W. Smith. (Araliaceae) 1.55 grams 35. *Dictamnus dasycarpus* Turcz. (Rutaceae) 1.55 grams 36. *Cannabis sativa* L. (Moraceae) 1.55 grams 37. *Arisaema consanguineum* Schott (Araceae) 1.55 grams 38. *Clematis chinensis* Osbeck (Ranuculaceae) 1.55 grams 39. *Bombyx mori* L. with Batrytis Bassiana Bals. 1.55 grams 40. *Sophora flavescens* Ait. (Leguminosae) 1.55 grams 41. *Ledebouriella seseloides* (Hoffm.) (Umbelliferae) 1.55 grams 42. *Schizonepeta tenuifolia* Briq. (Labiatae) 1.55 grams 43. *Lonicera japonica* Thunb. (Loniceraceae) 1.55 grams 44. *Polygonum multiflorum* Thunb. (Polygonaceae) 1.55 grams 45. *Notopterygium incisium* Ting (Umbelliferae) 1.55 grams 46. *Glycyrrhiza uralensis* Fisch. (Leguminosae) 1.55 grams 47. *Artemisia capillaris* Thunb. (Compositae) 1.55 grams 48. *Eucommia ulmoides* Oliv.

(Eucommiaceae) 1.55 grams 49. *Dioscorea batatas* Decne. (Deoscoreaceae) 1.55 grams 50. *Polygala tenuifolia* Willd. (Polygalaceae) 1.55 grams 51. *Dipsacus asper* Wall. (Dipsacaceae) 1.55 grams

Article 31: Ointments, Medicines, and Pills *Eight Immortals Crossing the Sea Internal Healing Pills* Use about 3.75 grams of each ingredient and grind into a fine powder. Take 3.75 grams and mix with rice wine for one dose to treat internal bleeding, or the medicine can be wrapped in rice paper to make individual pills to be taken later. If pills are made, honey should also be used.

1. *Pinellia ternata* (Thunb.) Breit. (Araceae) 2. *Croton tiglium* (Euphorbiaceae) 3. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) for frost 4. *Boswellia carterii* Birdwood (Burseraceae) 5. *Commiphora myrrha* Engler. (Burseraceae) 6. Borax

7. *Daemonorops draco* Blume. (Palmae) 8. *Eupolyphaga sinensis* Walk. (Blattidae) An alternative is to use the following "Herbal Brew" recipe that helps the heart and promotes blood flow. Decoct in a bowl-and-a-half of water until eight-tenths of a bowl remain.

1. *Prunus armeniaea* L. var. ansu Maxim. (Rosaceae) 3.75 grams 2. *Prunus persica* (L.) Batsch. (Rosaceae) 3.75 grams 3. *Citrus reticulata* Blanco (Rutaceae) 3.75 grams 4. *Akebia quinata* (Thunb.) Decne. (Lardizabalaceae) or *Aristolochia manshuriensis* Kom. (Aristolochiaceae) 25 grams 5. *Commiphora myrrha* Engler. (Burseraceae) 25 grams 6. *Drynaria fortunei* (Kze.) J. Sm. (Polypodiaceae) 9.36 grams 7. *Saussurea lappa* Clarke (Compositae) 9.36 grams 8. Amber 9.36 grams ***Rooster Crowing Powder Medicine (Ji Ming San)*** Grind ingredients into a powder, decoct in rice wine, and drink it when the rooster crows at dawn.

1. *Rheum tantguticum* Maxim, et Rgl. (Polygonaceae) 18.75 grams soaked rice wine 2. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 2.5 grams 3. *Prunus persica* (L.) Batsch. (Rosaceae) 2.5 grams ***Pain Killer for Treating Weapon Wounds*** Grind ingredients into a fine powder,

soak in rice wine, and prepare 11.25 gram dosages for each treatment, which is to be taken with rice wine.

1. *Boswellia carterii* Birdwood (Burseraceae) 3.75 grams 2. *Commiphora myrrha* Engler. (Burseraceae) 3.75 grams 3. *Paeonia lactiflora* Pall. (Paeoniaceae) 3.75 grams 4. *Angelica dahurica* Benth. et Hook. (Umbelliferae) 3.75 grams 5. *Ligusticum wallichii* Franch. (Umbelliferae) 3.75 grams 6. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 3.75 grams 7. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 8. *Paeonia suffruticosa* Andr. (Paeoniaceae) 3.75 grams 9. *Glycyrrhiza uralensis* Fisch. (Leguminosae) 3.75 grams ***Alternative Treatment for Weapon Wounds*** Grind ingredients into a fine powder, mix in warm rice wine, and prepare 11.35 gam dosages for each treatment. Drink for 3–4 days until you are fully recovered.

1. *Caesalpinia sappan* L. (Leguminosae) 11.25 grams 2. *Carthamus tinctorius* L. (Compositae) 11.25 grams 3. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 11.25 grams 4. *Rheum tanguticum* Maxim et Rgl. (Polygonaceae) 11.25 grams ***Vein and Blood Vessel Tonic***

Used to restore damaged or weak muscle tissue; stimulate vitality; promote kidney and liver function. Also used to contract blood vessels and check the flow of blood.

After soaking in rice wine, roast ingredients dry before grinding into a powder to make 2.5 gram dosages. Take it when your stomach is empty for optimal results.

1. *Polygonum multiflorum* Thunb. (Polygonaceae) 3.75 grams 2. *Achyranthes bidentata* Blume. (Amaranthaceae) 11.25 grams 3. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 7.5 grams 4. *Vitex rotundifolia* LF. (Vervenaceae) 3.75 grams 5. *Lycopus lucidus* Turcz. (Labiatae) 3.75

Effective Herbal Plaster Ointment for Treating Bone Fractures Crush class one ingredients into a paste (ointment) and apply directly to damaged area.

1. *Boswellia carterii* Birdwood (Burseraceae) 9.36 grams 2. *Saussurea lappa* Clarke (Compositae) 9.36 grams 3. *Commiphora myrrha* Engler. (C. molmol Engler.) (Burseraceae) 9.36 grams 4. *Panax pseudo-ginseng* Wall. (Araliaceae) 15.6 grams 5. Paulownia, 20 seeds 6. *Bletilla striata* (Thunb.) Reichb. F. (Orchidaceae) 9.36 grams 7. Pyritum 9.36 grams ***Herbal Ointment for Treating Bone Bruises*** Grind ingredients together, roast until color changes to black, add rice wine, and cook into a paste before applying to bruised area.

1. *Aconitum carmichaeli* Debx. 3.75 grams 2. *A. kusnezoffii* Reich. 6.24 grams 3. *Angelica dahurica* Benth. et Hook. (Umbelliferae) 3.75 grams 4. *Paeonia lactiflora* Pall. (Paeoniaceae) 6.24 grams 5. *Acanthopanax gracilistylus* W. W. Smith. (Araliaceae) 25 grams 6. *Rheum tanguticum* Maxim, et Rgl. (Polygonaceae) 15.6 grams 7. *Lycium chinense* Mill. (Solanaceae) 12.48 grams 8. Pyritum 3.75 grams 9. *Drynaria fortunei* J. Smith. (Polypodiaceae) 3.75 grams 10. *Boswellia carterii* Birdwood (Burseraceae) 6.24 grams 11. *Commiphora myrrha* (C. molmol Engler.) (Burseraceae) 3.75 grams 12. *Bletilla striata* (Thunb.) Reichb. F. (Orchidaceae) 3.75 grams 13. Bracken root starch, 1 pipe full.

Original Herbal Cure for Chronic Suffering Grind these ingredients into a powder and begin to decoct in one cup of rice wine then add *Curcuma zeadoaria* Rose. (Zingiberaceae) 6.24 grams, and mix in some fresh *Panax pseudo-ginseng* Wall. (Araliaceae).

1. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 6.24 grams 2. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 6.24 grams 3. *Carthamus tinctorius* L. (Compositae) 6.24 grams 4. *Paeonia suffruticosa* Andr. (Paeoniaceae) 6.24 grams 5. *Mylabris phalerata* Pall. (Lyttinadae) 6.24 grams 6. Hanging *Uncaria rhynchophylla* (Miq.) Jacks. (Rubiaceae) 6.24 grams 7. *Lycopus lucidus* Turcz. (Labiatae) 6.24 grams 8. *Panax pseudo-ginseng* Wall. (Araliaceae) 15.6 grams ***Five Fragrance***

Herbal Powder (Wu Xiang San) Used to treat infections resulting from open (stab) wounds.

Mix ingredients together roast until hard, grind into a powder, and mix with native wine before application.

1. *Aquilaria agallocha* Roxb. (Thymelaeaceae) 15.6 grams 2. *Boswellia carterii* Birdwood (Burseraceae) 15.6 grams 3. *Saussurea lappa* Clarke (Compositae) 15.6 grams 4. *Commiphora myrrha* Engler. (C. molmol Engler.) (Burseraceae) 15.6 grams 5. *Panax pseudo-ginseng* Wall. (Araliaceae) 15.6 grams ***Promoting the Secretion and Flow of Urine Hampered by Trauma to Testicles*** Make an ointment by crushing all ingredients together into a pulp before applying to injured area.

1. *Moschus moschiferus* L. (Cervidae) 6.24 grams 2. Pond snails, 5

3. Dried lamb stool, 5 flakes 4. *Allium fistulosum* L. (Liliaceae), 5 stalks 5. *Artemisia capillaris* Thunb. 3.75 grams ***An Alternative Treatment for Promoting Urine Flow*** Grind all ingredients together, collect the juice, mix with the urine of a healthy boy under twelve years old, and drink.

1. Bulrush Grass, 1 ounce bundle 2. Bamboo Leaves, 1 small bundle 3. Ginger, 1 lump ***The Master and Servant Treatment (fun Chen Fang)*** This refers to the principal herbs being supplemented by secondary herbs to either enhance of decrease the potency of a given prescription. It can also be used for promoting the flow of urine.

Decoct in a bowl-and-a-half of water, until eight-tenths of a bowl remain and apply the sediment directly to the bruised area.

1. *Akebia quinata* (Thunb.) Decne. (Lardizabalaceae) or *Aristolochia manshuriensis* Kom. (Aristolochiaceae) 3.75 grams 2. *Plantago asiatica* L. (Plantaginaceae) 3.75 grams 3. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 3.75 grams 4. *Scutellaria baicalensis* Georgi. (Labiatae) 24.96 grams 5. *Caesalpinia sappan* L. (Leguminosae) 3.75 grams 6. *Carthamus tinctorius* L. (Compositae) 15.6 grams 7. *Citrus*

aurantium L. or *Citrus wilsonii* Tanaka (Rutaceae) 3.75 grams 8. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 9. *Allium sativum* L. (Liliaceae) 3.75 grams 10. *Glycyrrhiza uralensis* Fisch. (Leguminosae) 9.36 grams ***A Cure for Internal Bleeding and Trauma-Related Injuries*** Before taking this prescription one should first eat some fresh *wu ye mei.*

Decoct in water until eight-tenths of a bowl remain. If bleeding does not subside, prepare herbs in ground grain and eat.

Honey should be used with nearly all internal medicines, and all bailor pill-form dosages. If honey is not used, there is a strong possibility that the effectiveness of the medicine will be reduced by 50%, if not 100%.

1. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 24.96 grams 2. *Carthamus tinctorius* L. (Compositae) 3.75 grams 3. *Prunus persica* (L.) Batsch. (Rosaceae) 3.75 grams 4. *Caesalpinia sappan* L. (Leguminosae) 3.75 grams ***A Cure for Internal Bleeding and Left-Sided Pleurisy*** Decoct in a bowl-and-a-half of water until eight-tenths of a bowl remain.

1. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 3.75 grams 2. *Lycopus lucidus* Turcz. (Labiatae) 3.75 grams 3. *Carthamus tinctorius* L. (Compositae) 24.96 grams 4. *Mylabris phalerata* Pall. (Lyttinadae) 3.75 grams 5. *Angelica sinensis* (Oliv.) Diels (Umbelliferae) 3.75 grams 6. *Vitex rotundifolia* LF. (Vervenaceae) 3.75 grams fried 7. *Citrus aurantium* L. or *Citrus wilsonii* Tanaka (Rutaceae) 3.75 grams 8. *Areca catechu* L. (Palmae) 3.75 grams 9. *Corydalis bulbosa* DC. or *Corydalis ambigua* Cham, et Schlecht (Papaveraceae) 3.75 grams 10. *Citrus reticulata* Blanco (Rutaceae) 3.75 grams 11. *Phellodendron amurense* Rupr. or *Phellodendron chinense* Schneid. (Rutaceae) 3.75 grams 12. *Glycyrrhiza uralensis* Fisch. (Leguminosae) 3.75 grams ***A Cure for Restoring Qi and Right-Sided Pleurisy*** Decoct in a cup-and-a-half of water and prepare 2.5 gram dosages 1. *Rheum tanguticum* Maxim et Rgl. (Polygonaceae) 6.24 grams with rice wine 2. *Citrus reticulata* Blanco (Rutaceae) 3.75 grams 3. *Scirpus yagara* Ohwi.

(Cyperaceae) 3.75 grams 4. *Curcuma zedoaria* Rose. (Zingiberaceae) 3.75 grams 5. *Boswellia carterii* Birdwood (Burseraceae) 3.75 grams 6. *Commiphora myrrha* Engler. (Burseraceae) 3.75 grams 7. *Perilla frutescens* Var. Crispa Dene. (Labiatae) 3.75 grams 8. *Ophiopogon japonicus* (Thunb.) Ker-Gaw. (Liliaceae) 3.75 grams 9. *Crataegus pinnatifida* Bunge. (Rosaceae) 3.75 grams 10. *Scutellaria baicalensis* Georgi (Labiatae) 3.75 grams 11. *Citrus aurantium* L. or *Citrus wilsonii* Tanaka (Rutaceae) 3.75 grams 12. *Saussurea lappa* Clarke (Compositae) 3.75 grams powdered 13. *Aquilaria agallocha* Roxb. (Thymelaeaceae) 3.75 grams powdered 14. *Glycyrrhiza uralensis* Fisch. (Leguminosae) 3.75 grams ***The Light Body Way (Qing Yu Gao) Vitality Elixir*** This medicine will make your body strong and lively. It especially promotes blood circulation and invigorates the internal organs; it will even make gray hair black again. Taking this medicine will make people feel so young, light, and vigorous that they will feel as if they can fly. Contained in a valuable book, this prescription has been handed down for generations and describes how we must care for ourselves, so that our fortune is not squandered nor precious lives wasted. These are the precepts handed down from the Daoist recluses. It is the Way.

Steam the ingredients nine times then sun them nine times. Eat 9–12 grams every morning. This will promote good blood circulation and provide abundant energy.

1. *Rehmannia glutinosa* (Gaertn.) Libosch. (Scrophulariaceae) 28 grams (big size) 2. Steamed fatty meat 28 grams ***Five Herb Medicine Powder (Wu Gin San)*** Used to prevent infectious diseases. Also called *Xiao Yu Wan.*

Mix together all ingredients and decoct in water. Blend with powdered rice and cook into a paste to make pills.

1. *Atractylodes macrocephala* Koidz. (A. Ovata A.P.DC.) (Compositae) 9 grams 2. *Poria cocoes* Wolf. (Polyporaceae) 18 grams 3. *Grifola umbellata* (Pers.) Pilat (Polyporaceae) 9 grams 4. *Alisma plantago-aquatica* L. Var. Orientale Sam. (Alismataceae) 6 grams 5.

Cinnamomum cassia Blume. (Lauraceae) 6 grams ***Yellow Texture Medicine (Huang Li Tang or Zai Zao Wan)*** Used to treat blood loss and anemia.

Crush fresh ingredients together, mix with glutinous rice, and simmer over low flame. Make pills from the paste.

1. *Atractylodes macrocephala* Koidz. (A. ovata A.P.DC.) (Compositae) 15.6 grams 2. *Poria cocos* (Schw.) Wolf. (Polyporaceae) 15.6 grams 3. *Zingiber officinale* Rose. (Zingiberaceae) 15.6 grams, fried & roasted 4. *Coptis chinensis* Franch. (Ranunculaceae) 15.6 grams 5. Broiled *Glycyrrhiza uralensis* Fisch. (Leguminosae) 6.24 grams 6. *Evodia rutaecarpa* Benth. (Rutaceae) 6.24 grams ***Medicine Worth Ten Thousand Gold Pieces (Wan Jin Dan)*** 1. The extract from 1.125 kg of *Acacia catechu* Wild. (Leguminosae) 2. *Santalum album* L. (Santalaceae) 3.75 grams 3. *Eugenia caryophyllata* Thunb. (Myrtaceae) 3.75 grams 4. *Cinnamomum cassia* Bl. (Lauraceae) 3.75 grams 5. *Moschus moschiferus* L. (Cervidae) about 25 grams 6. *Dryobalanops aromatica* Gaertn. F. (Dypterocarpaceae) or *Blumea balsamifera* DC. (Compositae) about 25 grams 7. *Aquilaria agallocha* Roxb. (Thymelaeaceae) 3.75 grams 8. *Glycyrrhiza uralensis* Fisch. (Leguminosae) 3.75 grams

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The remedy for Rooster Crowing Powder Medicine appears in Motobu Choki's 1926 book *Okinawan Kempo Karate-jutsu Kumite* on p. 73 of Seiyu Oyata's English translation, or p. 57 of the original Japanese version. The two remedies that follow (i.e, Pain Killer for Treating Weapon Wounds and Alternative Treatment for Weapon Wounds) also appear in that book on the same page.

No recipe is given for Medicine Worth Ten Thousand Gold Pieces except "hot water half cup."

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PART THREE

Chinese Medicine and Herbal Pharmacology

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During the Song dynasty (960–1279 A.D.) China suffered numerous military defeats and occupied a relatively small territory. Rather than encouraging militarism, the Song rulers placed emphasis upon civil endeavors. Thus during this period great advances were made in the arts, literature, and medicine, especially acupuncture and moxibustion.

The Bronze Man Statue

Chinese historical records recount Emperor Ren Zong instructing the imperial medical officer, Wang Wei in 1026 A.D., to cast two bronze models of men that would accurately disclose the location of every meridian point so as to establish a standard for all acupuncture and moxibustion students in China. When completed, one of the models was placed at the Imperial Doctors' Bureau, and the other at the Ren Ji Prayer Hall in the Xiang Guo Temple.

The Bronze Men were exact three-dimensional models of the human body that displayed precise locations of the meridian points in relationship to their corresponding internal organs. The Bronze Men were used in official examinations during that time by students of acupuncture. This development marked a significant breakthrough in medical science; before the Song dynasty, all anatomical representations had been two-dimensional. Accordingly, reproductions of the Bronze Men were duplicated and diagrams printed and distributed throughout the medical community. As such, knowledge of the anatomy and its meridian locations increased greatly during that time.

It is said that by the end of the Song dynasty one of the original Bronze Men was lost in central China's Hubei Province, and the other taken as plunder by the Jin army during their invasion of China. It was only after the Mongols defeated the Jin dynasty that the Bronze Men were safely returned.

In the Ming dynasty during the reign of Emperor Jia Jing (1522–67), a private physician of acupuncture and moxibustion named Gao Wu cast three of his own Bronze Men. Discovering the anatomical differences between a man, a woman, and a child, he recognized the need for such an analysis. With the Bronze Man statues enabling physicians to study the external vital point locations, the development of the Crystal Man statue further enabled scholars to study the internal organs while observing the circulatory system.

Over the thousands of years of acupuncture and moxibustion practice, many locations on the human body not suitable for needling or cautery were discovered.

Pricking at these points would worsen the disease, rather than curing it, and at certain points, needling could cause immediate death.



Zhang Sanfeng.

One man to explore and record the results of his vital point analysis was the Daoist martial arts expert and acupuncturist Zhang Sanfeng (b. 1270). Fascinated by the fighting traditions, and proficient in the Shaolin hard styles, Zhang sought to create the ultimate form of self-defense; one that would allow him to subjugate an opponent with only minimal force by traumatizing weak parts of the human body. To corroborate his hypotheses, it is said that Zhang traveled extensively and experimented on both animals and humans.

During his analysis, Zhang and his associates discovered that by striking specific vital points, alternative areas became much more vulnerable to even less powerful attacks; thus by pressing, squeezing, or traumatizing one point, striking other points would have a critical effect. Chinese folklore maintains that Zhang Sanfeng corroborated his lethal suppositions by bribing jailers and experimenting on prisoners on death row.

It is said that Zhang Sanfeng later produced his own Bronze Man to facilitate the teaching of his theories. Using wax, the special attack points (i.e., the tiny orifices of the Bronze Man) were blocked and hidden, and the body was filled with mercury. If his disciples succeeded in pricking the correct vital point(s) with a needle while blindfolded, liquid oozed from the hole.

Legend maintains that Zhang Sanfeng developed a series of continuous postures *(quan)* based upon his knowledge of hard Shaolin and soft Daoist *gongfu*, through which the principles of his vital point theory could be disseminated. Remaining disguised within the abstract postures, the combat applications were only disclosed to his most trusted disciples. Although there is opposition to this hypothesis, folklore maintains that Zhang's unique development later became known as *taijiquan,* the "grand ultimate fist."

The Forbidden Vital Points

During the Ming dynasty, acupuncturists recorded dozens of vital points where needling and cautery were forbidden. These forbidden points located on the head include the: *Naohu Xue, Xinhui Xue, Shenting Xue, Louque Xue, Yuzhen Xue, Jiaosun Xue, Luxi Xue, Chengzhu Xue, Chengling Xue, Chengguang Xue, Yamen Xue, Fengfu Xue, Jingming Xue, Zuanzhu Xue, Yingxiang Xue, Tianqu Xue, Shanglinzhu Xue, Ermen Xue, Sizhu Kong, Douwei Xue,* and the *Xiaguan Xue.* Forbidden points on the trunk include the: *Jianzhen Xue, Tianchuang Xue, Xinshu Xue, Jiuwei Xue, Ruzhong Xue, Jizhong Xue, Baihuashu, Yuanye Xue, Zhourong Xue, Fuai Xue, Shendao Xue, Lingdai Xue, Shanzhong Xue, Shuifen Xue, Shenque Xue, Huiying Xue, Shimen Xue, Quepen Xue,* and the *Jianjing Xue.* The forbidden points on the four limbs include the: *Hegu Xue, Sanyinjiao Xue or Yunhao, Chongyang Xue, Sanyanglou Xue, Shaoshang Xue, Yuji Xue, Jingqu Xue, Tianfu Xue, Zhongchong Xue, Yangchi Xue, Yangguan Xue, Diwanghui, Lougu Xue, Yinlingquan Xue, Tiaokou Xue, Yinmen Xue, Zhongmai Xue, Chengfu Xue, Futu Xue, Biguan Xue, Weizhong Xue, Yinshi Xue,* and the *Dubi Xue.*

By the middle of the Ming dynasty, with generations of empirical analysis and an intimate understanding of these vital points, acupuncturists developed their own remarkably effective method of self-defense, intended for doctors and scholars. Some carried women's sewing needles in their pockets so that if attacked, they could prick the attacker's vital points. Others wrapped five poison-soaked needles together in a bundle, referring to them as "plum blossom needles," and stored them in a slender bamboo tube ready for use. Some scholars preferred to strike the enemy's forbidden vital points with writing brushes or fans made of iron or bamboo. However, these weapon-usable objects were often inconvenient to carry and therefore few became skillful with them.

A Ming dynasty Daoist, Feng Yiyuan, developed a method of attacking the forbidden vital points using only the bare hands. It is believed that the vital point striking information in the *Bubishi* is based on Feng's analysis. Feng, like Zhang Sanfeng, discovered which points on the human body induced optimum injury when

pressed, squeezed, or traumatized. Feng also came to understand how the lunar and solar cycles of each day influenced the blood flow and at what times of the day it was more vulnerable than others. Hence, if certain areas were pressed, squeezed, or traumatized during those prominent times, the vital points were more likely to be damaged, which could cause a number of internal disorders ranging from great pain and paralysis, to a neurological shutdown (knockout), or a thrombosis (the obstruction of a blood vessel) which, without treatment, could impair the circulatory system, cause an organ to dysfunction, and ultimately lead to death.

Composed of thirty-six variations, Feng used this method to fight monks, generals, and other Daoists, and was never defeated. He passed his unique method onto several disciples who propagated it. Sought out by many, the principles of Feng Yiyuan's "vital-point striking" quickly became protected by an iron-clad ritual of secrecy. According to legend, the thirty-six major vital points developed by Feng Yiyuan were divided into nine death points, nine neurological shutdown points, nine pain points, and nine paralyzing points.

Over time, many misinterpretations were introduced by illiterate adherents. As such, the locations of many vital points were disregarded and Feng's discipline became obscure as its practice was maintained only by reclusive mountain Daoists.

In 1638, during the last days of the Ming dynasty, a Chinese martial artist from Hangzhou named Chen Yuanbin (1587–1671) arrived in Nagasaki, Japan, where he ultimately served at the castle of the Owari Daimyo. Also an expert in the art of seizing *(qin na)* and striking vital points, Chen Yuanbin (Chin Gempei in Japanese) taught his art to Fukuno Shichiroemon, Miura Yojiemon, and Isogai Jirozaemon, who in turn created three schools of ju-jutsu. Though it may be incorrect to call Chen the "father of ju-jutsu," from that time on, all ju-jutsu schools used vital-point striking, a practice however, which only a few ju-jutsu traditions understand today.

Hoards of ex-Ming dynasty officials also sought refuge in neighboring countries and surrounding islands. Annan (the old name for Vietnam), Siam (Thailand), Burma (Myanmar), Malaysia, Korea, and Taiwan accommodated many. The Ryukyu Kingdom, which was then a tributary principality of the Middle Kingdom, also became an ideal sanctuary for freedom fighters waiting to liberate their country. Just how many of China's civil fighting traditions were taught in those countries remains the subject of intense curiosity.

During the Qing dynasty, the great scholar Huang Zongxi and his son Huang Baijia learned the secrets of vital points striking from eminent *gongfu* master Wang zhengnan. Together, they were indirectly responsible for passing on this knowledge to the Southern Shaolin Temple (as contrasted to the Northern Shaolin Temple in Heman), which some

sources claim was located on Mount Jiulian (Nine Lotus Mountain), while other sources claim it was located near Putian in Fujian Province. Complicating matters is the fact that the Jiulian mountains are located in the area where Guangdong and Jiangxi province border one another. The temple's actual location has not yet been discovered.

This Shaolin Temple (often described as the Shorei Temple in Japanese) had an enormous impact upon the growth and direction of the civil fighting traditions in the area south of the Yangtze River during the Qing dynasty. From that time on, all records passed down over the generations contained the secrets of vital point striking.

It is regrettable that in some of these diagrams the locations of the vital points are not identical or complete. These drawings illustrate points but don't say how to strike the point to get the desired effect.

Daoist Feng Yiyuan's discipline utilized attacks to thirty-six points on the body. Zhang Zhuanyi was a prodigy of Feng who was said to have increased the number of targets to seventy-two. By the time the Southern Shaolin School was established, the number of vital points had been increased to 108 and the Shaolin recluses used a special name to describe each of the techniques. In order to maintain robust health and to memorize defensive procedures and corresponding vital points, continuous attacking postures (complete with individual names to identify the attack) were brought together to form new set routines *(quan)* and given such names as: *Seisan* (Thirteen), *Seipai* (Eighteen), *Niseishi* (Twenty-four), *Nepai* (Twenty-Eight), *Sanseiru* (Thirty-six), *Useishi* (Fifty-four), *Peichurrin* (108). Some of these sets served as the foundation upon which alternative styles unfolded in Fujian.

Other *quan* often bore abstract names, which corresponded with their founder, place of origin, pugilistic intention, specialty, or some unique characteristic of the *quan*, etc. All *quan* promoted physical health and mental well-being. It was through the *quan* that the secrets of self-defense were taught: joint-locks; chokes; take-downs; throws; hand and leg maneuvers; grappling; escapes; ground-work; the pressing, squeezing, or traumatizing of vital points; organ-piercing blows (designed to shock those organs not protected by the ribcage); blood gate attacks (rupturing veins or arteries through unprotected cavities); traumatizing nerve plexus; and combinations thereof. The *quan* taught how to defend oneself by injuring, incapacitating, or even killing. Notwithstanding, studying the *quan* became the accepted custom through which the secret applications of self-defense were disseminated.

To govern the behavior of those who studied the deadly secrets of the *quan,* the various *gongfu* schools embraced the philosophical teachings of the sages, and hence were profoundly affected by Daoist, Confucian, and Buddhist thought.

After the Boxer Rebellion of 1900 and the fall of the Qing dynasty in 1911, little emphasis was placed on the complex art of striking vital points or even on learning the unarmed fighting arts. The development and widespread use of firearms had reduced the effectiveness of hand-to-hand self-defense. Moreover, the stagnant economy and the sweeping social changes that took place under the new Republic of China (1912–49) left few with the time or money needed to seriously pursue the fighting traditions. After that time most, but not all, who learned the fighting traditions studied them for recreational interest, artistic performance, and/or personal improvement. That is why so few people today understand the secrets of striking the vital points.

Vital Point Analysis

I would like to conclude this analysis by discussing the skill of striking the twelve *shichen* (bi-hourly) vital points as developed and passed down through the Ming dynasty Daoist Wu Liuyuan. I would also like to present a related section of Jin Yiming's *Secrets of Wudang Boxing (Wudang Quanshu Mijue).* Combined with Feng Yiyuan's principles and Wu's analysis, the *Secrets of Wudang Boxing* is a crucial addition to gaining a deeper understanding of the *Bubishi.*

The correlation between the vital points and intervals to traumatize them are as follows:

1. *Shuigou Xue* during the Time of the Rat (11 P.M.–1 A.M.) 2. *Dianyan Xue* during the Time of the Ox (1–3 A.M.) 3. *Jiaogong Xue* during the Time of the Tiger (3–5 A.M.) 4. *Zisai Xue* during the Time of the Rabbit (5–7 A.M.) 5. *Daiying Xue* during the Time of the Dragon (7–9 A.M.) 6. *Jiangdai Xue* during the Time of the Snake (9–11 A.M.) 7. *Maiguan Xue* during the Time of the Horse (11 A.M.–1 P.M.) 8. *Jigan Xue* during the Time of the Ram (1–3 P.M.) 9. *Xuanhai Xue* during the Time of the Monkey (3–5 P.M.) 10. *Baihai Xue* during the Time of the Cock (5–7 P.M.) 11. *Donghudilou Xue* during the Time of the Dog (7–9 P.M.) 12. *Yongquan Xue* during the Time of the Boar (9–11 P.M.) Comparing these twelve vital points with the corresponding points of the original Bronze Man statue for acupuncture, we discover that the locations are similar but, other than two, all the names are different. These variations surfaced from an attempt to keep the locations a secret through oral tradition and misunderstandings.

It is maintained that ancient Daoist recluses used the polarity theory developed by Xu Wenbo and Xi Yuan and the opening and closing of vital points when they developed the methods of striking them and interrupting meridians. Cutting off the

breath and the blood at a certain meridian or vital point during a corresponding two-hour interval prevents the meridian from receiving its nourishment, resulting in tissue and blood degeneration that reduces *qi* energy. Meridians carry breath, blood, and nutrients to the organs.

The blocking or intercepting of energy could cause a neurological shutdown or death. The length of time it would take someone to die from this kind of injury would depend entirely upon how severely the point was struck and what, if any, medical attention was administered. For example, after one of the temporal, ethmoidal, or frontal arteries had been ruptured, it might take several days for the head to fill with blood and death to result. Such was often the case in old China, where medical attention was scarce, and physical conflict frequent.

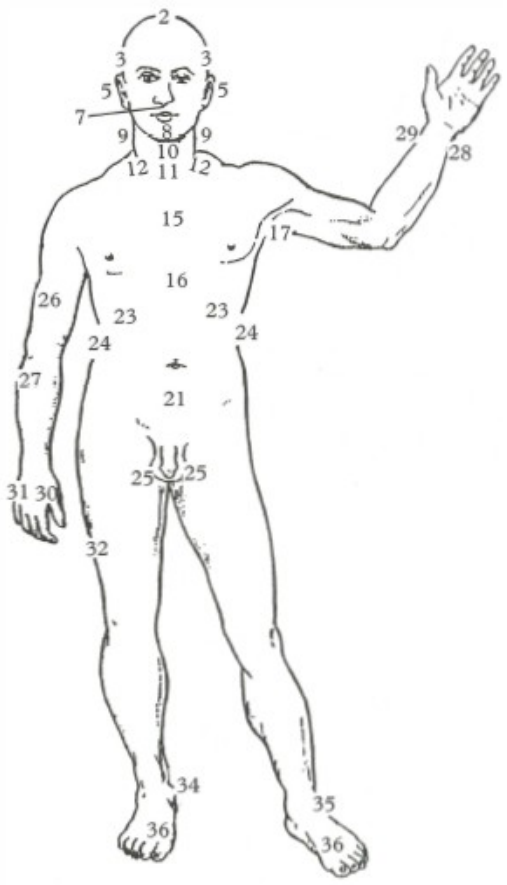


Chinese characters for vital point manipulation.

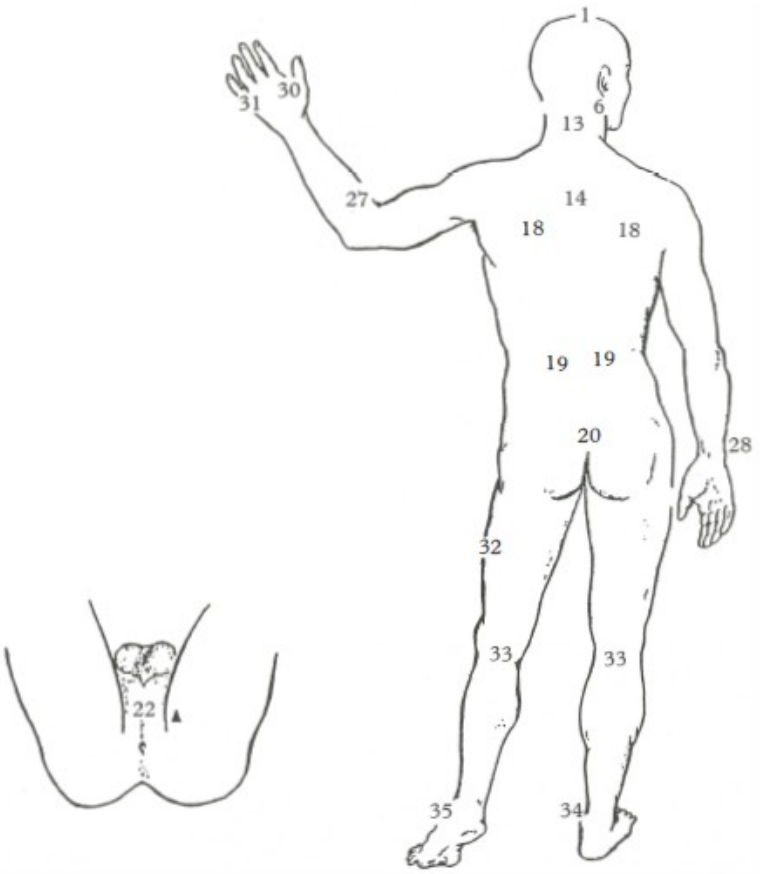
The Thirty-Six Vital Points

	LOCATION	MERIDIAN POINT	ENGLISH NAME
1.	Coronal Suture	GV 22	Brain House
2.	Frontal Fontanel	GV 24	Temple of God
3.	Temples		Great Yang
4.	Eyes		
5.	Ears		
6.	Mastoid Process	TH 17	Wind Screen
7.	Philtrum	GV 26	Water Drain
8.	Chin (indentation)	CV 24	Containing the Fluid
9.	Neck (both sides)	SI 16	Heavenly Window
10.	Throat (also larynx)	ST 9	Man Welcomes

11.	Suprasternal Fossa	CV 22	Appearing To Disappear
12.	Supraclavicular Fossa	ST 12	Small Bowl
13.	Posterior Midline	GV 16	Wind Palace
14.	Seventh Cervical Vertebra	GV 14	Grand Hammer
15.	Breast Bone	CV 18	Jade Palace
16.	Xiphoid Process	CV 15	Tail of the Dove
17.	Axilla (armpit)	HT 1	Extreme Fountain
18.	Fourth Thoracic Vertebra	BL 43	Hollow of the Vital Centers
19.	First Lumbar Vertebra	BL 51	Door of the Vital Centers
20.	Tip of the Coccyx	GV 1	Long Strength
21.	Below the Umbilicus	CV 4	Gate of Origin
22.	Testicles (and Prostate Nerve)	CV 1	Meeting of Yin
23.	Seventh Intercostal Space	GB 24	Sun and Moon
24.	Tip of the Eleventh Rib	LIV 13	Door of the Shelter
25.	Inguinal Region	LIV 11	Yin Passage
26.	Biceps (lateral side)	LU 3	Celestial Palace
27.	Forearm	LI 10	Three Miles
28.	Wrist Crease	HT 5	Communication With the Interior
29.	Wrist Crease	LU 8	Meridian Gutter
30.	Hand (between the Thumb and Forefinger)	LI 4	Joining of the Valleys
31.	Hand (web between the Baby and Ring Finger)	TH 2	Door of the Fluids
32.	Lower Thigh	GB 31	City of Wind
33.	Back of the Knees	BL 40	Perfect Equilibrium
34.	Ankle (inside)	KD 6	Sea of Luminescence
35.	Ankle (outside)	BL 62	Vessel of the Hour of Shen
36.	Foot (crease between the Second and Third Metatarsophalangeal joint)	LIV 3	Big Surge



Thirty-Six Vital Point Locations (Anterior).



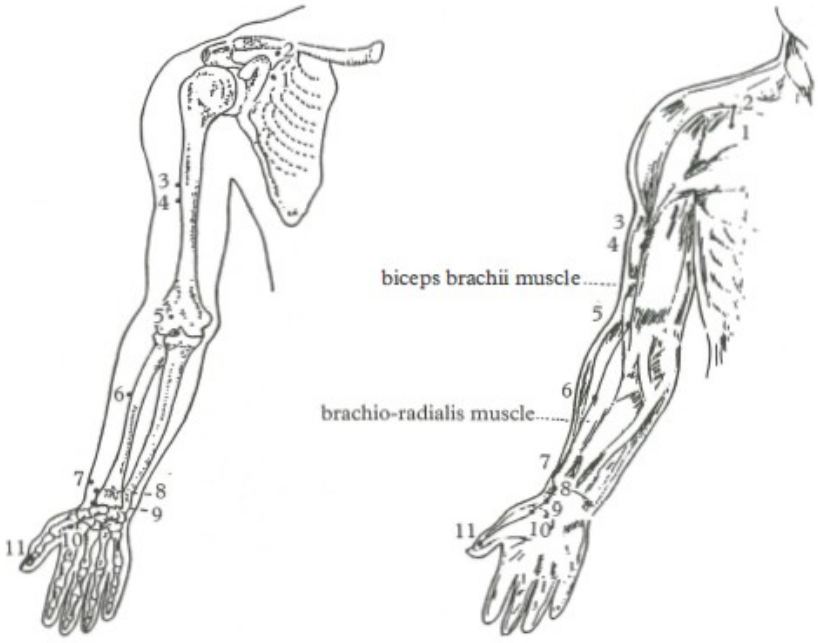
Thirty-Six Vital Point Locations (Posterior).



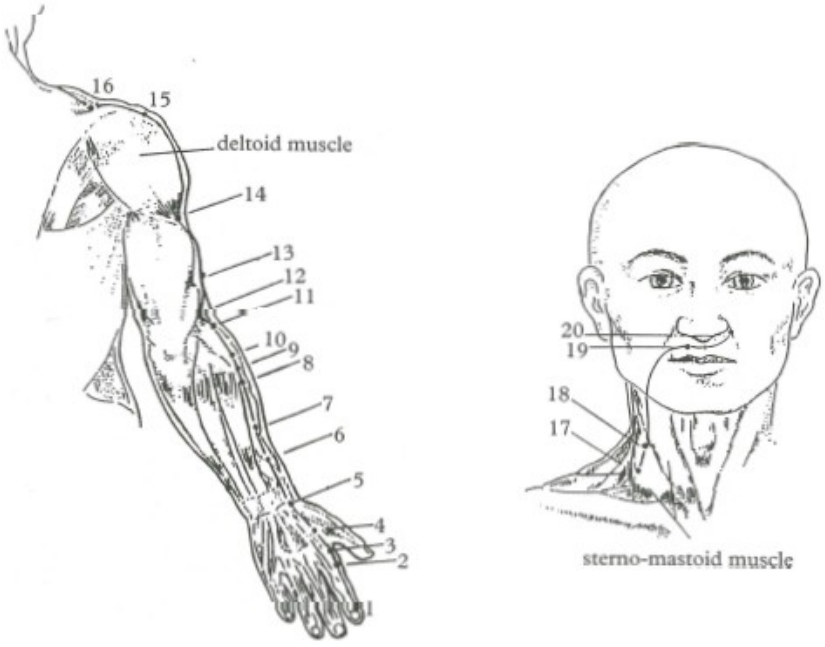
Original Thirty-Six Vital Point Locations.

The following indicates the abbreviations for the meridian channels: LU = lung, LI = large intestine (or CO = colon), ST = stomach, SP = spleen, HT = heart, SI = small intestine, BL = bladder, KD = kidney, PC = pericardium (heart constrictor), TH = three heater (triple heater), GB = gall bladder, LIV = liver, CV = conception vessel, GV = governor vessel, m = muscle, t = tendon, 1 *cun* = 3 cm.

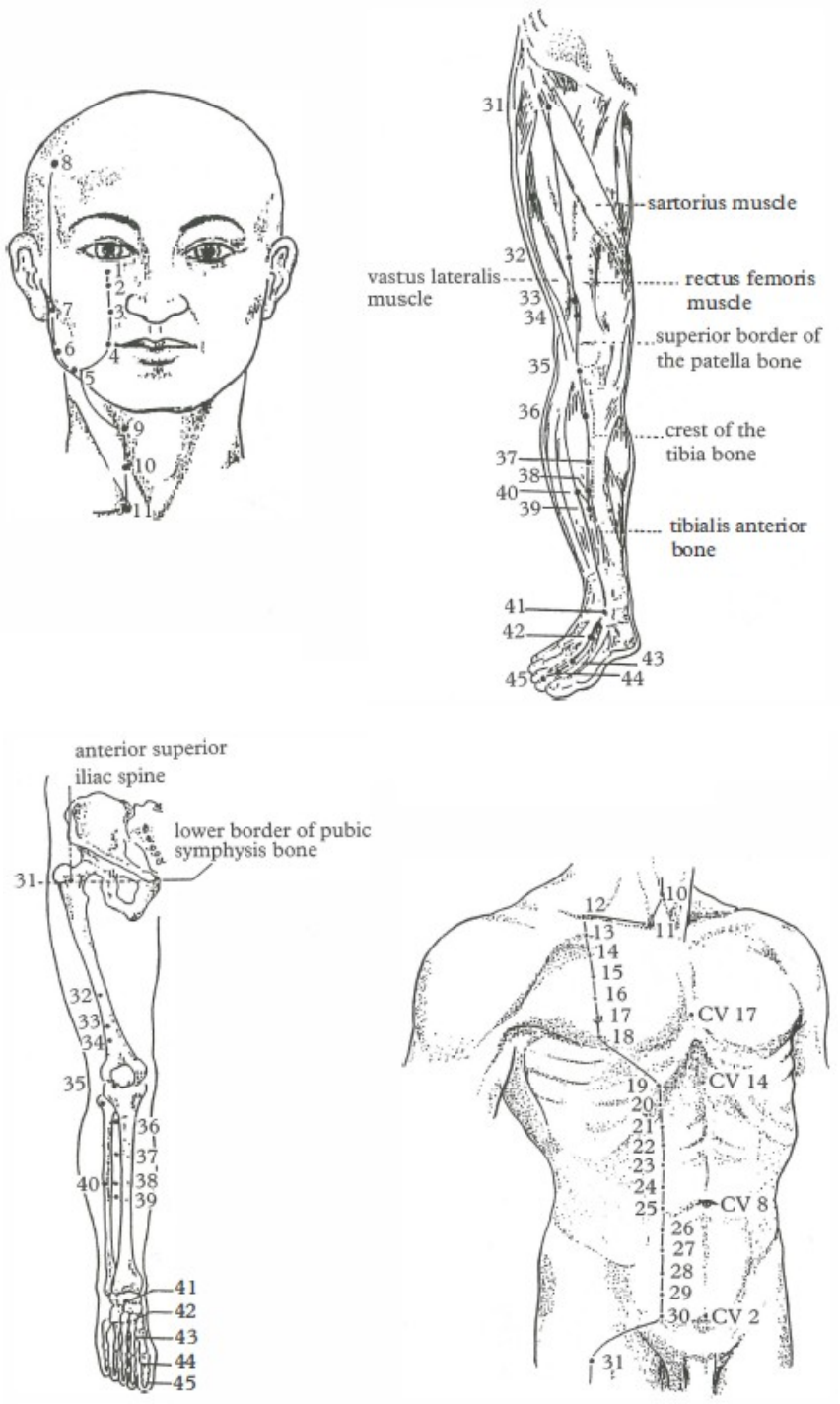
The English names given for the pressure points are the standard translations used by the Australian National Acupuncture College, as they appear in the *Point Location and Point Dynamics Manual* by Drs. Carole and Cameron Rogers, (TR) ♦



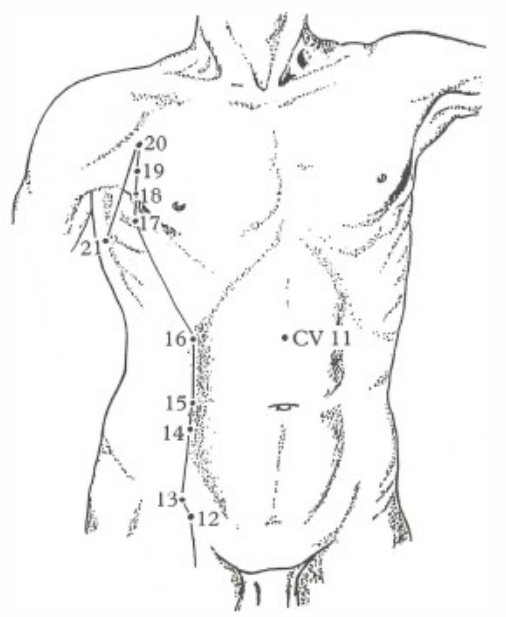
Lung Channel.

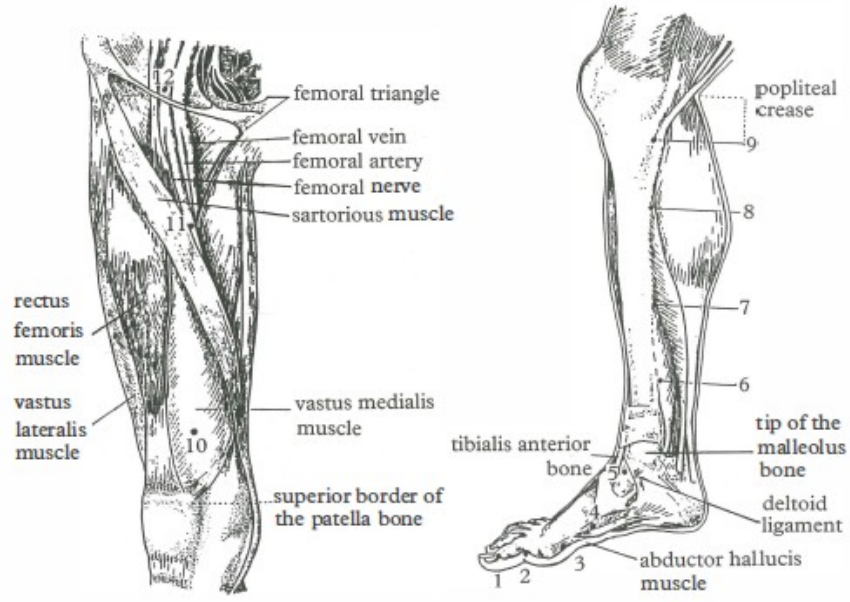


Large Intestine (Colon) Channel.

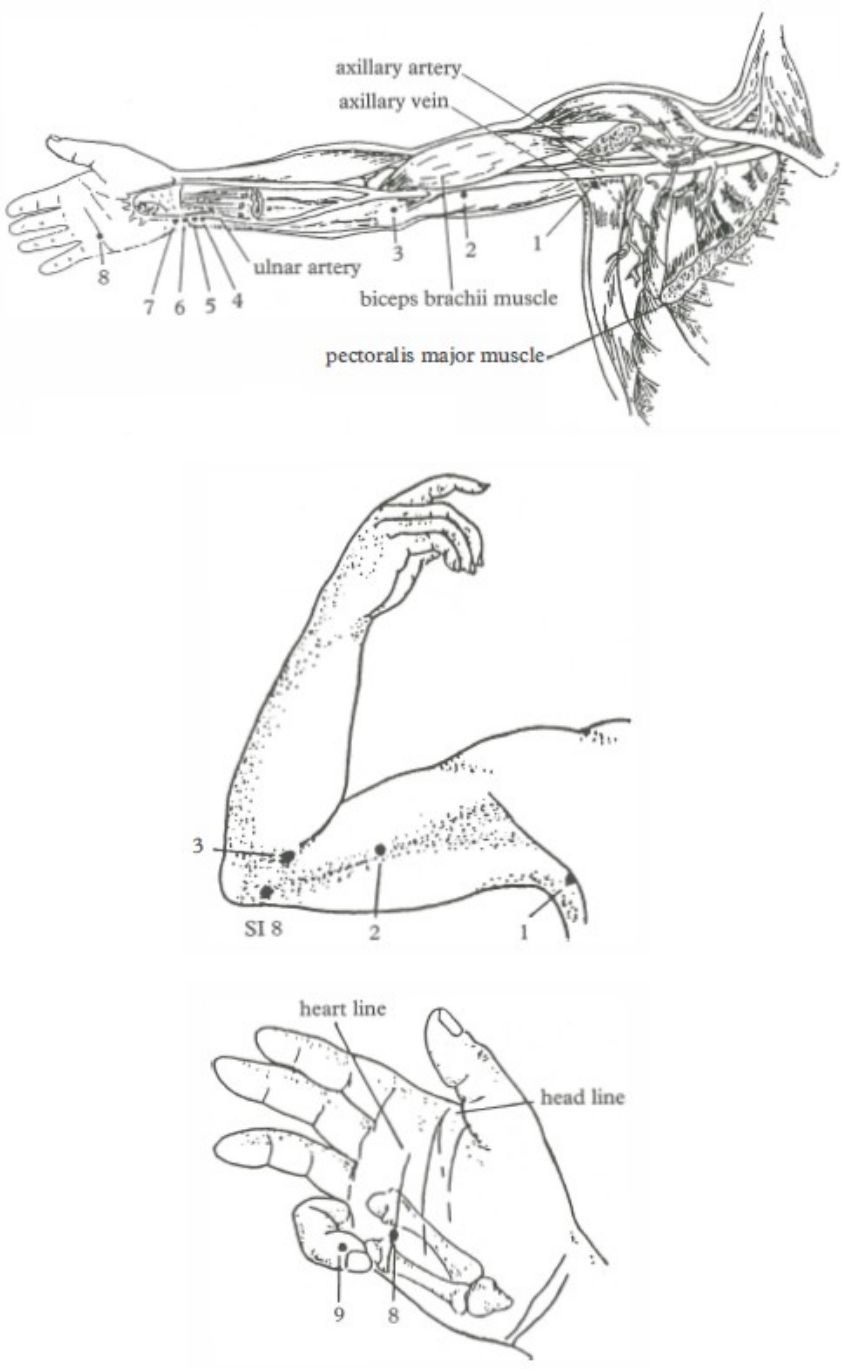


Stomach Channel.

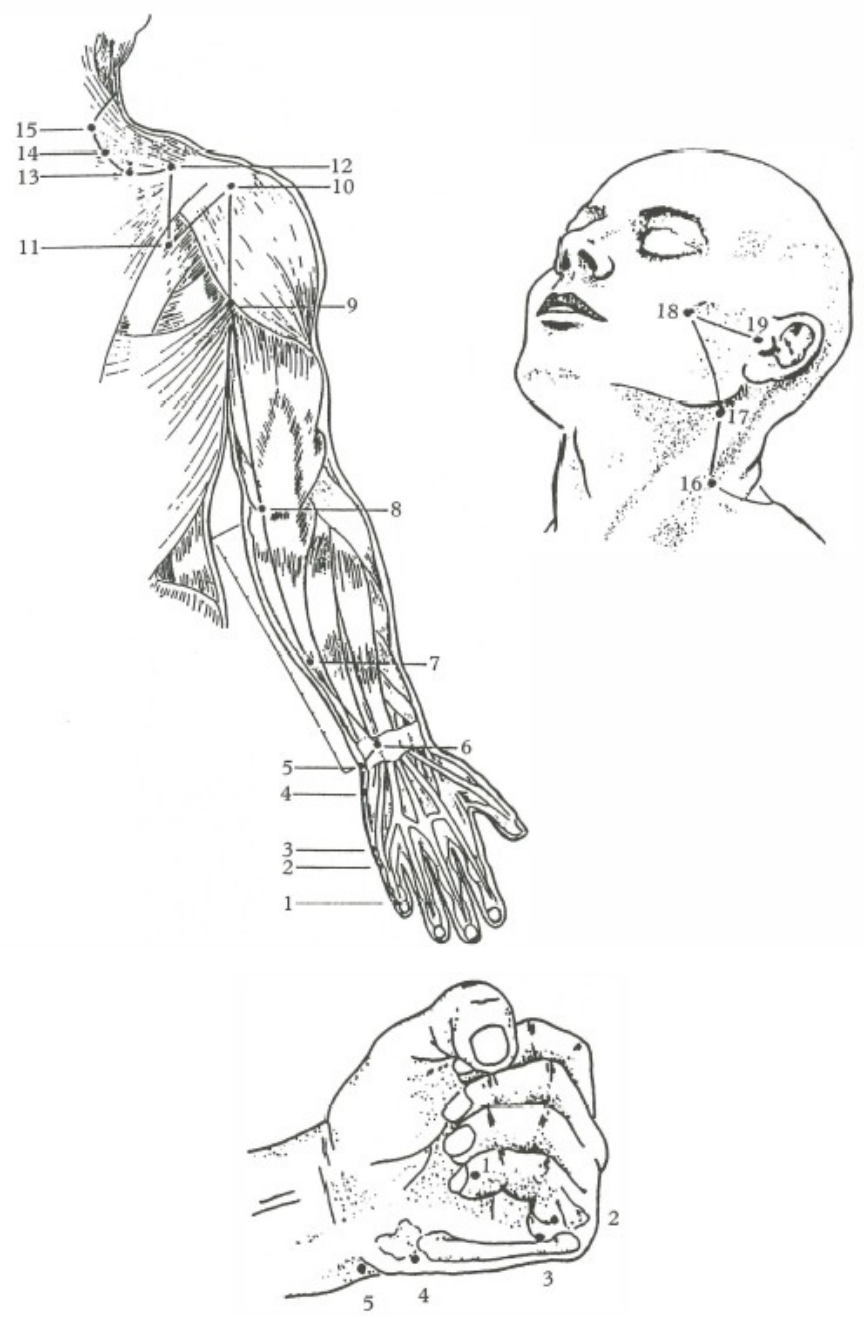




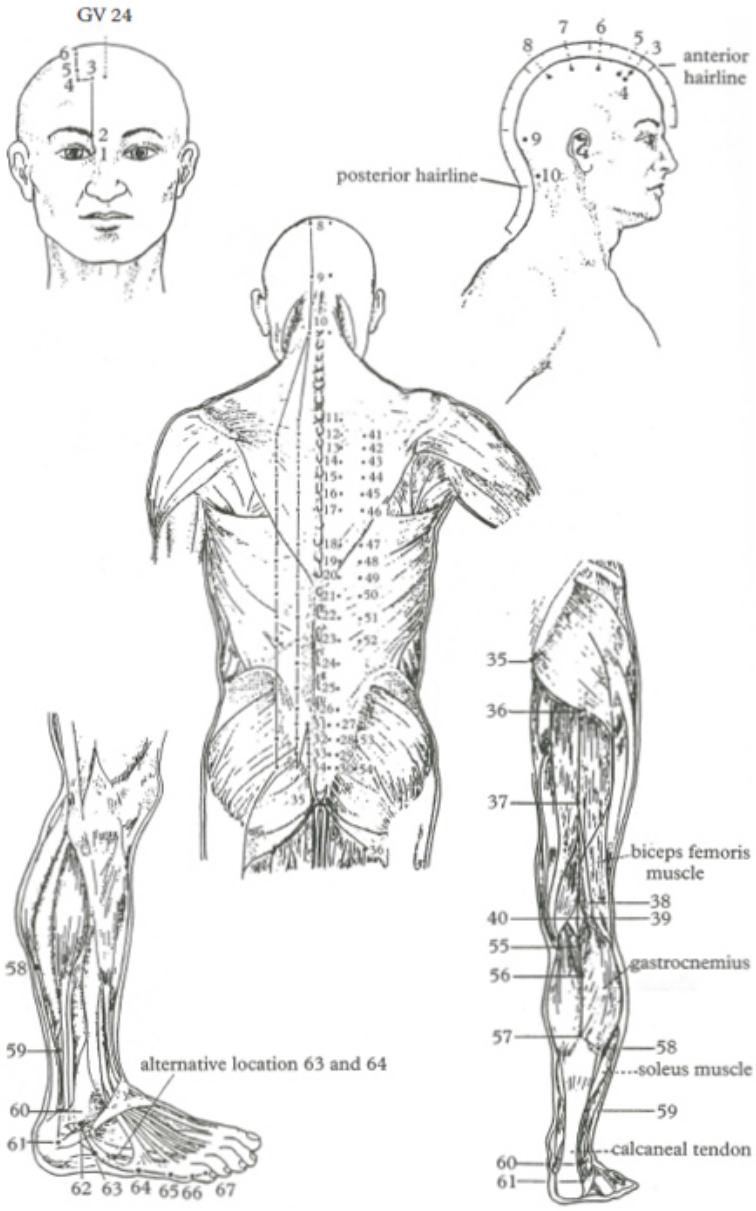
Spleen Channel.



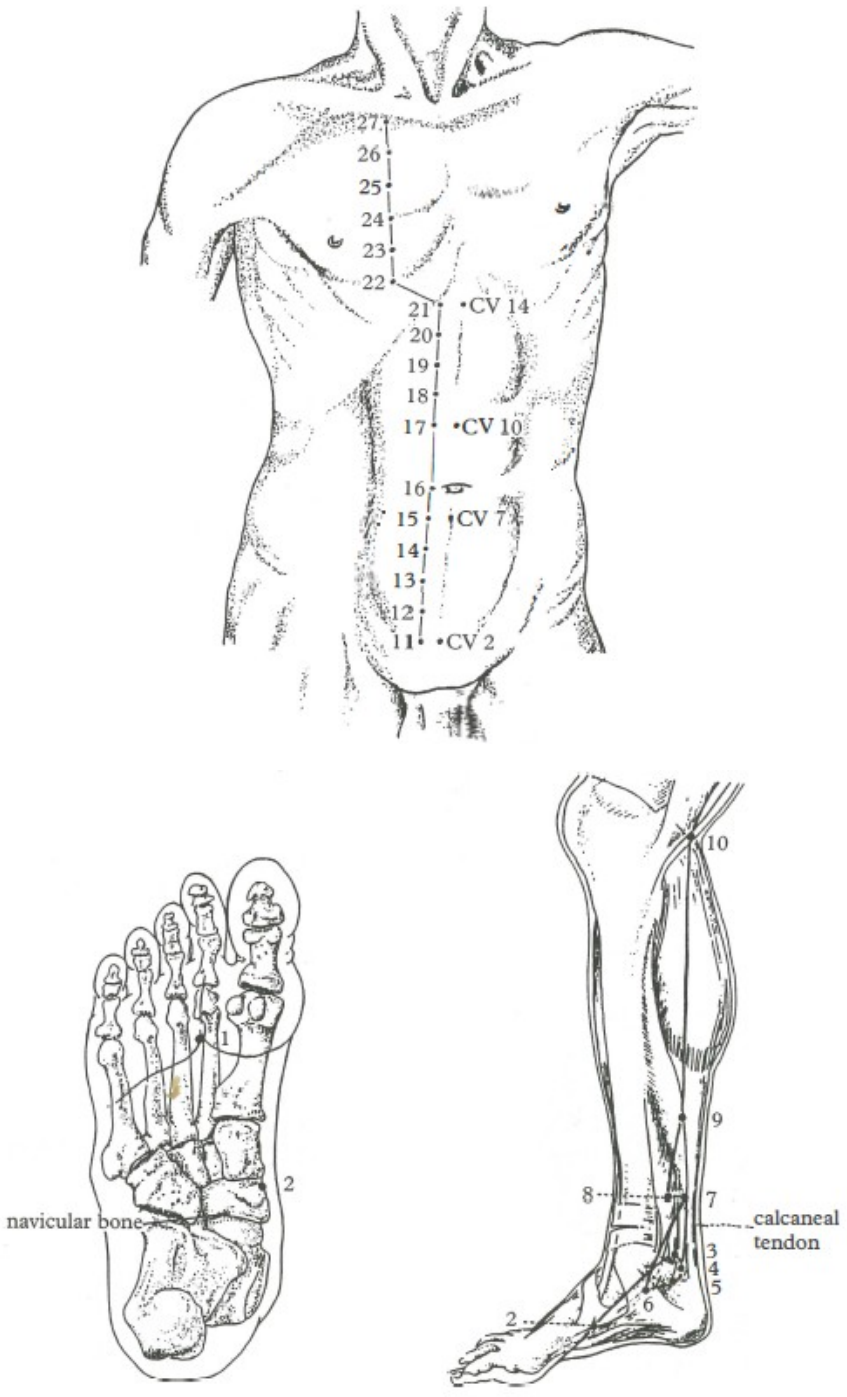
Heart Channel.



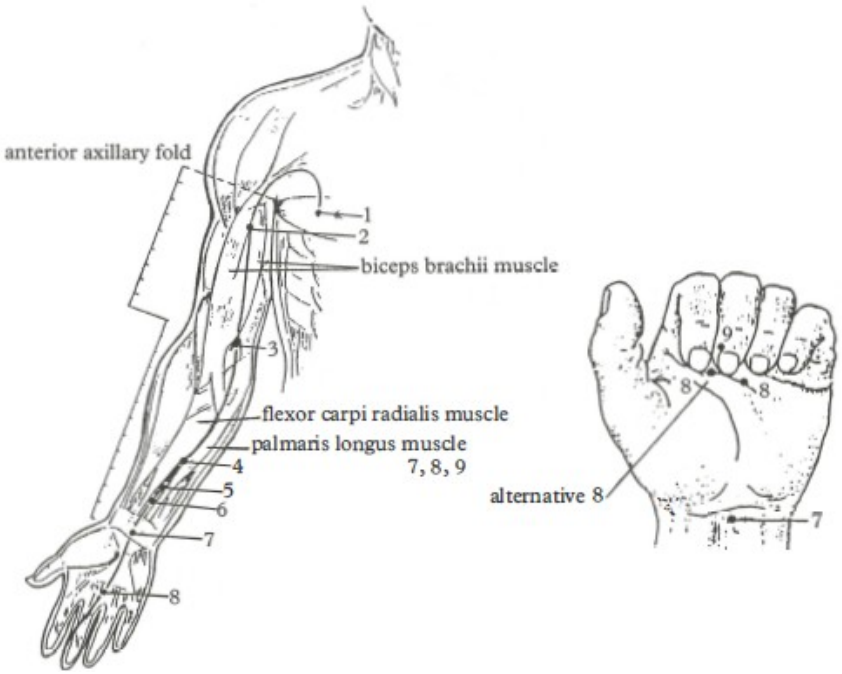
Small Intestine Channel.



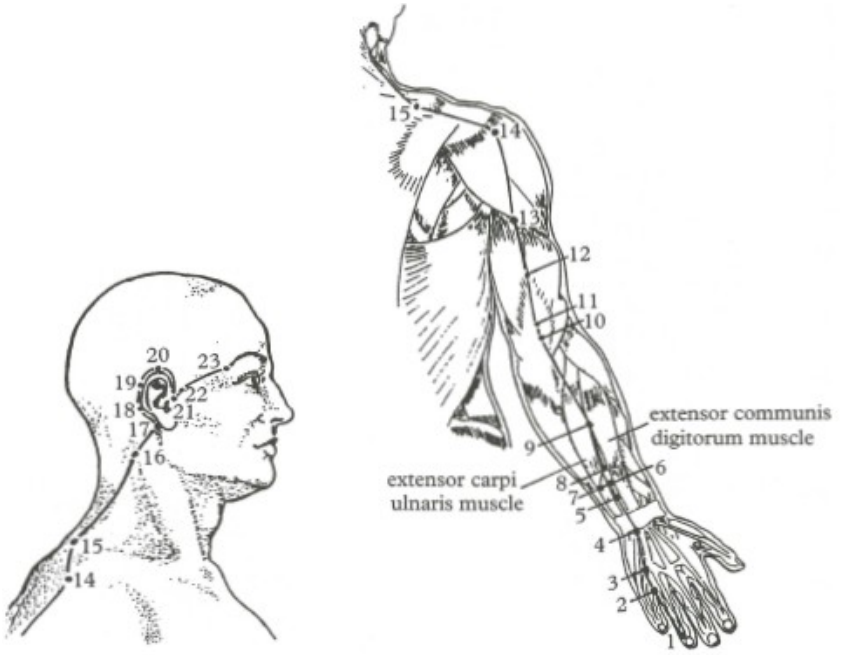
Bladder Channel.



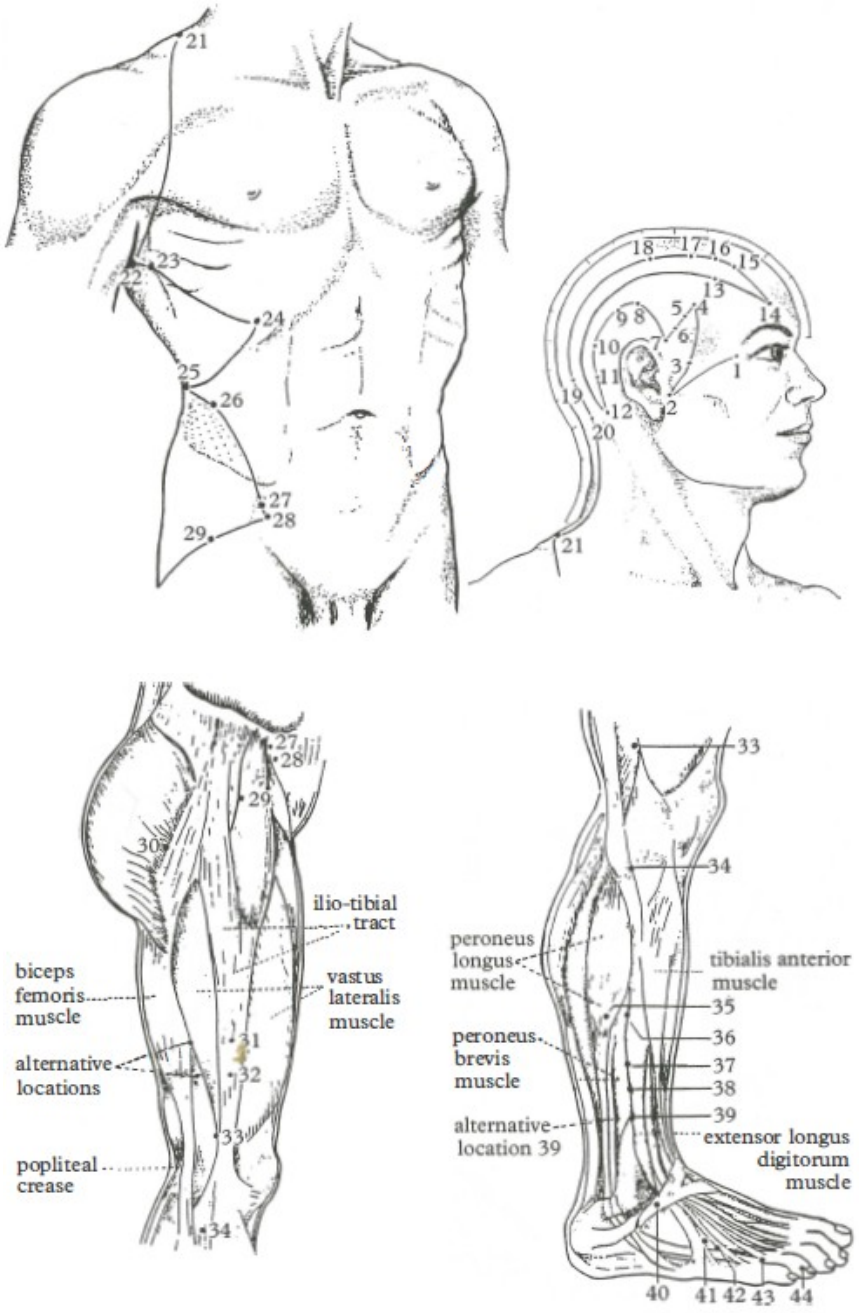
Kidney Channel.



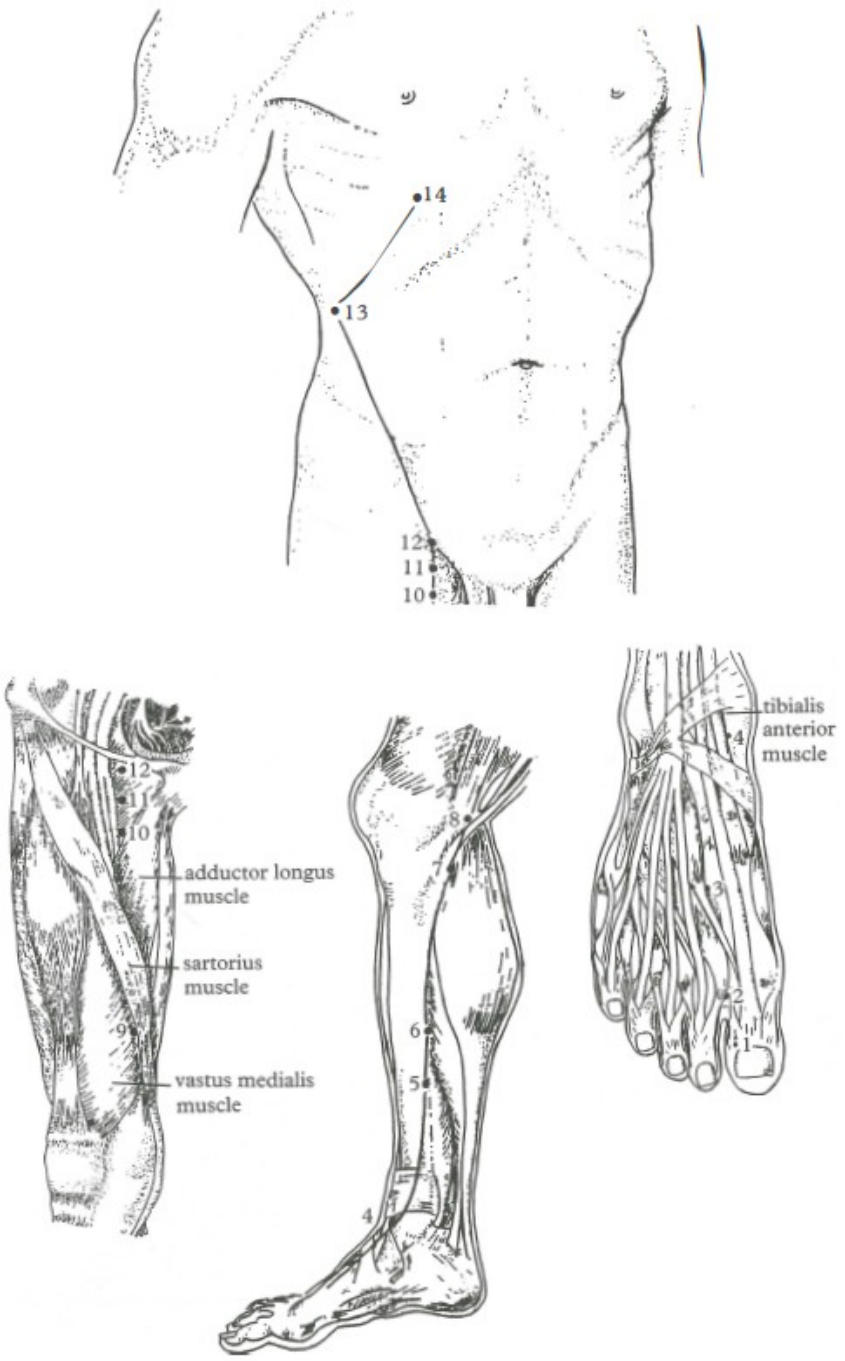
Three Heater Channel.



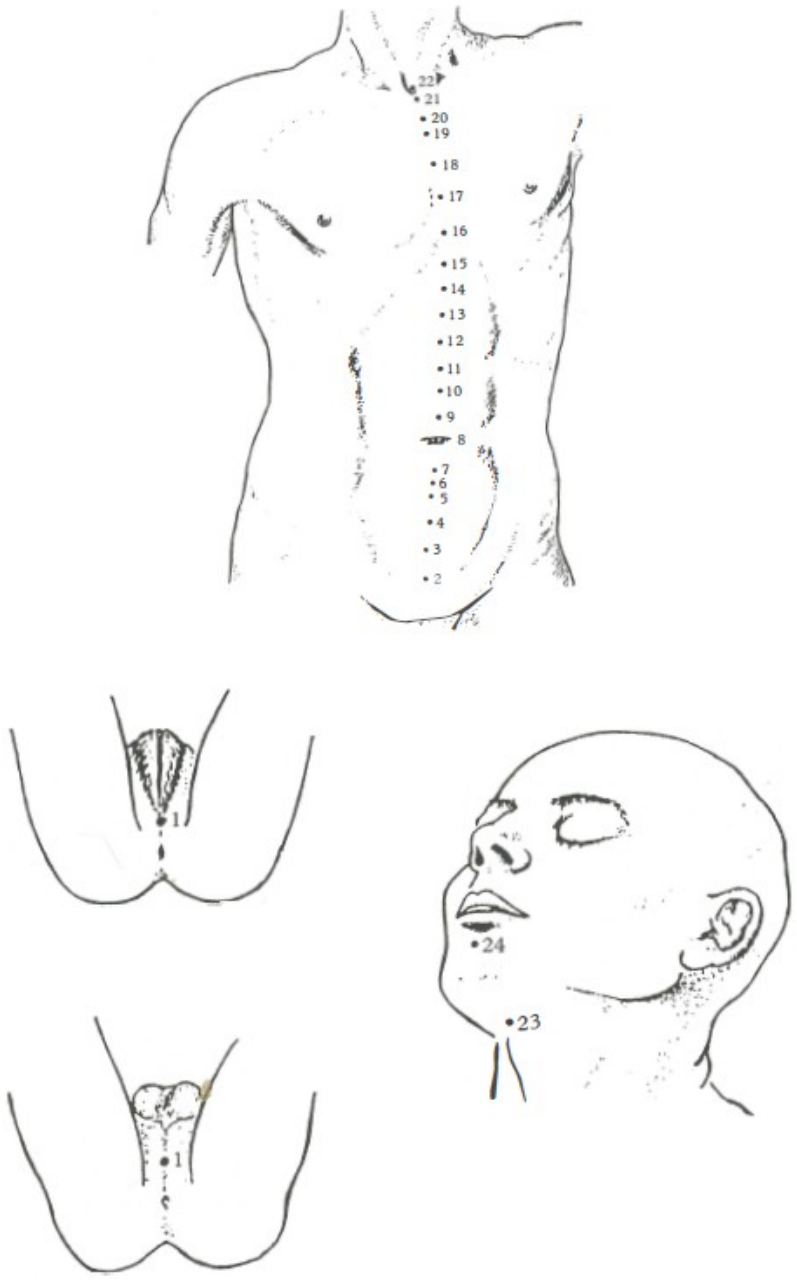
Pericardium (Heart Constrictor) Channel.



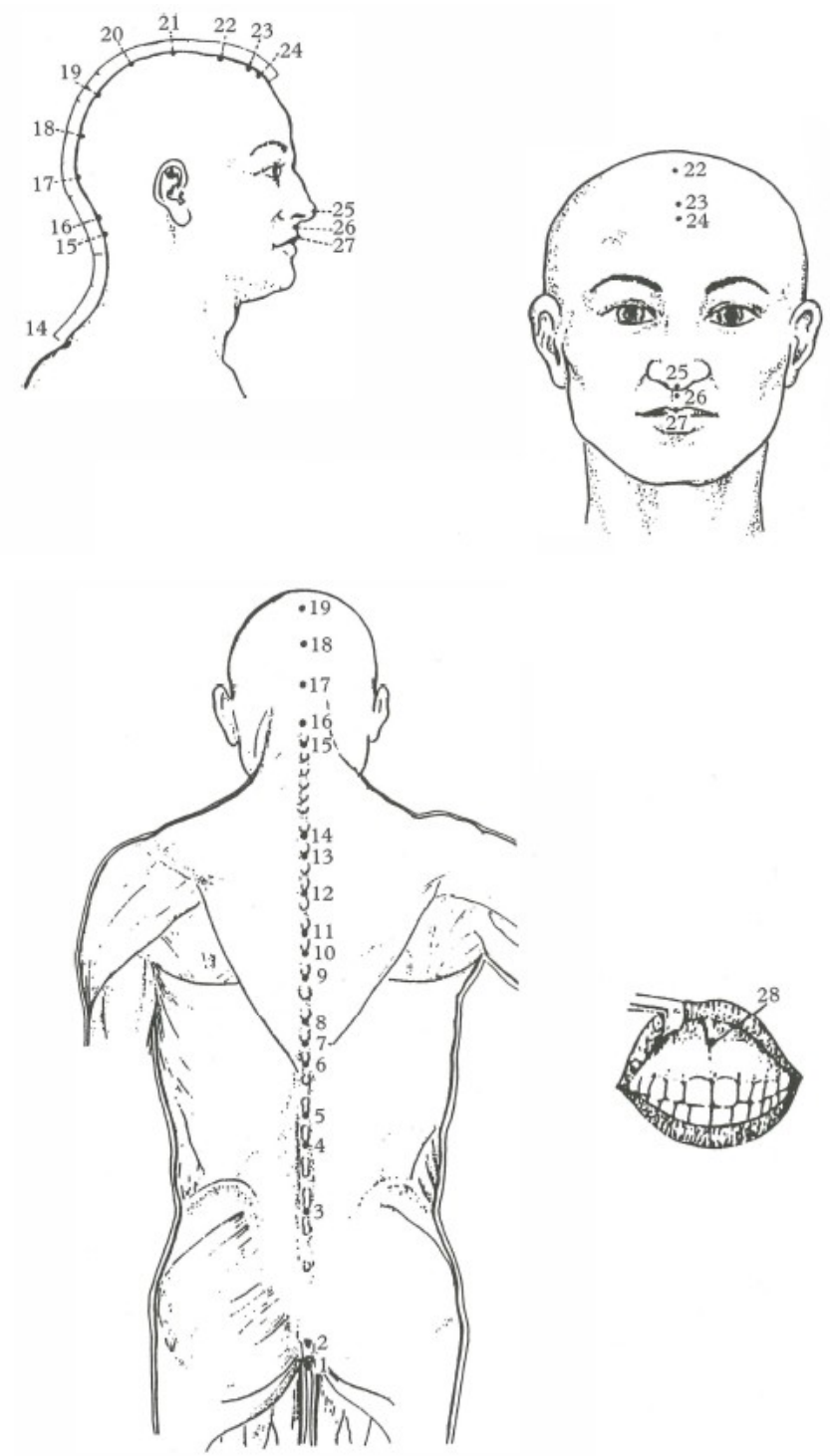
Gall Bladder Channel.



Liver Channel.



Conception Vessel.



Governing Vessel.

The Secrets of Wudang Boxing

This 1928 book was written by Jin Yiming and is similar to the *Bubishi* in that it includes a series of tables on vital point striking. What is significant about it is that although it concerns the soft, or internal, Chinese fighting systems, the vital points and techniques described are remarkably similar to those presented in the *Bubishi*, a text concerning the hard, external fighting arts. This would indicate that although the hard and soft styles appear radically different, at their nucleus, they are identical.

In the following section I will present several relevant sections of the text. I have edited it down considerably for use in this text.

What Does Striking the Vital Points Mean?

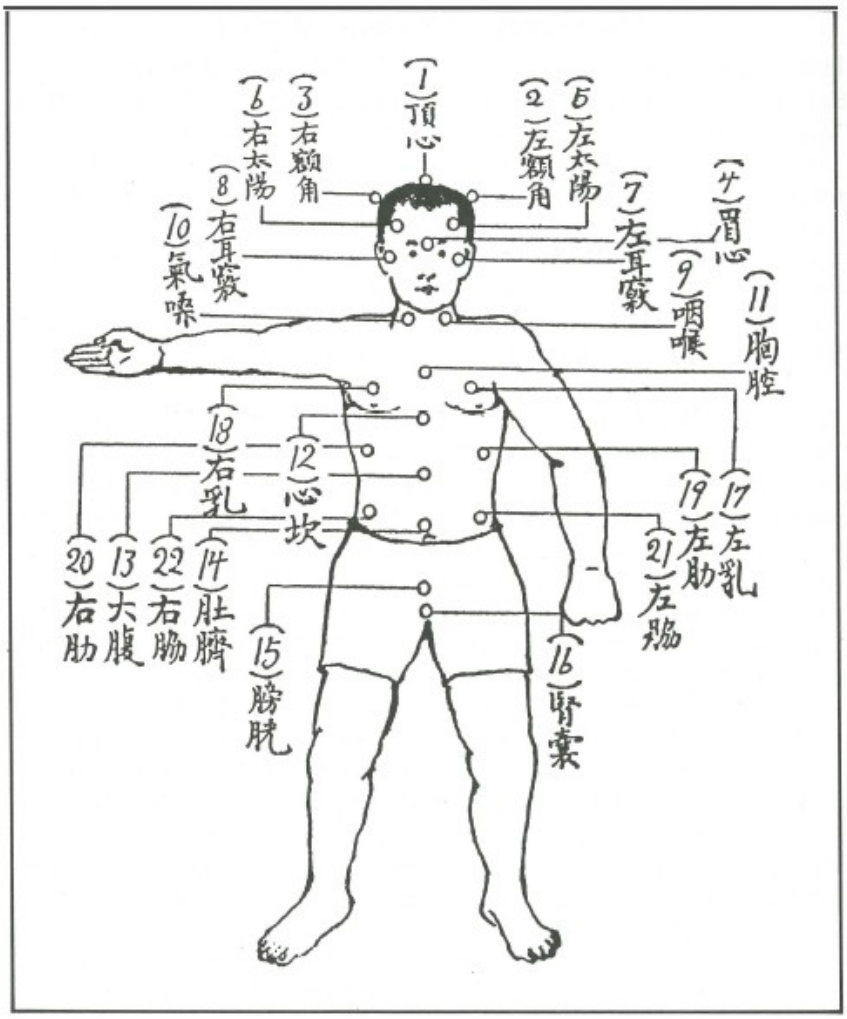
Striking the vital points means closing the lines of internal bodily communication by cutting off their transportation function. The human body (i.e., head, limbs, and the five *zang* and six *fu* organs or viscera) is connected by tendons and collaterals that are irrigated by arteries and veins. A man cannot move if his tendons and collaterals have been injured; and if the blood, arteries, or veins stop functioning, he will lose consciousness. Tendons and collaterals start at the fingertips, gather at the knees, and converge in the head and face. *Qi* energy governs the activities of the tendons and collaterals. Hence, when training one's tendons, it is necessary to cultivate *qi. Qi* runs outside one's tendons and collaterals, and blood flows inside the channels and collaterals. To better understand the blood flow and the vital points, try to imagine one's blood functioning as flowing water, and the vital points serving as a spring. When unobstructed, the flow is free and easy. However, if obstructed, stagnation will ensue.

Blood flow follows the *qi* and originates in the heart. It circulates throughout the twelve main meridians during the *shichen*, starting from the time of the Rat (11 P.M.–1 A.M.). If the blood flow is cut off, it will have an adverse effect.

How to Identify Vital Points

Master Tang Dianqing said that Zhang Sanfeng first learned how to strike the vital points from Daoist Feng Yiyuan. His thirty-six vital points included death, paralyzing, neurological shutdown, and respiratory points. I know that a man can be dazed by lightly striking a vital point. A heavy trauma can be fatal.

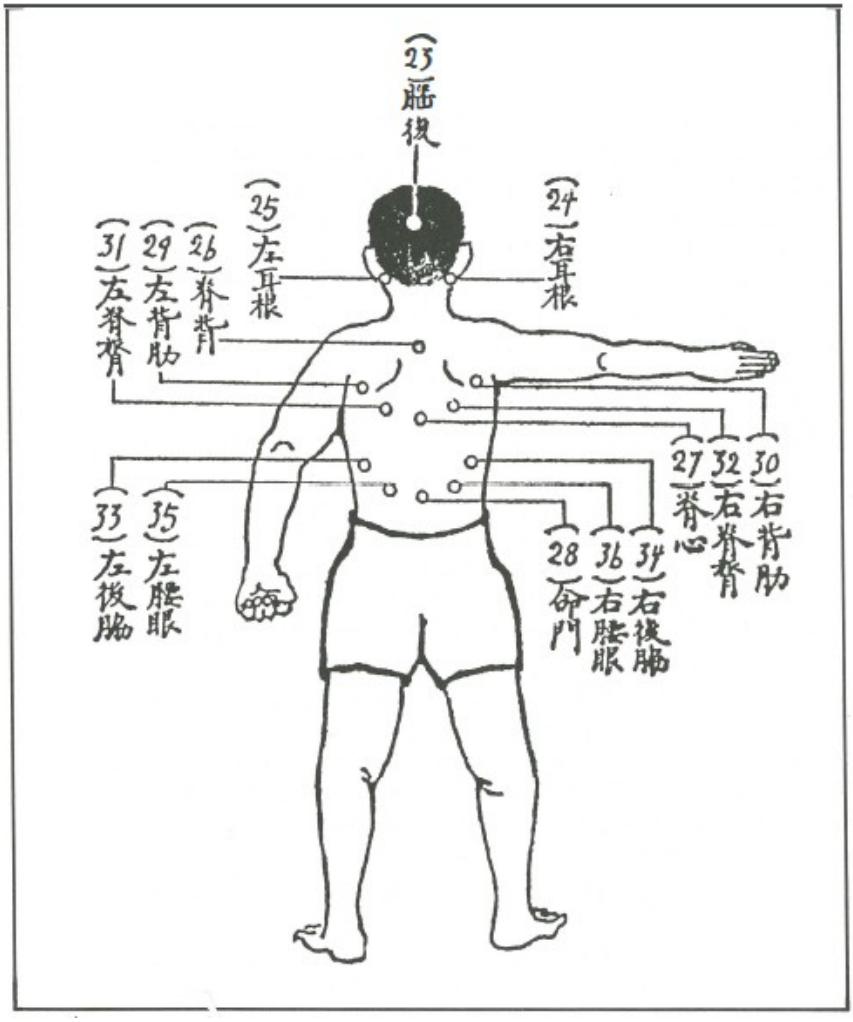
Of the thirty-six vital points, twenty-two are located on the anterior (p. 130), and the other fourteen are on the posterior (p. 131). I conditioned my fingers for years but seldom have struck vital points.



The most important anterior vital points

1. *Dingxin* (top of the head) 2. *Zuojiuo* (left forehead) 3. *Youjiao* (right forehead) 4. *Meixin* (center of eyebrows) 5. *Zuotaiyang* (left temple) 6. *Youtaiyang* (right temple) 7. *Zuoerjiao* (hole of left ear) 8. *Youerjiao* (hole of right ear) 9. *Yanhou* (larynx) 10. *Qisang* (larynx) 11. *Xiongyang* (chest) 12. *Xinkan* (bottom of heart) 13. *Dafu* (large intestine) 14. *Duji* (Umbilicus) 15. *Pangguang* (Urinary bladder) 16. *Shennang* (Kidney bladder) 17. *Zuoru* (left breast) 18. *Youru* (right breast) 19.

Zuolei (left rib) 20. *Youlei* (right rib) 21. *Zuoxie* (left oblique) 22. *Youxie* (right oblique)



The most important posterior vital points

23. *Naohu* (back of head) 24. *Youergen* (under right ear) 25. *Zuoergen* (under left ear) 26. *Jibei* (back) 27. *Jinxin* (center of back) 28. *Mingmen* (life-gat) 29. *Zuobeilei* (left shoulder blade) 30. *Youbeilei* (right shoulder blade) 31. *Zuojilu* (left upper back) 32. *Youjilu* (right upper back) 33. *Zuohouxia* (left floating rib) 34. *Youhouxia* (right floating rib) 35. *Zuoyaoyan* (left kidney) 36. *Youyaoyan* (right kidney) However, my own experience has taught me that striking vital points in the head render a man unstable; striking points in the throat can paralyze; striking the upper torso impairs the respiratory system, which results in coughing; and striking the lower part of the body injures the waist, which causes a tingling sensation. The thirty-six vital points refer to thirty-six locations.

I consulted Master He Fengming about striking the vital points. He said that he had not heard of vital point striking for many years, but once knew of a man named Eagle Claw Wang. Wang was a courageous swordsman from the Huaibei district in Anhui. After learning how to strike the vital points from Zhang Sanfeng, he then developed his grappling skills. There are five ways to attack the vital points: chopping (using the side of the palm), thrusting (using the fingers), slapping (using the palm), hitting (using the hand), and seizing (using the fingers to grab).

It is said that, from head to toe in the human body, in each area of about five cun, there is a large vital point area, and that each area of five *fen* (one *fen* equals approximately one-tenth of an inch) has a small vital point area. If the vital points are attacked in conjunction with the blood-flow theory, then a trauma to a small vital point will damage a person, and a trauma to a large vital point will kill him.

The blood-flow theory is divided into twelve equal periods, and the vital points are located along twelve channels. When attacking the anterior *Ren* (conception vessel: one of the eight extra meridians) or posterior *Du* (governing vessel: another of the eight extra meridians) vital points, the effect is immediate.

Time Periods for Attacking the Vital Points

	SHICHEN	MERIDIAN
1.	Rat (11 P.M.–1 A.M.)	Gall Bladder
2.	OX (1–3 A.M.)	Liver
3.	Tiger (3–5 A.M.)	Lung
4.	Rabbit (5–7 A.M.)	Large Intestine
5.	Dragon (7–9 A.M.)	Stomach
6.	Snake (9–11 A.M.)	Spleen
7.	Horse (11 A.M.–1 P.M.)	Heart
8.	Ram (1–3 P.M.)	Small Intestine
9.	Monkey (3–5 P.M.)	Bladder
10.	Cock (5–7 P.M.)	Kidney
11.	Dog (7–9 P.M.)	Pericardium
12.	Boar (9–11 P.M.)	Three Heater

This table is identical to one that appears in Article 8 (see p. 136) of the Bubishi.

(TR) ♦

It is said that Eagle Claw Wang had 108 hitting and seizing techniques that coincided with the 108 vital points of the anatomy. Conversely, by manipulating the vital points, Wang could also revive victims who had their vital points injured. This method is based upon manipulating the course of various vital points where the blood flow had been shut down. Restoring the body to its normal condition meant stimulating the circulation by manipulating those points where the blood flow originated. Hence, making the blood flow again through the shut down area.

One concept that remains today supports conducting experiments on a live ox after the fingers have been conditioned. Although the animal's anatomy is different from a human's, they share corresponding locations with respect to principal vital points.

My colleague, Zhao Haiping from the Qiyang district in Hunan Province, was the principal disciple of Jiang Xiuyuan, the famous *wushu* master. Master Jiang was a scholar who excelled in Shaolin *wushu.* Zhao studied directly under Jiang and became an expert in vital point attacking. On the day that Qiyang's *wushu* hall opened, Zhao happened to be there with his army. He gave a demonstration of hitting and seizing vital points that was well received by all.

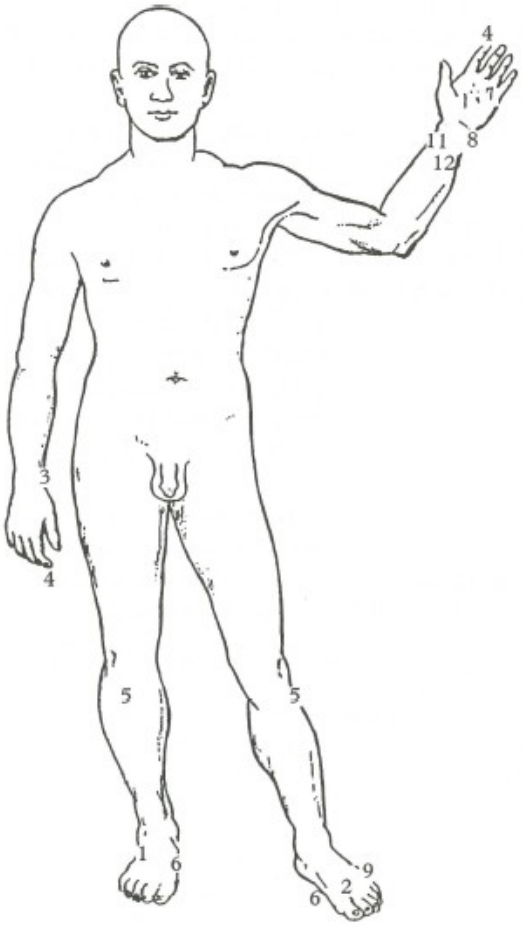
From the time we met, we began to visit each other. Zhao disclosed illustrations that explained the vital areas and told me of the thirty-six vital points. He said that if I did not believe him I could experiment on a horse. With that, a horse was brought in and when Zhao struck the horse's vital points it took effect immediately.

The following diagram and explanation have been included so that the reader may more easily locate the exact attack points referred to in the "Time Periods for Attacking the Vital Points" table that appears in the *Secrets of Wudang Boxing* and the *shichen* table that appears in Article 8 of the *Bubishi* (see p. 136). The following table lists the *shichen,* the specific meridian point for attacking, and a translation of the point's Chinese name.

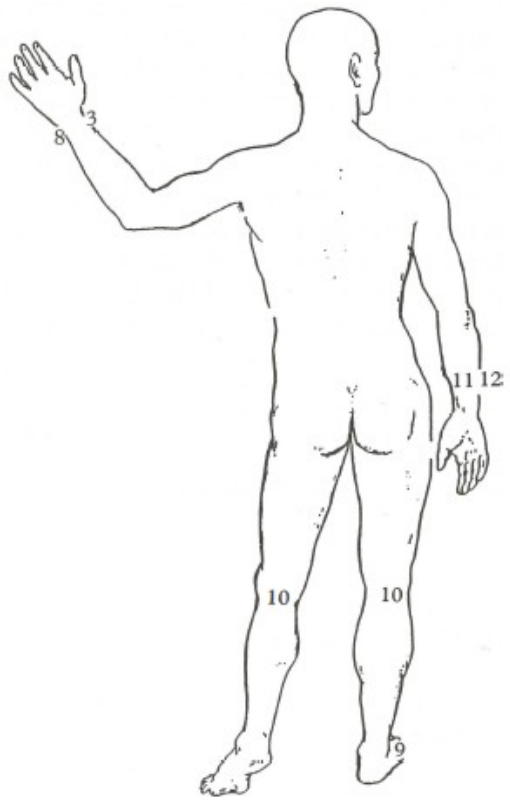
(TR) ♦

	SHICHEN	POINT NUMBER	POINT NAME
1.	Rat (11 P.M.–1 A.M.)	GB 41	Lying Down to Weep
2.	Ox (1–3 A.M.)	LIV 1	Large Hill
3.	Tiger (3–5 A.M.)	LU 8	Meridian Gutter
4.	Rabbit (5–7 A.M.)	LI 1	Merchant of Yang
5.	Dragon (7–9 A.M.)	ST 35	Nose of Calf
6.	Snake (9–11 A.M.)	SP 3	Supreme Whiteness
7.	Horse (11 A.M.–1 P.M.)	HT 8	Small *Fu*
8.	Ram (1–3 P.M.)	SI 5	Valley of Yang
9.	Monkey (3–5 P.M.)	BL 66	Bursting the Valley

10. Cock (5–7 P.M.)	KD 10	Valley of Yin
11. Dog (7–9 P.M.)	PC 6	Inner Gate
12. Boar (9–11 P.M.)	TH 6	Branch Ditch



Shichen Vital Points (Anterior).



Shichen Vital Points (Posterior).

Articles on Vital Points

Article 8: Discussions on Seizing and Striking Veins and Tendons Using the Hard Fist Method While discussing the values of the fighting traditions, one must not overlook the importance of the "hard-fist" technique. It is said that if one's vital points are forcefully struck with this secret technique, the results can be fatal. On the other hand, attacking a muscle or joint with a well-placed blow can paralyze a person.

I have heard that by using this technique one can also directly terminate a person's *qi.* When correctly used, even if only to a minor point, the result can be fatal. The only variation is the interval of time in which death occurs.

The time of death depends entirely upon how and when the vital points are attacked. For example, a severe trauma might kill someone instantly, whereas other, less concentrated attacks are said to cause dementia.

This obscure method may sound fantastic, and while I have never seen it practiced, I cannot rule out its existence. In fact, until now, I have never expressed my opinion about this matter.

While examining this subject, I discovered, in secret "vein books," theories concerning the human body and how it is influenced by the positive and negative forces of nature. Responsible for the function of our anatomy, the twelve organs also have corresponding passages, located all over the body, through which currents of energy flow in both ascending and descending streams. Described as meridians, there are special points located along each of these passages that are known as single or bilateral points. Each of our internal organs systematically experiences a high and a low energy point corresponding with the time of day. Much in the same way that the principles of acupuncture work to cure a patient, it is entirely possible to reverse the process and impair the function of an organ by traumatizing these points and others.

It is possible that this information may vary from school to school, but this is the way that I have received it. I am sorry that I am not able to provide a more conclusive analysis.

In my experience, some of the most responsive vital points on the human body are as follows:

1. The eyes

2. The xiphoid process (CV 15) 3. The middle of the arms (LI 10) 4. On the artery at the base of the axilla under the armpits (HT 1) 5. The tip of the tailbone (BL 35) 6. The tip of the free end of the eleventh rib on either side of the body (LIV 13) 7. The lumbar region and two sides of the eleventh thoracic vertebra (BL 20).

Considering how the elements of nature affect our body, we must always monitor our lifestyle to comply with the cold of winter and heat of summer. Respecting others begins by respecting oneself. Be considerate but prudent.

As with using herbal medicines to treat diseases that result from organ dysfunction, by taking the prescription during the corresponding active time intervals one can insure maximum curative benefit. Employing the same principles, one can reverse damage to an organ by manipulating certain points during their active intervals.

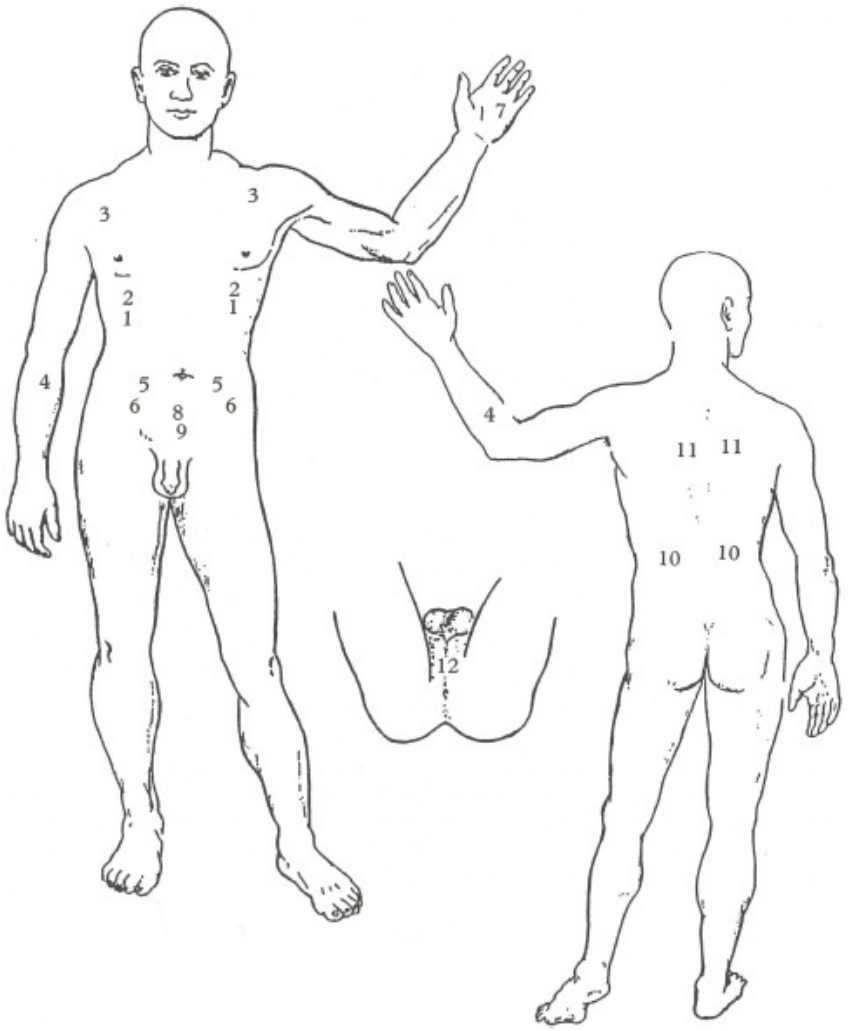
	MERIDIANS	SHICHEN
1.	Gall Bladder	Rat (11 P.M.–1 A.M.)
2.	Liver	Ox (1–3 A.M.)
3.	Lung	Tiger (3–5 A.M.)
4.	Large Intestine	Rabbit (5–7 A.M.)
5.	Stomach	Dragon (7–9 A.M.)

6.	Spleen	Snake (9–11 A.M.)
7.	Heart	Horse (11 A.M.–1 P.M.)
8.	Small Intestine	Ram (1–3 P.M.)
9.	Bladder	Monkey (3–5 P.M.)
10.	Kidney	Cock (5–7 P.M.)
11.	Pericardium	Dog (7–9 P.M.)
12.	Three Heater	Boar (9–11 P.M.)

Article 9: Twelve-Hour Vital Points Revealed

	SHICHEN	POINT NUMBER	POINT NAME
1.	Rat (11 P.M.–1 A.M.)	GB 24	Sun and Moon
2.	Ox (1–3 A.M.)	LIV 14	Door of the Period
3.	Tiger (3–5 A.M.)	LU 1	Central Palace
4.	Rabbit (5–7 A.M.)	LI 10	Three Miles
5.	Dragon (7–9 A.M.)	ST 25	Celestial Axis
6.	Snake (9–11 A.M.)	SP 14	Abdominal Knot
7.	Horse (11 A.M.–1 P.M.)	HT 8	Small *Fu*
8.	Ram (1–3 P.M.)	CV 6	Sea of Energy
9.	Monkey (3–5 P.M.)	CV 2	Crooked Bone
10.	Cock (5–7 P.M.)	BL 52	Lodge of the Will
11.	Dog (7–9 P.M.)	BL 14	Pericardium *Shu*
12.	Boar (9–11 P.M.)	CV 1	Meeting of Yin

Article 9 lists the *shichen*, and a vital point description which, according to some sources, is not always consistent with other theories—a point corroborated by both Dr. Wong Chung Ying and Mr. Li Yiduan. Notwithstanding, Article 9, like Article 8 (see p. 135), reveals both blood vessel and nerve point attack locations. See the diagram on the following page to locate the attack points, or refer to the meridian diagrams presented earlier. As with the previous article, I have included a chart and a diagram to better illustrate the *shichen*, their corresponding times, and the attack points along with their Chinese to English name translations, (TR) ♦



Twelve-Hour Vital Points.

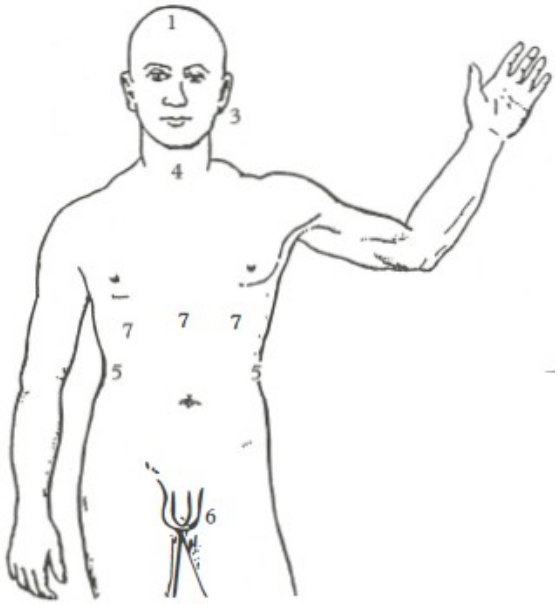
Article 17: Seven Restricted Locations

	LOCATION	EFFECT
1.	Coronal Suture	Line of juncture of the frontal bone and the parietal bones. Death is caused by a severe trauma to the cerebrum and disruptive stimulation of cranial nerves.
2.	The Third Intervertebral Space	Loss of consciousness is caused by a severe trauma to the cerebrum, cranial nerves, and spinal cord, producing a loss of sensory and motor function.
3.	The Concavity	Between the mastoid process and the lower jaw. Loss of consciousness is caused by a trauma to the cranial nerves and spinal cord, resulting in a loss of sensory and motor function.

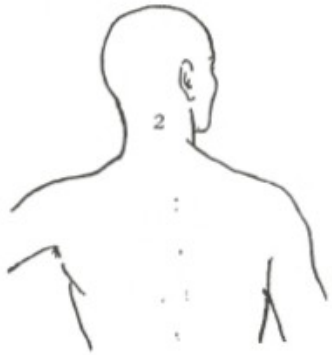
	Behind both Ears	
4.	Suprasternal Notch	The concavity on the ventral surface of the neck above the sternum. Death or loss of consciousness is caused by a trauma that results in blocking the windpipe.
5.	Tip of the Eleventh (Floating) Rib	Loss of consciousness is caused by a severe trauma to the stomach and spleen on the left side, producing a loss of nerve function associated with the heart and lungs. Severe trauma to the right side affects the liver resulting in the loss of nerve function associated with the liver and lungs.
6.	Testicles	Loss of consciousness is caused by a severe trauma to the nerves and arteries in this delicate area, causing the testicles to rise producing a loss of motor function and ability to breathe. A penetrating trauma to the prostate nerve can cause death.
7.	Heart	Severe trauma to any heart-related vital point has a disruptive effect upon other internal organs and the nervous system that leads to the loss of consciousness and/or breathing.

This article advises against striking these seven locations as trauma to them may be lethal. Rather than literally translating the crude descriptions that appear in this section, I have described the locations and detailed effects of trauma to these seven areas using modem medical terminology. The diagram accompanying this description does not appear in the original *Bubishi*.

(TR) ♦



Seven Restricted Locations (Anterior).



Seven Restricted Locations (Posterior).

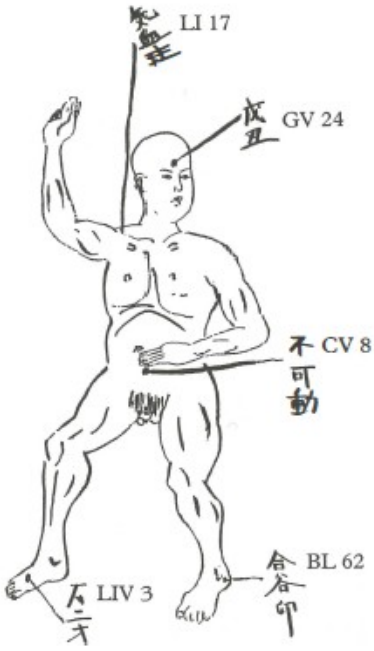


The Chinese characters for the Seven Restricted Locations.



Article 21: Delayed Death Touch Twelve-Hour Diagrams

Rat *Shichen* Vital Points.



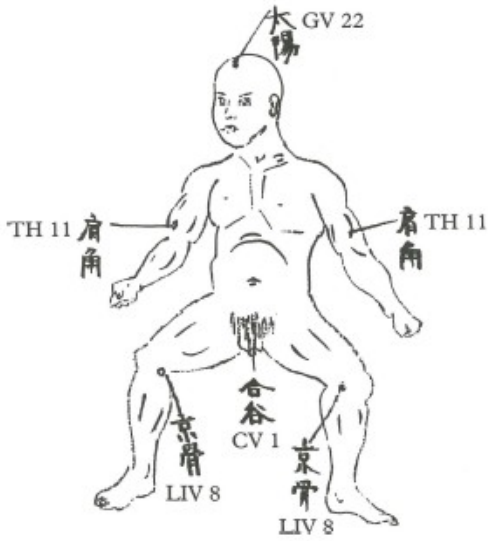
Ox *Shichen* Vital Points.

SHICHEN	EFFECT
Rat (11 P.M.–1 A.M.)	Death in one day can be caused by a severe trauma to the medial portion of the instep between the tendons of the big and second toe on the dorsalis hallucis artery (LIV 2), the carotid artery (SI 17), the temporal maxillary arteries at the superior border of the zygomatic arch, in the depression that can be felt by the bone (GB 3), or at the cheekbone directly below the outer canthus (SI 18).
Ox (1–3 A.M.)	Death within fourteen days can be caused by traumatizing the carotid artery and sublingual nerve, which is located between the sterno-mastoid muscle and the clavicle bone (LI 17) (but only when the head is being tilted back by pulling the hair), the external calcanean artery on the outer ankle directly below the lateral malleolus (BL 62), the tibial artery and deep fibular nerve (LIV 3), the coeliac axis

aorta at the umbilicus (CV 8), or the anterior temporal artery just below the hairline (GV 24).



Tiger *Shichen* Vital Points.



Rabbit *Shichen* Vital Points.

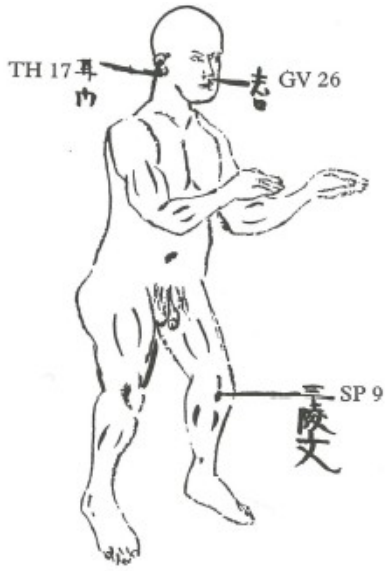
Tiger (3–5 A.M.)

Death within twenty days can be caused by traumatizing the carotid artery and sublingual nerve between the sterno-mastoid muscle and the

clavicle bone (LI 17) (but only when the head is being tilted back by pulling the hair), the internal mammary artery just under the nipple (ST 18), or the external malleolar artery at the ankle (BL 60).

Rabbit (5–7 A.M.)

Death in one day can be caused by a severe trauma to the anastomotica magna of the femoral artery in the depression anterior to the semimembranosus and semitendinosus muscles posterior to the medial condyle of the tibia (LIV 8), the transverse perineal artery, between the anus and the scrotum in the male (CV 1), the brachial artery (TH 11), or the anterior ethmoidal artery or cranial nerve at the frontal fontanel (GV 22).



Dragon *Shichen* Vital Points.



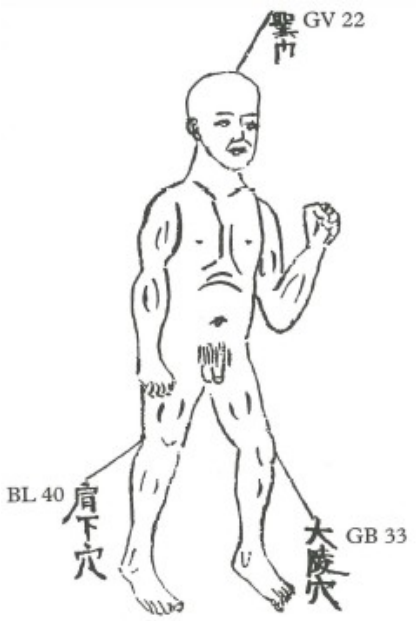
Snake *Shichen* Vital Points.

Dragon (7–9 A.M.)

Death before a person can even take seven steps can be caused by a severe trauma to the articular artery at the inferior border of the medial condyle of the tibia (SP 9), the superior coronary artery at the philtrum (GV 26), and the carotid artery or concavity behind the ear in the depression between the mastoid process and the ramus bone (TH 17).

Snake (9–11 A.M.)

Death within three years can be caused by traumatizing the posterior tibial artery (KD 3), or external malleolar artery (BL 60), to the coronal suture (GV 20), or the tip of the xiphoid process (CV 15).



Horse *Shichen* Vital Points.



Ram *Shichen* Vital Points.

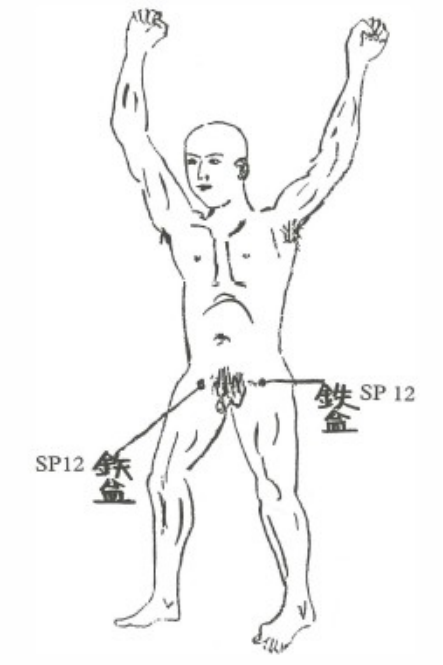
Horse (11 A.M.–1 P.M.)

Indefinite paralysis can be caused by a severe trauma to the popliteal vein exactly between the tendons of the biceps femoris and semitendinosus muscles (BL 40), the inferior external articular artery in the depression superior to the lateral

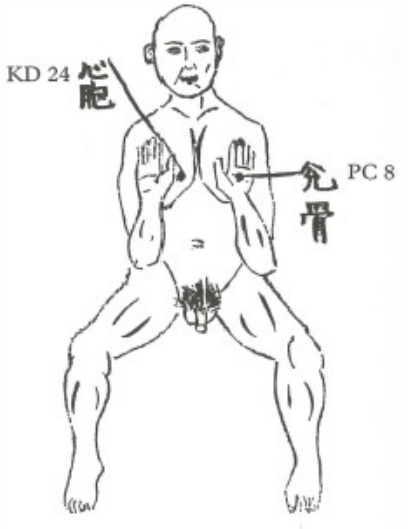
epicondyle of the femur bone (GB 33), or the coronal suture (GV 22).

Ram (1–3 P.M.)

Death within one year can be caused by a severe trauma to the basilic artery (HT 3), coeliac axis artery lateral to the umbilicus (KD 16/CV 8), and the coronal suture (GV 21).



Monkey *Shichen* Vital Points.



Cock *Shichen* Vital Points.

Monkey (3–5 P.M.)

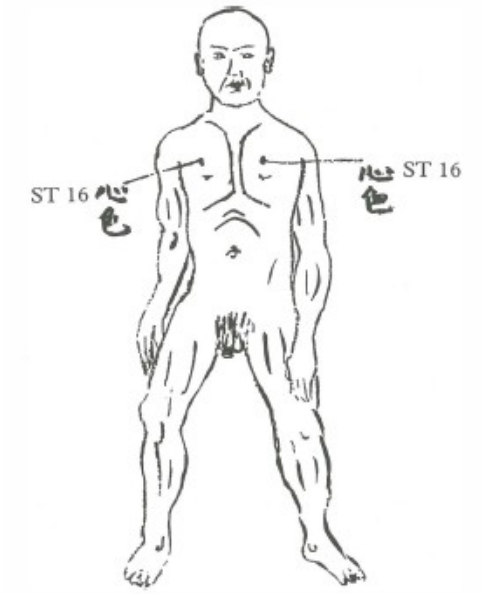
Death within two weeks is caused by a severe trauma to the underlying femoral artery and nerve lateral to the midpoint border of the symphysis pubis bones (SP 12).

Cock (5–7 P.M.)

Death within two days can be caused by a severe trauma to the left innominate vein at the third intercostal space (KD 24), while depressing the deep ulnar artery in the center of the palm between the third and fourth metacarpal (PC 8).



Dog *Shichen* Vital Points.



Boar *Shichen* Vital Points.

Dog (7–9 P.M.)	Death within three days can be caused by a severe trauma to the hepatic artery lateral to the midline at the level of CV 7 and one *cun* below the level of the umbilicus (ST 26), the external calcanean artery on the outer ankle directly below the lateral malleolus (BL 62), or the plantar artery in the depression on the anterior medial edge of the foot at the distal and inferior border of the navicular bone.
Boar (9–11 P.M.)	Death within one week can be caused by severe simultaneous trauma to the area above the nipple located on the third intercostal space (ST 16).

Article 24: Bronze Man Statue

Anterior:

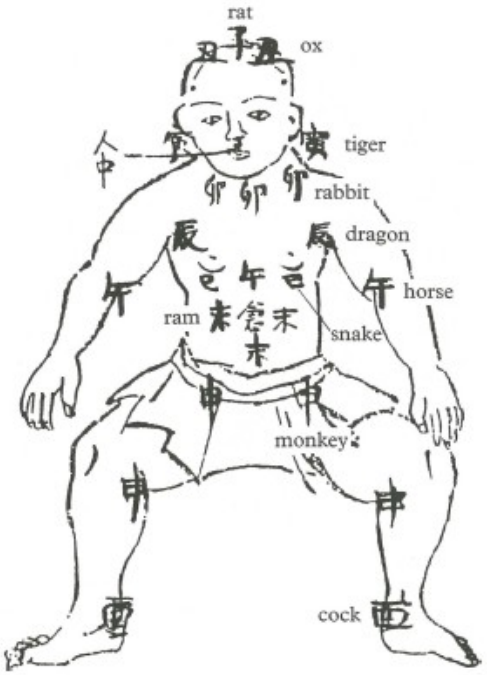
SHICHEN	VITAL AREA
Rat (11 P.M.–1 A.M.)	The frontal fontanel (GV 22) is most vulnerable to a hammer fist strike
Ox (1–3 A.M.)	The temples (GB 3) are most vulnerable to a single knuckle thrust
Tiger (3–5 A.M.)	The ears are vulnerable to being slapped simultaneously

Rabbit (5–7 A.M.)	The carotid artery behind the clavicle (ST 12 and ST 9), along with inside of the suprasternal notch (CV 22), are vulnerable to forceful finger pressure
Dragon (7–9 A.M.)	The chest area between the second intercostal space (ST 15) and the third intercostal space closer to the midline (ST 16) are most vulnerable to a downward palm thrust
Snake (9–11 A.M.)	Just below the nipple, between the sixth and seventh intercostal space (LIV 14)
Horse (11 A.M.–1 P.M.)	The xiphoid process (CV 14) is vulnerable to a palm thrust, as is the lower biceps and elbow area (HT 3, TH 10, SI 8, LI 10, 11, and 12, LU 5)
Ram (1–3 P.M.)	The umbilicus area (CV 4) and pelvic basin are vulnerable to an upward kick
Monkey (3–5 P.M.)	The femoral triangle (vein, artery, and nerve) and popliteal crease (SP 9) are vulnerable to thrusting kicks
Cock (5–7 P.M.)	The ankle and Achilles tendon area are vulnerable to being kicked, stomped on, or squeezed
any time	The philtrum (GV 26) is extremely vulnerable to a single knuckle thrust, chop, palm heel, or squeeze
Posterior:	
Rat (11 P.M.–1 A.M.)	The coronal suture (GV 20) is most vulnerable to a hammer fist strike
Tiger (3–5 A.M.)	The ears are most vulnerable to being slapped simultaneously
Dog (7–9 P.M.)	The seventh thoracic vertebra (GV 9) is vulnerable to an upward trauma
Boar (9–11 P.M.)	The (life gate) second and third lumbar vertebra (GV 4) are vulnerable to an upward trauma
Monkey (3–5 P.M.)	The popliteal crease (SP 9) is vulnerable to thrusting kicks
Cock (5–7 P.M.)	The ankle and Achilles tendon areas are vulnerable to being kicked, stomped on, or squeezed

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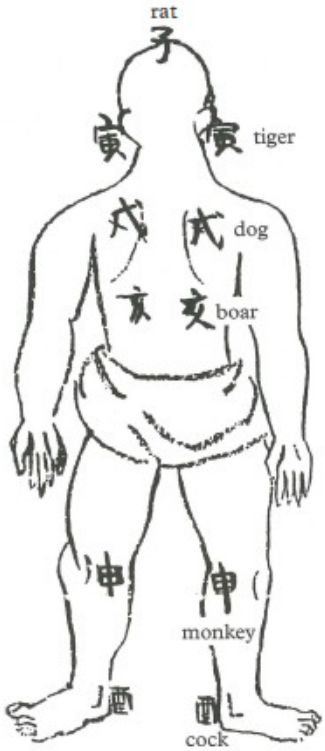
As mentioned earlier, the Bronze Man statue was first forged nearly a thousand years ago to establish a nationwide standard for the science of acupuncture in ancient China (see p. 107). Although originally produced to illustrate the twelve bilateral meridians and two centerline vessels used in acupuncture, the Bronze Man diagram featured in the

Bubishi was drawn with a completely different purpose in mind. Illustrating the vital point principles of Feng Yiyuan, this old diagram, unlike the Crystal Statue diagram (see Figure 23, p. 95), focuses upon those fundamental locations most vulnerable to trauma during the twelve shichen.



(TR)

Bronze Man (Anterior).



Bronze Man (Posterior).



The Chinese character for *dao (do* in Japanese).

PART FOUR

Fighting Techniques

♦



Strategy and Technique in the Bubishi

The *Bubishi* is a text primarily on Yongchun White Crane and Monk Fist Boxing, two of the primary forms of Chinese *gongfu* that served as the foundation upon which modern karate-do was developed. As such this text contains a considerable amount of data on the self-defense techniques, forms, and strategies used in those arts.

Gongfu Quan

The *quan (kata* in Japanese) of Chinese *gongfu* is the ritualized method through which the secrets of self-defense have been customarily transmitted for generations. Each *quan* addresses a myriad of conceivable self-defense scenarios but is more than just a long combination of techniques. Rather each *quan* is a unique tradition unto itself with distinct principles, strategies, and applications. The applications of the forms were intended for use in life-and-death self-defense situations and as such can be used to restrain, hurt, maim, or even kill one's opponent when necessary.

A second but equally important aspect of the *quan* is its therapeutic use. The various animal-imitating paradigms and breathing patterns used were added to improve blood circulation and respiratory efficiency, stimulate *qi* energy, stretch muscles while strengthening them, strengthen bones and tendons, and massage the internal organs. Performing the *quan* also develops coordination as one vibrates, utilizes torque, and rotates the hips. This in turn will improve one's biomechanics and allow one to have optimum performance while utilizing limited energy.

Through regulating the breath and synchronizing it with the expansion and contraction of muscular activity, one oxygenates the blood and learns how to build, contain, and release *qi* energy. *Qi* can have a significant therapeutic effect on the body both internally and externally.

Master Wu Bin of China's *Gongfu* Research Institute describes the *quan* as vitally important for mobilizing and guiding the internal circulation of oxygen, balancing the production of hormones, and regulating the neural system. When performing the *quan* correctly one should energize the body and not strain excessively. In rooted postures, the back must be straight, shoulders rounded, chin pushed in, pelvis tilted up, feet firmly planted, and the body kept pliable, so that energy channels can be fully opened and the appropriate alignments cultivated.

Many people impair their internal energy pathways through smoking, substance abuse, poor diet, inactivity, and sexual promiscuity. The unique group of alignments that are cultivated by orthodox *quan* open the body's pathways allowing energy to flow spontaneously. The *qi* can then cleanse the neural system and regulate the function of the internal organs.



Whooping Crane Grandmaster Jin Jingfu with the author in Fuzhou.

In short, regular practice of the *quan* will develop a healthy body, fast reflexes, and efficient technique, helping to prepare one to respond more effectively in potentially dangerous situations.

Qin Na

Before the stylistic methods of *gongfu* were ever codified in China, *qin na* (meaning to catch or seize and hold or control) served as the very first form of self-defense. Although a compilation of self-defense skills that includes many lethal techniques, *qin na* is an art that strives to control an adversary without seriously injuring or killing him. *Qin na* practitioners will hurt rather than be hurt, maim rather than be maimed, and kill rather than be killed.

Qin na brings together techniques of twisting bones, locking joints, and separating tendons from bone; the seizing, manipulation, and striking of nerve plexuses, arteries, and other anatomically vulnerable locations; chokes and strangles; organ-piercing blows; grappling, take-downs, throws, counters, escapes, and combinations thereof. *Qin na* applications were not developed for use in the sports arena or in many cases against experienced trained warriors. In fact many of the *qin na* applications were designed for use on attackers unaware of the methods being used on them.

The hallmark of any orthodox *gongfu* style is the characteristics of their animal *quan* and the interpretation of its *qin na* principles. Based on the self-defense experiences of the style's originator, the application of *qin na* principles vary from style to style. In *gongfu, qin na* represents the application for each technique in each *quan.* In *toudi-jutsu* these techniques came to be called *bunkai.*

Modem Japanese karate-do has popularized other terms to describe specific components of *bunkai* in recent times: *torite (tuidi* in Okinawan Hogan), to seize with one's hands; *kyusho-jutsu,* vital point striking; *tegumi,* grappling hands; *kansetsu waza,* joint locks and dislocations; *shime waza,* chokes and strangulations; and *atemi waza,* general striking techniques.

Before commencing with the presentation of the articles related to fighting techniques and forms, I thought it appropriate to present a capsulized history and study of the distinctive techniques of six systems practiced in Fujian that are relevant to the *Bubishi.*

Capsule History of Fujian Gongfu Styles

He Quan or Crane Boxing is the general name for five styles of crane-imitating fighting arts. The five styles are: Jumping Crane, Flying Crane, Whooping Crane, Sleeping Crane, and Feeding Crane, all of which have a history of about three hundred years. However, these five styles were not completely stylized until toward the end of the Qing dynasty (1644–1911). I will also include a brief description of Monk Fist Boxing (*Luohan Quan*).

Jumping Crane *(Zonghe Quan)* During the reign of Emperor Tong Zhi (1862–74) of the Qing dynasty, Fang Shipei, a native of Fujian's Fuqing county, went to learn *gongfu* at the Tianzhu Temple on Mount Chashan. Having studied the principles of fighting for ten years, Fang concluded that the quivering movements of birds, fish, and animals were a natural way of generating more energy. Hence, he employed the principles of body vibration when he developed the Jumping Crane style. His principal disciples included: Lin Qinnan and the five brave generals of Fujian: Fang Yonghua, Chen Yihe, Xiao Kongepei, Chen Daotian, and Wang Lin.

Jumping Crane *gongfu* is a perfect example of a style that best utilizes the principles of *qin na.* Jumping Crane Boxing, like Monk Fist Boxing, also hides its intentions in its *quan,* and it includes the seizing and dislocating of opponent's joints, grappling, strangulations, and striking vital points. It is fast and slow, hard and soft, and makes use of the open palm and tips of the fingers. Like Whooping Crane Boxing, it advocates leg maneuvers and body movement to avoid direct assaults, and predetermined responses are aimed at traumatizing specific vulnerable areas of an opponent's body. Breathing exercises (*qigong*), and vigorous shaking of the hands and torso, representing the quivering of birds, fish, and animals, etc. are readily apparent in Jumping Crane Boxing.

Whooping Crane *(Minghe Quan)* The history of *Minghe Quan* can be traced back to Yongchun *He Quan* or Crane Boxing. In the later part of the Qing dynasty, Lin Shixian, a master of White Crane *gongfu* from Yongchun village, relocated to Fujian's thriving port city of Fuzhou, where he taught his

style. Among his most noted disciples was Pan Yuba, the man responsible for teaching Xie Zhongxiang. It is said that Xie, in addition to mastering the rudiments of Yongchun White Crane *gongfu,* was also proficient in several other kinds of boxing. Combining the central elements of Yongchun *He Quan* with his own concepts of fighting, Xie developed a hybrid form of Crane Boxing called *Minghe Quan,* or Whooping Crane *gongfu,* also referred to as Singing or Crying Crane *gongfu.*

Whooping Crane Boxers derive their name from the high-pitched sound that they emit when performing some of their *quan.* The style also emphasizes forceful palm techniques, the seventy-two Shaolin seizing techniques, striking the thirty-six vital points, the use of *qi* energy, and body movement.

Sleeping Crane *(Suhe Quan)* Becoming a recluse, Lin Chuanwu from Fuzhou's Chengmen district studied Crane Boxing at Shimen Temple in Fujian. After five years of dedicated training under Monk Jue Qing, he went back to Fuzhou and established his own school.

Sleeping Crane Boxing stresses deceiving the opponent by pretending to be half asleep. Its actions are meant to be fast and hidden, its hand techniques forceful, and footwork steady and sound. Sleeping Crane imitates the sharp clawing actions of the crane and uses the strength of the opponent against him.

Feeding Crane *(Shihe Quan)* Ye Shaotao of Fuzhou's Changshan district had studied Feeding Crane *gongfu* from Fang Suiguan, master boxer of Beiling, at the end of the Qing dynasty and the beginning of the Republic of China (1912–49). Enhancing his overall understanding of how to attack the thirty-six vital points, Ye also learned from the prominent Tiger Boxer Zhou Zihe before he declaring himself the master of the Feeding Crane style.

Feeding Crane Boxers pay special attention to hooking, clawing, and striking with the fingertips and palms. Principally employing the steady

three-point and five plum blossom stances, Feeding Crane focuses upon single-handed attacks.

Flying Crane ***(Feihe Quan)*** In the middle of the Qing dynasty, Zheng Ji learned the rudiments of Yongchun White Crane *gongfu* from third-generation Master Zheng Li. Later Zheng Ji became well known in and around the Fuqing and Qingzhou districts for his skills in *gongfu*.

Flying Crane Boxers rove around in circles with their bodies and arms relaxed, building power and energy before passing it to their shivering hands, which are held out straight. Imitating the flight of the crane, Flying Crane Boxers also leap about, stand on one leg, and extend their arms like the bird flapping its wings. Flying Crane Boxers use pliability to overcome strength; when an opponent is powerful, they employ power to the contrary.

Monk Fist ***(Luohan Quan)*** Because Monk Fist *gongfu* (sometimes referred to as Arhat Boxing) has had such a profound impact upon the evolution of karate-do I have decided to also include its capsule history. Based on the embryonic Indian exercises introduced by the Buddhist missionary monk Bodhidharma at the Shaolin monastery, *Luohan Quan* is based upon twenty-four defensive and offensive techniques contained in eighteen combative exercises cultivated and practiced by Shaolin recluses. Monk Fist Boxing emphasizes physical strength, knuckle, and forearm development.

Basic training centers around cultivating *qi* and strength by training in hourglass (*saam chien*) and horse stances. In addition to fostering a healthy body and thwarting illness, Monk fist *gongfu* has six *quan* that specialize in striking vital points with the fist, two for striking with the palms, one for using one's elbows, four *quan* for foot and leg maneuvers, and five grappling *quan*. Over the generations nine more exercises evolved from the original eighteen *quan* forming a total of twenty-seven, which were further divided into two parts constituting fifty-four separate skills. Disciples were required to master the application of these fifty-four skills on both sides thus totaling 108.

Arhat Boxers hide their intentions in their *quan,* but are proficient in striking vital points, dislocating joints, grappling and strangulations, breathing exercises, and learn other related concepts, including herbal medicine and moral precepts. The nucleus of the system includes seventy-two seizing and grappling techniques and how to strike the thirty-six vital points.



The author at the Henan Shaolin Temple with Abbot Si Yanpu.

The historical information above has been corroborated by Wu Bin, director of the Wushu Research Institute of China, Li Yiduan and Chen Zhinan of the Fuzhou Wushu Association, Tokashiki Iken, director of the Okinawan Goju-Tomari-te Karate-do Association, Ohtsuka Tadahiko, director of the Gojukensha, and Master Liu Songshan of Feeding Crane *gongfu.*

(TR) ♦

Articles on Fighting Techniques

Article 6: Four Quan of Monk Fist Boxing *Techniques of the First Quan*

1. The way of pulling arrows 2. Putting on a necklace 3. Stamping your hand seal 4. Carrying a hoe on your shoulder 5. Carrying an iron rod on your shoulder 6. Clanging cymbals when drunk 7. Swirling in a stream 8. Scissors takedown 9. Carrying a shield 10. Place a shield in your cloak

11. Bundle and send
12. Shaking your sleeves
13. Striking the *Huai* (Chinese scholartree) 14. Drunken man rolling like a ball
15. Dragon winding up a pole
16. Ferocious tiger
17. Strike like an iron ball
18. Strike like a mallet
19. Kick with the bottom of the foot
20. Escaping monkey
21. Evasive jumping
22. Pulling up a bamboo screen
23. Jump up from the ground
24. Swim like a Frog
25. Playing in the water
26. Putting on a mask
27. Sealing the Elbow

Techniques of the Second Quan

1. Playing with a ball 2. Strike like a mallet 3. Casting a net

4. Pecking with the beak 5. Throwing small stones 6. Going through the target 7. Pretend to give in 8. Powerful tiger

9. Crouching tiger
10. A school of fish swimming

11. Sweeping tail
12. Searching palm
13. Stick to the summit
14. See what can't be seen
15. Putting on clothes
16. Young tiger
17. Sticky hands
18. Strike like a mallet
19. Leg maneuvers
20. Both crescent moons
21. Strike like twin shooting stars
22. Double horn hammer thrust
23. Suspending small stones
24. Strangle
25. Knock down the bridge
26. Vibrating palm
27. Soft fist
28. Sun and moon fist

Techniques of the Third Quan

1. Flowing fists
2. Yin-yang fist
3. Escaping palm
4. Playing with a ball 5. Striking like a mallet 6. Cross block
7. Leg maneuver
8. Shaggy tiger's head 9. Soft fist

10. Left and right escaping palms
11. Thrusting the sword, grasp the ball

12. Augmented sweeping hands
13. Crossing three pagoda
14. Monkey pulls out a gimlet
15. Stick to the summit
16. Twins jumping
17. Feint with the feet
18. Iron chisel
19. Open the castle gate
20. Cat washing its face
21. Double thrust
22. Important double mallet
23. Circling tigers
24. Short pull
25. Spreading your beard
26. Sticky hands
27. Guarding the gate
28. Hanging up an ink stamp
29. Searching tiger

Techniques of the Fourth Quan

1. Putting on a necklace 2. Mrs. Jiang looking in the mirror 3. Clipping your nails 4. Right and left calm tiger 5. Take-down using the dragon and tiger hand 6. Twin crescent moons 7. Knuckle thrust with clasped hands 8. Escaping palm

9. Striking like a mallet 10. Sticky hands

11. Blue dragon in flowing water
12. Searching palm
13. Tiger stands up to kick
14. Morning heaven fist

15. Hitting with a mallet like two bull's horns 16. Hanging a curtain
17. Three-legged frog
18. General's hand
19. Three-level ball
20. Pushing palm
21. Side block
22. Pulling palm
23. Shaking palms
24. Pull out opponent's legs
25. Bat's feet
26. Break the *koto* (zither) 27. Trap a tiger in a pit covered with bamboo If you have a teacher, you should build a training place where you can invite him to discuss his secrets and guide the disciples. Disciples should obey and do their best to provide for the teacher's needs.

The application of a number of these techniques can be found in Article 29 (see p. 167).

(TR) ♦

Article 7: Nepai Quan

1. Salutation

2. Grab, step in, pull, and right back knuckle 3. Pivot forward, check, wrist release, and hammer fist 4. Step back and check, seize, elbow press, and thrust 5. Trap and wrist lock 6. Step back, jerk down, and kick 7. Elbow smash, back knuckle, and thrust 8. Hook, pull and outside hammer fist, seize, twist, pull, and lock 9. Pivot, check, wrist release, hammer fist, seize, and pull down 10. Pivot around, double rising block and simultaneous inside hammer fists 11. Pivot to the front, shuffle in and drop to one knee, rising block, and downward single knuckle strike 12. Stand up, uppercut and back knuckle, thrust 13. Hook, trap, pull and outside hammer fist, seize, twist, and lock 14. Pivot to the left 270 degrees, wrist release, grab and seize, pivot to the right, and augmented

block 15. Pivot to the left, inside middle block, and single knuckle thrust 16. Step to the front, crane on a rock

17. Three-directional windmill hands

18. Shift back to the center, release, seize and chop 19. Pivot around to the front, check, middle block, seize, pull and lock (repeat on other side) 20. Step forward, hammer fist, and double spear hand thrust (repeat on other side) 21. Pivot to the right, hook, snake finger thrust, trap, and palm strike 22. Pivot to the front, hook, crescent kick, and hammer fist 23. Step in, seize, wrist release, pull, and single-knuckle uppercut 24. Pivot left 270 degrees, inside middle block, and three group fists 25. Pivot to the right, middle block, and thrust 26. Pivot to left, palm check, grab, slap, crescent kick, and hammer fist (repeat on other side) 27. Slide to the left, simultaneous block and thrust (repeat on other side) 28. Shift back, deflect, grab, slide and thrust, seize, twist and lock, turn, and salutation

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A principal *quan* of Xie Zhongxiang's *Minghe Quan gongfu, Nepai,* in Chinese characters, means "Twenty-Eight Strikes." It emphasizes grappling and the striking of anatomical vulnerable points. *Nepai* was first introduced to Okinawa by Go Genki when he taught it to Kyoda Juhatsu and Mabuni Kenwa. To-On-ryu was the only Okinawan style that preserved and passed on *Nepai.* Mabuni's version of *Nepai*, considerably different from the To-On-ryu version, is called *Nipaipo,* and is practiced by some sects of Shito-ryu. *Nepai* is still practiced by several styles of Fujian White Crane *gongfu.* The explanation on this page represents the original Whooping Crane version as taught to me by the great-grandson of Ryuru Ko, Xie Wenliang.

(TR) ♦

Article 13: The Eight Precepts of Quanfa 1. The human mind is one with heaven and earth.

2. Our blood circulation parallels the solar and lunar cycles of each day.

3. Inhaling represents softness while exhaling characterizes hardness.

4. Adapt to changing conditions.

5. Response must result without conscious thought.

6. Distancing and posture dictates the outcome of the meeting.

7. See what is unseeable.
8. Expect what is unexpected.

This is the only written explanation about the eight precepts in the *Bubishi.* However, in more current reproductions of the *Bubishi,* karate teachers in Japan have elaborated on these precepts.

(TR) ♦

Article 14: The Principles of Ancient Law Once again I would like to reemphasize the importance of these ancient principles. By doing so, I hope to clear up any confusion regarding the rules of polarity and meridian flow theory. Because this law influences all people, one should practice early in the morning when the *qi* is peaceful.

If everyone learned these methods there would be less violence. These methods are intended to foster peace and harmony, not violence. If you know someone with these special skills you should ask them to teach you. The rewards of training are immeasurable for those who remain diligent and follow the correct path. However, this does not apply to those of immoral character.

When forced to fight, theory and technique are one in the same; victory depends upon who is better prepared. When engaging the adversary, respond instinctively. Movement must be fast and materialize without thought. Never underestimate your opponent, and be careful not to waste energy on unnecessary movement. If you recognize or create an opening, waste no time in taking advantage of it. Should he run, give chase but be prepared, expect the unexpected, and do not get distracted. You must evaluate everything when fighting.

Quanfa Strategies

A person may observe your fighting skills and compare them to his own. However, remember each encounter is different so respond in accordance to fluctuating circumstances and opportunity. Utilize lateral and vertical motion in all conceivable gates of attack and defense. Refrain from using an elaborate defense and remember that basic technique and common sense go

a long way. I cannot emphasize enough the importance of taking advantage of an opening, and do not forget that the opposite also applies to you; always be aware of openings you present your opponent.

If seized above the waist by an adversary, use your hands to "flutter all over him like a butterfly." If attacked below the waist, use your hands to hook him up "like a flapping fish in the water." If confronted by an adversary you must appear as confident and powerful as a wolf or tiger pursuing its prey.

Learn well the principles of "hard" and "soft" and understand their application in both the physical and metaphysical realms. Be pliable when met by force (also be a modest and tolerant person), but use force to overcome the opposite (be diligent in the pursuit of justice).

The more you train (in *quanfa*), the more you will know yourself. Always use circular motion from north to south and do not forget that there is strength in softness. Never underestimate any opponent, and be sure never to use any more force than is absolutely necessary to assure victory, lest you be defeated yourself. These are the principles of ancient law.

Article 15: Maxims of Sun Zi

1. Know both yourself and your adversary and you will not know defeat.

2. Knowing only yourself and not your adversary reduces your chances by 50%.

3. Knowing neither yourself nor your adversary means certain defeat.

4. Be serious but flexible, employing elusiveness so as not to become a victim of habit.

5. To win without fighting is the highest achievement of a warrior.

Never forget this wisdom and live your life according to the principles of the warrior.

Article 16: Grappling and Escapes

1. Body language and feinting are important points in fighting. Read your adversary and make openings.

2. By taking away your adversary's balance, you will have greater opportunities for victory. Awareness and perception are strong weapons.

3. If attacked from the front, consider attacking the groin.

4. When defending against a rear hair grab, sink and turn quickly into the adversary with your hands protecting your face, then charge in, taking away his balance.

5. Should someone try to stomp on your foot, be prepared to counter with your hands.

6. Against a forceful hair pull, attack the thumb joint and take him down.

7. Low counters are the rule for high attacks.

8. Use high counters against low attacks.

9. Strategy is important in handling a skillful kicker. Do not limit yourself to only sweeping out his balance. Try to anticipate his intention, intercept the kick and scoop up the leg.

10. Be quick to take advantage of an adversary who becomes emotional, overexcited, or confused by always evaluating his mental condition.

11. When attacked from the rear, use your sense of touch and his body language to try to anticipate his intentions. Do your best to maneuver behind your opponent.

12. If you want to attack the east, first move west. Never reveal your true intentions. If you decide to move in a straight line, know what is behind you.

13. If an adversary bites you, attack his throat right away.

14. When being strangled, counter by slapping his ears or striking deeply into his ribs.

15. When dodging a stomping kick, sidestep and counter with the same technique.

16. Never execute a technique when off balance, as a skillful fighter will most certainly take advantage of the situation.
17. A superior strategist uses multilevel attacks to his advantage, rather than single kicks or punches.
18. If someone seizes your clothing, strike him with your knee.
19. Inhaling represents softness and exhaling represents hardness. Always be aware of this balance and use it to your advantage.
20. Maintain your balance while and after throwing the adversary as it is critically important to follow up with the finishing blow.
21. Special attention must be taken fighting an opponent using the Drunken Fist method because of its unpredictability. Employing very deceptive leg maneuvers, this unorthodox style embraces limitless techniques.
22. While an opponent's low posture may reduce mobility and hamper his kicking skills, be careful as it enhances hand power. Try to get inside an opponent's high posture.
23. There is a degree of danger to oneself, and in particular to the genitals, when kicking high. Be careful not to lean too far forward or too far backward and protect your genitals at all times.
24. If you trap your adversary's foot with your own foot, strike with your hands right away. Then run your hands from top to bottom pulling his legs out from under him.
25. If you are taken down, make every attempt to attack the adversary's genitals.
26. Should someone attack you from behind with a bear hug, smash his face with the back of your head before counterattacking.
27. A sure way to stop other people from killing themselves in a fight is by attacking the neck artery.
28. If an adversary charges into you and grabs your lower body, use both hands to slap the ears or attack the top of his head.

29. If you want to take down an adversary, keep moving, and before initiating the throw, feint to his shadow.

Article 20: Six Ji Hands of the Shaolin Style Injuries sustained from these special hand techniques must be treated immediately or else the consequences could be fatal.

1. The Iron Bone Hand technique can only be developed through relentless physical training. After thrusting the bare hand into a container filled with hot sand on a daily basis for many weeks, the fingers gradually become conditioned enough to initiate the secondary stage of training. After thrusting the bare hand into a container filled with gravel on a daily basis for many weeks, the fingers will become even more conditioned so that the final stage of conditioning can be initiated. The final stage of conditioning requires one to thrust the bare hand into a container of even larger stones. This special kind of conditioning will lead to hand deformity and the loss of one's fingernails. Alternative training methods often include thrusting the bare hand into bundles of wrapped bamboo in an effort to condition the fingers for lethal stabbing and poking. This technique is very effective for striking between the eyes. The Bone Hand technique will most certainly cause internal bleeding, especially if one is struck before mealtime. If one is struck with the Bone Hand after mealtime, the results could be fatal.

2. The Claw Hand is an effective technique and is especially effective for dislocating the jaw. Used in a circular and hooking fashion, is a multipurpose technique. Medical treatment must be quickly rendered if struck with the Claw Hand. If not, internal hemorrhaging will be followed by three days of vomiting blood, and death within one month.

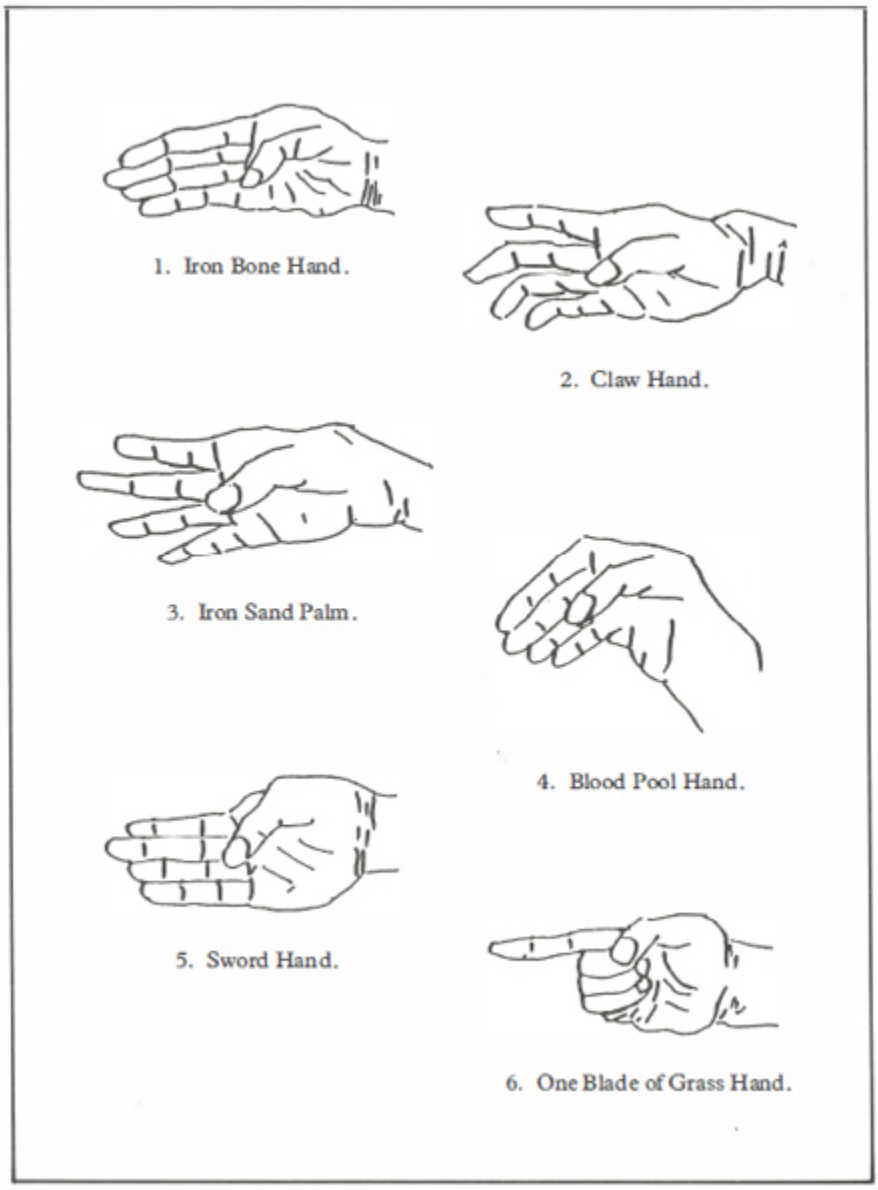
3. The Iron Sand Palm is developed in much the same way as the Iron Bone Hand is. Using a wok filled with hot sand, training involves a slapping-type practice until the desired effect is accomplished. This technique is sometimes called the "Vibrating Palm." The Iron Sand Palm is an effective weapon used against many vital areas. When used against

the back of the skull, it is especially lethal and could kill someone instantly.

4. The Blood Pool Hand is used to twist and pull at the eyes, throat, head, hair, and genitals. Victims of this technique must be treated with a ginger and water solution. After applying cold water to the injured area, the victim must refrain from lying face down.

5. The Sword Hand technique is used to attack bones, tendons, and joints. It is an effective way to traumatize and subjugate an adversary. When struck by the Sword Hand a victim can experience a wide range of effects including temporary loss of speech, unconsciousness, and seizures.

6. The One Blade of Grass Hand technique is sometimes called the "half-year killing technique," but is more popularly referred to as the "death touch." It is generally used to attack the spine and the vital points. Medical attention must be rendered immediately to anyone struck by this special technique.



Six Ji Hands.

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



There is no explanation to accompany this illustration. However, it does say "Aunt and Uncle Zheng." I assume that they are in some way related to Zheng Lishu (see Article 1, p. 62). In the Chinese ranking system, terms like big brother and uncle are used to denote seniority, (TR) ♦

Article 28: Eighteen Scholars White Crane Fist and Black Tiger Style Fifty-Four Step Quan



Like Article 27 (see p. 165), there is no detailed explanation to accompany this illustration. I believe that they are the names of two significant *quan*. However, they are also labeled "She Ren," which means that the two people are low-level public officials, and could mean that they were either employed by the Emperor, or an aristocrat's family. People of wealth and/or position often engaged the services of those who were skilled in medicine and also experts in the fighting arts to be bodyguards, personal self-defense teachers, and in-house doctors.

(TR) ♦

Article 29: The Forty-Eight Self-Defense Diagrams

The forty-eight self-defense illustrations, unlike other parts of this text, do not describe striking nerve plexus or blood canals, instead focusing on simple practical applications. These forty-eight self-defense illustrations can be divided into seven categories: defenses against fixed techniques, defenses against straight punches, defenses against various kinds of hand attacks, defenses against kicking

techniques, how to react when grabbed, handling special circumstances, and defending against combinations.

After comparative analysis, one is easily able to recognize the remarkable similarity between these old illustrations and the many *kata* of traditional Okinawan karate-do. When comparing these forty-eight self-defense illustrations with other old Chinese and Japanese combative documents, I discovered a remarkable likeness with those of the Monk Fist style. I believe that this is an important discovery that brings us that much closer to locating one of the original Chinese sources from which karate-do came. Some of the names describing the applications in this segment correspond directly with the techniques in Article 6 (see p. 157), on the four Monk Fist *quan.* Matsuda Takatomo *Sensei*, *gongfu* expert and author of *Rakan Ken (Monk Fist Boxing*) described the unidentified "hand and foot postures" of Article 32 as a typical "old-style *quan*" from his style.

In the following section I will first give the literal translation of the Chinese names for the techniques depicted in the illustrations, then I will describe the actual techniques.

(TR) ♦

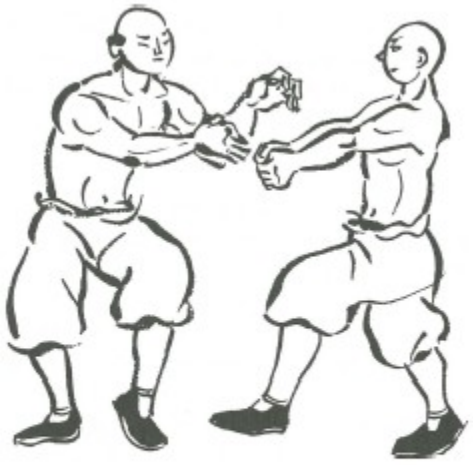


LOSING TECHNIQUE
Bell and drum sounding together

WINNING TECHNIQUE
One thousand pounds falls to the ground.

1. To defend against someone who has you in a bear hug (*left*), escape by dropping down in your stance (*right*).

白猿盜菓手敗



黑虎出欄手勝

LOSING TECHNIQUE
White monkey stealing fruit

WINNING TECHNIQUE
Black tiger rushing out from the cage

2. If an attacker attempts to lunge out to strike you (*left*), jam the attack cutting off the assault in its midst (*right*).

落地交剪手勝

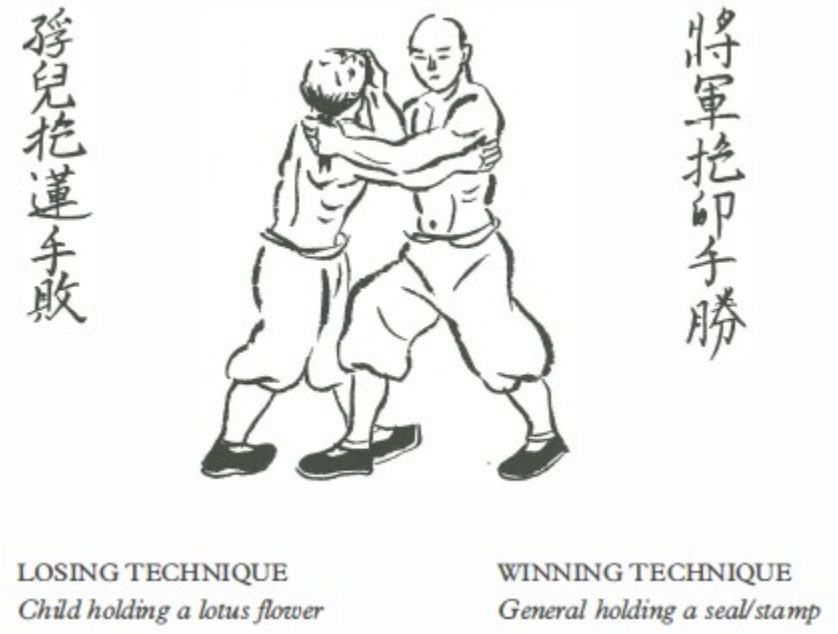


撥水求魚手敗

WINNING TECHNIQUE
Dropping to the ground and capturing legs like scissors

LOSING TECHNIQUE
Trying to catch a fish by moving hands in the water

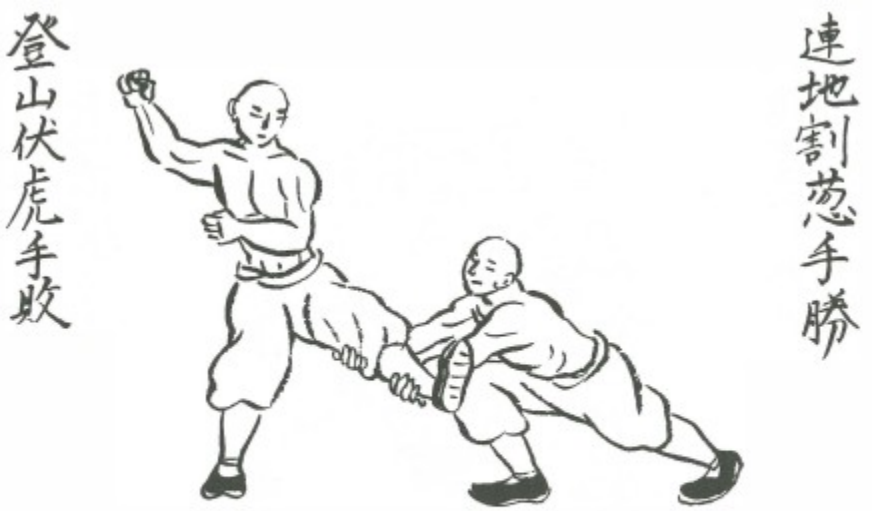
3. If an attacker is vigorously trying to grab you (*right*), quickly drop to the ground and scissor his leg (*left*).



LOSING TECHNIQUE
Child holding a lotus flower

WINNING TECHNIQUE
General holding a seal/stamp

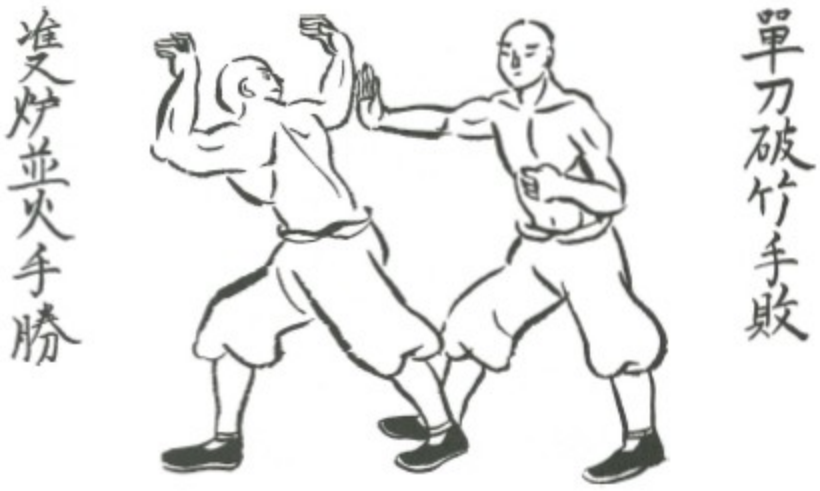
4. Against a smaller attacker who grabs you (*left*), counter by grabbing the back of the head (or hair) with one hand while lifting the chin with the other and twisting the head (*right*).



LOSING TECHNIQUE
Climbing mountain to hunt tigers

WINNING TECHNIQUE
Bowing to cut onions

5. It is often a good strategy to seize an attacker's leg (*right*) if he follows a hand technique with a high kick that compromises his balance (*left*).



WINNING TECHNIQUE
Gathering around a fire

LOSING TECHNIQUE
Breaking bamboo

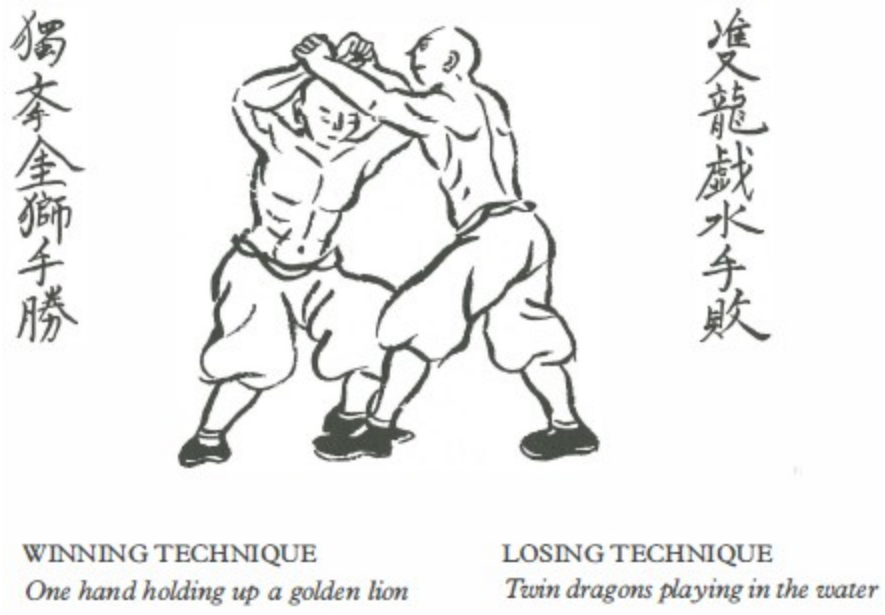
6. If an attacker telegraphs his intentions by using long swinging motions (*right*), make use of your distancing with evasive body movements while blocking with your hands to position yourself for an effective counter (*left*).



LOSING TECHNIQUE
Arhat opening the door

WINNING TECHNIQUE
Small demon trying to remove door bar

7. When attacked by a downward overhead strike (*left*), step in and counter with a simultaneous block and counterpunch (*right*) to the midsection.



WINNING TECHNIQUE
One hand holding up a golden lion

LOSING TECHNIQUE
Twin dragons playing in the water

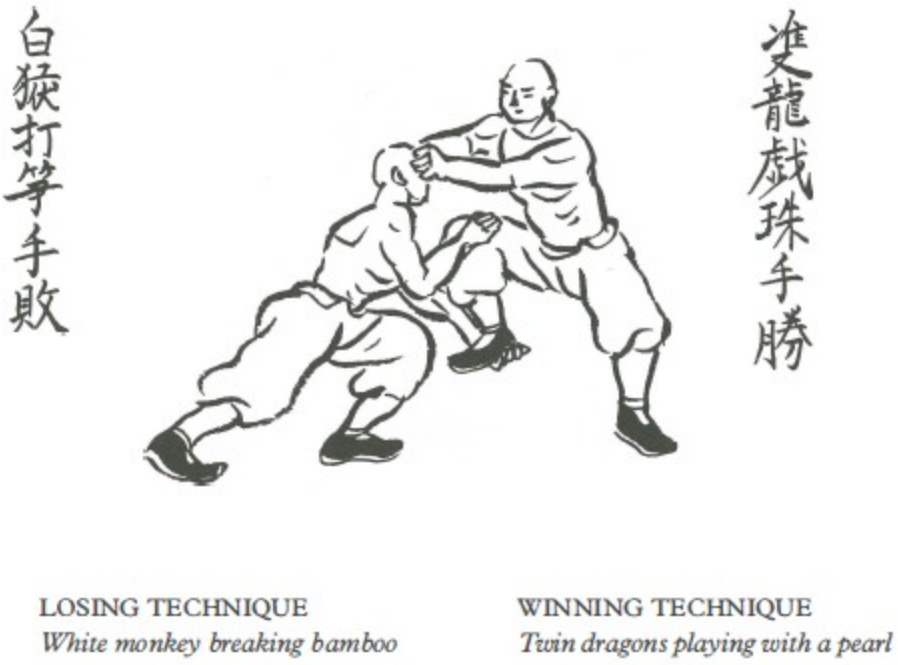
8. In the midst of a grappling encounter where a person is trying to strike your head (*right*), block the attack (*left*), seize the arm, and apply a joint lock at the elbow to defeat him.



WINNING TECHNIQUE
Scissors on ground, pretending to fall over

LOSING TECHNIQUE
Using cymbals

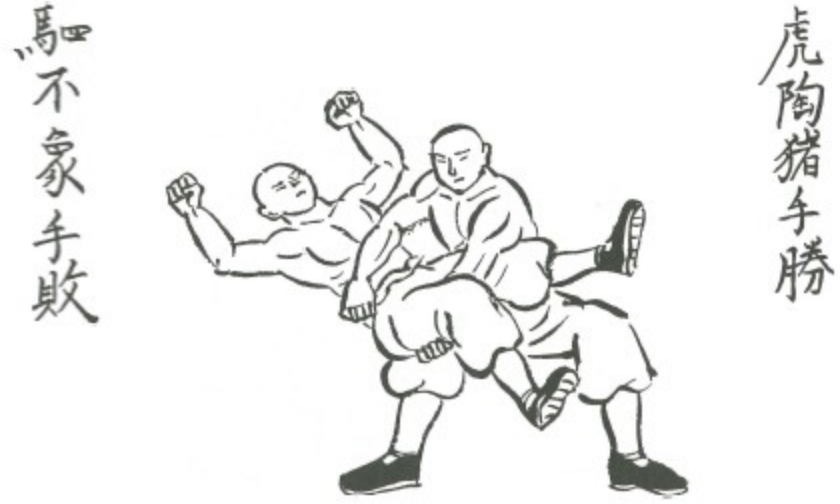
9. If an attacker tries to grab you with both hands (*right*), drop to the ground, capture his leg (*left*) and take him down.



LOSING TECHNIQUE
White monkey breaking bamboo

WINNING TECHNIQUE
Twin dragons playing with a pearl

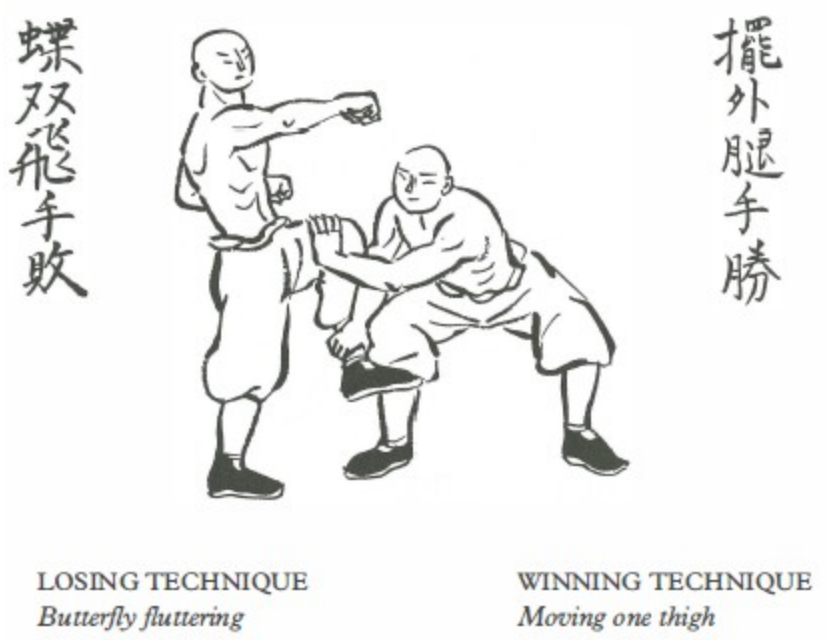
10. If an attacker tries to take you down by grabbing your leg (*left*), counter by striking the temples (*right*) or slapping the ears.



LOSING TECHNIQUE
Four horses on the loose

WINNING TECHNIQUE
Tiger pulling down a boar

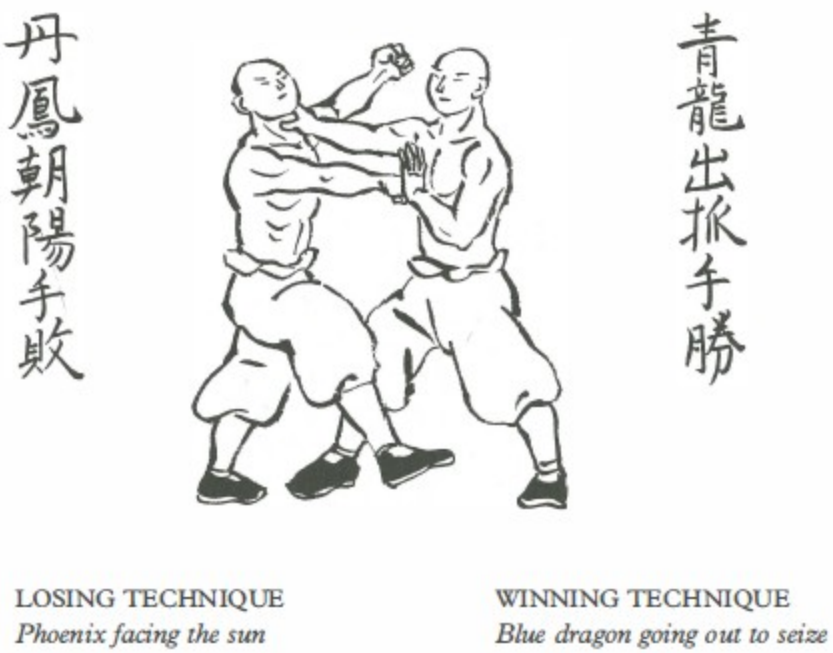
11. In the heat of grappling, you can win by scooping up the opponent's legs (*right*) and flipping him over.



LOSING TECHNIQUE
Butterfly fluttering

WINNING TECHNIQUE
Moving one thigh

12. If an attacker is all over you with a vigorous combination of punches (*left*), you can defeat him by going low and scooping up either leg and attacking the inside of the thigh, taking him down (*right*).

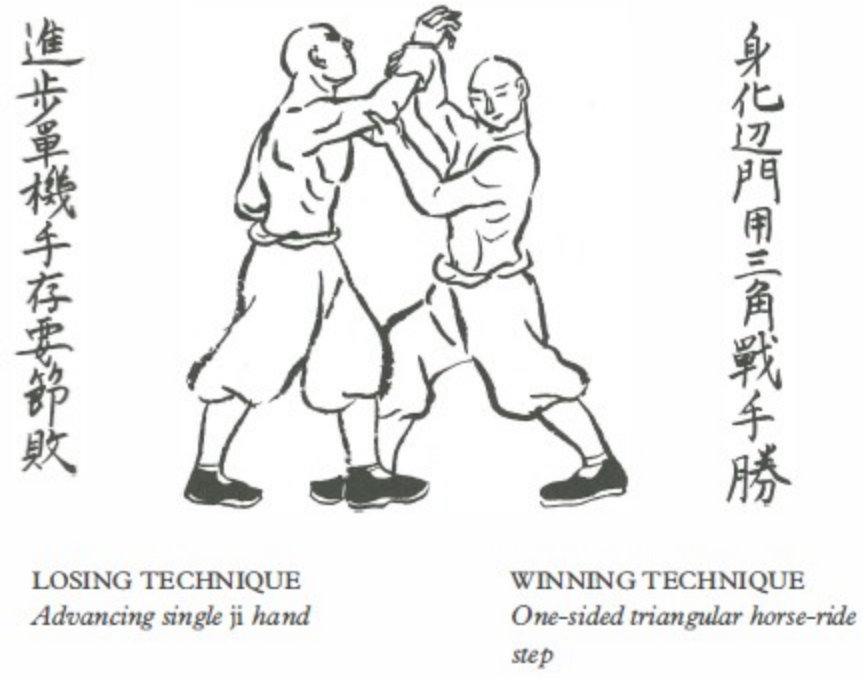


LOSING TECHNIQUE
Phoenix facing the sun

WINNING TECHNIQUE
Blue dragon going out to seize

13. If someone fakes a punch with one hand to hit you with the other (especially an uppercut) (*left*), you should check the feint, move in, and trap

the second while seizing his larynx (*right*).



LOSING TECHNIQUE
Advancing single ji *hand*

WINNING TECHNIQUE
One-sided triangular horse-ride step

14. If an attacker reaches out to grab, push, or punch you (*left*), redirect his energy and apply a joint lock (*right*).



LOSING TECHNIQUE
Grab hair to push

WINNING TECHNIQUE
Seize the larynx and testicles

15. If an attacker grabs you by the hair (left), seize both his larynx and testicles (right).



WINNING TECHNIQUE
Drunken arhat

LOSING TECHNIQUE
Single ji *hand*

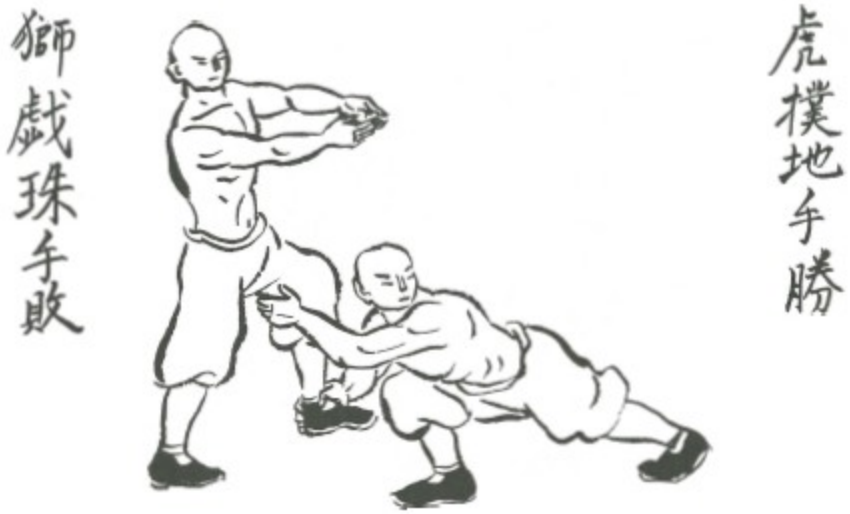
16. Often it is essential to deceive an attacker to make an opening. Use the Drunken Fist method to feign intoxication, weakness, or cowardice (*left*) and when he lets down his guard, immediately counterattack.



LOSING TECHNIQUE
Golden carp facing the sky

WINNING TECHNIQUE
Beautiful woman wearing make-up

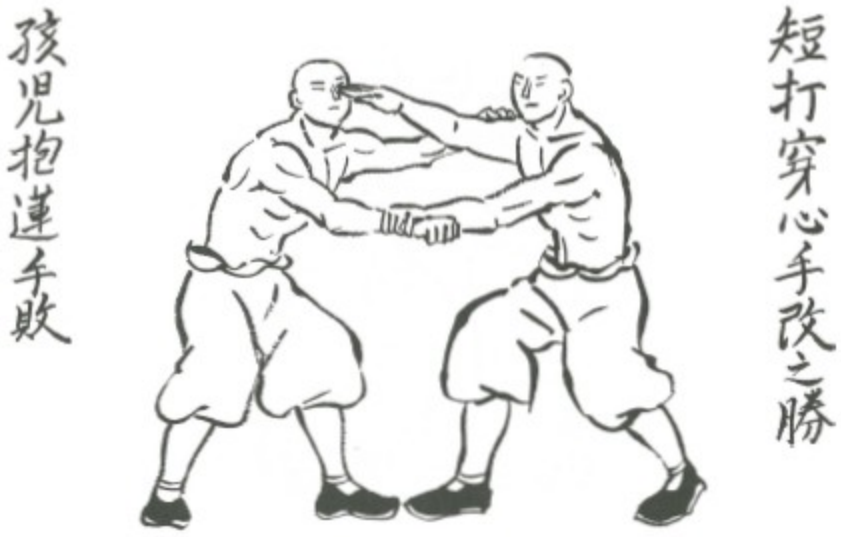
17. In a grappling encounter when an attacker chambers his hand to strike you (*left*), reach out and seize his larynx and hair (*right*) to manipulate the head and defeat him.



LOSING TECHNIQUE
Lion playing with a ball

WINNING TECHNIQUE
Tiger strikes the earth

18. Regardless of an attacker's size or strength, you can take him down by seizing the leg with one hand and pushing the inside of the knee or hip joint with the other (*right*).



LOSING TECHNIQUE
Child holding a lotus flower

WINNING TECHNIQUE
Short hit through heart

19. In a grappling encounter in which you have little room to move, you must attack the weak areas like the eyes, ears, nose, and larynx (*right*).



WINNING TECHNIQUE
Seizing ox, sweeping leg

LOSING TECHNIQUE
Two tigers

20. By twisting an attacker's wrists (*left*), his balance is weakened, which permits you to follow up by sweeping his legs out from under him.



LOSING TECHNIQUE
Going through small gate with one side then hitting

WINNING TECHNIQUE
Squatting with legs wider than shoulders and seizing the leg

21. Another way to defeat an attacker is by seizing one leg (*right*) and kicking the other out from under him.



WINNING TECHNIQUE
Little demons remove their boots and squat down

LOSING TECHNIQUE
Big step, hold up

22. By capturing an attacker's leg, either when he is moving or attempting a high kick, you can lift it up beyond its limit causing him to fall on his head.



LOSING TECHNIQUE
Iron ox hits stone

WINNING TECHNIQUE
Catching ribs like a carp jumping out of the water

23. The art of deception is a powerful tool. If you can make an attacker think that you have mistakenly left a target undefended, it will be easy to anticipate his attack and counter it.



WINNING TECHNIQUE
Golden cicada slipping out of its shell

LOSING TECHNIQUE
Carp jumping into a well

24. If an attacker reaches out to grab you (*top*), you can surprise him by dropping to the ground and throwing him over your body (*bottom*).



LOSING TECHNIQUE
Short piercing attack

WINNING TECHNIQUE
Using cymbals

25. If a person pushes, shoves, or tries to poke you in the eyes (*left*), you can overpower him by shifting just outside the attack and simultaneously striking behind the ear and the lower ribs (*right*).



WINNING TECHNIQUE
Arhat turns his body

LOSING TECHNIQUE
Hands and feet arrive simultaneously

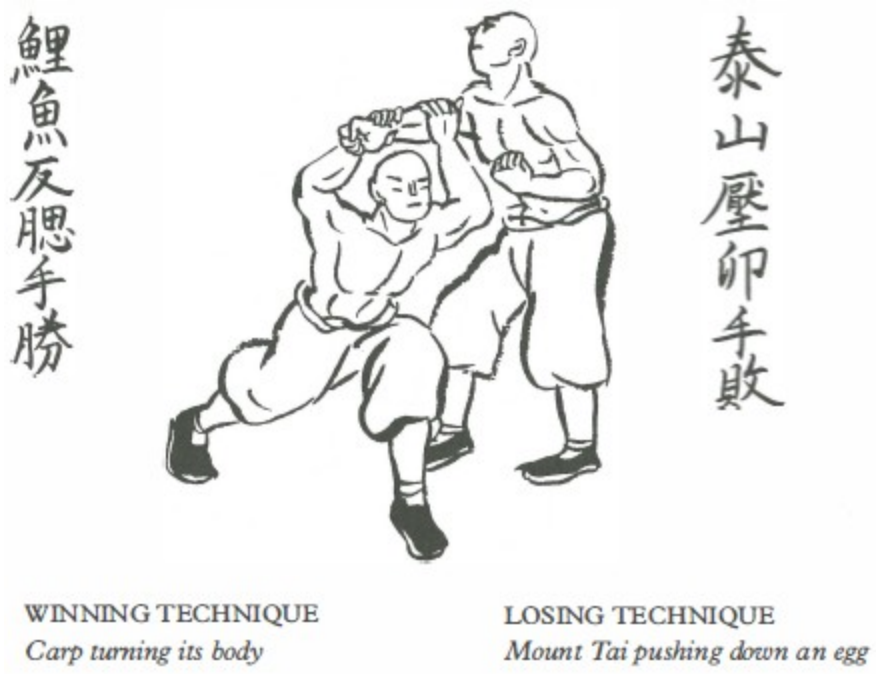
26. Against someone who throws a one-sided punch-kick combination (*right*), utilize the evasive principles of Monk Fist Boxing by checking the punch and sliding outside the attack to defeat the attacker (*left*).



WINNING TECHNIQUE
Seize testicles behind

LOSING TECHNIQUE
Tiger crouching behind

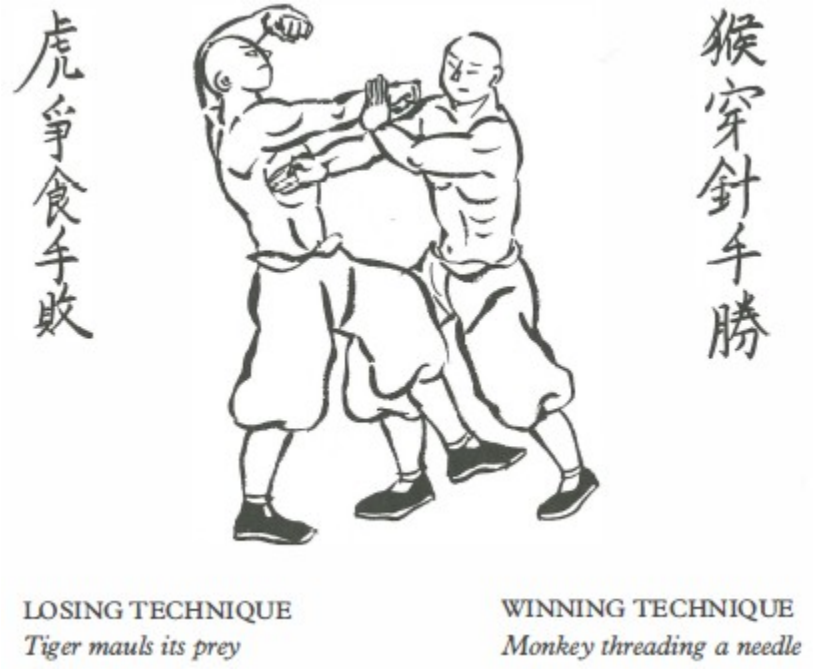
27. Against a rear bear hug (*right*), take one step forward raising an arm to destroy the attacker's balance while seizing his testicles with the other hand (*left*).



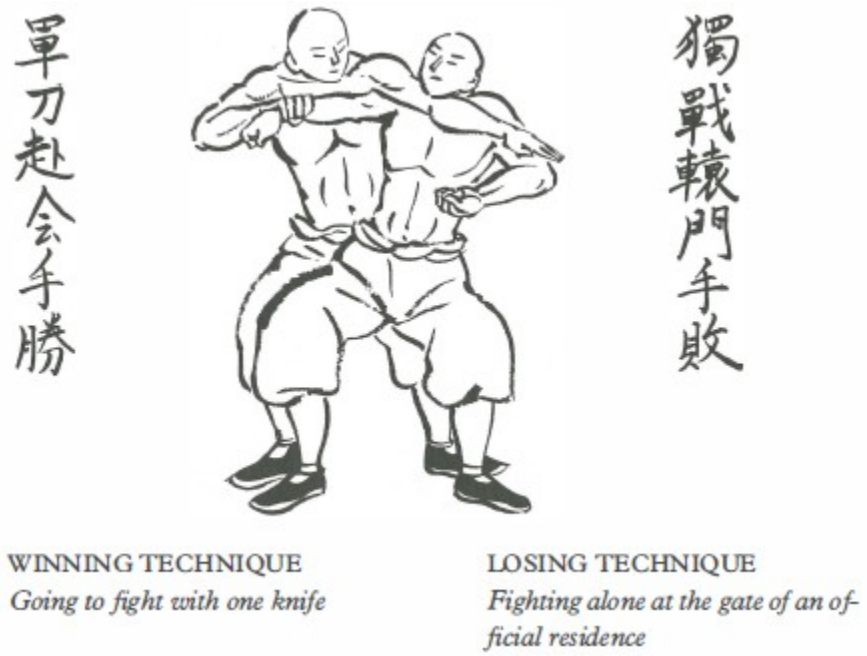
28. If an attacker tries to strike down on your head (*right*), counter with an "X-block," twist his arm (*left*), and throw him.



29. You can defeat an attacker by scooping up one leg (*left*) and flipping him over on his back.



30. By checking a punch or pulling a push and striking a vital point (*right*), it is easy to defeat an inexperienced attacker (*left*).



31. If an attacker reaches out to punch or grab you (*right*), step to his outside (*left*), grab his lead arm, and apply an arm-bar, foot-sweep combination to defeat him.



WINNING TECHNIQUE
Phoenix spreads its wings

LOSING TECHNIQUE
Dragon spits pearls

32. If a person throws a short punch at you (*right*), trap the attack and gouge his eyes (*left*).



LOSING TECHNIQUE
Qilin *(Chinese unicorn) opens its mouth to eat*

WINNING TECHNIQUE
Golden lion shakes its mane

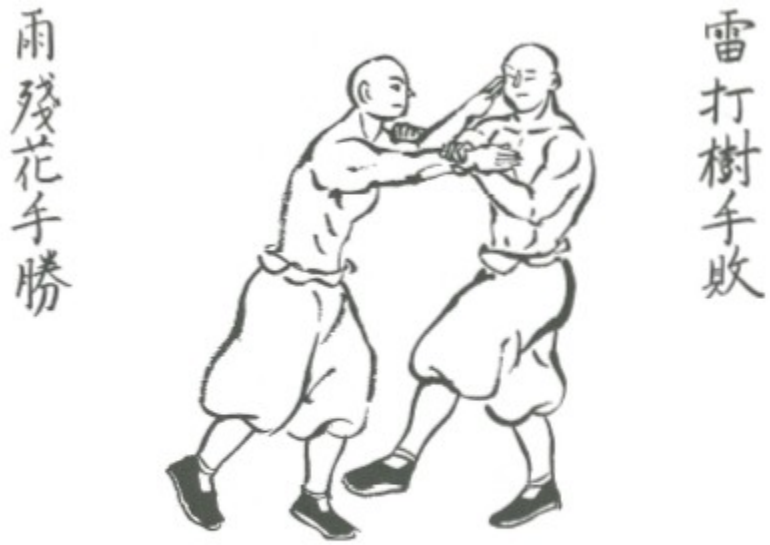
33. When a person tries to trip you (*left*), check his attack, seize his hair, poke his eyes, grab his groin (*right*), then pull his hair down to throw him to the ground.



WINNING TECHNIQUE
Phoenix pecking at a pearl

LOSING TECHNIQUE
White crane folds its wings

34. If a person tries to smash his hand into your torso (*right*), move in and use your arms (palms twisted out) to reduce the impact of his attack, and then counter with the phoenix fist (*left*).



WINNING TECHNIQUE
Raindrops on flower petals

LOSING TECHNIQUE
Thunder hitting a tree

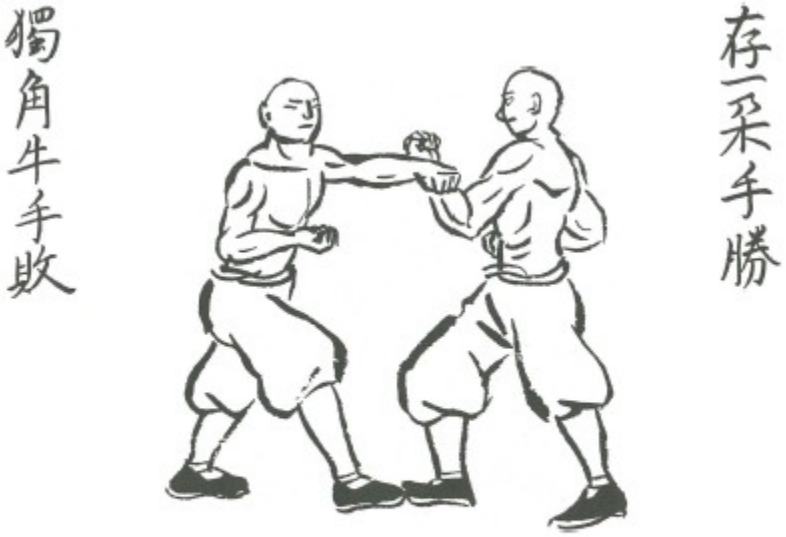
35. If a person abruptly seizes you (*right*), be pliable, go with the flow, and strike his eyes (*left*).



WINNING TECHNIQUE
Buddha sitting on a lotus

LOSING TECHNIQUE
Tiger steals heart

36. An overconfident attacker (*right*) can be defeated by checking an attack and dropping down to seize the testicles (*left*).



LOSING TECHNIQUE
One-horned ox

WINNING TECHNIQUE
Keeping a flower

37. When attacked with a fierce straight punch (*left*), move outside and check the attack before countering (*right*).



WINNING TECHNIQUE
Two hands worshipping the Buddha

LOSING TECHNIQUE
Rain wet through to body

38. If a person grabs you in an effort to throw you (*right*), shift back a little to offset his balance, chop down on his arms to loosen the grip, and then by coming outside and then up and under his arms, lock his elbow joints (*left*).



WINNING TECHNIQUE
Pulling then hitting back

LOSING TECHNIQUE
Twisting the head

39. By grabbing an attacker's wrist and pulling him off balance, you can strike his armpit or throat with your elbow (*left*) before locking his arm to

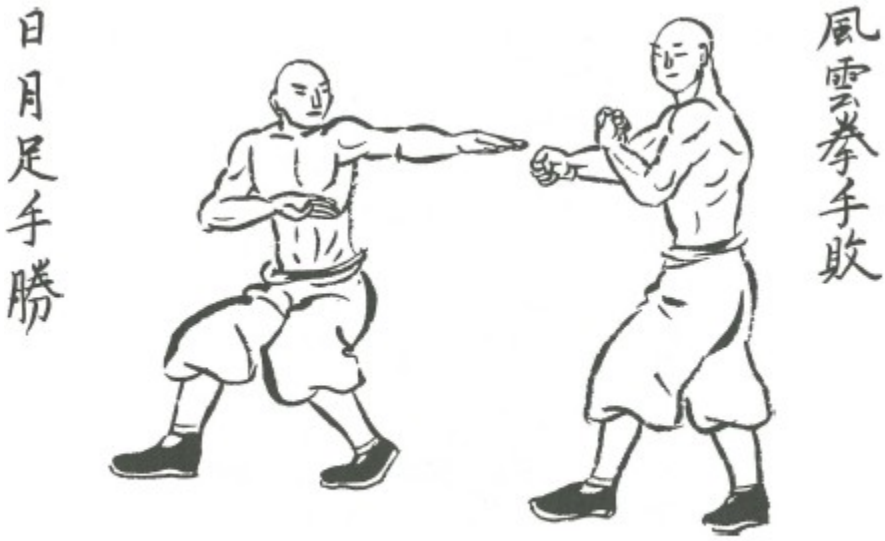
throw him down.



WINNING TECHNIQUE
Fighting alone

LOSING TECHNIQUE
Closing the hands in prayer

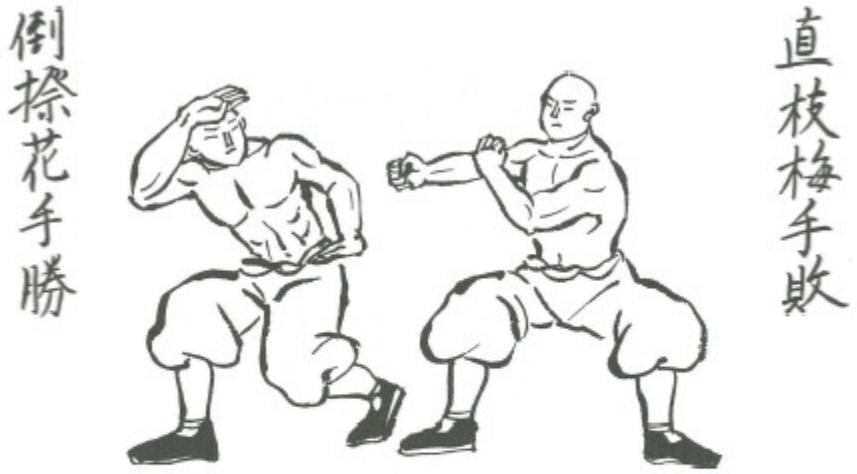
40. You can defeat a person who tries to grab you (*right*) by sinking down and striking a single vital point (*left*).



WINNING TECHNIQUE
Sun and moon hand

LOSING TECHNIQUE
Wind cloud boxing

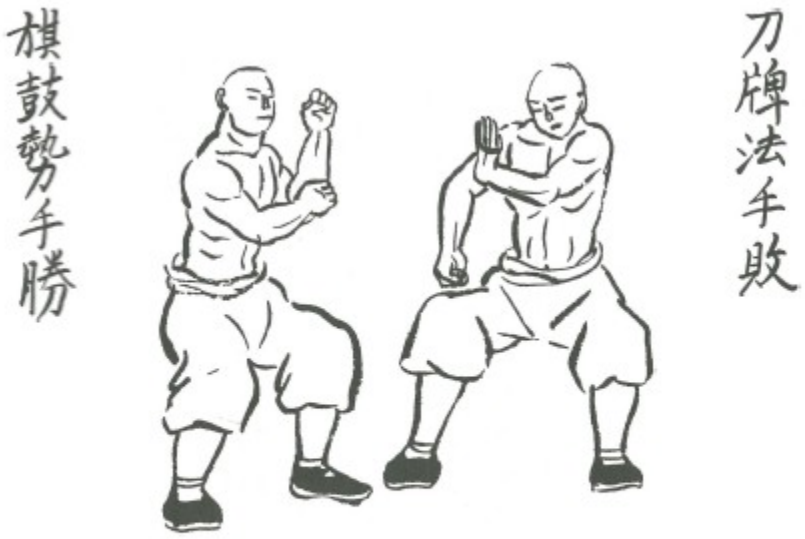
41. If an attacker gets inside your engagement distance and tries to attack your ribs with both hands (*right*), be sure to distance yourself precisely before attempting to counter (*left*).



WINNING TECHNIQUE
Press blossoms down

LOSING TECHNIQUE
Straight plum blossoms strike

42. Lateral body movement (*left*) will present you with the precise space needed to defeat an attacker (*right*) if you can accurately determine his distance.



WINNING TECHNIQUE
Flag and drum gesture

LOSING TECHNIQUE
Sword and shield posture

43. If an attacker remains locked in his posture too long (*right*), he will be unable to prevent a powerful hand attack (*left*).



LOSING TECHNIQUE
Tiger hitting waist

WINNING TECHNIQUE
Leopard shows its fangs

44. If a person's offense is hampered because of a coordination problem (*left*), you can avoid his attack by shifting your body to the side (*right*) and defeat him.



WINNING TECHNIQUE
Left and right wings

LOSING TECHNIQUE
Front and back twisting

45. At close range if a person tries to punch your body (especially with an uppercut) (*right*), trap the attack and thrust your fingers into his throat to defeat him (*left*).

伸猿背手勝



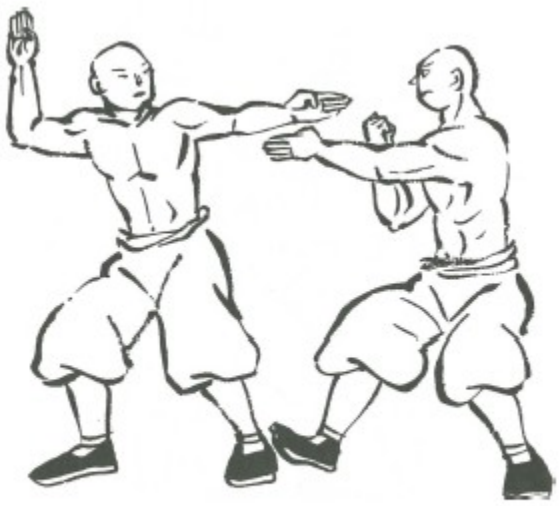
出戰機手敗

WINNING TECHNIQUE
Monkey stretches its arms

LOSING TECHNIQUE
Going to fight ji *hand*

46. Be quick to seize an opportunity (*left*) if your attacker loses his balance after missing his intended target (*right*).

化鉄牛手勝

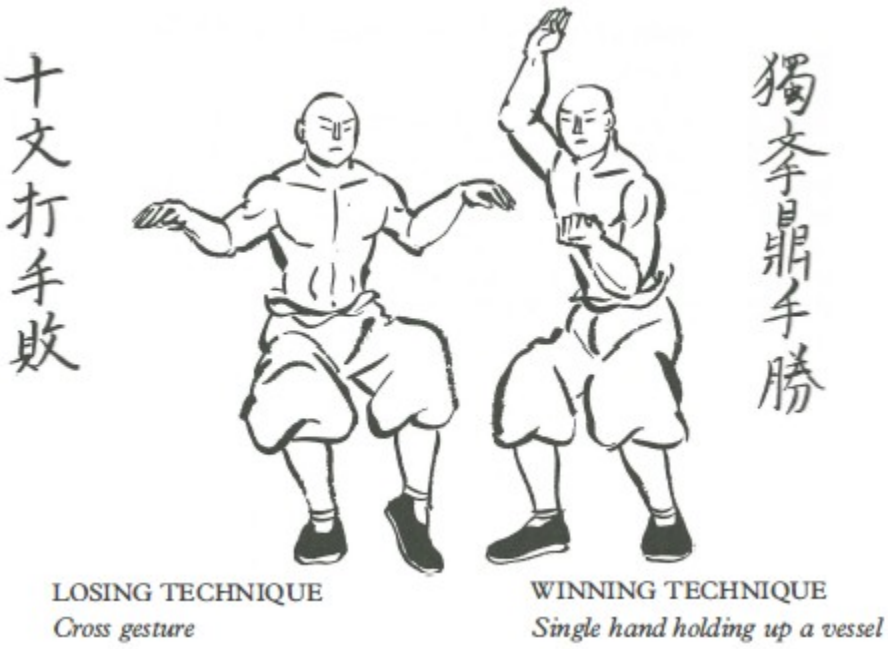


存節度手敗

WINNING TECHNIQUE
Charging iron bull

LOSING TECHNIQUE
Keeping strength

47. In the case of a person who hesitates during his attack (*right*), quickly close the distance and counter with the vertical downward palm strike to defeat him (*left*).



48. If a person is trying to inch his way inside your engagement distance and presents a large target (*left*), feint an attack with one hand horizontally, and when he reacts, come down on top of his head with the other hand (*right*).



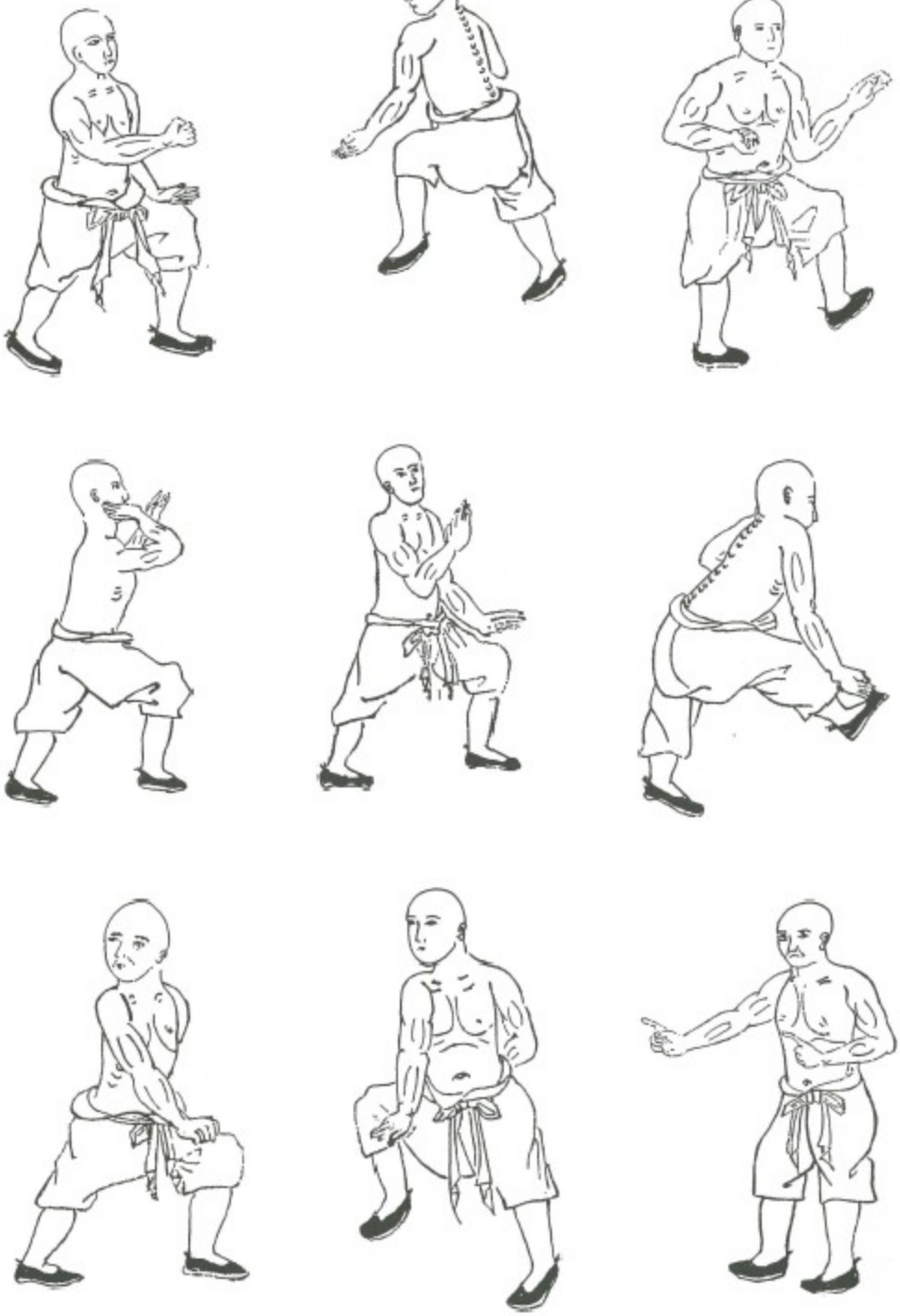
This calligraphy by Grandmaster Hokama Tetsuhiro means "auspicious crane" and was brushed as a congratulatory keepsake for this publication.

Article 32: Shaolin Hand and Foot, Muscle and Bone-training Postures

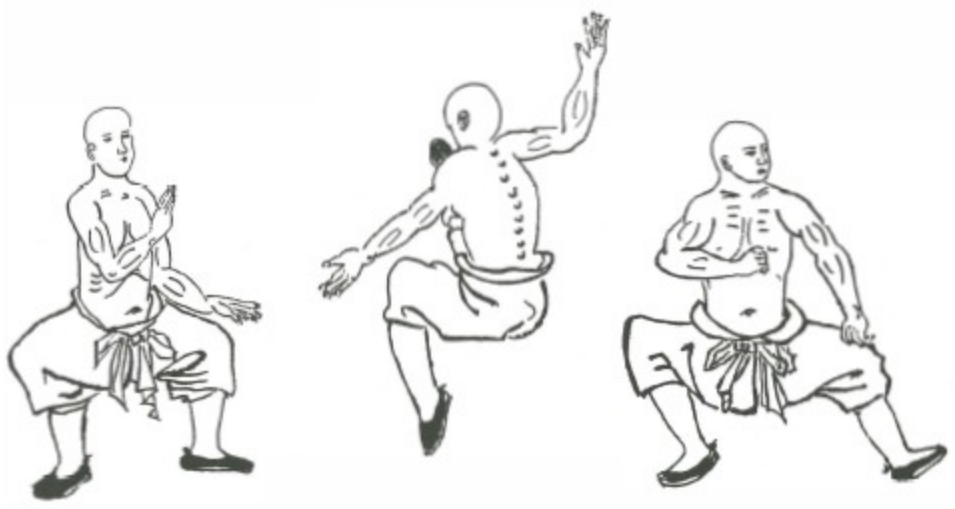
There is no descriptive text accompanying the illustrations that follow. The illustrations represent the individual combative postures of an original *gongfu quan.* The name of each movement and its self-defense application has been lost in the sands of time. Therefore, the exact details surrounding the origins and purposes of this particular *quan* are not available. However, by analyzing each of the illustrations, one can observe crane stances, crescent kicks, one-fingered thrusts, open-handed techniques, etc. all of which are used in Monk Fist and Crane Boxing.

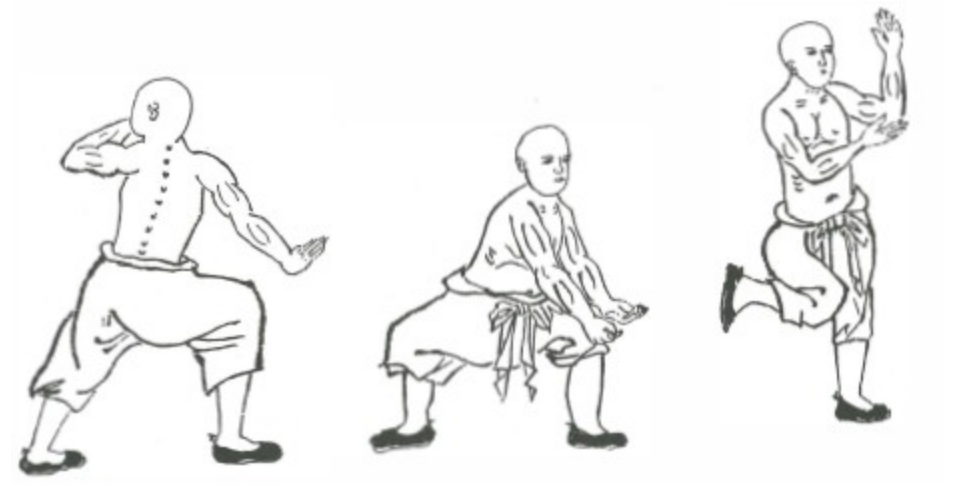
(TR) ♦

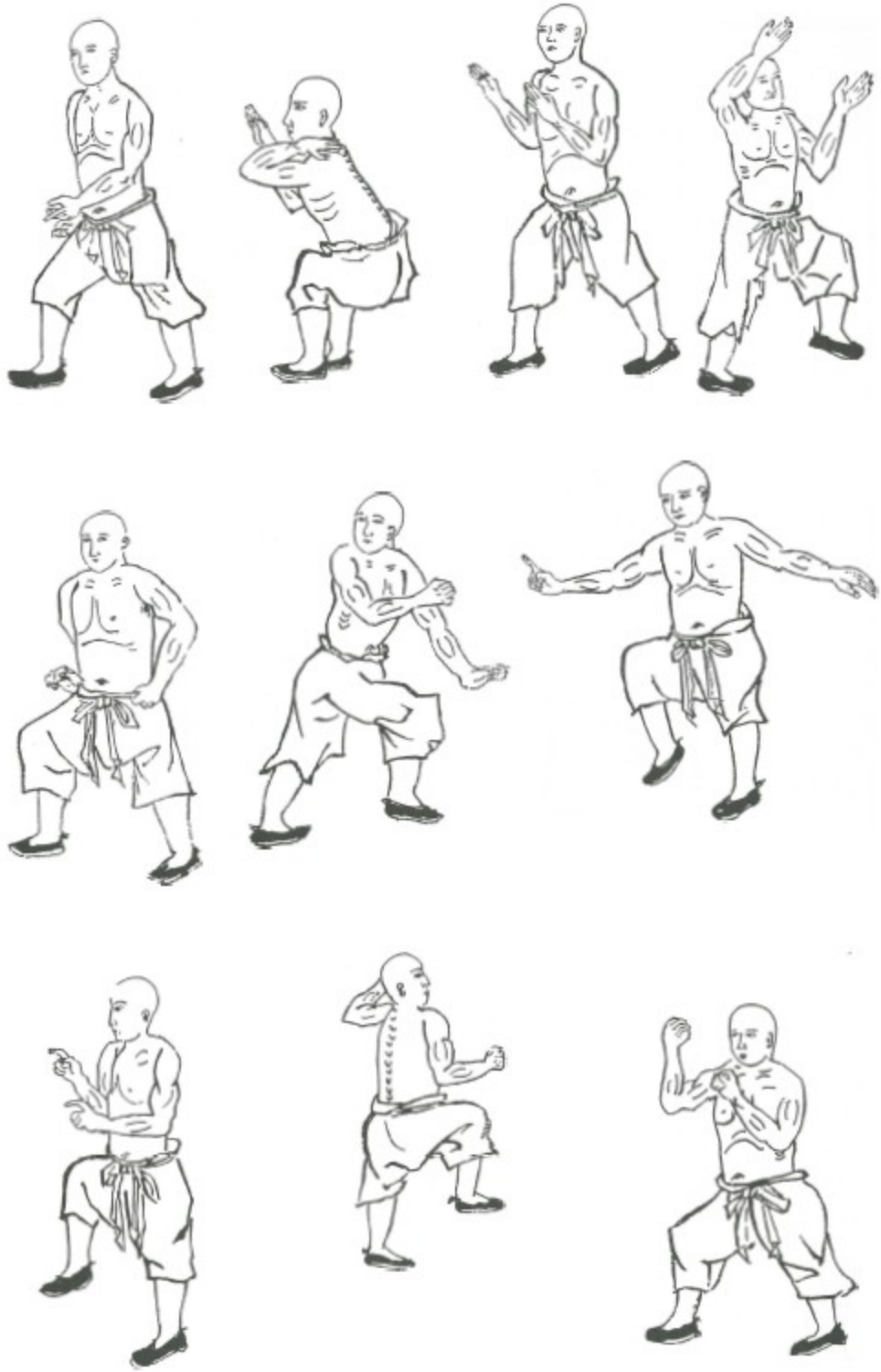














The Chinese characters for *toudi-jutsu* (or *karate-jutsu*), the first character of which refers to the Tang dynasty, and karate-do, "the way of the empty hand."

♦ Conclusion ♦

The *Bubishi* is a work of great breadth in terms of its subject matter and great depth academically and philosophically. As we have seen, its impact on karate-do has been significant both in terms of philosophy and technique. When Miyagi Chojun said that the *Bubishi* was "the Bible of karate-do," his choice of words was particularly appropriate. Just as Christians use the Bible as a textual guide for their lives, the *Bubishi* is a text to assist karateka as they tackle the challenges of life and begin on the path to perfection in its physical, psychological, and spiritual forms. The *Bubishi* is a key that opens the door to a new dimension of karate training and to understanding the universe and one's place in it.

Those familiar with the power of combining rigorous physical discipline with philosophical study can readily testify to the self-conquests made possible through karate-do. However, before the light inside each of us can ever be turned on we must balance physical with the non-physical by mastering the ritual of silence and breathing, meditation.

The methodical and protracted introspection made possible by meditation is of vital importance to the growth and maturity of each and every individual who studies karate-do, regardless of how ignorant or skeptical they may at first be. It is ritual performance that draws our attention inward to where a lifelong journey of harmony is pursued. Performing orthodox *kata* is a form of ritual meditation that develops power and strength and, as contradictory as it sounds, it is through this process that one learns humility and gentleness. In so doing, karate-do becomes a fascinating vehicle of inner exploration through which untold personal rewards are made possible.

However, it takes a long time to understand that there is something beyond the immediate results of physical training. Insight takes place slowly

and is the product of personal sacrifice and diligent effort. To be the best one can be, whether in fighting, sports, business, or school requires resolve and inner strength. A mind tempered in the tradition of true karate-do will remain impervious to worldly delusion and illuminate the darkness of selfishness and ignorance. With greater control over our minds, we have greater control over our bodies, lives, and the exterior world of which we are a part. It is by putting this power to work every day that our lives are enriched and fulfilled in ways we never thought possible.

Through adhering to the precepts of karate-do, one also comes face to face with one's weaknesses. It is through this process that weaknesses are turned into strengths, and strengths into even greater strengths. The indomitable fortitude created by karate training insulates us against the forces of immoral temptation and irresponsible action while providing the resilience to withstand the personal failures that test each of us along life's unrelenting path.

Life presents us with many issues we must all address sooner or later, a few of which include: aging, the way we think, our urges and sexuality, the necessity to know ourselves, the need to find a reason for existence, and coming to terms with our mortality. As such there will always be a need for traditions that have the answers to these questions. Karate-do is one such tradition. It teaches us to understand that everything in the circle of life is seasonal, changing, dying, and being reborn. A microcosm of the *dao,* karate-do teaches us to understand these changes, accept them, and live in harmony with them. In so doing we need no longer fear the mysterious or inevitable as we embrace the circle of life.

The beginning of wisdom starts with a desire for discipline. Through studying the past we are brought closer to understanding the present. My analysis of the *Bubishi* has had a profound affect upon not only my art, but upon my life in general. I hope that the glimpse of the past provided by the *Bubishi* and its profound teachings will have as positive an influence on you as they have on me, and that it has brought you closer to that which you have yet to discover.

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List of Chinese and Japanese Terms

aji 按司

Anhui 安徽

anji 安司

Aragaki Seishō 新垣世璋

Arhat Boxing 羅漢拳

Ason アソン

atemi waza 当身技

Beiling 北嶺

Ben Cao Gang Mu 本草綱目

Black Tiger Fifty-Four Step 黑虎五 十四步

Blood Pool Hand 撒攪手

bō-jutsu 棒術

Bronze Man 銅人

Bubishi 武備志

budō 武道

Bunbu Ryōdō 文武両道

bunkai 分解

bushi 武士

bushidō 武士道

Chen Yuanbin 陳元斌

Chengmen 城門

chikusaji pechin 筑佐事親雲上

chikudun pechin 筑登之親雲上
Chūkyō 中框
Chūzan 中山
Claw Hand 爪手
Confucius 孔子
Crane Boxing 鶴拳
Crystal Man 琉璃人

Dai Nippon Butokukai 大日本武徳会
daimyō 大名
dan-kyū 段級
Dao De Jing 道德經
dao 道
di 手
dian xue 點穴
dim mak 點脉
dō 道
Dog Boxing 犬拳
Doonquan 十三步連
Dragon Boxing 龍拳

Eagle Claw Wang 鷹爪王
Edo 江戸
Eighteen Scholar Fists 十八学士拳
eku (kai) 櫂

FangHuishi 方慧石
Fang Shipei 方世培
Fang Zhonggong 方種公

Fang Suiguan 方水官
Fang Qiniang 方七娘
Feeding Crane 食鶴拳
Feng Yiyuan 馮一元
Five Fragrance Herbal Powder 五香散
Fu Xi 伏羲
Fujian 福建
Funakoshi Gichin 富名腰義珍 （船越義珍）
Fuqing 福清
Fuzhou 福州

Gao Wu 高武
General Outline and Division of Herbal Medicine 本草綱目
Gōjū-ryū 剛柔流
Gokenki 呉賢貴
gongfu 功夫
Guangdong (province) 廣東

Hanashiro Chomo 花城長茂
Hanshi 範士
Happoren 八歩連
He Fengming 何鳳鳴
He Quan 鶴拳
Hebei (province) 河北
Heian (period) 平安
Henan (province) 河南
Higashimura 東村
Higashionna Kanryō 東恩納寛量

Higashionna Kanryū 東恩納寬裕

Higashionna Kanyō 東恩納寬用

Hogen Monogatari 保元物語

Hong Wu 洪武

Hua Tuo 華陀

Huang Baijia 黃白家

Huang Di 黃帝

Huang Li Tang 黃理湯

Huang Zongxi 黃宗羲

Hunan (province) 湖南

Iron Bone Hand 鉄骨手

Iron Sand Palm 鉄沙手

Isshin-ryū 一心流

Itosu Anko 糸州安恒

Iwah イワー

Ji Ming San 鶏鳴散

Jia Jing 嘉靖

Jiang Xiuyuan 蔣修元

Jigen-ryū 示現流

JinYiming 金一明

jō 杖

Jue Qing 覺清

Jumping Crane 蹤鶴拳

Jun Chen Fang 君臣方

Jūanporen 十三歩連

Jūsen 柔箭

kai 櫂

kama 鎌

Kanō jigorō 嘉納治五郎

kansetsu waza 関節技

karate (Chinese hand) 唐手

karate (Empty hand) 空手

karate-dō 空手道

karate-jutsu 空手術

keimochi 系持

keisatsu 警察

Kempō Karate-jutsu Hiden 拳法空手 術秘伝

kempō 拳法

ken-jutsu 剣術

kentōshi 遣唐使

ki 氣

Kinjō Hiroshi 金城裕

Kyoda Jūhatsu 許田重発

kobu-jutsu 古武術

kobudō 古武道

Kojō Kahō 湖城嘉宝

Kojō Taitei 湖城大

kokutai 国体

Konishi Yasuhiro 小西康裕

Kume 久米

kumiai-jutsu 組合術

Kuninda 久米村

Kusankun 公相君

Kyōshi 教士

Kyōho-jutsu 急所術

Lao Zi 老子
Li Shizhen 李時珍
Li Yiduan 李一端
Light Body Way Vitality Elixir 輕身法
Lin Chuanwu 林傳務
LiuSongshan 劉嵩山
Luohan Quan 羅漢拳

MabuniKenwa 摩文仁賢和
magiri 間切り
Maki-minato 牧港
Mao Yuanyi 茅元儀
Master and Servant Treatment 君臣方
Matsumura Sokon 松村宗棍
Medicine Worth Ten Thousand Gold Pieces 萬金丹
Meiji (era) 明治
menkyo 免許
Minamoto Tametomo 源為朝
Ming dynasty 明朝
Minghe Quan 鳴鶴拳
Miyagi Chōjun 宮城長順
Monbusho 文部省
Monk Fist Boxing 羅漢拳
Motobu Chōki 本部朝基
Mount Chashan 茶山

Naha 那覇

Nakaima Norisato 仲井間憲里
Nepai 二十八
Nijūhiho 二十四歩
Nipaipo 二十八歩
Niseishi 二十四
Nishimura 西村
niya 仁屋

Okinawa Kempō Karate-jutsu Kumite 沖縄拳法空手術組手
okumiza 大与座
One Blade of Grass Hand 一路草技手
Ōshima Hikki 大島筆記
Ōshima Incident 大島筆記
Ōtsuka Hironori 大塚博紀
Ōzato 大里

Paipuren 八歩連
Pan Yuba 潘嶋八
pechin 親雲上
Peichurrin 壱白零八手

Qi jiguang 戚繼光
qi 氣
qigong 氣功
Qijing 七景（錦）
qin na 擒拿
Qing dynasty 清朝
Qing Shen Fa 輕身法
Qiyang 祁陽

Qixiao Xinshu 起効新書

quan 拳

quanfa 拳法

Quan Kui 全魁

Ren Zong 仁宗

Riyu 利勇

rokushaku bō 六尺棒

Rooster Crowing Powder 鶏鳴散

Roujin 柔箭

Ruei-ryū 劉衛流

ryūakusei 留学生

Ryūyū 琉球

Ryūyū *kempō toudi-jutsu* 琉球拳法 唐手術

Ryūyū *kempō* karate-jutsu 琉球拳法 唐手術

Ryuru Ko 如如哥

Saam Chien 三戦

Sakugawa Kanga 佐久川寛賀

Sanchin 三戦

Sanseim 三十六手

Sanshikan 三司官

sapposhi 冊封使

Satsuma 薩摩

Satto 察度

satunushi 里主 （里之子）

Secrets of Kempō Karate-jutsu 拳法空 手術秘伝

Secrets of Wudang Boxing 武當拳術 秘訣

seipai 十八手

seiru 十六手

Seisan 十三手

Sekigahara 関ケ原

senpai 先輩

Sensei 先生

Sha Lian Liu 沙蓮流

shakuhachi 尺八

Shaolin Bronze Man Book 少林銅人簿

Shaolin Temple 少林寺

Shen Nong 神農

shichen 時辰

Shichikei 七景（錦）

Shifu 師父

Shihan 師範

Shihe Qunn 食鶴拳

Shimabukuro Tatsuo 島袋龍夫

Shimazu Yoshihisa 島津義久

shime waza 閉技

Shimen Temple 石門寺

Shiohira 潮平

Shitō-ryū 糸東流

shizoku 士族

Shō Nei 尚寧

Shō Shin 尚真

Shōei-ryū 昭霊流

Showa(era) 昭和

shugyō 修行

Shunten 舜天
Shuri 首里
Six *Ji* Hands 六機手
Sleeping Crane 宿鶴拳
Sōke 宗家
Song dynasty 宋朝
Suhe Quan 宿鶴拳
Sui dynasty 隋朝
Sun Zi 孫子
Suparinpei 壱白零八手

taijiquan 太極拳
Taiki 泰期
Taishō (era) 大正
Tales of Hogen War 保元物語
Tang Daji 唐大基
Tang Dianqing 唐殿卿
Tang dynasty 唐朝
te 手
tegumi 手組
Teijunsoku Uekata 程順則親方
"Teng Shan" Wang Foudeng 藤山王 缶登
Teruya Kanga 照屋寛賀
Thirty-Six Families 三十六姓
Tianzhu Temple 天竹寺
Tiger Boxing 虎拳
Tobe Ryōen 戸部良熙
Tōgō Bizen no Kami Shigekata 東郷 肥前守重方

Tomoyose Ryuru 友寄隆優
Tong Zhi 同治
Tori Hori 鳥堀
Tosa 土佐
toudi (karate) 唐手
toudi-jutsu 唐手術
Tsuken Koura 津堅幸良
Twenty-Four Iron Hands 二十四鉄 沙手

uchideshi 内弟子
Uchinanchu 沖縄人
Uechi Kanbun 上地完文
Uechi-ryū 上地流
Unten 運天
Urazoe 浦添

wa 和
Wai Xinxian 准振山
Wan Jin Dan 萬金丹
Wang Foudeng 王缶登
Wang Wei 王惟
Wang Zhengnan 王征南
White Monkey Style 白猿手
Whooping Crane 鳴鶴拳
Wu Bin 呉彬
Wudang Quanshu Mijue 武當拳術 秘訣
Wu Xiang San 五香散
wu ye mei 五葉梅

wushu 武術

Xiang Guo Temple 相國寺
Xie Wenliang 謝文亮
Xie Zhongxiang 謝崇祥
Xu Wenbo 徐文伯

Yabu Kentsū 屋部憲通
Yagajijima Island 屋我地島
Yamaguchi Gōgen 山口剛玄
Yang Zai 陽載
Ye Shaotao 葉紹陶
Yellow Texture Medicine 黃理湯
Yongchun 詠春
Yoshimura Udun Chōmei 義村御殿 朝明

Zeng Cishu 曾賜叔
Zhang Sanfeng 張三丰
Zhang Zhongjing 張仲景
Zhao Haiping 趙海屏
Zhao Ling Liu 昭霊流
Zhao Xin 趙新
Zheng Ji 鄭紀
Zheng Li 鄭礼
Zheng Lishu 鄭礼叔
Zhong yao 中薬
Zhou dynasty 周朝
Zhou Zihe 周子和
Zonghe Quan 蹤鶴拳

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At Shuri Castle dressed in the traditional *Chikudun Pechin* uniform.

Patrick McCarthy is one of the few foreigners to actually teach karate-do in Japan. Moreover, he is recognized worldwide as one of the foremost authorities on the civil fighting traditions of Okinawa. He is also the first Caucasian to ever be awarded the coveted *Kyoshi* 7th *Dan* Teacher's License from Kyoto's prestigious Dai Nippon Butokukai. He has been practicing karate-do for over thirty years, and has also studied *Taijiquan,* White Crane, Hung Gar, Monk Fist, and Five Ancestors Fist *gongfu.*

During the mid-seventies, while pursuing a successful competitive career, McCarthy met the "Harvard Professor of the Martial Arts," Master Richard Kim, a disciple of whose he subsequently became in 1977. A holder of a Butokukai *Hanshi* 9th *Dan* Master's License, Kim *Sensei* emphasized the importance of studying karate's nonutilitarian elements. As a result of Master Kim's influence, McCarthy undertook a deep study of karate's history and philosophy, the research for which continues to this day.

His research has brought him not only to Japan, but also Taiwan, Hong Kong, and the People's Republic of China. With an extensive background in both the Okinawan and Chinese fighting arts, McCarthy was in a unique position to research the most profound and influential document in the history of karate-do, the *Bubishi.* Since that time, he has interviewed and trained with the world's top masters of *gongfu* and karate-do while

unraveling the history of this document and the fighting systems associated with it.

After moving to Japan in 1985, he became Master Kim's personal representative in Japan and in 1987 established the International Ryukyu Karate Research Society (IRKRS) as an outgrowth of his research. IRKRS is a nonprofit, nonpolitical group of researchers and practitioners of budo, dedicated, but not limited, to the analysis, preservation, and promotion of karate-do.

Mr. McCarthy is a frequent contributor to martial arts magazines throughout the world, author of *The Classical Kata of Okinawan Karate, Beyond Physical Training, Kata: Karate's Paragon of Mystery,* and translator of Miyagi Chojun's 1934 *Outline of Karate-do, The Secrets of Wudang Boxing*, Taira Shinken's 1964 *Ryukyu Kobudo Taikan, The Matsumura and Itosu Precepts,* and the *1936 Meeting of the Okinawan Masters.*

Mr. McCarthy travels around the world lecturing on karate history and philosophy, *kata* applications, the *Bubishi,* and *kobudo.* He can be contacted for such seminars through the publisher.