

Origins & History of Martial Arts

Early Developments of Martial Arts

Shou' Shu' - "The Lost Art" Shou Shu is an application art. It uses the fighting styles of 7 different animals to develop fighting skills. It's called an application art because the art has eliminated all the wasted motion and teaches the self-defence application part of the techniques (**known as San Sao's**). The term **Shou shu** translates in English as the fighting way of the beasts or beast art. Throughout history the art of **Shou Shu** has been held tightly guarded within elite groups, and was originally practiced by the highest members of society. In Egypt it was the Pharaohs, in India the ascetics. When it was brought to China it was used by the Shaolin warrior monks or later called triads to fend off the oppressive Manchurians. During this time it was underground and most thought it no longer existed. For this reason it is sometimes referred to as "**The Lost Art**" or "**The Secret Art**". It is a rare and somewhat obscure art, usually unmentioned in the written histories. However, it is an extremely powerful yet sophisticated system considered a true privilege for those that trained in it. For this reason it was closely guarded and still is. At many points in history it was nearly lost but fortunately carried on by a few to be taught to the next generation. However it has been carried on and will continue to benefit the human race.

As far as we know, no one has ever put to paper the history of the art. Histories of martial arts as a whole do not mention it. The histories of most modern day martial arts do not intertwine themselves with the history of **The Lost Art**. Most martial arts, and especially Chinese Martial arts, of the modern day evolve from the same place, the **Shaolin Temple**. Therefore most histories of martial arts will begin there. To most this is where it all started and all histories will begin there. **The Lost Art** history is much older and gently passes the **Shaolin Temple**, but does not enter. For this reason, you will not find mention of **The Lost Art** in the commonly accepted histories of the various forms of **Kung Fu**. However the facts of its history can be verified in the histories and legends of many great cultures. Even today archeologists are uncovering symbols which we believe were training aids in the art. **Buddhist, Taoist, Hindu and Christian** religions alike, all contain bits of its history recorded within their manuscripts.

The first written histories are from about **4500 B.C.** They tell of the existence of the art but there is much we do not know. It is hard to say whether this was the beginnings of the art or if it was an already highly developed system of moving. Most historians believe that the art was very basic and consisted mainly of grappling style moves. Basic moves which would rely more on physical strength than skill. However symbols found in ancient drawings are the same symbols found today to depict certain training drills. Small statues of warriors in training have been found which are unmistakably very sophisticated stances which only someone highly trained in the art would recognize.

Shou' Shu' - Indian History-The next place we find **Shou' Shu'** is in the ancient cultures of India. In India it was practiced again by a select group, the high priests and the warriors, the two upper classes of that civilization. However at this time it was not practiced only as a fighting discipline. The art as a whole included the art of Yoga and that of massage. The symbol we use today to signify a student of **Shou' Shu'** actually has one of its meanings as massage. The fighting discipline part of this art was called **Kalari Payut** originating from India. It is still practiced today by certain tribes in India. The motions of the war art are also found in the ancient eighteen Yoga postures. Motions of the cobra are very evident in these postures and some of the same names are even used by today's Yoga practitioners. So the discipline was not only a warriors discipline but also a healer's discipline. Due to a lack of written history, little is known of the history of the Indian arts.

There are many systems that teach only one or two of these beasts yet go by another name. Shou Shu is based on seven different fighting beasts:

1. Bear (Xiong)
2. Tiger (Hu)
3. Mongoose (You)
4. White Crane (Ba He)
5. Praying Mantis (Tang)
6. Cobra (Fu)
7. Imperial Dragon (Long)

(The information above has been collated from many sources with special thanks to Sheng Chi Kung Fu)

Shou' Shu' the Lost Art. (an attempt to complete the art)

The system has three parts to it the fighting art and the healing art, the healing art was broken up into two parts the yoga part and the massage part. Hence Shou Shu was 1 part fighting, 1 part yoga, 1 part massage.

The fighting system was called Kalari - Payut, the yoga system was possibly either Hatha Yoga or Ashtanga yoga.

Below is from the Ashtanga yoga research society.

Ashtanga Yoga is a system of Yoga recorded by the sage Vamana Rishi in the Yoga Korunta, an ancient manuscript "said to contain lists of many different groupings of asanas, as well as highly original teachings on vinyasa, drishti, bandhas, mudras, and philosophy" (Jois 2002 xv). The text of the Yoga Korunta "was imparted to Sri T. Krishnamacharya in the early 1900's by his Guru Rama Mohan Brahmachari, and was later passed down to Pattabhi Jois during the duration of his studies with Krishnamacharya, beginning in 1927" ("Ashtanga Yoga"). Since 1948, Pattabhi Jois has been teaching Ashtanga Yoga from his yoga shala, the Ashtanga Yoga Research Institute (Jois 2002 xvi), according to the sacred tradition of Guru Parampara [disciplic succession] (Jois 2003 12).

The Sanskrit word ashtanga literally means eight limbs, which, according to Patanjali's Yoga Sutras, correspond to eight distinct practices designed as a means to control the mind and purify the internal being: According to Patanjali, the path of internal purification for revealing the Universal Self consists of the following eight spiritual practices:

1. Yama [moral codes]
2. Niyama [self-purification and study]
3. Asana [posture]
4. Pranayama [breath control]
5. Pratyahara [sense control]
6. Dharana [concentration]
7. Dhyana [meditation]
8. Samadhi [contemplation] (Scott 14-17)

The definition of Yoga is "the controlling of the mind" [citta vrtti nirodhah] (Jois 2003 10). The first two steps toward controlling the mind are the perfection of yama and niyama (Jois 2003 10). However, it is "not possible to practice the limbs and sub-limbs of yama and niyama when the body and sense organs are weak and haunted by obstacles" (Jois 2002 17). A person must first take up daily asana practice to make the body strong and healthy (Jois 2003 10). With the body and sense organs thus stabilized, the mind can be steady and controlled (Jois 2002 16). With mind control, one is able to pursue and grasp these first two limbs (Flynn).

The first four limbs—yama, niyama, asana, pranayama—are considered external cleansing practices.

1. Yama [moral codes]
2. Niyama [self-purification and study]
3. Asana [posture]
4. Pranayama [breath control]

According to Pattabhi Jois, defects in the external practices are correctable. However, defects in the internal cleansing practices—pratyahara, dharana, dhyana—are not correctable and can be dangerous to the mind unless the correct Ashtanga Yoga method is followed (Stern and Summerbell 35). For this reason, Pattabhi Jois emphasizes that the "Ashtanga Yoga method is Patanjali Yoga" (Flynn).

The ten traditional moral codes

- Ahimsa: Nonviolence. Abstinence from injury, or harm to any living creature in thought, word, or deed. This is the "main" Yama. The other nine are there in support of its accomplishment.
- Satya: Truthfulness in word and thought (in conformity with the facts).
- Asteya: No stealing, no coveting, no entering into debt.
- Brahmacharya: Divine conduct, continence, celibate when single, faithful when married.
- Kshama: Patience, releasing time, functioning in the now.
- Dhriti: Steadfastness, overcoming non-perseverance, fear, and indecision; seeing each task through to completion.
- Daya: Compassion; conquering callous, cruel and insensitive feelings toward all beings.
- Arjava: Honesty, straightforwardness, renouncing deception and wrongdoing.
- Mitahara: Moderate appetite, neither eating too much nor too little; nor consuming meat, fish, shellfish, fowl or eggs.
- Shaucha: Purity, avoidance of impurity in body, mind and speech.

To perform asana correctly in Ashtanga yoga, one must incorporate the use of vinyasa and tristhana. "Vinyasa means breathing and movement system. For each movement, there is one breath. For example, in Surya Namaskar there are nine vinyasas. The first vinyasa is inhaling while raising your arms over your head, and putting your hands together; the second is exhaling while bending forward, placing your hands next to your feet, etc. In this way all asanas are assigned a certain number of vinyasas" ("Ashtanga Yoga").

"The purpose of vinyasa is for internal cleansing" ("**Ashtanga Yoga**"). Synchronizing breathing and movement in the asanas heats the blood, cleaning and thinning it so that it may circulate more freely. Improved blood circulation relieves joint pain and removes toxins and disease from the internal organs. The sweat generated from the heat of vinyasa then carries the impurities out of the body. Through the use of vinyasa, the body becomes healthy, light and strong ("Ashtanga Yoga").

Tristhana refers to the union of "three places of attention or action: posture, breathing system and looking place. These three are very important for yoga practice, and cover three levels of purification: the body, nervous system and mind. They are always performed in conjunction with each other" ("**Ashtanga Yoga**").

Posture: "The method for purifying and strengthening the body is called asana" (Jois 2002 22). In Ashtanga yoga, asana is grouped into six series. "The Primary Series [Yoga Chikitsa] detoxifies and aligns the body. The Intermediate Series [Nadi Shodhana] purifies the nervous system by opening and clearing the energy channels. The Advanced Series A, B, C, and D [Sthira Bhaga] integrate the strength and grace of the practice, requiring higher levels of flexibility and humility. Each level is to be fully developed before proceeding to the next, and the sequential order of asanas is to be meticulously followed. Each posture is a preparation for the next, developing the strength and balance required to move further" (Pace). Without an earnest effort and reverence towards the practice of yama and niyama, however, the practice of asana is of little benefit (Flynn).

Breathing: The breathing technique performed with vinyasa is called ujjayi [victorious breath] (Scott 20), which consists of puraka [inhalation] and rechaka [exhalation] ("Ashtanga Yoga"). "Both the inhale and exhale should be steady and even, the length of the inhale should be the same length as the exhale" ("Ashtanga Yoga"). Over time, the length and intensity of the inhalation and exhalation should increase, such that the increased stretching of the breath initiates the increased stretching of the body (Scott 21). Long, even breathing also increases the internal fire and strengthens and purifies the nervous system ("Ashtanga Yoga").

Bandhas are essential components of the ujjayi breathing technique. Bandha means "lock" or "seal" (Scott 21). The purpose of bandha is to unlock pranic energy and direct it into the 72,000 nadi [energy channels] of the subtle body (Scott 21). Mula bandha is the anal lock, and uddiyana bandha is the lower abdominal lock ("Ashtanga Yoga"). Both bandhas "seal in energy, give lightness, strength and health to the body, and help to build a strong internal fire" ("Ashtanga Yoga"). Mula bandha operates at the root of the body to seal in prana internally for uddiyana bandha to direct the prana upwards through the nadis (Scott 21). Jalandhara bandha is the "throat lock" (Jois 2002 23, n.27), which "occurs spontaneously in a subtle form in many asanas due to the dristi ("gaze point"), or head position" (Scott 23). "This lock prevents pranic energy [from] escaping and stops any build-up of pressure in the head when holding the breath" (Scott 23). Without bandha control, "breathing will not be correct, and the asanas will give no benefit" ("Ashtanga Yoga").

Looking Place: Dristhi is the gazing point on which one focuses while performing the asana ("Ashtanga Yoga"). "There are nine dristhis: the nose, between the eyebrows, navel, thumb, hands, feet, up, right side and left side. Dristhi purifies and stabilizes the functioning of the mind" ("Ashtanga Yoga"). In the practice of asana, when the mind focuses purely on inhalation, exhalation, and the drishti, the resulting deep state of concentration paves the way for the practices of dharana and dhyana, the six and seventh limbs of Ashtanga yoga (Scott 23).

Instruction in pranayama can begin after one has learned the asanas well and can practice them with ease (Jois 2002 23). "Pranayama means taking in the subtle power of the vital wind through rechaka [exhalation], puraka [inhalation], and kumbhaka [breath retention]. Only these kriyas, practiced in conjunction with the three bandhas [muscle contractions, or locks] and in accordance with the rules, can be called pranayama" (Jois 2002 23). The three bandhas are "mula bandha, uddiyana bandha, and jalandhara bandha, and they should be performed while practicing asana and the like" (Jois 2002 23). "When mula bandha is perfect, mind control is automatic" ("Ashtanga Yoga"). "In this way did Patanjali start Yoga. By using mulabandha and by controlling the mind, he gradually gained knowledge of Yoga" (Jois 2003 11).

Practicing asana for many years with correct vinyasa and tristhana gives the student the clarity of mind, steadiness of body, and purification of the nervous system to begin the prescribed pranayama practice (Flynn). "Through the practice of pranayama, the mind becomes arrested in a single direction and follows the movement of the breath" (Jois 2002 23). Pranayama forms the foundation for the internal cleansing practices of Ashtanga yoga (Flynn).

The four internal cleansing practices—pratyahara, dharana, dhyana, and samadhi—bring the mind under control (Stern and Summerbell 35). When purification is complete and mind control occurs, the Six Poisons surrounding the spiritual heart ,

1. [kama (desire),
2. krodha (anger),
3. moha (delusion),
4. lobha (greed),
5. matsarya (sloth),
6. mada (envy)]

"will, one by one, go completely" (Stern and Summerbell 35), revealing the Universal Self. In this way, the correct, diligent practice of Ashtanga Yoga under the direction of a Guru "with a subdued mind unshackled from the external and internal sense organs" (Jois 2002 22) eventually leads one to the full realization of Patanjali's eight-limbed yoga.

The Last four limbs Pratyahara (sense control), Dharana (concentration), Dhyana (meditation) and Samadhi (contemplation).—bring the mind under control (Stern and Summerbell 35).

5. Pratyahara [sense control]
6. Dharana [concentration]
7. Dhyana [meditation]
8. Samadhi [contemplation] (Scott 14-17)

Both full and new moon days are observed as yoga holidays in the Ashtanga Yoga tradition. What is the reasoning behind this? Like all things of a watery nature (human beings are about 70% water), we are affected by the phases of the moon. The phases of the moon are determined by the moon's relative position to the sun. Full moons occur when they are in opposition and new moons when they are in conjunction. Both sun and moon exert a gravitational pull on the earth. Their relative positions create different energetic experiences that can be compared to the breath cycle. The full moon energy corresponds to the end of inhalation when the force of prana is greatest. This is an expansive, upward moving force that makes us feel energetic and emotional, but not well grounded. The Upanishads state that the main prana lives in the head. During the full moon we tend to be more headstrong.

The new moon energy corresponds to the end of exhalation when the force of apana is greatest. Apana is a contracting, downward moving force that makes us feel calm and grounded, but dense and disinclined towards physical exertion.

The Farmers Almanac recommends planting seeds at the new moon when the rooting force is strongest and transplanting at the full moon when the flowering force is strongest.

Practicing Ashtanga Yoga over time makes us more attuned to natural cycles. Observing moon days is one way to recognize and honor the rhythms of nature so we can live in greater harmony with it.

The Alchemy Of Yoga

The word alchemy evokes an image of a medieval conjurer murmuring incantations over a boiling cauldron, attempting to turn lead into gold. In a broader sense, alchemy refers to the process of transmuting one thing into another through the kindling of a vital transformative energy, known as Mercurius in the alchemical tradition. Turning lead into gold is a metaphor for the liberation of spirit from matter, which is the primary goal of both alchemy and yoga.

In the Ashtanga yoga system, asana practice begins with Suryanamaskara (Sun Salutation), which generates enough heat to transform the body into a more liquid state. The body softens and begins to sweat. Perspiration strains out the body's impurities. The sequential movements of Suryanamaskara form the basic vinyasa, or dancelike movements that link one posture to the next breath and body moving together to liberate dormant energy and feed the fire of tapas.

Amidst the activity of asana practice, which can be thought of as a metaphor for the varied situations we encounter in life, we must develop swadhyaya, or self-observation. This is mental alchemy. Swadhyaya involves a process of acquiring self-knowledge through the ability to witness ourselves clearly and dispassionately in all situations. Swadhyaya is represented by Natarajas face, calmly witnessing the whirling dance. In the practice of Ashtanga yoga, there are three basic techniques for developing this clear and dispassionate state of mind: observation of breath, posture, and gaze. The focused attention moves the mind from distraction to attention, so we see ourselves more clearly. This practice develops our capacity for swadhyaya in other situations as well.

Ishwara pranidhana, literally bowing to God, refers to spiritual alchemy. When we transcend ego identification long enough to discover that the divine creative power of the universe is present within our own being, we are filled with joy and reverence. Our natural impulse when this happens is to give thanks. This expression of gratitude and humility becomes the doorway for divine grace to enter our lives. In the figure of Nataraja, ishvara pranidhana is indicated by the lower left hand pointing to the uplifted left foot. The message implied is that liberation can be gained by placing our devotion at the feet of God.

Traditionally, the guru is the intermediary between the student and the Divine. In Ashtanga yoga, the prayer chanted before practice begins, Vande Gurunam Charanaravinde (I bow to the lotus feet of my teacher). The expression of gratitude and humility is a prerequisite for spiritual alchemy. By touching the feet of the guru we touch the feet of God.

As Pattabhi Jois says, however, God is the only guru. Our true purpose in yoga is to awaken the guru within. This is what the alchemical tradition refers to as turning lead into gold.

Martial Arts in China - (Northern & Southern Styles)

Da Mo - Bodhidharma arrives in China. Probably the most important figure in the history of martial arts is **Bodhidharma** (his Indian name) or **Da Mo** (as he is called in Chinese), or the **Bodhisattva warrior**, (Bodhisattva is a Buddhist term for one who has achieved enlightenment), was an Indian Buddhist prince who came to China not long after 500 A.D. The Indian **Buddhist** monk Da Mo or as he is also known, **Bodhitara, P'u-t'i Ta-mo, Ta-mo, Bodai Daruma, and Daruma** to mention a few of his names... all refer to a central figure that spread knowledge in several disciplines and chose to stay among the common people to help them achieve enlightenment. This would be in contrast to a bodhidharma who also has achieved enlightenment but chooses to go on along the path of an ascetic alone.

Bodhidharma was born around 440 A.D. in Kanchi, the capital of the Southern Indian kingdom of Pallava he is thought to have died around 534 A.D. . He was a Brahman by birth, the third child of King Sugandha, was a member of the Kshatriya or warrior caste, and had his childhood in Conjeeveram (also Kanchipuram or Kancheepuram), a Buddhist province south of Madras. He received his religious training from the Dhyana Master Prajnataras, and was considered very wise in the way of Dhyana or Zen practices. Da Mo is said to also have been proficient in **Kalaripayat** (an ancient karate-like art) that was influenced itself by **Vajramushti** (an ancient, grappling-based fighting art). Which while including some weaponry included weaponless forms that were practiced in conjunction with the controlled breathing techniques of **Pranayama** (is loosely translated as prana or breath control. The ancient yogis developed many breathing techniques to maximize the benefits of **Prana**).

1.Ujjayi is often called the "sounding" breath or "ocean sounding" breath, and somewhat irreverently as the "Darth Vader" breath. It involves constricting the back of the throat while breathing to create an "ah" sound -- thus the various "sounding" names.

2.Dirgha Pranayama Known as the "complete" or "three-part" breath, **Dirgha Pranayama** teaches how to fill the three chambers of the lungs, beginning with the lower lungs, then moving up through the thoracic region and into the clavicular region. This is the breathing we incorporate into Sanchin Kata in Goju.

3.Nadi Shodhana, or the sweet breath, is simple form of alternate nostril breathing suitable for beginning and advanced students. Nadi means channel and refers to the energy pathways through which prana flows. Shodhana means cleansing -- so Nadi Shodhana means channel cleaning

Pranayama is part of the "**Eightfold Path of Discipline**" in Astanga yoga. The Eightfold Path, like the Ten Commandments, is a code to live by; but unlike the Commandments, which are held to be equally true and binding for all men at all times, the Path is a set of rules to be followed in ascending order; until the first step has been mastered, one cannot expect to succeed in later steps.

1. The first step in the Eightfold Path is Right Understanding. Man must know what he is about if he is to win salvation; he must know the Four Noble Truths.
2. The second step is Right Purpose: he must aspire to reach salvation.
3. The third is Right Speech: he must not lie and must not commit slander, for both arise out of the will to perpetuate individuality, and thereby shut the aspirant off from salvation.
4. The fourth is Right Behavior, toward which the Buddha offers five precepts: Do not kill; do not steal; do not lie; do not unchaste; do not drink intoxicants.
5. The fifth is Right Means of Livelihood: one must be engaged in an occupation conducive to salvation - preferably the monastic life.
6. The sixth is Right Effort: one must exercise will power if he would succeed.
7. The seventh is Right Awareness: one must constantly examine one's behavior and, like a patient in psychoanalysis, trace it to the cause, trying to understand and remove the cause of misdeeds.
8. The eight and final step on the Path is Right Meditation: one must ponder often and deeply on ultimate truth if one is to find salvation.

The Four Noble Truths

1. Life is suffering , being caught in our own illusion about life.
2. There is a cause of suffering. Suffering is based on our attachment to notions and things.
3. There is an end to suffering. We can see that all our attachment and desires, in essence, empty.
4. The Eight Fold Path (means to achieve the end of suffering), namely

As a Bodhisattva, Da Mo was given the job of teaching **Chan Buddhism** or what is known in Japan as **Zen Buddhism**. Around 520 to 535 A.D he travelled across the Himalayas to the kingdom of Wei to explain the teachings of **Chan Buddhism** to the Emperor Wu of China during the Liang Dynasty and to **Shaolin temple**. Chan is known in the West mostly through its Japanese form of **Zen Buddhism**. **Chan and Zen** have the same roots but they developed into different philosophies over the centuries. History tells us that the emperor was not happy with the explanation and expelled him from his court.

Chan is known in the West mostly through its Japanese form of **Zen Buddhism**. **Chan and Zen** have the same roots but they developed into different philosophies over the centuries. During the six generations of Da Mo's lineage, the teaching of **Ch'an** Buddhism was done using a mind to mind, heart to heart philosophy, avoiding unnecessary verbal instruction. Hui Neng changed this philosophy by writing down the teachings of **Ch'an**. These writings allowed **Ch'an** to spread outside the Shaolin temple, but they also signalled the end of Da Mo's lineage. One of those was very important as a meditative exercise. At the time, none of the techniques had names. We do not believe there were any actual ways of referring to them. However, one of importance has become known as "The Snake and Crane Form" or Chin Ye. The snake and crane form, although a fighting form with many fighting techniques associated with it, was mainly used as a Qi Gong form. In other words, a slow meditative form used to strengthen and heal the body and mind. This form used the motions of both the cobra and the crane, two beasts naturally intertwined with one another. what is now modern day Tai Chi.

Zen Buddhism is a spiritual tradition which guides our journey deep within ourselves to uncover our inherent wisdom and compassion. Never before has the need to understand ourselves and the universe been so important to the life of this great planet and to the well-being of all of its inhabitants. Dating back some **2,500 years** to the historical **Buddha**, **Zen** allows us to discover who we really are by engaging a simple yet profound form of meditation called zazen. Each program taught by us centers around zazen and demonstrates its potential to transform our experience of ourselves and every aspect of our lives. One of the central points of **Zen** is intuitive understanding

Da Mo arrives at Northern Shaolin Temple - Now most histories will say that at that time Da Mo travelled to the **Northern Shaolin temple** and eventually became the abbot of the temple. Upon his arrival at the temple at age 76, he found the monks in poor physical condition. In order to strengthen them so that they would be able to carry out their meditations and perform the physical labors necessary to maintain the monastery, and if attacked by bandits, could not even defend the Shaolin Temple, he began teaching the monks the **Eighteen Lohan Qi Gong** exercises to improve the health of the monks.

Da Mo's teachings instructed the **Shaolin** priests how to gain health and change their physical bodies from weak to strong (**muscle/tendon changing**), and taught the priests how to use Chi to strengthening the blood and immune system, and to energize the brain and attain enlightenment (**marrow washing**). He also taught the 18 Lohan movements and the 5 animal forms. This is where the histories of martial arts as told by most scholars will begin. The first two exercises are what Sanchin kata is based directly on exercises taught by Daruma.

The four sets of exercises are,

1. **Yi Jin Jing or Ekkin Kiko (Chi Kung)**: muscle and tendon transforming ki exercise or form, focuses on first circulating ki through the primary meridians then through the whole body. As this is done, the muscles and tendons are strengthened and stretched.
2. **Xi Xue Jing or Senzui Kiko (Chi Kung)**: bone marrow washing form or ki exercise stresses leading the ki into the bones and up the cerebrospinal system.
3. **18 Lohan Shi Ba (Kung Fu)**: Also knowns as Shou or Shihpa Lohan Shou, or Eighteen Hands of the Lohan Buddha. 18 Lohan movements from which develop the 18 Lohan forms. Later the 54 Lohan forms and then the 108 Lohan forms develop from the original 18 movements. The physical drills of which were incorporated into the *Shaolin Chi Kung* and martial arts (what became known as *Kung Fu* - which is pronounced *gung-fu*, or, *Shaolin ch'uan fa* in Mandarin and which in Japanese is *Shorinji kempo* training of the times. At the present time, *Lohan* is used to designate all famous disciples of the historic *Buddha*, but more generally the term refers to those five hundred arhats (Sanskrit term for those who have achieved nirvana) who are supposed to reappear on earth as Buddha.
4. **Wu Xing Shou (Five Animal Kung Fu Forms)**: Dragon, Tiger, Leopard, Crane and Snake.

During this time, Da Mo travelled the Wu Tang Mountains (Not to be confused with Wu Dang, the root of Wu Shu). He chose five disciples worthy of learning the full art of **Law Hong Gung**, or the **monk's martial way**. He taught the **seven animal systems** known for their balanced motion and fighting ability. Each of these animals comprised a complete fighting system and combined they formed the most powerful fighting system ever known to man. These animals are: **The Bear, the Tiger, the Mongoose, the Crane, the Mantis, the Cobra, and the Dragon**.

These five disciples were given the responsibility of carrying on these arts for the protection of their country. While each of these disciples went their separate ways and taught their arts, two are very important in our history, Elder Cheng and Elder Chin.

It is believed that Elder Chin took it upon himself to specialize in this form and teach it to the common people to aid them in the preservation of their health. Over time it lost definition in its weapons. This could be due to the fact that communism outlawed martial arts and all of the masters were either exiled or executed. Or possibly it happened prior to this. This form eventually evolved through different schools into what is now modern day **Tai Chi**. **The Tai Chi** forms taught today have evolved into forms very different from that original snake and crane form but if you look very closely and you know what you are looking for you can still see remnants of the old form within them.

Northern and Southern Styles of Shaolin - The name Shaolin comes from the Shao She Mountain and from the forest that surrounds it. The Chinese word for forest is "**Lin**" and for temple it is "**Su**". **Shao Lin Su = Shaolin Temple**. The Shaolin Monastery is built in Henan Province in **495 A.D** is the location of **Northern Shaolin Temple**. The first abbot is "Ba Tuo". Ba Tuo received the land at the foot of the Shao She mountain from the Chinese emperor to build the monastery. Ba Tuo's lineage was short because he taught Xiao Xing Buddhism. This narrow, restrictive form of Buddhism had so many rules (250 for men, 500 for women) that it was impractical for most people. As a result, Ba Tuo had few disciples. However, the two former generals Qui Wong & Sheng Tsu become his students and bring martial arts to the temple. His lineage ended when Da Mo became abbot of the Shaolin temple.

Many think of the **Shaolin temple** as the beginning, and for most it was. The Shaolin Temple is generally accepted as having the greatest influence on all existing martial arts today, it was a melting pot for various strands of the original arts. It was a place of refuge, especially for those who had fought as soldiers. These "unshaved monks" as they were called, were allowed to live and train in the temple to avoid persecution. They blended their military arts with the bits and pieces of **Law Hong Gung** that were practiced in the temple.

It is important to remember that the training of these soldiers was very different than that of the training of **Law Hong Gung**. They were trained in a military atmosphere and very quickly. Where a person can study **Kung Fu** over a lifetime, soldiers had to learn a fighting art in months to be readied for battle. Therefore a soldier's training was a simplified fighting system which trained for the circumstances that soldier would most likely encounter and trained in a way that could most quickly prepare for that circumstance. Not necessarily trained in a complete and thorough manner. A soldier trains to fight for his leader and is expendable. A martial artist fights for his own preservation and does not normally consider himself expendable. Therefore the arts are very different.

Northern Shaolin Styles ;In the colder Northern regions of China the ground was hard, allowing more stability when kicking and stepping. Therefore, Northern Shaolin styles emphasize kicking, long-range, acrobatic, and ground-fighting techniques. Many of the fancier kicks are acrobatic and graceful as well as powerful, but the basic kicks can be effectively applied by any well-trained student.

Upon becoming abbot of the **Shaolin temple**, Da Mo made a sort of prophecy. He tied six knots in the belt of his robe and stated that his lineage would end upon the fifth abbot following him. After Da Mo, his disciple Hui Ke was named abbot of the **Shaolin temple**. After **Hui Ke**; Sheng San, Gao Xing, Hung Jen and Hui Neng were each appointed abbot in turn.

Each received the robe of Da Mo upon becoming abbot. During the six generations of Da Mo's lineage, the teaching of **Ch'an Buddhism** was done using a mind to mind, heart to heart philosophy, avoiding unnecessary verbal instruction. Hui Neng changed this philosophy by writing down the teachings of **Ch'an**. These writings allowed **Ch'an** to spread outside the **Shaolin temple**, but they also signalled the end of Da Mo's lineage.

Southern Shaolin Temple - The **Southern Shaolin Temple** in the Southern Province of Fujian, China was ultimately the result of Northern Temple monk warriors responding to a request for martial assistance from a young Tang Dynasty. Tang Emperor, Lee Shimin (600-649 AD), approved the proposed site and the construction of a **Southern Shaolin Temple**. He was particularly appreciative, as the warrior monks had earlier saved his life in a conflict with a rogue General who challenged his ascendancy to the throne. Lee Shimin (Imperial title - Tai-Tsung) reigned from 626-649 AD. He brought Taoism and Buddhism together with Confucian policy to rule the country. The Chan tradition of the Southern Shaolin was also created at this time, together with that temple's practice of martial arts.

Southern Shaolin Styles; In the warmer Southern regions of China, the ground was softer and often muddy, making kicking and stepping more difficult. As a result, **Southern Shaolin** emphasizes higher stances and hand techniques. The practitioner of **Southern Shaolin** will patiently wait for an attack, then quickly block and counter as the opponent strikes, catching the opponent off guard.

Destruction of Southern Shaolin Temple - Centuries later, events during the Ming / Qing transition produced a political climate that precipitated an increased need for martial arts development in the south. During that time, Ming supporters and **Southern Shaolin** warriors formed a secret society called the **Hung Fa Wui**. Additional society members included high-level ex-Ming military officers and members of the **Ming Royal Family**. The creation of the **Hung Fa Ting** and the **Hung Fa Wui** to 1646 A.D. - two years following the collapse of the **Ming Dynasty** in Northern China. The martial experts of the **Hung Fa Wui** pooled their knowledge to create a combat system that would be quick to learn and effective against all styles via the mapping of spatial, temporal, and energetics characteristics of the battlefield to human physiological structure. The highly scientific paradigm shift of this fighting system occurred in the **Southern Shaolin Temple** through the combined efforts of Shaolin monks and the **Hung Fa Wui** secret society - specifically in a place called the "**Weng Chun Tong**".

The fighting effectiveness and revolutionary activities of the **Southern Shaolin** systems astounded the **Qing Emperor** at that time. In response, the Qing ordered the destruction of the **Southern Shaolin Temple** through the use of overwhelming odds. Surviving members scattered throughout the Southern Provinces. Supported by other secret societies, these revolutionaries continued to spread their activities and fighting style.

Re-Construction of Southern Shaolin Temple - In June, 1991, the **Northern Shaolin Temple** sent their Martial Monks to teach martial arts at Putian. Hand in hand with the Putian **Southern Shaolin** Research Association, they started to rebuild the "**Southern Boxing and Northern Kicking**" magnificent martial arts era. The Putian **Southern Shaolin** Research Institute was further invited to make a horizontal inscribed board with the words on it saying "World's No. 1 Temple" on August 21st, 1991. The board has been hung at the top of the gate of Tian Wang Dian of Song San **Shaolin Temple** signifying the unity of the two temples as one Shaolin identity. The reconstructed **Southern Shaolin Temple** has been a very effective driving force for propagating and developing Chinese traditional martial arts, while simultaneously strengthening relations with the Chan Grandmaster of the **Northern Shaolin Temple**. By Dec. 8, 1998, the Temple re-opened to the public.

What evolved in the **Shaolin** system was a combination of the soldier's way, the exercises taught by **Da Mo** (which were intended as exercises, not fighting arts) and bits and pieces of **Law Hong Gung**. This came to be known as **Chuan Fa or Kung Fu**. This eventually spread to the commoners in mainland China and was called Kung fu. They needed an empty handed fighting system. This part of the history is common and can be found in almost all texts on the fighting arts. From China it spread into Okinawa and practiced there, in Okinawa it was called Kenpo. **Kenpo** meaning ("**The Law of the Fist**" is used by Okinawans to denote any fighting system that has Chinese influences).

Modern Age of Okinawan Martial Arts

Okinawan martial arts have been influenced by many changes in Okinawan history. In 1669, the ban on weapons was joined by a further edict banning the practice of martial arts. Okinawa-te was forced to become an "underground" activity and began to be practised in great secrecy. Over the next two centuries the techniques of the both the empty-handed art and the weapons art of Kobujutsu were refined and systematized. In Okinawa, the Chinese influence in the development of the Okinawan martial arts led to their martial arts, originally only known as "**Te**" (Hands), to be referred to as **To-De**, "Chinese Hands".

Te becomes Tode; In 1761, the first recorded demonstration of Chinese martial arts or **Tode** took place on Okinawa when a expatriate Chinese by the name of Ku Shanku (who spent six years in Okinawa) performed his boxing and grappling skills in front of a delighted audience. This served to elevate Chinese arts above **Okinawa-te** in the eyes of many Okinawans so that those known to have the "**Chinese hand(s)**" attained legendary status overnight (much in the same way as those who claimed to know "**Kung-fu**" would become legends in the Western world over 100 years later!). By the mid-nineteen century, the distinction between the various Te taught in particular areas became blurred and Okinawan martial arts became known by the style of the teacher(s), rather than the location in which they taught. **Chinese boxing** was now well and truly integrated into the native arts and the term **Te** had fallen into disuse, being replaced by **Tode**. **Tode** had been introduced and was now being taught by either Chinese expatriates like Ku Shanku or Okinawans who had studied **Chinese boxing** in China (mostly from the Fukien province).

Okinawan -Te The development of Karate began in Okinawa, an island south of Japan. Okinawans travelled to China, where they learnt the Chinese martial arts. On their return to Okinawa they set about blending their own martial arts, Okinawan te or (initially simply called **Te**, "Hands") with what they had learnt in China and called it **To-De**, Chinese Hands. Three main villages became known for the teaching of Te and this gave rise to three styles; **Naha-te**, **Shuri-te** and **Tomari-te**, each named after the village in which they were taught. These systems were:

1. **Shuri-te** Hard techniques (Go) influenced by Kenpo, seen more as an offensive system. **Shuri-Te** is the name of the particular type of Okinawan martial art that developed in the Shuri, the ancient capital of Okinawa. One of the early Okinawan masters, **To-De** Sakugawa (1733-1815) is credited as being one of the initial importers of Chinese martial arts to Okinawa, in particular to Shuri, where he started the development of the **Shuri-Te** style of Okinawan martial arts. Sakugawa had a student named Sokon Matsumura, who in turn taught Ankoh Itosu, who was destined to become a great martial artist and teacher in the 19th century, who introduced the practice of **To-De**, as the Okinawan martial arts were called, to the Okinawan school system. Ankoh Itosu's contribution to **To-De** was the emphasis of Kata and its practical application, called Bunkai. Many students of Ankoh Itosu became significant figures in the early development of Karate. Amongst Itosu's students are Gichin Funakoshi (1867-1957), who later moved to Japan and founded Shotokan Karate, and Kenwa Mabuni (1890-1954), combined aspects of **Naha-Te** and **Shuri-Te**, also moved to Japan, and founded **Shito-Ryu Karate**.
2. **Naha-te** Softer techniques (Ju) of Kenpo, plus strong breath control and is regarded as more of a defensive system, with grappling, throws, and locks. **Naha-Te** is the name of the particular type of Okinawan martial art that developed in the port town of Naha, the modern-day capital of Okinawa. The martial art that indigenously developed in Okinawa was called **Te** ("Hands"), and the continuous Chinese influences that incorporated Chinese Boxing (**Chuan Fa**, nowadays known as **Kung Fu**) were eventually reflected by naming the Okinawan martial arts **To-De**, "Chinese Hands". Credited for the early development of **Naha-Te** is Kanryo Higaonna (1853-1915). Kanryo Higaonna's students include Chojun Miyagi (1888-1953), the founder of **Goju-Ryu** Karate and Kenwa Mabuni (1889-1952), the founder of **Shito-Ryu Karate**.
3. **Tomari-te** The hard and soft techniques of Kenpo.

Tode becomes Karate; In 1879, with Japan united under the new Meiji government and the power of the Satsuma clan broken, Okinawa was made a province of Japan and became subject to the system of law governing all of Japan (this fortunately meant that the practice of martial arts was no longer illegal). However, the authorities set about "Japanizing" the Okinawan culture and way of life and although this met with some resistance, it also inevitably led to many changes. With the education system now conforming to the Japanese system, Chinese and Okinawan words began to be replaced with Japanese pronunciations. Since Tode was pronounced Karate in Japanese, from this point on, there was an increasing trend to use the Japanese pronunciation. Notwithstanding this, the term **Tode** continued to be used until just before World War II and was still used by some styles well into the 1960's.

Modern Day Karate

From these three original systems four main styles of Karate developed - **Goju Ryu, Shorin Ryu, Uechi Ryu and Shorei Ryu**. **Naha-te**, has become **Goju-Ryu** and **Tomari** and **Shuri-te** became **Shorin-Ryu** and again split into a few different styles. Funakoshi introduced **Shotokan** to Japan in the early 20th century. Other Okinawan masters soon followed him - Chojun Miyagi with **Goju Ryu** and Kenwa Mabuni with **Shito Ryu**. From these masters many new styles were soon developed. For example **Kyokushinkai** by Mas Oyama is an amalgamation of **Goju-Ryu** and **Shotokan Karate**, **Goju Kai** by Gogen Yamaguchi, **Wado Ryu** by Hinonori Ohtsuka. However, the modern-day karate has evolved into something completely different and bears little to no resemblance to the original system, it has been taught outside of Japan now for over 40 years. There are now hundreds of different styles of karate across the world, but all can be traced back to the original four styles from Okinawa.

Karate ("Chinese hand") becomes Karate - Do ("the Way of the Empty hand") In 1935, a group of Okinawan masters decided to change the kanji (Chinese characters) for the first part of the name karate. This was suggested by the famous karate master Gichin Funakoshi who believed that in order for the art to be fully accepted into Japanese culture it first needed to be seen as an indigenous art. At a time when Japan was swept up by nationalist fervour and in particular, about to go to war against China, he felt that it was time to change the Kanji (Chinese character) for kara from one referring to China (or more correctly - the Tang dynasty) to another with the same pronunciation but meaning "Empty" . At the same time it was decided to adopt the suffix -do (hence **Karate-do**), which not only allowed the art to become registered as a Japanese cultural icon but for the first time formally acknowledged Karate as an art of self-perfection rather than simply as a means of self-defence. In Gichin Funakoshi's own words: "**Karate-do** strives internally to train the mind to develop a clear conscience enabling one to face the world truthfully...mind and technique are to become one in true Karate".

Goju Ryu Karate Do to Goju Kai; There were three epochs mentioned with three masters respectively in their evolution in the history of **Goju-Ryu** school. First was the time when the school was known only as **Naha Te** by Kanryo Higaonna during 1870s of which time the islanders were forced to surrender their nationality under Japanese rule. Second was when the school was named **Goju-Ryu** by the group headed by Chojun Miyagi during 1930s of which time Japan engaged in the World War II. The third and final time period was when the national structure of **Goju-Ryu** organization was established in mainland Japan by Gogen Yamaguchi in 1950 during the post war period. The organization has been called **Goju-Kai Karate-Do** since that time. Goju Ryu, "go" meaning hard a "Ju" meaning soft and "ryu" meaning stream, to the Goju Kai system today "kai" meaning organisation named by **Gogen Yamaguchi** in the 1950's after the old Masters **Miyagi Chojun** death.

Karate is currently popularised by:

- Masatoshi Nakayama, Keinosuke Enoeda: ***Shotokan Karate***
- Morio Higaonna: ***Goju Ryu Karate***
- Gogen and Gosei Yamaguchi: ***Goju Kai Karate***
- Mas Oyama: ***Kyokushinkai Karate***
- Fumio Demura, ***Shito Ryu Karate***
- Richard Kim: ***Shorin Ryu Karate***