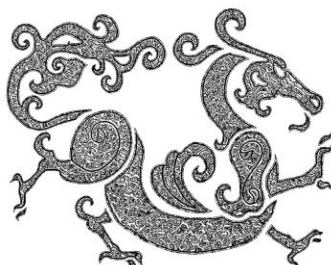


**A Masters Guide to
The Way of the Warrior**



Stefan H. Verstappen

A Masters Guide to
The Way of the Warrior



By Stefan H. Verstappen

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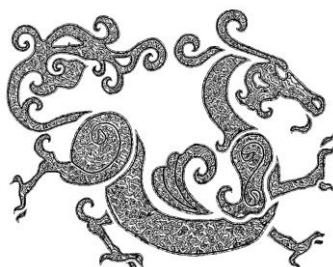


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Foundations



Introduction



Each one of us must make his own true way, and when we do, that way will express the universal way.

Shunryu Suzuki, *Zen Mind, Beginner's Mind*

There is an important distinction between martial arts and simply fighting. The distinction is that traditional martial arts originated as part of a total system of training, the ultimate aim of which was a transformation of the practitioner.

Learning to fight is relatively simple; a number of techniques for defending against, and inflicting, injury is learned and practiced until effectiveness is achieved.

Learning to fight is, in terms of psychomotor skills, on a par with learning to drive a car. Conversely Zen, Taoist,

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Yogic, and several other schools of thought treat martial arts as part of a system of moral, physical, intellectual, and spiritual discipline, one by-product of which was the ability to defend oneself.

In these schools martial arts were treated as a tool to attain goals prescribed by religious institutions such as the Zen goal of enlightenment (Satori) and the Taoist goal of immortality, psychic powers, or *Wu Wei* (going with the flow).

Examples of schools of philosophy that incorporate martial arts as part of their curriculum are not confined to the Far East.

For example, the medieval Spanish schools of fencing offered a five-year program that combined the training of broadsword, rapier, saber, foil, spear, and halberd, with intensive study of mathematics, geometry, astronomy, philosophy, and history. Part of the training program included the practice of complex routines (Kata) that were performed on a geometric grid pattern carved into the floor.



Graduates from the Spanish schools were renowned for their detached and dispassionate composure during battle, much like the Japanese samurai.

Other examples include the Knights Templar an order that combined both strict religious observances with fierce military training. On the one hand renowned for their

charitable work, they were also both feared and admired by their enemies.



Although classical literature on the martial arts emphasize the necessity of spiritual and moral development, few schools of martial arts today pay enough, if any, attention to this area of study. Conversely, the occasional school that does attempt to teach the philosophic side tends to delve into fantasy often neglecting the sweat and blood training that is vital to achieving real skill.

If one is to study a martial art, as an art, then it should include study of the arts, sciences, and humanities. This idea was first expressed by the Confucian ideal of the 'Gentleman' (*Chun Tzu*).

Confucius wrote that a gentleman was required to study literature and philosophy, painting, history, music, and martial arts. According to Confucius, the problems of man and society stem from selfishness, greed, and ignorance.

He taught that in order for people to live in harmony with nature, society, and each other, every person must make an individual effort to overcome selfishness and ignorance and to live life according to a personal code of conduct. Such a person would be known simply as a gentleman.

Those who would be leaders were held the most accountable and had the responsibility for setting an example.

Since following the path of the gentleman was difficult Confucius included the practice of martial arts to develop

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the strength, courage, and self-discipline needed to become a gentleman.

It is the aim of this work to provide information that students of the warrior path can apply to all forms of art.



What is the Way of the Warrior?

What is the Way of the Warrior?



One who excels as a warrior does not appear formidable;

One who excels at fighting is never roused to anger;

One who excels in defeating his enemy does not join issue;

One who excels in employing others humbles himself before them.

This is known as the virtue of non-contention.

Lao Tzu, *Tao Te Ching*

The phrase ‘the Way of the Warrior’ has its origins in eastern philosophy and a meaning that is complicated to explain.

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To understand what this phrase entails, and hence, what this book is about, let us break down the concept by their component words.

The Way: The term 'Way' is the English version of the ancient Chinese word *Tao* or *Dao*. The word *Tao* first appears in the 4th century BC text known as *The Tao Te Ching* (*Dao De Jing*) "The Book of the Way of Virtue." reputedly written by the legendary founder of Taoism, Lao Tzu. This relatively short book is one of the most influential writings in Chinese, and by extension, Japanese and Korean, spiritual thought.

Many scholarly volumes have been written to try to explain the philosophy espoused in the book but to capsulize, with the resulting loss of textual meaning, one could describe the basic principle of the book as follows.

The *Tao* (Way) is the source of the universe and all its myriad facets. It functions and moves in way that cannot be described, but must be experienced intuitively. Through the direct experience of the universal principle, one is in harmony with nature. This harmony is called virtue. (Another term with multiple meanings in Chinese thought.)

In the 2500 years since the word *Tao* first appeared, its meaning has undergone some additions and alterations. Add to the original meaning, the concepts of following a path, a way of living or experiencing life, a means to attain spiritual perfection, and a close associated with the universal life force call *Chi*, an important principle in both Taoism and martial arts.

The Warrior: There are two standard dictionary meanings given for, the term "warrior." The first refers to "a man engaged or experienced in warfare." The second refers to "a person who shows or has shown great vigor, courage, or

What is the Way of the Warrior?

aggressiveness, as in politics or athletics." The term "warrior" is often associated with images of power, confidence, accomplishment, integrity, chivalry, honor, and integrity.

This is a western definition and to understand the word 'warrior' according to its eastern interpretation, we must make a certain distinction between a warrior and a soldier.

A soldier's usefulness lies in his ability to act within a group as part of a greater whole, a team player. A soldier executes the decisions, is subject to the laws, and fights the battles designated by an elite power structure. Finally, a soldier is not responsible for his actions, moral responsibility is transferred up the chain of command. A soldier is only following orders, and thus, not morally responsible for his actions.

Conversely, a warrior is an individualist whose usefulness lies in his own initiative and innovation. He obeys a code of moral conduct that supersedes, and may, or may not, conflict with the existing legal codes. The warrior makes his own decisions on when, where, and with whom to do battle. Finally, a warrior assumes full responsibility for his actions.

Ultimately, a soldier is a tool of the state and a warrior is an anarchist - someone who neither follows orders, nor seeks to give orders to others. ¹

¹ In the original meaning of the word, "one without rulers". Anarchists generally believe that human beings are capable of managing their own affairs on the basis of creativity, cooperation, and mutual respect, without the need for the violent imposition of government laws.

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Thus far, we can say that the Way of the Warrior is a spiritual path of being in harmony with the universe while cultivating the qualities of courage, chivalry, honor, self-reliance, critical thinking, and the skill to defend against, and employ, violence.

It is the last descriptor that many people find worrisome. How can a spiritual path involve violence?

*Well then, the accomplished man uses the sword
but does not kill others.
He uses the sword and gives others life. When it
is necessary to kill, he kills.
When it is necessary to give life, he gives life.*

Takuan Soho, *Letters to Yagyu Munenori*

The Dark Knight

One reason for a warrior to have courage is so that he can face the violence inherent in this world. Nature is both beautiful and cruel. We all try to avoid this unpleasant truth. While we enjoy an outdoor Barbeque how many could stomach a visit to the slaughterhouse? We admire the graceful strength and beauty of a lion, but turn our heads when it slowly tears apart a baby springbok. While we praise our soldiers, how many want to know the details of the horrific acts they committed on innocent people for our 'freedom'?

We can run and hide from cruelty and violence, but if there is nowhere to run to, and nowhere to hide anymore, who will turn to face the darkness?

This is why the path of the warrior is so difficult, and so necessary. Without warriors among a population, that population becomes a herd, and like all herds, inevitably led to slaughter.

What is the Way of the Warrior?

There are times and conditions in every society and everyone's life where one must face danger and conquer it. Only a warrior can hope to succeed. While the other spiritual paths offer many benefits to those that follow them, they are useless against the dark side.

Someone who spent years mastering meditation sitting in the forest, would quickly find himself immersed in a world of pain, confusion, and panic the first time he is punched in the nose.

While everyone can benefit from following many of the ways and means of the warriors' path, and integrate them into one's own personal path, to become a warrior one must include some practical combat training. This could range from a self-defense course, to regular training in the martial arts and even other sports such as target shooting, archery, and fencing. Previous experience facing danger and violence is essential.

*A time to kill and a time to heal, a time of war
and a time of peace*

Ecclesiastes 3:1-8

A Time to Kill

Modern religions from Christianity and Islam, to Buddhism and Taoism, and even the modern New Age movement, were founded and rose to prominence under tyrannies and dictatorships.

It should be understood that the psychopathic rulers of ancient times, to the psychopathic rulers of today, would never allow religious movements to become established, let alone flourish, if they posed a threat to the existing power structure.

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History is rife with religious persecutions, book burnings, and mass slaughter of devotees. The endless bloodshed had nothing to do with god or spiritual enlightenment, and everything to do with tyrants perceiving religious movements as a threat

Most religions began as revolutionary movements that were antithetical to the empire of their day and were thus persecuted in their early days. However, in order to survive, each religion adapted itself to the needs of their empires and evolved to support the power structure, rather than preach against it.

One way in which these movements adapted to tyranny is through the ideal of non-violence, but only when it suited the empire. When the empire needed soldiers, then all the religious platitudes of peace and non-violence were thrown out the window and replaced with wartime propaganda encouraging young men to murder in god's name, and for the profit of the psychopaths in charge.

During peacetime, the religious rhetoric returns to its pacifist default. The result is that all spiritual movements and paths emphasize non-violence and non-aggression.

While these ideals may sound ennobling, there is a glaring weakness that is the result of not understanding nature itself - that it is essentially violent.

The non-aggression principle is foolhardy and self-defeating in societies that have been infected with psychopaths, psychopaths that inevitably come to dominate every power structure precisely because *they* have no qualms about violating this principle.

What is the Way of the Warrior?

While the worst specimens of humanity reap lavish rewards in the material world, the state religions tell their victims that their reward awaits them in the afterlife.

Promoting non-violence as the highest principle of spiritual development is akin to teaching rabbits not to run when they see a fox.

Ironically, some violence is condoned as long as that violence is directed at oneself - martyrdom.

For most of us, the idea of sacrificing one's life for a cause is far easier to contemplate than killing for a cause. Religious programming glorifies those that die for their cause as martyrs, but only those that kill on behalf of the state are lauded as heroes. Those that kill for a cause, contrary to the state's agenda, are terrorists.

So the common conception that a spiritual path must be non-violent is based on state and religious indoctrination to insure their hold on power and authority.

This undermining the warrior spirit has reached such absurd levels that in most countries in the world it is illegal to defend oneself from attack. Every species on the planet has the means and intrinsic right to protect itself, yet governments have denied their citizens both the means and the right, an abomination against nature.

A warrior must reclaim the natural right to defend himself against both individual and organizational predation.

There is another important reason why a warrior must be able to use violence that touches on the level of the spirit.

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In a battle for survival between two opponents, the fighter who is mentally ready and committed to killing his opponent has a huge advantage.

This advantage is so big that differences in size, numbers, or weapons are secondary.

In any war, the readiness to suffer and die, as well as to kill, represents the single most important factor. Take it away, and even the most numerous, best organized, best trained, best equipped army in the world will turn out to be a brittle instrument.

Martin Van Creveld, *The Transformation of War*

There is an irony in that the mental willingness to inflict violence decreases the likelihood that one would have to. This is a subtle yet immensely effective component of *Threat Display Behavior*. (See Anger)

Animals settle disputes with what is called threat display behavior. This includes showing the teeth, puffing up, raising the hair and other actions designed to make the animal look fierce and formidable. Rarely do animals of the same species come to blows, instead, one rival submits to the threat display of the other.

Humans also use threatening displays to intimidate rivals. Posturing, yelling, staring, stomping and punching the air are typical threat display behaviors humans share with primates. However, a calm and cold intent to kill trumps these displays.

There is an instinctive understanding or some psychic transference that all but the most intoxicated fool will notice. This message is often enough to dissuade any attack.

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Thus, the willingness to use violence is the best deterrent to violence.

If one's opponent is, however, a psychopathic criminal, who is equally intent on using violence, then, only your own willingness to kill can save you.

A warrior understands that humans are apex predators. While other predators prey on a limited number of species, humans prey on every species on the planet, including its own. The enemies of humanity have no hesitation to murder millions of innocent men, women, and children.

Violence is an ugly and dirty business and rightly repulses good and decent people. However, a warrior must overcome his own revulsion to violence and familiarize himself with it, and learn how to use it. Not to do so would guarantee defeat in every battle.

Without self-knowledge, without understanding the working and functions of his machine, man cannot be free, he cannot govern himself and he will always remain a slave.

G.I. Gurdjieff

The Mystic Warrior

There is another layer we should add to our understanding of the warrior's path; the Way of the Mystic Warrior

Mysticism and martial arts have been linked together since ancient times and the resultant archetype known as the mystic warrior is a part of every culture.



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Much of Taoist and Buddhist philosophy can be traced back to India and the Yogic traditions. The Hindu writings speak of four spiritual paths (each one complex and with many variables) they are:

The Way of the Fakir (Hatha Yoga)

The fakir works to obtain mastery of the attention through struggles with controlling the physical body involving difficult physical exercises and postures.

The Way of the Monk (Bhakti Yoga, Karma Yoga)

The monk works to obtain self-mastery through struggle with controlling the affections, in the domain of the heart.

The Way of the Yogi (Jnana Yoga)

The yogi works to obtain mastery through struggle with controlling mental habits and capabilities.

The Fourth Way (Raja Yoga)

This is a comprehensive path encompassing all of the three previous paths.

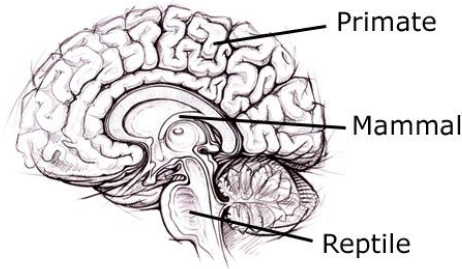
The three paths are based on the theory that humans have three brains or centers. (Similar to the Yogic concept of Chakras.) These centers and their corresponding paths are called:

- Intellectual (The Way of the Yogi)
- Emotional (The Way of the Monk)
- Moving/Instinctive (The Way of the Fakir)

Each center has certain functions. The intellectual center is responsible for functions such as mathematics, engineering, philosophy, and contemplation. Emotional center is responsible for feeling, poetry, art, music, love, and devotion. Moving center is responsible for instinct, physiological functions, breathing, and movement.

What is the Way of the Warrior?

The theory that man has three centers or brains is ancient in origin and long associated with the study of the means towards spiritual development. Modern research into brain structure corroborates this theory. The brain can be divided into three parts known as the old, mid, and new brain.



The old brain, or reptilian brain, the oldest of the three, controls the body's vital functions such as heart rate, breathing, body temperature, and balance. Our reptilian brain includes the main structures found in a reptile's brain: the brainstem, the pons, and the cerebellum. The old brain corresponds with the Moving/Instinctive center.

The mid brain, or limbic brain, emerged in the first mammals. It can record memories of behaviors that produced agreeable and disagreeable experiences, so it is responsible for what are called emotions in human beings. The main structures of the limbic brain are the hippocampus, the amygdala, and the hypothalamus. The limbic brain corresponds to the emotional center.

Finally, the new brain, neocortex, is the most recent evolutionary development and first assumed importance in primates and culminated in the human brain with its two large cerebral hemispheres that play such a dominant role.

These hemispheres have been responsible for the development of human language, abstract thought, imagination, and consciousness. The neocortex is flexible

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and has almost infinite learning abilities. The neocortex is what has enabled human cultures to develop and corresponds to the intellectual center.

It is said that everyone will have an affinity for, and function primarily in, one of the three centers. Some people are more intellectual, some more emotional, and some more athletic, and those that are inclined to seek spiritual development will therefore be drawn to one of the three paths.

The early 20th century Russian mystic, philosopher, and spiritual teacher G.I. Gurdjieff insisted that these paths - although they may intend to seek to produce a fully developed human being - tend to cultivate certain faculties at the expense of others. The goal of religion or spirituality was, in fact, to produce a well-balanced, responsive and sane human being capable of dealing with all eventualities that life may present. Gurdjieff therefore made it clear that it was necessary to cultivate a way that integrated and combined the traditional three ways.

The Fourth Way therefore seeks to master the mind, heart, and body, simultaneously. That the Way of the Warrior also follows the Fourth Way can be seen in the writings of great warriors themselves.

Confucius bemoaned the loss of cultural traditions that in the past served to unite people. He felt the solution to the societal ills of his time was if common individuals, and especially rulers, were to adopt and live according to a code of conduct that stressed personal integrity above all else. The golden rule of conduct was stated simply as "*Do not do unto others what you would not want done to yourself.*"

What is the Way of the Warrior?

Such a person would be known as a *Chun Tzu*, a gentleman. According to Confucius, a gentleman was required to study the five arts (*Wu Shing*) in order to fulfil his potential as a human. Translating the Chinese five arts into English produces seven arts as follows; Literature, history, painting, poetry, music, culture, and martial arts.

Here we see the three spiritual paths. Literature and history work the intellect. Painting, poetry, music, and culture work the heart, and martial arts work the physical body.

It is the warrior's way to follow the paths of both the sword and the brush (pen). Even if he has no natural ability in these paths, a warrior is expected to do his share to the best of his abilities.

Miyamoto Musashi, *The Book of Five Rings*

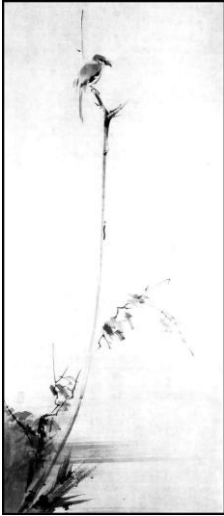
Probably one of the greatest warriors who embodied all these characteristics is the 17th century Japanese swordsman Miyamoto Musashi.

Born in 1584, the son of Shinmen Munisai an accomplished martial artist and master of the sword, Musashi went on to become a legendary swordsman.

He travelled Feudal Japan challenging and fighting duels with the most famous sword masters of his time, and winning every match. These achievements alone set him apart from the vast majority of men whose knowledge of conflict comes from movies and heated discussions. Fighting duels, in which one mistake could mean death, and to do so 60 times shows an unparalleled courage.

However, his martial prowess was only a part of Musashi's warrior way or *Hieho* as he called his path.

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He was also a brilliant calligrapher. More than mere penmanship, writing *Kenji* is a form of art. His artistic accomplishment was not limited to calligraphy, he was also hailed as an extraordinary *Sumi-e* artist in the use of ink monochrome, and his paintings can still be viewed today in museums in Japan.

Musashi was also an artisan and carved intricate wooden sculptures and as a designer, he designed and craved the sword guards called *Tsubas*.

In addition to being a sword master and artist, Musashi was a philosopher.

In his later years, Musashi retired to a hermitage and wrote the seminal work on strategy; *The Book of Five Rings*. Throughout the book, Musashi implies that the way of the Warrior, as well as the meaning of a "true strategist" is that of somebody who has made mastery of many art forms away from that of the sword, such as tea drinking (*sado*), laboring, writing, and painting.

The Way of the Warrior thus requires not only the self-discipline of one's body, but mastery of one's mind and heart as well.

He died peacefully after finishing the text *Dokkōdō*, *The Way of Walking Alone*, 21 precepts on self-discipline to guide future generations. (See The Warriors Code)

What is the Way of the Warrior?

Only the multi-disciplined warrior, the techno-shaman, can scale the walls of ignorance and shed light over the prevailing darkness. The warrior spirit must guide this process.

The Warrior's Edge, Alexander, Groller, Morris

The Warrior as Shaman

Martial arts have often been described as a form of meditation, a moving meditation. The purpose of meditation is to alter one's consciousness in order to achieve a variety of goals; from relaxation and healing, to extending one's lifespan and developing supernatural abilities.

The picture that most often comes to mind when we consider meditation is that of the Yogi, the Buddhist, and the Taoist, sitting cross-legged in a temple. The key ingredients are silence, stillness, and solitude. Contrast this with the continually flowing, and sometimes explosive movements of martial arts, and it would appear to be the antithesis of the conditions needed for meditation. From where then did this unique concept, the linking of physical movement with an altered state of consciousness, originate?

In the older martial arts traditions of China, Burma, the Philippines, and Malaysia, there are systems of self-defense that are based upon the combat movements of either real or mythical animals. The better-known styles originated in China and include; Tiger, Leopard, Lion, Crane, Eagle, Phoenix, Snake, Dragon, White Ape, Monkey, and Praying Mantis to name a few.

Most of the movements of these styles are more complex and vigorous and are thus even further removed from the traditional requirements of silence and stillness. Yet it is in the grand ballet of the animal styles that the connection is

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closest to the ancient origin of moving meditation. That connection can be seen in the oral traditions.

Every style has its own folklore regarding its origins. Often they are like parables that teach moral and philosophical lessons as well as the style's origins. However, there is also a pattern to many of the tales. The following story is typical of these and contains classic story elements that point to an even older origin

In 15th century China, Wang Lang was a young bully who had studied martial arts from a young age. He would strut and intimidate the locals with displays of Kung Fu, but the older men in the village were unimpressed. *“Pah! Who do you think you are?”* They would mutter, *“Your skills are nothing compared to even a Shaolin novice.”*

Stinging from such rebukes, Wang vowed to find this Shaolin Temple, and defeat its master. After an arduous journey, Wang reached the Temple and challenged the monks to a duel. Initially the monks ignored him, but day after day Wang issued his challenge and finally the monks accepted. Expecting to duel with the master, Wang was chagrined to find himself faced with the lowest ranking monk. Even more humiliating was his quick defeat at the novice's hands.

Wang sulked off to the nearby mountains where he trained for months. After his confidence was restored, Wang returned to Shaolin and defeated the novice monk that had beaten him earlier. However, his next opponent was a senior monk who flounced him effortlessly. Wang again retreated to the mountains to contemplate his failure.

Then one day, while sitting in meditation, Wang was distracted by sounds coming from some bushes nearby. Investigating the source of the commotion, he discovered a

What is the Way of the Warrior?

struggle between a praying mantis and a cicada. As he watched, Wang was fascinated by the mantis's martial techniques. He captured the mantis and kept it in a cage built from sticks. He used a straw to poke and attack the insect in order to study its fighting strategy. Wang incorporated the strategies of the mantis into his martial arts and returned to the Temple. He defeated every one of the monks sent against him. The Abbott finally ordered a stop to the contest conceding victory to Wang.



The Abbot was curious about his unique style of fighting and asked Wang how he came about it. Wang told the story of his encounter with the Mantis. Having also learned humility from the insect, Wang Lang became a Shaolin monk and his Praying Mantis style became famous throughout China.

As a parable, this tale illustrates three of the most important strategies of warfare; deception, speed, and surprise. There are also the moral lessons: persevering in the face of failure, learning humility, and the benefits of being in harmony with nature.

However, from the perspective of cultural anthropology such folktales may contain an ancient memory of an even older tradition, that of the *"Vision Quest."*

Common to Shamanism, the Vision Quest is a ritual whereby a young warrior first undergoes a period of

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training after which he sets off alone into the wilderness. He must bear the hardships of isolation while fasting and meditating until he has a vision.

The vision usually takes the form of an animal that reveals certain secrets. This animal then becomes the warrior's kindred or guardian spirit and will imbue him with its powers and attributes.

For example, if the visionary animal was a fox, the warrior would take on the qualities of cunning, an eagle would bestow far sight, a bear - strength, and so on. Compare the elements of the Vision Quest to the story of Wang Lang: his training and initial defeat, his departure into the wilderness to contemplate his failure, the encounter with the Mantis who reveals secrets of strategy and tactics, and finally, Wang's triumphant return possessed with the powers of the Mantis, as well as a newfound humility.

The folklore surrounding Tai Chi's origins also reflect the same pattern. The legendary founder of Tai Chi is said to have been a mountain hermit by the name of Chang San Feng who lived during the Yuan Dynasty (1279-1368). He wandered throughout the mountains and learned secret Taoist breathing techniques that made him nearly immortal (legend has him living well past 200) In addition, he learned Shaolin Temple fighting from other wandering monks.

One day while living on Wu Tang Mountain, Chang heard a hawk screeching and went to see what was happening. What he discovered was a hawk attacking and doing battle with a snake. Although the hawk was stronger, faster, and had superior weapons in the form of a beak and talons, the snake was successful in driving off the hawk. The snake's soft and circular movements evaded the hawk's attacks.

What is the Way of the Warrior?

Chang realized that by adopting the gentle and yielding aspects of the snake's defense, the soft could neutralize the hard, the weak defeat the strong, and slow overcome the fast, and thus Tai Chi was born.

These folk tales share a common plot theme with the Vision Quest. Each includes a challenge or test, followed by isolation and hardship, then a revelation in the form of a vision of a wild animal that acts as a catalyst for the transformation of body and mind, finally, each takes on the attributes of the visionary animal.

According to his book, *Shamanism: Archaic Techniques of Ecstasy*, Mircea Eliade recounts that a Shaman must from time to time perform a ritual known as The Spirit Dance.

Well known among Native Americans, accounts of this practice also date back 4,000 years in Chinese records. During the Spirit Dance, the Shaman moves in imitation of his animal spirit to call on its powers. It is said that the animal spirit actually takes possession of the Shaman's body and gives the Shaman superhuman strength.

This principle is also mirrored in the martial arts. Performing the movements of Tai Chi is said to generate a spiritual energy – *Chi*. Like the shaman's infusion from his animal spirit, Chi also bestows superhuman strength. Could it be that performing the stylized movements of a martial art form is based on the ancient Shamanic practice of dancing the spirit?

If so, would this mean that the connection between martial arts and Shamanism was closer and much older than we thought.

While there are several similarities between the origins of martial arts systems and the Shamanic tradition of the

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Vision Quest it does not imply that practicing Tai Chi is a form of spirit possession. What it does suggest is that some of China's most ancient traditions may be the source, inspiration, or template from which the more refined disciplines such as martial arts evolved.

If many of the martial arts origin myths parallel Shamanic practices does the Kung Fu master then resemble, or perform the functions of a shaman?

In his book, Eliade distinguishes the shaman from other types of religious and magical practitioners primarily on the basis of religious functions and techniques; *"...he is believed to cure, like all doctors, and to perform miracles of the fakir, like all magicians, whether primitive or modern. But beyond this, he is a psycho pomp, and he may also be priest, mystic, and poet."*

In comparing the function of a Shaman to that of the Kung Fu masters, I am using what could be called the classical ideal of a Kung Fu master. Modern masters may or may not embody some or all of the qualities of the classical model depending on the individual.

"...he is believed to cure, like all doctors."

In the classic model, a Kung Fu master was also noted for his healing skills. Each was said to inherit from his teacher a healing method whose techniques varied from master to master but which were drawn from the fields of acupuncture, herbalism, massage, physiotherapy, and the use of the healing properties of Chi.

A well-known modern example of the 'martial arts master as healer' archetype can be found in one of China's most famous Kung Fu masters.

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Wong Fei Hung (1847–1924) was a martial artist, a doctor of traditional Chinese medicine, and revolutionary. He became a Chinese folk hero and the subject of numerous television series and films.



As a healer and medical doctor, Wong practiced and taught acupuncture and other forms of traditional Chinese medicine at his private medical clinic, where he was known for his compassion and policy of treating any patient regardless of ability to pay.

Wong passed down his knowledge of martial arts and healing to many students such as Lam Sai-Wing who moved to Hong Kong and in turn passed it on to many more including my own teacher Chan Hon Chung.

Like his teachers before him, Master Chan worked primarily as a healer practicing a peculiar branch of Chinese medicine known as Bone Setting. Between patients, he taught martial arts to thousands of students from all over the world breaking the long held admonition against teaching non-Chinese.

That a martial arts teacher is also a healer is a common expectation among Chinese and other South Asian cultures. Contrast this with western culture where no one, for example, would expect a physician to also be a professional boxer or vice versa.

Thus, it is shown that Kung Fu masters in the past, and continuing in the present, often fulfill the role of healer.

“...and to perform miracles of the fakir, like all magicians, whether primitive or modern.”

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In Taiwan, every Chinese New Year, Kung Fu master Tsai Jen Rui would put on a public performance in the small park in front of his clinic. He and his extended martial arts family consisting of “Big Brothers”, “Kung Fu Uncles” and “Honored Grandfathers” would gather a crowd by banging on the traditional Kung Fu school drums and setting off fireworks.

When a large enough crowd had gathered, Master Tsai would step out and perform his feats of Kung Fu prowess. He would cause wine bottles to explode with a slap of his palm. He could bend three spears with their blades pressed against his throat. He would have burly men break hundred pound cement blocks with sledgehammers that were placed on his chest while he lay on a bed of nails.

These and a dozen other stunts were intended to demonstrate that the Kung Fu teacher had super human powers of invincibility and strength. They were in effect, miracles, but like similar feats performed by fakirs, magicians, and Shamans, most were merely tricks.

Although rare today, in earlier times it was quite common for martial arts schools to put on such performances as a way of promoting their school and medical clinic, and as a public service since they also performed the Lion Dance that was believed to cleanse the village, or neighborhood, of evil spirits. Which brings us to the next role played by the Shaman.

“ but beyond this, he is a psycho pomp.”

A psycho pomp is a spirit guide who helps to lead departed souls beyond the pitfalls of the nether world to the safety of paradise. To accomplish this, the Shaman must alter his consciousness and enter into a trance state. This is often done by a ritual known as Dancing the Spirit. By dancing

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and breathing rhythmically, the shaman theoretically allows his body to become possessed by his kindred or animal spirit. With the aid of his animal spirit, the shaman is able to journey into the nether world and chase away the evil spirits that would seek to waylay the recently departed soul's journey to the light.

While the Kung Fu master claims no such responsibility, they do however share a common practice; chasing away evil spirits while dancing the spirit. In the world of Chinese Kung Fu, this is the Lion Dance.

In the fifth century BC there is described the ritual whereby the "inspector of the Region" would dress in a bear's skin and accompanied by twelve other attendants each dressed as a different animal, they would perform the "Bear Dance" which was meant to drive away evil spirits.

Bird Deities in China, F. Waterbury

Lion dancing has traditionally been the exclusive domain of Kung Fu schools and is performed at special occasions such as new-year, birthdays, and new ventures. Like the Shaman's dance, the purpose of the Lion dance is to scare away evil spirits.



The fact that the lion dance is required at every important occasion, and that only Kung Fu practitioners can perform the dance seems to point to the traditional shaman's role of psycho pomp.

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Finally are Kung Fu masters, like “... *priests, mystics, and poets?*”

The answer is obvious to any student of martial arts history. The Shaolin School was founded by Buddhist monks. Most if not all of their masters were Buddhist monks. The founders of the internal schools were Taoist mystics, most if not all of their masters were also Taoist mystics.

Practitioners of both schools of martial arts are thus expected to emulate the founders of their systems by having some knowledge of the mystic elements they are based on. While not every Kung Fu master knows or practices the mystical and meditative techniques, each will nevertheless testify to the art's mystic origins.

Finally, Kung Fu masters were expected, according to Confucius, to be ‘gentlemen’ and as such were required, in classical times, to know and practice the art of poetry.

As we have seen, The Way of the Warrior has much in common with the Way of the Shaman, and understanding the ways of the Shaman can no doubt aid in the development of your own warrior path.



It can be argued that every culture requires someone to fulfill the role of shaman in order to complete that society's' psychodynamic.

In ancient China, the role of shaman was fulfilled by the classical Kung Fu master.

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Long, continuous periods of peace and prosperity have always brought about the physical, mental, and moral deterioration of the individual.

Bradley A. Fiske, *The Art of Fighting*

The Warrior in the Modern Age

The phrase, The Way of the Warrior, has its origins in ancient history and even pre-history and mythology, so what relevance does this school of thought have in modern society?

The relevance turns out to be of vital importance to everyone since without warriors, tyranny and slavery is the result.

Tyrannies throughout history have a repeated pattern of doing everything they can to eliminate warriors from their populations.

The reasons are obvious; warriors are the ones that always stir up trouble for tyrants. They are the ones that will speak out against oppression, that will stand up to cruelty, and that will fight and die for freedom.

Warriors are also the grassroots leaders around whom disgruntled citizens will gather and unite to provide a unified front against injustice.

Warriors are self-reliant and not easily swayed by mob thinking or peer pressure, and less likely to be influenced by lies and propaganda.

Warriors are also trained to perceive threats and dangers and are thus the first to discover a tyrant's sinister scheme.

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All these qualities make warriors anathema to psychopathic power structures.

Without the local leadership, courage, and critical thinking warriors provide for their communities, the rest of the population is rudderless and thus easily manipulated and controlled by the state.

Warriors are like the white blood cells in society's immune system. Whenever foreign invaders or disease enters the body, the white blood cells attack to defend the body. Without warriors in a society, that society becomes vulnerable to foreign invaders or disease from the inside

As in every civilization in the past, our current regimes are doing everything in their power to rid our culture of the positive masculine principles embodied in the way of the warrior.

Instead of a warrior's self-reliance, we are told to depend on the state.

Instead of a warriors' courage we are told to be in constant fear by the state.

Instead of a warrior defending himself and family, we are told to wait for the state to send men, always too late, to defend us.

Instead of a warriors' ability to reason and think critically, the state has dumbed down the educational system to the point where few ever learn to think at all and most people think only what the state wants them to think.

However, all this is still not enough to quell the fears of the psychopaths in power, they need to eradicate the very wellspring of the warrior way, and that is masculinity itself.

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Through a multi prong attack of public education, media manipulation, political correctness, feminism, and social Marxism, the state has made simply being born a male, something to be fearful and suspicious of.

Not only has government education succeed in robbing children of their intelligence and creativity, it is also robbing them of any courage. That the state has already gone so far to undermine the foundations of the warrior spirit bodes ill, as anyone who has studied history can attest.

Thus, following the way of the warrior in the modern age is of utmost importance since it is the last bulwark against total slavery.

A historical cycle is not a natural law, but merely a pattern with a high probability of recurring.

Gwynne Dyer, *How to Make War*

The Warrior in the Future

From a societal perspective, one can see the values and ideals of the warrior archetype rise and decline in popularity throughout history.

The Indian historian P.R. Sarkar proposes that historical events follow a pattern he describes as consisting of four stages; the warrior phase, the intellectual phase, the merchant phase, and the period of anarchy and chaos.

Sarkar contends that society achieves its highest peak during the warrior phase and slowly declines until a societal breakdown occurs after which the cycle begins anew with another new age of the warrior.

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According to Sarkar and many other historians including, the Greek historian Polybius, the Roman poet Ovid, and the father of modern history A. J. Toynbee, history follows a four stage cyclic pattern.

The Four Ages

Warrior: This is the age of heroes with high value placed on virtue, honor, strength, courage, and determination. Notable activities include exploration, taming the wilderness, conquering, colonizing, and building. Crime is at its lowest, women's equality at its highest. Wealth is distributed on a meritocratic basis and the population level recovers from previous lows.

Intellectual: This is the age of arts and sciences valuing new ideas, new inventions, and new techniques. Notable activities include massive building projects, public arts, and the founding of libraries and universities. Crime is low, women's equality remains high, and wealth begins accumulating towards administration. Population continues to increase.

Merchant: This is the age when commerce dominates. In the early stages, a free market allows for some upward mobility and greater prosperity. Eventually business dominates the political system. Crime increases, women's social status declines, wealth begins accumulating towards oligarchs. Population continues to increase.

Chaos: Government corruption reaches such a degree that they are unable to effectively rule. There is breakdown of law and order. Crime is rampant, women's status at its lowest point, and because of disease, warfare, and natural disasters, population declines rapidly. Wealth is in the hands of criminals.

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The Age of Chaos also has elements of the previous three ages but in a degraded and devolutionary form. Instead of noble warriors, you have street gangs and police thugs. Instead intellectual honesty and the quest for new ideas, you have orthodoxy, political correctness, and thought crime. Instead of a free and open market, you have a rigged market, monopolies, and organized crime.

Traditionally it is when a society is in crisis that the warrior archetype is called forth.

Richard Fields, *The Code of the Warrior*

The Current Age

Based on the above theory, and examining the current state of the western world we can conclude that we are at the end of the Merchant stage and heading full steam into Chaos.

Never before in history have we seen government power reach such a degree of control. This is evidenced in the militarization of domestic police, full spectrum domestic spying and surveillance, massive government purchase of arms and ammunition, armored vehicles, drones, and fortified checkpoints.

Add to this the construction of gated communities and bunkers for the elite, and the endless nibbling away at our rights and freedoms, through increasing regulations, laws, and executive orders.

These are the signs of a government that is ready to impose a dictatorship.

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What to Expect

Of the four ages, the easiest to predict is the age of chaos. It seems every corrupt empire throughout history uses the same worn-out playbook on how to self-destruct. Future events usually unfold as follows:

Widespread corruption drains the state of its treasury. To recover the losses the state increases taxation driving businesses into bankruptcy and employees into poverty. Taxation quickly becomes forcible confiscation of property, precious metals, and food.

Food protests turn into riots. The state marches out their henchmen to 'teach the rabble a lesson'. Martial law is declared and the full array of terror tactics, from unreasonable search and seizure, to imprisonment and torture are used against 'dissenters'.

Meanwhile, the lack of government funding leaves the infrastructure to crumble. In the past this meant farmlands were either flooded, or dried up. Crops failed and starvation ensued. In our modern world, we can add grid failure, no gas to heat your homes or run your vehicles, and no access to clean drinking water.

Starving people become desperate and crime increases. Poor nutrition and a lack of funding for hospitals or medical supplies contribute to an increase in epidemic diseases.

The state's last play is to start a war to kill off a goodly number of 'useless eaters' and cower the survivors into submission.

Because of the dim forecast for the future, learning the Way of the Warrior is a practical path to follow since it

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will develop the courage, knowledge, and skills that will be needed to survive such an age.

Furthermore, as we have seen from the historical cycle, it will be the warrior archetype the heralds a new age of peace and prosperity.

The Way of the Warrior is not just relevant in the future, it is the future.



Principle Practices

Based on the examination of its spiritual origins we can classify the principle practices of the path of the warrior under the three categories; Mind, Heart, and Body.

In the beginner's mind, there are many possibilities, but in the expert's there are few.

Shunryu Suzuki, *Zen Mind, Beginner's Mind*

Mind

The warrior views his own mind as an instrument for experiencing the world, for perceiving reality, and as the ultimate survival tool. Training and disciplining the mind is as important as training the body.

Critical Thinking: The human mind and sense organs have so many limitations that nothing can be known with

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absolute certainty. Understanding the imperfection of one's cognitive apparatus provides a warrior with the humility to question everything, especially experts and authority figures. A warrior does not believe anything.

Belief is the state of mind in which a person thinks something to be the case, with or without there being empirical evidence to prove that something is the case with factual certainty. Instead, critical thinking is the willingness to remain open to considering alternative perspectives; willingness to integrate new or revised perspectives into new ways of thinking and acting, and the skill to engage in reflective skepticism.

In this way, a warrior avoids jumping to conclusions and making rash decisions, which are more often than not, disastrous.

The primary method of critical thinking is dispassionate observation and the gathering of information.

Self-reliance: A warrior's primary resource is himself. Depending on others is always a risky gambit since most people do not have the skills and wherewithal to fulfil their own promises and objectives. Ask any craftsman, engineer, or builder and they will agree that the only way to ensure a job is done properly, is for them to do it themselves. To this end, a warrior is never adverse to learning new skills and techniques, and wherever possible, will employ his own mind and knowledge to accomplishing his goals.

Leadership: A warrior is an anarchist and therefore does not recognize a higher authority over him. Not wishing to be ordered about by malignant and/or incompetent authorities, he becomes his own leader. By following the principles of moral leadership, he sets an example for others to follow.

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Independence: Through critical thinking, self-reliance, and leadership, a warrior is naturally independent. These qualities automatically set him apart from the crowd that acquiesces to authority, and blindly follows current fashions and beliefs. Standing apart from the crowd can be a lonely and isolating experience and thus warriors have always had to learn to be comfortable being alone.

All true art is in fact nothing but an attempt to transmit the sensation of ecstasy. And only the man who finds in it this state of ecstasy will understand and feel art.

P.D. Ouspensky, *The Fourth Way*

Heart

The heart of a warrior is one of Righteousness, Honor, Benevolence, Sincerity, and Respect. Every philosopher throughout history have extolled these virtues as the highest and noblest expressions of humanity. Since the ultimate goal of the warriors' path is to evolve one's spirit and being to a higher level, a warrior strives to emulate and embody these ideals in his life.

Compassion: Compassion is the response to the suffering of others that motivates people to help the physical, spiritual, or emotional pains of another.

The Latin, meaning of the word compassion means "co-suffering." That gives rise to an active desire to alleviate another's suffering. Many of the sages and warriors of old were healers who tended to the sick and injured without regard to remuneration. Compassion and its application, charity, are the means to exercise the heart/emotional center. The guiding principle of compassion is the ancient golden rule: Do unto others, what you would have them do unto you.

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Passion: In order to follow the path of the warrior one must have a thirst for experience, and a desire to improve oneself. Anything less than a total commitment to the way would be futile. Mastering any skill requires a lifetime of study, practice, and patience, without a passion for the life, there would be little chance of success. This must extend to all areas of life. For a warrior, if something is worth the time doing, it is worth doing it with passion.

Art, Music, Poetry: As compassion is exercise for the heart, so beauty and joy is food. It is ironic that the way of the warrior encourages the pursuit of art but this is in keeping with the Taoist advice to find balance between the principles of Yin (feminine) and Yang (Masculine).

Literature, philosophy, poetry, and culture in general have a feminine side, and Budo, the military art, is masculine. There must be harmony between the two.”

Taisen Deshimaru, *The Zen Way to the Martial Arts*

Art and beauty allows the male warrior to touch upon the feminine to bring harmony into his life.



Interestingly, music has long been associated with the warrior. In China, playing the flute was such a common practice among martial artists that there are even forms and combat techniques based on using the flute as a weapon.

In Japan, a similar tradition surrounds the *Shakuhachi*, a bamboo flute that could also be used as a weapon. This musical

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instrument was so linked to the way of the warrior that it was forbidden, upon pain of death, for anyone but a Samurai to play one.

It does not matter what art form one studies, nor if one has any talent for it. The very effort of learning is what produces the benefits.

Suffering builds character and impels you to penetrate life's secrets. It is the path of great artists, great religious leaders, and great social reformers.

Shunryu Suzuki, *Zen Mind, Beginners Mind*

Body

Of the three traditional spiritual paths, and of the three centers, the body/moving is often underestimated, many believing the paths of the heart and mind to be more lofty. Yet it is the moving center, the training of the body, which produces most of what could be called superhuman and supernatural powers. The body is the primary interface between the spirit and the world.

Self-Control: The way of the warrior requires mastery of one's body, how to move, how to breathe, how to sense. Since the mind, heart, and body are integrated, any improvements in one center are transferred to the other centers. The self-control over the body that is required to learn such activities as martial arts, dance, or yoga is a form of intentional suffering and exercise for the will.

Courage: The courage a warrior must cultivate is not just for overcoming personal fears, but the courage to live life to the fullest, which entails taking chances. Following the path of the warrior is the most difficult of the spiritual ways and requires courage to practice since you must also

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live life on your own terms. This means one must fight through the everyday worry, fear, sadness, anxiety, and depression to live with vitality and vigor.

The following quote best epitomizes the courage of a warrior.

*Security is mostly a superstition.
It does not exist in nature nor do children as a
whole experience it.
Avoiding danger is no safer in the long run, than
outright exposure.
Life is either a daring adventure, or nothing.
To keep our faces toward change and behave like
free spirits in the presence of fate is strength
undefeatable.*

Helen Keller, *Let Us Have Faith*

Nature: The final and possibly the most important practice is communing with nature. All of the Eastern sages and mystics advocated training and meditating in nature. The health and spiritual benefits of being outdoors in the wild have been known for thousands of years.

More recently, Japanese researchers have conducted dozens of studies that indicate that just by walking in the forest (Forest Bathing) seems to significantly improve a multitude of ailments from: headaches, high blood pressure, heart problems, diabetes, skin conditions, asthma, and arthritis, to reduced stress, anxiety and improved immune system. ²

² In a 2007 study, men taking two-hour walks in the woods over a two-day period exhibited a 50% increase in levels of natural killer cells -- the body's disease fighting agents. Nature Therapy, Nippon Medical School.

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A warrior should include time spent in nature in his daily or weekly routine, whether by playing Tai Chi in the park, walking along a forest trail, or bicycling along a single track through the mountains.



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History and Culture



*The good fighters of old first put themselves
beyond the possibility of defeat, and then waited
for an opportunity of defeating the enemy.*

Sun Tzu, *The Art Of War*

In studying the way of the warrior, one becomes part of a tradition that is common to all cultures and whose origins are lost in the mists of prehistory.

Most of the styles of martial arts currently being practiced worldwide originated in the Far East, in cultures foreign to most westerners. By understanding the cultural and historical backgrounds that contribute to the modern day study of martial arts, students can better appreciate the rich historical tradition of which they are a part.

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In the eastern martial arts, myths and legends about the founders and ancestral teachers of particular styles tend to become exaggerated; many of the mythical founders of the various martial arts styles have a semi-divine origin.

Such as the founder of Tai Chi, Chang San Feng, who invented the style after witnessing an eagle attacking a snake. He is said to have lived over 200 years and could melt a trail through the snow with his body heat.

Minamoto Yoshitsune (Ushikawa), the famous 12th century Japanese swordsman claimed to have been taught swordsmanship late at night by the *Tengu* (mountain demons).

These types of stories contributed to the belief that the practice of a martial art would eventually result in the acquisition of super human powers.

There are dozens of stories and legends on the origins of the martial arts. Although entertaining to read, they are almost without exception fictitious. Some are based on a combination of legends and folk tales, while others are based on fictional novels that have been lost through time but parts of which survives in the form of a legend.

Most eastern martial arts trace their origin to the *Shaolin* Temple in China. In examining the origins of *Shaolin Chuan Fa* (The way of the Shaolin Fist), I will first recount the basic legends and later look at these legends from a modern historical perspective.

A student said to his master: "You teach me fighting, but you talk about peace. How do you reconcile the two?"

The master replied: "It is better to be a warrior in a garden, than to be a gardener in a war."

Chinese Proverb

The Origin of Shaolin

In the 6th century AD during the Tang Dynasty, a monk by the Indian name of *Bodhi dharma* (*Ta Mo* in Chinese) traveled from his native North West India along the Silk Road into China to teach a new form of meditation.



One day the emperor *Wu Ti* heard about the new sage and summoned *Ta Mo* to an interview.

The emperor asked *Ta Mo*, "*I have spent enormous sums of money in building temples and providing food for the hungry, what merit have I attained in the eyes of god and heaven?*"

"None at all." replied *Ta Mo*. "*Those are inferior deeds containing vestiges of worldliness which are akin to shadows in the forest. They only appear to exist. In reality, they have no substance. The only true work of merit is (the acquisition of) wisdom, pure, perfect, and mysterious, which is not to be won through material acts.*"

The emperor was angered by this answer and inquired again "*Who are you who stand before me?*"

"I know not!" said *Ta Mo*.

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Baffled by the strange response the emperor dismissed the monk who serenely walked out of the palace never to return.

Ta Mo then traveled further north and, according to legend, crossed the Yangtze River by standing on some reeds he tossed in the water and floating across (the Chinese equivalent to walking on water). He went to the ancient capital of Honan province, Loyang.

Nearby the capital, he came upon a Temple at the foot of Song Shan mountain. The temple's name was Shaolin (Little Forest), and was built by the emperor *Hsio Wen* during the northern Wei Dynasty (AD. 386-534). The Shaolin monk's primary function was the translation of Buddhist texts from Sanskrit into Chinese.

Initially the abbot of Shaolin was suspicious of a monk who taught that book learning was of no value, and refused to invite Ta Mo to stay at the temple. Ta Mo went instead to live in a cave nearby and is said to have sat in meditation staring at the walls for nine years. His stare was so intense that it carved two deep holes in the rock wall of the cave.

The abbot seeing the holes and realizing the spiritual intensity required for such a feat, relented and invited Ta Mo to stay and teach the form of meditation that became known as *Ch'an* Buddhism in China and Zen in Japan.

While training the Shaolin monks in meditation, Ta Mo noticed that many of the monks fell asleep. Concluding that the reason for this was the lack of physical regime in the monk's daily life, Ta Mo taught them an exercise routine to stimulate their circulation and increase their ability to stay awake. Known as the "Muscle Change Classic" or "Eighteen Lohan" (Enlightened Ones) these exercises are

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said to be the basis from which all the Shaolin martial arts originated.

The muscle change routine is still practiced today though the movements have little similarity to fighting techniques; instead, they are similar to Hatha yoga postures. It is likely that Ta Mo had learned yoga in his native India.



One day Ta Mo fell asleep during meditation and became so frustrated that, in order to meditate without ever falling asleep, he ripped off his own eyelids and threw them on the ground where they grew into tea bushes. Legend credits Ta Mo with thus also bringing Tea to China.

Ta Mo is said to have been poisoned, either by others or by himself, and died at the age of one hundred and fifty. (seventy-nine by other sources.)

An interesting story says that an official, *Sung Yun*, was returning to China along the Silk Road when he recognized the great master walking along the road and wearing only one sandal. The master told Sung Yun that he was crossing the desert to the Pamir mountains and then on home to India.

When Sung Yun returned to China, he told Ta Mo's disciples about the encounter. The disciples told him that Ta Mo had been dead for some time and, to convince the skeptical Sung, they went and opened his tomb where they discovered it empty except for one sandal.

Another legend has Ta Mo traveling on to Japan and introducing Buddhism there for the first time, but this is

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certainly untrue since Zen Buddhism was not introduced to Japan until much later.

Another major development in Shaolin martial arts is said to have occurred in the 16th century when a wealthy young man by the name of *Kook Yuen*, already proficient in the martial arts, entered the temple and combined his knowledge with that of the monks' to expand the 18 Lohan movements into 72.

After staying at Shaolin, Kook traveled throughout China seeking out other teachers and learning their styles. He met two other warriors, *Pak Yook Fong*, and an old man known as *Li*, both of whose skills he greatly admired and returned with them to Shaolin where they further expanded his 72 movements into 170.

They organized the techniques into five divisions; tiger, crane, snake, leopard, and dragon. (See The Five Animal Styles)

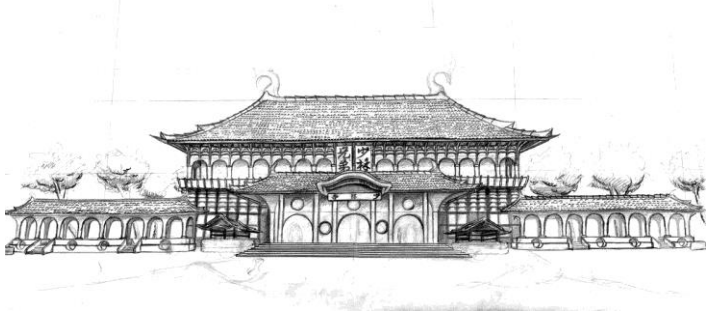
The story picks up again some 200 years later when the Ming emperor *K'ang Hsi*, asked for volunteers to help put down a rebellion by marauding bands of outlaws on the western border. 128 Shaolin monks volunteered and successfully defeated the bandits without suffering a single casualty. As a reward to the monks, the emperor gave them an imperial seal that bestowed powers of administration and farmlands to the monastery.

Years later a corrupt local official, unable to extort the local populace due to the benign influence of the nearby Shaolin temple, convinced the Emperor that the fighting skills of the Shaolin monks might be used by rebellious forces, and that it was therefore too dangerous to allow them to continue operating.

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The emperor was convinced into attacking the Temple with 30,000 soldiers burning it down and putting all those found inside to the sword.

Thus betrayed by the same dynasty they had earlier assisted, the surviving monks who had been away or managed to escape during the attack swore revenge on the Ching Dynasty and dispersed throughout China teaching Shaolin martial arts and inciting rebellion.



Historical Perspective

The most important historical incident in the development of Chinese martial arts occurs in the person of Bodhi dharma yet there is no evidence to verify any part of the story.

Ta Mo is traditionally credited with bringing Zen Buddhism to China but few references as to what he taught exist other than the story of the dialogue with the emperor and a few quotes written down by disciples after his death. The standard Ch'an source of the story comes from the "Transmission of the Lamp" sutra compiled by *Tao Yuan* of the northern Sung dynasty in 1004 AD, more than 400 years after the events.

Legend has it Ta Mo came from a ruling class family in North West India and so would certainly have been taught martial arts as part of his upbringing. In parts of India, an

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ancient martial art similar to Kung Fu is still practiced under the name *Kali Paiyet*.

However, crediting Ta Mo with introducing Kung Fu into China is incorrect since references to martial art styles were on record at least a thousand years before his time.

Some historians claim that the Shaolin monks were already practicing martial arts in order to defend against bandits and Imperial armies long before Ta Mo's arrival. The early Buddhists were not initially welcomed by the Chinese. Several emperors launched campaigns against Buddhists such as the Buddhist pogrom of 845-6 AD where some 44,600 temples were burned and sacked. In addition, the wealthy monasteries were favorite targets for bandit warlords.

These constant threats gave cause for the study and development of self-defense systems within the Buddhist monasteries. A similar development occurred in Japan where Zen and Shinto monks were known as *Yamabushi*, (mountain warriors), for their proficiency in martial arts.

The story of Ta Mo's eyelids turning into tea bushes is interesting since the purpose of Ta Mo's teaching was to keep the monks awake during meditation, and, since tea is a stimulant, some historians believe that Ta Mo was responsible for introducing tea drinking to the monks.

The earliest pictorial representation of the 18 Lohan or muscle change classic goes back only as far as 1835. Given the common Chinese practice of predating works of literature, it is quite conceivable that the 18 Lohan exercises may have been invented as late as the early 19th century but, in order to promote the system, was backdated to the mythical founder Ta Mo.

The burning of the Shaolin temple is on record, the question remains which burning is the one in the story.

Since its founding the Shaolin temple has burned down over a dozen times. Chinese temples were always susceptible to fire. The predominantly wood and paper construction combined with open cooking fires, incense burners, and candles made most temples a fire hazard. In addition, the temple may have been burned down during any one of the Buddhist persecutions.

Southern Fist, Northern Leg

Chinese Saying

Northern and Southern Shaolin

There are estimated to be over 400 styles of martial arts being practiced in China alone. Some differences between styles are notable, but the differences between most styles are minor.

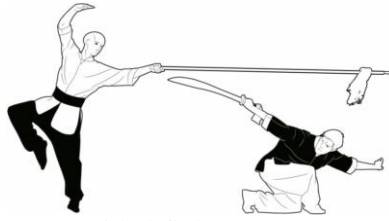
There are several branches of martial arts that are quite distinct from each other, they are; Northern and Southern Shaolin, *Wu Tang Shan*, and what could be termed the Provincial branch.

The northern style being founded by Ta Mo and refined during the Ming Dynasty, and the southern school founded in either Fukien or Guangdong province by refugee monks fleeing persecution during the Ching Dynasty.

In terms of physical technique, there are some differences between the two.

It is thought that since northern China is geographically more open and flat, high kicks and long-range hand techniques were more effective.

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The open space provided fighters more room to maneuver so that northern Shaolin styles emphasize a linear attack and defense strategy along with an 'in-line' stance, open on-guard postures, and numerous jumping techniques. In addition, northern forms require more space to perform since the movements cover a lot of ground.



Southern China is more mountainous and, since the staple crop is rice, much of the arable land is occupied by rice paddies, which are flat, muddy plots, submerged under a foot of water.

Fighting on such uneven and slippery terrain made balance difficult and kicks almost impossible, low stances were needed to maintain stability. Since maneuverability was severely hampered, the southern stylist was unable to quickly slide in and out of attacking range like his northern counterpart. ³

Attack and defense strategy emphasized waiting in a solid stance with the body turned fully towards the opponent allowing simultaneous use of both arms. The primary tactic was to use the forearms to block attacks and smash through the opponent's defense followed by a flurry of powerful punches and claw attacks. Southern forms require less space to perform than northern.

³ This explanation is of course ridiculous since there is open and close terrain everywhere in China.

Another theory suggests that the southern styles are an urban adaptation, better suited to crowded streets and back alley brawls, while northern styles are better suited to open rural areas.

Adversity is a mirror that reveals ones' true self.

Chinese Proverb

Wu Tang Shan

Wu Tang is the name of a mountain in central China that is one of the Taoist holy places. While the Shaolin School is Buddhist, the Wu Tang School is Taoist.

Taoism is not a religion in the western sense with a church, priesthood, and institutionalized dogma, instead it is a combination of varying beliefs, superstitions and mystical practices that vary greatly from sect to sect. Taoist styles emphasize internal energy, cosmological philosophies, and some forms of mysticism.

Hsing-I, *Pa Kua*, and *Tai Chi* are the most commonly known styles of Wu Tang. The Wu Tang Styles are also usually classified as "Soft" or "Internal", meaning they are performed more slowly and with little muscular tension. Shaolin is usually regarded as "Hard" or "External" since more tension and speed is used.

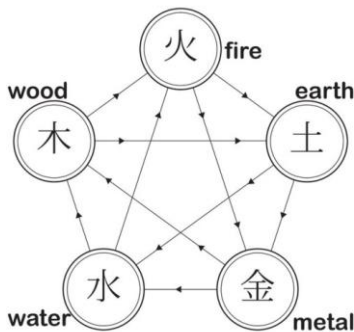
Hsing-I (Conscious Fist) is a relatively ungraceful and linear style that is, however, the most practical in terms of combat effectiveness of the three major styles. There are five primary techniques that are said to be based on the Chinese five elements; earth, metal, fire, water, and wood.

The theory is similar to the game of rock, paper, scissors. The techniques for fire is countered by the technique for water, water is defeated by the earth technique, earth is

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defeated by wood, wood by metal and metal by fire completing what is called the cycle of mutual destruction.

In the cycle of creation, the techniques evolve into each other in the same way the elements are said to generate each other. In this cycle, earth generates metal, metal generates water, water generates wood, wood generates fire, and fire creates earth. 4



Although the theory of Hsing-I is based on ancient Taoist alchemy, the techniques are common and can be found with slight variations in all styles.

Pau Kua (Eight Trigrams) is another style based in principle upon Taoist cosmological theories, in this case the I-Ching.

The I-Ching is one of the great classical works of China and is most popularly known as a method of divination. Supposedly written by one the legendary founders of Chinese pre-history, the Yellow Emperor, the I-Ching is intended to be a formula that explains all physical

4 The concept of the 5 elements is first mentioned in the oldest book on medicine in existence, the *Yellow Emperor's Book of Internal Medicine* c800BC.

manifestations. By knowing the current circumstances, one is able to predict how they will evolve in the future, similar to a mathematical formula.



Confucius wrote that if he were allowed to live another lifetime he would devote it all to the study of the I-Ching. The study of the I-Ching is as complex as say the study of quantum physics and how it relates to the physical execution of techniques is unclear.

The martial application of Pau Kua emphasizes a peculiar footwork that is intended to enable one to evade an attack and circle around behind the opponent to counter attack from behind.

The performance of Pau Kua is quite graceful and circular and is more similar to Tai Chi than Hsing-I.



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Tai Chi Chuan

The most famous and popular style of the Wu Tang school is Tai Chi (Supreme Energy Fist).



Tai Chi like all Kung Fu forms works on four different levels; as physical exercise, as an intellectual exercise, as spiritual exercise, or as combat exercise.

On a physical level Tai Chi develops flexibility and coordination, increases circulation and metabolism, and when practiced more quickly, cardio vascular improvement. It is ideally suited for physical rehabilitation and physiotherapy since it is low impact and non-stressful. Because of these aspects, it is very popular among the elderly and disabled, while the younger and fitter practitioners practice more vigorously.

On an intellectual level, Tai Chi promotes relaxation, awareness, and focus. Practice at this level requires intense concentration in order to split and focus awareness in two areas.

One area of concentration is the body. Careful attention must be placed on posture, relaxation, movement, balance, weight distribution, and precise coordination of the waist, arms and legs. The second area of concentration is on ones breathing to insure that it is deep, regular, and rhythmic.

The breathing exercise promotes what the Chinese call 'Chi'. Chi is the universal life energy and the accumulation of which is said to bestow long life, health, and even supernatural abilities. It is believed that early in the

morning is when the air is the most highly charged with Chi and therefore Tai Chi is usually practiced in the morning.

After years of practice, the body learns to perform the movements automatically and this frees the attention normally placed on the body to focus instead on the Zen practice called "Here and Now".

At this stage, Tai Chi becomes a dance of the spirit where the player communes directly and intuitively with nature. It is said that while practicing, wild animals lose their fear of man and will calmly graze nearby and birds will perch in the branches overhead. Therefore, Tai Chi is usually practiced outdoors close to lakes and mountains.

Surprisingly the least known aspect of Tai Chi is as a system of hand-to-hand combat. The slow dance-like movements are actually based on techniques designed to break and dislocate the body's joints and strikes that are intended to cause internal bleeding.

It may seem contradictory that an exercise that is so gentle and spiritual could also contain violence but it is this dichotomy that makes Tai Chi complete. Tai Chi uniquely incorporates both the Yin and the Yang, the positive and negative of Chinese cosmology. For these reasons Tai Chi has been called the iron fist inside the velvet glove.

Provincial

The provincial styles are those who appear to have originated outside of the mainstream Chinese culture, notably Tibet and Mongolia. These styles were brought to China by its two foreign dynasties the *Yuan* (Mongol) and the *Ching* (Manchu).

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Both the Mongol and Manchu races originated from the vast grasslands to the north of China and lived primarily a semi-nomadic lifestyle.

Their religion was animistic or Shamanist, similar to that of the North American Plains Indian.

They were tolerant to, and eventually adopted, other religious practices, specifically Tibetan Lamaism which has many similarities to Shamanism. The Mongol styles are still practiced and are more akin to wrestling and grappling similar to Judo.

The Manchu Imperial guard were said to have studied Tibetan White Crane and Lion's Roar styles. Manchu nobles, whose wealth freed them from physical labor, grew long fingernails that were considered a status symbol. They practiced the White Eyebrow style that included techniques using the long fingernails to rake the eyes of their opponents and open palm strikes since they could not form a fist.

Shaolin Origins of Foreign Styles

Throughout most of its history, China has been the cultural center of the Far East. Other countries such as Japan, Korea, and Tibet, routinely sent emissaries to China to learn Chinese arts and science. The martial arts of other countries owe much of their origins to China.

In Japan, the word *'Karate'* (which came from Okinawa) was originally written using the characters; *'China'* (Kara) and *'hand'* (Te), meaning China Hand Fighting.

When Karate was adopted by mainstream Japanese society in the 1920's the Japanese government, wishing to distance itself from Chinese influences, changed the original character `Kara' to one that meant `empty' though still pronounced `Kara'.



Another style of karate, *Shorinji Kempo*, is said to originate in China since Shorinji is the Japanese word for Shaolin. Even Aikido founder Morihei Uyeshiba visited China on four occasions to study Shaolin and other Chinese martial arts that he later incorporated into his style.

The Korean martial art of *Tae Kwon Do* that emphasizes kicking is derived from an older Korean style known as *Tang Soo Do*, which translates as `Tang Fist Way'. Tang refers to the Golden age of Chinese culture the Tang Dynasty and in earlier times, Koreans used the term "Men of Tang" to indicate Chinese. Since Tang Soo Do emphasizes high kicking techniques it is thought to have been influenced by northern Shaolin that also utilizes numerous high kicks.

Chinese merchants and pirates spread Southern Shaolin to ports from Singapore to Malaysia and Indonesia influencing many of those countries indigenous styles. Some believe that the French style of kick boxing known as *Savate* originated in the port city of Marseilles and was first learned by French sailors who learned the art while in the French colonies of Indochina.

It is for these reasons that Shaolin is often called the grandfather of the Martial Arts.

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The fact is, while a small thief who steals a fishing hook will be punished by death, those who steal entire countries become kings and dukes.

Chuang-Tzu

Warring States

Much of the philosophical and moral tradition of the Chinese martial arts came about during the Warring states period (403-221 BC.). During this time, China was divided into kingdoms that were at constant war with each other.

Civil war, court intrigue, treachery, and corruption lead to the breakdown of law and order and intense hardship for the peasant class. It was during these turbulent times that many of China's greatest philosophers lived. The most famous being Confucius whose philosophy inspired the archetype of the Chinese knight-errant (*Shih*).

They are depicted in stories and plays as a wandering heroes doing battle on the side of the weak and oppressed against corrupt officials and landlords, or bandit gangs. The *Shih* was naturally a master of martial arts. Each knight was known by his use of some unique weapon such as a flying sword, magic flute, meteor hammer, or iron fan to name a few.

Women were not excluded from being heroes. The story of Joan of Arc has its Chinese equivalent in the story of *Hua Mu Lan*. Her family murdered and her village destroyed by invading tribes, Hua Mu Lan disguised herself as a man and entered the imperial army. Through her keen intelligence and martial arts skills, she achieved the rank of general and at the head of her own army exacted revenge on her family's killers.

Chinese armies during this time consisted of a minority of barons and knights that were sufficiently armed and trained, while the remainder was composed of conscripted peasants, who were poorly equipped, and trained.

Eventually the Chin, and later the Han rulers, had to supplement its armies with mercenaries drawn from the nomadic 'barbarians' from the northern plains. Infiltrated by hated foreigners, the military profession quickly lost status until it became the lowest of the five classes; Nobility, Farmers, Artisans, Merchants, and finally, Soldiers.

Under the Tang and Sung dynasties (618-1279 AD.) the dismantling of peasant armies and the reinstatement of a warrior class and professional armies corresponded with what historians consider to be China's golden age of culture and arts, and the only two dynasties that forestalled the dynastic cycle through revivals rather than falling prey to revolutionist movements.

During the Tang and Sung, the martial arts of individual combat proliferated under the auspices of various emperors and generals. Swordsmanship, horsemanship, and archery became highly valued by the ruling classes while empty hand techniques were practiced by those who could not afford the expense of weapons.

It is interesting to note that it was during the turbulent intervals between dynasties that individual martial arts grew in popularity and complexity. As a defense against civil disorder, monastic orders and villages built walled enclosures and formed local militias creating self-sufficient micro cultures that were ideally suited for the development of martial arts over generations and even to this day, some Chinese villages are renowned for the style of martial arts they practice.

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Secret Societies and Their Legacy

Secret societies have played a significant role in the undercurrents of Chinese society. For two thousand years, since the first Chin emperor Huang Ti proclaimed himself the son of heaven, China has been governed by an autocratic and totalitarian system. The emperor was a god king and anyone who disagreed with imperial policy was both a traitor and a heretic. Treason was the most serious of crimes and the legal codes reserved the most diabolical tortures for its punishment.

Opposition parties or even conflicting theories on government and economics were not tolerated. The only avenue available for expressing opposing philosophies against imperial power was through secret brotherhoods that were organized at various levels of society.

The activities of the societies varied from place to place and during different times. Many societies such as the *Tongs* (union) acted as benevolent organizations similar to the Lions and Rotarian clubs. Money was raised to provide charitable services for its members during times of need such as illness or natural calamity.

During prosperous times, the societies acted as economic institutions offering low interest loans, distribution channels for black market goods, and trading connections.

During the mass immigration of Chinese to North America during the 1800s, the *Tongs* provided numerous vital services for new immigrants such as finding employment and accommodation, mail service to families back in China, financial, and matchmaking services.

Some of the *Tongs* were infiltrated and taken over by organized crime bosses who used the cover of a benevolent society to operate criminal enterprises.

History and Culture

Other secret societies often known as Triads were originally more mystical in nature. In the book "*The Hung Society*" written in 1926 by the British Consul of Singapore, J.S.M. Ward reveals information seized during police investigations into the gangs of Singapore and Hong Kong.

The author traced the origins of the gangs to the Hung Society. The Hung Society traced its origins back to the Heaven, Earth, and Man Society, and even as far back as the White Lotus Society known to have been active during the Yuan Dynasty (13th to 14th century).

The author contends that the Hung society was actually a distant cousin to the Masonic Order of which he was a member. Originally, a religious society with semi magical or occult rituals, the Hung society became increasingly political during the Ching dynasty. Thereafter membership in any secret society was treasonous.

Membership being a criminal offense makes all members criminals. Eventually these societies attracted more real criminal types, until they degenerated into the infamous organized crime gangs still known by their ancient name Triad.



Green Gang, Shanghai 1920's

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In the book, *The Song Dynasty* by Sterling Seagrave, the notorious boss of Shanghai's Green Gang, Big Ear Tu, is quoted recalling a time in the early 1920's when he met with the elderly council of the ancient Hung Society. The "old masters" maintained the ancient rituals and had little to do with the criminal activities of the lower echelon members, yet it was clear at the time that they were relics of a dying breed.

Many of the societies maintained an enforcement branch and trained its members in the martial arts. Those who were adept in martial arts and who were not professional soldiers would be recognized as members of such a society and risked arrest. Therefore, martial arts knowledge was kept secret and training was conducted behind closed doors late at night or in remote areas.

Numerous secret societies formed the nucleus of the civil uprising known as the 'Boxer Rebellion' of 1900. It was during the rebellion that the Chinese martial arts suffered a serious loss of prestige. Armed with only spears and swords, thousands of Boxers were killed in suicidal attacks against European machine-gun and canon emplacements, the classic tragic encounter between medieval and modern warfare.

The Boxers had put their faith in magical amulets they were told would make them immune to swords, spears, and even the "Foreign Devil's" machine guns. Disillusioned by their defeat, many of the surviving boxers spurned the philosophical teachings of martial arts and turned their attentions to criminal activities.

These events have left the Chinese with a contradicting attitude of both admiration and suspicion towards martial arts.

The image of the Kung Fu hero has inspired hundreds of movies, television series, pulp novels, and comic books. Proficiency in the martial arts is greatly admired and elder Kung Fu masters are usually well respected within their community.

However, a holdover from the Ching dynasty is that some Kung Fu schools are operated as fronts for gangsters who use their martial arts skills to aid in extortion rackets.

Among modern Chinese, it is generally thought that the study of martial arts can produce only two results, a short-lived career as a movie star playing in Kung Fu movies or a gangster. As a result, today few Chinese parents would permit their children to 'waste time' studying martial arts.

The mystical philosophies of secret societies also imbued Kung Fu training with many worthless superstitious practices which spawned a 'lunatic fringe' of martial arts, examples of which include schools to train men to lift weights using their testicles or the ability to pierce their flesh with skewers without pain or blood to name just a few.

The legacy of the secret societies is one of two traditions that influence the modern Chinese martial arts. The other is its rural origins.

Rural Cultural Traditions

China is and has been for over four thousand years a predominantly agrarian society. Most people were, and still are, peasant farmers living in small villages. People were born raised, educated, married, had children, and died in small villages often having traveled no further than the nearest town.

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The village Kung Fu master often fulfilled several different roles such as policeman, healer, teacher, and, if a member of a triad, a channel of influence and information.

Occasionally a family would send a son to live and study with the village master. These sons were often too weak or ill to work the family farm and it was hoped that Kung Fu training plus the master's herbal medicine would cure the boy and make him strong.

In exchange for training, food and lodging, students were required to do work around the house such as cooking, cleaning, chopping wood, and assisting in the master's business. Students would grow up living with their teacher and learning medicine and martial arts.

The *Guan* (training hall) was the back kitchen or the garden, and the master would teach according to his own schedule. The title of master could be passed from father to son or to a worthy student. Other students who had exceptional skill would occasionally find a place to set up a school in some other village or be hired by a wealthy landowner to act as house teacher and security guard. In this way, various systems of Kung Fu were dispersed throughout the countryside.

Modern Kung Fu Culture

One result of Kung Fu's origins is the total lack of any internationally recognized licensing body for Kung Fu, neither in China nor in elsewhere. Although there are a number of 'international' organizations, all these organizations together would represent less than 5% of the operating schools and styles. Chinese masters were, and still are, unable to agree on what constitutes the true forms and techniques of a particular style.

The Communist Chinese Government attempted instituting a standard style of Kung Fu promoted worldwide and which is known as *Wu Shu* (War Art). *Wu Shu* is an amalgamation of China's more famous styles such as Long Fist, White Crane, Praying Mantis, and Monkey. New routines were choreographed with the emphasis on form while downplaying the combat aspect that the government felt projected a violent image of Chinese people.

Wu Shu is taught in various countries outside China and is standardized so that competitors worldwide could compete and be judged according to the same criteria. The only drawback to this style is that in an effort to make the forms pleasing they kept all the dance-like movements and added movements from gymnastics but discarded many of the practical combat techniques.

Chinese Belt and Rank System

Traditionally there has never been any type of belt grading system in Kung Fu. The colored belt system (White, yellow, orange, green blue, brown, and black) so familiar today was first instituted in the late 19th century by the founder of modern Judo, Jigoro Kano.

This system of grading proved successful and was adopted by many Japanese and Korean systems of martial arts such as Karate and Tae Kwon Do respectively.

In an effort to make Kung Fu styles more modern, some schools have also adopted the Japanese colored belt ranking system. The advantage is that students have a clearer understanding of their progress, can set both short term and long-term goals, and can learn at a pace comparable to their physical abilities. The drawback is that Kung Fu schools have no common standards and requirements vary from school to school.

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In addition, with no outside standards, some unscrupulous instructors have invented fantastical grading schemes that consist of numerous colored belts, stripes, sashes and uniforms to denote twenty or more grades. Since testing fees for each grade are considerable, one can quickly comprehend the motivation for such an elaborate system. Currently, any ranking system used in a Kung Fu club is viable only within the context of that club.

The traditional Kung Fu ranking system is based on seniority. The instructor is referred to as *Shur Fu* (*Sifu* in Cantonese) which translates as father/teacher. The Shur Fu accepts students first on a probationary period of training, the length of which is at the Shur Fu's discretion. Should a student prove promising, the Shur Fu may accept him formally for instruction.

The acceptance is carried out through a ritual adoption. Certain protocol must be completed before the actual ceremony such as visits to the Shur Fu's house and the presentation of gifts and money. The actual ceremony differs from school to school but has in common the offering of food, paper money, and the burning of incense.

After *Kowtowing* (Touching one's forehead to the ground three times) to the ancestral tablets and the Shur Fu, the student receives the school sash.

Seniority is based on the length of time spent as a formal student. Those who were accepted first are referred to as *Shur Sheong* that translates as older student/brother.

Those who were accepted later are younger student/brothers, *Shur Dee*. The Shur Fu's teacher would be the students *Shur Gung*; grandfather/teacher and so on.

There were no tests or ranking system. This is in keeping with the basic social structure of a Kung Fu school as a family. Being a family the school's hierarchy is determined by traditional Confucian principles of filial piety.

The color of the sash is most often the 'School' color and is not indicative of rank. For example, the Golden Dragon style's school color is gold, Praying Mantis would be green, and Hung Gar is red and so on. Some schools have a two-belt system the first being a school color belt and the second an instructor's belt which is either a different color or a more elaborate version of the first sash, however, this is a recent innovation.

Rank was awarded occasionally in the form of a certificate that either indicated merit or granted the bearer permission to teach under the Shur Fu's banner. This system of rank was also in use in Japan before the introduction of the belt rank system.

Belt

The size of the Kung Fu sash is four to six inches wide and ten feet long which is both wider and longer than the Japanese belt. The sash is wrapped snug around the lower abdomen two or three times and is tied with a half bowknot at the side.

The sash worn in this way serves two purposes; to hold in the abdomen and internal organs increasing the mass and density around the body's center of gravity, and to help focus attention on the *Dan Tien* and waist from which power is generated. (See Silk Reeling)

Conclusion

This brief history of Eastern martial arts shows its ancient mystical and spiritual roots, and the long historical struggle against tyranny.

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Internal

Yin



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The Dragons Pearl



*We do not sit in meditation to someday become a
Buddha,
when we sit in meditation we are Buddha.*

Zen Maxim

In the orient the Dragon represents wisdom and knowledge. Both terrifying and benign, the dragon wields the ancient elemental forces of earth, water, thunder and lightning. The dragon is often portrayed chasing or clutching in his claw a radiant pearl - the pearl of wisdom.

The Dragon thus bridges the duality of emotion and instinct; the forces of nature, with reason and intellect; the pearl of wisdom.

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In western tradition the warrior is sent out to slay the dragon; the victory of conscious volition over instinctive processes and animal urges.

However, for the enlightened warrior the aim is not to destroy the dragon but to become one with the dragon. To accomplish this, eastern sages developed numerous mystical practices.

Such expressions as 'flow like water', 'empty your mind', and the need for humility, calmness, inner quiet, and focus have been adopted from the mystics by the eastern martial arts masters.

Even among masters there is much misunderstanding about exactly what this all means and how these practices can apply to the Way of the Warrior.

The following will examine some of these concepts and give an explanation for how they can aid in improving awareness and taming the dragon within.

Model of the Nervous System

To better understand the sensory process scientists have created models that likened the brain and nervous system to a machine.

The earliest model of the brain was as a clock work; only the external signs, the hands moving around the dial were visible. The internal machinery, the clockwork of brain and nervous system, was forever a black box - inaccessible to investigation.

As knowledge about the nervous system increased the models become increasingly more complex as well. Next were the 'telephone exchange' model, then the 'computer model' and finally the 'holographic model'.

For our purposes, the somewhat outdated model of comparing the nervous system to a telephone exchange is more practical.⁵

In this model, the sensory system is likened to a communications centre. Innumerable sensing devices (sense organs) such as; light, motion, and sound detectors, thermometers, chemical analysers, and measuring devices are all connected via electrical cables (nerves) to the main switching station (thalamus) and then on to the command centre (sensory cortex) where each sensor's information is displayed on its own television monitor (sensory signal).

The person sitting in the centre of the control room watching the rows of monitors is the conscious "I" (cognition).

Each monitor has its own volume control that can be adjusted through conscious volition (selective attention) and there is also a master control for the whole system (arousal level).⁶

The nervous system never turns off, during sleep the master control volume is lowered (Indicated by slow theta waves) but there is always the constant din of nervous system static that is known as sensory noise.

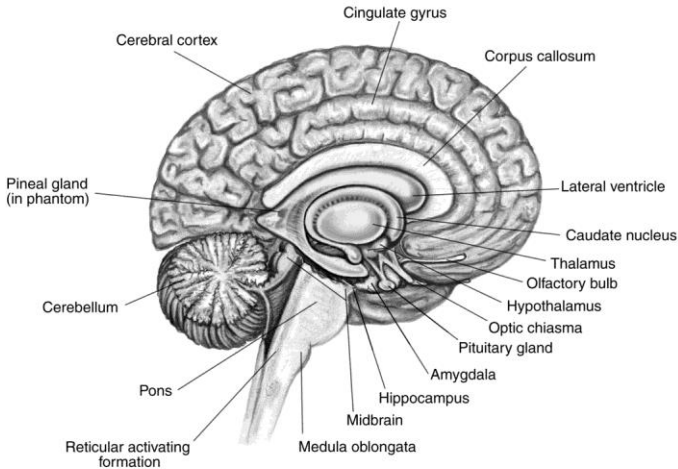
The first stage in perceiving is the collection of data which is called sensum. The sensum gathering component of each

5. This paradigm was first proposed by Sir Charles Sherrington, recent advances in neurology has made this model completely obsolete but for the purposes of learning sensory control this model is simpler to work with and understand. *Receptors*, Richard M. Restak, Bantam Books, New York, 1994

6. In the form of brain-wave patterns that indicate the level of brain activity.

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sense organ converts external stimuli into electro-chemical impulses. The eyes convert light, the ears convert pressure waves, the nose converts airborne molecules, the nerve endings in the skin convert heat, cold, and pressure, and so on.



These electro-chemical impulses are then transferred through nerve channels at specific frequencies to the thalamus, much like telephone wires all connecting to the main switch board. All the nerve pathways from the senses (except the olfactory) first pass through the thalamus.

The thalamus is a switching station for the senses; it is here that neurons from all the senses synapse on their way through to the cortex.

The thalamus is a nuclei consisting of many smaller nuclei each serving a different sense. The thalamus is in turn part of the limbic system and together they process and filter the raw sensory data at a furious rate of 400 Hz before sending this information on to the sensory cortex.

The time it takes the thalamus to process information from the external world is approximately one fifth of a second. This means that each moment we experience is in fact already in the past.⁷

Awareness and Perception

I think, therefore I am

René Descartes

The first weapon in a warrior's arsenal is awareness. Learning how to train and wield this tool is important since without the ability to control awareness, no spiritual or martial development is possible.

Awareness is the ability to directly know and perceive, to feel, or to be conscious of events, objects, thoughts, emotions, or sensory patterns. Awareness is our primary survival tool and as such its training should be part of a warrior's discipline.

Awareness is a complicated process and we should first understand what it is and how it works.

There are three processes involved in experiencing the outside world, sensation, perception, and cognition.

1. Sensing is the gathering and conversion into electro-chemical information of external stimuli.
2. Perception is the transference, filtering, and sorting of that information.

⁷ This delay also forms a part of our overall reaction delay which is an import element in hand to hand combat.

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3. Cognition is that portion from the wide range of perceptions that is given attention - focus.

To understand the difference in these processes examine your present condition. You are sitting reading these words while your senses are continuously registering sensum such as, room temperature, background noise, the pressure exerted by gravity on your body, postural information, smells, etc.

These various sensum are organised into information that is sent to the brain, but of all these perceptions you are, (or were a moment ago) only paying attention, were cognizant of, reading these words.

At any time however, you can focus your attention on any of the other perceptions coming in such as the music or conversation in the background. While reading you were perhaps aware that people are talking but unaware of the actual content of the conversation, yet as soon as you turn your attention to the conversation understanding takes place.

While the senses are continuously providing information, only when you 'Notice' these sensations is there cognition.

The ordinary man knows the world and calls this knowledge, the sage knows nothing and calls this wisdom.

Lao Tzu, *Tao Te Ching*

Humility

Perception is reality. Without the means to receive information from the outside world, there would not be an outside world. Although our senses provide information from the 'world outside' it does not mirror it, the mental

image created in our minds is not a true reflection of the world.

There are several reasons for this. First, the view we have of reality is only a partial picture due to the limited 'range' of our senses. For example, the light energy that our eyes receive and transform into sensation comprises only about 2.5% of the electromagnetic spectrum, and yet ninety to ninety five percent of the information we receive from the outside world is through vision.

This is like trying to understand the 1300 page novel '*War and Peace*' by reading only two pages from somewhere near the middle of the book.

In addition to a whole spectrum of sights we cannot see, there are also sonic vibrations, olfactory sensations, and magnetic fields that we cannot detect even though certain other species can. How different would our world be if we could smell each other's emotions, taste atmospheric changes, see each other's infrared emissions, hear sonar waves, and feel magnetic field fluctuations?

To use an analogy of our sensory limitations is to compare them to a fisherman's net. If we throw a net into the ocean and examine what we are able to haul out, logical deduction would state that the ocean is populated by fish no smaller than the size of the opening in the net, and no larger than we could lift out of the water.

This deduction, while we know it to be false, is scientifically accurate based on the given information. If the net represents our senses, and the ocean represents the phenomenal world around us, then no matter how scientifically we approach a subject our deduction must nevertheless be based on only a small sampling of what

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really exists 'out there'. Statistically speaking, we haven't a clue.

This metaphysical assumption is the basis for humility - nothing we know, can be absolutely true, our sensory limitations are such that we can never see or comprehend the complete picture.

Like the parable of the three blind men examining an elephant, one feels the elephant's trunk and declares the animal is a large snake, another feels the legs and believes he is touching the four pillars of a temple, the third grasps the tail and believes he is holding a fly whisk. Each is correct in his perception, and each is completely wrong.

All we see or seem is but a dream, within a dream.

Edgar Allen Poe

Life Is But a Dream

Both sensations from the external world and internal sensations are converted into electro-chemical signals before reaching the part of our brain where we *experience* that information.

When we imagine, and when we dream, these are qualitatively the same as 'real' experience. While real experience provides a higher intensity and greater variety of information, the numerous visualization or imaging exercises found in mystical practices have been shown to create similar neural pathways in the brain, indicating learning. (See Visualization below)

In order to practice something that can't be physically reproduced, a mental image, though less intense, will provide a similar degree of learning. This is especially

useful for training the mind to deal with physical and emotional situations that would be impractical or impossible to practice in real life.

For example, in order to overcome the fear of heights one must become accustomed to heights, yet to physically climb trees and ladders could cause fear that is too intense to handle emotionally. By first visualizing climbing trees or ladders the intensity is reduced. Repeated visualizations will eventually lead to the acclimatization needed to carry out the function in real life.⁸ (See Fear)

Since the cognitive portion of our brain reacts similarly to both real and self-created images, creative imagery has been used since ancient times as a tool for training and learning new skills.

Thoughts, dreams, memories, imagination, feelings, sensations, all have been shown to be the result (or cause?) of subtle and complex chemical changes within the brain.

If there is a 'ghost in the machine' of human consciousness then it must exist at the molecular level within the brain's own chemistry. Either way, whether the ghost is dreaming,

8.A number of discoveries in recent years have revealed linkages among the nervous, endocrine, and immune systems. Robert Adder & Nicholas Cohen discovered that animal and human immune systems can be conditioned and influenced through imagery and emotions. By showing that the central nervous system interacts with and can directly affect the immune system, such demonstrations have confirmed beliefs long held by many doctors, philosophers, and spiritual teachers that mental images, attitudes, and emotions help determine sickness and wellbeing. Murphy, Michael, *The Future of the Body, Explorations Into the Further Evolution of Human Nature*, Putnam Books, New York, 1992.

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or the machine is dreaming the body electric, the mystics were correct to proclaim that life is but a dream.⁹

Silence is a source of great strength.

Lao Tzu, *Tao Te Ching*

Quite & Isolation

Meditation and other internal exercises are most effective when conducted in quiet and isolation since generally the aim of these exercises is to notice and then exert control over certain sensory signals while reducing interference from other sensory signals.



To hear one's heartbeat, to feel postural tension, to flex individual muscles, to control subtle movements of the diaphragm requires focusing on relatively weak sensory signals that are easily drowned out by the background noise of other sensations. This is why we instinctively hold our breath when working on delicate or complex tasks.

Quite reduces auditory and visual distractions while isolation reduces human distractions since even the possibility of being interrupted will cause an inner tension

9. From Kant's *Ghost in the Machine*, and Walt Whitman's *I Sing the Body Electric*.

and expectation that can interfere with the aim of the exercise.¹⁰

One reason to reduce external distraction is that the nervous system analyses stimulation in terms of sensory ratios, not in terms of absolute differences in sensory magnitude.

This is known as Weber's law which states; *the amount of stimulus necessary to produce a just noticeable difference is always a constant proportion of the intensity of the stimulus*. For example, an extra pound of weight in a 70 pound backpack is less noticeable than an extra pound in your briefcase.

Absolute threshold is the minimum amount of stimulus, either sight or sound or pressure etc., needed to cause sensation.¹¹

Therefore to notice sensations whose intensity seldom rises above a certain level it would be necessary, in order to perceive this sensation, to reduce the overall intensity of other sensations.

10. Researchers A. J. Lloyd and J. T. Shirley suggest the biofeedback is a technique that amplifies a weak Proprioception signal in a relatively noisy system. But instead of amplifying the signal they approached it by reducing the overall background noise, by conducting session in a darkened chamber. Their findings support the long held belief that yogis and other contemplative achieve their exceptional self-control in part by limiting sensory input so that they can better apprehend kinaesthetic signals.

11. The 'Difference Threshold' is the minimum amount of increases stimulus to cause one to notice a change in sensation or in intensity of the stimulus.

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Everyone will recognize this principle. By closing your eyes for a while you become more sensitive to light, by plugging your ears you become more sensitive to sound. In this way you lower your absolute sensory threshold and are able to perceive weaker sensations.

Another reason for practising in quiet and isolation is that, like electrical cables, nerve channels also produce magnetic frequencies which can affect other surrounding nerves, either increasing or decreasing the carrier signal depending on whether the frequencies are of the same amplitude or not. This is known as *crosstalk* and is why a loud noise can interfere with vision, why smell is essential to taste.¹²

Learn to be silent. Let your quiet mind listen and absorb.

Pythagoras

Inner Calm

In addition to reducing outer sources of sensory noise one must also learn to reduce inner noise. This inner noise is caused by two actions, emotional turmoil, and the internal dialogue.

Inner calm refers to emotional calm. The limbic system, in addition to processing sensory information, is also responsible for regulating emotions which explains why so many sensory enhancement exercises require emotional control to succeed.

The relationship between noise and signal is a major determinant of accuracy of signal detection. Either a weak signal or a strong noise will cause a greater likelihood of

12.The study of the relationship between stimulus and sensation is called psychophysics.

misinterpreting the signal. Remember the system's overall volume control is arousal level, which is increased through emotion excitation. To turn down the overall noise one must reduce outside interference but also turn down the inner volume, create an emotional calm.

Another internal source of noise is what has been called many things but is best described as internal dialogue - the almost no-stop conversation we have with ourselves.

This endless internal rambling seems to be the product of the speech/vocalization area of the brain that just automatically produces dialogue much like a radio scanner randomly tuning into different radio programs.

Likewise, this portion of the brain scans through memories of weather reports, talk shows, soap operas, music programs, public affairs, things you read, and things you heard, and transmits all this largely useless information out onto the speaker system of our sensory cortex.

Traditionally there have been two methods used to turn off the internal dialogue; recitation of *mantras* (a few words or sounds repeated over and over), and counting breaths.

Mantras seek to entrain the speech centre into a specific rhythm and sound that disallows other forms of dialogue to emerge.

Counting breaths is a little more difficult since there are longer gaps of silence between breaths that allow the dialogue to creep in again.

The act of *willing* the internal dialogue to stop is impossible to describe and works only for brief periods of time.

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Illness, disease, tension, fitness, inflamed emotions all produce toxic internal conditions that can temporarily or permanently damage the sensing organs. When you are in a situation that requires acute perception you must silence the inner noise.

When you are able to achieve emotional calm and turn off the internal chatter you become aware of other senses, new perceptions, and a deeper understanding of life.

Not thinking about anything is Zen. Once you know this, walking, sitting, or lying down, everything you do is Zen.

Bodhi dharma, *The Zen Teaching of Bodhi dharma*

Detachment

A person's ability to judge a signal correctly is affected by that person's response criterion. In other words, the magnitude of the reward or punishment resulting from a correct judgement negatively affects your ability to make that judgement correctly.

This is what the tyrannical duke of Austria was instinctively counting on when he ordered William Tell to shoot the apple from his son's head. Should he aim too high or wide the duke would execute his son. Should he aim too low he would kill his son himself.¹³

The response criteria for correctly judging the mental/physical signals needed to hit the target was set on

¹³ 14th century Swiss hero who refused to bow to a local tyrant. The Austrian duke ordered Tell and his son to be executed but in a cruel twist, offered to spare both their lives if Tell could shoot an apple off his son's head with a crossbow, a feat no one thought possible. Tell succeeded and later assassinated the duke.

high; the chance of failure was thus also high. That Tell succeeded in overcoming his own inner sensory overload to hit the target is what made him a national hero.

This tendency to judge incorrectly when under pressure is why the ancient warriors practiced detachment, win or lose, life or death, it was all the same because it had to be - if you cared, you died.

A Japanese story best illustrates the need for detachment.

A government official who was of samurai birth inadvertently insulted another hardened Samurai who demanded redress through a duel to be fought the next day.

The official, because he was technically a Samurai, could not refuse but he had never even picked up a sword before and stood little chance of winning. In a last ditch effort he visited the city's most renowned sword master and told him of his predicament.

The master replied' *There is nothing I could teach you that would help in a sword fight but, being a government official you must practice the Tea Ceremony."*

"Yes." replied the official, "*I am very fond of the practice."*

"*Good!"* said the master, "*Tomorrow you should go and meet your death as though you were preparing tea. Thus you can achieve an honourable death befitting a Samurai."*

The next day the official went to the meeting place determined to die with honour, but when the other Samurai noticed the Official's calm demeanour he began to doubt; surely only the most experienced swordsman could come

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to a life or death duel with such nonchalance. Maybe he made a big mistake in issuing the challenge?

Thinking better of the situation the offended Samurai quickly apologized and called off the fight.

By cultivating an attitude of detachment or as the Zen masters would say non-attachment, one circumvents the mind's tendency to misinterpret information especially when under stress. This can apply to both the stress of everyday life and the stress of combat and survival

Flow with whatever may happen and let your mind be free: stay centered by accepting whatever you are doing. This is the ultimate.

Chuang Tzu

Movement and Flow

Without movement perception is impossible. If the eye is kept fixed upon a given object without moving, perception after a while grows dim, and then disappears.

Rest the fingertips on a table without pressing and the contact after a few minutes will no longer be felt. But the slightest motion of the eye or of the finger will re-arouse perception.¹⁴

Consciousness is only possible through change; change is only possible through movement - the eternal cosmic

14. To be effective attention must be continually on the move and because of the eye's fovea the eyes must move as continually as the mind. This attention and movement of the eye is also associated with the inhibition of movement from the other body part, since when we move other parts of our body we receive stimulation from that movement and this stimulation can interfere with the concentration. Notes from *Sensation and Perception*, Margaret W. Matlin, Allyn and Bacon, Boston, 1983.

dance. This may explain the association between physical movements of dancing and Kata with increased and altered states of perception.

The mind/body perceives through movement, the more complex the movements the richer the perceptions. The reverse of this principle is known as freezing in battle, blacking out, being paralyzed by fear, where the body seizes and perception narrows or stops working.

While stillness is used when the aim is to detect subtle internal movement, to detect exterior actions as well as for reacting in a critical situation, begin to move.

Act without expectation.

Lao Tzu

Expectation

Our true understanding of the world is further narrowed by filtering the information we do receive through learned patterns of perception. Perception is an awareness of the environment through physical sensation, physical sensation that is *interpreted* in the light of experience.

This experience creates certain precedents and expectations that change and filter our perception of the world. One way in which previous experience filters perception is known as *inference*.

Inference is the ability of the brain to automatically sort sensation into recognizable patterns. Perceptual inference operates by inferring the most likely possibility that can account for the sensory information available.

Perception involves choosing from a number of possible interpretations (answers) to the question what is producing

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that sensory pattern; the choice is usually for the most familiar interpretation.

For example, if you are walking through the woods at night after being warned of bear sightings, and you perceive some shadowy form in the trees, your expectation will cause you to see a bear, whether or not there is anything really there. This phenomenon explains the unreliability of eyewitness accounts of strange and magical events and why they are so believable. Because the eyewitnesses actually did see what they claim they saw, even if nothing really happened.

A warrior needs to understand the tendency to interpret information through inference so that he can better perceive reality.

An untrained man might see the shadow in the woods as a bear, and immediately panic and run haphazardly through the dark. A warrior might perceive the shadow as a bear as well, but knowing how perception works, he would pause and bring his other senses into play, such as using his peripheral vision to see better in the dark, to quiet his breathing so he can hear if the shadow is making any noise, and take a few quick sniffs in the air to smell if there is a bear nearby.

The second factor in filtering perception is known as *Perceptual Set*. Perceptual set is the readiness to perceive stimulus in a particular way. If you expect to sense a particular sensation, then the sensory information you receive is more likely to be interpreted according to your expectation.

Past experience also contributes to your expectation creating a mind-set that will change the sensory information you receive into the expected sensation.¹⁵

For example, say someone held a lit cigarette near your hand and then asked you to close your eyes. If that person were to use his finger to touch your hand in the area where you had last seen the cigarette you would instinctively pull your hand away, and for an instant perceive pain. Your perceptual set was geared to interpret any sensation near the lit cigarette as heat.

Our senses are limited by what we are taught. That which we are not trained to perceive, we will not perceive, even though our senses may sense it, the information will fail to reach 'us' - our personality is unaware of it.

For example, in music when two notes are played a semitone apart they will cause a third vibration known as a *pulse tone*. Most people are not aware of this sound and therefore do not hear it. Once it is explained, and the person knows what to listen for, the sound is easily heard.

Often in order to learn a new skill or new way of viewing something we must first reduce the expectations that will filter everything according to old ways of processing information.

To reduce inference and change our perceptual sets one must be open and observant, but without thought of success or failure, reward or punishment, good or bad, these expectations will interfere with the ability to learn.

15. This is the basis for the principle of the *Self Fulfilling Prophecy* which states that expectations influence perception, if we are expecting a certain event to occur our perception will tend to interpret sensum differently to reflect the expectation.

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Ordinary people are aware of things only when they think they should be; the condition of a warrior however, is to be aware of everything at all times.

Don Juan, *Tales of Power*

Focus

All of us have been told that in order to learn and accomplish certain tasks we must focus, concentrate, and pay attention. Yet exactly what these verbs are supposed to describe is seldom explained.

While the words ‘awareness, attention, focus, and concentrate’ are used interchangeably, there are in fact several different types of attention and each has its own specific function.

The development and manipulation of awareness is the traditional domain of the mystic, but for a warrior, and for humankind as a species, awareness is the single most important survival tool.

Knowledge of the various types and uses of attention is essential in order to learn the way of the warrior, and survival in a hostile environment.

Attention

There are three types of what is known as unconscious attention.

First there is the reflex reaction to avoid some danger that the body senses and reacts to, before the mind has had time to assess the danger and plan a course of action.

Known as *spontaneous attention* it is more alert to danger signals within the environment. This is the type of reaction

where you instinctively duck out of the way of a ball coming towards your head, or jump at a loud noise, or retract your hand from a hot stove.

The nervous system works more quickly than the mind. In a split second there occurs an unconscious perception and reaction. This type of unconscious reaction is the most useful during actual combat and it is the reason for practising combat drills and simulations over and over again.

The second type of unconscious attention takes place when you find your way, walking or driving through traffic, all the while immersed in thought or conversation. You arrive at your destination safely without remembering how you got there.

This is the brain's autopilot and it can take over any number of mechanical tasks leaving the mind free to fantasize, daydream, or concentrate on other tasks.

This type of attention is useful during Forms practice, endurance sports, and such skills as typing or playing the piano. Here the body runs through the motions on its own while the mind is freed to focus on visualization, breathing, tempo, or reading.

Third, is the most commonplace type of unconscious attention, which is the sensation of all those stimuli that we do not perceive.

The world is filled with a multitude of objects, but at any given moment our concern is with only a few. The rest are automatically filtered out of perception unless they should attract our interest, or we consciously focus our attention on them.

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The sense organs sense an enormous amount of information yet; at any time the brain selects only a few from the whole spectrum for us to notice. If the brain didn't automatically carry out this filtering process, the mind would be washed away in the chaos of sensory impressions.

The information filtered out is nevertheless stored in the brain for varying lengths of time. These stored impressions may combine and give rise to other impressions that can only be described as a hunch, an instinct or a sixth sense.

Voluntary Attention

Voluntary attention is what most people understand when we use the phrase, 'pay attention'. It is the conscious act of focusing on a specific set of sensory signals. The difference between spontaneous attention and voluntary attention is simple to discern; spontaneous attention requires no effort, voluntary does.

When a child is playing with a ball, he is using spontaneous attention, when doing sums for a math test he is using voluntary. Most of what we call entertainment requires only the use of spontaneous attention, most of what we call work requires voluntary attention.

Voluntary attention is itself divided into three main tasks, awareness, focus, and concentration.¹⁶

16. Modern psychology also divides attention into three tasks; search and scan, selective attention, and vigilance. which corresponds to awareness, focus and concentrate respectively



Awareness

This is the conscious monitoring of the various sensory signals coming in, to be awake and receptive. This awareness can be directed both inward and outward.

To direct attention inward is to notice such internal signals as posture, hunger, thirst, pain and discomfort, breathing, thoughts, and feelings. To direct attention externally is to notice sights, sounds, smells, sensations.

When not focused on a specific task our attention becomes what is known as 'Freely Shifting'- the random scanning of various sensory signals. While this makes us seem somewhat scatter brained, in fact, the freely shifting attention is what prevents us from falling over into a catatonic sleep.¹⁷

17. The concentration of attention on some thing or object of thought may continue for some time with normal people. But what is commonly called an object or thought is something very complex, having many parts or aspects and our attention really passes from one part or aspect to another back and forth all the time. Our attention to what may be seriously called a single thing, affording no opportunities for the movement of attention from part to part i.e. a small patch of colour, cannot be held for more than a second, without serious risk of falling into a hypnotic trance or some other similar pathological condition. Professor Abraham Wolf. *Exercises in logic and scientific method*. London, G. Allen & Unwin Ltd., 1919.

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This again refers back to movement and flow in that the shifting 'moving' attention is vital to perception and awareness itself.

The natural 'freely shifting' can be altered into another type of awareness by giving the mind priority criteria of signals to notice over other signals - we give the attention something to look for.

This then becomes known as search and scan and is an ancient function used by our primate ancestors to hunt and gather by scanning the environment for signs of prey, predator, or food.

This is also the most useful form of attention for combat. On the battlefield or back streets, the threats are numerous and one must be aware of them all. It is not just one gun to notice but also many guns, not just one hand to be careful of but two hands, two elbows, two feet. In addition, there may be hazards and obstacles within the environment that all need to be noted. All these factors can only be tracked and monitored by the search and scan mode.

Focusing or concentrating on only one set of signals will blind you to all the other hazards. Through training and practice, a person can scan for ten targets as easily as scanning for one target. Search and scan is also used to alert oneself to potential threats in the immediate environment.

When travelling through unknown territory the search and scan mode searches for signs of ambushes, traps, suspicious behaviour. This is the mode 'point' men must initiate when leading a group of soldiers through enemy territory, all senses on high alert for sights, sounds, and smells of the enemy's presence.

Being ever vigilant is the key. It is a learnable skill. Combat can serve to sharpen these skills. As a special forces A-Team commander in Vietnam, John Alexander quickly learned to monitor the radio even while sound asleep.

The Warrior's Edge, Alexander, Groller, Morris



Focus

When a person's attention switches from the scanning of random sensations to noticing a particular spectrum of sensory information over others is to focus. A common misunderstanding is to confuse visual focus with mental focus.

Visual focus means to pay attention to the information that comes in through the fovea, the centre of the field of sight, yet one can focus on a set of signals mentally without directing the fovea to gaze at the subject. In combat, the eye's fovea may be placed on the opponent's eyes but your mental focus is on noticing movement within the peripheral vision.¹⁸

18. Eye movements are not necessary to shift attention. In other words, one does not have to look directly at something in order to pay attention to that object. The mind's "Eye" can observe phenomena without focusing the fovea on the object. Called covert attention as contrasted to overt attention where the person

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Focus is not exclusive to sight. Hearing can also be focused. For example, listening to music one is aware of the songs and lyrics but perhaps focused on one particular instrument.

To better explain the functions of awareness at this point we will return to the radio analogy. In this analogy awareness can be likened to a radio receiver, sensory information is analogous to radio frequencies.

In the search and scan mode, the brain scans through the body's sensory signals like turning the tuning knob on a radio up and down the dial, if there is something interesting playing on a specific frequency the mind may stop and listen for a while or continue scanning through the frequencies. When we focus this means to tune in one radio band and listen to the program on that frequency.

Focus is required to accomplish all complex and dynamic activities. While it is possible to walk, eat, drive, and work on repetitive tasks using no awareness at all, activities that are subject to change and dependant on continuous assessment of the work in progress requires focus.

The most important use of focus is in learning. Your ability to focus and maintain that focus determines your ability to acquire new skills and knowledge. The law of nature states that a species that does not continually adapt and evolve will become extinct. Likewise, for a warrior survival involves a continuous learning process that requires focus.

Like all skills, the way to develop focus is through practice and effort. By continuing to apply your mind to solving

looks at the object of interest. (Studies conducted by Michael Posner at University of Oregon, 1980. 1982; Posner, Snyder, & Davidson 1980.

mysteries and to seek knowledge, you will maintain and improve your ability to focus throughout your lifetime.

Those that stop learning, who have no interests, who no longer believe something wonderful waits around the corner; are like the walking dead - just empty machines.



Concentration

Concentration means to take the range of sensory signals and focus on them to the exclusion of all others. In our radio analogy, this means to not only tune into a radio station but to turn up the volume so that you cannot even hear the neighbours pounding on the wall. 19

Concentration is used for specific learning and sensing exercises such as in learning extremely complex physical and mental skills like playing music or solving a mathematical formula or in sensing respiration or heart rate.

Concentration is also useful in pain control since the act of excluding out other signals also include pain signals.

19 "Vigilance, also termed sustained concentration, is defined as the ability to maintain concentrated attention over prolonged periods of time. During this time, the person attempts to detect the appearance of a particular target stimulus." Norman Mackworth *"The breakdown of vigilance during prolonged visual search"*, 1948

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Concentration takes a supreme effort and therefore is limited in endurance. After continuous concentration reaction times lengthen, detection rates decrease and false alarm rates increase, this phenomenon is known as *vigilance decrement*.

In Zen, this effect is known as a *Suki*, meaning an empty space, a gap in attention. This is the mental equivalent of endurance athletes Hitting the Wall where the body's energy reserves have been burned up and the athlete feels as if it were impossible to continue, but if they continue to push past the point of exhaustion they find that they've tapped into another energy source that can take them further than they thought possible.

This is known as the 'second wind'. When concentration is pushed past initial desires to stop one enters into a trance-like state and it is this phenomenon that forms the basis of many of the east's meditation techniques.

While concentration is a useful tool in learning and self-control, it is useless in combat and yet surprisingly it is a state that combat often inadvertently induces. The reason has to do with spontaneous attention.

Spontaneous attention responds to threats, the more serious and immediate the threat the greater the attention; this can quickly draw the focusing apparatus of the mind into the stage of deep concentration.

Symptoms of this state include; compressed time perception (it all happened so quickly), and narrowed focus where one notices certain minute details but not the overall context (I noticed the ring on his finger but can't remember the face). To counter this effect the ancient sages advised to focus on breathing, to relax, and to move during combat

since these activities will break the spell of deep concentration.

Conversely, among Zen students, mastery of deep concentration is evidenced by a minimal amount of body movement and respiration.

To develop concentration is simply a matter of practice; however personality affects this ability in that introverts are better able to perform concentration tasks more easily than extroverts.

So, at the same time as self-observing, we try to be aware of ourselves by holding the sensation of 'I am here' - nothing more.

P.D. Ouspensky, *The Fourth Way*

Divided Attention

The last and most unusual facet of attention is known as divided or split awareness. People normally cannot pay attention to two different activities simultaneously. This is like listening to two radio programs simultaneously and making sense of them both.

However, with training and practice some people can perform two tasks simultaneously. Divided awareness is a difficult state to produce yet it occasionally occurs spontaneously under certain circumstances, such as when travelling to strange destinations and you have the feeling of being *present*, not only in your surroundings, but in your body as well.

In Zen this state of mind is referred to as '*Here and Now*' or the awareness of the present moment. The ability to divide your attention into two different tasks is an essential component of numerous strategies.

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For instance, when playing poker you must concentrate on the cards and the reaction of those around you while simultaneously monitoring and suppressing your own body language.

Or in business negotiations you must divide attention onto the details of the negotiation while making mental notes of the all the player's facial expressions, mood changes, voice inflections and all the subtle non-verbal communications taking place.

In combat, divided attention is the ideal form of awareness, one facet of attention focused inward to monitor breathing, tension, posture, balance, coordination, while the other part searches and scans the environment and opponent.

There are numerous approaches to training in divided awareness that is beyond the scope of the present work. However, for combat application the traditional way to practice dividing awareness is through the practice of forms. (See Movement and Form)

While going through a routine, you should try to focus on both the outward posture and sequence; and focus on one's breathing and level of tension.

This practice is emphasized most in what are called the Internal or Soft styles of martial arts such as Tai Chi and Pau Kua, but any form of physical discipline, from dancing to archery, can be used to divide attention.

An Archer, when practicing in solitude, uses all of his skill, when shooting for the entertainment of house guests he uses three quarters of his skill, when shooting for a prize in a tournament he uses half his skill.

Japanese Proverb

No-Mind

We have seen that meditative or ‘internal’ exercises can indeed improve a warrior’s focus, and perception. These enhanced abilities would certainly increase the odds of survival in combat. However, there is another skill that ancient warriors wrote about that surpassed all others. *Wu Shin*, also called *Mushin* in Japanese, translates roughly as “unintentional” but its esoteric meaning is known among Zen practitioners as ‘No-Mind’.

No-Mind is a mental state into which masters of martial artists are said to enter during forms practice and combat. It is described as a state in which ego and emotions are absent and whereby the warrior reacts intuitively and moves instinctively. Hence its nominal translation as ‘unintentional’ - there is no ego to intend to do anything, instead one merely flows with the present moment.

If all this sounds a little mystical, there is a simple scientific explanation.

The part of the brain that controls movement is called the cerebellum. It controls all of the body’s muscular movement and is responsible for such complex activities as playing music, dance, and athletics. It is one of the oldest and most highly developed parts of the brain. Conversely, the frontal cortex is a relatively new part of the brain and the place in which the ego, one’s personality, resides.

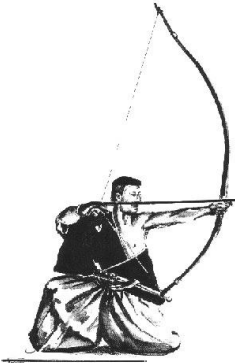
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Zen techniques for suppressing the ego's role in combat makes sense in that one is simply employing the best tool for the job.

Imagine a scenario in which a race car driver would have to radio in to management for permission to perform every turn, acceleration, or brake. By the time that the message is sent, and permission relayed, the circumstances of the race would have changed such that any action taken would be too late. The driver would have no chance of winning a race.

In combat, for the cerebellum to relay its decisions through the ego residing in the frontal cortex would make any action likewise too late to succeed in defeating an opponent.

This is the lesson in the Japanese proverb quoted above. An archer shooting alone has no one around to engage his ego and so is able to shoot the bow naturally relying only on his training and instincts.



When friends are present, there is a conscious or subconscious desire to impress one's friends. This involvement of the ego interferes with your natural abilities and already your skill will be diminished. When shooting for a prize, the competitive desire to win is an even greater hindrance and your skills are halved. 20

20 "Motor Memory" is the neurological term for behavior that becomes automatic after learning. It is a commonplace observation that any performance, like playing tennis or the piano, even giving a speech, is impeded if you try to think about it. Thinking about what you are doing degrades your ability to do it. Richard E. Cytowic, M.D., *The Man Who Tasted Shapes*

So how does one keep one's ego from ruining the show? Zen philosophy teaches to assume an attitude of non-attachment, inner calm and quiet observation, but for the martial artist one of the best ways to develop the 'feel' of No-Mind is through the method of performing forms in a spontaneous manner. (See Dancing the Wu Shin)

What we are today comes from our thoughts of yesterday, and our present thoughts build our life of tomorrow: Our life is the creation of our mind.

The Buddha

Visualization

Guided Imagery or visualization is an ancient and universal practice.²¹ Most of the worlds' religious and mystical systems use elaborate visualization techniques as an integral part of their training.

By another name this is also known as 'meditation': a broad category that can refer to anything that focuses attention inwards, much like 'athletics' can refer to any number of activities where the attention is focused on the use of the body.

21. Use of imagery as modern psychological tool first pioneered by French philosopher Pierre Janet, 1890's. Many clinical and experimental studies have shown that imagery practice can facilitate relief from various afflictions, among them depression, anxiety, insomnia, obesity, sexual dysfunctions, chronic pain, phobias, psychosomatic illnesses, cancer, and other diseases. (Schultz, D. 1978, Sheikh 1976 & 1984, Bornstien & Siprelle 1973, Singer & Switzer 1980, Jaff & Bresler 1980, Meichenbaum 1977 *The future of the body*)

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The basic method can be summed up as follows: First choose a desired goal, then close the eyes and relax, then imagine achieving the goal.

Why this works is not exactly clear. It seems that the brain receives and acts upon electro-chemical information that can come from either the external sense organs or some other part of the brain that performs the function of visualization. The neural information looks the same to the part of the brain responsible for that activity. In other words, the brain's operator can't differentiate between long distance calls (external stimulation) or local calls (imagination).²²

Using imagination to simulate achieving goals helps to prime the nervous system so that the goal is more easily achieved in real life.

The practical advantage of this method is that almost anywhere and at any time you can practice complex mental and physical skills and achieve results as if you had actually performed those exercises in real life.

Especially useful when you are tired, ill, or injured and cannot practice physically. This tool is invaluable not only for learning and practising the endless techniques required

²² The reason visual imagery works lies in the fact that when you imagine yourself perform to perfection and doing precisely what you want, you are in turn physiologically creating neural patterns in your brain, just as if you had physically performed the action. These patterns are similar to small tracks engraved in the brain cells that can ultimately enable an athlete to perform physical feats by simply mentally practicing the move. Hence, mental imagery is intended to train our minds and create the neural patterns in our brain to teach our muscles to do exactly what we want them to do. Porter, K., Foster, J. *Visual Athletics*. Dubuque, Iowa: Wm. C. Publishers, 1990.

in the martial arts, but for anytime one needs to learn and develop new skills.

The following presents the basic knowledge needed to learn this skill and apply it effectively. However, visualization alone cannot replace real-life efforts.

Basic Technique

- 1) Find a quiet undisturbed setting, loosen clothing, and make oneself comfortable. This exercise can be done in a reclining position, sitting position, or standing up.
- 2) Close your eyes naturally without squeezing or tension. Relax the muscles around the eyes and look up and inwards as though looking at the centre of your forehead.
- 3) Breathing should be regular and relaxed.



- 4) Relax. (See Relaxation)
- 5) Begin to create the scene and program you wish to run. The key to effectiveness is to incorporate as many sense impressions into the program as possible. While vision naturally predominates, other senses are equally important; smell seems to be closely linked with memory, auditory sounds provide strong emotional energy, tactile sensations convey an impression of reality.

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6) Use the language of the brain: archetypes and metaphors. The more creative you are in expressing your goals in terms of imagery the more effective.

For example, if your goal is to lose weight, don't just say to yourself 'I am getting thinner'. Instead imagine your body fat as candle wax, melting and dripping off your body due to the internal heat generated by your metabolism. Cancer patients are taught to imagine the tumour as a plant that is being cut off from water and sunlight, so that starved, it withers and dies.

If it is a skill you wish to improve, imagine practicing that skill, if it is a business venture, construction project, or expedition one must imagine the scenario, and all its possible outcomes. Prepare ways to deal with unexpected events, build into your plan redundancy systems and backup plans.

By planning for various possibilities, even if the events are not those predicted you will reduce the shock of the unexpected and enable the thinking process to continue. Quick thinking is often the only weapon left when confronted by unexpected circumstances.

7) Intensify and expand. The first time through the program is like a dress rehearsal, it prepares the actors for their roles, the next step is to intensify the program and make it even more vivid. Repeat the breathing and relaxation techniques and begin again creating the scenario but adding more details, such as scenery, colours, textures, and feelings of pride, confidence, wellbeing, joy, and determination.

8) Emphasize the positive. Use words and images that in behavioural terms are known as positive reinforcement.

One reason for the positivist approach is the phenomenon of the self-fulfilling prophecy. Should you say to yourself, "*If I don't get into shape I will be a failure*", the emotional emphasis and therefore the tendency is on failure. It's like telling a driver to turn right by saying 'Don't turn left'.

The emphasis should always be on success.

9) Suspend judgement. Do not analyse or criticize your progress during the exercise. Visualization to be effective does not require you to believe it's working. However, doubts, self-analysis, and being too self-consciousness will interfere with the quality of imagination.

Visualization for Martial Arts

Technique: To improve individual techniques requires that you practice the techniques mentally. This gives you the advantage of being able to slow down time so that you can examine and correct details. Paying attention to detail during visualization allows you to forget about such nuances when actually engaged in combat, thus freeing your attention to deal with the larger situation.

Form: One of the fastest ways to learn routines and dances is to visualize performing them. Go through the routines mentally and imagine yourself feeling strong and fluid, your posture upright, poised, and proud. Like a movie film you can pause, or run forwards and backwards in your mind as many times as you need in order to perfect the movement.

Self Defence Application: In order to learn real life combat techniques the imagination can provide a tireless sparring partner. This gives you a chance to focus on the technique without worrying about injuries or mistakes. In the case of

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self-defence against weapons you can practice applications that would be dangerous to practice in real life.

Multiple Opponents: Imagine being attacked by two or more attackers, what would you do? In the beginning, use your imagination to slow the attackers down so that you can plan strategies for dealing with the attack. You can 'program' how you want your attackers to come in, or you can let your subconscious control the attackers and allow them to move spontaneously.

Pointers

Master the Basics First

Visualization won't replace real training, practice the fundamentals of the form in real life, and then use visualization to refine your movements.

Control: Imagine yourself always in control, the best way to accomplish this is to break down the technique into incremental steps and observe each step closely.

Use Slow Motion: In order to be able to focus on all the small details you wouldn't have time to notice in a real situation.

Use Symbols: Use symbolism both in your visualization exercises and during the real physical performance. For example, runners imagine a hook pulling them along, pool players image the balls strung along wires that lead directly to the pockets, Karate experts imagine their hand passing through a board or brick.

Use visualization to master the small points during practice but during combat focus on the end goal and not the means of arriving.

Sensory Enhancement



In feudal Japan there lived a venerable Kendo master who decided to test his three highest-ranking students. He brought them one by one to an old temple in the nearby mountains where he told each student the following;

"You have studied with me many years, now let's see if my teaching has been in vain, there within the temple awaits your test, pass and you will have graduated."

Within the dimly lit temple the Master had hidden four Samurai armed with clubs and instructions to jump anyone who entered the temple.

The first student entered the temple and before his eyes could adjust to the light, was surprised and beaten by the Samurai.

"I am sorry, you have failed." said the master.

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The second student entered the temple and sensed the attackers. He was able to deftly evade their attack and defeat them. The student came out of the temple triumphant, but again the master said, *"I am sorry, you have failed"*.

Finally the third student was brought to the temple and told about the test.

The student replied, *"But venerable master, protocol dictates that when entering a temple the master must always precede the student, so if you please, I shall follow you in."*

To which the master replied, *"You rascal, you have learned all I can teach you."*

Japanese Folk Tale

The above story teaches two subtle points, the second point everyone gets; the effective use of strategy to avoid and evade direct confrontation.

But it is the first point that is often overlooked; how did the third student know there were four Samurai waiting in ambush? Was it a sixth sense or one of the common five senses, more finely tuned than average perhaps, but understandable? Did he see subtle traces of their passing? Did he hear their breathing or the movement of fabric? Did he smell their excitement and anticipation?

Folklore and legend of both great warriors and mystics often attribute to them the powers of hypersensitivity. These masters were said to be able to see farther, hear better, smell danger, and taste changes in the weather, to name a few.

Sensory Enhancement

If the senses of these masters were somehow more sensitive how did they develop such a talent? Was it merely the inevitable by-product of divine revelation, or was it trained and exercised like any other skill?

Many ancient texts describe exercises that appear to confirm the latter. In the Hindu Yoga writings one finds an extended hearing exercise, in Buddhist writings are candle gazing exercises, Taoist mystics were taught to look directly into the sun to replenish vital energy, and the Japanese Ninja were taught how to see in the dark.

The senses are the windows onto the world. Applied to the art of war, the senses are akin to an early warning system that alerts the human organism to potential dangers. It would stand to reason that any improvement in this early warning system would enable you to detect a greater number of threats, thus increasing your chances of survival.

The question then becomes, can we improve on this sensory system?

We generally presume that what we hear, see, taste and smell is all we are capable of hearing, seeing, tasting, and smelling.

However, modern science is rediscovering what past masters had already known, that the senses are capable of much more than we give them credit for.

The evidence has always been there. An artist learns to see perspective, shadow, shade, and balance. A musician learns to listen for tone, harmony, texture, and tempo. A masseuse learns to feel warmth, coolness, tension, and injury. In every human endeavour one must learn to sense in a new way, to take in more than those that do not follow the same path.

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In the way of the warrior, the senses are trained for two purposes, to warn of potential danger, and to deal with the sensory overload during a crisis.

Sensory training begins by treating each sense as though it were an individual living organism. Each sense needs the fundamentals of life: nourishment, exercise, and rest.

Food consists of not only nutritional needs, but also nourishment through the medium of the sense itself. The eyes feed on colour, symmetry, and aesthetic beauty, the ears feed on harmony, rhythm, and tone, the body feeds on movement, balance, and effort, and the skin feeds on touch, warmth, and a cool breeze.²³

Exercise is the effort of focusing attention through the senses and learning to identify evermore complex and subtle perceptions. Each sense needs to be stimulated and challenged to function at a higher level. Without stimulation and the challenge to improve, things will deteriorate. Nothing remains the same, if it doesn't get better, it will get worse.²⁴

23 . Research in brain development shows that sensory stimulation is needed to organized the brain's wiring in order to better receive that stimulation. If the brain is deprived of a sensory stimulation, even if the sensory organ is intact, then the brain is unable to develop the ability to process information from that sense. In other words it is light that creates the ability to perceive light, sound creates the ability to hear, and physical contact develops the ability to feel.

24. Studies by David Hubble & Torstein Wiesel show that certain nerves in some cortical areas only respond to specific features of what the eyes see. This seems to indicate that by providing the eyes with a wide variety of stimulation and regular periods of rest can stimulate and enhance brain functions. Journal Of Physiology, London, 1962

Sensory Enhancement

Rest for the senses is usually accomplished during sleep but sometimes it is necessary to consciously rest the senses in order to rejuvenate them for special circumstances, such as when you need to see in the dark or to listen to movements in the bush.

Efforts on the part of the conscious "I" defeat their own objective. It is when you stop trying to see that seeing comes to you.

Aldous Huxley, *The Art of Seeing*

Vision

Our eyes are the best sensors nature has yet evolved and accounts for 90 to 95 percent of all sensory perceptions.

The eyes sense electromagnetic energy known appropriately as 'visible' light, a narrow band of frequencies between infra-red at the low end, and ultraviolet at the top. In the colour range between purple to yellow the human eye can discriminate among nearly eight million gradations of colour.

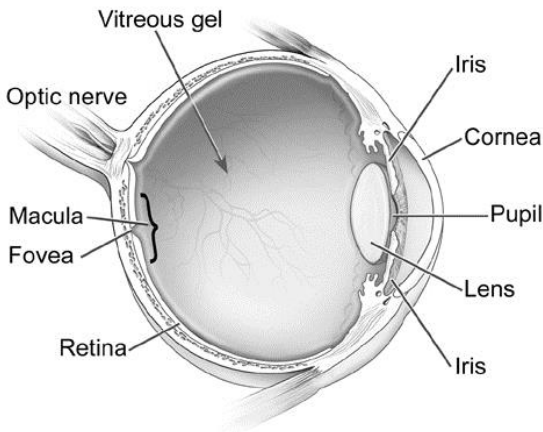
This is possible because humans have what is known as trichromatic vision - we sense three colours.

All colours are perceived through the combination of red, yellow, and blue. Artists know that from these three colours (plus black and white to adjust shade) every other possible colour can be mixed.

While the eyes need light to function, they are able to adapt to a wide range of lighting conditions. At night the eyes are about 100,000 times more sensitive to light than they are in bright sunlight.

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Even under dim lighting conditions the human eye is extremely sensitive. For example, on a clear night when there is no moon, a person sitting on a mountain peak can see a match struck 50 miles away. In addition the human eye can perceive events as brief as a quarter second duration, and is able to perceive more than one million simultaneous impressions.



How the Eyes Sense

Light enters the eye through the *cornea*, the transparent window covering the front of the eye. The amount of light allowed to enter is controlled by a ring of muscle known as the *Iris* that acts like the shutter on a camera expanding and contracting to regulate the amount of light through the pupil. It is the pigmentation of the iris that gives the eye its colour.

The opening controlled by the iris is called the pupil and appears black. Under dim lighting conditions the pupil will grow larger in order to allow more light to enter, and smaller during bright light to reduce the amount of light.

Sensory Enhancement

The pupil also reacts to emotional states such as when viewing pleasant things the pupil expands, and vice versa. The pupil allows light to enter the lens, situated just behind the pupil.

The lens focuses through the aid of four muscles attached to the eyeball that squeeze the eye changing its shape. It is these muscles that, if not exercised properly, or if under constant tension, will cause a semi-permanent distortion of the lens. This can cause common eye disorders such as myopia and astigmatism. By practising the exercises that follow, these muscles will be kept flexible thus preventing and even reversing defective vision.²⁵

The lens focuses light onto the back of the eye called the retina, which in turn transforms light energy into electrochemical energy. This is accomplished by two sets of nerve cells imbedded in the wall of the retina known as cones, and rods.

The two receptors serve different functions. The cones give us colour vision and the rods give us vision of light and dark. The cones require more light than the rods in order to function, making it difficult or impossible to detect colour under dim light.

The rods however, can use less light so that under poor lighting we are still able to see shape and movement. These receptors contain a pigment called rhodopsin that, when exposed to light, changes its chemical structure sending a neural signal into the optical nerve. (This is why it takes time for your eyes to adjust to a dark room after being outdoors because the bright light has depleted the store of

25. See Aldous Huxley's account of his recovery from near blindness in *The Art of Seeing*.

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pigmentation in the receptors and the eyes need time to replenish the store in order to see under less intense light.)

There is a higher concentration of cones in the centre of the retina called the fovea. This concentration of cone receptors allows clearer focus and sensing of detail in the centre of our vision. This is the part of the eye that we use to focus on the figure or object as opposed to the field or background.

The periphery of the retina consists of mostly rods that are not as sensitive to colour or detail but are more sensitive to movement. Neural signals are sent to the brain through the optic nerve that is inserted through the back of the retina and is the cause of the eye's blind spot. The blind spot occurs at approximately a 23-degree angle below and to the outside from the fovea.

This is how the eyes convert light into an electrochemical signal. How that signal is turned into vision involves several other processes.

Ways of Seeing

Seeing involves three stages, sensing, selecting, and perceiving. The following analogy will illustrate the differences.

If you have smoke or dirt in your eyes that causes tearing and blurring of vision you will see only *sensum*, a field of colour without definite shape or depth. This is the *sensing*, the raw data of vision.²⁶

26 One way of experiencing pure *sensum* is to close your eyes and gently press on the eyelids, this will cause an artificial stimulation of the optic nerve causing patches of colour to appear, these patches of colour have no depth or shape and are not perceived as being "out there".

Sensory Enhancement

The second stage is when the eyes begin to clear, then you start to notice objects within that field and begin to distinguish between foreground and background. This is the *selecting part*. Selecting is done mostly at an unconscious level although the mind can, through attention, affect this process.

Finally, as vision clears, the details will come into view and you may recognize the objects such as the face of a person. This is *perceiving*. The current pattern of sensum is compared to similar patterns stored in the brain. One of the most remarkable aspects of this process is that it can occur automatically without conscious volition or attention.

If you gaze at a single leaf on a single tree, you do not see the other leaves.

If you face the tree with no intention and do not fix your eyes on a single leaf, then you will see all the many leaves.

If your mind is preoccupied with one leaf, you do not see the others, if you do not set your attention on one, you will see hundreds and thousands of leaves.

Yagyū Munenori, *Book on Family Traditions in the Art of War*

The Gestalt

There are several ways of seeing and each has its own specific usefulness.

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One method is called a Gestalt.²⁷ This means to take in the big picture, the whole of sensory impressions within the environment.

A Gestalt is a vision of the whole that is greater than the sum of its parts, to see the forest rather than the trees.

Whereas the 'Search and Scan' mode of looking (see below) is aimed at noting details, the Gestalt is aimed at blurring over the individual details in order to focus more on the relationships between those details.

This requires that you slightly cross your eyes and then notice not just the objects within a space, but the empty space between the objects. To notice not only the sources of light, but also equally the shadows they create, to sense harmony and symmetry as well as disharmony.

A Gestalt is used for getting an instinctive impression of the environment. For example, if you are strolling in the woods and are suddenly confronted by a bear in your path, take a quick picture of the entire situation. Rather than waste precious moments scanning details of the bear's appearance, a Gestalt would allow you to see not only the bear, but areas in which to run to, or trees that can be climbed or even bear cubs in the undergrowth that may be the cause of the bear's presence.

Use this technique anytime you enter a new environment as a preliminary sense impression.

²⁷ Gestalt "shape, form" is a theory of mind of the Berlin School of experimental psychology. This principle maintains that when the human mind (perceptual system) forms a percept or *gestalt*, the whole has a reality of its own, independent of the parts. "The whole is greater than the sum of its parts."

When going to public areas a Gestalt should tell you where the crowded areas are, which way the pedestrian traffic flows, where the emergency exits and cul-de-sacs are, and so on. Once the initial gestalt has been registered you will find you have a better grasp of the situation. Should you need to act quickly your movements will be guided by a pre-arranged, sub-conscious blueprint.

Search and Scan

After the initial Gestalt one can then follow up on the information with a 'Search and Scan' of the environment.

This time the eyes move freely over the various details, occasionally pausing on an unusual feature for a moment then moving on. When functioning normally, the eyes naturally make continuous minute shifts. This is known as Involuntary Eye Movements. Even when trying to maintain focus on a specific area the eye will slowly drift away and then shift back repeatedly.

These continuous eye movements, rather than detract from vision, actually serve to improve vision since without this continual shifting, vision begins to deteriorate and can result in temporary blindness.

When the eyes are tired from strain and long periods of concentration these eye movements are reduced. To regain visual clarity it is necessary to initiate shifting movements by using the Search & Scan exercise.

The objective of the Search & Scan method is to stop trying to see all parts of an object equally clearly at the same time. Instead tell yourself to see it piecemeal, sensing and perceiving one at a time all the parts of which it is composed.

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For example, when looking at a house scan the horizontal lines of the building such as eaves troughs and balconies, then vertical lines. Notice the different geometrical shapes created by the various intersecting lines. Count the number of windows, note the texture of the bricks and so on.

When in conversation with people, note the facial features of the person your speaking with; observe their hands, clothing, hair style, the wrinkles on their face, and the way their eyes move.

Moving the eyes through tiny shift changes prevents central fixation of both the eyes and mind. After years of poor eyesight and strain these shifting movements will have diminished. The shifting exercise is aimed at restoring and improving the eye's scanning ability.

Far Seeing

Far seeing is best used in combat or in situations where many things are occurring at the same time and it is important to keep track of those events.

In Far Seeing the eyes are kept slightly out of focus similar to the Gestalt, but instead of crossing the eyes, you focus through and beyond the object you're trying to track.

By focusing far away, objects and events nearby will be slightly out of focus allowing more information from the peripheral sense field to be perceived. This provides several benefits. First, it improves your ability to track moving objects

Sensory Enhancement

One way in which we perceive movement is through occlusion.²⁸ As an object moves through space it blocks or occludes images in the sensory field behind it. (This is why camouflage is effective only if the object does not move, or if it moves against a uniform background that cannot give away movement by having features of the background obscured.)

By un-focusing the centre of vision, the field becomes more prominent. Objects moving within this field are therefore easier to track. If you use the centre of vision to track an object, say a ball being tossed through the air, then the ball would be 'frozen' in the centre of focus while the background moves in relationship to the ball.

If, however, you focus on the background then the ball would move in relationship to the background, making it easier to notice occlusion and therefore easier to predict trajectory and velocity.

To test this effect, hold out your finger at arm's length at eye level and focus on your fingertip. Then move your arm and body back and forth while maintaining focus on the finger. Notice that the field rushes past in an incomprehensible blur of colour.

Now look at a spot in the distance and again swing your outstretched arm in front of you. While you won't notice the fine details of the finger you are better able to see movement, speed, and trajectory.

28 The other way in which the eye perceives movement is through the change in relative size of an object. If you stood on the railway tracks and watched a train moving away from you, you are able to judge this not because the train occludes background features, but because the train is becoming smaller in relationship to other features in your field of vision.

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Another use of far seeing is to see in the dark. Since we depend so much on our vision for sensory information there is a tendency to feel at a disadvantage when we are in the dark. We know that the eye is able to see even under low lighting conditions by the concentration of rods in the peripheral area of the retina.

Far seeing, by allowing more peripheral information to be perceived, and improves the ability to detect movement and objects in the dark. The trick is to not look directly at the object you wish to see but instead to look to the side, and past the object.

Training Methods

Assume a relaxed and calm indifference during the following eye exercises. When the effort to *try* is involved the tension may cause strain that will interfere with progress.

The Gestalt

Quickly look at your surroundings and then close your eyes. Try to recall what it was you saw, then open your eyes and compare the mental image you had with the real worldview.

Then take the environment a piece at a time and do the same. For example, you could flash the desk in front of you, then close your eyes and try to recall the details. Can you remember how many pencils, pens, and coffee cups are on the desk? Are there photographs, and if so what are the photos of?

Practice this exercise from time to time whenever you have a chance, even after improving this skill you still need to exercise it.

Sensory Enhancement

Another method is to have cards made up with random numbers of dots on the card. (You can also use dominos).

With your eyes closed, hold the card at arm's length, and then quickly glance at the card without trying to count the individual dots.

Close your eyes and try to remember the card and the number of dots. After a moment look again at the card and see if the memory matches the actual card.

After practising flashing it is interesting to notice that the eyes take in a good deal more than the perceiving mind is aware of.

This is the unconscious vision in which we see without knowing it. Sensum always leave mnemonic traces (engrams) of the kind that may later be revived to produce a memory image. These memory traces can form perceptions even though the mind did not perceive them at the time they occurred.

In flashing, the eyes take in more sensum than can be perceived at the time, and when you close your eyes the mind can then *remember* the images. This is the purpose of placing crime witnesses under hypnosis to recall details such as the license plate of the getaway car. The witness may not have perceived the plate number at the time but the sensory memory may still exist and can be recalled to form the perception.

Palming

In a quiet place sit down and place the palms of your hands over your closed eyes. After a few moments your eyes should adjust and those with normally functioning eyes will see only a uniform black.

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An indication that the eyes are stressed is if you see moving grey clouds and patches of colour or darkness streaked with light. Ideally one should see only black. If you don't then imagine seeing black, this helps the perceiving mind correspond to what the eyes should see.

However, for some people the effort to visualize something will often cause more stress. In this case, simply remember pleasant experiences until the uniform blackness occurs naturally.

Palming supplies rest and replenishment for the eyes especially when working long stretches at a time and it can be performed for a few minutes any time the eyes feel tired or strained.

Search & Scan

Stand with feet about 18" apart and pivot the body side-to-side, twisting at the waist. The head should not be turned in relation to the shoulders.

The key point is to be aware of the movement of the sense field; no attempt should be made to pay attention to any details that come across the eye's moving sense field.

When practising this exercise you should be completely passive without any purpose or goal. This puts the selecting and perceiving mind out of action using only the sensing function. Since the conscious "I" is responsible for poor seeing, this temporary inhibition of the self is helpful in breaking the bad habits of improper use.

One can practice a similar sensing exercise in daily activities. Whenever you move, allow the visual world to pass by and be aware of its passing. Note, as you walk or travel by car, the approach and passing of trees, houses, lampposts, and markings on the pavement. By becoming

conscious of movement in the environment, you increase the mobility of the eye and the mind as well.

Blinking

Blinking has two purposes: to cleanse the eyes with tears, and to provide momentary rest by excluding light. The one action that defines a stare is the lack of blinking, therefore blinking is an important method to prevent staring and strain.

To restore natural blinking practice the following drill: Blink lightly and quickly a half dozen times followed by a few seconds of lightly closing the eyes. Repeat two or three times.

This quick and easy drill can be done every hour or at frequent intervals to recharge the eyes. Rubbing the eyes should be avoided at all costs, instead blink the eyes and squeeze them closed using the facial muscles.

Once you become more conscious of the eyes you will remember to blink more often, especially when engaged in concentration on a task where the eyes are used to focus and intensely.

Far Seeing

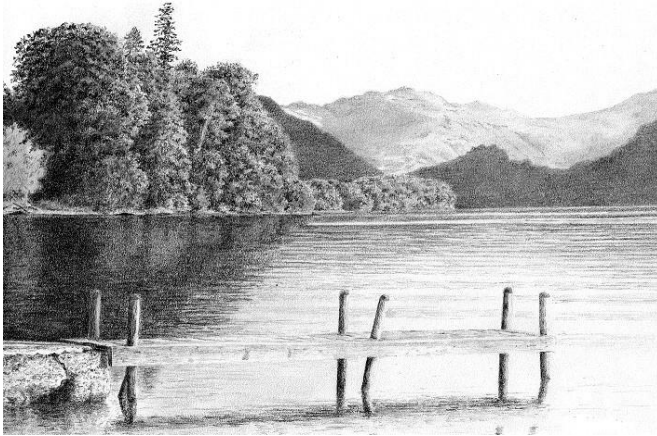
The best way to develop and practice far vision is to be outdoors. Modern lifestyles dictate that most of a person's time is spent indoors where the subjects of visual attention are always within a few feet. Over a period of years these visual habits begin to atrophy the muscles used to focus on distant objects. Our primate ancestors spent all their time outdoors using their eyes to search for both prey and predators from great distances away.

The human eye is the eye of a predator, designed to take in a huge visual expanse of territory. Being outdoors helps to

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stretch and flex the muscles controlling the focusing apparatus of the lens.

Spend more time outdoors and use the eyes to gaze into the distance, see paths and trails, campfires, mountains, and rolling hills. Take in the expanse of sky, the demarcation of the horizon, the star filled night. This will allow the eyes to function as they were designed to.



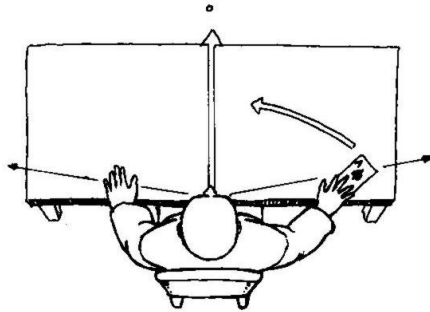
When looking at distant scenery it is important to be aware of tension around the eyes, such as squinting or furrowing the eyebrows.

Avoid staring. The act of staring is always accompanied by excessive and continuous tension, and this in turn produces a sense of psychological strain. Tension interferes with not only the psychological process of seeing but the physical as well. By removing strain vision is improved, improvement in function results in an improvement in the organic condition of the tissues.

Expanding Peripheral Vision

Draw letters or numbers on blank cards using a large marker (or you can use a deck of playing cards). Sit at a table and focus your eyes on a spot directly ahead of you on the table or draw a dot on a piece of blank paper.

Place the cards face up in a pile that is outside of your peripheral vision so that you can't see them. While keeping your centre of focus straight ahead slowly bring one card at a time into your peripheral vision and try to guess which character or card you've drawn. If you cannot tell, move the card slightly further into your vision while maintaining your focus straight ahead.



Eventually your ability to recognize what is on the cards will improve and you should be able to recognize objects at an angle of 70 to 78 degrees from the centre of vision.

Sunning

Light is food for the eyes. The eyes are made to receive light, and when the eyes are deprived of light they will deteriorate.²⁹ People who believe light is harmful to the eyes will react negatively when exposed to bright lights as evidenced by squinting and frowning. This results in

²⁹ Coal miners are subject to nystagmus, a rapid uncontrolled oscillation of the eyeballs as from dizziness that can be traced to prolonged periods working under low lighting conditions.

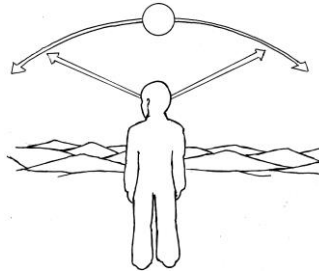
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tension that causes strain and discomfort. This reaction only reinforces the belief that light is harmful.

Sunning is a process to acclimatize the eyes to seeing under bright conditions without strain and fatigue. Sunning during daylight hours can be done outdoors or from inside looking out a window.

First make yourself comfortable and use a relaxation exercise to centre and focus yourself. With the eyes looking forward, move the head in a side-to-side scanning motion so that the arc of vision momentarily passes across the disk of the sun. Repeat the swing three or four times. Palming should be done after sunning.

While staring directly into the sun can damage the retina, the brief flash of direct sunlight will help to stimulate and re-energize the eyes. In addition, sunlight contains ultraviolet light that is an effective germicide that can help to prevent eye infections.



Since strong light is painful to tense and strained eyes, many people may be unable to practice this exercise right away and so they must acclimatize their eyes more gradually.

This can be done several ways. Sunning can be done first with the eyes closed. Even with the eyes closed, the sun's intensity can be felt through the eyelids when the gaze

Sensory Enhancement

passes across the disk. Next, the eyes can be sunned one at a time by palming the one eye and sunning the other, in this way the intensity does not seem so great.

Another method is to look at an area of the sky away from the sun and slowly bring your gaze closer towards the sun in increments of increasing intensity.

During evening hours sunning can still be practiced using a strong light source such as a bright light bulb. The procedure is the same.

Variations of the sunning exercises can be found in certain obscure Taoist and Chinese martial art practices as a method of energizing the Chi and is prescribed when feeling drowsy to instantly become more attentive and awake.

When Siddhartha listened attentively to this river, to this song of a thousand voices; when he did not listen to the sorrow or the laughter, when he did not bind his soul to any one particular voice and absorb it in his Self, but heard them all, the whole, the unity; then the great song of a thousand voices consisted of one word; OM - perfection.

Herman Hesse, *Siddhartha*

Hearing

The second most important sense is the sense of sound. The ears can sense pressure waves that travel through the medium of air or water at frequencies that range between 16 Hz to 20,000 Hz. (Human voice averages 100 Hz for men and 150 Hz for females.)

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At around 3,000 to 3,500 Hz, (between F sharp and G in the fourth octave above middle C) human are most sensitive to sound. This is because the auditory canal is about three centimetres in length, which corresponds to the resonance wavelength of sounds in this frequency range. Near this pitch, a standing wave can be formed in the ear canal that requires the least energy for sound to stimulate the ear. This is the frequency of piercing screams and emergency vehicle sirens.

The auditory nerve is not only stimulated by external vibrations, but internal vibrations as well. Low frequencies such as bass tones can pass through and resonate in the bones of the skull and jaw and physically vibrate the auditory nerve itself.

Our experience of sound is affected not only by the external pressure wave but also by our physical structure. The body, and especially the skull, acts like a sounding board resonating vibrations directly through the nerves and sensory cortex, which alters our perception of sound.

This is somewhat unusual since no other sense organ can receive direct stimulation of its enervation-its transmission cable. This is similar to a telephone wire accidentally receiving radio frequencies and helps to explain why loud sounds can produce such an overwhelming sensory signal. It is thought that the low frequency sound waves stimulate the body's nervous system producing an adrenaline/endorphin high.

It is no accident then that all cultures have gone into battle beating drums and making loud noises, and why young people like to listen to loud music. The auditory signal can also be used in pain control through the chanting of a *Mantra* that utilizes the body's natural resonance as an aid in focusing attention and drowning out the pain.

Sensory Enhancement

In addition the auditory nerve picks up internal sounds produced by the body's natural processes. These include: muscular movement, heartbeat, breathing, blood flow, digestion, and an ambient 'static noise' of the nervous system (The hissing sound you can hear when quiet).

This allows one to consciously focus on and monitor several internal functions, something again no other sense can do.

The sound signal travelling along the auditory nerve is affected by several other factors. Because cranial nerves are densely packed together there occurs some degree of 'cross talk', one set of nerves triggering similar signals in other nearby nerves.

Because of this, cranial nerves can modulate every other cranial nerve, firstly through filamentary connections, and secondly, through electromagnetic waves. All cranial nerves carry a non-steady current, which produces magnetic fields that can both broadcast and receive EM waves.

This is also why a warrior yells at the moment of attack, to create an instantaneous and uncontrollable response in the opponent's nervous system.

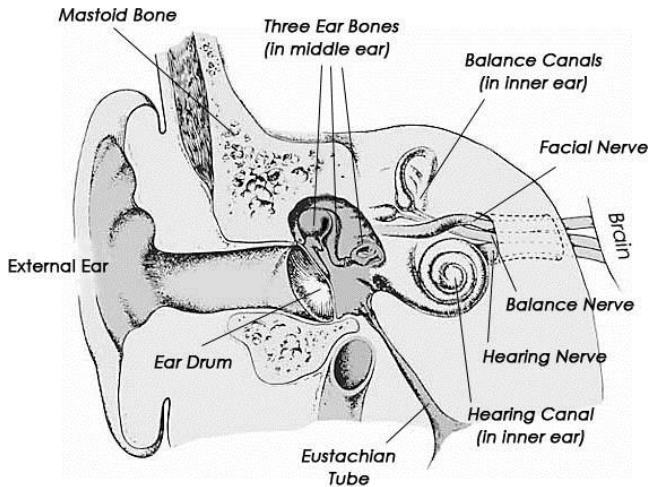
How the Ears Sense

External sound in the form of pressure waves enters the outer ear consisting of the pinna (the flappy part on the outside of the head) and the auditory canal. The auditory canal channels the vibration into the middle ear where the sound waves cause the tympanic membrane, the 'eardrum' to vibrate.

This vibration is then mechanically concentrated, similar to a step-up transformer, through the interaction of three tiny

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bones: The malleus, attached to the eardrum, the incus attached to the malleus, and the stapes attached to the incus.



The other end of the stapes is attached to the cochlea; a snail shell shaped organ filled with fluid that transforms physical vibrations into nerve signals. Inside the cochlea are small hair-like structures called cilia that release an electrochemical signal into the auditory nerve endings when stimulated by the cochlea's wavelike reaction to physical vibration.

In this manner mechanical energy is transformed into an electrochemical signal that is transmitted along the auditory nerve to a number of synaptic centres in the brain, and finally to the auditory cortex located in the temporal lobes. There the signal is 'heard' as sound.

When the auditory nerve is stimulated it generates an EM pulse that can be picked up by other cranial nerves. For example, experiments show that even mild and incidental noises cause the pupils to dilate. It is believed that this is

why watchmakers, surgeons, and others who perform delicate manual operations are so bothered by uninvited sounds; the sound causes their pupils to change focus thus blurring vision.

A hypnotized person could hear a constant hissing sound at 230 yards, although non-hypnotized people typically could not detect the sound until they were within 30 yards of the source.

Eugene Marais, *The Soul of the Ape*

Training Methods

Recent neurological research has found that the auditory centres in the cortex contain a three-dimensional map of the sound space picked up by each ear.

Just as every sound source can be plotted on a three-dimensional grid within the auditory space around us, so the brain also organizes the way it processes sound information on a three dimensional grid.³⁰

Since the sensing portion of the brain is so highly adapted to processing sound space, it would suggest that it is possible to fine tune and enhance this ability.

Audio Calibration

This exercise is intended to increase accuracy in detecting and locating the directional sources of different sounds.

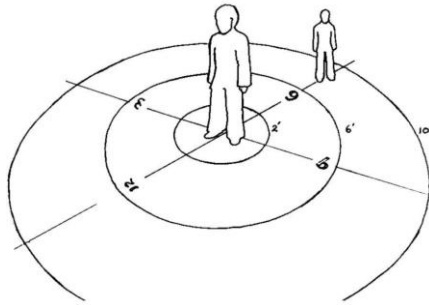
30. Eric Knudsen and Masakazu Konishi (1978) showed that the brain contains a three-dimensional grid pattern corresponding to the external auditory fields. From; Smith, Jillyn, *Senses and Sensibilities*, Wiley Science Editions, New York, 1989

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For this exercise you need a training partner. Stand in the middle of the room and close your eyes.

Imagine yourself to be at the centre of a clock face; directly in front of you would be Twelve O'clock, directly behind is Six O'clock, ninety degrees to your right is Three O'clock and so on

Your partner moves about stopping at random and calling out 'Now'. You must then guess the range and direction of your partner's position.



For example, if your partner is directly behind you just out of reach, the correct answer would be; 'six o'clock/six feet'. When you are correct your partner answers in the affirmative, if you were incorrect your partner would tell you the correct answer so that you can associate the correct answer with the immediate auditory experience. When one is able to guess correctly nine out of ten times, you can move to the next level of difficulty.

This time the partner moves around the room as quietly as possible and the 'blind' subject calls out every thirty seconds 'stop'. He must again guess the correct position; the partner corrects or affirms as above.

When listening for sounds your partner makes also listen for sounds that aren't there. One way to tell when someone

Sensory Enhancement

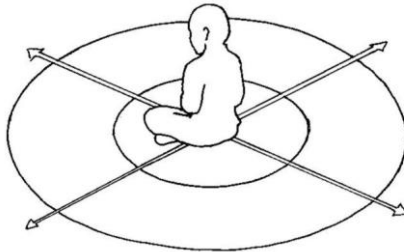
is coming into close range is by detecting the muffling of the ambient background noise. As the approaching body absorbs some this noise it casts the auditory equivalent of a shadow. One senses a hole, an absence of sound, coming from the direction of the other person.

*Bathe in the centre of sound, as in the continuous sound of a waterfall. Or, by putting your fingers in ears, hear the **sound of sounds**.*

Soch-anda Tantra, *112 Ways of Consciousness*

Expanding Awareness

Practice the following while sitting in a comfortable position with the eyes closed. This exercise is intended to train the ability to detect and identify various sounds and their locations. Again imagine being in the centre of a circle but in this case imagine concentric rings emanating outwards at fix distances.



First, listen to the all the sounds originating within a three-foot radius, mentally ignore other sounds even though they may be louder. It is possible to consciously reduce louder sounds to the background while focusing on the sounds within a particular range.

Next expand your hearing range to ten feet and concentrate on the sounds found within this range. Continue to expand the ring in increments to include the interior of the room,

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the building, the surrounding walk, the nearby park, then the entire town or city. Identify and briefly focus on each different sound such as; footsteps, conversations, mechanical noises, the sound of the wind through the grass, the rustle of leaves, the buzz of insects, the sound of running water, the distant roar of the city.

By becoming familiar with the sound of one's environment you are better able to distinguish what is a truly peculiar, out of place noise, from imagination. This can be a useful warning signal. When done outdoors the attention should include such things as

You can also listening to the body's internal sounds. Find a very quiet room, or you can place your palms over your ears and press lightly. Listen for and isolate the sounds of your breathing, heartbeat, and digestive organs, until you can isolate sound of the nervous system's static hum - the sound of one hand clapping.

Music

Researchers have discovered that the right kind of music, played under the right circumstances, can help increase attention span, improve physical coordination, reduce tensions, boost self-esteem, aid learning and memory, and provide physical and emotional relief from disease and injury. This helps explain the universal appeal of music.

Classical Chinese and Japanese warriors greatly admired the ability to play a musical instrument. The instrument of choice was the flute, both for its nostalgic and melancholy tones and its lightness and portability.

While listening to recorded music is adequate to the task, playing a musical instrument oneself provides additional training in rhythm and harmony, skills that can be applied universally.

Silence

Just as the eyes need rest from light so the ears need rest from noise. The best time to rest the ears is when sleeping.

Try to insure that your bedroom is as quiet as possible. This can be done in a number of ways such as laying carpeting and having noise absorbing materials hung on the walls. Finding a quiet place of refuge outdoors is also a good way to give the ears a rest. Loud prolonged noise can cause damage to the ears, alter moods, reduce learning abilities, and increase blood pressure.

Long-term exposure to loud noises can even lead to deafness.³¹ The ancient sages knew the importance of living quietly and that silence is golden.

The nose, for example, of which no philosopher has ever spoken with veneration and gratitude - the nose is, albeit provisionally, the most delicate instrument at our disposal: it is an instrument capable of recording the most minimal changes of movement, changes that escape even spectroscopic detection.

Friedrich Nietzsche, *Twilight of The Idols*

Olfaction

The sense of smell³² has fewer limitations than the senses of sight and hearing. Vision needs a direct channel of light

31. Auditory Fatigue occurs after the ears have been exposed to loud continuous noise. This raises the auditory threshold meaning tones would have to be louder in order for you to hear them. It can take several hours or several days for the threshold to return to normal. Evans 1982. From Sensation and Perception, Margaret W. Matlin.

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(vision in darkness is not possible), while hearing can be obscured or baffled, and both are immediate. Smell requires only a molecule to enter the nasal cavity, and these can linger for years making smell less constricted by time. The human sense of smell is so keen that it can detect the odours of substances even when they are diluted to 1 part to 30 billion.

The senses of smell and taste are known collectively as the chemical senses since they respond to chemical stimuli suspended in the air and liquids.

However, the sense of smell is 10,000 times more sensitive than taste. This would suggest that the sense of taste has a lesser role to play in species survival compared to that of smell.

Modern men are seldom cognizant of information derived from smell. The higher the cultural sophistication, the less importance is placed on olfaction.

The sense of smell is the most reminiscent of animal-like perceptions and is often treated as an evolutionary throwback.³³ By ignoring this sense however, we lose an important and possibly lifesaving source of information about our environment. In the animal kingdom the sense of smell plays a crucial role in survival by providing information on everything from food sources, and predators, to breeding and social interaction.

32 Also called chemo sensation and chemosensory.

33. Odour has been often linked with illness and thus forms the motivation behind the western obsession with deodorizers, sanitizer, disinfectants, air fresheners, and perfumes to name a few.

Sensory Enhancement

In vertebrate animals where vision has become the dominant sense (such as in birds and man) olfaction has decreased in sensitivity. While not as dynamic as a dog's nose, the human nose is not less sensitive to smell, both a dog's and a man's olfactory receptors can be stimulated by a single molecule. A dog's nose is more receptive to a greater variety of olfactory perceptions due to there being a greater number of receptors, 1 billion compared to 10 million for man.

The olfactory receptors can discriminate thousands of different airborne chemicals and as many as forty thousand different smells. Organic carbon based substances make up the majority of these smells. (Most inorganic substances we find odourless except fluorine, chlorine, iodine, bromine, and phosphorus).

We can also smell ozone (three atoms of oxygen combined) and compounds such as hydrogen sulphide, sulphur dioxide, nitrogen oxide, and ammonia.

Most of these odours we find irritating and some even stimulate the trigeminal nerve in the face causing tearing and irritation of the nasal passages. (The same reactions caused by pepper spray and mace.)

We know that animals perceive their world largely through scent. From rare cases of humans with enhanced olfactory abilities (hyposmia) we can glimpse how specific these perceptions can be.

Those with hyposmia found they could distinguish friends and acquaintances by smell even before seeing them. Some could smell emotions; fear, contentment, happiness. Others could recognize every street, every shop,

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every building by smell, and find their way around their native towns and cities infallibly by smell alone.³⁴

Helen Keller (June 27, 1880 – June 1, 1968) was an American author, political activist, and lecturer. She was the first deaf-blind person to earn a Bachelor of Arts degree.

She was left deaf and blind from the age of 19 months from scarlet fever or meningitis. Devoid of the major senses she had a highly refined sense of smell. She could tell people's occupation from their smell. In old country houses she could smell "layers of odours" left by a succession of families that had lived there before.

She wrote that people also have 'personality' smells and that interesting and unusual personalities had a more distinct odour, while a lack of odour indicated a less entertaining or lively personality.

Even without hyperosmia the average person can detect a lot of information by smell. For example, if you visit a friend in the morning, can you tell if he is cooking breakfast? And if so what, bacon and eggs, French toast, coffee? Most people would be able to answer these questions faster by having a quick whiff of the air, than by looking around. If you were blind folded and taken to the seashore, or downtown, or brought to a hospital, library, or factory, could you not identify the location almost immediately by smell alone?

34. "When I went into the clinic, I sniffed like a dog, and in that sniff recognized before seeing them, the twenty patients who were there. Each had their own olfactory physiognomy, a smell face, far more vivid and evocative, more redolent, than any sight face." *The man Who Mistook His Wife For A Hat*, The dog beneath the skin, Oliver Sacks.

Studies have shown that men and women alike are able to tell by smell alone whether or not a male or a female wore a piece of clothing. Special Forces veterans who fought in Vietnam recall that several days before going into the jungle they would have to change their diet since the typical meat rich diet of westerners produces a distinct body odour that would alert the enemy to their presence. And classical Chinese doctors were known to smell a patient's urine and faeces as a part of the diagnostic process.

The subtle information received through the olfactory sense may be the cause of some previously unexplained sensory phenomena. Such as when people have gut instincts about other people, the sense that something is wrong, (the smell of fear, worry, or deception) or something is right (the smell of happiness and contentment).

In these instances we may be processing chemical stimuli in some mammalian portion of the brain not readily accessible by the neocortex, but which nevertheless gives rise to perceptions that can only be described as a hunch, or a feeling.³⁵

How the Nose Senses

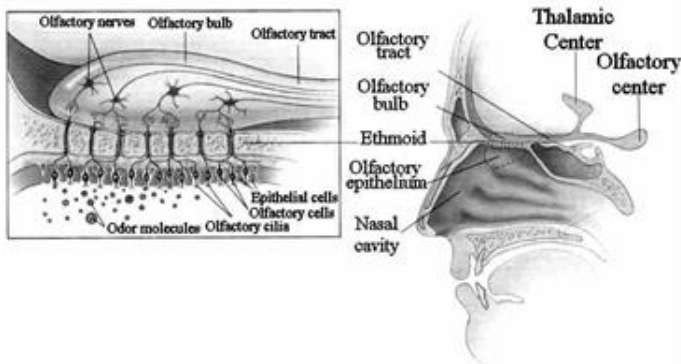
The sense of smell is anatomically simpler than the other senses. The olfactory receptor cells protrude directly into the environment from the olfactory bulb of the brain.

35. An example of odour affecting the body's biorhythms can be found in women living together where it has been shown that smell is the factor behind the phenomena of women's menstrual cycle synchronising when living together. Martha McClintock (1971) *Sense And Perception*, E. Bruce Goldstien, Wadsworth Publishing, Belmont, Calif. 1989.

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Stimuli in the form of airborne molecules enter the nose and find their way to the olfactory mucosa. Imbedded in the mucosa are nerve receptors that pick up floating molecules and fire a neural signal to the olfactory bulb, which acts like the retina of the eyes.

The information is then transferred to the brain through two different routes. One through the thalamus, where all the other senses synapse, and the other through the amygdala, hippocampus, and hypothalamus, all structures deep inside the brain which regulate feeding, drinking, and reproductive behaviour.



Both circuits meet in the orbit frontal cortex, and area in the frontal lobe just above the eyes.

Unlike vision and hearing, there has not been found one area of the brain devoted to processing olfactory sensation. The perception of smell may thus be distributed over the entire brain, an indicator of this sense's ancient origins.

Were all things smoke, the nostrils would recognize them.

Heraclitus

Training Methods

Awareness/ Recognition

Under laboratory conditions using hundreds of bottled scents the human nose can learn to identify up to 5,000 odours. The key is simply learning to 'recognize' the smells, to make the connection between olfactory sensation and knowledge of the stimuli's source.

The best way to improve olfaction is through experience and observation. This is accomplished first and foremost by simply becoming more aware of the smell of things. Make it a habit to stop and sniff the air more often and try to make predictions based on what you smell.

When coming home the smell of soap and dampness would suggest someone has taken a bath or shower. An unfamiliar smell of aftershave and perfume might indicate that you have guests.

When going to the club or gym try to smell who has been training. One person may use too much bleach when washing his uniform and so smells like chlorine. Another eats too much pork and has a sharp salty smell, or eats spicy foods that leave a scent of garlic. When entering someone else's house can you tell if someone's been ill? Does someone smoke cigarettes, collect books and antiques, or own a pet?

When outdoors use your sense of smell to tell you when the weather will change, such as the smell of moisture before it rains or ozone before a lightning storm. If hiking

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through the forest try to smell the location of rivers and lakes, roads and highways, and farms and cooking fires.

Every city, every type of terrain, and even every season has its own distinctive aroma that you can learn to recognize.

Focus

Studies show that closing the eyes can improve smell memory. To sniff, begin by closing the eyes and mouth and focus your attention on the spot between the eyebrows that corresponds to location of the olfactory bulb.

Relax and take in a couple of short, quick inhalations through the nose and cut off the air intake suddenly without exhaling. This allows the suspended molecules in the air to remain longer near the olfactory mucosa thus increasing the likelihood of penetrating the mucus lining.

Food for olfaction is stimulation. Under stimulation, such as when constantly exposed to only a single odour, causes degeneration. People who work in a chemical rich environment will lose the sensitivity to such odours. Smokers seldom notice their own tobacco smell, fast food employees no longer notice the smell of fried foods and so on.

The way to counteract this degeneration is to expose yourself to and consciously sniff a variety of odours. Have fresh flowers or plants in your environment, smell your food before eating. Smell fruit and vegetables, new clothes, houses and automobiles before choosing which to buy.

Balance

One day a young samurai approached a revered teacher of swordsmanship and begged acceptance as a student.

"You must do everything I ask you without question." The teacher warned. The samurai agreed without hesitation.

"Hai." Said the teacher *"Go to the Dojo and walk along the edge of the Tatami by placing one foot in front of the other."*

Perplexed the samurai did as he was told but after a week of this practice he became impatient to pick up a sword.

After the tenth day he could take no more and angrily questioned the teacher when they would begin serious training.

"Very well." Said the teacher. *"Tonight we will begin serious training."*

That night under a full moon the teacher took the Samurai up into the mountains until they came to a deep and narrow gorge. Spanning the gorge was a fallen tree.

"Here we begin training." Said the teacher. *"Cross over the gorge."*

"But the tree is too narrow." Said the samurai.

"It is much wider than the edge of a Tatami." Replied the teacher.

The Samurai jumped up on the fallen tree but as he began to step forward the dim moonlight and the sound of rushing water beneath him seemed to pull him off balance.

"I cannot cross." said the Samurai.

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"Well then, how can you expect to master the sword when haven't yet mastered walking?" Said the teacher.

The Samurai never questioned the teacher again.

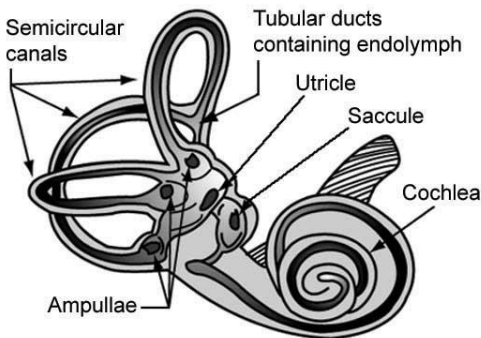
Japanese Folk Tale

The Three Senses of Balance

Balance is controlled by a combination of three senses; the vestibular, vision, and proprioception. The basic sense of up and down is provided by the vestibular system located within the inner ear.

It consists of three semi-circular hollow tubes that are set at angles to each other. These tubes are filled with liquid that flows through the tubes depending on head tilt and movement. Lining the tubes are hair-like nerve endings that, when stimulated by the movement of the fluid, transforms this motion into a neural signal.

This provides information on the position of the head, telling the brain when the head is tilted forward, backward, and side to side, similar to a carpenter's level.



The Vestibular System - semicircular canals and otolith organs

Sensory Enhancement

While the vestibular system supplies information about head position it does not communicate the overall positioning of the body itself. This information comes from two other sources - vision and proprioception.

Vision tends to dominate and override all other senses including our sense of balance. You can test how much vision influences your balance by first standing on one foot with your eyes open, and then with the eyes closed. Most people will begin to lose their balance with their eyes closed.

However, vision is not essential to balance and in many cases its input is detrimental to performing complex physical movements. Gymnasts, acrobats, high platform divers, and martial artists must train their nervous system not to rely on the eyes for balance. When tumbling visual input must be suppressed since its accuracy in determining location of the body in space at any point of a tumble is poor.

Instead, the two other senses are refined to produce more complex information on speed, trajectory, and distance involved in a tumble. Athletes are taught to focus on a spot either on the horizon, or on the ground depending on the technique, and then to *feel* their way through the movements.

For example, dancers and figure skaters when performing pirouettes focus their eyes on the horizon. As their body spins, the head and eyes remain focused on that spot until the neck will not twist any further, and then the head turns around quickly ahead of the body and again focuses on that same spot.

If you allowed the head to spin in tandem with the body, the overwhelming visual and vestibular sensations would

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cause immediate dizziness and disorientation. (Notice young children spinning and falling to the ground.)

The same principle is needed to execute a spinning kick or hand technique. The eyes must focus on the target, while the body turns through the movement.

Proprioception is the information the brain receives from the Golgi tendon organ, which is a sensor within the muscles and tendons that measures the amount of tension each particular muscle is exerting. This information enables us to sense physical movement and posture, and tells us how heavy an object is, or how hard to throw a ball.

Proprioception is also the sense of being 'in' your body. Combined with the tactile sense, proprioception is what tells you are a part of the world and not an entity living inside your head. While the information that the kinaesthetic sense gives us seldom reaches our conscious awareness. Yet it is essential for both martial artists and Zen pupils alike to become more aware of this sense in order to become more grounded in the present, a requirement of both combat and *Zazen*.

In maintaining an upright posture another important source of information comes from the tactile pressure felt in the soles of the feet.

This pressure is concentrated around three points of contact between the feet and the earth: the heel, ball, and ridge. In martial arts, sensitivity to the weight distribution on the feet is important in maintaining balance when moving. If the weight is too far forward on the balls, or too far back on the heels, balance and solidity is compromised.

Sensory Enhancement

Information is received from all these three senses and is processed and analysed, and directions are sent to the various muscles groups to maintain balance.

The practice of martial arts increases the stimulation of the vestibular and proprioceptive senses that in turn improves the brain's information processing functions.

Training Methods

Practicing balance develops the body's stabilizer muscular systems. The body's large muscles groups carry out motion, strength, and speed, however posture and balance is achieved through the actions of hundreds of small muscles known collectively as stabilizer muscles. These stabilizer muscles don't get worked as much through exercises that are aimed at isolating and developing the large muscles groups.

The stabilizer muscles help to direct the movement of the larger muscles and are essential in executing techniques that require refinement and grace. Body builders often appear stiff and wooden in their movements partially due to their training regimen aimed at developing large muscle groups. Conversely figure skaters, dancers, and gymnasts are renowned for their grace and poise that is due to their training regiment, which requires extensive training in balance.

Three Point Balance

This exercise is similar to those done in modern dance, ballet, figure skating, and gymnastics. While standing on one leg, bend the other leg and raise the thigh upward so that it is parallel to the floor.

Hold this position for the count of ten. Still keeping your thigh horizontal, rotate the thigh out 90 degrees to the side of your body, hold for a count of ten. Then lean forward

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and bring the leg behind you in what ballet would term an *Arabesque*, and hold for a count of ten. Repeat with other leg.

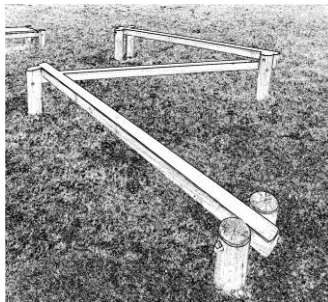


Gradually increase the length of time you hold out the leg until you are able to hold it for one minute. When you are able to hold it out for one minute then repeat the same exercise this time with the raised leg held straight.

Walking the Balance Beam

Place a ten foot, 4" x 4" or equivalent, beam on the ground and walk across the beam each day. When you are able to walk across the beam without the least loss of balance, close your eyes and repeat.

For the next stage raise the beam off the ground a foot. When you feel comfortable crossing at this height with your eyes closed, raise the beam higher still. When the beam is six feet off the ground, and you can easily walk along it, you have completed this exercise.



The senses evolved as an aid to survival. For the warrior, the senses are his first weapon in the battle for survival. The eyes warn of possible danger, the ears hear the approach of enemies, and the nose smells the fear of those lying in ambush. It is left to the mind to remain alert, to detect possibilities.

Varied Terrain

In China and rural Japan, much time is spent training outdoors, in the parks and in the mountains. These varied conditions improve balance and stability to deeper levels than the uniform flat surfaces we usually train and spend our working days on

All martial artists should train under different terrains and conditions. By expanding one's experience with varied conditions, one is better able to react and move under a greater number of combat situations.

Practice your forms and drills on hills, along the beach, on rocky ground, in the snow, and during a rainstorm. The first thing you will notice is the incredible strain this puts on the legs spurring the development of stronger leg muscles. One also learns to move more perfectly balanced since the ground is often unreliable being either too slippery or too entangled to allow any degree of error.

While we all love to perform the acrobatic, the dazzling, and the swift movements, in the end, like the old masters that came before, we find ourselves returning to the beginning, struggling to master the first skills we learned as a children, the simple skills of standing and walking.

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Successful point men have an Intuition that leads their patrol through safely through great danger. They simply "feel" where the ambushes are. They sense danger lurking in the bush. They know when to stop, proceed, or run. This sixth sense is renowned throughout the combat arms of fighting forces around the world.

Alexander, Groller, Morris, *The Warrior's Edge*

The Mysterious Senses

As we learned from our discussion of how perception works we know that the majority of sensum never makes it past the filtering stages to our consciousness. What becomes of all that information? Well it seems that the majority of perceptions mingle and merge and create a synthesised sense that is composed of all sense impressions but which seldom makes it to consciousness except in people born with a rare condition known as synesthesia.

The word *synesthesia* means "joined sensation" and shares a root with *anesthesia*, meaning "no sensation." It occurs in 1 out of 25,000 individuals and is a condition in which the different senses somehow become jumbled together and trade characteristics. It is described as "...*the involuntary physical experience of a cross-modal association. That is, the stimulation of one sensory modality reliably causes a perception in one or more different senses.*"

For example, persons with this rare capacity seem to hear colors, taste shapes, or experience other equally bizarre sensory perceptions. A synesthet might describe the color, shape, and flavor of a piece of music, or recognize a smell by its shape, or feeling the texture of a fabric a synesthet might detect the "sound" of the fabric as well.

Sensory Enhancement

These sensations are usually experienced as being projected outside the individual. In other words the sensory experiences are felt as being as real as any other sensory experience and not as some hallucination or image inside the mind. When a synesthet says he can hear the sound of the color red, for him, it is as real as actually seeing the color red.

Medicine has known about synesthesia for three centuries, yet few of us have ever heard of this sense even though it may hold the key to consciousness, the nature of reality, and the relationship between reason and emotion.

Scientists believe that it is not just that certain people *have* this sense, but only that certain people have a malfunction in their filtering process that allows sense impression generated by synaesthesia to become a part of conscious awareness. What they believe is that everyone has this sense but most of us are just totally unaware of it.

So there is another sense after all - the seventh sense (Counting proprioception/balance as the sixth). What we know is that this sense processes information unlike any other sense. It may be that by becoming more aware of the synesthetic impressions the blind could learn to recognize the 'Smell' an impending attack, the 'Texture' of a lie, or the 'Shape' of a human predator. As ridiculous as this may seem it is nevertheless a known phenomenon of how the subconscious process of the brain operates.

It may be that certain types of phenomena that have in the past been attributed to psychic powers or gut reaction, or instinct are really functions of the seventh sense. If so, then how do we train this sense?

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Results of tests on memory show that a clandestine mental operative sees and remembers when the conscious mind does not. Called covert awareness it helps out when other senses fail, it also reinforces existing mental functions especially the way humans make decisions known as gut feeling - the hunch.

Stanislov Grov, *The Holotropic Mind*

Training the Seventh Sense

If perception of this sense operates according to the same principles as other senses than by reducing the noise-to-signal ratio would increase the perception of synesthesia.

In the case of synaesthesia the noise one must reduce is that from all the other senses. Yet we come to a paradox, since we have spent much time in learning and expanding our sensory range how can we now discard that?

Perhaps it is not that one needs to reduce the noise of the other senses since they must form a part of the synesthesia process, but rather we must reduce the conclusions and expectations that the other senses create. This is what Zen teaches, that it is not the suppression of sensory information that must occur but rather the repression of the conscious musings we have over every passing sensation.

Many of the previous exercises in the book already contain the necessary ingredients to improve awareness of our deeply buried sensations.

Magnetic Sense

To the seven senses we already have we can add one more for which there is scientific evidence to suggest we possess, the ability to sense direction. 36

We know that many animals have a well-honed sense of direction. For example, geese can navigate several thousand miles each year to the same nesting areas, all without maps, compasses and directions, something few humans could accomplish but there is some evidence that humans are also able to sense direction. 37

What a sense of direction involves is the sensing of the earth's magnetic field, if humans can develop a sense of directions that would mean that we have a sense organ capable of sensing magnetic fields. 38

36 Zoologist Dr. Robin Baker conducted tests to see if human beings could detect the earth's magnetic field. Baker would blindfold his subjects and drive them around in a van and then ask them while still blindfolded to point to the direction they believe their home is. To some he tied powerful bar magnets to the head while the control group had only brass bars tied to their heads. Those with the magnets failed to point in the right direction whereas the control group scored normal.

The Unexplained, Vol 8 Marshall Cavendish, New York,

37 Birds have a piece of tissue located between the eyes that contains a high percentage of magnetite that may be used to detect the earth's magnetic field in order to find their way home.

38 Anselm Von Feuerbach reports in his study of a young man who was raised in total darkness and isolation that he..."was able to tell in repeated experiments whether the north or south pole of a magnet was being pointed at him because in the former case he felt a current of air proceeding from his body, and in the latter, a current of air blowing on his body." Feuerbach, Anselm Von, Caspar Hauser, 1966,

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This may be the principle behind the master swordsman's ability to sense impending attack or the point man's ability to sense an ambush.

Humans generate a low level electrical field, we know the brain produces about 35 watts of power and the ambient charge or the brains neurons, if measured together can generate hundreds of volts of electricity.

However his talent seems to be restricted to sensing danger. It may be that the basal ganglia and lower brain stem, the portion that is responsible for the instinct of survival, once triggered into action, assesses the threat using all available sensory input (spontaneous attention) somehow tapping into an ancient redundant sensory system to extract information about lower level magnetic fields in the vicinity.

Human generated magnetic fields need not be powerful enough to be sensed directly but rather detected through the interference in the much stronger earth magnetic field, rather like in hearing where you can detect a presence not by the noise they make but by the background noise they muffle. Perhaps the background magnetic field 'noise' is muffled by the presence of other low level magnetic fields.

The auditory nerve is also unusual among cranial nerves in that it does not have the protective sheath called a neurilemmal which may allow for greater sensitivity to internal stimuli. This may also be something of a throwback to an earlier species in which the ear served a threefold function of hearing, balance, and sensory direction.

This ancient sense is what migrating animals use to find their way halfway around the world without benefits of maps or compass. Certainly man's nomadic ancestors

Sensory Enhancement

developed some internal sense of direction and one can see this old instinct still at work in people who are lost or asking for directions when they tilt and turn their head back and forth as though adjusting an antenna to tune into a specific frequency.

When we listen it is possible that some of the auditory information received is produced by the dormant sense of direction. While the cognitive mind would not recognize the information as 'directional' or 'magnetic field interference' the information could contribute to the unconscious perception that is felt as instinct or gut feeling.

If this is so then the only way to train this ability is to use the same principle of isolating the signal by reducing the background noise. In this case we have to eliminate visual, acoustic and olfactory senses to see if there is still another sense providing a weak signal that may be detected and made to work.

Training to Sense Magnetic fields

This exercise is similar to the acoustic calibration exercise. The subject is blindfolded, must wear ear plugs and the nostrils must be clipped together with a nose clip like those worn by swimmers. (The reason is that the training could be compromised by smelling out your partner unconsciously)

The subject is then led to the centre of the room and a training partner goes to stand motionless and silent in another part of the room. The subject must walk around and try to 'Feel' where his training partner is standing.



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Breathing



So when you practice Zazen, your mind should be concentrated on your breathing. This kind of activity is the fundamental activity of the universal being. Without this experience, this practice, it is impossible to attain absolute freedom.

Shunryu Suzuki, *Zen Mind, Beginner's Mind*

The need to breath is the first and most powerful survival instinct. Without air, the human organism will die quickly.

The average person can live up to four minutes without oxygen, but after about five minutes the heart will stop and the person is clinically dead. It might be possible to revive the person in some cases up to twenty minutes after clinical death but usually the person will have suffered serious

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brain damage. After more than twenty minutes without breathing biological, permanent, death will have occurred.

Many cultures maintain a tradition of associating air with the life energy. The ancient Greeks called this energy *Pneuma*, Hindu Yogis call it *Prana*, and the Chinese call it *Chi*.

Breathing exercises play an important part in martial arts training but before learning how to use breathing in the art of war, one should have a basic understanding of the physiological functions of breathing.

Physical Functions

Breathing is accomplished through the actions of the intercostal and clavicular muscles, and the diaphragm. The ribs act to maintain a structural integrity while the expansion of the chest wall and diaphragm creates a vacuum that draws air through the trachea and into the lungs.

The lungs are a spongy mass made up of capillaries called alveoli whose cellular walls are thin enough to allow the exchange of gases between the air and the blood stream.

The heart pumps blood through the lungs where the exchange of gasses takes place and then on throughout the body. The physical movement of breathing can be broken down into three separate actions or types of breathing, known as costal, clavicular, and diaphragmatic.

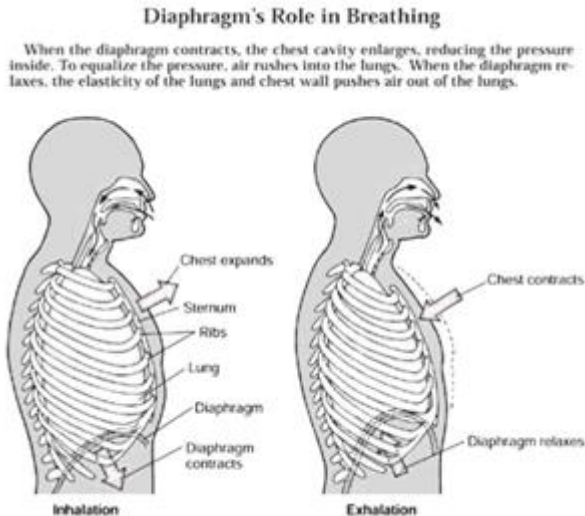
Costal Breathing

Costal breathing is characterized by upward and outwards movement of the chest and the use of the costal muscles to expand the chest at approximately midpoint. Therefore, the middle lungs are aerated the most.

In an upright position, this means the lower lungs where more of the blood is circulating is getting less air. In addition, costal breathing requires more energy to expand the chest than diaphragmatic thus increasing the demand for oxygen.

Clavicular Breathing

Clavicular breathing comes into play when an inadequate supply of oxygen is encountered for whatever reason such as, fright, shock, or after strenuous exercise. Raising the shoulders takes some of the pressure off the rib cage allowing for easier action and slightly greater lung capacity.



Diaphragmatic Breathing

Most efficient since it requires less energy it also aerates the lower lungs. In an upright position, gravity causes more of the blood to settle lower in the lungs.

Diaphragmatic breathing allows greater absorption of oxygen by aerating the lower lungs where blood flow is

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greatest. In addition, the movement of the diaphragm massages the internal organs, which improves circulation.

Analysis on the somatic level had revealed that patients hold their breath and pull in their belly to suppress anxiety and other sensations. One finds that it is a fairly universal practice.

Alexander Lowen, *The Language of the Body*

Psychological Functions

The diaphragm is one of the few internal muscles that we have control over and this control forms a link between the autonomic nervous system and the conscious mind. In the autonomic nervous system, all the internal functions are regulated with no regard, nor need for conscious monitoring.

When we are not consciously controlling breathing, it is run by the autonomic nervous system. Under its control, breathing will mirror the mind/body's internal state of functioning.

When the sympathetic nervous system is stimulated such as when frightened, angry, or anxious, breathing will mirror this state by becoming short, shallow, and holding the breath in is done more often.

When the parasympathetic system is stimulated, such as by eating and relaxing, breathing becomes slower and deeper.

Between these two poles of the breathing spectrum, other breathing patterns also reflect internal states of arousal and depression. The nervous system usually does a good job at maintaining breathing levels suitable to the situation; however, there are times that require conscious control of the autonomic nervous system.

In order to stimulate a certain response that is normally under auto-control we can consciously mimic the breathing pattern that the desired response would normally elicit.

For example, if we wish to remain calm and relaxed, we can alter our breathing to the slow deep breathing associated with a relaxed state. If we wish to increase our level of arousal, we can change our breathing to the rapid breathing of physical activity.

In the orient, the control of breathing is thought to confer numerous benefits such as, longevity, immortality, internal heat, superior strength, and a variety of psychic abilities.

While many of these techniques are dubious, several are useful for the warrior. These include breathing for training, combat, and healing.

Physiological Functions

Breathing is initiated and coordinated by the respiratory center in the medulla oblongata, the hindbrain. One group of nerve cell initiates inhalation by causing a contraction in the diaphragm; another group initiates exhalation by relaxing the diaphragm.

It is normally an automatic function that operates on information from nerve feedback in the lungs and muscles, and from the oxygen/carbon dioxide levels in the blood.

The signal to alter breathing patterns is initiated in response to the amount of carbon dioxide in the blood stream, rather than the amount of oxygen. A change in breathing pattern can also be initiated by emotions and controlled by conscious awareness.

Ordinary non-aroused breathing involves about 12 breaths per minute, while heavy exercise can increase the rate to 80

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breaths per minute. During 24 hours, we breathe approximately 8000 liters of air and 17.5 liters of blood pass through the lung capillaries. All of this relentless activity is aimed at two purposes, to provide the organism with oxygen, and to eliminate waste.

The cells of the body need nourishment (glucose) provided by blood, but in order to convert this food into energy, it must combine with oxygen in the process known as oxygenation. Breathing provides the needed oxygen.

The second function is the elimination of waste material. Once the cells have burned their fuel of sugar and oxygen, they produce waste in the form of water and carbon dioxide. Hemoglobin also picks up carbon dioxide and carries it back to the lungs where it is exhaled. Without proper breathing, the waste products cannot be eliminated from the blood and the body in effect, poisons itself.

While every cell in the body requires oxygen, the greatest consumer is the brain. The brain consumes 25% of the body's energy even though it comprises only 3% of the body's mass.

Breathing reduces brain volume during inhalation, and increases it during exhalation, causing the capillaries within the brain to expand and contract. Breathing can be compared to massaging the brain, which helps to increase circulation and flush out toxins.

Breathing Techniques

The nervous system's commonest reaction to powerful and painful stimulus is to shut down by reducing or suspending breathing. The perception of a threat triggers an instinct to make as little noise as possible and to concentrate all the senses on the source of the stimulus.

Holding the breath reduces some of the sensory background noise made by the respiratory system enabling us to focus more intensely. We still have this instinct. Whenever we concentrate our attention, try to listen carefully, or to see something that is not too clear, we tend to either hold our breath or breathe shallowly. However, if the stimulus is particularly strong the shutting down mechanism may be overridden and the person will spontaneously hyperventilate.

Holding the breath for too long while the sympathetic nervous system is stimulated into high gear causes a sudden demand for oxygen, the signal to breath is somehow overstated and, instead of rhythmical deep breathing, the person will begin to hyper-ventilate.

During hyperventilation, a greater than average amount of carbon dioxide is washed out of the bloodstream. The body needs a certain amount of CO_2 and a drop of CO_2 will constrict blood flow to many vital organs resulting in diverse and sometimes serious symptoms.

Constriction of blood vessels in the brain will cause dizziness, disorientation, and may lead to loss of consciousness. A similar occurrence in the heart may lead to chest pains. The high oxygen level also creates greater amounts of alkaline that can make one nervous and edgy, and cause a feeling of 'pins and needles', muscle spasms, nervous twitches, and even convulsions.

Calming Breath

The first step to correcting this abnormal breathing habit is to realize that the breathing is abnormal. Simply being aware of this reaction will help to overcome its effects. You should focus on and establish a regular deep breathing pattern anytime you feel threatened or anxious.

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Focus on your abdomen and take three short breaths holding each for one second before exhaling. On the fourth breath, begin rhythmic breathing at a medium tempo. A tense situation requires more oxygen and this requires a faster rate to oxygenate the blood. When actually engaged in combat then use a combination of bamboo breathing, and rhythmic breathing during the intervals in action.

Energy Breathing

This is used when you expect a sudden increase in oxygen demand. Here rapid and deep breaths without pause between inhalation and exhalation allow a greater absorption of oxygen. This is the method employed by Japanese deep-sea divers. Before descending some thirty to fifty feet without air tanks, Japanese divers take several brisk inhalations to hyper-oxygenate the blood.

As we know an excess of oxygen to carbon dioxide ratio can cause adverse side effects, but this problem is solved if the excess oxygen is used up immediately.

As such, it should be used just moments before stepping onto the killing ground.

Rhythmic Breathing

During the practice of martial arts techniques, it is important to exhale when executing a technique, and to inhale during the retraction or pause between techniques.

For example, when doing push-ups you exhale when pushing off the ground (exertion) and inhale when dropping back down (relaxation and contraction).

When doing high kicks, you exhale when lifting the leg, and inhale when dropping the leg back down. In weight training, you exhale during the lift or contraction, and inhale during the release and return.

Breathing

Rhythmic breathing is useful for repetitive endurance drills such as calisthenics, aerobics, and running. These activities follow a tempo that can be linked to a breathing rhythm.

For example, long distance runners know to regulate their breathing with the tempo of their footsteps. A four/four rhythm would mean that the inhalation would take as long as it does to run four steps, and the exhalation would take four steps to complete. This would follow: inhale, two, three, and four, exhale, two, three, and four, inhale... and so on.

Proper rhythm can also have a hypnotizing effect on marathon runners so that they are no longer aware of pain and exhaustion. When breathing and movement are out of tempo, it hinders coordination and loses economy of motion and thus energy. As a rule, when moving remember to match your breathing rhythm to the tempo of your actions to enhance both the ability to breath and the ability to move efficiently.

When practicing Forms, the speed at which you move should allow you to breathe naturally so that the timing of the Form follows closely the breathing pattern needed to execute the techniques.

This works provided there is no less than a half-second interval between techniques. For example, the speed of the techniques can be no faster than punch! (Inhale half a second), kick! (Inhale half second), block! (Inhale half second) and so on.



Bamboo Breathing

While rhythmic breathing is used for medium speed movements, rapid combinations of movements such as speed drills and during actual combat do not allow enough time between movements to inhale.

This would require that you either inhale during times of exertion, or hold your breath during several movements until there is pause to breathe again. Either method would compromise power and leave you susceptible to exhaustion and injury.

For example, let us say you are practicing a jab and reverse punch combination. The timing of these two actions is very close together, a 'one-two' rhythm, there is no time between the 'one' and the 'two' in which to draw another breath and exhale in time for the second punch. How then do you insure that you are breathing out during both attacks? The answer to this is what is known as Bamboo Breathing.

Bamboo Breathing gets its name from the way in which Chinese and Japanese painters draw bamboo using the traditional brush and ink.

This is accomplished by drawing a smooth line, then stopping the stroke for a short pause, then continuing repeating the pause at intervals. The pauses allow more ink to be absorbed into the paper, which creates the bamboo's signature joint pattern.

Bamboo breathing follows the same method. The breath is drawn in and then a short puff is exhaled, then paused, then exhaled again and so on. In this way, you can execute

Breathing

several techniques in rapid succession by taking in one breath and then exhaling short powerful puffs of air with each technique, until the supply is exhausted.

No more than three or four techniques should be done in one breath, and then you must pause or retreat to gain another breath.

Another way to insure that you are breathing out during the execution of a technique is to use vocalizations. While the Japanese *Kiai* or 'spirit yell' is often used with the finishing blow, it is impractical when executing multiple and rapid attacks.

Instead, use short exhalations accompanied by a guttural sound that ends in a sharp cut-off of air. Sounds such as Hup!, Hut!, Ho! help coordinate exhalations to movement.

This is one of the reasons some styles incorporate animal sounds into their combat training. The animal sounds are linked to attack patterns.

Abdominal Breathing

When practicing meditative and rejuvenating exercises we need slow rhythmic breathing that aid in the production of beta and theta wave patterns associated with relaxation, visualization, and recovery.

Abdominal breathing reflects the natural breathing exhibited in the stage of sleep know as REM sleep, known to produce dreams, and is a common ground for the conscious and sub-conscious mind. 39

39 Rapid Eye Movement associated with the hypnogogic stage of sleep.

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Begin with the three short rapid breaths, and then draw in the air through the nose and into the lower abdomen as though inflating a balloon in the belly. Inhale as slowly as possible up to a count of ten, then lock the larynx and hold the breath in for a count of three, then exhale again up to a count of ten. Be sure that the length of inhalation is equal to the exhalation.

While counting during the cycle of respiration also count the number of breaths you take. If you can count thirty breaths without losing count of either the breathing pattern, or the number of breaths, you will have mastered this exercise.



Energy



Even the most powerful human being has a limited sphere of strength. Draw him outside of that sphere and into your own, and his strength will dissipate.

Morihei Ueshiba, *The Art of Peace*

Martial arts techniques are traditionally divided into two categories, external and internal. A distinction is made between the acquisition of localized external strength and the development of internal power.

Through prolonged effort and exercise, any part of the body may be greatly strengthened; there is no doubt that

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through weight training, for instance, the arms can be developed to produce a powerful punch.

However, this strength is localized and unintegrated with the rest of the body. On the other hand, internal energy is stored centrally and can be directed to wherever required. It is flexible and changeable, and it integrates the body into one coordinated unit. It can enhance all functions; if directed to the eyes and ears it can improve sight and hearing; to the skin, it increases sensitivity; to the abdomen, it develops courage.

External Energy

External energy results from a combination of mass and motion and is generated by our physical structure and relies on muscle. External power can be divided into two categories, mass, and velocity.

Mass

The human body has intrinsic power that results from the body's mass. The larger the person, the greater the mass, the greater the mass the more energy (power) can be delivered. However, according to the first law of thermodynamics concerning energy conservation, a larger mass must also have a greater intake of energy and more energy must be used to overcome inertia. Therefore, a larger person requires greater consumption of oxygen, water, and calories, and a larger person is slower.

Someone who is 6' tall and 250 pounds has a great deal more power than someone 5'4" and weighing 120 pounds.

Weight lifting helps to increase a person's mass and, in combination with improved functioning of the muscle tissue and the greater stress limits of the Golgi tendon organ, give that person greater strength.

Japanese Sumo wrestling is an example of a martial art that derives most of its effectiveness from the person's mass. Compared to Kung Fu, there is relatively little in the way of skill and technique used in Sumo.

Many types of weapons depend on their mass for effectiveness. For example, a club, no matter how ineptly wielded, will still inflict considerable damage due to its weight. For someone unskilled in self-defense, a baseball bat or tire iron would be far more effective a weapon than a knife or set of Nunchakus which requires skill in order to be effective.

Velocity

The second category of power is that derived from speed. The greater an objects' velocity, the greater the relevant mass. We know that given the correct angle and velocity, a straw of hay could penetrate a steel plate.

Velocity increases energy to the power of four. For example if you double the mass, you double the energy produced, but if you double the velocity, you quadruple the energy produced.

This means that a smaller person can deliver an even more powerful blow than a larger person can, provided he strikes more quickly.

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Samyama (visualization) on the rate of vibration of matter on the physical and higher planes gives control of the vibrations. When this control is applied to his own body, the yogi retains youthful vigor into old age.

Sutras of Pantanjali

Internal Energy

The other form of energy is called internal energy, or more popularly known by its Chinese name *Chi*, (chee) or Ki in Japanese.

This is equivalent to the Yogic concept of Prana, the Sanskrit word for "life force" or "life energy." In Hindu philosophy, yoga, Indian medicine, and martial arts, the term refers collectively to all cosmic energy, permeating the Universe on all levels. This is the exact same description as the Chinese version of Chi.

This idea of a universal energy is found throughout the world, and even in the ancient Greek word *Pneuma* meaning "breath" and, in a religious context, for "spirit" or "soul. In classical philosophy, it is associated with the word psyche, which originally meant "breath of life", but is regularly translated as "spirit" or most often "soul".

A more modern, though academically discredited, theory of Chi can be found in the writings of Wilhelm Reich who proposed a spiritual esoteric energy or hypothetical universal life force, that he called Orgone Energy.

The benefits of generating and directing this internal energy include, long life, self-healing, the ability to heal others, superhuman strength, and even telepathic and telekinetic powers.

So what is this internal energy? As a rationalist, I have been unable to find a scientific theory behind the concept of a universal life force, yet the reference to this energy found in so many diverse cultures seem to indicate that there is some substantial principle involved. 40

Another ancient Greek word may point to a possible scientific explanation. The word Ether (aithēr) in Homeric Greek means “the upper pure, bright air” “pure, fresh air” or “clear sky.” In Greek mythology, it was thought to be the pure essence that the gods breathed, filling the space where they lived, analogous to the air breathed by mortals.

Ether, a fifth element comprised of light and spirit that permeates the universe, is surprisingly similar to the Electric Universe theory of plasma. In this theory, the primary force in nature and the universe is electrical. The planet, and stars as well as every living being on the planet are connected through electromagnetic fields. In space, the universe is connected through interspatial plasma, that, like the Greeks wrote, fills the space between the stars.

On earth, all living things are connected through magnetic fields that imbue the very air we breathe. There is some hard evidence for animal and human interaction with magnetic fields in the sense of direction. Therefore, we can confirm that the earth’s magnetic fields play some role in evolution and perception.

40 “We work with the hypothesis that there is one fundamental energy in the human body whether it manifest itself in psychic phenomena or in somatic motion. This energy we call simply “Bioenergy”. Psychic as well as somatic processes are determined by the operation of this bioenergy. All living processes can be reduced to manifestations of this bioenergy.”
Alexander Lowen, *The Language Of The Body*

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Furthermore, Chi Kung masters are instructed to visualize Chi as a bright blueish white light, similar to a plasma discharge.

Until modern science can discover a more probable explanation, we are left with the theory that Chi is an electromagnetic energy that is somehow connected to the air around us. This would explain the healing properties, the superhuman strength, long life and health, and, since we know, the brain acts as a transceiver, the telepathic and telekinetic powers.

In the martial arts traditions of the Far East, numerous training methods were devised to create and channel this internal energy. Collectively these exercises are known as Chi Kung, meaning: "Life Energy Cultivation".

According to Taoist, Buddhist, and Confucian philosophy, Chi Kung allows access to higher realms of awareness, awakens one's "true nature", and helps develop human potential.

In China, there are two schools of thought on how Chi is best developed. The first school suggests that proper living habits, high moral conduct, and moderation is the way to develop and store Chi. All cultures have stories and legends about saints and sages that derived miraculous powers from living a proper lifestyle.

The second school believes that Chi can be developed through specific exercises such as breathing and meditation known as *Nei Gung* (Internal Method).

Legend has it that Bodhi dharma taught the monks of the Shaolin temple these exercises as a means of improving their health and fitness, and thus founding the Shaolin tradition of martial arts. These exercises were written down

in such later works as The Eighteen Lohan, and Eight Pieces of Brocade routines. They are similar to the original Muscle Change Classic incorporating isometric exercises, but also including visualization and breathing techniques.

Chi Kung practice typically involves moving meditation, coordinating slow flowing movement, deep rhythmic breathing, and calm meditative state of mind. Chi Kung is now practiced throughout China and worldwide for recreation, exercise and relaxation, preventive medicine and self-healing, alternative medicine, meditation and self-cultivation, and training for martial arts.

Training Methods

While there are reputedly some 75 ancient Chi Kung exercises, we will focus on the two most common to martial arts, Small Circle and Big Circle.

The following exercises are best performed outdoors in nature and with bare feet. All Chi Kung exercises require the following conditions:

- Intentional movement: careful, flowing balanced style
- Rhythmic breathing: slow, deep, coordinated with fluid movement
- Awareness: calm, focused meditative state
- Visualization: of Chi flow
- Softness: soft gaze, expressionless face
- Solid Stance: firm footing, erect spine
- Relaxation: relaxed muscles, slightly bent joints
- Balance and Counterbalance: motion over the center of gravity (See Tai Chi Walking)

Small Circle Chi Kung

This posture is called *Holding the Jug* since you stand and hold out your arms as if holding a large jug.

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Directions:

Stand with your feet slightly more than shoulder-width apart and one foot ahead of the other as if taking a step. Keep the shoulders down, rounded, and relaxed. Shoulders that are hunched up indicate tension.

Spinal column is kept straight in a manner known as a military posture.

Elbows are kept down and close to the body, with the arms extended forwards as if holding another person in a hug.

Focus lightly on a spot on the ground between six to ten feet ahead or upon the horizon if practiced outdoors. Use Far Seeing

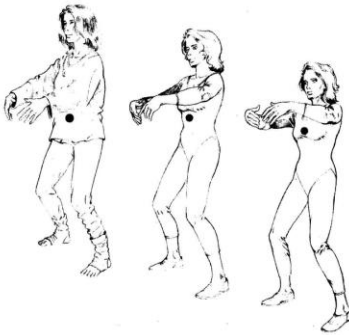
Use slow rhythmic abdominal breathing (See Breathing).

Keep the pelvis tilted slightly forward to avoid arching the back.

The knees should be kept slightly bent at all times, never lock any joint in full extension.

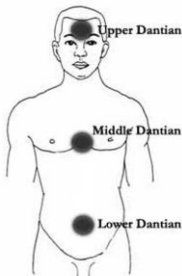
Most importantly, the feet should distribute the weight into the ground equally along three points of contact: the heel, ball, and ridge.

Breathe in through the nose and into the lower lungs expanding the lower abdomen. The breaths should be done slowly, then hold for two seconds, and exhale slowly through the mouth.



Visualization: When inhaling imagine that the air is charged with intense energy in the form of a blue white light. You inhale this energy in through the nostrils where it makes what is known as the short circuit.

From the nostrils the energy is visualized as passing up along the inside of the cranium from forehead to the crown and down the along the spine, under the pelvis and into the abdomen or *Dan Tien*. 41



This is the circuit the energy makes on the inhalation. During the pause when the breath is held in, the energy is visualized as charging the main battery of the Dan Tien. There is said to be an accompanying feeling of warmth that occurs in the belly and is felt radiating out through the body.

During the exhalation the energy brought up from the Dan Tien through the chest up through the throat and out through the mouth, thus is the circle completed.

The simplicity of this exercise belies the benefits. After a few weeks, you will feel more solid and conscious of your body, and you will have much more energy and vigor.

41 Dan Tien is Chinese meaning “Ocean of Energy” is located two inches below the navel and is said to be where the body stores Chi.

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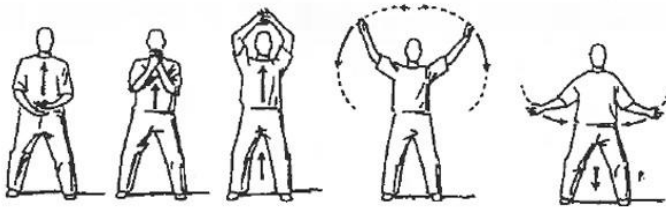
Big Circle Chi Gung

This exercise is called Big Circle because your arms make a circling motion from your belly, up to your chest, then up over your head, then circle in towards the belly again. It also requires you to visualize your Chi as forming a circle, or more accurately, a protective sphere around you.

Directions:

Stand with your feet parallel slightly more than shoulder-width apart and your arms hanging loosely by your sides.

Follow the same postural and breathing principles as in the previous exercise.



As you inhale, bring your arms up and across your belly with the palms facing up. Continue to breathe in as your arms rise up in front of your body and up over your head with the palms naturally turning outwards.

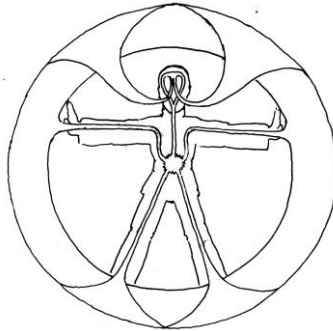
As you breathe out, circle the arms outwards with palms facing outwards until at the end of the exhalation your arms have returned to their starting position by your side.



You need to coordinate the movement with the slow breathing rhythm.

Visualization: When inhaling imagine that the air is charged with intense energy in the form of a blue white light. You inhale this energy in through the nostrils as before but you also imagine energy being drawn up through the earth, through your feet and legs until both energy flows meet in your Dan Tien. (Hence, the benefit of practicing this exercise barefoot.)

As you raise your arms overhead, you now imagine this energy rising up through the body and up into the arms. As you circle the arms outwards, imagine the energy flowing out through your palms to create a large circle of energy around you, thus completing the large circuit.



Healing with Chi

All Chi Kung healing techniques follow the same simple principles as the above exercises. Assuming a relaxed posture, deep breathing, calm focus, one breathes in and imagines blue white energy or light drawn up through the nostrils and up and around the body to the Da Tien as in the small circle visualization.

Upon exhalation imagine this energy travelling up through the body and out through the arms as in the big circle visualization.

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To heal, place your hands on either side of the injury, like closing a circuit, and as you exhale, imagine the energy flowing through your hands and into the injured area.



If you want to heal an internal injury or disease, upon exhalation, you imagine the Chi flowing into the affected area of your body bathing the injury in a white healing light.

It is thought that Chi could heal from a distance. To do so follow the previous visualization for gathering Chi, but when you exhale you imagine the energy transferred directly to the person you are trying to heal. You visualize the patient in your mind and as you exhale you imagine them glowing with energy like blowing on an ember to start a fire.



Relaxation



There are two types of relaxation: passive and dynamic. Passive relaxation is where the body rests and is in a state of repose, dynamic relaxation is the state of the body and mind that is associated with normal and natural functioning.

Malfunctioning and strain tend to appear whenever the conscious "I" interferes with instinctively acquired habits of proper use.

Aldous Huxley, *The Art of Seeing*

The ability to control muscular tension is essential in self-defence and life in general. While there are a few situations when tension is required, most of the time tension is unnecessary. Unfortunately, chronic tension seems to have become the prevailing condition for most of us.

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Chronic tension is a destructive habit that almost everyone develops to some degree. It is the source of innumerable illnesses and diseases and interferes with almost every aspect of human functioning.⁴²

In the art of war, unconscious tension is a hindrance, the equivalent of carrying around unnecessary baggage. Tense fighters overreact to feints, revealing their fighting strategy. When attacking they try too hard, technique becomes frenzied missing targets and increasing their own risk of muscle and tendon injuries.

During combat, the proper use of tension is to contract certain muscles according to two circumstances. The first is when attacking. When striking, the arm or leg delivering the attack should be kept relaxed throughout the movement until the moment of impact with the target.

Then the muscles of the hand or foot are tensed for just an instant. This tensing upon impact adds greater structural integrity and mass to the body allowing more energy to be delivered into the target.

This gives techniques a snap and crispness of movement. By keeping the body relaxed at the launch of the attack you are able to generate greater speed as well.

42. Tension or more correctly hyper tension has been linked to increases in the incidence of numerous human ailments such as heart attack, stroke, high blood pressure, cancer, headache, vision problems, as well as psychological dysfunctions such as anxiety, depression, hyper-activity, and learning disorders. Furthermore in the tradition of Chinese acupuncture tension is seen as the cause for numerous ailments (as it is in western tradition with the theory of A personality types being more susceptible to heart attacks). According to Chi Gung theory tension impedes the flow of Chi, The area that is thus tensed becomes weakened and disease soon follows.

The second circumstance when tension is needed is when receiving an attack, as in tensing the stomach muscles to absorb the impact of a punch, or a throw to the ground.

Contracting and tensing the muscles act to protect the internal organs and bones from injury by absorbing the energy like body armour. In the Shaolin tradition this technique is developed to a high degree through exercises known as the 'Iron Vest'. An adept can withstand blows delivered by punches, kicks and even sticks and clubs by tensing the muscles of the torso.

As impressive as this may seem, the tensing of the body to receive blows is a poor last resort strategy. Better to stay relaxed and fluid to evade attacks.

Controlling Tension

Tension is insidious, in the beginning it is easy to recognize tense muscle groups and to relax them using the techniques described here but, the problem occurs the minute one's attention is distracted, then old habits return and tension slowly takes over the body again. The only way to prevent this is to develop new habits over a long period of time.

Breaking old habits and forming new ones requires that you consciously intervene before the expression of those behaviours you wish to change. In the case of unconscious tension, one must learn to consciously focus on relaxation at precisely those times when one is most inclined to become tense.

The paradox is that at these times relaxation is usually the last thing one wants to think about. This effect can be seen in martial arts students who can perform drills with fluid ease but tense up during sparring, when they need to be relaxed.

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The reason they are unable to relax is that all their attention is focused on the opponent, what little attention is left is focused on attack and defence strategies. Without attention to spare there is no way to command the muscles to relax.

The same holds true in other situations, such as job interviews, presentations, public speaking, meeting new people, and the endless daily confrontations and disputes we have with our fellow man. At each encounter one's attention is trapped by the external circumstances and the overall degree of tension rises a little more.

The following exercises all require the basic pre-requisites, a quiet place free from interruption, relaxed loose clothing, a comfortable sitting or reclining position, and slow rhythmic breathing.

Classical Conditioning

The simplest and most effective method for reducing tension is through behavioural conditioning techniques. The mechanism works simply, if you constantly pair any two sensory events close together in time, they will become related and eventually either event will trigger the other.

Behavioural conditioning requires a stimulus and a conditioned response. The stimulus can be any pre-arranged signal; the response is the desired physical/mental function. In this case the desired response is a condition of muscular and postural relaxation.

Choose any word or phrase that evokes a feeling of peace and relaxation such as 'Cool Moss', 'Warm Fire', or 'Summer Breeze'. This word/image will serve as the conditioned stimulus. The next step is to build a memory picture around the phrase that will improve the relaxation response.

Relaxation

This is done by associating the phrase with as many other sensory memories as possible to add emotional energy.

For example, take the phrase 'Summer Breeze' and build a memory picture by visualizing the glow of the sunset over the ocean, and the scenery in pastel pinks, peaches, and gold. Smell the salty spray from the ocean, mixed with the scent of coconut oil and fried bananas. Feel the warm sensation of the sun on your face and the breeze in your hair, the sand under your feet. Listen to the steady rhythm of the surf and the cries of sea birds.



Each individual sense has its own relaxation response trigger built in. The feeling of warmth, the sound of a waterfall, the smell of home baked bread, each can trigger the body to relax. Using them in combination increases the effectiveness of this technique.

Once the word stimulus and memory picture has been created in your imagination the next step is to condition the response through consciously directed relaxation methods.

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Releasing the Bowstring

This is best done lying on your back, before going to sleep, but can also be done sitting up or even standing.



First, tense every major muscle in the body starting at the feet and quickly moving up the legs, thighs, buttocks, stomach, chest, shoulders, arms, fingers, and finally, hold the mouth and eyes wide open.

Maintain this position of total body tension for a count of five, then repeat mentally to yourself the word/image and immediately relax the entire body at once as though you were dropping a great weight you had been carrying.

The body acts like the bow when being drawn, becoming tense with potential energy. Triggering the relaxation response is like releasing the arrow; all tension in the bow immediately dissipates.

Perform this exercise three times just before going to sleep each evening. In a few weeks you will be able to repeat the word/image to yourself under everyday conditions and immediately feel the release of tension you were previously unaware of.

Systematic Muscle Relaxation

In this method one consciously relaxes specific muscle groups in sequential order while repeating the word/image mentally.

Begin this exercise from the top. First, direct your attention to your face and feel the facial expression; are you frowning or are the eyebrows raised in wonderment? Are you grimacing or smiling? Consciously relax the muscles around the eyes and mouth, over the forehead and around the jaw. Imagine them releasing their tension while mentally repeating the word/image.

Then work down the body isolating and relaxing specific muscle groups. The general sequence is as follows.

Head: Forehead, eyes, mouth, jaw, back of the head, neck.

Torso: Trapezius and shoulder muscles, the chest, abdomen, back along the spine, lumbar, buttocks.

Limbs: The arms starting with the shoulders and working towards the hands and ending in the finger tips, thighs, calves, and feet.

Some people may have difficulty *willing* their muscles to relax, often the effort to relax defeats its own purpose. There are two other strategies that can be used.

The first method attempts to circumvent the effort/tension response by working on an unconscious level. As one systematically isolates each muscle group, do not make any effort to relax; instead one imagines feeling heaviness and warmth flowing onto the muscle. The heaviness metaphor aids release of tension while the heat metaphor promotes blood circulation to the muscle.⁴³

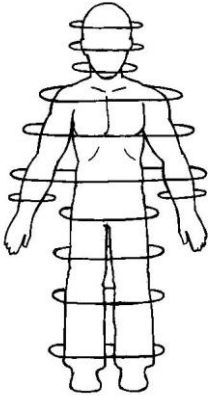
43. Dr. Johann Shultz and Wolfgang Luthe devised relaxation techniques called *Autogenic* training the focused on six standard exercises to create at will the sensations of heaviness, warmth, actual reduction of the heart rate, change in respiration, apparent warming of the solar plexus, and cooling of the forehead. John B. Alexander, *The Warrior's Edge*.

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Another approach is to first tense each muscle group in order to better isolate the kinaesthetic sense of each muscle. In biofeedback terms this is known as increasing the signal to noise ratio. To focus on a specific stimulus you must increase its signal in order to recognize it above the sensory background noise.

To increase a muscle's sensation; tense the muscle for a few seconds. This will send a signal that is stronger than most other signals thus making it easier to focus upon.

This signal is then isolated and used to send back a relaxation response signal along the same nerve channels. With practice you will be able to recognize each muscle group's state of tension and develop a better 'feel' for your body's musculature.⁴⁴



Riding the Wave

Imagine your body as if it is rising up from the water, first your head and face break the surface then the shoulders, arms torso etc. all the way down to the toes. Then repeat the process in reverse starting with the feet and moving upwards to the head.

After some practice the whole exercise occurs as a wave, starting with the head and travelling down the body to the feet and then returning back up towards the

44. American Edmund Jacobson (1888-1983) developed a method for self-regulation he called *Progressive Relaxation*. He observed that muscles already contracted through tension are more likely to contract further in response to unexpected stimulus; they are more 'jumpy' reacting more dramatically.

Relaxation

head. The sensation is that of floating on an undulating wave, each cycle providing deeper levels of relaxation.

Riding the wave takes less time to perform and can provide the same benefits as the systematic muscle relaxation sequence described above, but only after undergoing the previous training.

Rhythmic Movements

Swaying, and rocking motions performed either standing up or sitting down is another method of inducing relaxation. Repetitious and rhythmic movement have a hypnotic effect on the nervous system and these movements form the basis of many mystical and martial exercises.



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Slaying the Two Demons



In China there lived a great master of Tao who had three disciples he wished to test. The master brought them to a canyon in the mountains that was guarded by a white stallion of terrifying mane and demeanour. Anyone who tried to pass through the canyon was beset upon by the stallion with thundering hooves.

The master spoke, "*If any of you have truly mastered detachment you will be able to pass by the horse guarding this canyon.*"

He motioned to his first disciple to cross the canyon. The first disciple began to chant a Buddhist Mantra as he walked across the canyon, but the horse stopped him and, rearing on his hind legs, flashed his hooves at the disciple who panicked and ran back to safety.

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The second disciple sought to outwit the horse by climbing between the boulders and along the edge of the canyon, but the horse followed him for hours never allowing him to descend. The disciple gave up and returned exhausted.

The third disciple walked calmly towards the horse who merely nodded its head and stepped aside for the disciple to pass.

"Alas you have mastered detachment." said the old master.

Chinese Folk tale

Guarding the entrances to many oriental temples are the figures of two guardian deities with the appearance of fierce demons. Often portrayed standing in fighting stances, it is their job to chase away the evil spirits and allow only the firm of faith to enter the temple.



Of all sensations experienced by man, pain and fear are the two universally dreaded. Unpleasant as they are, they were nevertheless evolved by nature to be, like the temple demons, guardians.

Fear is a guardian who warns of pain, pain is a guardian who warns of death.

Slaying the Two Demons

Since ancient times young warriors have had to face these two demons and pass through the gate into manhood.

Everyone must face them eventually. Rather than trying to avoid the demons, it is better to make friends with them, to know them intimately, and make them serve as the survival instincts they were meant to be.

All is pain, all is ephemeral.

The Buddha

Pain

Pain is an essential function for survival because it alerts the body to respond to potentially life threatening injuries, and to modify behaviour to reduce the likelihood of injury and disease. However, sometimes pain does more than just indicate an injury, it becomes the problem itself, and interferes with the process of healing.

In combat, pain can seriously detract from your ability to survive. Pain sends a loud sensory signal that can drown out other signals. On the battlefield of life, your ability to sense what is going on around you is crucial to survival, you should not afford pain to detract from this.

For those following the path of the warrior, learning about pain is helpful for dealing with the pain from injuries received during training. The first step to learning pain control is to understand the process.

Pain is a sense and operates similar to the other senses with one exception; pain nerves have redundant systems.

If you surgically sever a pain nerve, the pain signal can be rerouted through another channel, whereas if you severed

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the optical nerve, there would be no other channel to conduct visual information to the brain.

The sense organs of pain are the nerves themselves. Nerve endings that detect damage or potential damage to the body are described as 'free nerve endings' because they look like loose threads under a microscope. They are called nociceptors, or pain receptors, and they detect changes in the body which, when the signal reaches the brain, is felt as pain.

When damaged, the pain receptors can become highly sensitive as they re-grow. Damaged nerves may become sensitised to the point that they will respond and produce an injury signal even to mild stimuli such as a light touch or pressure.

This can cause chronic pain because the hypersensitive pain receptors are constantly sending pain signals to the brain, like breaking the volume knob off a radio so that it always plays at the same sound level.

Pain nerve fibres enter the spine at different locations depending on where the pain receptor originate. Nerve fibres from the legs enter the spinal cord near the bottom of the spine (lumbar) while nerves from the arms enter higher up along the spinal cord (thoracic) and so on.

The spinal cord is where all the nerve fibres from all parts of the body connect (synapse) to the next set of pathways.

All along its pathway to the brain the pain triggers numerous other signals to other parts of the body.

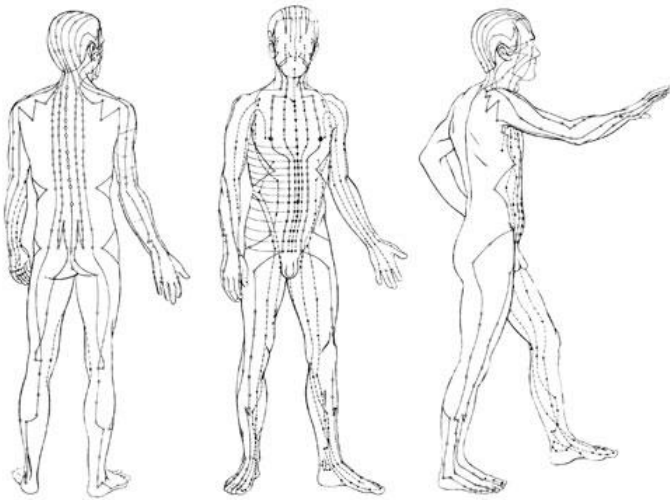
Connections are made directly to the muscles telling them to jerk away from the source of pain, known as reflex action. In addition, signals are sent to increase heart rate

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and blood pressure, to the eyes causing the pupils to dilate in order take in more information, and to the adrenal glands to increase blood sugar for energy. All these autonomic reactions can occur before the signal has even been felt as 'pain'.

The signals then pass through the thalamus and on to the sensing portion of the brain, the sensory cortex. When the signal passes through the thalamus damping signals are simultaneously passed on down through the nervous system to raise the sensory threshold of the nerve endings.

This provides a type of feedback compressor, meaning that the pain levels are restricted to manageable levels for the brain to process.⁴⁵



45. One theory why acupuncture works is the dampening theory, in that the insertion of needles sends additional although less intense pain signals that trigger a greater dampening signal to be sent out to all pain nerves.

Controlling Pain

Pain is not simply a sensory experience. Pain is a very complex matter. It involves the intensity of the injury, how well the injury is transmitted to the brain, and what the person's expectations are about the injury.

Dr. W. E. Fordyce.

Diagnosis

First, determine the cause of the pain and have it accurately diagnosed. If it is a minor injury, and you have some first aid training, do the diagnosis yourself.

However, if in doubt, always seek professional advice. Ask the doctor or therapist detailed questions about the injury, what was damaged, what functions are affected, and what is the treatment for recovery. The more you know about an injury the better able you are to devise methods of dealing with its pain.

By identifying the pain and treating the injury, one is less likely to have morbid thoughts about the pain. If, for example, if you sprained your ankle but did not get an x-ray or medical opinion, there will be a doubt as to the cause of the pain. Sure, it is just a twisted ankle but, as the pain increases with the swelling, you begin to contemplate the idea that the ankle is actually broken.

As your anxiety level increases, so your perception of pain increases. The more convinced you are the ankle is broken, the more anxiety, the more anxiety, the more pain. The more pain, the more convinced you are the ankle is broken, and so on in a vicious cycle.

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If you had the medical assurance that the ankle was merely sprained, then, when you felt pain you would just add more ice to the ankle and wait for the swelling to go down. Without the anxiety caused by uncertainty you can avoid a vicious cycle of anxiety and pain.

If you have lingering pain, it is important to know whether the pain is the result of continuing damage or a result of the healing process.

For example, if the pain from a knee injury is the result of damage to the cartilage, then further exercise will cause more damage. If, however, the pain is from swelling, then further exercise will help to flush the fluids out and reduce the pain.

There are times when you have to fight through the pain and then there are times when you have to rest and ignore the pain. It is the nature and seriousness of the injury that will determine which approach to take.

Physical Conditioning

It has long been known that physically fit people also develop a higher pain threshold than people who are inactive.

This is due to several factors; first, pain, like all senses, works on a ratio; if there is no ambient pain level already sending damping signals down the nerve channels, then a new injury will seem more painful.

If one becomes acclimatized to pain through vigorous exercise and rough training one will develop a higher pain threshold. Second, intense physical activity also increases

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the body's production of Adrenalin that in turn stimulates the release of endorphin that acts as a pain reliever.⁴⁶

In addition, being fit and healthy aids your healing process so that you are able to recover from injuries more quickly ending the pain sooner.

Attitude

Since the pain signals pass through the thalamus, they, like other sensations, are influenced by emotions.

Depression and anxiety will increase pain perceptions while a positive attitude will reduce them. To laugh in the face of danger is not merely bravado but a strategy for dealing with sensory overload.

We often, through our expectations, make things worse than they really are. This can be seen in the tendency to over-react to situations, for example if you stub your toe and then spend the next twenty minutes howling in pain and hopping around in a panic you are teaching the nervous system to place even more importance on such injuries.

The nervous system thus alerted to the importance of even minor pain signals will naturally turn up the volume on these signals in the future. This effect can also be seen in reactions of a child who stumbles and falls, but only begins to cry after the mother expresses serious concern. The

46. Chemically there are three chemicals found in the brain that act as analgesics (pain relievers), they are endorphin, enkephalin and dynorphin. They belong to the opiate class of chemicals and act as a gate control mechanism that prevents pain signals from synapsing within the sensory cortex. In other words, these chemicals stop the pain signals from reaching their final destination that is the cognitive mind. Some of these chemicals are a by-product of Adrenalin that may explain the analgesic effects of intense physical effort and sensory stimulation.

mother's emotional reaction is inadvertently teaching the child that mild sensations of pain are serious and so he feels them even more.

Conversely, it is also a mistake to take an overly cavalier attitude and not have an injury examined. A common assumption is that the degree of pain indicates the degree of injury.

This is false. The degree of pain is not indicative of the seriousness of an injury. Even a minor injury, if left untreated, can produce serious problems later on. As a rule, treat the injury with care, but treat the pain with stoic indifference.

Suppression

In addition to the attitudinal approach to pain, there are only two non-chemical ways of altering the perception of a pain, turning down the volume of the pain signal, or drowning out the signal.

Relaxation

The first step to reducing the pain signal is to lower the overall arousal level of the nervous system through deep relaxation exercises⁴⁷. Begin with breathing exercises to slow and deepen the respiration. Pain causes the breathing to rise up in the chest and become erratic tending towards hyperventilation. This breathing pattern is thus associated

47. Another chemical that is not based on the opiate model is serotonin. In the brain, serotonin is responsible for sleep and for regulating emotional balance. Studies show that states of deep relaxation (evidenced by the brain's production of Theta Waves) seem to increase the serotonin levels. Emotional calm and deep relaxation has always been one of the goals of meditation and its application as a tool against pain is well known throughout the orient.

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with pain's emotional state; by altering the breathing pattern of pain, you reduce the somatic support for pain perceptions.

Mental Imagery

This is a visualization technique whereby the mind creates an internal image that has a corresponding effect on the nervous system.⁴⁸

As with all visualization methods, one needs to construct an analogy. To ease pain from a burn you could imagine the burned area immersed under the frigid waters of a mountain stream, numbing, cleansing and reducing the inflammation of the injury.

If the pain is from stiff muscles, imagine the afflicted area bathed under the warming ray of the sun melting away stiffness and pain.

Concentration

Another method to reduce the pain signal is by concentrating on another area of sensory information.

We know that the mind can perceive only a limited number of perceptions at the same time. By concentrating on one set of signals, you force out others.

48. Mental approaches to pain include relaxation, guided imagery, hypnosis only 5 to 10 percent of the population have whatever it takes to make pain control carry over from hypnotic suggestion after coming out of the trance state. Ernest Hilgard showed that hypnotic pain reduction was not based on the actions of the body's endorphin. David Spiegel and Albert Leonard confirm this study. Notes from Sense and Perception, E, Bruce Goldstien, Quotes from Ronald Melzak *The Puzzle of Pain* 1973

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This technique is used in certain East Asian practices whereby celebrants insert hooks or steel barbs through the skin without feeling pain. Variations on this ritual can be found from India to Sumatra but the common technique used to block out the pain is an intense concentration on a *mantra*.

A Mantra is simply a verse, usually a short prayer or blessing repeated endlessly. Samples include the Hindu *'Om Nima Shivia'* the Chinese Buddhist *'Ami Tou Fou'*, the Roman Catholic *'Hail Mary Mother of Grace'*, and the primordial - *'Om'*.

Mantras work on three levels. First, the sound of the chant provides a powerful and continuous auditory signal. By verbalizing the chant, the auditory nerve is stimulated both externally through sound waves, and internally by the vibrations resonating within the chest and skull.

This loud signal makes it easier to maintain your concentration. Second, the rhythm set up by the word combination entrains the mind to that rhythm⁴⁹

Rhythmic sounds and movements are known to affect the serotonin levels in the brain responsible for regulating sensory perception⁵⁰.

Thirdly, reciting the Mantra helps to regulate breathing with the emphasis on a quick intake of air, and a long slow

49 Like a song or melody that you have heard and afterwards you cannot get it out of your mind.

50. Serotonin is involved in one of the inhibitory mechanisms that operate the gate control. Wall, Patrick D. Jones, Mervyn.

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exhalation which helps to wash out more of the body's toxins.

Washing Out The Pain Signal

The opposite method to reducing pain signals is to overwhelm them with other signals. Like all electro-chemical signals, pain signals are transmitted at certain frequencies.

These frequencies can be amplified or damped by sympathetic and counter-sympathetic frequencies respectively.⁵¹ (This may explain why people in pain groan and cry out, our brains are instinctively seeking to produce an auditory counter-frequency to dampen the pain.)

The counter frequency to pain is naturally pleasure, they are to each other as two sides to the coin and both are centred in the same area of the brain. Everyone has experienced the soothing effect of a hot bath on an aching body, the pain washed away in the overwhelming sensation of heat, moisture, and buoyancy.

Physical and sensational activities such as practising martial arts, engaging in an intensive hobby, playing sports and games, or even going for a walk in the wilderness will provide a wide range of strong sensations of sight and movement, smells and noises that will help to overwhelm the pain signals.

The oldest and possibly most effective method of washing out other perceptions, including pain, is through sound and

51. David Reynolds (1969) showed that rats when their brains were stimulated electrically, seemed to feel no pain, later proved in other experiments this effect is known as SPA; Stimulation Produced Analgesia.

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music. The ancient Taoist writings mention the use of sound as a means of overcoming pain and fear, as well as inducing profound changes in awareness.

Music is pleasurable and provides a strong sensory signal that is directly proportionate to the decibel level of the music - the louder the noise the less able you are to focus on anything else.

Many cultures have a tradition of singing to the sick and injured to relieve their suffering, and this tradition is continued in the form of benefit concerts and shows for wounded soldiers and hospital patients. The technique is simple, when in pain; sing a song or play a musical instrument, a slightly less effective method is to listen to music.⁵²

There is no one method or technique to guarantee mental control of pain that will always be successful. Each person will have varying degrees of success in internal pain control methods and so it is up to each individual to improvise and discover which methods work best for them.⁵³

52 You can test this the next time you go to the dentist. Bring along a portable cassette player and headphones and listen to your favourite music during the dental work. See if your perceptions of pain and anxiety are not reduced considerably.

53. After years of treating patients, Fordyce concluded that people who have something to do, do not suffer (from pain) as much as those who do not.

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The warrior is never amazed. If somebody comes up to you and says "I'm going to kill you right now" or "I have a present of a million dollars for you," you are not amazed. You simply assume your seat on the saddle.

Chogyam Trungpa, *Shamballa, The Sacred Path of The Warrior.*

Fear

Fear is nature's guardian that warns and alerts the organism to real or perceived dangers.

To understand the role that fear plays in human survival it is interesting to see the effects of people who have lost the ability to be afraid. An extremely rare condition, known as *Urbok Vita* disease, destroys the amygdala, that part of the brain that is responsible for fear.

Victims of this disease literally do not know the meaning of the word fear. They cannot make facial expressions of fear nor do they recognize expressions of fear in others. Most revealing however is that victims of this disease have lost the ability to sense danger.

Because they lack a sense of danger, they have a short life expectancy, due to accidents that fear would have warned healthy people to avoid. Fear is thus a survival instinct. It is only when we have too much or an irrational fear that it becomes a drawback.

Fear is a reflex startle response triggered through perception. Humans are genetically programmed to fear certain types of situations such as strangers, large objects, unknown sounds, or anything rushing towards you. These are known as primary fears and are a part of the survival instinct.

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However, primary fears can create secondary fears that are less a part of survival and more a creation of imagination. For example, the basic fear of strangers can be expanded to include fear of strange fashions, hairstyles, languages, the fear of crowds or being alone, and even such intangibles as fear of new ideas or conflicting opinions - all can induce feelings ranging from anxiety to terror.

Knowledge and control of fear is essential to the way of the warrior since fear, or more accurately panic, can, in an instant, make utterly useless even years of training. First, it is necessary to understand the physiological chain of events that are activated by fear, the benefits and drawbacks. Then training methods can be used to help reduce the occurrence and lessen the degree of fear.

*A hero is no braver than an ordinary man,
but he is braver five minutes longer.*

Ralph Waldo Emerson

The Physiological Reaction to Fear

The perception of a threat causes a reaction in the autonomic nervous system whose job it is to prepare the human organism for sudden and frantic activity. This is known as the *fight or flight* response.

This reaction is an instinctive survival mechanism preparing the body to either, flee a potential predator through the hazards of open terrain in a race to the death, or to face the predator in a life or death struggle. Either way the body must be able to call on every ounce of energy and numb any pain that might interfere with fighting or running.

The autonomic nervous system is made up of the sympathetic and the parasympathetic nervous systems that

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are responsible for preparing the body for action and preserving strength respectively.

In the initial stages of fear, the sympathetic nervous system triggers the endocrine system to release hormones causing the following reactions: Increased heart rate, respiration is affected either hyperventilating or the holding in of the breath. Arteries are dilated to increase blood flow to the surface to provide the anticipated demand of oxygen from the muscles. (This can be recognized by the face becoming red as the blood is sent out to the external muscles).

Body temperature increases producing sweat, and body hair may become erect. Blood flow to the digestive organs is restricted to provide more blood to the muscles, the stomach may suddenly feel nauseous, and vomiting is common.

In addition, the pituitary gland releases a hormone to the adrenal that releases a hormone that increases the availability of blood sugar (glucose). Adrenalin is released which increases the body's ability to release stored energy, like shifting into high gear, or feeding nitrous oxide into a fuel mixture. Endorphin, whose molecular structure closely resembles morphine, is released to ease the pain of anticipated injuries.

However, the body cannot maintain this heightened state of readiness. If the body does not run or fight off the excess energy then the parasympathetic system is triggered into action to counter the effects of the sympathetic system.

The parasympathetic system tries to reverse all the changes caused by the sympathetic system: Heart rate is reduced, breathing becomes shallow, gasping, and increased sighing, and the mouth becomes dry. Blood is drawn in towards the inner body restricting the flow to the brain,

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which may cause dizziness, spots or stars in peripheral vision, and fainting.

The face becomes pale and waxy, body temperature is lowered. The digestive system may suddenly kick in resulting a bowel movement or release of the urinary tract.

For a short period the two systems and their effects on the physiology alternate back and forth in a battle for control of the nervous system, a battle always won in the end by the parasympathetic.

All these opposing responses can take place in a matter of seconds. During actual fighting or fleeing the available stores of energy is burned off through frenetic activity within minutes.

*Courage is resistance to fear, mastery of fear,
not absence of fear.*

Mark Twain

Strategies for Control of Fear

Fear is useful in preparing the body for combat, the heightened awareness, strength, pain threshold, and endurance can be lifesaving assets. However, without a detached perspective, one will be swept away by the primordial instincts raised by pain, fear, and anger. Combat then becomes a mindless thrashing about in a world of brutal violence where strategy and tactics no longer exist. Instinct overcomes reason.

The problem exists not in erasing fear entirely from our minds, even if it were possible, but rather a delicate balance of enhanced awareness and body readiness, combined with a detached self-control that is able to hold in the energy until the most opportune moment.

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A Chinese maxim describes the tension caused between fear and self-control. You must become as a bow that is drawn back with all its potential energy ready to released, and wait for the target to appear.

In this analogy, the bow is the body's energy potential, fear draws the bow, but the mind must hold back the string, waiting for the opportune moment before releasing the arrow.

Systematic De-Sensitization

Fortunately methods for controlling and overcoming fears and phobias are simple to use and highly effective. The most effective method is systematic de-sensitization whereby immunity to fear is built up through small doses of fear taken under controlled conditions. This is like building up an immunity to poison by taking small doses over time.⁵⁴

The following example will provide the framework from which a similar conditioning program can be created.

First, one must isolate and deal with one fear at a time. Then go through a list of possible scenarios that would be considered frightening and rate each scenario on a scale from 1 to 5 in degree of fear invoked.

For example, if you are afraid of heights, then the scenario of standing on a chair may rate a 1 on the scale of fear. Standing on the second rung of a latter may be rated a 3, while standing on the top rung rates a 5.

54 .Behaviourists use Systemic Desensitization, credited to Joseph Wolpe. This method gradually introduces visualizations of disturbing stimuli while the subject is relaxed, so that objects and situations they represent become less threatening.

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Various scenarios are imagined, rated on the scale, and noted. The list provides the progression for your conditioning program. Begin with activities rated on the scale of one, such as standing on a chair.

First, go through the basic relaxation and calming breath techniques while seated in a quiet room. Once you feel relaxed, begin to imagine climbing up and standing on the chair. One must be acutely aware of any tension or sense of fear and, if detected, the visualization is discontinued and you return to the relaxation exercises. This process is repeated until you can visualize the scenario without any increase in tension.

Once this stage is completed, the next phase recreates the scenario with an actual chair. First, relax and then approach the chair, if you detect any tension, then return to your seat and again perform the relaxation techniques.

The process is repeated systematically until you are able to stand up on the chair without any fear. Next, those scenarios that rated 2 on the scale of fear are taken and the same procedure is repeated.

Start with the relaxation and visualization exercises, and then move to actual re-creation. The same process works for as far up the scale as seems necessary. (It is not necessary to balance on top of a flagpole to overcome the fear of climbing a ladder, or some such equivalent)

Overcoming fear in combat or in a self-defence situation can be dealt with in a similar manner. In combat scenarios, the visualizations are complex requiring attention to detail.

One must imagine realistic scenarios. Bear in mind that it is not just an attacker that creates fear, but also other factors; the strangeness of the surroundings, the cold wind,

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the unusual noises, the smell of exhaust fumes, rotting garbage and urine, the feeling of aloneness and self-pity.

These all contribute to the feelings of fear. If you imagine only faceless opponents then you will be unprepared for the sensory overload that actual events can trigger.

During the imaginary encounters with various types of antagonists, maintain awareness of any increase in tension. Ensure that you are breathing deeply and always maintain an image of yourself as calm, confident, and completely in control of the situation.

By mentally picturing yourself facing down your worst fears calmly and confidently, increases the likelihood of you reacting in a similar fashion in an actual confrontation.

Breathing

The diaphragm is under the control of both the sympathetic and para sympathetic systems. This wiring provides an avenue through which the conscious mind can control sub-conscious functions. (See Breathing)

Control over breathing during a fright is intended to prevent the sympathetic nervous system from over-responding to perceived threats. One effects of the sympathetic system is to increase respiration even to the point of hyperventilating.

The counter indication is to resist the temptation to breathe quicker and force deep regular breathing instead. Reducing one of the effects of the sympathetic system will help to nullify the fight or flight response.

Breathing will not erase fear, but it will help prevent the fear turning into panic. By doing so, we are able to bypass

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the negative effects while taking advantage of the positive ones in a delicate game of balance.

Rhythm

Fear interferes with natural movement. The person who is afraid moves in a stilted, off balanced manner. This is partly due to overcharged muscles that seem to propel all movements slightly faster than accustomed too so that the person finds himself overreaching and then overcompensating. A person so motivated tries too hard at everything, technique becomes frenetic and sloppy.

A typical example of fear affecting movement is that of a deer caught in the glare of a flashlight, the animal is frozen with fear. Fear has a similar effect on humans whereby the body and the mind are frozen.

Since the movements caused by fear are stilted and choppy, the counter indication would be movements that are fluid and smooth. Slow swaying movements, the back and forth movements of Tai Chi, the graceful step and glide of a dance, the endless circling of 'Cloud Hands', all are methods of moving in fluid, graceful patterns.

With the body free and fluid so is the mind freed from fear, flowing as events unfold. When in danger start to move rhythmically, it doesn't matter what the specifics of movements are, from a slight shifting of weight, to dancing in circles - the act of moving decreases fear.

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*I must not fear. Fear is the mind-killer.
Fear is the little-death that brings total
obliteration. I will face my fear... And when it is
gone past I will turn the inner eye to see its path.
Where the fear is gone there will be nothing.
Only I will remain.*

Frank Herbert, *Dune*

The Method of Dispassion

Develop an attitude of disregard for personal discomfort and injury. This attitude is foremost in the philosophy of all martial cultures, the Spartans, The Shaolin monks, the Samurai, the Knights Templar, the North American Indians, all espouse the need to disregard minor worries and concerns. The reason is that anticipation is fear's most important ingredient.

Knowing that something bad may happen only intensifies fear. By cultivating an indifferent attitude, you reduce the anticipation of unpleasant affects - the worry. While fear alerts us to possible danger, worry only intensifies the negative results of events and prevents none of them - a completely useless emotion.

The danger in this method is in fanaticism and morbidity. Fanaticism is going beyond the point of ignoring everyday discomforts and injuries, to engaging in self-mutilation rituals and the taking of pointless suicidal adventures.

By morbidity is meant the attitude beyond simple acceptance of mortality that becomes instead fatalistic. When warriors are ready to throw away their lives the moment they feel death imminent and focus shifts away from survival to 'Dying with honour'.

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There are times to flee so you can fight again, when it is unnecessary to demonstrate your courage and acceptance of death since these are again merely vestiges of ego.

Fear is conquered by action.

When we challenge our fears, we defeat them.

When we grapple with our difficulties, they lose their hold upon us.

When we dare to face the things which scare us, we open the door to freedom.

Author Unknown

Killing the Demon

Occasionally the only technique of conquering fear is to seize fear by the throat. This method is well known to the ancients who used the test of facing one's most intimate fears as a means of inducing a catharsis from which a warrior emerges renewed.

In the Tantric school of yoga there is a ritual whereby disciples are brought to a cemetery late at night and, during a trance state, invite the demons and the dead to feast on their flesh and spiritual aura. Amazonian Shamans drink potent hallucinogens and experience vivid hallucinations of hell and the netherworlds.

In modern psychology, similar methods are known as Implosion Therapy. Implosion or Flooding exposes a person to his fears through intense visualizations of threatening objects (such as snakes) or situations (such as public speaking) so that the fears can be extinguished quickly without adverse consequences.

Unlike systematic desensitization, implosion often arouses a high degree of anxiety, in part by leading a person beyond his worst fears and into situations he would rarely

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encounter in ordinary circumstances.⁵⁵ The advantage to this method is that, once the fear has been faced, there is no longer any fear.

Often we are afraid or ignorant of the consequences of certain actions and situations. For the most part the consequences are of only minor importance, not worthy of fear at all. In these cases, it is expedient to simply face them and get it over with.

Another time to use this method is when unexpectedly faced with a dangerous and therefore frightening situation. Given enough time, one should analyse the situation and plan a course of action. However, if there is no time to plan, and there is no other escape, then take three quick breaths, raise your head up proudly, and look the devil in the eye.

Pain teaches what *is* harmful within the environment, while fear warns what *could be* harmful within the environment. The teacher and guardian have their role to play in the scheme of things, but a warrior must be vigilant to insure they keep their place - shackled to the warrior's will.



55.T. Stampfl & D. Lewis, 1967, Essentials of therapy, journal of abnormal psychology
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Anger



Know your enemy and know yourself and you will win a hundred battles.

Sun Tzu, *The Art of War*

For a soldier, the enemy is anyone who fights for the opposing side. For a warrior the enemy is first himself, then all that is evil in man and society. The enemy of man is man. We have no other predators, to know the enemy is to know oneself.

The premier technique of self-defence is to evade conflict, or to influence the course of events to dissipate the conflict before it arises. This is known as 'Winning the Battle without Drawing the Sword'. In order to accomplish this strategy it is essential to understand the causes, and recognize the behaviour patterns associated with anger

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Signs of Anger

Animals settle disputes with what is called threat display. Humans also use threatening displays to intimidate rivals. (See a Time to Kill) Like animals, when human rivals come to blows, the injuries are usually minor - we don't kill and devour each other. It is usually when men are in groups that serious injuries or deaths occur.

Nations also use threat display behaviour by staging war games and practising manoeuvres near the borders of rival nations, otherwise known as sword rattling. Before hostilities devolve into open violence one can usually recognize some of the following behaviours indicative of aggressive intent.

Posturing: Like many species man attempts to make himself appear bigger and more fearsome than he really is. This is done by puffing up and expanding the chest, letting the arms hang away from the body and spreading the legs.

To appear fiercer men walk with a swagger, often thrusting the head forward on the neck hence the expression 'like a cock on the walk'.

Staring: The stare is a universal signal that can indicate either sexual or physical aggression.

Gesturing: Anger stimulates the sympathetic nervous system which triggers the fight or flight response. If the person does not attack or flee, the energy level will rise to intolerable levels and must be dissipated through what is known as displacement behaviour.

Anger

In humans this takes the form of mock combat such as sharp sudden movements, punching the air or inanimate objects, jumping and stomping the feet, throwing things, threats, making loud noises, yelling and screaming.

These are the signals for raging anger, when a person is less angry or suppressing his anger, the symptoms are similar, just less pronounced. Instead of grimacing, there may be a facial tick or a scowling gesture.

Instead of a wide eyed stare, a reduction in the blink rate. Stomping the feet becomes a tapping of the foot, punching the air becomes a rapping of the fingers.

Aggression that can lead to violent combat always carries with it the fear of pain and injury that in turn causes the fight and flight response.

It is important to understand the cycle of the sympathetic and parasympathetic struggle for two reasons, to predict when the antagonist will attack, or to choose the most advantageous time to launch your own attack.

It is when an opponent is experiencing the sympathetic phase that the possibility of an attack is greatest.

At this stage the opponent's body is best able to utilize its energy and strength to engage in battle, it is therefore the worst time to be drawn into combat. By waiting until the opponent has entered well into the parasympathetic phase before you attack, the opponent will have already lost much of his will to fight and you can take advantage of the confusion caused by his battling nervous systems.

This form of timing is a well-known tactic in war whereby the enemy side is taunted and enraged to battle but actual combat is delayed through stalling tactics or retreat. After

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the enemy's fighting spirit has subsided, you rouse your own men to anger and then launch the attack.

Remember and recognize the danger signals of imminent attack. These include: profuse sweating, rapid deep breathing, red face, thin lips drawn back in a grimace or scowl, bulging eyes and intense stare.

Body language includes clenched fists, rapid cutting movements, blowing up in size to appear larger. When facing down someone exhibiting these signs appear calm.

Stay discreetly out of range of a sucker punch, slowly back away and prepare for a charge. When the opponent starts to exhibit displacement behaviour he is on the downward swing of the cycle, but remains alert for a sudden final outburst.

To see potential situations is the art of war. Not forgetting about disturbance when times are peaceful is the art of war. Seeing the situation of states, knowing when there will be disruption, and healing disturbance before it happens, it is also the art of war.

Yagyu Munenori, *The Book of Family Traditions in the Art of War*

Defending Against Aggression

There are two ways to prevent instigating aggression: respect people's territory, and appear non-threatening. First, you must respect people's space and possessions.

Don't go where you're not invited, don't get too close or crowd people, and don't stare at another man's woman. Giving people space also entails a psychological space, their right to believe what they please, and an equal

opportunity to self-expression. Do not overwhelm people with attitude, and opinions. This will help prevent territorial aggression.

Appear non-threatening to reduce the type of aggression caused by fear, maternal instinct, and inter-male competition since these are all stimulated by someone that appears threatening. Smile more often, speak slowly in a soft voice, keep your arms at your sides with the fingers relaxed so that everyone can see you carry no weapons.

Walking around with a bad attitude can get you killed in any number of neighbourhoods throughout the world. The same holds true for expressing your opinions too loudly. The method is to draw hostile attention away from you, not attract it through loud and obnoxious behaviour.

Dissipating Anger in Others

Everyone will lose his or her temper from time to time without really meaning to cause any harm. This is a part of the human condition. The following are strategies to deal with the occasional angry outbursts from others:

Use the tactic of water to calmly absorb the attack. Do not interrupt; allow the anger to be completely played out thereby exhausting its energy. Trying to stop the anger or running away only bottles up the anger until the next opportunity.

Listen calmly and do not respond immediately to every accusation. Angry people expect others to go on the defensive and are therefore prepared to press the attack.

By not feeding the anger, you will prevent the conflict from escalating into a vicious circle of mutual recrimination. Eventually the aggressors' rage will subside.

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By remaining calm, the aggressor will realize that he is the only one yelling and may feel self-conscious and guilty.

When the anger has been expressed and the person is waiting for a reply, deliberately lower your voice and speak calmly, this forces the other person to remain quiet in order to hear what you are saying.

Ask the person what you can do to help him solve his problem, ask questions to find out the real source of the anger. This shows your concern, which reinforces the person's self-esteem. Afterwards you may calmly agree or disagree on some of the points outlined, in this way the person feels he is being taken seriously and saves face.

Apologize even when not at fault. If at fault, then the apology will establish your character. If not at fault, then, when the truth of the matter becomes known, not only will your character be established, but also the accuser will feel a sense of debt towards you.

When to Use Counter-Aggression

Ideally, one should never have to resort to using hostile behaviour as a tool, but there are two circumstances that require aggression to be met by aggression.

The first is as a defence against predatory aggression, violent crime and war, where survival is dependent on your ability to use force and intimidation.

The second situation is when defending against certain types of inter-male aggression, those motivated by hierarchy struggles, and those that employ aggression as a way of life - the bully.

Inter-male aggression used to establish a hierarchy is usually aimed at making rivals lose face. In the struggle for

acceptance and position on the social and corporate ladder, one is required to play the game of face. When your livelihood is at stake you cannot afford to lose face by allowing people to treat you in a humiliating or openly disrespectful manner.

This should not be taken to extremes, one should not feel effrontery at every opportunity, and in fact, most slights are best ignored. By treating others with respect, you are entitled to be treated thus in return. Should you encounter disrespect from someone, first try to determine the underlying reasons for that person's attitude and deal with them in a courteous manner.

If this fails, and the circumstances dictate, then you must strike back and strike back hard. This is not meant in the sense of physically striking out, but rather a standing up for oneself, asserting one's rights, insisting that you be treated with respect. Not to do so would put you in a subservient position from which it is difficult to escape.

There are those who have learned that being aggressive and abusive will get them what they want. They derive pleasure and a sense of power from intimidating people, and revel in their self-image as someone who is tough, mean, and cunning. Creating fear in others is just a part of the game.

Giving in to this type of intimidation usually results in more intimidation, and only makes this type of person despise you more. Standing up for yourself and fighting back may not always end the hostility, but compliance and submission almost never works with bullies and society's petty dictators.

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The angry man will defeat himself in battle, as well as in life.

Japanese Proverb

Calming Your Own Anger

The first strategy in dealing with negative emotions in oneself is to undermine the subtle intellectual justification we have for feeling them. When we are angry we feel that our anger is justified, and occasionally for the average person it may well be, but for a warrior it is not. A warrior is concerned with what is necessary and what is useful.

Losing your temper is never necessary or useful. This is easy to prove, just think back to times when you have been angry. Was there anything you said or did out of anger that had a positive result? Did a situation ever improve or problems disappear because you acted out of anger? Remember to differentiate between anger and aggression. Aggressive behaviour can occasionally have positive results, but anger can produce no good.

Another reason a warrior must learn to control his temper is that enraging the enemy is a well-known tactic. This tactic works because an angry opponent cannot think clearly, an inexcusable mistake in any confrontation where the utmost importance is placed on a rational assessment of the situation.

How many battles have been lost because commanders lost control and charged off to their deaths, often dooming their men and country with them. A warrior should not allow personal feelings to put him at such a disadvantage.

It is a myth that repressing anger causes it to be bottled up inside only to eventually explode into violence. Research shows just the opposite. The non-expression of anger, and

redirection of energy into non-destructive activities, is indicative of intelligence and self-discipline, and will lessen the occurrence of such behaviour. Know that anger and aggression are learned behaviours; it controls us only because we learned to let it, we can also unlearn it.

When you feel you may be on the verge of losing your temper follow these steps:

- 1) Stop what you're doing.
- 2) Relax your face and shoulders. Loosen up.
- 3) Breathe in slow and deep, hold the breath for three seconds, then exhale long and slow. Repeat two or three times.
- 4) Count to ten.

If this has not worked then leave the situation, go for a walk, exercise, or engage in some other physical activity that will dissipate the excess energy.

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Leadership



If the ruler lacks moral worth, then the state will be in danger and the people in turbulence. If the ruler is a Worthy or Sage, then the state will be at peace and the people well ordered. Fortune and misfortune lie with the ruler, not the seasons of Heaven.

The Six Secret Teachings of the Tai Kung

One of China's most ancient legends is that of Chiang Shang, known as the *Tai Kung*. Chiang is thought to have lived in the twelfth century B. C. during the last days of the decaying Shang Dynasty.

Little is certain about the early life of the Tai Kung. Legend says that in his youth he was an advisor at the

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Shang court, but disgusted with court corruption, he concocted a scheme to escape his duties at court by feigning insanity.



Chiang disappeared into the wilderness where the mountain villagers referred to him as the 'Mad Hermit'.

Then one day, thirty years later, King Wen of the small kingdom of Chou had a dream that foretold the coming of a great advisor who would help overthrow the decadent Shang Empire.

He described his dream to his council where one advisor recognized the description as that of the mad hermit from his home province. The advisor was sent home to summon the sage and shortly afterward Chiang was presented to the Chou court.

Upon arrival, the 'Mad Hermit' dispensed with all court etiquette, boldly walked up to the king, and laid out his plan of conquest. One of the court advisors, horrified at this impropriety, sought to intervene.

To which Chiang said, "*Do you think the King wishes to waste his time with frivolous formalities when he could be planning to become emperor?*"

The King knew then that this was the sage foretold in his dream. King Wen appointed Chiang as *Tai Kung* (Supreme Commander) of his armies and within three years, they overthrew the Shang and established the Chou Dynasty. Thereafter the *Tai Kung* served as adviser, teacher, confidant, sage, military strategist, and general.

The Tai Kung is one of China's first archetypical warrior-sages, embodying the classical characteristics that have inspired warriors ever since, the qualities of scholarship, competence, trustworthiness, military strategy, and leadership.⁵⁶

Leadership can be defined as the ability to motivate, train, and direct a group of people in the accomplishment of a set goal. It is estimated that one in twenty, or approximately 5%, of us are 'Born Leaders'. Fortunately, anyone can overcome the genetic odds and learn to be a leader through training, technique, experience, and self-discipline.

There are two reasons why one should learn leadership skills. First, there are times in everyone's life when you are called upon to lead, and for those who follow the way of the warrior, it is part of the responsibility and duty of a warrior to assume positive leadership roles within your social environment.

Leadership skills makes one a better teacher, parent, mate, friend, worker, and citizen.

Second, when not leading, we are most likely following. Knowledge of leadership enables you to recognize superior leadership qualities in others.

To discern good leadership, from fraud and manipulation, will prevent one from being led to disaster. History reveals the immense human suffering and destruction resulting

56. Like Sun Tzu, there is debate over whether the Tai Kung truly existed and it is certain in both cases that the actual texts were compiled sometime during the Warring States period, hundreds of years later than the historical characters are thought to have lived.

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from diabolically inept leadership, and the inability of those being led to recognize it.

Principles of Moral Leadership

*Laws are useless when men are pure,
unenforceable when men are corrupt.*

Chinese Proverb

The Moral Law

The fundamental rule of moral leadership is that the degree of responsibility a leader assumes is proportionate to the self-discipline and experience of the leader.

The best leaders are those that have earned the right to lead by having worked their way up through the ranks. This is known as 'Paying Your Dues' and begins by building a good foundation through study, practice, and discipline.

This rule applies every time one starts a new job, begins a new course of study, or joins a new organization. In the beginning, it is best to say little, listen, observe, and learn.

Only after you have learned what is necessary and passed certain tests, are you allowed greater authority without resentment. To assume authority and command based on patronage, politics, or favoritism is the surest way to undermine the morale of an army or organization.⁵⁷

57. Traditionally the military have three ways of creating leaders.

The Gentleman Officer. Selected on the basis of social status, unless supported by competent NCOs will result in a credibility gap between officers and men.

In addition, a moral leader must make an effort to adhere to a personal code of honor. The source for this moral code can be taken from any religious or humanistic philosophies, since all moral codes share the basic principle - to treat others, as you would have them treat you.

Morality involves certain self-sacrifice. Sacrificing personal desires requires self-control that creates character, adds dignity, and provides integrity.

*The result is not the point; it is the effort to improve ourselves that is valuable.
There is no end to this practice.*

Shunryu Suzuki, *Zen Mind, Beginner's Mind*

Discipline

Training: Every day set aside some time for mental and physical training. How much time you spend is not as important, consistency is. Even ten minutes a day will develop the habit of daily attention to the mind/body.

Disregard external conditions, short of coma or death there is no reason to neglect this discipline, all other reasons are

Trial by Experience. From squad to battalion each leader is promoted according to his abilities on the level lower, insures that those commending have earned their right to command, drawback is the time needed to train at each level.

Trial by Examination. The curse of educated societies, commanders are selected on the basis of written examinations, which is effective in determining book knowledge but has no relationship to testing a commander's ability during actual combat. (From James F. Dunnigan, *How To Make War.*)

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simply an excuse for a lack of self-discipline. It is not how much you do at one time, but how often you do it.

Restraint: Learn to develop the habit of pausing before reaching out for the object of immediate desire. Know that enticing objects tend to be bait for traps, pausing and watching is the only way to perceive traps.

In India, they have an ingenious method of capturing monkeys that illustrates this point. A gourd with a narrow opening is securely fastened with a rope to a tree. Inside the gourd is placed a fruit.

When a curious monkey discovers what is in the gourd he can easily reach his hand in to grab the bait, but when he forms a fist around the object, his fist is too large for the narrow opening and he cannot to pull his hand out again.

Even when the hunter comes for him, the monkey is unwilling to release his grip - the one action that would save his life. In this way monkeys are trapped, for humans life has similar traps.

Our unwillingness to let go of both physical and intellectual possessions often traps us into a life of servitude. Forearmed with this knowledge, when you see an opportunity for gain, pause and weigh the cost. Even when not apparent, rest assured there is always a price to be paid.

Study

Study is food for the mind and insures that the brain/mind does not starve and atrophy. It is not important what subject studied, but, rather the exercise of learning itself.

The actions of concentration, comparison, analysis, recollection, understanding, and prediction provide the

mental and physical benefits. Through active study, one develops a certain expertise, knowledge and understanding about a subject, and it is upon this expertise that a leadership persona is built.

Consistency

Choose a subject that interests you and learn as much as you can about that subject. Set a specific time every day, or, if every day is impossible, at least once a week for serious study. During this time read books, magazines, newsletters, conduct experiments, contemplate and analyze research, write down your thoughts, questions, and ideas.

Variety of Sources

Study should not be confined to book learning alone; by varying the sources of information, knowledge is given substance and life. Attend seminars, lectures, and continuing education courses, visit museums, planetariums, science exhibits, art galleries, trade shows.

Expanding Your Boundaries

Explore other areas of interests, expand from what you know and follow it into new directions. Occasionally study some subject that you have no interest in. Often we judge a subject based on prejudice learned unintentionally during childhood. You may feel something to be uninteresting, but unless you have attempted to explore the subject, your opinion can only be based on mindless prejudice.

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Practice yourself, for heaven's sake, in little things, and thence proceed to greater.

Epictetus (c.50 B.C. - 138 A.D.)

Practice

To develop leadership skills one must practice leading. This is accomplished by assuming leadership roles in different areas of life.

Participation: Begin by participating in organizing family, business, or community events such as: reunions, weddings, picnics, office parties, seminars, and fund raising events. Once you have gained some experience you can volunteer to participate in events requiring greater responsibility such as, joining school boards, consumer watchdog groups, ratepayers associations, professional associations, and clubs.

If you are more adventurous, you can volunteer for emergency response services such as; volunteer fire and ambulance, search and rescue services, military reserves, and state guards.

Teaching: Another excellent avenue for acquiring leadership skills is to become a teacher of something.

Teaching requires you to reassess and reorganize the information and skills already learned, and to communicate that information to others. The key is communication, an essential quality of competent leaders. Most people have some knowledge or skill that other people would be interested in learning.

Begin by volunteering to teach within your community privately or through extended education programs. Offer to

train others in your place of employment, coach sports teams or lead scout or other youth groups.

Confidence

True confidence can only be developed through discipline, daily practice, risk, and suffering. False confidence comes in many forms: drugs, money, status, fashion, appearance, superstitious beliefs, and occult powers. It is a rule that anything of value takes time to develop.

Like a wine that improves with time is more than mixing the correct ingredients, so leadership is more than learning how to walk and talk like a leader. Competence and confidence needs to age through time and experience. The process by which confidence is built involves risk and suffering.

Facing adversity is risk, taking the steps to overcome adversity involves suffering. Being a leader is to take chances and risk humiliation and defeat. To prevent this we must work harder and sacrifice more than those we lead, this is suffering.

There is a natural tendency to avoid all forms of suffering, but there is a mistake in this reasoning, for how can one build confidence and character if never challenged?

Confidence is built on a history of successes, success in overcoming challenges and obstacles. While no one should endure the needless suffering of disease, injury, starvation, violence, or abuse, certain types of suffering are necessary.

The pain of effort, the ache of sore muscles and blistered hands, the occasional bleeding nose, or fat lip, this suffering teaches life's lessons.

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It is a poor craftsman who blames his tools.

Proverb

Responsibility

Being a leader entails assuming responsibility not only for your own actions but also for the actions of those you lead. Evading responsibility when things go wrong is cowardly at best and criminal at other times.

A warrior's first responsibility is to himself and his code of honor, even Sun Tzu cautioned that there are times when a general must disobey the emperor if it is in the best interests of the kingdom to do so.

Only by assuming personal responsibility for one's actions can we rid society of the atrocities carried out under the justification of 'I was only following orders' and 'it's not my job.'

Believe in Yourself

An essential element of leadership is the absolute belief in the success of your objective. Regardless of previous experience or personal doubts, you must behave as though you have every confidence in your abilities. Believing in yourself means that at certain times it is essential to set aside contrary thoughts and act and as though failure were impossible. To do otherwise would be to subconsciously undermine your confidence and thereby interfere with the natural process.

In psychology, this effect is known as the *Self-Fulfilling Prophecy*, which states that a person's interpretation of events is subtly distorted to conform to prior expectations. Simply put, what you expect to happen will influence what really happens. In terms of leadership, if you believe you will fail you increase the chances of failure. Therefore to

succeed one must avoid self-defeating doubts, and assume a positive, or at the least an indifferent, attitude to towards the results.

Belief is a double-edged sword that can bring success and ruin. Learning how to believe in yourself is a subtle process that requires more than mentally repeating positivist homilies; it is a function of emotion energy. If your cause is righteous then, do or die, you have already succeeded.

One indicator of an army that is well led is the high number of officer casualties.

James F. Dunnigan, *How To Wage War*

Image

Leaders must be *seen* to lead. This entails being out in front much of the time. Leading from the bunker or the office, undermines confidence in the leader, which can cause the organization to fall apart at the first crisis. To avoid this, leaders must spend time among those they are leading.

This shows an interest in the performance of the members of the group that will improve morale, and give leaders hands-on experience of front line conditions, whether that front line is on the battlefield, factory floor, or sports arena.

Leaders who relied solely on the information provided by advisers, courtiers, middlemen, and 'yes' men have been the cause of countless tragedies.

Authority Symbols

Part of 'being seen to lead' is to display the symbols of authority. These symbols vary depending on the cultural environment but all display status using uniforms, medals, and symbols.

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Uniform: Every organization has written or unwritten uniform codes. Not only the military and paramilitary services but every segment of society has its own uniform such as; the dark 'Power' suit of the office set, the Karate *Gi* and colored belt in martial arts clubs, the black leather jackets of motorcycle gangs and the 'Tennis Whites' at country clubs, all are uniforms. Leaders must wear the appropriate uniform for his station.

Badges & Medals: Medals and ribbons are the symbols of reward and achievement in military leadership. In the civilian sphere, medals and badges of authority are still present in the form of jewelry, expensive watches, school ties, crests, and designer labels. School ties are nothing more than the badges and crests of a 'Major' in the world of academia.

Expensive watches and jewelry are nothing more than the medals of a 'General' in the world of business and economics. While merit should be displayed, too often the concern is more about the external display than the underlying character needed to earn merit.

Status Symbols: Are those objects that symbolically convey the right to lead onto the possessor. Often the mere possession of these objects conveys leadership such as the ancient Chinese imperial jade seal, or Japan's imperial regalia; the sword, mirror, and jewels.

*Think before you speak
but do not speak all that you think.*

Chinese Proverb

Mystique

It is unfortunate but true that familiarity breeds contempt.⁵⁸ Those leaders that are too intimate with their subordinates lose their power of leadership. It is part of primate behavior that leaders are set apart from the crowd and treated with less familiarity than the other apes.

While it is important to treat your people with compassion, do not over indulge or reveal too much of yourself. Be frugal in speech, never reveal more information than required, nor offer too many explanations. Over-explaining your methods or strategies sounds as though you are seeking justification.

This is not to be secretive in a melodramatic manner, rather the opposite, people should feel as if they know you, but in fact, you have revealed very little.

*Calm self-discipline carries with it an automatic
quality of power and dominance.*

Desmond Morris, *The Naked Ape*

Suppressing Non-Verbal Communication

An important part of creating mystique is the ability to suppress non-verbal leakage by maintaining conscious control over your body language.

58. This may be explained by the psychological principle known a habituation. Simply put, any form of stimulation, repeated over time will illicit ever-decreasing degrees of response or arousal.

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This ability is symbolic of high status in most cultures. This is reflected in the social etiquettes of different classes. Kings, queens, emperors, and popes having the highest status, display the least amount of physical movement. They appear stiff, mechanical, with only artificial looking gestures such as the hand wave, or the handshake.

The implication is that self-control is associated with civilization and culture, whereas, frequent and exaggerated gesturing is an indication of lower classes and cultures that are more primitive.

This behavior can be seen among animals as well. Dominant animals in a group exhibit fewer body movements than subordinates.

Communication

There are two things that a leader must communicate, first his vision, then his instructions.

Vision: This must be communicated so that everyone understands why they are following you and what the result is expected to be. The goals can be practical or abstract, from winning a military victory or completing a construction project, to saving the environment, or bringing greater understanding to the world.

Objectives and principles are communicated using slogans and mottos, creating symbolic allegories, myths, and legends, the writing of constitutions, company policies, and oaths of allegiance.

Each man must for himself alone decide what is right and what is wrong, which course is patriotic and which is not. You cannot shirk this and be a man. To decide against your conviction is to be a traitor, both to yourself and to your country, let men label you as they may.

Mark Twain

Motivation

In order to lead you must know what it is that people expect in return, you must determine what it is those you are leading want. The most powerful motivations are survival instincts.

All species share a common set of survival instincts, often referred to as needs that are arranged in a descending order of importance. (Once the first need is met, the second need assumes importance.)

The first order of needs is directly connected to survival: air, water, food, shelter, and health. Without air, man can live no more than four to six minutes, without water no more than eleven days, without food 25 to 45 days. Once the immediate needs of survival have been met, the next order of needs begins to assume importance.

In man the next order of needs are motivated by the herd instinct, and the instinct to reproduce. The herd instinct is what gives rise to the need to belong, to have status, an identity, a voice in communal activities, and a purpose in life.

The second instinct, reproduction, has evolved into a complex set of mating rituals that pervades almost every aspect of social interaction. Politicians, advertising executives, and police detectives know these motivations

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as money, power, and sex. Anthropologists know these as survival, status, and reproduction.

Everyone is motivated by various combinations of these three needs. The technique of motivating others is to discover which of these needs that person expects to have fulfilled and to fulfill that need. To find out which need is acting as motivator you should encourage people to talk about themselves, ask questions, and pay attention.

Rewards and Punishment

Leaders must be seen as the source of rewards. Those who have earned it, should be rewarded publicly so that they can have the recognition and respect of their peers, as well as to motivate the observers is strive to receive a similar reward. A reward is the satisfaction of that person's need.

Money is the financial reward everyone expects to receive for going to work each day. Camaraderie, compassion, and friendship are the reward people expect for their participation in social groups. Trophies and medals are the rewards athletes expect for success in sports. Sex is the reward for successfully carrying out the mating ritual of dating.

While it is important to reward in public, it is equally important to punish in private. Public criticism is humiliating, and is a direct attack on a person's self-esteem that can leave lingering resentment.

Over time, and when circumstances dictate, this animosity can surface into outright rebellion. Most people can take honest and benign criticism, but public humiliation is an entirely different matter.

In all your dealings with people, you should act as though you have the utmost confidence in the other person, so that

they will be motivated to live up to their good image. People who are treated with suspicion have nothing to lose if they should prove you right.

When your authority is not clearly defined, you may have to use one or more of the following methods.

Persuasion: This involves giving a reason and explanation of what you want done, as well as how this would benefit the person doing the work. Convince through logical argument or provide emotional reasons such as your personal needs or the needs of the cause.

Negotiation: When the benefits are not great, or immediately apparent, you may have to offer something in return, such as an exchange of favors.

Involvement: Means giving others ownership in the cause, ideals, and objectives of a group. Making them feel that they are a part of the greater whole.

Competition: Use competition to motivate high performance.

How to Give Orders

It is not as important what you say as how you say it, and how you look while saying it. Bearing, tone of voice, and enunciation can communicate more than just words alone.

One can always tell military and law enforcement officers, as well as successful people in any field, simply by the way they speak, and carry themselves.

In addition to tone and bearing, the following are common rules when giving instructions.

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- 1) Use action verbs rather than abstract verbs. For example, use 'finish', rather than 'finalize', 'talk', rather than 'share information', 'fix' rather than 'find a solution'.
- 2) In giving orders, tell people what you want done but not how to do it. Explaining every detail of how to carry out a task implies that the person is too inept to carry it out on his own.
- 3) When asking someone to do something for you, begin by asking for their opinion on how to accomplish the task. This gives them a sense of being a part of the process rather than just a tool.
- 4) When instructions are about important matters always have the person repeat the instructions back to you to avoid misunderstanding. The reason for this tactic is that we often do not really listen to instructions but merely nod yes every time we sense a pause in the monologue. Having the instructions repeated back to you insures that important matters are not neglected.

Direction

In action, it is better to order than to ask. When the situation is urgent, and there is not enough time to employ the previous methods, then the most expedient method is the direct order. This means giving specific instructions on what you want done with no explanation added.

Give your instructions loudly and clearly at an even tempo and using a firm tone so that it is clear to the person that they should be listening carefully. Have the person repeat the order back and verify the important details such as numbers and times.

The greatest pleasure is to vanquish your enemies and chase them before you, to rob them of their wealth and see those dear to them bathed in tears, to ride their horses and take their wives and daughters.

Genghis Khan

Principles of Immoral Leadership

There are two schools of leadership, the moral, and the immoral. The moral school is based on the principle that every person has certain good and useful qualities, that people are entitled to be treated with consideration for their safety and welfare, and that they have a right to freedom of choice based on a full disclosure of information.

The immoral school is based on the principle that humans are mindless cattle, to be manipulated and controlled through whatever means is most efficient. There is debate over which of the two is the more effective.

Presented below are the methods and tactics of immoral leadership. Ideally, one should use the methods of the moral school listed above, but it must be understood that the immoral methods are often necessary, especially when the stakes are high.

Though you might never employ such methods, know that others will. According to the immoral school, the basic law of nature states that: if you do not eat you will be eaten, if you do not conquer you will be conquered. Those that do not understand, or choose not to follow, this precept are fools deserving of contempt. Immoral leadership is based on Machiavellian principles - say anything, do anything to achieve victory.

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The more competitive a particular environment, the greater the use of immoral tactics. Within the highest circles of power and wealth, only the most ruthless can survive. In such circumstances, one can believe nothing and trust no one. Such is the nature of things. This is why the Taoists caution, "*The Sage should avoid having any dealings with princes and kings.*"

To use the immoral method one must study the underside of society, to know drunkards, criminals, sexual predators, as well as the powerful, wealthy, and famous. Ordinary, decent people are usually naive to the ruthless and sinister motivations of other, less decent people. The reason 'nice guys finish last' is because they play by the rules in a game where there are no rules. Outwardly, the immoral leader may mimic the moral leader's qualities and methods, but inwardly he will follow his own sinister designs.

To choose one's victim, to prepare one's plan minutely, to slake an implacable vengeance, and then go to bed... there is nothing sweeter in the world.

Joseph Stalin

Tools of Immoral Leadership

The immoral leader studies human weaknesses and learns how to uncover and manipulate those weaknesses. The method for uncovering a person's weakness is simple, ask questions, and pay attention.

Most people are flattered when someone takes an interest in what they have to say. With some subtle flattery, a comfortable atmosphere, and a few drinks, people will reveal family scandals and personal secrets to even complete strangers. Masters of the art of manipulation are able to adapt themselves perfectly to their victim.

They judge intuitively how much flattery to use, when to ask another question, when to give that 'lets just keep that information between us good old boys' look, and how to mimic the same weakness to convince the victim that he has found another 'brother-in-arms'.

There is an invisible communication between people who suffer from the same dysfunction. Alcoholics recognize and understand each other's needs instantly, as do drug addicts, pedophiles, and compulsive gamblers. Greedy men recognize each other with a subtle mutual respect and the shared belief - money is everything. And so on through the list.

Men are less concerned about offending someone they love than someone they fear. Love endures by a bond which men, being scoundrels, may break whenever it serves their advantage. But fear is supported by the dread of pain which is ever present.

Niccolo Machiavelli, *The Prince*

Techniques of Immoral Leadership

Manipulation: Proper manipulation involves two forces, a push-pull strategy. The push is the threat of unpleasant events: the pull is the lure of reward. Therefore, to manipulate the coward you threaten with danger and lure with honors. To manipulate the slothful you threaten with work and lure with ease. To manipulate the vain you threaten with anonymity and lure with recognition.

The following are methods of manipulation, learn them so that you will recognize when they are being employed against you.

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Seduction: Is the method of slowly introducing a stimulant and then cultivating a desire and eventually a dependence on that stimulant. The most common stimulants are attention, money, and sex.

Seduction is often likened to fishing: The bait must be presented in an interesting and unusual manner in order to attract the fish's attention. Once interested, you allow the fish a small taste of the bait, after which you pull the bait away. This pulling away is an essential tactic since it plays on the instinct to chase after fleeing objects. Some fish may still be cautious and approach the bait slowly.

Again, let him taste a little before pulling away the bait. The third time, however, start to pull the bait away as the fish approaches, make him work to get at the bait. You want the fish to take the bait whole and swallow the hook, not eat gingerly around the edges of the bait until the hook is revealed. Eventually there will come a point where the fish either swims away or turns suddenly and makes a lunge for the bait, and then you have him hooked. For example, if a woman is used as the bait she will usually be dressed in a seductive manner.

She will exhibit behavior that attracts the interest of the intended target, such as laughing loudly, or walking with and exaggerated gait. When the man first approaches her, she is initially friendly, but as he attempts to become more familiar, she will draw away. 59

59 In confidence games, this is known as the cool off, while the mark is contemplating putting his money into the deal you suddenly inform him that the deal has been called off. Believing that if it had been a con they wouldn't call off the deal the mark begins to feel he has lost a genuine opportunity. When shortly later he discovers the deal is on again he rushes to invest his money unquestioningly, he's swallowed the bait.

Too familiar too soon will cause the man to underestimate the bait's value. This follows the rules of commerce; the value of an object is whatever another person is willing to pay for. If you sell out too cheaply, even if the merchandise is actually worth more, the buyer will still place a low value on it. The more the man works to get the bait the greater the value, eventually the bait will become so precious that the man cannot imagine not possessing it.

Flattery: Everyone is proud of certain qualities and opinions they believe, rightly or wrongly, that they possess. Find out the specifics and subtly flatter each person's vanity. Do not over indulge; too much praise lowers its value. Praise a person's actions and talents rather than the person.

Flattery uses the desire for attention as the motivating force. Attention gives the receiver a sense of importance. Many people crave attention and some can even become addicted to it. Drug dealers, pimps, and confidence men know this and use attention to lure their victims. In the beginning, the attention is free and the victim feels flattered to be the center of attention, but once they have grown accustomed to the limelight, the price is upped.

Begin by parceling out attention a small portion at a time until the person begins to look forward to receiving your attention. Too much attention too soon might arouse suspicion. Once the person begins to behave in ways designed to attract your attention you can then manipulate their behavior through subtle clues. The closer the victim comes to behaving the way you want, the more attention he is given. After each dose the requirements for additional attention becomes greater. If they do not behave the way you desire, then attention is withdrawn. Being ignored is often worse than even negative attention.

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Extortion & Blackmail: Extortion uses fear as the motivating force through the real or implied threat of pain and injury. The method is summed up as, 'Do what I want or else horrible things will happen'. In order to be successful extortion must be convincing, the threat may be real or bluster, but in either case, it is important for those being threatened to believe your threats are real. When the threat is physical injury this is extortion, when the threat is financial, or social injury this is Blackmail.

Redirection: Gradually redirect one type of action into the desired action. Used to hide the true intention behind the actions you wish performed. This is a classic recruitment technique in the world of espionage.

For example, if you wish an official to supply information he has in his possession, you cannot directly ask him to turn traitor. The victim must be carefully directed into doing things that will eventually amount to treason.

Begin a friendly conversation. As you cover various subjects, you remain dispassionate, but when the subject turns to politics, an area closer to the desired behavior, you begin to show more interest. You allow the victim to believe that his opinions on politics are fascinating and insightful. Eventually you introduce rich, successful, and attractive friends that are also fascinated by his valuable opinions. In the orient, this is known as giving someone Big Face.

The 'friends' know to play their part and lavish the usual attention; there will be a beautiful 'daughter' or 'sister' that takes a keen interest in the victim's 'manly' understanding of politics. Once ensnared by the group of admirers, the victim is essential given enough rope to hang himself.

Through careful manipulation, he finds himself making vows and promises to impress the group that he would never make under normal circumstances. Eventually he discovers that to maintain his prestige within the group he must commit treason.

Repudiation: This is used to get someone to do something by disclaiming his or her ability to do it.

Most of us have encountered this method in the schoolyard when someone challenges you with 'Bet you can't do this.' As adults we still use the same method but with more subtlety. If you hold yourself out as an expert in some field there will come a time when someone doubts your ability and will challenge you to demonstrate it.

In order to save face people often feel obligated to defend themselves by carrying out some demonstration. This method is used by gangs and family members and begins with something like: 'If you're really a loyal member of this gang you would do this.' or 'If you really loved your family you would do that.'

To avoid this trap you must know that you are not obligated to do anything just because someone doubts you. This requires self-confidence and the will to go against the crowd.

The best of all rulers is one who is but a shadowy presence to his subjects.

Lao Tzu

Covert Leadership

There is a third category of leadership strategy called covert leadership. It can be either moral or immoral depending on the righteousness of those employing this

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method. There are circumstances and times when overt leadership methods would be unwise and futile.

Such may be the case in instances where the group itself is outlawed as in revolutionary and anti-government groups or in cases where the power structure must remain hidden from public view for fear of attracting persecution.

Because of the need for deception the use of this method is always suspect. In the field of politics, covert methods could be righteously used by freedom fighters against true tyranny. In the field of economics, overt financial influence may attract negative public attention and so covert methods are necessary to maintain security, but the same method is used by criminal organizations to hide illegal activities.

A benevolent example of its use is the famous 17th century Japanese swordsman Yagyu Munenori, who, although a powerful lord, seldom appeared in public and preferred to dress simply and work in the garden where could observe students and potential challengers as they practiced. It was in such a casual environment that people dropped their formal masks, thus he was able to determine their depth of character without arousing any suspicion since everyone took him to be a house servant.

*More history is made by secret handshakes than
by battles, bills, and proclamations.*

John Barth

Covert Strategy

The basic strategy is to lead by proxy, to hide the source of power and influence behind imagery and illusion. A classic example is found in the story of the Wizard of Oz, where the fearsome public image of the wizard is only smoke and mirrors while the true wizard operated the machinery from

behind the curtain. The following are common tactics used in covert leadership.

Smoke

These are tactics designed to obscure the true channels of influence.

False Flags: In business, this tactic employs shell companies, paper tigers, and incorporations. In civilian life, these are false addresses, aliases, and disguises. In the wild, they are known as camouflage and decoys.

Fifth Business: To avoid direct participation by working through third parties and middlemen, controlling events by acting outside the circle. Such representatives include ambassadors, lawyers, agents, spies, couriers, and salesmen.

The Labyrinth: Organize the power structure into autonomous cells or units with an intermediary between each level of authority so that members have contact with only a limited number of other members and only laterally on the organization chart. This means that if one cell or unit is infiltrated or compromised no one would be able to trace the hierarchy farther than those members of the unit.

Wheels Within Wheels: To organize an outer circle to attract followers and capital which in turn supports a secret inner circle, which in turn may also be subject to the direction of an even more secret inner cabal.

Mirrors

Tactics used to distort and reflect the true sources of leadership.

Reflection: Redirect attention to a non-existent superior authority. Never assume responsibility for leadership

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decisions, rather defer ultimate authority to an imaginary boss or elder master. When branch managers fail, they defer responsibility to head office, when political leaders fail they defer to the 'will of the people' and when religious leaders fail they defer to the 'will of god'.

Distortion: To exaggerate and distort the true workings to become unrecognizable. In politics, this function is carried out by public relations agents, spin-doctors, and the rewriting of history. It is the use of other speakers to spread rumors and gossip to confuse and cloud people's thinking.

The Puppet Master: Set-up and install puppet leaders or subvert existing leaders through blackmail and extortion. The puppet leader is but a reflected image with no real substance.

It is useful to learn to recognize these methods and to remember to look beyond the obvious and perceive the secret workings behind events.



External

Yang



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Grounding



There is a thing called the "Body of a massive rock." By knowing the doctrine of Heiho, one, in no time at all, becomes like a massive rock. No one will be able to hit you. No attack whatsoever will disturb you. I teach this by word of mouth.

Miyamoto Musashi, *The Book of Five Rings*

In the martial arts, grounding is a concept that means to become rooted into the earth. This means rooted through posture, stance training, and movement, but also grounded in the psychological sense of being “down to earth” or practical. Surprisingly there is some indication that physical training in grounding also improves a person’s psychological sense of wellbeing.

Alexander Lowen, when working with neurotics noticed that they often had weak and underdeveloped leg muscles.

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By putting these patients on a training regime to improve leg strength, they also reduced their neurosis even when no other psychological treatment was applied.

Grounding is a collection of techniques aimed at improving one's sense of 'being in this world' as opposed to the feeling of merely observing the world from a distance.

We begin with the legs and the feet because they are the foundation and support of the ego structure. But they have other functions. It is through our legs and our feet that we keep in contact with the one invariable reality in our lives, the earth or the ground.

Alexander Lowen, *The Language Of The Body*

Stance

Stance training forms the foundation on which technique is built. In battle, a warrior must be able to remain grounded both physically, and psychologically, in order to withstand the onslaught of sensory experience. Without a rational mind directing events from a solid base, techniques and tactics become paper tigers - fierce looking but useless.

In the Chinese martial arts, there is a great emphasis on leg strength, which is developed through grueling drills and the practice of low stances. Why is there such importance placed on leg strength? Research into this question reveals several benefits both physical and psychological.



Physical

Low stances exercise the body's largest muscle groups, the femoral biceps, quadriceps, and the gluteus maximus. Improved fuel burning efficiency by these muscles lessens the demand for oxygen on the respiratory system thereby increasing endurance in addition to strength.

The advantage of stance training is that one becomes more solid, stable and sure footed. Most beginners are too light on their feet making them susceptible to sweeps and throwing techniques.

Those who are unstable in their stance will be more susceptible to ground hazards like, loose gravel, damp grass, wet floors, or uneven terrain such as deep grass, shrubbery, and rocky hillsides.

The importance of stance training is easily overlooked if all of your training takes place indoors on even, dry, and padded surfaces. Stance training makes it possible to become both light and solid.

Another benefit that is crucial during combat is to prevent collapse brought on by shock. During the initial stages of combat, the body's increased metabolism provides greater speed and power than normally encountered during regular practice. This increased power results in a tendency to over-extend; thereby throwing oneself off balance, solid stances will prevent this.

During the later stages of combat, when the parasympathetic nervous system begins to take effect and draws the blood away from the extremities, there is often experienced the sensation known as a weakness in the knees. The legs suddenly feel drained of energy and begin to tremble, there is an intense desire to sit down, and finally the legs buckle under the body's weight.

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This is experienced during periods of high anxiety such as during combat. Stance training provides the extra strength and endurance needed to remain on your feet, even though the weakness may be felt, the legs will not buckle, and they will be able to move you out of danger.

Psychology

Stance training specifically develops the character traits of determination, rationality, and substance.

The association between rationality and the lower anatomy can be seen reflected in such idiomatic expressions as; 'Make a stand', 'Stand up for yourself', 'Put your foot down', and so on. These expressions seem to indicate a subconscious awareness of the relationship between a determined attitude and a solid stance.

Horse Stance Training

In the Internal school, stance training is an important technique used to draw energy from the earth in order to become more solid. A traditional demonstration of a master's stance technique was to call on volunteers to attempt to lift, trip, throw, or otherwise budge the master off his feet.



While this exercise looks simple, it is in fact the difficult to maintain. This stance gets its name from its resemblance to riding a horse.

Directions:

Spread your feet about one and a half shoulder widths apart and bend the knees so that the thighs are at about a 60-degree angle.

Grounding

Press the hands together in front about chest height as if praying. Focus your attention on your center of gravity (Dan Tien) located about two inches below your navel.

Practice standing in a Horse Stance twice a day for about one minute and gradually increasing the duration. Initially you will feel strain, trembling, and burning in the thigh muscles that indicate that those muscles are being worked to exhaustion.

In Chinese Martial Arts, this is important exercise and there are claims that with time you actually become as ‘solid as a rock’ as Musashi said in the above quote. At advanced levels, lower your stance until the thighs are parallel to the ground.

In some schools, teacups are placed on the knees to insure that the student does not attempt to relieve the pressure by rising up. You can do the same by using a broomstick.

Bend your knees and lower your stance until you can lay a broomstick across your knees without the stick falling off. Just getting into this position is difficult enough and if you can hold the broomstick for three minutes, you will have developed some solid leg muscles.

If the weak cannot defeat the strong, if the old cannot defeat the young, if the slow cannot defeat the fast, what is the point of learning Wu Shu?

Chinese Proverb

Silk Reeling

Silk Reeling (*Chan-Su Chin*) refers to the method of initiating body movement through a torqueing and twisting action at the waist. The term is coined after the method of extracting silk thread from a cocoon. The cocoons of the

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silk worm are soaked in hot water to loosen the threads, when a thread comes loose, it is pulled. As the thread is unraveled, the cocoon spins about in the water like a top.

To understand this principle, imagine that a rope had been wrapped several times around your waist, when the end of the rope is pulled the waist would be pulled in a spinning motion much like a top.

Silk reeling utilizes the muscles in the waist and abdomen to initiate forward and return movements so that the body acts like a whip; the waist generates a large wave movement that is transferred, in decreasing amplitude but increasing concentration, through the arms and into the strike.

A similar principle is involved in cracking a whip. A wave is generated through a large up and down movement at the handle, and is transferred along the length of the whip becoming compressed until at the tip, the wave energy is concentrated into a small area.

Silk reeling is one of the most important secrets of martial arts since this method enables a person to utilize the full force of his body. This 'Body Synergy' is the principle behind such popular martial arts stunts as the 'One-inch punch' and 'Iron Palm' strikes.

The 'One-inch punch' is where the fist is held one inch away from the target, such as a pine board, punching shield, or volunteer. The wonder is that the punch is able to generate the same amount of force to break boards or send someone flying backwards as with punches requiring a longer chamber or wind up.

A similar effect is seen in the 'Iron Palm'. The strike begins with the hand held flat and horizontal with the tips of the

fingers gently touching the surface of the target. The heel of the palm is then used to strike just below the point of the fingers. Again, from a distance of a finger's length, this technique can generate power normally associated with a long-range strike.

What makes these techniques impressive to the untrained eye is the general conception that force can only be generated by accelerating the fist or palm over time and distance. This is like shooting an arrow without first pulling back on the bowstring. While the arm does create some momentum, it is the body that produces the force invisibly.

The technique is as follows; A torqueing motion is first started in the waist generating a wave of energy that is transferred down into the legs where it is bounced off the ground, back up through the legs, through the torso and into the arms.

Training Methods

Shifting: The primary exercise is the shifting back and forth from a right forward stance, through a horse stance, to a left forward stance. When you practice moving the hips and waist you should first use large movements.



Exaggerated movements stretch the muscles sending a clearer kinetic signal that provides biofeedback; making it is easier to feel which muscles are involved, and to learn how to control them.

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Later the movement is refined and made more compact. The exaggerated movements of the 'Long Arm' techniques were designed to teach silk reeling.

Twisting: Stand in a horse stance with the arms held in front, chest level with the elbows bent. Simply twist side to side using the arms as counter weights to help rotate the upper torso. As you twist back and forth, insure that the hips and knees are still, the action uses only the waist.

You should feel a tugging and pulling of the stomach muscles. If the knees or thighs move, then the exercise is being done incorrectly.

Level Movement: Most beginners when moving will raise and lower their center of gravity as they move from one movement to another.

For example, when standing in a horse posture the center of gravity is lower to the ground, but when moving forward novices will raise the center of gravity as they step then lower it again when in the next static position.

Maintaining the same height throughout each movement requires superb muscle and balance control to effect correctly.

This is best practiced slowly and is a vital principle in the performance of Tai Chi movements.

Tai Chi Walking

The next progression from standing is to walking. Tai Chi Walking teaches proper posture, moving from the waist and hips, and rolling off the feet rather than landing on them.

For example, two common though improper ways of walking are; hitting the ground flat footed making a stomping or clumping sound and walking on the balls of the feet as if tip toeing around. Both are incorrect ways of moving. The Tai Chi walking exercise helps to improve a person's walking habits.

Directions:

1. Start with our right foot forward with your weight evenly distributed on both legs.
2. Shift your weight gradually onto your right foot and when all your body weight is transferred onto the right leg, then pull your left foot forwards until it is besides your right foot with the toes just barely touching the ground. Pause in this position for a moment.
3. Step forward with your left leg but do not put your weight on it right away. First touch your left heel to the ground while maintaining all your weight on your rear (right) leg. You'll notice that you will have to bend your right knee a little so as not to immediately throw your weight onto the lead (left) stepping leg.
4. Slowly shift your weight onto your left foot and as you do so, roll the weight from your heel, along the edge of the foot and onto the ball of the foot until the weight is distributed equally along the heel, edge, and ball of the left foot.
5. Bring your rear (right) leg slowly forward but don't step down right away. First bring the right foot next to your left and without putting any weight on it hold it with just the toes touching the ground next to your left foot. All weight is still on your left foot at this time.

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6. Next, slowly step out with the right foot just as you did with the left foot by touching the heel to the ground first, then shifting your weight onto the right foot as it rolls from the heel along the side of the foot and to the ball of the foot. Continue to walk in this manner.

After a few minutes of practice you should feel a little fatigue in the leg muscles. This will continue until you're leg muscles become stronger.



1. Right foot forward, Left hand pushes.



2. Transition, left foot paused beside right foot. Left hand withdraws.



3. Left foot forward, right hand pushes.

Hand Movements

1. The hands move in coordination with the feet and resemble swimming. As the **left** foot steps forward, the **right** hand extends at shoulder level with the palm facing outwards as though pushing with that hand.
2. The left hand is pulled back to the shoulder with the wrist bent so that the fingers point forwards.
3. As you step forward with the **right** foot, pull the lead hand back to the shoulder, while the rear hand pushes forwards with the palm out.

In Karate, this resembles a Reverse Punch, which means that if the left leg is forward then the right arm strikes out and vice versa. That punch or strike is thus the reverse position of the feet.

You will discover how important it is to keep the right posture. This is the True Teaching.

Shunryu Suzuki, *Zen Mind, Beginner's Mind*

Posture

In learning martial arts, dance, meditation, and yoga, much emphasis is placed on correct posture. Teachers of these arts spend most of their time correcting student's postures.

The instructions for each action are meticulous; the head must be held thus, the hands and fingers in this position, the weight balanced on this point, and so on. Beginners are usually overwhelmed by the complexity and detail involved in correctly assuming these postures and some might legitimately question their purpose.

Apart from being more aesthetically pleasing to the eye why is there such an emphasis put on posture? Surprisingly there are several benefits to practicing correct posture.

Improved Health

Man's upright posture is a relatively recent evolutionary development, and there are still a few kinks to be worked out.

One such kink is the fragile nature of the spinal column, which has to support the weight of the upper body and the large mass of the head poised precariously at the top of the spine. This structure is vulnerable to many types of injuries and through improper usage can be worn down.

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For example, if you take a handful of coins and stack them evenly one on top of the other they will be able to support a tremendous weight, but if even one coin is not in alignment, then the stack will collapse under even a slight pressure.

This is what occurs with the vertebrae of the spine. Incorrect posture will force the vertebrae out of alignment. Instead of collapsing though, the spine compensates by absorbing the pressure into the muscles surrounding the spine and the disks between the vertebrae.

Over time, this constant pressure from habitually bad posture will cause the deterioration of the disks and eventually the vertebrae itself. By this time, the person will usually have become debilitated by severe and chronic pain. Learning correct posture can prevent a lot of unnecessary pain and suffering due to chronic back problems

Improved Balance and Coordination

Posture also affects the way a person moves. Correct posture is aimed at maintaining an internal equilibrium that translates into smooth and relaxed movement. If you are unbalanced, hunched forwards, arched backwards, or leaning to either side, the muscles in the spine, hips, and legs must compensate for this imbalance.

Depending on the posture, one set of muscles must contract while an opposing set must loosen. The muscles that have to contract will become exhausted more quickly and are more prone to chronic inflammation and pain. The opposing muscles atrophy and lose their ability to correct the postural tension needed to maintain proper posture.

Walking and moving this way will cause pain and exhaustion even after a short while. Correct posture insures that your method of locomotion is the most efficient, reducing unnecessary stress and loss of energy.

Greater Presence

Posture is part of one's body language. Good posture and a solid, fluid method of movement, communicate to the people around you a sense of confidence and strength.

This has numerous benefits. In social interactions, this will encourage others to have confidence in you, and a willingness to accept your authority. A 'military' posture communicates that you are a presence in this world whose actions have important consequences. In the martial arts, good posture has the effect of dissuading potential attacks.

Criminals look for victims that appear weak and easy to intimidate. Consciously or instinctively, they tend to choose victims whose body language communicates a weak and frightened disposition. Good posture sends out signals that indicate strength, confidence, and awareness, thereby helping to prevent an attack.



Most criminals seeing someone with such a confident posture would simply wait for a more suitable victim to come by. In this manner, posture is a strategy - by preventing confrontation without resorting to violence, by winning the battle without drawing the sword.

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Improved Mental Health

Among Yogis and Taoists it was realized that posture and emotion are connected and that each can affect the other.

Recently modern medicine is discovering the same principles. Several therapies treat chronic conditions such as depression, pain, fatigue, and a host of other ailments by approaching the problem from a postural perspective first.

The basic premise is that every emotional state elicits a corresponding posture, and vice versa. Early in our development, it is the nervous system's state of arousal that triggers the associate posture. Over time, each emotional state and its corresponding posture become linked together so that one can trigger the other through the mechanism of Classical Conditioning.

Posture can also be consciously manipulated to trigger a corresponding response in the nervous system. For example, when you are feeling tired and bored you will find your spine begin to sag forward and the head tilt downwards, while breathing becomes shallow and vision narrows.

Over years, the body memory of this posture becomes linked with the emotional state that elicits this posture. Anytime you start to feel tired, your body will assume more of this posture.

However, if you consciously force yourself to improve your posture you will eventually trigger a more energetic emotional state. Initially the body will offer resistance when you try to assume proper posture, but through repeated effort the emotional state will be triggered and then conscious attention to posture can be freed to concentrate on other tasks.

By teaching proper posture and movement, many people will automatically feel a corresponding rejuvenation both physically and emotionally. Correct posture is an essential tool to maintain a mental and physical equilibrium, both in training, and in daily life.

When posture is perfect, the movement that follows is perfect as well.

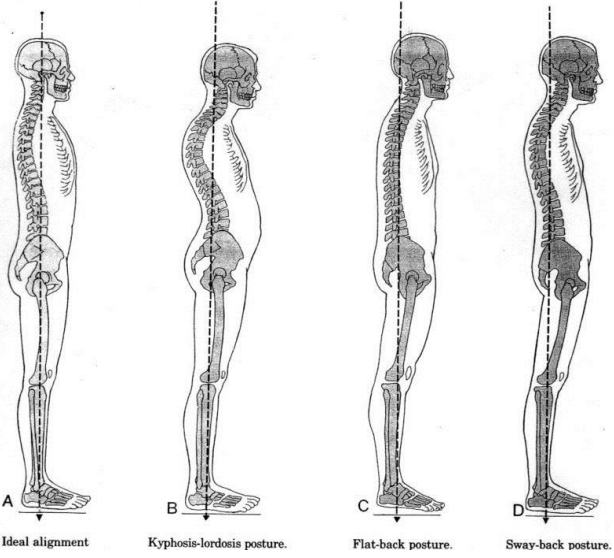
Taisen Deshimaru, *The Zen Way To The Martial Arts*

General Principles of Good Posture

The basic mechanics of good posture are as follows.

1. Head should be held straight and balanced on the neck, imagine the head being pulled upwards as though a string was attached to the crown of your head.
2. Keep the shoulders down, rounded, and relaxed.
3. The chest is kept flat, neither puffed out nor sunken.
4. Spinal column kept straight.
5. Keep the pelvis tilted slightly forward to avoid arching the back.
6. The knees should be kept slightly bent at all times, never lock any joint in full extension.
7. The feet should distribute the weight onto the ground equally along three points of contact: the heel, ball, and ridge.

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Movement and Form



One day Elder Tetsu asked: When I am sitting in zazen and my thoughts are not scattered, my energy sinks and I become sleepy. What can I do about this? The Master said: Urge yourself to get up and do dancing zazen.

Susuki Shosan, *Warrior of Zen*

A form (*Kata* in Japanese) is a prearranged and precisely choreographed set of movements. A form can range in complexity from a few movements to over a hundred.

There are four purposes behind the practice of forms: as a mnemonic device, to develop the muscular/skeletal system, and to improve psycho motor skills.

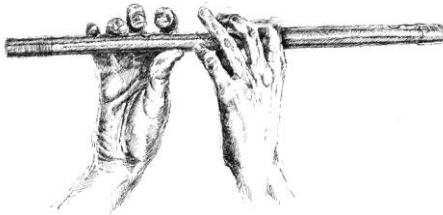
Mnemonic: A mnemonic device is a method used to help remember information. The information to be remembered

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is linked with other information such as an image or rhyme.

For example, the rhyme *'In fourteen hundred and ninety two, Columbus sailed the ocean blue.'* is used to remember the date of the discovery of North America. The rhyme is stored in one area of the brain while the words themselves and their meaning are stored in another. Because the information is spread out it leaves a stronger impression. The greater number of associations a piece of information is able to make, the easier the recall.

Learning a martial art's form is like learning to play a musical instrument: each movement is a note, each drill is a scale, and each form is a song. Once you know the notes and the scales, songs become easier to learn and remember.



Therefore one function of a form is as a method used to organize individual movements into a structure that is easier to remember. A form thus becomes a packet of information that contains within it all the complex physical movements of self-defence, training techniques, strategies, and history.

Development of the Muscular/Skeletal System: Forms are also used as a method of exercise that works on different areas of the body simultaneously.

Practicing forms quickly will develop the cardia vascular system, increase flexibility and anaerobic capacity, and stimulate the body's metabolic system.

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When performed slowly a form helps to develop proprioception, balance, sensitivity, the stabilizer muscle groups and increased aerobic capacity. Performing a form provides benefits that practicing individual techniques cannot.

Psycho-Motor Skills: Psycho motor skills are those that involve the movement of the body in space, generally referred to as hand-to-eye coordination.

Forms teach a complex set of positions and movements that require more attention than we normally have. For example, when you first learn a form you must practice very slowly, stopping after each posture to look and check on the position of your hands, arms, feet, legs, shoulders, hips, head and back.

As you progress you develop your sense of proprioception which enables you to sense your posture rather than checking it visually. This frees the use of your eyes and attention which can then be used to focus on other aspects such as breathing, visualization, or an opponent.

The nervous system is trained to monitor and perform a far broader range of bodily expressions, without the need for conscious direction.

At a certain stage, the body is able to act and react on its own without the need of your attention, and in effect, your ego. This is the stage often referred to in the oriental classics of martial arts as the 'No mind'. The body does everything automatically; your mind/ego only goes along for the ride, no need to plan and think, you only watch.

A similar reflex occurs when you instinctively catch a glass that's falling off the table or when you jump at the sound of a loud noise. Practising forms trains your reflexes to

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respond to a more complex and varied set of circumstances, such as reacting to a combination technique or multiple attackers.

Finally, forms require movements be done both right and left handed, this aids in the synchronization of both the left and right hemispheres of the brain. The activation of both hemispheres improves not only physical performance but mental acuity as well.

To maintain optimum physical condition, it is desirable to train using both homolateral, (one side of the body is used) and cross lateral exercise (both sides of the body).

A fully integrated person will be able to switch from one set to another without difficulty.

Zen training may succeed because it gives control of the body directly to the part of the brain that smoothly coordinates muscle movement, the cerebellum. Operating below the level of consciousness the cerebellum appears to contain programs for moving many parts of the body in coordination.

Michael Murphy, *The Future of the Body*

Keys to Understanding Forms

In the martial arts a large amount of training time is spent on forms practice. Forms are the heart and soul of a style containing not only fighting techniques, but also the strategic and philosophical principles of that style.

Chinese forms differ from Japanese and Korean forms in that the latter use the principle of keeping only what was directly useful in combat and have discarded those movements that were not.

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Watching Japanese and Korean forms being performed one can easily recognize the techniques being used. In contrast, when watching Chinese forms many movements appear strange and theatrical and the combat applications are not always clear. As a result Chinese forms are occasionally criticized as being flowery and impractical.

There are several cultural influences affecting the way Chinese forms developed. One factor is the notoriously secretive attitude surrounding the Chinese styles. The old masters were said to have hidden their best techniques by changing them to make them incomprehensible to anyone that did not possess the key to understanding the style.

Older generation masters would teach the true applications to only a select group of students, often referred to as 'Closed Door' sessions. While in the regular 'Open' class all students would learn the same movements, only the most trusted students would be taught the true applications behind the technique. In this way the style's most important techniques were kept secret.

In addition to the hidden techniques, forms also include movements that have no combat applications. These include breathing exercises, stretching or conditioning exercises, religious, symbolic, and dramatic gestures, dirty tricks, and finesse techniques.

Because they contain many hidden meanings, classical forms are like a puzzle that can only be solved by persistent study. Even after years of practicing a form a sudden flash of insight will reveal new applications and principles. The following keys may help to unlock the secrets of the classical martial arts forms.

Blending Techniques: The most common method of hiding technique is by 'blending' the techniques together.

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In Japanese Katas there usually is a `stop': a pause after each technique to show precision and focus. In Chinese forms such as Tai Chi, the techniques are often blended together without a pause between the end of one technique and the start of the next.

It is this blending of techniques that give Chinese forms their characteristic fluidity, and their mystery, since without proper understanding, you would not recognize many of the techniques being performed.

Grappling Techniques: Forms may include grappling techniques. Such techniques as throws, joint-locks, wrist and throat grabs when performed without an opponent can appear random or irrelevant.

Imagine grabbing an opponent by the lapel and the sleeve and tripping him over your leg; when done with a partner the application is obvious, but when practiced solo, the hands grabbing air, the leg moving forwards then backwards, would appear a meaningless pantomime to someone who didn't already know how to execute a sweep.

Speed Techniques: These can also be hidden in a form by performing the movement slower than it would be applied in actual combat.

For example, a whipping finger strike to the eyes known as a *Fan Hand* performed slowly appears graceful and feminine but only when performed at full speed does the application become apparent. Tai Chi is an example of an entire style performed slow motion, often making the applications hard to discern.

Breathing Techniques: Breathing exercises are an essential facet of forms. The speed and pacing of a form is

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dependent on the breathing rhythm of the person performing.

Fast and hard techniques will be followed by a slow and relaxed, advancing techniques are followed by retreating: so that the oscillation of the breathing is echoed in the movement of the body.

Also incorporated into forms are specific Chi Gung exercises; a combination of deep abdominal breathing, dynamic hand movements, and visualization. In the so called 'Hard' styles the hand movements are performed slowly using dynamic tension.

In 'Soft' styles the hand movements are done relaxed with the focus on visualizing Chi flowing throughout the body.

Another facet of Chi Gung movements are vocalizations. In addition to the Japanese *Kiai*, (spirit yell), Chinese forms also include a variety of vocalizations. When punching or kicking short, sharp exhalations similar to yelling 'Hut' are used to focus the Chi and to momentarily tense the body at the moment of impact. Tensing the body for just an instant increases the body's mass behind the technique.

Other sounds used when striking include a crane call produced by a sudden contraction of the diaphragm, similar to a technique taught in modern voice classes.

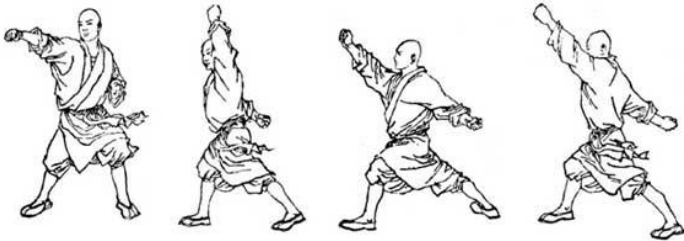
A more unusual vocal technique performed during the Chi Gung set is a long descending wail that starts in the falsetto range and then descends through the octave to the bass range. This wail is designed to show breath control and is identical to a voice exercise practiced in Chinese Opera schools.

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Conditioning: There are several ways in which physical conditioning exercises are incorporated into a form. First, forms practice increases endurance and provides cardiovascular benefits.

Second, during forms, stances are performed much lower than they would be in real combat. Maintaining low stances throughout the form is excellent for developing leg strength.

Third, movements are exaggerated requiring greater effort and flexibility. For example, in the Long Fist style the arms are held stretched out away from the body and the techniques are large and exaggerated. This works the deltoid and trapezius muscles in the shoulders as well as the waist.



For more strenuous conditioning, weights in the form of heavy brass or iron rings were worn around the forearms. Kicks are also done higher in a form than would be done in application.

When practising forms many kicks are usually aimed at head height, although in self-defence, most teachers admonish against kicking higher than the solar plexus. The high kicks in a form help to increase flexibility and balance.

Symbolic Gestures: Forms occasionally include movements that are symbolic of the style. Every form begins with a bow or a salute.

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Unlike the simple military salute, martial arts salutes can be quite complex with equally complex meanings.



Some represent the origins of the form or religious influences others are secret handshakes left over from the times when martial arts were taught in secret societies.

The stepping pattern of a form may also be symbolic. Two examples of this are the Pau Ka (Eight Trigram) style and the May Hua Juang (Wooden Plum Flower) form.

While practising the Eight Trigram form the player steps along the edges of an imaginary circle. The style's history maintains that the form evolved from an ancient training device that consisted of various sandbags hung on ropes and arranged in a three by three grid.

The form was meant to be practiced inside this structure with the sandbags representing multiple attackers. As the player struck the sandbags they would begin to swing; the faster and harder the sandbags are struck, the more wildly they swing, increasing the difficulty of the exercise.

Dramatic: Chinese Opera and Kung Fu have had a long relationship with both art forms borrowing from each other. Special boarding schools called *Jiu Shao* train its students to become actors in Chinese Opera and are run like military boot camps with much of the curriculum devoted to Kung Fu and gymnastics.

Kung Fu techniques are an integral part of the Opera's numerous battle scenes, where the performers must wield and spin weapons and battle several opponents in choreographed fight scenes similar to those found in modern movies. While Chinese opera incorporated Kung

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Fu techniques, Kung Fu also borrowed many dramatic techniques from the Opera.

One of the most famous characters in Chinese Opera is *Kwan Gung* who is characterized by his use of a particularly heavy and cruel looking halberd called a Kwan Dao (Kwan's blade).



Kwan Gung began his career during the Three Kingdoms period (220-280AD) as a general for the State of Shu and became famous for his proficiency with the halberd which was used then as a Cavalry weapon.

Kwan is one of the main characters in the classic Chinese novel 'Romance of the Three Kingdoms' which insured his place in Chinese

history. Later Kwan was posthumously canonized as saint of the military and martial arts and as such he plays a symbolic role in Kung Fu clubs. A statue or picture of General Kwan is usually found on the Club's temple and a Kwan Dao is sometimes displayed in front of the club's entrance to act as a sign board.

When using the Kwan Dao in a form there are several dramatic gestures that have no practical applications but have obviously been adopted from the theatre.

General Kwan is always portrayed as having a long black beard; in the weapon's form, as in the Opera, the performer strokes an imaginary beard.

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In addition to those forms that have borrowed from the Peking Opera there are those forms that are based on legend and folklore and act out aspects of the story in a form of pantomime.

Other examples of dramatic gestures are found in the animal styles. Each style will incorporate movements that embody the characteristics of the animal such as the graceful open arm hops and turns of the White Crane, the facial grimaces and ape-like gestures of the Monkey, and the hypnotic bobbing and weaving of the Snake and Praying Mantis. Some of these techniques have a combat application while others are for aesthetic reasons only.

By far the most theatrical and physically demanding is the 'Drunken' form found in several styles.

Based on a story of a martial arts master who, returning home drunk from a celebration, is surprised by some street thugs intent on robbery. Though hardly able to stand, the drunken master nevertheless defeats his attackers.

Later, upon sober reflection, the master perceives a strategic advantage; by feigning drunkenness one's enemy is lured into overconfidence and will lower his guard making him vulnerable to a sudden and swift attack.

The Master then incorporated these principles into a form that only the most advanced students were able to learn. In the form the performer seems to stumble and fall in a drunken stupor while holding an imaginary bottle and shot glass in his hands.

The dramatic elements of a form are a continuation of an ancient tradition of acting out stories of great deeds and battles of past heroes to inspire and teach the younger generation of warriors. And before wars, to an even more

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ancient tradition of acting out the tactics of the great hunt while gathered around the communal cooking fires.



Finesse: Finesse techniques are usually found in weapons forms and are meant to demonstrate the performer's expertise in handling the weapon. A similar idea is expressed in a gunfighter spinning his revolver on one finger before holstering, or a rock drummer's throwing and twirling his drumsticks while playing.

These techniques are almost all show, but do require considerable practice. They include spinning weapons such as the sword and staff about the body, passing the weapon from one hand to another behind the back, overhead, and around the neck. The finesse techniques, like the dramatic, are incorporated more for beauty than combat although some are effective in combat application.

Miscellaneous: Some forms may include distractions. These include clapping your hands above your head to distract your opponent's attention upward while simultaneously kicking low, or stomping the foot to attract attention down while throwing a 'sucker' punch.

A White Crane tactic is to dangle the lead hand in the opponent's face taunting him. Almost everyone makes a swing or a grab at the hand, knowing this you wait until the

opponent begins to move, then retract the offending hand and counter punch with the other hand; catching the opponent completely by surprise while still reaching in the air.

If the opponent doesn't take a swing at the hand you can further infuriate him by pecking him on the nose a couple of times. This tactic is still performed in the White Crane form, though many watching believe it to be a pantomime of the crane's movement.

We tend to stop learning when we have mastered sufficient skills to attain our immediate objective. Thus, for instance, we improve our speech until we can make ourselves understood.

But any person who wishes to speak with the clarity of an actor discovers that he must study speech for several years in order to achieve anything approaching his maximum potential. An intricate process of limiting ability accustoms us to make do with a small part of our potential.

Moshe Feldenkrais

How to Learn Forms

There are generally two approaches to learning forms.

The first is to learn and master each technique one at a time starting at the beginning. The second is to learn the entire form as a whole and then to work on improving the techniques each time the form is played.

Each approach has a benefit and a drawback. In the first method, student's benefit by learning to execute each technique expertly, the drawback being that it could take

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years to learn a single form and students must overcome the boredom of months of repetition.

In the second approach students quickly learn the various movements of the form and training remains interesting, the drawback is that after learning the form most students fail to improve on the execution of the individual techniques and consequently their form appears sloppy and weak. In this case students are unaware of the difference between learning and mastering; that to learn a form can take a few months but to master a form may take years.

There is a compromise between the two methods. The form is broken down and learned one section at a time. Then each section is broken down into one, two, or three move drills and these drills are practiced separately from the form. When all the techniques within the first section can be effectively executed, then the next section is taken and so on.

Exercises for Training in Form

Forms can provide specific benefits by changing the way in which the form is practiced. If practice becomes repetitious and robotic, the benefits are greatly reduced.

To keep forms alive and interesting; change the way they are performed or add other outside elements. The following are different ways of practising forms.

Five Elements Style: Practice outdoors under varying climatic conditions, in wild places, on mountains, under trees, during rain or snow, hot and cold. Practice late at night in a remote wilderness under a clear sky during a full moon.

Earth Style: Lower your stance so that the thighs are nearly parallel to the ground. While performing the movements

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maintain the low stance throughout. This is an excellent method to develop the leg muscles and solid stances.

Metal Style: In earlier times, brass or Iron Rings were worn around the wrists and ankles to add weight during forms practice. Modern wrist and ankle weights can be substituted for iron rings to help in the development of muscles, and endurance.

Be careful not to perform the movements too quickly since the weights tend to make you overextend your techniques which can cause injury to the joints.

Empty Style: Practice the form while blindfolded. Make sure there is plenty of room so that you won't bump into things. Practicing forms blindfolded will improve the senses of proprioception balance, and magnetic direction.

Wood Style: Practice the form as slowly as possible, as though a tree gently swaying in the wind. It doesn't matter what style you practice, the method of practicing slowly will provide the same benefits as Tai Chi. The form may have to be adapted to suit the slower style, kicks done slowly requires excellent muscle control and balance.

Wind Style: Used in weapons forms. Attach silk or satin fabric ribbons to the end of your weapon. With a staff tie one four foot ribbon to each end or, tie one ribbon to the end to your sword and practice thrusts, parries, and twirls.

The ribbons help to reveal the subtle geometric patterns inherent in the use of the weapon, giving a sense of the aerodynamics of the weapon.

Ribbons can also be tied to the wrists which help to slow down the movement, similar to seeing it in slow motion.

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This provides real time feed-back on movements normally done too quickly for the eye to follow.

Fire Style: Practice at night in varying degrees of candlelight. Helps to develop relaxation and inner focus.



Dancing the Wu Shin



The Wu Li Masters move in the midst of all this, now dancing this way, now that, sometimes with a heavy beat, sometimes with a lightness and grace, ever flowing freely. Now they become the dance, now the dance becomes them. This is the message of the Wu Li Masters: not to confuse the type of dance they are doing with the fact that they are dancing.

Gary Zukav. *The Dancing Wu Li Masters*

Long Form is an advanced stage of forms training that is not widely practiced. There is no prearranged choreography and so one must improvise the movements as one goes along. This is the same as musicians improvising solos during a jam session and dancers moving spontaneously to the rhythms of the music.

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An early reference to a style of Free Form dates back to the Tang Dynasty (618-905 A.D.) and one of the semi-mythical founders of Tai Chi, a hermit by the name of Hsa Suan-Ming. His training method consisted of learning thirty-seven movements and combining them without a standard sequence. He spontaneously strung together the individual movements into a continuous whole giving this style the name Long Fist because of its duration, (not to be confused with modern Long Fist based on the extension of the arms).

Another legendary founder, Tang dynasty Tai Chi master Li Tao Tzu, practiced a similar free form method he called "The stage before the universe was created". These styles have been lost to history but we can recreate their basic methods by drawing on what is known about these techniques from various sources.

Procedure

Free form is best practiced without spectators since the presence of others will cause a self-consciousness that will interfere with the natural expression of the form. A secluded spot outdoors is ideal, where natural sensations add to the experience.

1. Begin by assuming the standing meditation posture known as Holding the Jug. Focus the eyes slightly on the line of the horizon or a distant object such as hill or large tree, but also maintain awareness of objects within the peripheral field.
2. Use deep abdominal breathing and relaxation exercises to calm the mind. Mentally check your posture several times to insure balance. This stage should last approximately ten to fifteen minutes.

Dancing the Wu Shin

3. Stop the internal flow of thoughts by focusing on the external sensations. All six senses should be receiving sensum. Feel the sun on your face and the wind through your hair. Hear the sound of rustling leaves and chirping birds. See the multitude of shapes and colors, light and shadow. Smell the trees and grass. Feel the earth beneath your feet and the pull of gravity on your body. In this way the ego's thoughts are drowned out by the external sensations of nature; the mind becomes a mirror of its surroundings.

4. Eventually you will begin to feel a swaying or rocking motion. Allow the rocking motion to move you into whatever movement seems natural at the time.

Progress from one technique to another slowly at first, but gradually gaining speed. One's attention should be divided between feeling oneself in one's body, as well as having an awareness of the surrounding environment. While the mind enjoys the sensation of movement and the surrounding nature, the body moves of its own accord.

Sensations characteristic of correct functioning include a feeling of effortlessness and strength. When moving the feeling is similar to swimming; light, fluid, floating.

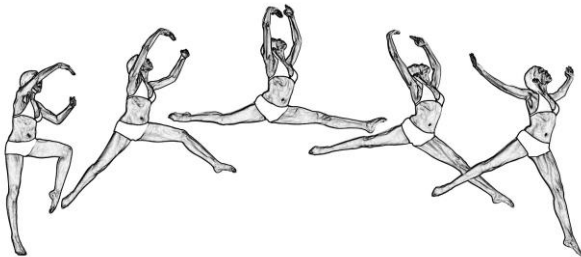
This stage may last several minutes or longer and is determined by the player. Eventually the body will slow and stop of its own accord. Then the practice will have been completed.

When the state of Wu Shin is attained, the body is able to act and react on its own without the need of your attention, and in effect, your ego. The body does everything automatically; your mind/ego only goes along for the ride, no need to plan and think, you only watch.

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A mistake often made in martial arts is to strive for the state of 'No Mind' without having developed and trained in the basics properly. It is not enough to simply empty your mind and then expect everything to fall into place. In the beginning, like all forms of learning, you must apply your mind and attention with great effort until you have mastered the skill physically. Only after years of practice does the mind/ego become the last hindrance and training is aimed at stopping its interference.

Every martial artist regardless of experience should augment his or her regular training by taking time to go out into nature and simply go with the flow. By doing so you will learn the meaning of No-Mind and dancing the Wu Shin.



The Five Animal Styles



The conditions that induce these (altered) States include such common experiences as isolation, fatigue, hunger, and rhythmic sound and thus are likely to be re-discovered by different generations and cultures. Since these states may be pleasurable, meaningful, and healing, they are likely to be actively sought and methods of inducing them remembered and transmitted across generations.

Roger Walsh, *The Spirit of Shamanism*

In the world of Chinese martial arts, the animal styles are those systems of self-defense that are based upon the combat movements of either real or mythical animals. The better-known styles include; Tiger, Leopard, Lion, Crane, Eagle, Phoenix, Snake, Dragon, White Ape, Monkey, and Praying Mantis to name a few.

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Each school has its own legend about the style's origins. Like parables, these legends preserve and teach strategic and philosophical principles.

While the legends of the animal styles are part myth and part mysticism what of the actual fighting techniques, are they myth as well?

Popular opinion holds that the techniques of the animal styles resemble the movements of the animal after which they are named. The tiger style would copy the tiger's raking claws, the crane style would imitate the bird's pecking and poking actions, the snake would embody coiling and striking techniques, and the dragon would use twisting and clawing actions.

While some techniques do resemble the patron animal, most techniques do not. If this is true, then why name the style after an animal to begin with?

One theory is that each style embodies the animal's behavior characteristics, or personality. Each animal species has a distinct personality that is imitated to add an emotional energy to the fighting movements.

The Tiger is strong and fearless hence the fighting style emphasizes confidence and strong powerful movements. The Crane is somber and elusive hence the style uses a detached attitude and light and expansive movements.

In addition each animal embodies a specific combat strategy, the Tiger is direct, the Snake is penetrating, the Crane is evasive, the Leopard tricky, and the Dragon deceptive.

By combining the animal's physical characteristics and archetypal personality, the ancients were able to create a

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body/mind synergism between physical movement, strategic approach, and psycho-emotional energy. This created a prepared emotional response to the shock of combat.

One of the most essential principles in any emergency is to have a plan of what to do. Not having a plan increases the likelihood of panic, and panic drastically reduces the odds of survival on the killing ground. If you believe you are able to call upon a hidden source of power you are less likely to react with panic and flight when confronted with life threatening situations.

The following examines the personality and strategy of the five animals traditionally credited as being the original five schools or branches of the Shaolin Temple. The emotional and strategic principles can be applied to any form of martial arts.

According to tradition, each person will find he has an affinity for one of the animals, and, recognizing one's own strengths and weaknesses in the animal's personality, will adopt that style in training and combat.

Finally, the following methods have much in common with the shamanic tradition of calling upon the strength of the guardian spirits. Those that have practiced these methods can attest to the increase in strength and agility. It is likely that there is synchronization between the three centers, or three parts of the brain, that occurs when one fights according to the animal forms and is the source of strength one experiences.

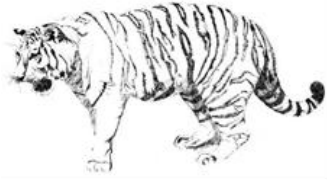
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When two tigers fight, one will die, but the other will be crippled.

Chinese Proverb

Tiger

The tiger has no natural predators and, therefore, knows no fear. He is unpredictable and quick to anger, and when attacking is sudden and brutal.



The attitude is that of fearlessness, and fierceness; the emotion traditionally associated with the tiger is rage. Mentally one must cultivate an attitude of indestructibility, courage, and strength. If you believe nothing can frighten you, then nothing can. Greet obstacles with delight for giving you the chance to exercise your powers. Ignore minor discomforts and injuries and training pains.

Strategy

Tiger style's combat strategy is to destroy the opponent with relentless and unrestrained violence.

This is a powerful method against which only the coolest heads can prevail. The sheer brutality of the attack tends to shock the opponent into fear and panic. When used by a large and healthy human, it is almost unstoppable. When both opponents use the same strategy, however, the result is disaster with both sides suffering serious injuries.

Physical training centers on exercises that increase strength and mass. When practicing movements, sink your stance low and become aware of your mass as it pushes against the earth. Eventually one begins to feel more solid and there is a reduced fear of being injured.

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Tiger Claw Hand Formation

The tiger claw hand is formed by curling the fingers and bending back the wrist, you should feel a contraction of the extensor carpi muscles in the forearm.

Remember to tuck the thumb against the ridge and out of the way. In application, the heel of the palm is used in either a thrusting, or slashing motion, often followed by a clawing and grabbing action with the fingers. Training consists of both palm and finger strengthening and conditioning exercises.

Training: Flexing Your Claws

This exercise is practiced by Shamans who use it to call upon the powers of their animal spirit, not surprisingly, the same exercise can be found in the some martial arts.

Flexing your claws is done by extending and contracting the fingers of both hands using dynamic tension while imagining your arms and hands being infused with energy.

This works on two levels; first, it is an excellent training method to improve finger and gripping strength. Second, when practiced in conjunction with visualization exercises, flexing the claws can serve as a conditioned stimulus.

When flexing your claws you imagine strength and energy flowing through your body. By associating strength and energy with the finger exercise, you will be able to trigger this feeling whenever you form the Tiger claw.

Stand in a quite area and relax. Extend your arms and fingers out at shoulder height as though reaching out to grasp someone by the shoulders. Then, while breathing in,

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slowly turn the palms up and curl the fingers into tight fists and retract the arms until your fists are in front of your shoulders, using dynamic tension, as though pulling a great weight.

As you perform the physical movements, use the following imagery. When inhaling, imagine energy in the form of bright light being drawn into your body through the nostrils as well as up from the earth through your feet and legs while the hands symbolically reach out to grab this energy.

As the energy enters your body, you should imagine a feeling of strength and power. As you exhale, imagine the energy pulsating through your body and radiating outwards forming a protective cocoon of light. After practicing the above method twice a day for several months one can then discreetly flex ones claws whenever faced with danger or when in need of an energy boost.

Tire them by flight, cause division among them.

Sun Tzu, *The Art of War*

Crane

The crane is traditionally thought of as opposite, and therefore, complementary to the tiger. The crane tends to be nervous and flighty, but when strolling unmolested through the rice fields appears somber and regal.

The emotion traditionally associated with the crane is



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sobriety, and aloofness. Crane stylists must cultivate an attitude of calm, wariness, while always prepared to move and counter-strike quickly.

Strategy

The strategy of the crane is to remain calm until attacked; the first response is to retreat and evade until the attack has lost its momentum, then launch a counter attack to exposed targets.

Birds have been known to attack the eyes and so the crane's predominant tactics are finger strikes to the eyes. As a counter to the tiger, the crane requires a calm watchful disposition to evade the initial attack, waiting and watching for the opportunity to dart the fingers into the eyes of the attacker. Blinded, the force of the tiger cannot be directed and is thereby negated.

It may appear unduly vicious to attack the eyes, but, for a ninety-eight pound woman, fighting for her life against a two hundred pound attacker, attacking the eyes would be her best, and probably only, chance of survival.

The legendary origin of the White Crane style illustrates this principle. The founder was a Tibetan monk named Ordator, who, one day while wandering in the mountains, happened upon a battle between a crane defending its nest, and a mountain ape intent on stealing the eggs. Mountain apes are surprisingly strong and have been known to attack and rob pilgrims of their food.

As Ordator watched the battle he fully expected to see the ape grab the spindly crane and rip it to pieces, but each time the ape came close enough to grab, the crane would hop out of range while using its long wings to bat the ape about the head.

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Finally, the ape, exhausted from chasing the crane, headed straight for the nest, but was intercepted by the crane that used its long neck and beak to pluck out the ape's left eye. Seriously wounded the ape disappeared into the forest.

Ordator admired the strategy in which such a weak and frail looking animal was able to defeat an opponent many times stronger. First, evade and wear down the attacker with counter-strikes, then when the time is right, strike deep to a vulnerable target.

Technically the crane strategy is more advanced than the tiger's. One must remain relaxed and fluid in order to evade the initial attack, counter-strikes must be precise and unexpected, and it requires a great degree of self-composure and awareness to be able to see and recognize the moment when the attacker is weakest.

In modern times, this strategy forms the basis of guerrilla warfare, and is summed up by Sun Tzu; *Evade what is strong, attack what is weak.*



Crane Hand Formation

There are several hand formations associated with the crane beak. One method uses the four fingers to press against the thumb and uses the cluster of fingertips as the striking surface.

Another uses just the first two fingers pressed against the thumb, and yet another extends just the first two fingers similar to a Boy Scout salute.

Training: Beating the Broom

Using a three or four feet long padded stick, have a partner thrust the stick at you from different angles while moving

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towards you. Evade the attack by turning and moving the body out of the way, use the hands or arms only as a last resort to prevent being struck.

Increase the difficulty of the exercise by allowing the partner to use swinging and thrusting actions together at random. Increase the difficulty even further by using two or more partners to attack using padded sticks.

Swinging Circle

If partners are unavailable, one can construct a mechanical piece of training equipment. Hang four to six sandbags by ropes from the ceiling or, if outdoors, from tree branches.

Arrange the bags so that they hang in a six-foot diameter circle. Start the sandbags swinging and attempt to stay in the center of the circle without being hit while striking the bags to keep them swinging.

Attack when they are unprepared; make your move when they do not expect it.

Sun Tzu, *The Art of War*

Snake

The major characteristic of the snake is an unwavering focus and piercing perception. One must develop a killer stare, to stare down your opponent.

The stare is a universally recognized sign of aggression and impending attack, (notice the fierce concentration in the eyes of predators in the moments before the attack).



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In animals, it triggers a sense of danger, in humans, it invokes a strong psychological response, which can unnerve and undermine the confidence of an opponent.

To use the snake strategy one must cultivate an attitude of single-minded determination unaffected by non-relevant distractions. You set your goal and let nothing stop you from achieving it.

Strategy

The combat strategy of the snake is penetration, the ability to focus energy into a small area in order to penetrate through the outer defense and deliver a fatal blow.

The Achilles' Heel principle states that no matter how powerful an opponent may appear, everyone has a weakness that, if attacked, will result in his defeat.

A classic example of this strategy can be found in the evolution of sword blades. Early swords were large, heavy, chopping devices that relied on the brute strength and sheer weight of the blade to deliver destructive energy.

The defense to these weapons was ever more massive body armor. When metallurgical and forging methods evolved, weapons design became more refined and the focus changed from heavy chopping instruments to leaner cutting and slicing instruments. The evolution continued to ever lighter and thinner weapons with emphasis more on the point and less on the edge of the blade.

The lightness of weapons like the rapier and foil allowed quick attack and retreat actions to penetrate the joint articulations of the heaviest armor, or between the links on chain mail.

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A Medieval knight wearing eighty pounds of armor and wielding a ten to thirty pound sword would be vulnerable to a naked man armed with only a rapier, who could literally dance circles around the knight waiting for the opportunity to insert the tip of the blade through a gap in the armor.

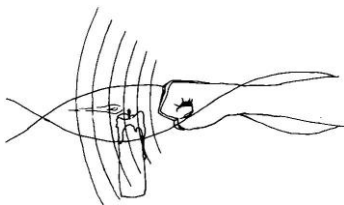
Both on a technical and moral level the snake ranks equal to the crane in that both require control over attention, precise striking abilities, and a defensive approach.



Snake Hand Formation

Snake hand is made by holding the hand flat with the fingers extended and held tightly together. The striking surface is the fingertips. The hand and fingers are kept slightly bent so that, in the case of impact with a solid object, the fingers would curl inwards in a fist rather than backwards which could injure the delicate finger joints.

Like the body of a snake that has coiled its body ready to strike at moment's notice, the arms should likewise be balanced between tension and relaxation, until the energy is released like a spring trap. Targets include soft targets such as the eyes, throat, under the jaw line, and diaphragm.



Training: Snuffing the Flame

Sit cross-legged gazing at a candle that is placed at shoulder height just within your range. Keep the arms and hands relaxed on your lap until the moment feels right, then shoot the hand out and extinguish the flame without touching the candle.

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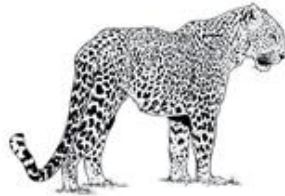
The strike should be fast and intuitive, completely without premeditation. Warning, if you miss the flame and hit the candle instead you will be propelling a burning candle and hot wax over a wide area. This exercise should be practiced well away from other people and flammable materials.

Use anger to throw them into disarray, use humility to make them haughty.

Sun Tzu, *The Art of War*

The Leopard

Whereas the tiger represents the ideals of courage and fearlessness, the leopard represents feline characteristics such as gracefulness, playfulness, flexibility, and speed. The playfulness of the leopard is



meant to create a state of mind/body unity that is difficult to describe if not personally experienced.

Some people are born with it, some people can develop it, and some people can never develop it. It is a quickness and cunning, akin to a physical form of wit. When expressed through physical movements this 'body wit' is characterized by a natural rhythm and flow, lightness and humor, the kind of physical cleverness and dexterity required to perform magic tricks, acrobatics, and slap stick.

The psychological strategy of the leopard is known as 'Playing the Fool'. By clowning around and playing the buffoon, the enemy is lulled into overconfidence, he may even decide to disengage the attack; triumph over a fool adds little to one's reputation. Once the opponent becomes complacent he is susceptible to the most powerful tactic of

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all, surprise, suddenly the fool becomes the king, the hunter, the hunted.

Humor can also be used as a means of humiliating an opponent. Everyone wants to be taken seriously, especially when angry. Laughing at an opponent sends the message that he is of such little consequence that his anger serves as mere amusement. This can have two effects; to provoke greater rage or to undermine his confidence, since to be able to laugh at danger entails superior confidence.

Strategy

The Leopard's strategy is usually that of interception, the ability to intuitively perceive an attack and move faster than the enemy to strike before the opponent's attack can be launched.

In combat, once the opponent has made a decision to attack he is committed and cannot withdraw until the attack is completed. Interception requires you counter strike at the moment the opponent has made his decision. Then, even if he perceives the attack, he cannot defend against it because he is committed to his own attack.

For example, first-hand accounts and controlled recreations have shown that a man armed with a knife, and starting from as far away as twenty feet, can run up to and fatally wound a police officer before the officer even has a chance to draw his gun. As a result, it is standard police procedure to draw your gun from more than twenty feet away before approaching a knife-wielding suspect.

This is the principle of interception, to close in for the kill while the opponent is still getting his attack ready. In terms of physical skills, the leopard ranks among the most advanced, not that the movements themselves are so

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complex, but rather that the sense of timing and speed needed to apply the strategy is difficult to develop.



Leopard Paw Hand Formation

Curling back the second row of all four-finger joints and holding them flat so that the fist mimics the flat paw of a cat form the Leopard Paw.

The striking surface then becomes the second row of knuckles. The narrow shape allows attacks to small vital targets the same as the snake hand, but because the fingers are already folded, the fist is able to deliver a harder impact allowing attacks to other targets such as the ribs, armpit, and solar plexus. The Leopard Paw can be used any number of ways with the palm held facing up, down or to either side.

Training: Slapping Hands

This children's game works on both the internal and external. Internally it helps to develop an intuitive sensitivity that alerts one of an impending attack. Externally it develops speed and improved reflexes.

Stand facing a training partner and extend your hands out from the elbows. The `attacker' holds his hands out palms up while the defender holds his hands just above the attacker's with the palms turned down. The attacker can use either hand to slap the tops of either the defender's hands.

The defender must move his hand out of the way so that the attacker misses. The attacker is allowed to continue so long as he is successful in slapping the tops of his opponent's hands, but when the attacker misses then the roles change.

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Be extremely subtle, even to the point of formlessness. Be extremely mysterious, even to the point of soundlessness. Thereby you can be the director of the opponent's fate.

Sun Tzu, *The Art of War*

The Dragon

The mythical dragon is a symbol of ancient wisdom. The attitude is that of regal awareness that comes from vast experience and clear perception.



The dragon like other mythical beasts such as the Minotaur, the Griffin, and the Sphinx is an embodiment of several different animals. Like the Griffin, who has the head and body of a lion, the wings and claws of an eagle and the tail of a scorpion, the dragon has the scales of the snake, claws of the tiger, the horns of a stag, and can fly like a crane.

Each characteristic represents an attribute from one of the other four animals, the ferocity of the tiger, the light aloofness of the crane, the intense focus of the snake, and the speed of the leopard, thereby the dragon represents all the animals.

Strategy

The dragon style typically uses circular clawing type techniques but since the dragon is an amalgamation of the other animals, it can change its fighting strategy to suit the particular threat. This is known as the tactic of combining tactics; the ability to use several strategies simultaneously, traps within traps, schemes within schemes. However, in order to master the dragon style one must first master each

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of the previous animal styles and strategies. Then training is focused on effortlessly changing tactics during combat.



Dragon Claw Hand Formation

The dragon claw differs little from the tiger's claw. Whereas the tiger claw the hand is pulled back at the wrist as far as possible, the dragon claw holds the hands a little more forwards; this brings the fingers into play.

The attacks are less of a strike than a sudden and powerful grab. Once the grip has been initiated, the fingers with the thumb juxtaposed sink into the opponent's flesh to damage nerves and tendons. Targets include; the face, throat, trapezius muscles, and the ulna nerve between the biceps.

Training: Expanding Awareness

The student stands in the center of a circle of training partners, wearing a blindfold and either earplugs or background music to cover over the sounds of movement.

Fellow students stand in a circle and approach one at a time moving slowly towards the person standing in the middle until within an inch of the body. The subject must sense which direction the person is coming from and put out his hand and touch the person as soon as within reach.

Studies have shown that some people can detect low level electrical and magnetic fields. In this way, the subject learns to sense the magnetic field of another human by eliminating the usual signals coming in from the eyes and ears. By the time the other person is within arm's length, the subject should be able to detect the presence from the heat or smell. If not, then the assistant should place his hand on the subject's shoulder to indicate his position.

Hand to Hand Combat



Even though our path is completely different from the warriors of the past, it is not necessary to abandon totally the old ways. Absorb venerable traditions into this new Art by clothing them with fresh garments, and build on the classic styles to create better forms.

Morihei Ueshiba, *The Art of Peace*

Almost every culture has developed its own unique approach to personal combat spawning innumerable styles, and incorporating a wide variety of applications and tactics. However, in hand-to-hand combat, almost all of these techniques can be classified under two broad categories, grappling, and striking.

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Most styles employ a variety of techniques from both categories. Only a few styles incorporate techniques exclusively from one category such as Western Boxing and Greco-Roman wrestling. These have evolved into more of a sport and have therefore lost many of the practical techniques of self-defense.

Though most students tend to specialize in one category, to be effective, every fighter should develop some experience in the other as well. The following is a brief description of the different approaches to hand-to-hand combat.

Striking

The first major classification is striking techniques. Whereas grappling systems can only be executed from short range, striking techniques can be applied from both short and long ranges.

The mechanics behind striking involves generating momentum through the limbs and transferring the energy into the opponent's body. The body's numerous natural weapons and the wide range of possible motions produce a vast number of different techniques and accompanying strategies.

All hitting techniques use one of three types of destructive energy: penetrating, crushing, and concussion.

Penetrating Energy: Focuses energy into a small area that is directed into the body in such a way that the surface skin and muscle is forced inward by the impact of the blow.

Penetrating strikes are best used against soft tissue targets such as nerve clusters, and internal organs. For example, a reverse punch delivered to the solar plexus must first force the abdominal muscles inward in order to compress the

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phrenic nerves that cause a temporary paralysis of the diaphragm.

Anatomical weapons that utilize penetrating energy include: fingertip and second knuckle strikes, lunge and reverse punches, knife hand chops, front, and sidekicks.

Application of penetrating strikes requires one to focus through the intended target to neutralize the subconscious tendency to slow down the strike as it nears the target. For example, a punch to the solar plexus should be focused through the opponent's body as though attempting to strike the spine rather than the stomach.

Crushing Energy: A weapon's mass and velocity is used to focus energy over a larger area to compress and rupture blood vessels and break bones.

Strikes are directed at areas less massive than the weapon. For example, a punch to the bridge of the nose can easily crush and break the septal cartilage, but a punch to the forehead will probably break the small bones in the hand instead.

Anatomical weapons that use crushing energy include: the head butt, elbow and knee strikes, most punches, and kicks.

Application of crushing strikes requires that one engage the body's mass into the strike. This is best accomplished by moving the body's center of gravity with the technique.

For example, in executing a 'Hammer Fist' strike to the opponent's collar bone (clavicle) the center of gravity should be lowered at the moment of impact, this adds the body's mass to that of the fist. In punching forwards, the center of gravity moves forward as though the arm were a battering ram and the body the carriage.

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Concussion Energy: This type of strike creates a pressure wave that transfers energy directly into the body without penetrating the outer skin and muscle.

The mechanics are the same as when a moving cue ball strikes a stationary billiard ball. The cue ball comes to a complete stop while the billiard ball shoots off with the same momentum as the cue ball. The cue ball had transferred all its energy into the billiard ball.



Concussion strikes work in the same way, the striking weapon comes to a stop on the surface of the opponent's body, but the energy has been transferred into the body in the form of a pressure wave.

A legendary example of a concussion strike is the 'Heart Palm' strike. The Heart Palm is executed using the heel of the palm and is targeted to the center of the chest.

The energy is transferred through the chest wall and into the heart's pacemaker located just behind the sternum. The pacemaker is a magnetically polarized patch of tissue that regulates the heartbeat.

Like an iron nail that has been given a magnetic charge (by rubbing with a magnet), a sudden shock like dropping the nail will cause the nail to lose its charge, so too the pacemaker can lose its magnetic charge through a sudden shock.

This can result in a spasmodic twitching of the heart muscle (ventricular fibrillation) and eventually to cardiac arrest if not treated immediately. On the surface, there is no

sign of injury since the energy has been transferred through the surface to cause damage internally.

Application of concussion strikes does not depend on which anatomical weapon is used but on the method used in delivering the strike.

Pool players know that in order to have the cue ball stop upon hitting the billiard ball you must place a backspin on the cue ball. In a similar manner, a strike to have the concussion effect must have a reverse motion incorporated. This is accomplished by drawing back on the strike just before impact.

This can be likened to a whip, in order to 'crack' the whip you must pull back just before the end of the swing. This pulling back is best done by using the waist. (See Silk Reeling)

Fighting Stance

In all the martial arts, it is essential to make the everyday stance the combat stance and the combat stance the everyday stance. You must examine this carefully.

Miyamoto Musashi, *The Book of Five Rings*

In combat your stance must be firm and solid, and yet, flexible and fluid. Your feet should grip the ground as you lower your center of gravity and sink into your stance.

The higher your center of gravity the more susceptible you are to losing your balance. When you move, do so deliberately, but softly. Too fast and too rigid and again you will lose balance.

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Fighting stances can be classified as offensive, defensive, or neutral.

Offensive Stance



An offensive stance is when the weight is placed towards the lead foot as in a forward or 'Bow and Arrow' stance.

The offensive stance is best used against an opponent who is lighter since this brings the center of gravity forward and allows the advantage of your larger mass to come into play.

The drawback to this stance is its susceptibility to an angular attack. Because your weight is committed forward, you will be slower in reacting to an attack to your weak line of direction.

In a forward stance you must always face your opponent, if he circles looking for an opportunity to attack your flanks, you should pivot on the lead foot using the back leg to turn your body so that it always faces the opponent.

Defensive Stance



A defensive stance places ninety percent of the weight on the back leg such as in a 'Cat' or 'Empty' stance.

This stance can be deceiving since your center of gravity is further away from the opponent than it appears causing an attacker to have to overreach.

The extra distance the opponent has to go in order to make contact allows you more time to block, evade, or parry.

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Used in conjunction with a defensive strategy, the defensive stance helps to absorb an attack. Since the lead foot is 'empty' it is better able to block lower body attacks or launch counter-offensive kicks to the knee, groin, or solar plexus.

When facing a circling opponent, pivot on the rear leg using the empty leg to turn your body.



Neutral Stance

The neutral stance is when the weight is equally distributed to both legs. While some schools of thought believe this to be a mistake, others believe the neutral stance to have its advantages.

The neutral stance has all the advantages and disadvantages of the previous two stances except to a lesser degree. A neutral stance can be easily changed into an offensive or defensive stance and is more conducive to fast, linear, sliding movements and jumps. That is why Tae Kwon Do and Northern Shaolin styles favor the neutral stance for launching kicking attacks.



Blocks and Parries

Integral to the punch and kick systems are the defense against punches and kicks, namely blocks and parries. There are several strategies using blocks.

At its simplest, blocks intercept and stop incoming attacks, while more advanced applications include simultaneous block and counter combinations.

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The block and counter uses the one arm to block the opponent's attack while the other simultaneously delivers a counter strike. This is an advanced technique requiring precise timing that takes advantage of the gap in an opponent's defense at the moment he attacks.

Blocks can also be used offensively by applying them with the intention of injuring the opponent's arms and legs, not just stopping a punch but breaking the arm that delivered it. This is done using the forearm and elbow, and the shin and knee.

A common example and source of numerous sparring injuries is dropping the elbow down on an incoming kick. The force of the elbow and the momentum of the kick are enough to fracture the small bones in the foot or the shinbone (Tibia).

Another example is a forearm block applied to the outside elbow of an opponent's punching arm that can fracture and/or dislocate the elbow joint.

Offensive blocks are especially useful against an opponent with a longer reach, who uses the advantage by staying out of your range while throwing punches and kicks from a safe distance.

To take advantage of his reach he would need to extend his elbow and knee joints making them more susceptible to injury. Joints are easier to attack since body mechanics dictate that the elbows and knees move much slower than the hands and feet.

Offensive blocks are also a primary strategy against knife attacks since coming in close enough to attack an armed attacker's vital targets would be too dangerous for anyone not specifically trained in knife fighting.

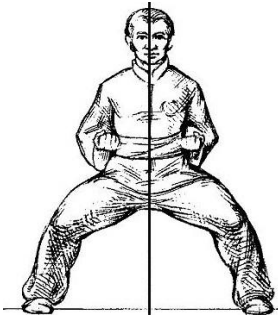
Offensive blocks applied to the arm and elbow of the knife-wielding arm can cause the attacker to drop the knife while allowing you to stay outside the range of lethal wounds.

Whereas blocks are used to stop an attack, parries are used to redirect an attack away from its intended target.

The basic tactic of a parry is to intercept the trajectory of an incoming attack and guide the weapon away from your body. Parries are most effective when used against linear attacks such as a straight punch or kick.

Parries play a more important role in defense against weapons. Sword and spear fighting styles use the parry over the block since both weapons depend on a linear thrusting attack.

This is also effective against a lunge from a knife, or a swing from a club, where an arm block would likely cause pain and injury.



The Centerline Theory

The centerline theory is a simple tool to help develop combat strategy. The centerline refers to an imaginary line drawn down the center of the body.

Starting with the nose the centerline includes, chin, throat, sternum, navel, and groin. Many of the body's most vulnerable targets are located along the centerline such as the coronal suture, eyes, nose, trachea, suprasternal notch, xiphoid process, solar plexus, and testicles.

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Using the body's centerline as reference, there are two basic guard positions, open and closed.

In the open guard position, the lead hand is held to the outside of your centerline, leaving a direct opening. Any punch or kick aimed at your centerline would have to pass by the inside of the lead hand.

Knowing this, the defense would always be the same; an inside forearm block. For example, in a left foot forward fighting stance your left hand would be held out face level, but in front of your left shoulder rather than in front of your face.



A punch to your face or kick to your stomach would need to pass by the inside of your left forearm. Sweeping your left arm in a clockwise circle across your right shoulder and continuing through down to your waist, will intercept the trajectory of the punch.



The blocking surface used is the inside of the forearm.



The closed guard position requires that the lead hand be held chest level but to the inside of the centerline as though leaving your flanks unprotected.

This time a direct attack to your centerline would have to pass by the outside of the lead arm so that the defense would always be the same, an outside forearm block.

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Combining both movements acts in a similar way to windshield wipers, the lead hand wiping away incoming attacks left or right depending on the position of the lead hand at the time of the attack.

Keeping in mind the centerline theory and the two guard positions reduces the possible number of reactions to an attack making it a simpler and therefore more effective method. The attacks can come in many forms, but the defense is the same.

Opening and Closing

Opening and Closing refers to the position you assume in relation to your opponent during an attack.

Opening refers to moving into a position between the opponent's arms, thus exposing his centerline to attack.



Closing means to position yourself to the outside of either of the opponent's arms so that you are off to the side or behind, able to attack targets to the side and back.

Opening is more aggressive since it presents more targets but is also more dangerous since the opponent has more options to counter.

Closing is more defensive since it leaves the opponent with little chance of counter but provides fewer targets.

Evasion

Another way to avoiding being hit or kicked is through evasion. Retreating before an attack has several advantages: first, the opponent is allowed to expend his energy while

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you conserve your own; second, the opponent reveals his attack strategy and level of skill, third, the opponent is more likely to overextend himself and expose a weakness.

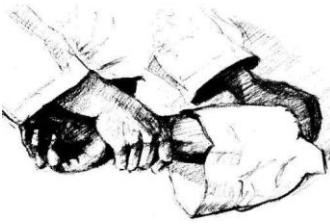
Few attackers have more than one or two techniques planned for the attack, once these have been used up, the attacker usually retreats to a ready position to prepare for his next attack. It is during the retreating phase that he is most susceptible to a counter-attack. Evasion is a useful strategy against a stronger or more skilled opponent.

Entice the opponent to attack by staying just out of range, when the attack is launched one retreats but again just out of range, then once the attack has been exhausted, you counter attack.

Ducking under a punch is a common method used in modern boxing, but not recommended for real combat since the head down position makes one vulnerable to knees or kicks to the face, as well as elbow or hammer fist strikes to the back of the head and neck.

Weaving away from punches aimed at the head is better than ducking under since this allows you to keep your head up and out of reach, but still able to see what is going on.

Blocking and evading are defensive strategies and suffers from being reactive rather than proactive. Each time you react to the opponent's initiative there is a delay. There is a Chinese saying that says one can block once or twice but the third punch will get through.



Grappling

The second classification of combat techniques is known as grappling. Grappling includes throws and joint locks and can be used both offensively and defensively.

When used defensively, grappling techniques are typically used to escape from an attacker's hold.

Grappling is a short-range method requiring physical contact with an opponent before execution of the technique. This contact is usually made through a gripping action.

Gripping

The grip is used to control an opponent's movements and set him up for another more decisive technique. In Judo, the grip is used to lead the opponent into a throw, joint lock, or choke hold. In Kung Fu, a Tiger claw technique is used to grab the opponent's arm to open his guard or pull him off balance.

There is a definite technique to gripping; beginners are usually too stiff and use too much tension making it easy for the opponent to break out of the grip.

The correct method is to grip with a 'soft' hand. The fingers squeeze tightly as though sinking into the skin but the arm and shoulders are kept relaxed offering resistance but not trying to immobilize the opponent completely. It is also important to lower your center of gravity, concentrate on your Dan Tien, and make your stance solid.

The effect is like a dog on a leash; the grip is the collar, the arm is the leash, and the hips and feet act as a fence post. This allows the opponent some degree of movement, but

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unable to escape. The soft grip also helps you to sense when the opponent is off balance and in a position for a throw.

Pinching

Another aspect to gripping is pinching. A pinch can be a powerful technique capable of inflicting pain and injury. There are two ways to execute a pinch: the 'Eagle Claw', and 'Dragon Claw'.

The Eagle Claw Uses the thumb and first two fingers tightly bent at the second row of knuckles in a pincher action. The Eagle Claw pinches nerve and muscles groups. Vulnerable targets include the throat, trapezius, pectoral muscle, biceps, and forearms.

The Dragon Claw Uses the fingers as leverage in a clawing action to help drive the thumb into body cavities as well as nerves and muscles. Vulnerable targets include, the diaphragm just under the bottom rim of the rib cage, above the collarbone, throat, and under the jaw near the ears, and the eyes.



Throwing

The most important factor in throwing is balance. All throws must begin by upsetting the opponent's balance.

This is done in various ways, sometimes with a strike, an evasive move, or the direct application of force such as pushing or pulling the opponent.

Another method for upsetting balance is to use the opponent's momentum against him. This concept is common in many martial arts styles and, though often

Hand to Hand Combat

mistaken as a basic technique, requires a high level of sensitivity and timing.

The technique involves flowing with the attacker's momentum, even pulling him along the direction of his attack. By offering no resistance, the opponent is overextended throwing him off balance.

If the opponent is not already moving, you can initiate movement by pushing or pulling. When the opponent reacts with a counterforce, you again yield and assist the opponent into overextending himself.

For example, if you grab an opponent by the lapels and pull him towards you his natural reaction is to resist by pulling back. Pushing at the exact moment he pulls back combines the energy of both actions to throw him backwards.

Once the opponent is off balance he is susceptible to a throw using the hips, back or shoulders as a fulcrum to lift, and toss an opponent to the ground.



Essential to throwing is the lowering of the center-of-gravity by bending the knees so that you can employ your shoulders, back, or hips under the opponent's center-of-gravity.

Throws are directed to the opponent's weak line of direction.

The strong line of direction is along a line drawn between the feet, the weak line of direction is along a line at right angles to the strong direction.

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In addition, there are two other methods used to throw an opponent to the ground: tripping\sweeping and lifting throws.

A leg sweep is a tripping technique used to push aside or stop an opponent's foot from advancing. Unable to stop his forward momentum the opponent would fall. If you pull an opponent towards you, he will have to step forward and plant his foot to prevent himself from falling forwards. Intercept the leading leg with a 'stepping kick' before he has a chance to plant his foot and he will be off balance with no way to prevent himself from falling forward.

Leg sweeps require more force and can be executed either at close range in a 'Leg Clip' maneuver or from long range using an 'Iron Broom' sweep.



The Leg Clip places the upper thigh against the back or side of the opponents' leg and then pulling him over your leg while simultaneously sweeping your leg back.

The Iron Broom is executed with the sweeping leg held straight out and parallel to the ground while you pivot on the opposite foot. The sweeping leg traces a circle at shin level knocking one or both of the opponent's feet off the ground.

Lifting throws are just that, physically lifting the opponent off the ground and throwing him down. This can be accomplished by either a leg dive, grabbing one or both the opponents legs and lifting him up and over onto his back,

or grabbing the opponent in a bear hug, lifting him up and throwing him sideways to the ground.



Joint Locks

A joint lock is the application of force to a joint moving it beyond its normal range of motion causing tearing of the ligaments and tendons and/or dislocation. Joint locks require considerable skill to apply, especially against larger opponents.

Joint locks can be used to restrain an opponent in a submission hold or as a 'come along' such as a finger or wristlock. Joint locks can also be used to throw the opponent by forcing the joint quickly beyond its natural range: the instinctive response is to save the joint from serious damage by throwing oneself in the direction the joint is being forced.



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Principles of Combat



He who is fearless in being bold will meet his death; He who is fearless in being timid will stay alive.

Lao Tzu, *Tao Te Ching*

Guard Position

There are two opinions on whether to assume a guard or fighting stance when threatened with a potential attack. The argument against suggests that assuming a guard stance reveals your training, making your opponent more cautious.

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The argument for assuming a guard position proposes that the guard stance puts one in a safer 'ready' position to deal with attacks. Both arguments are correct, depending on the circumstances of the threat and on how you plan to overcome this threat.

Aggression is often used in an effort to establish dominance. Alpha-Male apes fighting for dominance of the group will bare their teeth, jump around and scream, and strike and punch the air. The ape that perceives his opponent as a greater threat submits. The purpose of all this threatening behavior is to have your opponent evaluate the degree of threat you propose. If your opponent evaluates the threat you pose as higher than the threat they pose to you, then they usually back down without actual physical contact.

Even if one of the contenders feels they could win, they still tend to back down since, though they might win, they might also be injured which in the animal kingdom often results in death through infection, increased vulnerability to predators, and starvation because they were unable to hunt or gather.

In other words, although one of the apes may be certain of winning, he may also suffer an injury such as a broken ankle and as a result die. This is an important point in our discussion since for a martial artist facing down a stronger opponent it is often enough to pose the threat of serious injury to the aggressor to cause him to cancel his attack.

If the aggression directed against you is to establish dominance or hierarchy then assuming the guard stance sends a clear signal that you have had previous training, and are prepared to escalate the confrontation. Confronted with the real possibility of combat a rational person estimates his chances of victory and defeat, and the risk of

injury. The more certain and solid your fighting stance, the more likely the opponent will estimate the risk of injury higher and the chances of victory lower.

Assuming a guard position is only effective if the attacker and defender are nearly evenly matched, however, if there is a great difference in size or age, if faced with multiple attackers, or if faced with armed attackers, then there is little chance of intimidating the enemy through postures.

The attacker's mental assessment of victory/defeat is tipped well into his favor because of his advantage. Your best strategy is to play dumb until there is an opportunity to surprise the attacker and take out a vital target such as, an eye, weapon, or in the case of a gang, the leader.

In combat, the element of surprise can overcome an opponent who has the advantage of strength, numbers, or weapons. By not assuming a fighting stance you keep the secret your training until the moment when it can do you the most good.

Therefore, a shrewd martial artist will always assume a non-confrontational and humble disposition. Firstly, one can always assume a threatening posture to scare away minor threats. Second, a serious attacker will underestimate you, which is a weakness you can exploit.

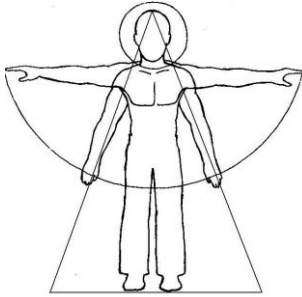
Focus

During combat, it is of vital importance to detect movement across a wide field of view. The technique for accomplishing this is called divergent focus or 'Far Seeing'.

In Far Seeing the eyes focus through and beyond the object you are trying to track. By focusing far away, objects and events nearby will be slightly out of focus allowing more information from the peripheral sense field to be perceived.

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This improves your ability to track moving objects over a greater area. (See: Sensory Enhancement, Vision)



Watch the opponent's eyes. Depth perception is most efficient at the center of your field of vision known as the fovea, while movement is best sensed outside of the center of focus or periphery vision. By focusing on the opponent's eyes, his limbs (and weapons) will be in the peripheral field.

Another advantage is that by watching the opponent's eyes you are better able to detect a `Suki' - a gap or break in the stream of consciousness.

The way in which you watch is important. It must be a relaxed watchfulness but not a stare. You must take in the entire body without becoming too absorbed with the opponent's eyes. One method is to slightly un-focus your vision so that the opponent's face becomes blurred.

It takes practice to learn how to focus this way so do not get discouraged if you find it does not work right away.

Allowing your eyes to relax and blur, you override your brain's automatic compensation and your eyes are less likely to fix at the same point that they normally would. Relaxation is a key ingredient to mastering this technique.

Distance

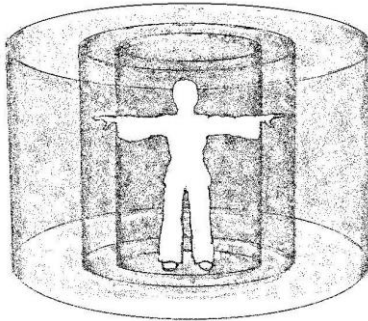
In unarmed combat distance plays a crucial role. Every empty hand or weapon attack has a limited effective range; one inch too far away, or two feet too close and the technique becomes harmless.

Principles of Combat

There are three ranges in combat, long range, critical range, and close range.

Working outwards from the center, close range encompasses the space within two feet of you. Critical range is three feet away from you and long-range is six or more feet away. Anyone standing six or more feet away is at long-range and is not considered an immediate threat; he is too far away to touch you without first stepping towards you, there is no need to assume a guard stance.

Fighting from the Long-range distance favors those who are taller or faster, who can use this advantage to close the gap before the defender can react.



Critical range is the distance at the periphery of your reach. At this range, an attacker can reach you with a long-range technique such as a kick or lunge punch. If an attacker moves into this range, you have to decide quickly whether or not to attack, retreat, or block the attack.

All empty hand attacks must come within critical range. If the attacker is standing outside of critical range, any aggressive actions can only be meant as a fake in order to close the distance for the true attack.

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Close range is the space inside critical range. This distance allows short-range techniques such as knee and elbow strikes as well as grappling and throwing. Close range favors those who are better skilled since novices tend to panic when fighting in close.

Each range has its advantages and disadvantages depending on the circumstances. Fighting close range against a knife is extremely dangerous; yet if faced with a baseball bat this would be the most advantageous range.

Keeping the enemy at long range is used to avoid fighting, but when combat is inevitable, you will have to come within one or both the other ranges.

The theory of the three ranges also embodies a progression of events. One should take notice of and examine anyone that comes within long range. Any potential antagonist moving into critical range should put you on guard ready to move and react to any possibility. Any antagonist moving into close range is attacking.

The true purpose [of Zen] is to see things as they are, to observe things as they are, and to let everything go as it goes... Zen practice is to open up our small mind."

Shunryu Suzuki, *Zen Mind, Beginners' Mind*

Consciousness

During combat one of two curious things occur with one's consciousness. The most common can be described as a 'Brown-Out'. Whereas a 'Black-Out' is total loss of awareness and memory, a 'Brown Out' is a partial loss of awareness with only a dim recollection of events.

This is because of the shock of being in a high pressure, dangerous, and frightening situation that is combat. During a brownout, all your previous training becomes practically useless. There is in effect no "I" to direct strategy and execute technique, this is not to be confused with the 'No Mind' state, this is more a 'No Brain' state.

The brownout phenomenon is the *Achilles' heel* of self-defense training; for no matter how long or hard you train, if you lose your awareness on the killing ground, then your skills cannot be called into play.

Even seasoned martial artists can brownout when faced with the real thing and there is little one can do to prevent this. It is like trying to predict who will panic in an emergency, who will crack under torture, who will turn traitor under pain of death - no one can say for certain until it happens. One thing for sure is that you cannot tell from outward appearance, those who swagger and project a macho image may be the first to lose it, while the shy, quite type can surprise everyone with a hidden tenacity and calm in the face of an emergency.

The best way to overcome the brownout tendency is to develop a sincere confidence in yourself and believe that no matter what happens to you, you will be able to meet it with calm and watchful assurance. To develop this confidence requires following the path of your life and practicing not only the physical but the internal principles as well. Over time a natural self-assurance will develop.

The second curious effect of consciousness during combat is the slowing down of time. Accident victims often recount a similar experience. Here again shock seems to effect the nervous system but instead of obscuring perception it speeds perception up so that the brain takes in greater quantities of sensum.

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Because of the increased input through the senses, time is experienced as slowing down. You will find yourself thinking whole paragraphs, making predictions, planning actions and reactions all in a fraction of a second. As phenomena go this is a desirable one to have during combat because it slows down the opponent's movements and enables you to perceive and react quicker than normally possible.

However, like the brownout, this condition is unpredictable and there are no specific training methods to develop this ability. By following the methods described in this book it may be possible to development this ability to slow time to some degree.

Telegraphing

Telegraphing is the name given to unconscious body movements that 'Telegraph' a person's intentions in advance of an attack. In combat, it is important to be aware of both one's own posture and movements to insure that you do not telegraph your intentions to your opponent, and to study and recognize the opponent's signals in order to anticipate his strategy. The following are common 'Tells'.

Eyes/Focus: Watch the opponent's eyes. Most people will focus on the intended target briefly before attacking. For example, if the attack is to be to the lower part of the body the eyes will drop just before the attack. If the attack is to be to the upper body, the eyes will look upwards.

If the intention is to grapple, the eyes will focus on your hands or waist. Where the eyes look, the attack will follow. To attack at the interval, watch the opponent's eyes for the telltale un-focusing and glassing over of the eyes or sideways glance. (See Combat Strategy, Attacking the Interval)

Hands and Arms: The most common Tells are dropping the hands, and chambering the arms. Often a fighter's hands will drop just before launching an attack, especially kicking attacks. If the attack is to be aimed high, the hands draw back slightly in an unconscious chambering action.

When a fighter wants to close in for a wrestling take down, the threat of taking a punch on the way in, may cause his shoulders to rise up to protect the head before making a dive or tackle.

Breathing: While watching the opponent's eyes use your peripheral vision as well as your hearing to note the opponent's breathing pattern. The breathing rhythm will give away the time of the attack. Before launching an attack, most people will unconsciously perform a mental version of 1, ready, 2, get set, 3, go.

This wind up occurs very quickly but will follow the same pattern, regular breathing during the `ready' stage, a sudden intake of breath during `get set', and then the attack during exhalation. (Although some will hold their breath during the attack.)

Listen to your opponent's breathing, when you hear the sudden intake of breath the next instant will see the attack. To use the strategy of Interception, attack at the very instant he takes in his breath. Almost no one will attack during the inhale.

Torso: The position of the torso may reveal an opponent's strategy. A sideways stance with the hips facing 90 degrees to the side favors a kicking attack. If the hips turn away exposing more of his back, then expect a spinning attack. Hips turned towards you favor hand and grappling techniques.

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Feet/legs: Using peripheral vision, one can notice an impending kick by stiffness or delay in one of the opponent's legs. The most powerful kicks come from the back leg; as a result, the back leg is often a little more tense or stiff just before being thrown.

If the opponent is outside of kicking range, he will first need to close the distance, when he steps forward the kicking leg tends to lag or drag behind slightly.

An intellectual grasp of body language and telegraphing is helpful while practicing and learning but, during actual combat, one must be able to have an instinctive perception of body language and this can only be achieved through observation, and endless practice. Eventually you will forget how you are able to see, you just see.

*In battle, the way to win is to know the
opponent's rhythms while using unexpected
rhythms yourself, producing formless rhythms
from the rhythms of wisdom.*

Miyamoto Musashi, *The Book of Five Rings*

Timing

Timing refers to not only when an event occurs but also, the speed in which an action is executed. To know when and how fast involves awareness of rhythms, the beat or tempo of the battle itself. Like music, combat techniques correspond to whole, half, and quarter notes.

Typically get a time of one second per kick, half a second per hook punch, and a quarter second for jabs, corresponding to whole, half, and quarter notes respectively.

Principles of Combat

Fighters who favor a kicking strategy tend to fall into the whole note rhythm and are susceptible to someone closing on the first half beat and countering on the second. For example, in the first half beat, as the attacker chambers his leg to launch a kick, the defender closes into critical range, on the second half beat, as the kick is completed, the attacker is too close for the kick to be effective while he is in perfect range to counter punch.

The plan is to hit your opponent twice before he can hit you once, but what to do if the opponent is already using quarter beat attacks?

Use a whole note to counter a quarter. Jam the opponent with your body, entangle his arms with yours and use a head butt, dive for the legs and take him down, this is using whole notes to beat a quarter, slow to overcome fast.

Regardless of whether the opponent attacks using whole, half, or quarter notes, the time when he is most vulnerable is the space between the beats. Every rhythm follows a one, and two, and three..., beat. The time to attack is during the 'and' phase.

Another method of using rhythm is known as the Staggered Timing attack. This means to change tempo in the middle of the attack.

For example, launch two or three techniques using quarter notes, then pause for a half note, then continue again. What happens is that the opponent attempts to block one, two, three, and will block four, even though there is no four. When he realizes his mistake, he is taken by surprise with the delayed timing of the true fourth attack.

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Speed

Timing also refers to the actual speed in which you execute a technique. To use the interception strategy you would need to move faster than your opponent, to use block and jam, you would need to move at the same speed as your opponent, and to use evade and chase, you can use slower speeds provided you are moving unpredictably.

Pain and Injury During Combat

During combat, there is surprisingly little pain felt when injured. During the heat of battle, the nervous system is stimulated to produce adrenaline, which in turn provides an analgesic effect to suppress pain.

A function of the Fight or Flight response, the narcotic effects of adrenaline are thought to be an evolutionary adaptation so that the pain from injuries received in either fighting a predator, or running head long through the hostile terrain, would not interfere with our ability to survive those situations.

This effect has double edge. On the one hand, there is less chance of you feeling any pain when fighting, but your opponent may not feel any pain either. Self-defense techniques that rely on pain to deter attacks may have little or no effect in actual combat. Attempting to control an opponent through the threat of pain such as joint locks, pinches, pressure points, pulling the hair etc., may not work, and could cost you time and energy if you attempt to employ them in a serious confrontation.

In order to stop a determined attacker you must do more than just cause superficial injuries, you have to injure and disable a vital physical function.

Because the adrenalin masks the pain of injuries, it is important that after any violent confrontation, you find a

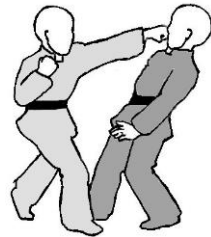
safe place as soon as possible to visually check your body for injuries. Even if you feel no pain and see no visible signs of injury, you should be aware of the signs and symptoms of internal injury that may only become noticeable hours or even days later. When in doubt seek professional medical attention.

Combat Strategy & Tactics

The first rule of survival is to have a plan. Without a plan of action, confusion and panic will result. In combat, a plan is a strategy, an outline of possible responses to a situation. Tactics are the details of the plan, the individual components of a strategy. The following combat strategies can be applied to many situations.

The First Attack

To attack first, before the opponent has readied himself for battle, has several advantages. First, it puts the opponent on the defensive; he must react to your attacks and the slight delay in reaction works against him.



Second is the element of surprise. It is estimated that surprise in warfare improves the odds by a factor of three; one man could defeat three; ten defeat thirty. 60

On the streets, this is called the ‘Sucker Punch’ and is one of the most often used tactics in barroom and street fights. The sucker punch is any technique thrown without warning while your guard is down. An attacker may simply walk up to you and strike without warning. To guard against the

60. To allow a safety margin, Special Forces teams count the surprise factor as three, one man can take out three with the element of surprise. This is a good rule to apply to any group dynamic.

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sucker punch, beware of the distance between you and a potential antagonist. If he moves into your safe range, suspect a first attack. Also, beware of anyone walking towards you in a direct line.



To Destroy

This strategy means to use a relentless forward assault using multiple techniques in rapid succession. This is to overwhelm the opponent with too many areas to defend and no time to contemplate a counterattack.

Where the motivation for attack is anger, fighters often attack each other in a blind rage using a flurry of wildly swinging punches and kicks. As sloppy and unskilled as this may be, it is nevertheless difficult to avoid or defend against. If both fighters use this method then victory will be the result of size, strength, and dumb luck.



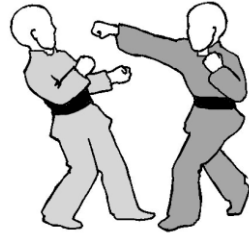
Injuring the Corners

This strategy is best used when fighting a larger or more powerful opponent. The idea is to injure the attacker's hands, arms, or legs and wear him down through multiple injuries – a war of attrition.

For example, if the opponent kicks, use your foot to jam down on the knee or shins of the incoming leg. If the opponent throws a punch, use a forearm to not only block, but also to injure the arm or elbow. If he reaches out to grab you, grab his fingers and break them.

Evade & Counter

This is the classic guerilla strategy used when faced with a stronger enemy. When you are being attacked, the enemy's greatest force is aimed directly at you. Standing your ground to fight it out would pit you against your opponent's best techniques and allow him to use the advantage of size and strength. This situation can be avoided through evasion.



Most attackers will throw only a few punches or kicks in a row. By initially retreating you use up the attackers time until he runs out of moves. Then there will be a gap in his strength and awareness, when he reconsolidates his energy to launch a new attack.

This is his weakest moment; this is the time to counterattack fast, hard, and persistent. This is the strategy used by bullfighters. The Matador does not attempt to stop or kill the bull but continues to evade until the bull is exhausted and near collapse. Only then does the matador approach to apply the *coup de grace*.

The key to applying this strategy effectively is dependent on timing. One cannot retreat or evade too quickly nor too far or the opponent will anticipate your movements. You must always appear within easy reach and evade the attack, as it is launched, not before. In this way, the attacker will continue to expend energy believing his next technique will finish you.

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Distraction

Distraction can be applied in different ways to upset the opponent's concentration. Kick sand or dirt into his face, spit, knock over garbage cans or furniture, or yell suddenly.

The feint is also a form of distraction whereby the opponent is fooled into believing you are attacking in a certain manner and when he reacts, you change your attack to strike somewhere unexpected.

For example if you move forwards and then bring your back leg up cocked, your opponent will believe you are about to kick him and will drop his arms down to block the kick. At that moment throw a punch to his face and he will be unable to defend in time since his guard is down. The permutations are endless but follow a simple principle, if you wish to attack high, first feint low, if you wish to hit the left, first feint to the right.



Time and Terrain

Time and terrain both offer advantages to those who know how to use them. To use terrain in combat is to position yourself where you have the most freedom of movement while forcing your opponent onto terrain that causes the most difficulty.

It is best to fight in surroundings you are familiar with and the opponent is not. When possible, try to maneuver the opponent into a situation that puts him at a disadvantage such as on slippery ground like an ice patch or slick floor, or on tangled ground such as amongst tables and chairs, or tall grass and hedges.

Principles of Combat

Fight with the sun at your back, and open spaces behind. Maneuver your opponent into cramped or narrow spaces that restrict his ability to move. Take advantage of elevation forcing the opponent to fight uphill or up the stairs.

When possible, choose when a confrontation occurs. If the opponent is ready and willing to fight, then this is not the best time to fight.

Intercepting

Intercepting is an attack launched at the moment the opponent begins his attack. This advanced tactic requires that you anticipate the moment your opponent attacks and then attack quickly before he can complete his move.



This takes advantage of the opponent's 'Suki', a gap in concentration. Moments before an attack is launched, the mind is frozen for an instant as it readies itself for the attack. Attacking at that moment catches the opponent off guard with no time to switch from attack to defense mode.

During a fencing match and in the contests of everyday life as well, you must watch the other person's eyes; when your opponent's eyes move, or are unclear, hesitate, doubt, waver, there is a suki, opportunity, the flaw.

Taisen Deshimaru, *The Zen Way to the Martial Arts*

Attacking the Interval

There is one other aspect of timing that functions on the psychological level and is known as Attacking the Interval.

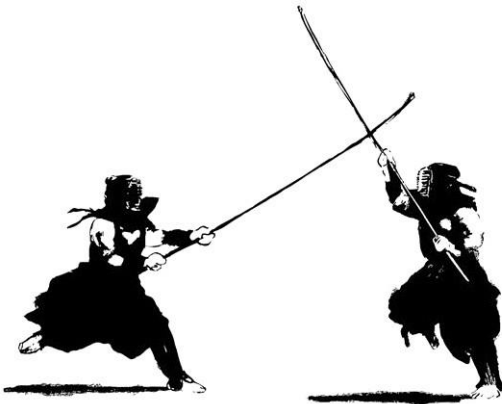
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Gichen Funakoshi in his autobiography tells the story of a match he witnessed as a young man on Okinawa between two renowned masters of karate. After years of school rivalry, the two Sensei agreed to a match to determine who was best. They both assumed a ready posture and stood facing each other just outside of range. After ten minutes of motionless contemplation the referee called the match a tie.

Curious as to what he had witnessed Gichen questioned his teacher and was given the following explanation.

The match was called a tie because neither man had dropped or wavered in his attention. Had one of them dropped his awareness for even a moment the other would have finished him instantly. To maintain that degree of intense concentration for ten minutes was evidence enough of both master's skill.

Miyamoto Musashi in his Book of Five Rings mentions the same strategy known as The Timing of an Instant. He describes a Suki as an interval, literally a space between two objects or two events in time, where something can enter.



Few people are able to use this method since it requires that you are able to focus your attention and hold it without wavering. One must then wait until the opponent's attention fluctuates, and then have the skill and speed to attack at that instance. As applied to self-defence situations attacking the interval is waiting until the opportune moment to attack and escape.

Shock

Shock is a psycho-physiological reaction to fear and/or injury. During a violent confrontation most people will experience shock to some degree. Shock can affect anyone; it is not dependant on strength, size, sex, age, or training.

The effects of shock can occur suddenly or slowly over time. The initial effects of shock can take the form of a weakness in the knees, heavy breathing and profuse sweating, a light headed feeling, a pale and waxy complexion, dry mouth, nausea and stomach cramps, an uncontrollable shaking or trembling, mental confusion and disorientation.

More serious symptoms include vomiting, loss of consciousness, and even death. It is a well-known occurrence for emergency rescue workers to work calmly for hours under hazardous and gruesome conditions, only to faint from shock after the emergency is over.

Because of the unpredictability of shock it is advised that anytime you have suffered an intense fright, you should refrain from driving or engaging in risky activities.

Police and paramedics always insist on having the victim driven home after an accident, even if they haven't been injured. The reason is that there have been cases of people fainting behind the wheel while driving home after an accident, not because of injuries, but due to delayed shock

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as a result of the fright. If you have been in a fight, have someone pick you up and drive you home, or take a taxi.

Four Points to Remember When In a Combat Situation

1. **Breath:** fear and stress work to stop breathing.
2. **Relax:** start with the face and then shoulders and work down in one relaxing wave; when tense the body is more susceptible to injury.
3. **Focus:** head up, look at what is going on around, and scan your surroundings in a side-to-side motion of your head.
4. **Keep moving.**

The military has long been aware that how you train is how you will fight. Combat is an extremely stressful experience. When first confronted with a combat situation, a warrior does not have the luxury of attempting various strategies. If unsuccessful on the first attempt, the warrior may well be dead. Therefore, combat actions and reactions are rehearsed over and over again until they become automatic.

Alexander, Groller, Morris, *The Warrior's Edge*

Combat Exercises

Simulated combat training attempts to reproduce the stress and complexity of combat without the risk of serious injury. Although many training methods come close, nothing can compare to real combat but real combat.

Simulated hand-to-hand combat is known as sparring, a term used in boxing and sport karate to describe a free form fighting match between two opponents.

Principles of Combat

Most styles practice sparring to some degree, even Tai Chi's 'Push Hands' exercise is a form of sparring, the difference is in the type and number of rules regarding which techniques may be used.

Rules serve the purpose of making combat safer for students by prohibiting techniques that could injure the contestants. Rules also help to develop different skills, for example, 'No Kicking' helps develop hand techniques, 'No Retreating' helps develop blocking and counter striking, and so on. However, there are drawbacks to rules; unless they are varied, students who spar always under the same conditions will develop glaring holes in their defence.

If, during sparring matches, no one attempts to kick you in the groin because the rules disallow it, then you are unlikely to learn how to deal with such an attack. On the street, where there are no such rules, is not the time to learn a new defence.

The following are rules that can be adopted for sparring matches, their benefits and their drawbacks. Remember to wear safety equipment to prevent unnecessary injuries.

Sparring Rules

No Kicking: Beginner to intermediate level students often panic when fighting at close range and so tend to rely on long range kicks to keep the opponent at a distance. To counter this over reliance on kicking, the 'No Kicks' rules forces the students to use hand techniques and to fight at closer range.



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The drawback is the inability to defend against kicking attacks. Styles that consistently use this rule such as boxing and Judo are often susceptible to kicks.



No Hitting Below the Belt: Beginner students have little control over their technique's range and power and are inexperienced in blocking and evading. Without proper control, attacks to the groin and knees can result in serious injury. As a result, most sparring rules disallow attacks below the waist. This is a sound rule; the drawback is an inability to defend against low attacks to the legs and groin.

The knees are one of the most important targets in actual combat; even the strongest man can be taken down by a well-placed stomp to the knee joint. It is vital to know not only how to attack this target, but how to defend against such an attack as well.

Students who spar exclusively under this rule tend to put their weight dangerously forward on their lead leg, and seem to have little defence awareness of any technique aimed below their `guard' such as leg sweeps, knee and shin kicks, kicks, punches, and grabs to the groin, techniques common to street fights.



No Leg Grabbing: This rule encourages high kicking techniques, which is useful for flexibility and balance. Drawbacks; develops showy but dangerous kicking habits.

Principles of Combat

Students often tend to hold the leg after a kick in order to show good form and allow judges to better see and award points during competition. Habits developed during training will stay with you in actual combat. Holding the foot in the opponent's face invites a leg grab that is sure to put the kicker flat on his back and worse.

In addition, it develops an over reliance on high kicking techniques that are all but useless in actual combat. Also fighters tend to become too light on their feet, leaving them open to a leg dive or leg sweep.

No Punching to the Head: Being punched in the face is a frightening experience. This rule allows beginner students to develop confidence and focus without having to be too frightened.



Drawback; Students who spar exclusively under this rule develop sloppy blocking techniques. Students learn to spar with their guard low since no attacks are coming in at their head. This low guard position makes them susceptible to such basic boxing techniques as the jab, cross, and hook punch, the very type of attack they would most likely have to face on the street.

Stop Fight When Technique Is Scored: Used in sport application this rule helps to develop precision and speed. Drawback; Over reliance on the one 'killing' blow strategy, and an inability to defend against multiple techniques.

Believing that one punch will stop a raging attacker is a fantasy. In actual combat, opponents attack using a flurry of kicks and punches with additional techniques thrown in such as scratching and clawing, biting and spiting.

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Stop Fight When A Contestant Is On The Ground:

Used by punch/kick styles of martial arts this rule helps develop the ability to stay grounded and to use the legs and arms exclusively in striking strategies. Drawback; the inability to defend oneself when knocked to the ground.

Students who train exclusively in stand-up fighting become as helpless as a turtle turned on its back when on the ground. Many actual fights end up on the ground. A person with even a beginner's level of training in ground fighting techniques will prevail against senior black belts with no ground fighting experience, if successful in bringing him to the ground.

Another serious drawback to this rule is the lack of attention to submission techniques. In actual combat losers seldom surrender easily, an opponent may be knocked to the ground with a broken nose but will get up and attack again or lay on the ground kicking. Submission holds are morally sound methods of controlling the attacker, but without practice in fighting an opponent into a submission hold, this skill cannot be developed.



No Rules Sparring: An advanced training technique requiring contestants to have a firm control over their techniques and emotions.

The basic rule is that no technique may be carried to the point of causing injury. This is difficult to control and many techniques are ruled out if personal control is not adequate.

Principles of Combat

For example, most intermediate level students can perform a spinning hook kick against a focus pad, but if asked to stop the kick one inch away from the pad and then return the kick quickly without losing balance most cannot.

Therefore that technique would be prohibited to anyone without absolute mastery of it. It is important that both contestants know their own abilities and weaknesses intimately, and this is not possible without long experience.

The most important aspect of this training is not in winning or losing; this must not be viewed as a contest. It is an exercise to see what works, what needs work, and what's useless. Simulated combat can be made even more realistic by fighting in street clothes and under different environmental conditions, at night, in the rain, in a crowded room.

The solution to the numerous drawbacks cited above is simply to alternate the rules of sparring. As students progress in skill and control they should spar under increasingly fewer rules, allowing greater ranges of response and technique.



Self-defence/Randori

Randori is a Japanese term that means "chaos taking" and refers to free-style practice or sparring. The exact meaning of *Randori* depends on the martial art.

In some styles, it refers to one-on-one free form sparring of the type most commonly seen at Karate tournaments.

In other styles, it refers to a form of practice in which a student defends against multiple attackers in quick

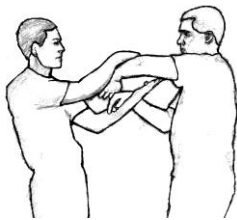
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succession without knowing how they will attack, or in what order. This form of Randori is not free form sparring, and the attackers are not allowed to resist or counter the defender's techniques.

This type of sparring contest is commonly called 'Self-Defence Skills' at martial arts tournaments and often the sighted contestant is blindfolded, showing that these skills do not need to rely on vision to be effective. There are slight variations on what rules are used, but generally speaking the contestant/defender stands in the middle of the mat or ring while several other opponents run up and engage the defender in a hold. Once the hold has been executed, the defender escapes and counters the attack and then waits for the next attacker.

Randori is also an excellent training exercise for self-defence skills proficiency.

Sticky Hands



Sticky Hands derives its name from a principal in Chinese styles known as sticking-to-your-opponent and is also used in a type of free form sparring. Again, there are variations in execution but the basic practice is as follows.

Opponents stand facing each other with arms extended and in contact with each other's arms touching forearm to forearm close to the wrists. Without breaking contact, both contestants circle their arms using both a clockwise and counter-clockwise circling motion. (I.e. while your right arm circles clockwise, your left arm circles counter-clockwise and vice versa)

While circling the arms, each contestant maintains contact through their forearms in effect sticking to each other.

After three circles, either contestant is then free to launch an attack. The trick is to sense and then ‘Jam’ (interfere) with the opponent’s attack while launching your own counter-attack. For example, if your opponent intends to strike using his right hand you should be able to sense the attack through your contact with his right forearm. Your left forearm would ‘stick’ to his and as he attacks, you would use your left arm to deflect the attack away from you.

When a point is scored, or the attack ends in a stalemate, then the contest begins again with the three circling hands. Sighted students, when reaching advanced levels, practice this exercise while blindfolded to develop sticking ability and improve touch sensitivity.

So what exactly is this sticking ability? There is an old story about a Tai Chi master who would demonstrate his sticking ability as follows. He had a bird trained to perch on his finger. With a nudge, the bird would fly around and then land again on the master’s finger. However, when the master used his sticking ability the bird could not leave his finger.

The trick is in knowing the flight and take-off characteristics of birds. Before taking off, the bird will drop down while raising his wings, and then jump up and flap his wings downwards. The Tai Chi master was able to sense the exact moment when the bird would drop its weight and raise his finger to perfectly counter the bird’s motion and cancel the bird’s momentum, thus preventing the bird from flying away.

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The principle of Sticky Hands is common to most martial arts whereby each contestant tries to sense what his opponent is intending to do and then counter his momentum to negate the attack.



Push Hands

Push Hands is an exercise taught in the Tai Chi styles of martial arts and is a mild form of sparring.

There are several variations and levels of difficulty. In the simplest version known as

Single Push Hands two contestants stand facing each other with the same foot forward.

Contestants then extend their lead hands with palms outwards and wrists slightly bent back. Just as in the Sticky Hands exercise, contestants maintain contact with each other's arms by hooking the back of their wrists with each other. Again, the contestants make a circling motion with their arms but this time it is a horizontal circle like stirring a large pot. At any time, either opponent can attempt to push or pull his opponent off balance.



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For example, with right hands connecting, as I circle my right hand towards my opponent I direct my palm towards his chest in an attempt to push him off balance. My opponent would sense the attack, then absorb and redirect my momentum away from him. If I over extend myself past my center of gravity, I will risk losing balance and fall forward instead.

Whoever loses balance first loses the point. The purpose of the exercise is to learn how to absorb and redirect energy so that anyone attacking you would feel like he or she was trying to submerge a beach ball with one hand. The more downward pressure you apply, the more likely the ball will roll up and out of your grasp. Almost anyone can do this very safe exercise.

Although push hands appears very simple, there are dozens of books dedicated to expounding all the variations and subtleties and thus requires the assistance of an experienced teacher to learn.

To feel confident in their ability to defend themselves, all students will benefit from experience gained in applying their knowledge against another opponent. Through sparring, students can test and develop their abilities to; sense through touch, anticipate actions, perceive attack patterns, remain balanced under stress, evade, absorb, redirect, and counter-attack.

While most of the above sparring exercises are easy to learn, they do require a knowledgeable teacher and strict supervision since no amount of verbal description can adequately convey the dynamic and subtle physical movements involved.

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Additional Sparring Methods

The following are different rules that can be adopted from time to time to focus on and develop specific combat skills.

Blind Self Defence: The student is blindfolded and stood in the middle of the floor. Other students then apply different grabs and holds on the defender who must escape and counter each hold.

This teaches one to sense where the attacker is and what methods he is using to hold or grab you. Students must be familiar with and be able to execute the defence moves before trying them blindfolded. This is useful for learning to defend oneself in the dark.

Multiple Opponents:

Multiple opponents sparring require several students to attack the defender in various orders.

Single Sequence: Multiple opponents launch single attacks from different directions one after the other. Useful for improving reaction and response times, defending from various angles.

Continuous Sequence: Defender fights various opponents one after the other for one or two minute rounds without the defender taking a rest. Develops endurance and teaches students to conserve energy, as well as how to fight when exhausted and injured.

Simultaneous: Two or more students attack the defender simultaneously. This helps develop peripheral awareness, and the use of positioning.

When defending against multiple attackers it is vital to keep moving in a circular pattern so that the attackers line up one behind the other when charging in. Failure to move

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and position will allow the attackers to out-flank you and come at you from different directions. Caution, there is a tendency on the defender's part to use excessive force that can result in injuries.



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The Tools of War



Weapons are instruments of ill omen, they are only to be resorted to when there is no other choice.

Liu Ji, *Commentaries on the Art of War*

No study of the way of the warrior is complete without a rudimentary knowledge of weaponry.

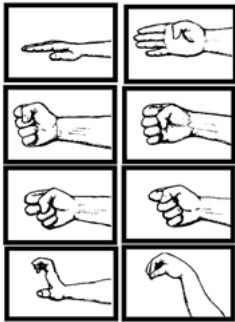
Since the first primate picked up a rock or stick, weapons have played a primary role in survival, both as a tool for hunting and a tool of war. The following examines some of the anatomical and classical weapons that are part of a warrior's arsenal.

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Anatomical Weapons

Since we have no swords or spears, we shall make our hands into swords and our fingers into spears.

Motto of the Shaolin Temple



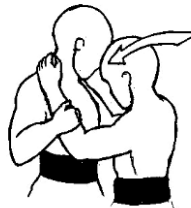
Compared to the teeth and claws of other predators, man's anatomical arsenal may seem inferior, however, our lack of weaponry is more than compensated for by the ingenious methods of turning almost every part of our anatomy into a weapon.

Martial arts teach that the body is itself a weapon. Science has shown that the hand of a martial arts expert can develop a peak velocity of 10 to 14 meters per second; even the average person can move their hand faster than a King Cobra can strike.

The rupture modulus (breaking point) of human bone is more than forty times that of concrete and is thus capable of breaking wood and concrete.⁶¹ The following will examine some anatomical weapons, and give a brief description of their general application.

Head

The human head weighs approximately eight pounds and can deliver a devastating blow because of its size and mass. The best technique is a head butt.



61. Michael Field, Scientific America Article, 1979, the physics of Karate. Quote on scientific hand power.

Drop your chin to your chest and use the top of the forehead, along the hairline, as a striking surface. Target the nose as this will break the delicate cartilage and cause extreme pain, bleeding, and watering of the eyes.

It is often used as a type of ‘sucker punch’ since the hands can be held relaxed at the sides to reduce suspicion. The head butt is also effective when grappling and both your, and your opponent’s arms, are neutralized.

Shoulder

The shoulder can be used in a forward ‘tackle’ technique using the upper side as a striking surface to crack ribs and knock the wind out of an opponent. Or when standing, a side-ways motion using the outside of the shoulder to knock an opponent off his feet or crush him against a solid object.

The drawbacks are its short range and limited application.



Elbow

Because of its solid boney structure, the elbow can deliver a powerful blow easily capable of fracturing bones and rupturing internal organs.

Used offensively, the elbow can be swung in an arching movement to strike forwards and backwards, as well as to the side.



Used defensively, the elbows are held in close to the body to defend against attacks to the ribs and abdomen, or used to block against kicks and punches.

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Broken hands, feet, and shinbones are common sparring injuries that occur when an opponent's attack lands against the hard bone of an elbow.

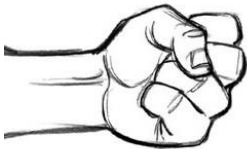


Forearms

The forearms can also be used in both defensive and offensive roles. In defense, the forearms block or deflect incoming attacks. As an offensive weapon, the outside edge of the forearms (along the ulna bone) can be used in a chopping action against an opponent's arms when he attacks,

or to strike at the shoulders and neck.

Using the upper forearm (along the radius bone), the forearm can be used in a sweeping or 'clothesline' technique against the throat.



Fist

The fist/punch is a fast and effective long-range weapon when used against soft tissue targets such as the nose, tip of the jaw, and solar plexus, and as a 'setup' for a final technique.

There are two targets you should never punch - the head, and the mouth. The thickness of the skull is sufficient to break the bones in the hand, while a punch to the mouth often results in the opponent's teeth severely cutting the hand.

Second Knuckle

Whereby the fingers are bent back at the second row of knuckles forming a narrow fist know in Kung Fu as a leopard paw and in Karate as a *Hiraken* or fore-knuckle strike.



Since the fore-knuckles will fold back into a normal fist when striking against solid targets, this specialty technique is only effective for striking small or narrow soft tissue targets such as the throat, solar plexus, diaphragm, and groin. This hand formation has the advantage of giving you an extra inch of reach.

Wrist

Often overlooked as a weapon, the massive bone structure of the wrist can be used as a powerful club.

The wrist can only be used in an arching movement similar to a 'Back fist' strike using the back of the wrist as a striking surface by keeping the hand bent forwards.



Knee

The heavy bone structure of the knee, like the elbow, can be used as a powerful short-range weapon. Even women and children can inflict severe pain and injury against a much larger attacker using the knee as a weapon.



Traditional targets are the groin, the inside or outside of the thigh and the face as a defense against a leg dive.

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Feet

The use of the feet as weapons has almost as many applications as the hands. Several parts of the foot can be used as a striking surface. These include the ball, ridge, heel, and instep, all heavily boned surfaces that can deliver crushing energies.

Able to generate more power, and a longer range than hand techniques, kicks, however, are slower and have one major disadvantage; you sacrifice stability when kicking since you are standing on one foot. For this reason, a good kicker will withdraw the leg as fast as he kicks it out, reducing the time in which he is vulnerable.

Yelling is very important, because yelling encourages us, we yell at things as fires, and also at the wind and waves. Yells show spirit.

Miyamoto Musashi, *The Book of Five Rings*

Sonic Weapon

Often overlooked is the use of sound as a weapon. Best used as a fallback or supplemental weapon, sound can deter an attacker through discomfort, by drawing attention to the scene, and as a tactic in combat.

Our innate sonic weapon is the voice. Human vocal cords can generate a sonic burst that at close range, can cause pain, disorientation, dizziness, and even rupture an attacker's eardrum. At medium range, a loud yell can shock and disorient your attacker and upset his concentration.

In Japan, the war cry is called a *Kiai* that aptly means ‘Spirit Yell’. Musashi describes three types of *Kiai*; pre-attack yell, attacking yell, and post attack yell.

The pre-attack yell is used to intimidate, and place fear and doubt in your opponent’s mind, ‘spooking’ the enemy. In self-defense, the pre-battle yell works as a deterrent by showing your determination to resist with force. In addition, the yell may draw attention and summon help.

The attacking yell is loud and sudden to startle and confuse the opponent. The attacking yell also helps you to focus your energy into the attack.

The post attack yell is one of victory and release to dissipate excess energy and calm the nerves, ready for another possible encounter.

Another effective use of a yell is during close-in fighting. If being restrained in a bear hug or on the ground on your back and you are able to get your mouth close to your opponent’s ear, then use a sudden blasting scream directly into the ear at the same time as you execute your escape technique.

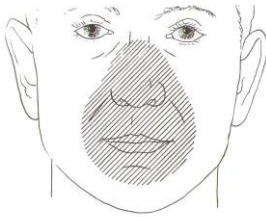
How to Yell

The proper use of the voice like all physical activities needs to be relearned and practiced. People living in an urban environment are subjected to numerous daily pressures that produce tension that subtly interferes with correct breathing and speaking and the ability to produce a clear piercing scream. Learning to yell properly is easy and helps to develop a clear and powerful speaking voice

First, relax and practice deep abdominal breathing for a few minutes. To develop the voice you must determine the correct pitch, which is natural to the acoustical structure of

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your chest and face. To find out your natural pitch say 'Uh-huh' spontaneously and sincerely as though you were agreeing with someone.



Facial Mask

If the pitch is correct, you should feel a resonance or vibration in your facial 'Mask'. 62

Another method is to hum while raising and lowering the pitch. At one point when the natural tone is reached you should feel a resonance, in the facial mask.

By focusing the sound to the mask, you are able to generate the most volume with the least effort since you are using your face's natural acoustics. The frontal portion of the skull acts as a sounding board.

Once you have determined your natural voice pitch, practice yelling softly while keeping the voice at that pitch and focusing the voice to project out from the mask.

A common misunderstanding is that to generate volume you must scream from deep in the throat. This can cause minute tearing of the vocal cords and cause permanent damage.

If you are yelling from the lower throat, your neck and shoulders become tense and will begin to feel stiff. You may find your voice becomes hoarse and tired after talking for a few minutes, or you may experience pain in or around the larynx.

62 The facial 'Mask' is a term used by voice teachers to refer to the triangular area designated by the nose and mouth area (The same area covered by an oxygen mask).

The Tools of Wars

Vital to a powerful scream is proper breath control. Use the relaxed deep abdominal breath between yells, but when yelling you must consciously force the diaphragm up to quickly push the air out. The faster the contraction, the louder the yell.

When you feel confident that you have the correct pitch, focus, and breath control, you can begin to increase the volume.

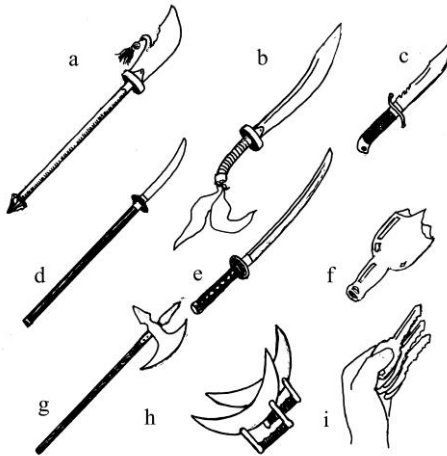
Begin practicing screams a little higher up in the mask area since the nasal resonances produce a more piercing tone. Practice screaming any vowel sound moderately at first and then increasing the volume gradually being careful not to become tense. It is best to practice only when you are alone with no one within earshot; the presence of others will cause self-consciousness that will interfere with your natural voice.

Once you have learned your natural tone you will no longer feel self-conscious. Aim to produce this vibration in the mask area any time you need your voice to carry, such as to break through the din of noise at the scene of an accident or disaster.



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Classical Weapons



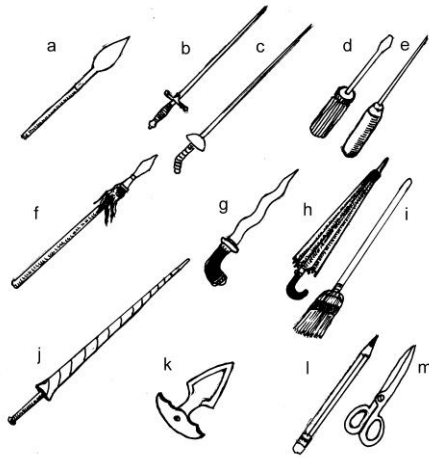
a Kwan Dao, b Sabre, c Bowie knife, d Naginata, e Katana, f broken bottle, g pole axe, h Moon knives, i keys

Edged Weapons

A sharp edge is used to inflict damage by slicing sinew and blood vessels, which may stop an attacker due to loss of blood, intimidation at the sight of blood, or impairment of physical functions by cutting major blood vessels and tendons. Traditional cutting weapons include the knife, sword, axe, and halberd.

Knives are inexpensive, easily available, easily concealed and, depending on the circumstances, legal to carry. Most kitchen knives are just as lethal as specialty fighting knives and are more readily available.

Knives require less strength to use than impact weapons and even a small person could inflict incapacitating wounds with one. A knife is also a useful tool in a disaster/survival situation.



a Assegi, b Rapier, c foil, d screwdriver, e ice pick, f spear, g Kriss, h umbrella, i broom, j lance, k punch dagger, l pencil, m scissors

Penetrating Weapons

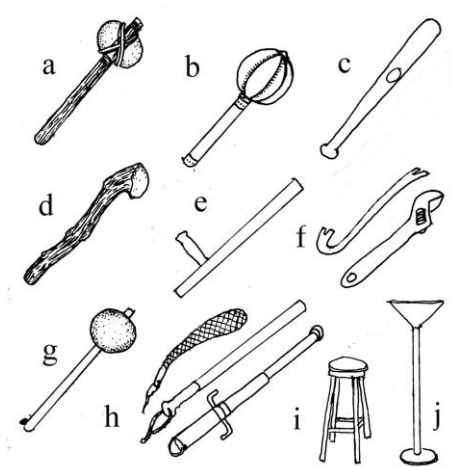
These weapons cause injury by piercing the skin and/or body cavities. Classical examples include stabbing weapons such as swords, spears, and daggers.

In terms of lethality, a stabbing weapon is more effective than a cutting weapon.

A slash rarely kills, however powerfully delivered, because the vitals are protected by the enemy's weapons, and also by his bones. A thrust going in two inches, however can be mortal.

Leonard Cottrell, *The Great Invasion*

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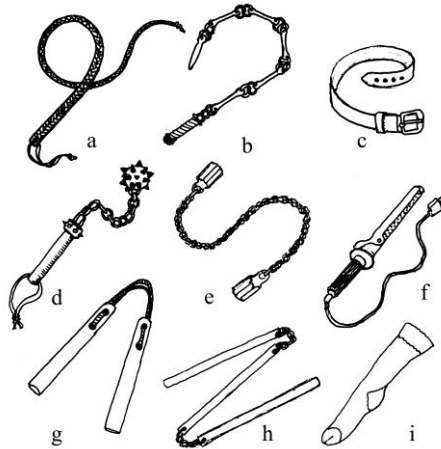


a Stone mace, b Chinese mace, c baseball bat, d shillelagh, e Tonfa, f tire iron, g Egyptian mace, h zap-battons, i bar stool, j floor lamp

Bludgeoning Weapons

These weapons rely on their mass to generate force and inflict damage. Classical bludgeon type weapons include probably man's first improvised weapon; the club and its more evolved descendants, the mace and war hammer.

Bludgeoning weapons are difficult to block against since their strategy is to smash through a person's defense. Bludgeoning weapons require little skill to use effectively and are therefore more suitable for those with little training.



a bull whip, b chain whip, c belt, d morning star, e Manriki Gusari, f curling iron, g Nunchaku, h three section staff, rock in a sock

Flexible Weapons

Flexible weapons deliver destructive force through speed that can crush or cut. Classical weapons include flails, whips, and weighted chains. The biggest advantage to flexible weapons is that they are difficult to block since their flexibility allows the weapon to whip around a block to strike from the side and even from behind.

Throwing Weapons

In ancient Japan, the poorest soldiers were armed with nothing but a sack of smooth, heavy stones that they simply threw at the enemy. Primitive as this may seem the stone-throwers, at close range, were accurate and



effective in stopping even amour-clad infantry. Though less lethal than arrows, this was compensated for by a rate of fire that was three to four times that of archers.

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Against larger or multiple attackers this ancient tactic can be surprisingly effective; simply pick up as many objects as you can and throw them at your attacker. Common objects that make handy projectiles include; rocks, dirt, sand, bottles, ashtrays, salt and peppershakers, pop cans, furniture, and shoes.

A free people ought not only to be armed, but disciplined; to which end a uniform and well-digested plan is requisite; and their safety and interest require that they should promote such manufactories as tend to render them independent of others for essential, particularly military, supplies.

George Washington



Firearms

While many martial arts schools teach a variety of ancient weapons, which is an exciting if quaint pursuit, to live like a warrior in the modern age, and not a slave, you need to own a firearm.

Firearms are the best self-defense weapon in terms of intimidation and stopping an attacker from a distance. In many cases, simply presenting a firearm will prevent an attack.

As with all weapons, there are disadvantages. Firearms are heavily regulated everywhere in the world, and illegal in most places. Extreme care must be taken when using a

firearm, since even slight miscalculations can maim or kill an innocent person.

In addition, they are lethal weapons, in that you cannot just use pain or discomfort to stop someone, you must be prepared to kill the attacker and deal with the legal and emotional consequences afterwards.

If you are able to acquire a firearm then you also need to be properly trained on how to use the firearm in a defensive scenario and then maintain proficiency through regular practice.

There are two arguments in favor of every warrior and every family owning a firearm.

The first and most crucial reason is the fact that the state does not want you to have guns. This alone should be reason enough to get a gun.

It is a little known fact that the overwhelming majority of murders within a society are committed by the state. This is called *Democide* and in the last century, it is estimated that 174,000,000 to 262,000,000 citizens were murdered by their own governments. 63

Proof that an armed population is a deterrent to tyranny is the fact that all tyrannies have first sought to disarm their populations. A quick study of history shows that anytime the state wants to disarm its population they have sinister intentions. 64

63 *Death by Government: Genocide and Mass Murder in the Twentieth Century*, New Jersey: Transaction Publishers, 1994

64 In 1911, Turkey established gun control and then the government rounded up and exterminated, 1.5 million Armenians.

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The list of governments disarming its population only to inflict mass murder and genocide goes back through 3000 years of history.

It should be noted that an armed population does not imply a violent uprising against the government; actually, the opposite is true. As we learned in the section, A Time to Kill, just having the means and conviction to resist violence, acts as a form of threat display behavior that prevents violence from occurring in the first place.

The same holds true on a societal level. A country with a well-equipped and trained army is a deterrent to neighboring nations thinking about invading. Likewise, a heavily armed and trained civilian population is a deterrent to tyranny. Every dictator knows he can tax, and regulate and impose any number of oppressive measures on a population with little consequence. However, when it comes to shooting innocent people on the streets and in their homes, as dictators are always want to do, then, those who have guns *will* fight back.

In 1929, the Soviet Union established gun control and then the government rounded up and exterminated about 20 million dissidents and starved to death 30 million Ukrainians.

In 1935 China established gun control in 1935 then rounded up and executed 20 million political dissidents and starved to death another 50 million.

In 1964 Guatemala established gun control then rounded up an exterminated 100,000 Mayan Indians,.

Cambodia established gun control in 1956. From 1975 to 1977, 1-2 million 'educated' people, unable to defend themselves, were rounded up and exterminated.

Currently, most governments appear relatively benign and the people enjoy some freedoms, and so, the argument goes, there is no need for civilians to arm themselves. However, history again shows how quickly a seemingly benign government can be turned into a dictatorship. Being armed now, is insurance against future dictators

The second reason every warrior and family needs to own a firearm is self-defense. Currently it is illegal in most western countries to defend oneself with any type of weapon, especially a firearm. (See the Dark Knight) While law-abiding citizens are denied access to the means of self-defense, even the lowest criminal street thug can easily get hold of a gun.

The government's proffered reason for prohibiting citizens from defending themselves is that state law enforcement will defend citizens against crime.

The claim that the state protects citizens is not only a lie but also a physical impossibility. Numerous studies have shown that police have zero effect in either preventing or reducing crime. 65

The very idea that calling some "special" person to your aid from somewhere far away, necessitating his driving at reckless speeds, forcing traffic off the road, to save you from a threat that you and those in your immediate presence could just as easily defend yourselves from with only a modicum of training, and a weapon, is insane.

65 In a 1972, the Kansas City Police launched a comprehensive, scientifically rigorous experiment to test the effects of police patrol on crime. The study *Kansas City preventive patrol experiment*, concludes that "What they found, in a nutshell, was that police presence had essentially zero impact on crime" Numerous other studies done since showed no effect on crime by police presence.

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Having armed citizen within a community leaves criminals without the means to determine just who will use force to stop him. This is the only proven deterrent to crime.

A warrior assumes responsibility for his own, his family's', and even his community's safety and protection against violence. This can best be accomplished through the possession of, and training in, firearms.

*Better to have a gun and not need it,
than to need a gun and not have one.*

Unknown

Defense against Weapons

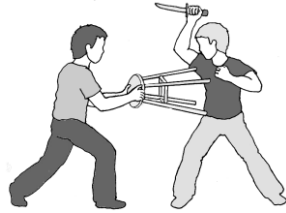
If an attacker openly displays a weapon, it is usually intended to intimidate the victim. If the intention were to harm or kill, then the best strategy would be to keep the weapon hidden until within effective range. A weapon that is displayed is a threat to illicit your cooperation.

As a means of self-defense, a weapon is likewise best used to intimidate and dissuade an attack. By displaying a weapon openly, you increase the perceived risk of injury to a potential attacker. An easy target is an invitation to cowardly assailants, but, someone armed and therefore obviously willing to fight tooth and claw to the end, is another matter altogether.

The best defense is prevention, using learning, experience, awareness, and quick thinking. However if all else fails and you find yourself fighting an armed attacker, then the following tactics may improve your chances of surviving.

Defense against a Knife

Defending empty hand against an attacker armed with a knife requires trickery and caution.



The first strategy is to improvise your own weaponry to equal the odds. If you have a chance to evade, delay, or distract the attacker long enough and you have an available weapon in mind, then go for the weapon.

Improvised weapons can either extend your reach or act as a shield. To extend your reach use chairs, brooms, sections of pipe or sticks, or a rolled magazine. A belt and buckle can be used as a flail.

For a shield use a coat, jacket, or tablecloth wrapped around the arm to use for parrying thrusts, or use a briefcase, purse, or gym bag to block against a hacking attack. Projectiles can also be picked up and made obvious to the attacker. Threaten to throw the object if he comes any closer. Do not throw unless he really attacks and then always aim for the eyes. Watch for fake lunges to test your resolve.

If it is not possible to obtain a weapon then you must use extreme caution. Try to stay out of critical range, you want to keep the knife in sight at all times, which you cannot do if you are wrestling on the ground.

Assume a crouched position with the arms held out in front and use the forearms to deflect incoming attacks and to keep the body's vital organs as protected as possible. Block or parry against the attacker's forearm and elbow, stay clear of the hand and wrist holding the knife. Unless you are an expert in empty hand combat do not attempt to go for the knife hand, at best you will lose a few fingers.

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Do not try to kick the knife out of the hand, no matter how good you are. However, kicking to the attacker's knees and shins is very effective since it does not overly expose you, and because they seldom expect it.

A person holding a weapon is focused on that weapon, and tends to be offensive rather than defensive. This means there is an attention deficit somewhere. Usually they do not expect an attack anywhere else but their weapon hand.

Take advantage of this inattention and attack vital targets, such as the eyes, throat, groin, knees. Wear the attacker down using evasion and tactical strikes to his blind spots. If there is an opportunity during this to escape and run, then do so. Only when the attacker is injured and exhausted, and there is no escape, should you attempt to disarm.

Any attacker that displays a knife is using lethal force and your response should be as lethal as possible. Do not waste time on fancy restraining techniques and disarms, they probably will not work anyway. Instead, attack the most vulnerable targets, the eyes, nose, and throat.



Defense against a Club

The club is not as dangerous as the knife and the strategy for dealing with a club-wielding assailant is opposite to dealing with the knife.

When facing an attacker with a knife, you want to stay out of range. When facing someone armed with a club, you want to move in close. The effective range for a club is quite specific; out of range, it is useless, too close and the attacker has not enough room to swing. It is at arm's length the club is its most lethal.

The strategy for dealing with a club attack is to stay out of range of the swing, and then come in fast and stay close. Timing is important, you must move in either before the attacker has a chance to raise the club, or just after the first swing. Once you are in past the effective range, forget about the club since it is not a threat as long as you stay in close.

The assailant will expect you to go for his weapon, so while he is preoccupied holding on to his club, you take advantage of his inattention and strike the assailant directly using your most powerful short range techniques such as elbows, knees, or head butt.

Defense against Flexible Weapons

Chains, belts, and whips are difficult to defend against since the tactic of flexible weapons is to strike around a block or to ensnare the arms. The best strategy is to try to remain outside the weapons' effective range until you can pick up something solid to throw at the attacker or to ensnare the weapon.



For example, a bar stool with the legs held towards the attacker can ensnare the chain or flail. Alternatively, you can improvise a shield from a garbage can lid or backpack or briefcase to block while attacking vital targets.

When the weapon is ensnared, the attacker's first response is to disentangle his weapon, at that moment drop your shield and charge or escape. If there is no time or room to maneuver out of range, then go in low and take out the attacker's legs. This can be done with a tackle, a forward roll, or a sliding kick, like sliding into home base but targeting the opponent's ankles or knees.

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Defense against a Gun

Defending against someone armed with a handgun is extremely dangerous but not impossible. Because of the risk, attempting to escape from or disarm a gunman should be a last resort used only if you feel certain that cooperation will still result in being shot.



If a handgun is displayed or aimed at you from a distance of more than twenty feet, and if there is a place of safety, where there are many people around, then make a run for it. There are several reasons for this: first, it is unlikely that the assailant will shoot since this would attract unwanted attention.

Even if the assailant does shoot at you, at a distance of twenty feet or more the chances of hitting a moving target is less than one in ten and the odds decrease the farther away you run. If you are struck by a bullet, the odds of it being a lethal wound are low, and it is far better to be wounded near possible help and rescue than to be taken away to a remote location to be robbed, raped, and then shot with no chance of crawling to safety or calling out for help. 66

When running, run in a zigzag pattern, which makes it much more difficult for a shooter to target you. Try to turn a corner as soon as you can and put as many obstacles between you and the gunman.

66.A study conducted in the U.S. showed that most gun battles take place within twenty feet, even within this distance only one out of ten shots fired by criminals hit their target. Police forces with regular pistol practice fared only slightly better with three out of ten shots hitting the target. The reason is thought to be due to the stress and movement that occurs during real life shootings.

The Tools of Wars

If you are confronted with a gun at from six to ten feet then cooperate, you are too far away to make a play for the weapon, and too close to run away fast enough.

The best strategy is to survive by cooperating while subtly trying to maneuver in or out of this critical range. However, should the gunman become distracted, and you have somewhere safe to run to, you should run.

If the gun is so close that you could easily reach out and grab it, wait until the assailant's attention is distracted before making a move.

Do not look at the gun before you make your move since this will telegraph your intentions. Instead, try to distract his attention and then go directly for the gun hand. Grab the wrist with both your hands and push the muzzle away from you.

Remember that there is always a slight delay between perception and reaction. With the aid of a distraction, this should allow enough time to grab the weapon hand before the assailant can aim and pull the trigger. Again, this is only possible if you are already close enough to touch the weapon. If you have to cover ground first to reach the weapon this will negate the advantage of this time gap.



Once you have gripped the gun hand you must literally hang on for life, use a head-butt and knee strikes against the opponent's body or a grappling type elbow or shoulder break against the arm holding the gun.

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Conclusion



Wisdom is a woman, and loves only a warrior

Friedrich Nietzsche, *Twilight of The Idols*

The way of the warrior as a spiritual path is an ancient tradition that has played a vital role in human civilization. Its origins date back through pre-history to Shamanic practices, the echoes of which can be seen in the origin myths of many styles of martial arts and through to the animal styles that are the remnants of the shamanic practice of Dancing the Spirit.

In the earliest age of recorded history, the Shamanic Warrior merged with the spiritual philosophies of the East, first Hinduism, then Buddhism and Taoism. These philosophies added another layer of spiritual refinement with the addition of training the Mind, Heart, and Body to

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create a holistic approach to human development. In addition to combat training, warriors were encouraged to be artists, poets, musicians, and philosophers.

Culturally the warrior was the original individualist, anarchist, freedom fighter, and protector. They were the classical worlds' equivalent to super heroes fighting for truth and justice against ever-encroaching corruption and tyranny. To fight this battle, warriors had to do what few people are willing to do, face the darkness that lurks within the soulless entities that seek to control the world.

We find this archetype in the many myths of great warriors and their battles with demons. To balance his exposure to the dark side a warrior cultivated benevolence, charity, and healing. Essentially the warrior attempted to embody the highest and noblest ideals of human consciousness.

Through the study of historical cycles, we have seen the warrior ideal rise and fall in popularity, with the rise always following social decay and upheaval. It is in times of strife, uncertainty, and chaos that the people turn towards those men and women that have the strength of mind and body to resist enslavement and lead the way to a better society and future.

It is this last aspect to the warrior archetype that this current work seeks to address. Far from being an arcane and obsolete practice, the way of the warrior is of vital importance to the world today.

Western society is under full-scale attack by malignant personalities intent on destroying our values, our families, and our lives. We need to mount a vigorous defense, but there is a fundamental obstacle to doing so.

Conclusion

For years, behavioral programming by schools and media have sought to disempower us, make us apathetic, dependent on the state, and afraid.

Cultural Marxism, political correctness, feminism, and the promotion of homosexuality are nothing more than psychological warfare tactics aimed at undermining and destroying the very values and attributes of the warrior spirit. This is all done by design since the state knows these qualities pose a threat to absolute control and domination.

Before any significant positive change can be made, we first need to rally the troops and empower the people so that they can stand up and make that change. The only way to do this is to reawaken the warrior spirit within.

The problem with modern society is that there are too many order takers, and too few true warriors. If we fail in becoming warriors then the grim future George Orwell predicted in his last days will surely come to pass: *“Imagine a boot stomping on a human face, forever”*.



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The Warrior's Code



Dokkōdō, The Way of Walking Alone

by Miyamoto Musashi

1. Accept everything just the way it is.
2. Do not seek pleasure for its own sake.
3. Do not give preference to anything among all things.
4. Think lightly of yourself and deeply of the world.
5. Be detached from desire your whole life.
6. Do not regret what you have done.
7. Never be jealous.

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8. Never let yourself be saddened by the loss of objects and possessions.
9. Resentment and complaint are appropriate neither for oneself nor others.
10. Do not let yourself be guided by the feeling of lust or love.
11. Do not have likes or dislikes for things.
12. Be indifferent to where you live.
13. Do not pursue the taste of good food.
14. Do not hold on to possessions you no longer need. Do not to keep that which is of no use.
15. Do not act following customary beliefs
16. Do not collect old weapons or practice with weapons beyond what is useful.
17. Do not fear death.
18. Do not seek to possess either goods or fiefs for your old age.
19. Respect Buddha and the gods without counting on their help.
20. Do not abandon your good name, even if it means abandoning your own life
21. Never stray from the way.

The Eight Virtues of Bushido

by Nitobe Inazo

I. Rectitude or Justice

Bushido refers not only to martial rectitude, but to personal rectitude. Rectitude or Justice, is the strongest virtue of Bushido.

II. Courage

Bushido distinguishes between bravery and courage: Courage is worthy of being counted among virtues only if it's exercised in the cause of Righteousness and Rectitude. In his Analects, Confucius says: 'Perceiving what is right and doing it not reveals a lack of Courage.' In short, 'Courage is doing what is right.'

III. Benevolence or Mercy

A man invested with the power to command and the power to kill was expected to demonstrate equally extraordinary powers of benevolence and mercy. Love, magnanimity, affection for others, sympathy and pity, are traits of Benevolence, the highest attribute of the human soul.

IV. Politeness

For a true man, courtesy is rooted in benevolence: Politeness should be the expression of a benevolent regard for the feelings of others.

V. Honesty and Sincerity

Bushido encouraged thrift, not for economical reasons so much as for the exercise of abstinence. Luxury was thought the greatest menace to manhood, and severe simplicity was required of the warrior class.

VI. Honor

The sense of Honor, a vivid consciousness of personal dignity and worth, characterized the samurai. To take offense at slight provocation was ridiculed as ‘short-tempered.’ As the popular adage put it: ‘True patience means bearing the unbearable.’

VII. Loyalty

True men remain loyal to those to whom they are indebted in the code of chivalrous Honor does Loyalty assume paramount importance.

VIII. Character and Self-Control

Bushido teaches that men should behave according to an absolute moral standard, one that transcends logic.

What is right is right, and what is wrong is wrong. The difference between good and bad and between right and wrong are givens, not arguments subject to discussion or justification, and a man should know the difference.

Finally, it is a man’s obligation to teach his children moral standards through the model of his own behavior: The first objective of samurai education was to build up Character. Intellectual superiority was esteemed, but a samurai was essentially a man of action.



Glossary of Martial Arts Styles

Kung Fu: (Skillfulness) Originated in China and is up to three thousand years old. It is often called the grandfather of martial arts because many other countries such as Japan and Korea borrowed heavily from Chinese Kung Fu when developing their own systems. Kung Fu styles generally emphasize punching and striking techniques but most styles teach grappling and throwing techniques as well.

Karate-Do: (The way of the empty hand) Originated in Okinawa and is up to 1600 years old. The early founders of Okinawa Te (Okinawa Hand) had learned the Shaolin style from Chinese traders. Gichen Funakoshi brought the art to Japan in 1922 where it became very popular. Karate Do is more direct and linear than Kung Fu. The Japanese knack for efficiency worked to streamline the traditional Kung Fu styles into it efficient components.

Jujitsu: (Pliable techniques) Originated in Japan and is actually a broad term used to designate any one of hundreds of schools many dating back some 1,600 years. Thought to have developed out of peasant hand-to-hand combat techniques used against armored warriors, Ju-Jitsu has a reputation for no-nonsense applications. Ju jitsu

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styles teach a broad range techniques and weapons with an emphasis on grappling, joint locks and throwing techniques.

Judo: (The way of yielding) Judo is the direct descendant of Jujitsu. After the abolition of the Samurai (Warrior) class in 1867, many Japanese martial arts systems made a transition into more sport oriented forms. The founder of modern Judo, Jigoro Kano, adapted Jujitsu and removed striking and joint locking techniques to create a safer competitive sports style. Jigoro also invented the colored belt grading system used in most martial arts schools. Judo consists entirely of throwing techniques although many teachers will also teach grappling and joint locks, as an adjunct to the sports training.

Aikido: (The way of spiritual union) Originated in Japan and may be up to 1200 years old. Morihei Ueshiba (1883-1969) is the founder of modern Aikido. He transformed the deadly techniques of earlier Aiki-jujitsu into a more peaceful art that emphasizes harmony and yielding with the attack. This style is comprised of mostly grappling, throwing, and joint locking techniques. Aikido also teaches both Katana (Japanese saber) and Jo (short staff) arts.

Tae Kwon Do: (The Way of the Foot and Fist) is a modern Korean style that evolved out of earlier systems that date as far back as the 7th century. Modern Tae Kwon Do is best known for its spectacular aerial kicks. Emphasis is on punching and kicking techniques although grappling techniques are taught at higher levels.

Tai Chi: (Supreme Energy Fist) Originated in China and is one of the 'internal' Kung Fu styles. Tai Chi Chuan is performed much slower than other styles and the emphasis is on relaxation and concentration. It is characterized by its flowing movement and calmness

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About the Author



Stefan H. Verstappen is a Canadian writer, world traveler, and martial artist. He has worked as a wilderness survival instructor for Outward Bound programs, a street youth counselor, a First Aid and CPR instructor, and a martial arts instructor. Verstappen has written eight books and dozens of articles for a variety of publications.

Martial Arts Experience

Verstappen studied Judo, Tae Kwon Do, Do Pai, and Hung Gar before moving to Hong Kong and later Taiwan where he spent 4 years learning Hung Gar and 18 Lohan under two famous teachers in China.

Upon returning to Canada, Verstappen taught Kung Fu and his was the first school to teach Mixed Martial Arts. He continued his own studies and learned Tai Chi, Pau Kua, and Jujitsu. He is also expert in classical weapons, including the staff, spear, sabre, cane, and iron fan.

Philosophical Experience

Verstappen spent his teen years studying magic, occultism, hypnosis, and yoga. He became a Rosicrucian and then joined a Gurdjief / Ouspensky school. He participated in rituals with a Native American Shaman, and travelled deep into the Golden Triangle to dance the spirit with a Ka-ren Shaman in Burma.

Verstappen follows his own hybrid spiritual path that leans heavily on the scientific principle and a healthy skepticism.

For more information on the author visit:
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A Masters Guide to The Way of the Warrior

Other Books by Stefan Verstappen

	<p>The Art of Urban Survival: <i>A Family Safety and Self Defense Manual</i> Woodbridge Press, Toronto, 2011</p> <p>The complete guide to survival in the concrete jungle. The Art of Urban Survival offers safe, and practical advice on how to prepare for, and react to dozens of life threatening situations. In addition, elements of military strategy, eastern martial arts, and wilderness survival techniques provide information on the full spectrum of urban survival skills.</p>
	<p>The Thirty-Six Strategies of Ancient China China Books & Periodicals, SF, 1999,</p> <p>The Thirty-Six Strategies is a unique collection of ancient Chinese proverbs that describe some of the most cunning and subtle strategies ever devised. These proverbs describe not only battlefield strategies, but tactics used in psychological warfare to undermine both the enemy's will to fight - and his sanity.</p>
	<p>Blind Zen, A Case Study of Sensory Enhancement for the Blind and Vision Impaired Woodbridge Press, Toronto, 2004</p> <p>Blind Zen tells the story of how a blind woman's efforts to learn self-defense led to a unique experiment to adapt martial arts and eastern philosophy to develop new skills and increase self-confidence.</p>

A Master's Guide to the Way of the Warrior is a unique and comprehensive guide to the principles and practices of the warriors' way as spiritual path, combat training, and antidote for our society's decline and destruction.

The book is divided into three sections.

Foundations

Examines the origins and history of the warriors' path.

- * The Mystic Warrior
- * The Warrior as Shaman
- * The Warrior in the Modern Age
- * The Warrior in the Future
- * Principle Practices

Internal

Examines the mind and senses. Topics include:

- * Awareness and Perception
- * Breathing
- * Energy
- * Overcoming Fear, Pain and Anger
- * Leadership

External

Examines the mechanics of mind body integration and combat.

- * Movement and Forms
- * Hand to Hand Combat
- * Combat Strategy & Tactics
- * Weapons
- * The Warrior's Code

The complete guide to awakening the warrior within.