

What are Patterns?

A pattern is like a song sung in a foreign language.

It sounds beautiful, but unless you understand the language, its words are meaningless.

What are Patterns?

A pattern/form/hyung/tul/poomse/kata is a prearranged series of different defensive, counter, and offensive techniques that must be performed in a precise, logical sequence with specific foot movements and stances in imaginary combat against a number of assailants. The student must systematically deal with several imaginary opponents who are attacking with various techniques from different directions. The student begins a pattern by standing at attention, bowing, and then stepping with his or her left foot in a certain direction using a specific technique. Some patterns are performed solidly, some quickly with acrobatics, some gracefully, and some are performed very slowly with great muscle tension. The closest relatives of patterns are shadow boxing, dancing, or a gymnastics floor routine.

The "founder" of one of the "realistic" martial arts says that patterns are useless. He says that "Learning to dance is not learning to fight." In his opinion, pretending to learn how to fight while dancing is a way for instructors to drag out the time required to advance. Although patterns have been used by millions of great martial arts masters and their students for centuries, this "master" says it is all useless. As others of the same ilk have done in the past, if you do not enjoy doing something or you cannot do something, then criticize it and invent something you can do.

Patterns help students develop:

- Stronger, faster, and more effective kicks, blocks, and strikes
- Stronger and more secure fighting stances and positions
- Sparring techniques
- Defensive and offensive moves for every self-defense situation
- Build endurance
- Condition muscles to be harder and stronger
- Rhythm and grace of movement
- Awareness of oneself and body
- Effective breathing techniques

Patterns mark the progress of student development. Higher ranks require more complex patterns that challenge them to increase their level of discipline and proficiency. As students progress in rank, the patterns they are required to learn increase in complexity and difficulty. Traditionally, students must perform a pattern hundreds of times before learning the next one, but in modern Taekwondo, this level of proficiency is not usually required.

Hyung (connected moves) is the Korean term for a pattern/form. Other terms used are "poomse" and "tul" (Korean) and "kata" (Japanese). The Taekwondo America organization uses the English term "pattern."

In the ancient Orient, a law similar to the law of Hamurabi (an eye for an eye, a tooth for a tooth) was rigorously enforced. If you injured another person, you had to be punished, even when the injury was caused accidentally. Since modern free-sparring had not yet been developed, Taekwondo students who practiced their fighting skills against other persons risked their own safety if they harmed their opponents. Therefore, the development of fighting proficiency was somewhat hindered until the first patterns were developed. Then students were able to fight imaginary opponents with no chance of injuring an opponent.

Through the practice of patterns, students learn to apply various Taekwondo techniques in practical ways and to join the techniques into useful combinations. They improve their sparring skills by developing fluid, smooth, rhythmical, powerful movements. Gichin Funakoshi taught only a little sparring, he based his teaching on patterns. Funakoshi believed that "Once you have completely mastered kata, then you may adapt it to kumite." Patterns also help

students refine their coordination, flexibility, balance, timing, endurance, and breath control, all of which are essential to the proper execution of Taekwondo techniques. Patterns enable students to practice techniques alone and to practice them against simulated attacks that are difficult to duplicate during class exercises or while sparring. While free-sparring enables students to compare their fighting skills to those of other students, patterns permit students to critically evaluate their own individual techniques in a controlled situation. Karate master, Richard Kim, always believed that within kata was all he would ever need to know to defend himself.

Just as individual letters form words, which are then used to compose sentences that express a thought; individual techniques and movements form patterns, which are then used to express the essence of Taekwondo. Just as students in elementary school first learn to print precisely and then to write in their own personal style, Taekwondo students first learn to perform each movement in a pattern in a specified manner, and then they begin to develop their own personal performance style. Patterns are the link between technique training and actual fighting.

Taekwondo competition may be compared to figure skating competition. Taekwondo free-sparring is similar to a figure skating free-style performance. Both are spectacular, very physical, and entertaining. Taekwondo patterns performance is similar to the figures of figure skating (which are no longer required in competition) where a skater is judged on how perfectly he or she can skate specific figures on the ice. In both, everyone does the same movements, movements are precise, mental concentration is more important than in sparring, and competition is relatively boring to watch.

Why 24 Patterns?

A human life may be considered as a day when compared to eternity. A day is 24 hours long, therefore, General Choi developed 24 patterns to represent each of the 24 hours of one day.

No First Attack

There is no first attack in Taekwondo. The tenets of Taekwondo demand that a student of Taekwondo never initiates an attack. Therefore, all patterns begin with a block.

Chunbi Hand Positions

All patterns start and end with a chunbi (ready) position. The position symbolize various states of readiness. The basic chunbi (both fists in front of the belt knot) shows a warrior who is ready to defend him or herself at a moments notice. Chunbi using high twin open hands held in a triangular shape shows a warrior in meditation. Chunbi using low crossed open hands shows a warrior at peace with him or herself. Chunbi using an enclosed fist symbolizes the restrained force of Taekwondo. Taekwondo may be a destructive force when unleashed, this is symbolized by the closed fist. However, we train to restrain this force and only use it for a just and honorable reason. This is symbolized by the open hand that encloses the fist.

Interpretations of Patterns

Lower belt patterns have more fist movements and long range techniques. Higher belt patterns have more open hand movements and close range techniques.

Not all movements are intended for actual application, some are only included to condition the muscles and reflexes. So possible application of pattern movements are open to interpretation.

Higher patterns emphasize hand techniques not introduced in the color belt patterns. Therefore, if you do not progress beyond black belt, you miss out on many hand techniques. This means that Taekwondo usually does not get credit for many of its hand techniques.

Movements in the patterns emphasize the action-reaction principle. They teach how to chamber before movement which helps set the rhythm of the pattern. Each movement sets up the next movement by using a action/reaction movement and the momentum resulting from it. Thus, the thrust of one movement leads into the next movement. so transitions are smooth. Patterns stress hip snap and torso twisting for power generation.

It is not always clear as to whether a technique is an offensive or defensive technique. Sometimes they may be both. Sometimes blocks target pressure points for immobilization.

Higher forms have the chi-component. Energy is directed into a hard block with a tensed fist. Instead, open hand blocks let energy flow using the "water principle." Knife hand blocks are not used in a stiff stopping motion but are used in a deflecting push-through motion.

Lower rank patterns use blocks that block an attack at the end of its motion. Upper level blocks block and attack before its movement is completed, sometimes targeting a pressure/nerve point.

Some techniques in patterns are feints that set the opponent up for a following technique. Some movements are performed in rapid combination.

Most ITF patterns start to the left first because most people are right handed. They block with the left arm and attack with the right. Since emphasis of Taekwondo is on defense, most patterns start their movement to the left. There are exceptions such as in *Gwang-gae*.

Learning

Patterns must be learned from a qualified instructor. Pattern movements may be learned from a book, but the emphasis and flow of the movements and the mental aspects of a pattern are learned from the watchful eye of an instructor. All patterns have specific movements that must be performed in a specific order and speed, but there is still room for variation. The height, weight, gender, age, etc. of a student affects the performance. These factors also affect how the instructor teaches the pattern.

Karate has the concept of "Shuhari." "Shu" means to copy the techniques and teachings of the instructor as closely as possible. "Ha" refers to the freedom permitted for subtle changes that will inevitably occur due to variations in physiques combined with the student's own experiences and understanding of the techniques. "Ri" is when the student has mastered the techniques to the point where they are no longer just techniques, but are a part of his or her being.

Techniques

All patterns consist of a combination of five techniques:

1. Stances
2. Blocks
3. Kicks
4. Punches
5. Strikes

Mental or Physical

Are patterns a mental or physical exercise? I think they are more mental. Some people can perform a technically perfect pattern in class but cannot perform the pattern until stress, such as at a testing or tournament. Some people whose physical ability is lacking can still perform an beautiful and intense pattern that draws high scores. The body supports the brain, gives it mobility, and serves its will.

To prepare mentally, you must concentrate on visualization, attitude, and presentation. The old adage "What the mind can perceive, the body can achieve." is true. Visualize yourself performing each movement of the form perfectly every day and when the time comes to perform the pattern perfectly, the body will respond. Visualize yourself blocking and attacking a real opponent so you can appreciate the meaning of each technique. Practice relaxation techniques so you will be relaxed during the stress of pattern performance.

Train with the proper attitude and you will perform with attitude. A pattern is a mock fight where you are defending yourself against attack. Have a warrior spirit. Perform the pattern with the same power and intensity that you would use in a real fight.

Taekwondo is an martial art so make each pattern an artistic presentation. Each pattern as set movements and each movement uses precise Taekwondo techniques, but, there is still room for you to make the pattern an exciting expression of your inner self.

To prepare physically, concentrate on increasing your flexibility, strength, and endurance. These attributes will increase your power and speed and help you stay more relaxed during the physical exertion

Mental Aspects of Patterns

Students tend to overlook the mental aspects of patterns during their training, but they are just as, if not than more than, important. One of the obviously mental aspects of pattern performance is the kiai/kiyup. The kiai is not just a yell to be performed at specific points in a pattern, it is the convergence of all your energy and thought at a single instant of maximum power. When the pattern is performed correctly, you feel so good that you can not help but make a noise. An explosion will make a loud noise, but a loud noise is not an explosion, likewise, the kiai is a shout, but a mere shout is not a kiai. When you perfect a technique to the point that you know an opponent would be powerless against it and you execute the technique in a pattern, you feel exalted at its perfection. This feeling of exaltation and perfection is released through the kiai. Only perfection will bring out a true kiai. Otherwise, it will only be a yell. If you have an unshakeable belief in both yourself and your ability to apply the techniques of the kata, regardless of the circumstances, then your kata will possess Kiai.

When an opponent is helpless against your techniques, you will feel the kiai. When the opponent feels overcome by the kiai, he or she will feel "aiki." Aiki occurs when one is overwhelmed by a dominating spirit. Feeling aiki will cause an opponent to doubt his or her skills and to resign to defeat. In combat, if you break your opponent's spirit so that they lose their will to fight, you are guaranteed victory. Sometimes a highly confident stare may cause aiki in an opponent. In the classic text, *The art of War*, Sun-Tzu states, "Achieving victory in every battle is not absolute perfection, neutralizing an adversary's forces without battle is absolute perfection." A high quality pattern performed to perfection will cause aiki in those who view it. They will feel a cold chill come over them. Arrogance, making mean faces, and overacting will not cause aiki. Aiki not a caused by a conscious effort of the performer, is something that occurs naturally when one has perfected his or her pattern to point that it viewer are awestruck by it performance.

As you perform your pattern, you should look like an robot performing programmed motions. You should appear as a alert warrior who is reacting to attacks from unseen attackers. Your performance should cause viewers to visualize your attackers. They should feel as though they are watching a real fight. Master Itsou (founder of the Pinan and Heian Karate katas), when outlining his philosophy of Karate to the Prefecture Education department wrote, "During practice, you should imagine you are on the battlefield. When blocking and striking, you should make your eyes glare, drop the shoulders, and harden the body. Now block the enemy's punch and strike! Always practice with this spirit so that, when on the real battlefield, you will naturally be prepared."

Once you bow at the beginning of the pattern, you should have "no mind," a mind that is open and not fixed upon any particular object or thought. You are not thinking about performing the pattern, you are merely reacting attackers with fearless power.

Do not exhibit arrogance during your performance. From the time you are called forward to perform you pattern, you should exhibit the quite courtesy and humility of a fearless warrior who has been called upon to do battle for the kingdom. A true warrior is confident and is to be feared, while at the same time presents him or herself as a kind, gentle and humble servant of the king.

Reference: Galloway (2001), Sol (1997).

History of Patterns

Similar to art of Taekwondo itself, modern Taekwondo patterns are seeped in history, but are a fairly modern development that is in a constant state of change. To fully understand Taekwondo, one must understand the evolution of the modern patterns and how they have contributed to the worldwide growth of the art.

The passing down of information through physical movement is probably as old as mankind itself. Ancient cultures used sequences of physical movements to pass their culture to the next generation. Part of this culture would be the fighting techniques that had refined and found to be most successful. Since combat is a physical activity, the most effective way to learn combative skills would be to copy the movements of the elders. The elders would demonstrate the combative movements, and younger men would try to emulate these movements. These skills would then be further refined and passed to subsequent generations. This process created the first martial arts patterns.

Development of Shotokan Patterns

Since Taekwondo's development was deeply influenced by Shotokan Karate, it is best to start Taekwondo pattern history with a look at the history of Shotokan patterns.

Karate was founded on the island of Okinawa, one of a chain of islands collectively known as the Ryukyu Islands. Okinawa lies about five hundred and fifty miles east of Mainland China, approximately halfway between China and Japan.

During the eleventh century, a number of Japanese warriors fleeing from the Taira-Minamoto wars made their way to Okinawa. Many of the Minamoto samurai took Okinawan wives and remained upon the island for the rest of their lives. The bujitsu of the Minamoto samurai had a large influence upon the fighting methods employed by the Okinawan nobles. One part of Minamoto bujitsu that had an influence upon the development of karate was the idea that all motion is essentially the same. Whether striking, grappling, or wielding a weapon, the Minamoto samurai taught that all combative methods relied upon similar physical movements. An student would be taught a particular physical movement and then then be shown how that movement could be adapted to other situations. This philosophy can still be seen in modern karate when a individual pattern technique is applied to different circumstances and attacks. This use of one technique in multiple applications permitted each pattern to convey great amounts of information. The use of multiple applications also helps ensure a quick response in combat since the user did not have to learn many different movements for many different situations.

In 1377, the king of Okinawa expressed his allegiance to the emperor of China, which resulted in a huge influx of Chinese culture and customs, including Chinese combative systems. In 1392, thirty-six Chinese families emigrated to Kume village in Okinawa as part of a cultural exchange. Amongst these thirty-six families were a number of Kempo experts who had a huge influence upon the growth and development of the native Okinawan combat systems. The Chinese transported many of the pattern practiced within modern karate to Okinawa, and their methods were the inspiration behind many others. Many of the patterns are named after the Chinese martial artists who created or inspired them e.g. Kushanku, Wanshu, Chinto, etc.

In 1429, King Sho Hashi wished to improve the standing of Okinawa and ,as a result the Okinawan people began active relations with other countries. This resulted in trade with Indonesia, South-East Asia, Korea, Japan, and, of course, China. The towns of Shuri and Naha became famous as trading centers for luxury goods. Later these towns would also gain notoriety for the systems of fighting that bore their names. This influx of trade also led to the exchange of combative ideas that will have further influenced the native fighting systems, and the patterns used to record these traditions.

In 1477, the Okinawan king Sho Shin imposed a ban on the private ownership of weapons by civilians and ordered that all nobles live close to Shuri castle. This attempt to control people had a huge effect upon the nature of the native fighting skills. In the majority of fighting systems throughout the world, weapons were always the first choice. No warrior would choose to fight with their bare hands when they could use a weapon. The banning of weapons resulted in Okinawans having no choice except to use their unarmed combat skills. This acted as a catalyst in the advancement of the empty handed fighting skills of Okinawa. The moving of the nobles close to Shuri castle also effected the development of karate. It was common practice for kings to keep nobles close at hand to make the calling meetings easier and it ensured that the families of the nobles were within hostage-taking distance. This ensured loyalty to the king. Since strong fighting skills were acknowledged and rewarded by the king, many nobles practiced martial arts, and they had the resources and opportunity to do so. For this reason, the upper classes were mostly responsible for the development of karate, not, as is commonly thought, the lower classes.

In 1609, Japan was ruled by the Tokugawa shogunate, which maintained power through the skillful playing of one faction against another. The Tokugawa clan had previously subjugated the Satsuma clan but they still considered them a threat, so they sent the Satsuma to invade Okinawa to get them out of the country. The invasion was successful and once again the Okinawans were prohibited from possessing weapons. Once again the Okinawans had no option but to rely upon their empty-handed fighting skills, along with the combative use of domestic tools. Laws were imposed by the Japanese to eradicate all traces of Okinawan fighting systems, which resulted in karate being practiced in secret. This had a profound effect upon karate since now only a few practiced it. The patterns and their applications became further shrouded in secrecy. The effects of this are still felt today as many of the original meanings of pattern movements have been lost. An additional effect of secrecy was that karate became extremely violent, as its only purpose was to quickly disable any assailant.

Many of the patterns practiced at this time were Chinese in origin but the Okinawans also developed their own patterns to record their fighting systems. The only purpose behind a pattern at this point in history was to record highly effective and brutal methods of combat and to provide a training method to perfect those methods.

In 1868, Japan moved from feudalism to democracy. During this time, the Japanese abandoned many of the aspects of their culture that were attached to feudalism. The class structure, the wearing of swords by samurai, the styling of the hair in to the "top-knot" etc. were all abolished. However, the Japanese authorities also wanted to foster many of the values associated with the past. It was felt that the practice of martial arts would promote health, develop strong spirit, encourage morality, help the Japanese maintain a sense of national identity in the wake of political change and foreign influence, and would be an aid to Japan's growing army. The development of "sporting" martial arts were supported by the ministry of education and hence arts such as Judo and Kendo were strongly promoted in Japan's education system.

In 1891, during their medical exam for recruitment into the army, the exceptional physical condition of two young karate exponents (Yabu Kentsu and Hanashiro Chomo) was noted. As a result, the military inquired as to whether Karate would be an aid to the Japanese war machine, as Judo and Kendo had been. This idea was ultimately abandoned due to the disorganization of the karate fraternity, the length of time it took to become competent, and due to fears that the Japanese troops may use their new found skills in brawls. However, at the turn of the twentieth century a group of karate practitioners campaigned to get karate placed onto the Okinawan school system's curriculum in the belief that young men with healthy bodies and moral character would be far more productive in Japanese society.

In 1901 the great "Anko" Yasutsune Itosu (1830 -1915) campaigned successfully to get Karate onto the physical education program of the Shuri Jinjo elementary school. As it stood, Itosu believed Karate to be too dangerous to be taught to children and set about disguising the more dangerous techniques. As a result of these modifications, the children were taught the katas as mostly blocking and punching. Itosu also changed many of the more dangerous strikes into punches with the clenched fist. This enabled the children to gain such benefits as improved health and discipline from their karate practice without giving them knowledge of the highly effective and dangerous fighting techniques of the patterns. In 1905, Itosu was appointed as karate teacher to the prefectural Dai Ichi Collage and the prefectural teachers' training collage. In 1908, Itosu wrote a letter to the prefectural education department that outlined his views on karate and asked that karate be introduced onto the curriculum of all Okinawan schools. Itosu was granted his wish and karate became part of the education of all Okinawan children.

Itsou's modifications resulted in huge changes in the way the Karate was taught. The emphasis was now placed firmly upon the development of physical fitness through the group practice of patterns. The children would receive no instruction in the combative applications associated with the patterns and deliberately misleading labels were adopted for the various techniques. Today, it is Itsou's terminology that is most commonly used throughout the world and it is vital to understand why this terminology developed. When studying the combative applications of patterns, remember that many of the names given to various movements have no link with the movement's fighting application. Terms such as "high block" or "outside block" stem from the watered down karate taught to Okinawan school children, and not the highly potent fighting art taught to the adults. Itsou's changes also resulted in the teaching of patterns without their applications. Traditional, patterns were taught and, when the student had gained the master's trust, the applications would then be taught. Now, the norm is to teach pattern movements without ever teaching the applications.

Itsou is often criticized for weakening karate due to the changes he instigated but, at the time, Karate was dying and without his changes it may have died.. Itsou will have had no idea that his "children's Karate" was due to become one of the world's most popular martial arts. Itsou later saw the the problems caused by the changes. In 1905, he wrote, "You must decide whether your kata is for cultivating health or for its practical use." He encouraged his adult students to, "Always practice kata with its practical use in your mind."

In the mid 1930's, Gichin Funakoshi, a student of Itsou's and the founder of Shotokan karate, led a movement to gain national recognition for Karate from Japan's leading martial arts association, the Butoku-Kai. After numerous meetings and demonstrations, Karate was finally granted national recognition, but there were a number of conditions attached. The Butoku-Kai insisted that Karate develop a unified teaching curriculum, distance itself from its Chinese origins, adopt a standard training uniform (a lightweight Judo gi was decided upon), assign a system of ranking (the Kyu-Dan grade system of judo), develop a system of competition, and to further reduce some of the more violent methods employed. Funakoshi and his group were successful in these tasks and Karate gained national recognition and hence continued to spread. These changes were vital if Karate was to continue to grow, but again they had a negative effect on the combative aspect of the Karate patterns. The more potent techniques and methods contained within the patterns were further obscured due to the concerns at the brutality employed. The birth of competition and of the grading system eventually resulted in many practitioners being more concerned with the artistic look of the pattern to win trophies and pass exams. Competitive sparring also resulted in Karate beginning to focus on the defeat of the opponent in competition, as opposed to the defeat of a violent and untrained attacker in actual combat. Had these changes had not been made, it is unlikely that Karate would ever have left Okinawa. Patterns contain all the principles and methods of the original fighting art, and if we wish to practice the original art all we need to do is alter the way we approach performing the patterns.

Development of Taekwondo Patterns

As mentioned in the Taekwondo History topic, Korean fighting arts probably originated from observing Chinese martial techniques during the Chinese invasion of Korea about 108 BC. From this early origin, came centuries of development of indigenous fighting styles spurred on by periods of civil conflicts, wars with neighboring counties, and numerous foreign occupations. When the three Korean kingdoms unified in 676 AD, the relative peace that followed stifled martial training and the martial culture was gradually replaced by *yangban*, or bureaucratic, culture. As weapons of war evolved with increased range, the need for hand-to-hand fighting decreased and was indeed frowned upon as diplomacy gained prominence. By the time of the Chosun dynasty, martial arts as an organized method of training had practically disappeared. Martial arts had been relegated to games and sporting events.

During the Japanese occupation of Korea from 1910 to 1945, when weapons and anything Korea was discouraged or banned, Koreans began to appreciate their martial arts heritage but there was little left of the ancient arts upon which they could learn. Because Korean martial artists had been trained, either voluntarily or forcibly, in the Japanese martial arts, the resurrection of Korean martial arts were greatly influenced by the Japanese martial arts, mainly Shotokan Karate. The supposedly Korean martial arts techniques being taught in *kwans* were actually just variations of standard Karate techniques. Koreans who were second or third degree black belts in Japanese Karate before the resurrection, suddenly became high ranked "masters" of Korean karate.

Pattern usage in modern martial art training was introduced by Jigoro Kano when he founded the Kodokan Judo. The Kodokan kata acted to preserve Jujitsu techniques and provide historical of Jujitsu. *Randori-no-Kata* is dedicated to preserving and defining the basic technical competition syllabus of Kodokan Judo. It demonstrates techniques that distinguish Judo from other martial arts. *Randori-no-Kata* is divided into two sub-parts: the *Nage-no-kata*, which demonstrates throwing and sacrifice techniques, and the *Katame-no-Kata*, which demonstrates mat work, arm-bars, and choking techniques. Both kata are organized into a highly formalized, stylized ritual that provides an aesthetically pleasing presentation while demonstrating the techniques. The formalities remind practitioners and spectators of the arts oriental foundations.

Two more forms were created to preserve and identify fundamental self-defense techniques. One of relatively recent origin, *Kodokan Goshin Jutsu*, accepted in 1958, demonstrates that the formulation of the kata themselves can be an ongoing historical process. A "gentleness" form, *Ju-no-Kata*, expresses techniques that demonstrate fundamental movements. Another form, *Kime no Kata*, demonstrates kicking and punching techniques that are not permitted in competition Judo. An "ancient forms" series, *Koshiki no Kata*, preserves ancient jujitsu technical skills that are used competitive Judo. A highly unusual, philosophical form, *Itsutsu No Kata*, seeks to identify natural movements that describe the fundamental theory of Judo without using combative movements. As Judo competition rules and strategies evolve, the official Kodokan Kata preserve the technical skills and philosophies of Judo. Early Taekwondo pattern development did not have these lofty goals and neither do current Taekwondo patterns.

Jigoro Kano believed that "both kata and randori [free sparring] are forms of mental training, but of the two, randori is the most effective," so most of the Judo kata do not reiterate techniques found in randori, where such skills are best practiced. Only the *Randori no Kata*, represents skills found in the practice of randori. The remaining six forms represent practice of skills and movements not used in Judo competitions.

During the early days of Taekwondo development, patterns and techniques were basically a Korean variation of Karate. The patterns being developed closely resembled the "Pinan" and "Heian" kata that the Korean masters had learned from Shotokan. One of the influential pioneers of Taekwondo during this period was General Choi Hong Hi who claimed to be the originator of the first Taekwondo patterns.

First Taekwondo Patterns

In the very first editions of his book *Taekwon-Do*, General Choi only mentioned twenty Taekwondo patterns, along with some Karate patterns. The original Taekwondo patterns were: Chon-Ji, Tan-Gun, To-San, Won-Hyo, Yul-Kok, Chung-Gun, Toi-Gye, Hwa-Rang, Chung-Moo, Gwang-Gae, Po-Eun, Ge-Baek, Yoo-Sin, Choong-Jang, Ul-Ji, Sam-Il, Ko-Dang, Choi-Yong, Se-Jong, and Tong-Il. In the 1970's, Choi removed the Karate patterns and added four more Taekwondo patterns, Moon-Moo, Yon-Ge, So-San, and Eui-Am, for a total of twenty-four Taekwondo patterns. During the early 1980's, Choi thought some important techniques were missing from the original patterns, so he replaced one of the original patterns (Ko-Dang) with a new pattern (Juche). This kept the total number of patterns at twenty-four. The order of the patterns has changed somewhat over time, as well as the total number, but regardless of the number of patterns, Tong-Il will be always the last one. This is because it stands for the hope that North and South Korea will one day be unified.

Each pattern has a meaning. Except for Chon-Ji and the Juche, all the patterns are named after important people in Korean history, or historic events. For non-Koreans, these names are not too important in a historical sense, but they are still taught to Taekwondo students to preserve and respect Korean tradition. The diagram of movement in each of the Taekwondo patterns is based upon the traditional ideology of ancient Korean people. Each diagram attempts to match the ideological figure of what the pattern's name means.

The complete twenty-four patterns are used by the International Taekwondo Federation (ITF). Some or all of these patterns are used by various other Taekwondo organizations. A select group of these patterns are used by Taekwondo America.

In 1971, General Choi became embroiled in political disputes with the South Korean government and left Korea and formed the International Taekwondo Federation (ITF). His original patterns with their Shotoan influence are still used by the ITF. International Taekwondo Federation (ITF) patterns are known as hyung or tul. ITF patterns are

known for their stepping motion (sine wave) while moving into techniques, which applies the force of the entire body at the moment of impact. After General Choi's departure from Korea, a younger generation of Koreans who had not trained under Japanese instructors gained control of Taekwondo development in Korea and formed the World Taekwondo Federation (WTF), which uses patterns known as poomse.

In Korea, Taekwondo began to adopt a fighting style which was more fluid and dynamic and relied more on speed, timing, and strategic body movement. Continuous movement was encouraged, and "point" scoring was eliminated. Taekwondo began to effectively utilize a competition as an integral part of training structure.

Patterns, Taegeuk, were reformulated, to incorporate more realistic natural stances. These patterns differed from Karate forms or the ITF style of Taekwondo forms. They used stances more typically used for fighting or self-defense and their pattern of movements tended to follow a "trigram" pattern of movement, rather than the "H" pattern of ITF forms. However, these reformulated forms remained based, in both structure and theory, on Karate forms.

Pattern Similarity

If you have experience in other martial arts you may have noticed that many of their patterns are similar to Taekwondo patterns. It makes one wonder "Which came first?" I do not know enough about the history of all patterns to know which came first but the similarities of definitely there.

Some reject the premise that Taekwondo was influenced by Shotokan Karate. Check out these [photographs](#) of Master Gichin Funakoshi, founder of Shotokan karate, performing the Pinan Shodan kata, which came decades before Taekwondo was founded by General Choi Hong Hi. Compare it to the Won-hyo hyung of traditional Taekwondo. Notice any similarities? The Pinan kata were introduced by Itosu, when Karate started to be taught in the Okinawa schools. The name has been changed into Heian by Funakoshi when he came to Japan. Pinan Shodan is the first of these kata, it was renamed (and renumbered) into Heian Nidan.

Taekwondo Pyong-an patterns are exactly the same as the Shotokan Heian patterns. For example, Taekwondo Bal-Sek pattern is the same as Shotokan Bassai pattern, Chul-Gi is the same as Tekki, and Kong-San-Koon is the same as Kanku. Palgwe Taekwondo patterns are also similar to Heian patterns.

Although the ITF, with its Shotokan influenced patterns, was popular around the world, the WTF gained control of Taekwondo within Korea. In later years, when Korea won the bid to host the Olympics, the WTF was chosen to lead the effort to include Taekwondo an Olympic demonstration sport. Korea, through the WTF, wanted to purge Shotokan's influence from Taekwondo so it would only reflect Korea's martial arts history. As a result of the effort, they developed a set of strictly Korean patterns they called Taegeuk (which is the name of South Korea's national flag).

The essence of Taekwondo is poorly reflected in any of the commonly recognized ITF or WTF Taekwondo forms patterns, whether they be Pinans, Chon-ji, Palgwe, or Taegeuk. Their techniques are mostly an arbitrary series of movements that do not have many variations of kicking or punching techniques that do not reflect skill level of their assigned ranks. They are not particularly exciting to watch or perform, do not demonstrate any aspect of skill that is particular to Taekwondo, are nearly devoid of technical challenge, lack roots specific to Taekwondo, and are considered boring by most practitioners.

When Jigoro Kano formulated Kodokan Judo, he wanted preserving martial skills, martial virtue and martial history through the practice of forms while allowing for new ideas to develop through the practice of randori. When Gichin Funakoshi formulated Karate-do, he thought that forms practice should define, rather than compliment, training. Modern Taekwondo stresses competition and claims that its patterns represent and preserve fundamental Taekwondo movements and strategies but they do not, nor do they demonstrate useful sparring techniques.

There are several sets of patterns used by Taekwondo schools around the world, such as the American Taekwondo Association's Song-am patterns, the Jhoon Rhee Martial Ballet, the Pyong-Ahn patterns, the Taegeuk patterns, the

Palgwe patterns, and the Chang-Hun patterns. Which ever set you practice, you should know its origins and its current purpose.

Reference: Sol (1997), Albernethy (2003).

Taekwondo is a not an ancient martial art that has been passed from master to student through the ages. It is a relatively recent martial art that, while based on ancient arts, has evolved into a modern martial art that may be practiced by everyone.

Ancient Beginnings

Taekwondo patterns (hyungs, tuls, poomses, forms) reflect the evolution of Taekwondo from its beginnings to the present. In ancient Korean times (for more information see [Ancient Beginnings](#)), military conflict and competition between rival Korean kingdoms led to the development of indigenous fighting styles, which culminated in the success of the Hwarangdo in unifying the three kingdoms in 676 A.D. It seems that even ancient Korean martial arts had an aesthetic component, as evidenced by the idealized fighting stances and gestures on stone temple figures and cave paintings. The development of such idealized and refined movements, or "patterns", helped distinguish these martial arts from other military training or athletic activities. Due to the relative peace that came after the unification, martial arts training grew into disrepute as the martial culture was replaced by a bureaucratic culture.

Decline

As military training became more technologically and mechanically oriented, the need for hand-to-hands martial arts training decreased. During the long Chosen dynasty, martial traditions virtually disappeared as officials began using diplomacy rather than fighting in dealing with other countries. The martial arts became recreational, evolving into games, such as Taekkyon, or into sporting competitions, such as Subak, where gambling was commonplace. For all practical purposes, the ancient fighting arts disappeared during this time

Modern Beginnings

During the Japanese occupation of Korea (1910-1945) and the Korean War (1950-1953), Koreans developed a new appreciation for military training and a nationalistic interest in Korea's own ancient military and cultural heritage. An attempt was made to create a traditional martial that could be traced from ancient times, but, since the ancient arts were long forgotten, any new martial art had to be based on the Chinese, Okinawan, and Japanese martial arts in which the Koreans learning during the occupation.

In creating a "Korean" martial art, martial artists had to rely on their own backgrounds, which came from training under Japanese Karate instructors during civilian service in Japan, from military service under the auspices of the Japanese army, or from Manchuria where Koreans were exposed to both Japanese Karate and Chinese martial arts. Since most of the founders of these early Korean martial arts schools held black belt rankings in Karate, most of the techniques developed for the new national martial art were merely variations of standard Karate techniques. Early Taekwondo (1954-1971) was basically a variation of Shotokan Karate, incorporating Shotokan "Heian" patterns into its "Pinan" patterns. Although other patterns were developed during this time, they retained an intrinsic Karate character in technical style, use of stances, and overall purpose.

From the beginning, Taekwondo practitioners have attempted to justify patterns based upon the idea that they represent an authentic training tool for sparring. Patterns supposedly teach the fundamentals of attack and defense. Jhoon Rhee, the "father" of American Taekwondo, considers patterns a link between Taekwondo training and actual fighting.

In 1971, Choi Hong Hi's departure from mainstream Korean Taekwondo was a turning point in its development. Choi's influence, as someone trained in Shotokan Karate, was to preserve both a Shotokan style and philosophy in Taekwondo. However, a younger generation of Koreans who had not trained under Japanese instructors was coming into power. Beginning with the formation of the World Taekwondo Federation in 1973, Taekwondo began to adopt a more fluid and dynamic fighting style that relied more on speed, timing, and strategic body movement. It began to

stress competition as an integral part of its training. Competition rules were extensively modified to encourage a higher level athletic skill development and to remove techniques that had no particular athletic development potential.

Patterns began to change to incorporate more realistic fighting techniques. Movements followed a "trigram" pattern of movement rather than the traditional "H" pattern. However, the patterns remain based, in both in structure and theory, on Karate forms. While Taekwondo has evolved into a rather unique martial art, the essence of Taekwondo is poorly reflected in any of the commonly recognized Taekwondo patterns, whether they be Pinans, Chon-ji, Palgue, or Taegeuk. These patterns are basically nothing more than an arbitrary series of movements that use relatively few variations of combinations of a very few kicking and punching techniques. They do not represent any correlation with the overall skill level of the belt level to which they are assigned. Taekwondo patterns still fail distinguish Taekwondo from Karate style patterns. They also fail to provide a mechanism for the preservation of either historical movements or a repository for non-competition skills, such as self-defense. The only skill that patterns seem to develop is perseverance in overcoming the boredom of performing uninspiring patterns.

Growth

As Taekwondo has grown in popularity, the effectiveness of pattern training in increasing technical prowess or in fulfilling some philosophical or teaching purpose has been questioned. Since pattern movements and techniques seem to be geared to the abilities of the lower ranked students, they are boring to perform and many students do not want to do them. As other cultures practice Taekwondo and impose their values upon it, Taekwondo has changed to accommodate them, such as developing into more of a sport. These changes have and will affect the traditional practice of patterns.

Proposed Pattern Changes

Jigoro Kano, the founder of Judo, was the first to incorporate patterns into modern martial art training in 1882. His Judo patterns integrated technical expertise with an understanding of Judo's historical significance. One pattern, Randori-no-kata, defines and preserves the competition aspects of Judo that distinguish it from other martial arts. It has two parts: Nage-no-kata, which uses throwing and sacrifice techniques in increasing degrees of difficulty; and Katame-no-Kata, which uses mat work, arm-bar, and choking techniques. Each pattern is organized into a highly formalized, stylized ritual that demonstrates techniques and stresses Judo's oriental foundations, while still being aesthetically pleasing and entertaining. Judo patterns have continued to evolve as Judo's popularity has spread.

Judo has patterns that demonstrate all aspects of the martial art, such as Ju-no-kata, which demonstrates fundamental movements; Kime-no-kata, which demonstrates kicking and punching techniques that are not permitted in competition Judo; Koshiki-no-kata that preserves ancient jujitsu technical skills that are not found in the competition Judo, and a highly unusual, philosophical pattern, Itsutsu-no-kata, which seeks to identify natural movements that describe the fundamental theory of Judo without using combative movements. So, even as Judo as evolved, the official Kata of Kodokan Judo provides a core of technical skills and philosophical expression that contain the fundamentals of competition Judo and a framework for the study Judo as a martial art. No other martial art has such a well-defined expression of itself through its patterns.

Judo illustrates how well-designed patterns can express both technical skills and the historical and cultural identity of the art and set standards for the art. However, Taekwondo authorities continue to think that "Through practicing Taekwondo Poomse, we can apply the techniques of hand and foot and the changes of stance learned from the basic techniques adaptable to actual fighting" [World Taekwondo Federation Taekwondo Handbook (Seoul: 1992) p. 35]. This belief that patterns are merely tools to aid in sparring training is probably not defensible. A better approach would be to use patterns to convey technical skills and the historical and cultural aspects of Taekwondo as is accomplished by Judo patterns.

Taekwondo has developed into a unique competition martial art style, substituting rapid, precise defensive footwork and kicking movements for the more rigid blocking and punching techniques of the past. Developing an official Taekwondo self-defense pattern of core techniques would furnish Taekwondo students with self-defense training within a Taekwondo context. Other patterns could preserve important technical skills, signify the historical aspects

of Taekwondo development, or stress the Korean aspect for Taekwondo that is being diluted as Taekwondo enjoys increasing universal appeal. Patterns should not reiterate technical skills found in free sparring, where such skills are best practiced, but should furnish methods of practicing the dynamic movements of the martial art.

Having patterns that are unique to Taekwondo could provide a ready-made method to demonstrate Taekwondo to the public rather than the current method of ad-hoc demonstrations of "flashy" kicking techniques, which leaves the impression that Taekwondo is almost exclusively a kicking martial art with little depth into the broader aspects of self-defense. An example of how this has been done is the way Chojun Myagi developed patterns that made his style, Gojo Ryu Karate-do, more understandable to the public.

As Taekwondo continues to evolve, major changes should be made to its patterns to reflect the direction of Taekwondo development, while maintaining a link to its past.

Reference: Sol (1997)

Master Gichin Funakoshi, Founder of Shotokan Karate, Cica 1920's

Some reject the premise that Taekwondo was influenced Shotokan Karate. Compare these photographs of Master Gichin Funakoshi, founder of Shotokan karate, performing the Pinan Shodan kata, which came decades before Taekwondo was founded by General Choi Hong Hi. Compare it to the Won-hyo hyung of traditional Taekwondo. Notice any similarities?

Why study Patterns?

Many color belts, and even some black belts, think that pattern training is a waste of time because it is not practical in sparring. Since sparring is exciting to perform and to watch, it has become a major part of today's Taekwondo training. Because of this concentration on sparring, many students look at sparring as a method of self-defense. Since sparring is basically a long-range method of fighting, many students forget that self-defense is usually a close-range, hand-to-hand situation.

Key to Freedom

Are you locked into the belief that pattern practice is useless in modern Taekwondo training? If so, you need a key to free you from this prison of thought that restricts your growth in Taekwondo. However, to quote Eric Hoffer, "When people are free to do as they please, they usually imitate one another."

Some think patterns are restrictive; that they inhibit free expression. However, rather than being restrictive, they are actually liberating. Patterns keep your basics honed as you sharpen your other skills. Patterns keep you practicing your basics, while you seek your own sparring, self-defense, or breaking style.

Some people are not creative and are happy with repeating what works. I once had an in-law who could duplicate famous oil paintings so well that they looked like the originals. Although she was a talented painter, she was not an artist. She could duplicate, but not create. However, she was happy, and so were her customers. She would be happy with repeating traditional patterns. Other people get bored with repetition and want to experiment. For them, patterns keep them based in the fundamentals while they try new things.

Build Strength

A primary reason patterns were developed was to increase the the ability to inflict pain upon aggressors in response to unprovoked acts of violence. Some think the performance of a perfect pattern is an end in itself. A sports car that does not start may look beautiful, but it cannot be viewed as perfect since it can not perform the task it was designed for. A beautiful, entertaining pattern that uses techniques that are useless in combat is not a pattern, it is a merely a choreographed dance performance. Gichin Funakoshi in his book Karate-Do Kyohan states, "Once a form

has been learned, it must be practiced repeatedly until it can be applied in an emergency, for knowledge of just the sequence of a form in karate is useless."

Untrained Attacker

The movements in patterns were designed to be used against an untrained attacker. They were not intended to be used against a trained fighter. So, when trained fighters say the techniques used in patterns are useless in a fight situation, they are probably correct as long as the opponent is a trained fighter. However, if the opponent is untrained, the techniques are useful. Untrained attackers of today are not much different from untrained of feudal times. Weapon technology has increased over the centuries, but the basic fighting methods of untrained humans has remained the same for centuries.

Combat Mentality

Pattern training generally stresses perfect stances, arm position, foot placement, power, etc. However, this is only half of the performance of a pattern. the mental aspect of pattern performance must also be trained. A pattern is imaginary combat, therefore the combat mentality should also be practiced.

Close Range

When patterns were first devised, sparring was not a major aspect of Taekwondo. Their emphasis was on close-range self-defense. Therefore, patterns, at least the traditional ones, tend to contain practical, close-range self-defense techniques. Patterns were not developed to support sport sparring or to be used against a warrior on a battlefield; they were developed as defensive techniques to use against violent, untrained attackers, not trained soldiers or other martial artists. Real world attackers do not use powerful kicks or intricate combinations. Real world attacks are wild "hay-maker" punches, head butts, kicks to the knees, biting, and tackling, therefore, patterns were developed to defend against these types of attacks. Patterns use such techniques as close-range strikes, throws, takedowns, chokes, strangles, arm bars, leg locks, finger locks, wrist locks, neck cranks, ground fighting etc.

Pattern Popularity

If we wish to practice Taekwondo as the complete art that its founders intended it to be, then we must study our patterns in sufficient depth and include aspects of them in our regular training. If all this is true, then why did these methods of pattern training fall from grace?

Patterns are a repository of Taekwondo history that transmit the techniques and principles of Taekwondo from one generation to the next. They insure the core principles and techniques of the art are not lost. Since Taekwondo is a physical art, physical actions were incorporated into patterns to transmit this information.

The first patterns were closely guarded secrets that were only passed down to worthy students. They were constructed to deliberately conceal the techniques within them. This was done to prevent a spectator from learning the techniques of a specific master and passing the information to others who might use the information to dishonor the master.

Like many aspects of Taekwondo, the use of patterns was influenced by Karate, which began in Okinawa. In the early 1900's, Karate pattern instruction in Okinawa underwent a metamorphosis. In 1901, Master Yasutsune Itsou taught Karate as a part of the physical education program at the Shuri Jinjo elementary school. He thought Karate was too dangerous to be taught to children so he taught patterns that were mostly blocking and punching techniques and disguised the dangerous aspects of the patterns. The children gained improved health and discipline from their pattern practice without recognizing the dangerous fighting techniques contained in the patterns. When teaching the patterns to adults, Itsou would give full instruction in all the deadly techniques in the patterns. Thus patterns may be performed either for better health or for increasing fighting skills. The patterns were the same, the difference was in the way they were taught.

Another reason techniques in patterns of today are not taught as they were originally conceived is because of the changes patterns underwent when Karate was introduced into Japan. To be accepted by the Japanese, Karate had to adapt to the Japanese way of training. Because of Judo's influence, there Karate had to adopt a standard training uniform (a lightweight Judo gi was adopted). A method of competition and a standardized ranking system had to be devised. Again the Judo way of doing things was adopted and adapted. The Japanese felt Karate was too violent so the eye gouging, throat crushing, testicle seizing, and other such techniques were hidden away within the patterns and no longer taught openly.

The changes that patterns underwent did not diminish the effectiveness of their techniques, but the changes did create misunderstanding about patterns. Today, most students simply practice patterns to gain rank or win trophies, and thus are only concerned with a pattern's appearance. They tend to forget, or never learn, that the purpose of pattern's is to teach how to block an attack and inflict pain upon the attacker. Some think that the performance of a perfect pattern is more important than any meaning that may be gained from it. Gichin Funakoshi, in his book *Karate-Do Kyohan* states, "Once a form has been learned, it must be practiced repeatedly until it can be applied in an emergency, for knowledge of just the sequence of a form in karate is useless."

Patterns are a means to an end rather than an end in themselves. Hironori Otsuka (founder of Wado-Ryu) book, *Wado-Ryu Karate*, stated that, "Martial arts progress from kata to kumite, kumite to combat, and so on. Kata is a fundamental aspect of martial arts and hence is unyieldingly important." Patterns techniques should be an integral part of sparring and self-defense training. By eliminating pattern techniques, such as throws, chokes, locks, etc. from sparring, we do not develop the skills and attitudes needed to execute the techniques in self-defense situations.

Not only do the patterns provide techniques, they also include the principles upon which the techniques were developed. It is important to understand why techniques work and their underlying principles, we must get beyond the mere memorization of movements. Principles are far more important than techniques. Principles may be applied in many ways, while techniques are very specific and limited. By concentrating on the principles and the various ways in which they may be applied, a single pattern may become an inexhaustible repository of martial knowledge. Understand the principles and you will be able to adapt any technique to be of use in any situation. In his eighteenth principle of Karate, Gichin Funakoshi write, "no two fights will ever be the same, but the principles upon which the kata rests never vary." Choki Motobu (one of Okinawa's most feared fighters) once said, "One must learn how to apply the principles of the kata and how to bend with the winds of adversity."

If you only practice patterns for rank advancement or to compete, you are missing the wealth of knowledge they may provide. Through the practice of patterns, we learn from past masters and perhaps gain a little of their understanding of the martial arts.

Reference: Abernathy (2002)

Are Patterns Useful in Modern Taekwondo?

Patterns serve several purposes. They force students to practice techniques that are not normally used. They provide a history lesson of the development of Taekwondo and are a storehouse of decades of Taekwondo knowledge. Patterns contain techniques that are still effective even though they are not pertinent to modern competition sparring. Patterns provide a way to compete for students who do not compete in sparring. Patterns allow students to express their artist abilities. Patterns may be effectively performed either individually or in a group.

Pattern movements have little to do with sparring or self-defense. No one in Taekwondo believes that it is possible to practice techniques in patterns that would cover the huge number of attacks available to opponents or assailants. The first patterns that were developed were based on actual combat techniques and were used to record them. Many techniques in modern patterns are there just for flash, some may be useful, but most are useless. Combat strategy is not to have a vast repertoire of techniques, but to perfect a few effective techniques. This is the same strategy used by good tournament fighters. Masters of old practiced one or two patterns until the techniques become instinctive. Now we have so many patterns to practice that their usefulness is diluted.

Some criticisms of pattern movements include:

Many movements used against multiple attacks by one attacker or against simultaneous attacks by multiple attackers. The chances of an attacker attacking with more than one technique at the same locations required in a pattern movement are slim. The same holds true for multiple attackers simultaneously attacking the required locations.

To be useful, the movements in patterns should not be reliant upon the opponent performing a sequence of actions. They should only deal with the first attack or be preemptive. From then on, the movements should give the opponent no opportunity for any choice of action. While it is true that some techniques flow naturally from one to another so that, if your opponent uses one technique, there is a good chance that the next move will be predictable. But as the sequence gets longer, the less likely it is that the opponent's movements will flow predictably.

Some movements rely on your sixth sense to detect an attack from behind and successfully block it. When concentrating on an attacker in the front, you will not be aware of another attacker to the rear no matter how good you are.

When making movements to defend against another opponent to the rear, think of the movement as a reaction to a single opponent who move around to that side.

Too many movements are against long range attacks. While it is true that practically all sparring occurs at medium or long range, most real fights are at close range.

Since close range fighting is often neglected in Taekwondo training, many students look to other arts for grappling experience.

Some movements use two or more blocks in succession with no counter between them, or use blocks that have no counter, or add a technique after a block or blocks as a finishing technique even though there were no preceding attacks to weaken the opponent.

To overcome these limitations, think of the preparatory movement of the block as being the block and the block itself as being a strike. Since the preparatory movement is usually toward you, it may be thought of as a close range block.

Some movements may work, but only after years of practice.

Concentrate your training on perfecting useful techniques instead of spending time on perfecting flashy, useless techniques.

Movements that defend specifically against Taekwondo techniques as opposed to "street" techniques. It is unlikely that you would face another martial artist in a self-defense situation.

Consider the probability of a particular attack actually happening. If a movement relies on two or three people attacking, each with specific attacks, this will probably never happen in real life.

However, if a movement is in response to a wrist grab or a punch, then it will be more likely to occur.

Patterns promote serious study of the martial arts. They help enforce the values of discipline, patience, and self-control. It offers a means of self-measurement. And, it sustains many of the ancient techniques of empty-hand combat. Along the way, the study of forms also offers students stability and gives them a lifelong challenge to improve themselves. And it is in things that last for a lifetime that you can find the most meaning.

Pattern training is good exercise. It allows students to practice fighting techniques without an opponent, similar to shadow boxing. Students can personalize the intensity of their workout by performing the patterns with varying degrees of power and speed. One of the great things about patterns training is that it can be conducted anywhere—indoors, outdoors, and on a variety of surfaces.

Students tend to practice what is easy for them to do. Patterns force students to learn and practice difficult techniques they probably never would have even tried otherwise and to use them in combinations they probably would never have imagined. Patterns depict self-defense situations rather than sparring techniques and show how Taekwondo may be a useful and practical fighting system.

Learning a pattern is a process. Information in some patterns is voluminous and diverse. There are no solid rules for interpreting patterns. Some are based on certain stances and related techniques. Some are so intricate that studying them can require the same effort as any other art or science.

The first step in learning a pattern is to understand its moves. When they become automatic, the real learning begins. Remember, the techniques were preserved from actual combat techniques. Study the moves by visualizing a real opponent in actual combat. Many karate stylists have done the same move in the same way for years, and then suddenly, while doing a technique, they discover a new meaning for it. This is why one instructor in a system can show you a technique exactly the same way that another instructor does it, but the interpretation is different. The move stays the same, but a visualized change in the opponent causes the application of the move to change.

Each element in a pattern can be studied as though it was a separate martial art. Such elements include punching, grabbing, kicking, blocking, and throwing. Some techniques that first appear as blocks can later be interpreted as grabs and throws. This switching of elements makes the study of patterns an intriguing art and science. But it can also make pattern more confusing. You understand moves through the practice of patterns as a whole, and through the practice and perfection of each separate element. The separate elements combine to make one pattern.

If patterns are intensively studied instead of merely practiced, they become the catalyst that keeps people in Taekwondo. Certain lines from the "Karate Code," an ancient poem, apply to patterns: "If the eye is to see all directions, in kata, look at all aspects. If the ear is to listen in all directions, listen to what others say as well as what a kata is saying. If the body must be able to change directions at all times, the elements within kata must apply to this principle. When you apply these principles in learning, you keep finding more to learn."

Another aspect in learning patterns is whether your moves are offensive or defensive. For instance, blocks can be very aggressive, and in some patterns, blocks are used to break bones. Most pattern techniques are understood by logical analysis. Remember, fighting concepts can be hidden, but most are simple.

Sport Taekwondo fighters use patterns to sharpen their skills for competition. But practitioners committed to learning the art of Taekwondo rather than the sport can learn much by analyzing patterns. True, there are no trophies or competitions for analyzing patterns, because they are done strictly for self-improvement. And tournament competition cannot determine how much a pattern teaches you. Patterns designed for competition are not necessarily the patterns academically studied. At tournaments, not even traditional patterns are done for intrinsic qualities. There is not anything wrong with studying Taekwondo for competition. Sport Taekwondo has many good qualities. However, there is a lot to be said for being a part of the history given to us from fighting legends of the past. They send us many messages in patterns, which provide Taekwondo with the quality of being a pathway, not just a pastime.

Pattern training offers a link to tradition and helps practitioners bring a sense of dignity and honor back into their lives. The main problem that arises when instructors teach only fighting techniques is that students forget the basic spirit of Taekwondo, which is to seek peace first, and use force only as a last resort. By stressing defensive techniques, patterns help promote the proper attitude in martial artists. The study of patterns also helps students realize a sense of inner achievement, instead of outer victory. Since only a few students ever achieve outer victory—the winning of trophies at tournaments, for example—the majority of students are, in effect, being left out of the loop. Patterns give them a way back into the loop.

Patterns offer students a standard— anywhere and at any time— in a way that encourages them to contemplate the beauty, and not just the practical application, of the techniques they practice. After all, Taekwondo should have something to offer everyone, not just the exceptional few who want to compete in tournaments. If patterns are not emphasized sufficiently by the instructor—or are neglected altogether—students are encouraged to think that only by winning fights can they progress. This is not the type of message instructors should be sending to their students. Indeed, it can be disheartening to students, and it gives credence to those who would try to ban the martial arts on the grounds that they encourage violence.

Pattern training is a lifelong challenge and is culturally enlightening, since many Taekwondo patterns are passed on from generation to generation, thus preserving ancient empty-hand techniques. Some instructors tend to emphasize tournament fighting techniques over pattern practice, which gives students an unbalanced sense of training. Patterns add further to a deeper understanding of Taekwondo by offering students a connection to the past, a link with tradition that many people have lost elsewhere in their lives as society quickly changes around them. People need some understanding of the past if they are to develop a healthy attitude toward the present. The study of patterns encourages students to see themselves as part of a long and honored tradition. This feeling helps give them a sense

of respect, and it challenges them to enter that tradition honorably themselves. A sense of belonging grows within students and helps them keep their interest in Taekwondo. It also helps prevent them from abusing their skills. On the other hand, psychologists say, a lack of respect for tradition is one of the factors that contributes to aggressive behavior.

In the article "That mild-mannered Bruce Lee," published in the January 1985 issue of *Psychology Today*, university researchers in Texas re-reported that they had administered personality tests to Taekwondo students in three American states. The researchers found that students who had been practicing Taekwondo for one year or longer were more "socially intelligent" than people in the general population. The researchers claimed that the Taekwondo students were likely to have "a lower level of anxiety, an increased sense of responsibility, a decrease in the willingness to take risks," and they were less likely to be "radical." (This latter characteristic was especially true of students who had reached black belt level.) Another study, conducted through Carleton University in Ottawa, Canada, confirmed that there was "an inverse relationship between aggressiveness and length of martial arts training." These researchers cautioned, however, that the benefits brought on by martial arts training "derive from the practice of traditional martial arts (as practiced for centuries in the Orient), as opposed to many modern versions of the sport, in which the instructors teach only fighting techniques." Studies such as these help martial artists understand what 1970 Black Belt Instructor of the Year Ki Whang Kim meant when he said "Forms are the very soul of karate. They are what make karate an art."

Patterns provide stability and constancy to Taekwondo. All martial arts are faced with the challenge of adapting to changing times and circumstances, yet they must keep something within them constant if they are not to be overcome by this challenge. In the case of Taekwondo—a martial art trying to retain its traditional principles while being popularized as an Olympic sport—patterns help salvage fighting techniques (and the philosophy behind them) that are essential if Taekwondo is to remain, in any real sense, a martial art, or even an "art" at all. Taekwondo instructor Park Ji Yeun of Edmonton, Canada, claims that many of the style's traditional self-defense techniques—which helped Park survive in the devastated streets of Seoul at the end of the Korean War—seem to be dying off. The side kick, for example, is now seldom seen in Taekwondo competition, Park notes. Knife-hand techniques, illegal in tournament sparring, are also rare in competition. In fact, the concentration of power into a single, lethal blow is seldom found in a sport where the aim is only to move the opponent sufficiently to score a point. Yet all of these techniques can still be found in the Taekwondo patterns.

On the negative side, not everyone is enamored with patterns. Some think patterns are a complete waste of time. They think the repetitive movements patterns do nothing to improve muscle memory, but in fact, repetitiveness is what builds muscle memory. Some think patterns do not improve timing since there is no resistance to techniques and there is no impact. However, the crucial hand-foot timing that is required for maximum power is improved. In a fighting situation, control is required. Sometimes you must barely touch, sometimes you must strike to kill. If you strike too hard when the circumstances do not demand it, you may be held criminally or civilly liable. Patterns require precise control and mental discipline. Some think repeating the same combinations over and over makes one predictable. However, the combinations used in patterns, especially traditional forms, are not particularly useful in sparring or self-defense. Instead, they require one to use muscles and movements not generally used. This builds overall agility and strength. Although patterns require perfect technique and, if done properly, physical endurance, they are not primarily a physical exercise, they are a mental exercise. Just as in putting in golf, the balance beam in gymnastics, strikes in bowling, using English in billiards, and many other sporting endeavors, they show if the mind can maintain full, precise control of all body actions, while in a stressful situation.

Chon-ji is the first pattern of the Chang-Hon School of Taekwondo.

Meaning

Literal meaning of Chon-ji is "Heaven and Earth," which in the orient symbolizes the creation of the world and the beginning of human history. Chon-ji, "heavenly" lake, is also the name given a large crater lake on Paektu Mountain, an extinct volcano said to have been the first residence of the legendary founder of Korea, Dan-Gun. According to the first book of the classic I Ching, which explains all processes of growth and change in the natural world, life is based on a changing changelessness in which all aspects of reality possess the elements of their opposites. According to ancient philosophers, the universe came into being through the interaction of two opposing elements, which, when combined, formed the basic elements of all matter in the universe. The philosophers conceived that nothing in life is permanent, yet nothing is destroyed.

Chon-ji is appropriately named because creation is the starting point of all thing and this pattern establishes a foundation the remaining patterns. The pattern consists of two similar parts: one part representing heaven and the other earth. Stances and techniques in this pattern comprise the basic movements required for mastery of all 24 patterns.

Number of Movements: 19

Techniques Introduced

Stances: front, back

Turns: 90°, 180°

Blocks: low outer forearm, middle inner forearm

Kicks:

Strikes: fore fist punch

Dan-gun is the second pattern of the Chang-Hon School of Taekwondo.

Meaning

Named after the legendary holy Korean hero Dan Gun, who reportedly founded Korea in 2334 BC.



Like most Asian nations, Korea has a myth about the origins of their people. China has the legend of the Yellow Emperor and Japan has the myth of the Sun Goddess. Korea has the legend of their descent from Dan Gun which is still taught today to students at elementary school level.

When heaven and earth were one and at a time when animals could speak like humans, the God Hwanin sent his son Hwang-Ung to the East to build a new country. Hwang-Ung settled in what is now North Korea, at the highest point on the peninsula, in the 25th reign of the Yao Emperor in China (roughly 2333 B.C.).

One day a tiger and a bear appeared in front of Hwang-Ung and asked to be made into human form. After great deliberation Hwang-Ung informed the animals that their wish could be granted, but it would be difficult and take much patience. The animals agreed that they would undergo whatever it took to become human.

Hwang-Ung gave the bear and the tiger 20 cloves of garlic and some mugworts. They were told to eat them, stay in a cave for 100 days, and pray earnestly.

After 20 days the tiger became hungry and could no longer persevere, so he left the cave in search of food. When the 100 days were almost at an end, the bear began to lose its fur and its back feet began to change, until at the end

of the 100th day the bear was fully transformed into a beautiful woman. She became known as Ung-Yo, which means "the girl incarnated from a bear".

Hwang-Ung then married Ung-Yo, and she gave birth to a son, who was named Dan-Gun. This child gave rise to the first Korean Dynasty.

The legend of Dan-Gun was first recorded by the 12th century scholar-statesman-general Kim Pu-Sik in his historical work *Sam-Guk-Sagi*, Annals of the Three Kingdoms, the earliest and most important surviving source of history on the three kingdoms of Korea. This work tells of the earliest Korean people, believed to have come from present day Manchuria, northern China, and Mongolia. These people eventually formed tribal leagues which collectively became ancient Korea or Joseon, literally meaning "Land of the Morning Calm."

They ruled the territory between the Liac River in southern Manchuria and the Taedong River in central north Korea. Among these people, the most powerful clan was the Bear Totem family, which provided most of the rules for this tribal league. This may have had some influence on the part of the bear in the Legend of Dan-Gun. Since the word "Gom" means both King and Bear in old Korean languages, it is not unnatural for this legend to have originated during the more primitive culture of Korea.

In this version of the legend, Hwang-Ung gathered spirits under the Pak-Tal (Sandalwood) Tree and declared himself the King of the Universe. Although he governed his kingdom with the help of the "Wind General," the "Rain Governor," and the "Cloud Teacher," he realized that to reign over a human kingdom, one day he would need to be in a human form.

This need was fulfilled when Hwang-Ung overheard a bear and a tiger who said, "Would that we might become men." Hwang-Ung said to them, "Here are 20 pieces of garlic and a stick of artemisia (a type of sagebrush) for each of you. Eat them and retire from the sunlight for 21 days and you will become men." Both did as they were told and retreated into a cave. The tiger, because of his fierceness, could not endure the entire 21 days and came out. The bear, with greater patience and faith, stayed for the duration and was transformed into a perfect woman. Her first wish was for motherhood, and she cried out, "Give me a son!" At that moment, Hwang-Ung was passing by on the wind and saw her sitting by a stream. He circled around her, breathed on her, and she became pregnant. Her son was born on Mount Myo-Hyang under the Pak-Tal Tree and was named Dan-Gun Wang-Gum, Lord of the Pak-Tal Tree.

Years later, men of the "nine wild tribes," called the Ku-I, found Dan-Gun sitting under the Pak-Tal.. These people wore clothes made with grasses and ate fruits, berries, nuts, and roots. They lived beneath the trees during the summer and in holes in the ground in the winter. Into their simple life Dan-Gun was introduced the rite of marriage, the subject-king relationship, the arts of cooking and house building, cutting of trees and agriculture, and how to bind up their hair with cloth. He also introduced religious worship and is said to have built the first altar on Kang-Wha Island in 2265 B.C. This altar today is atop the island's highest peak, Muni-San, and is known as Dan-Gun's Altar. Dan-Gun lived with his wife, Pi So-Ap, and his sons, who are said to have built the fortress of Sam-Nang at Chung-Dung Island.

In 1122 the uncle of the Shang King of China, Ki-Ja, escaped the overthrow Shang Dynasty and migrated to Korea with 5000 followers. According to the legend, after reigning for 1,211 years, Dan-Gun fled from the Ki-Ja forces to the town of Mun-Wha, resumed his spirit form, and disappeared from the earth. The shrine to the "Trinity" in Mun-Wha today contains his 410-foot circumference "grave." The Ki-Ja assumed the rule of Korea from 1122 B.C. to 193 B.C., teaching the people Chinese culture in the form of letters, reading, writing, medicine, and art.

After the Silla unification of Korea, the myth of Dan Gun became widely respected. The Koryo dynasty viewed Dan-gun as the sole founder of the Korean kingdom and used the legend to demonstrate Korean superiority over the Mongolian tribes who had invaded and conquered Korea several times. By maintaining the Korean culture, the myth of Dan Gun played an important role in protecting Korea from invasion for several thousand years. October 3rd is celebrated as a national holiday, commemorating the founding father, Dan Gun.

In 1909, the legend of Dan-Gun again increased in popularity in the form of the Tae-Jong-Gyo, or Great Dan-Gun Teaching. As a spiritual figure, Dan-Gun is still worshipped today as the first ancestor of the Korean people, and remains in the people's minds the firm spiritual root of the Korean nation.

Number of Movements: 21

Techniques Introduced

Stances:

Turns: 90°

Blocks: middle double knife-hand guarding, high twin inner-forearm

Kicks:

Strikes: high fore-fist punch

Do-san is the third hyung of the Chang-Hon School of Taekwondo.

Meaning



Do-san commemorates the pseudonym of the great patriot and educator Ahn Chang-Ho (1876-1938).

Ahn Chang-Ho was committed to preserving the Korean educational system during the Japanese occupation and was well known for sincerity and lack of pretense in dealing with others. A farmer's son, he abandoned traditional learning in his home town, Pyongyang, and studied for two years at a missionary school operated by the Salvation Army. He became a Christian and felt he could not hate the Japanese as men. He decided to seek a source of national strength and cultivate it to regain national independence and prosperity.

To understand the significance of Ahn Chang-Ho's achievements, one must understand the oppressive climate throughout the Korean peninsula during the Japanese occupation (1904-1945). During the occupation, the Japanese tried to eradicate Korean culture, literature historical records, and education. As a result, many refugees fled to China, Manchuria, United States, and other countries.

In 1894, at the age of 18, Ahn became a member of the *Tongnip Hyophoe* "Independence Association," which promoted independence from Japan and worked to reform domestic affairs and reduce dependence upon foreign countries. But the group's activities were interrupted by the conservative ruling class, so, Chai-pil, leader of the group, went into exile in the United States. This strengthened Ahn's belief that Koreans themselves were to blame their failures and thus victory must come from within. He returned to his home town and established the Chomjin School, the first private modern school established in Korea.

Among the first Koreans to emigrate to United States in 1902 were Ahn Chang-Ho and Rhee Syngman, who was later to become the first president of the Republic of Korea. Once in United States, Ahn Chang-Ho established groups within the Korean community in support of the independence of the Korean people. In 1903, Ahn organized a fraternity that became the *Kungminhoe* (Korean National Association), which inspired Korean immigrants toward a movement for national independence. The group published a newspaper called "Kongnip Shinmun."

Upon learning of the Japanese protectorate treaty enforced on Korea in 1906 following the Russo-Japanese war, Ahn returned home in 1907. He organized an underground independence group in Pyong--An Province called *Shinmin-Hoe* (New Peoples' Association). The *Shinmin-Hoe* was associated with Protestant organizations and was dedicated to promoting the recovery of Korean independence through the cultivation and emergence of nationalism in education, business, and culture.

In 1908 the *Shinmin-Hoe* established the *Tae-Song* (large achievement) School in Pyongyang to provide Korean youth with an education based on national spirit. He ran a ceramic kiln to raise funds for the publications of books for young people. However, the political environment of the time was not conducive to the founding of such a school; the Japanese were in the process of actively banning education for Koreans. By denying the Korean children proper schooling, the Japanese wanted to ensure their illiteracy, thus essentially creating a class of slave workers.

Together with Yi Kap, Yang Ki-tak, and Shin Chae-Ho, he embarked on a lecture tour throughout the nation, warning of a national crisis incurred by the Japanese and urged the public to unite to resist the Japanese. Ahn repeatedly told Japanese leaders that Japan would profit much by keeping Korea as a friend rather than annexing Koreans and inviting their resentment.

By 1910 the *Shinmin-Hoe* had around 300 members and represented a threat to the occupation. The Japanese were actively crushing these types of organizations, and the *Shinmin-Hoe* quickly became a target of their efforts. In December of 1910 the Japanese governor general, Terauchi, was scheduled to attend the dedicating ceremony for the new railway bridge over the Amnok River. The Japanese used this situation to pretend to uncover a plot to assassinate Terauchi on the way to this ceremony. All of the *Shinmin-Hoe* leaders and 600 innocent Christians were arrested. Under severe torture, which led to the deaths of many, 105 Koreans were indicted and brought to trial. During the trial, the defendants were adamant about their innocence. The world community felt that the alleged plot was such an obvious fabrication that political pressure grew, and most of the defendants had to be set free. By 1913, only six of the original defendants had received prison sentences.

By this time, the Japanese had become fairly successful at detecting and destroying underground resistance groups. However, they were not successful in quelling the desire for freedom and self-government among the Korean people. The resistance groups moved further underground and guerilla raids from the independence groups in Manchuria and Siberia increased.

The Japanese stepped up their assault on the Korean school system and other nationalistic movements. After the passage of an Education Act in 1911 the Japanese began to close all Korean schools. In 1913, the *Tae- Song School* was forced to close, and, by 1914, virtually all Korean schools had been shut down. This all but completed the Japanese campaign of cultural genocide. Chances of any part of the Korean culture surviving rested in the hands of the few dedicated patriots working in exile outside of Korea.

When Japanese governor-general Hirobumi Itoho was assassinated by Ahn Choong-gun (1879 - 1910), an independence fighter, Japan tightened its grip on Korean leaders. Finally Ahn exiled himself to Manchuria, then traveled to Siberia, Russia, Europe, and finally to the United States, along with Rhee Syngman. Rhee organized the Tongjihoe (Comrade Society) in Honolulu. In 1912, Ahn was elected chairman of the Korean National People's Association, which emerged as the supreme organization for Koreans abroad and played an active role in negotiations with the U.S. government. During this time, he established *Hungsadan*, a secret voluntary group of ardent patriots.

Through these and other organizations an attempt was made to pressure President Woodrow Wilson into speaking in behalf of Korean autonomy at the Paris peace talks. Finally, in 1918, a representative of the Korean exiles was sent to these peace talks.

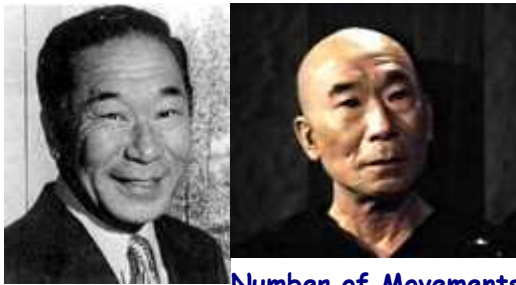
In 1919, when the Joseon Dynasty was forcefully absorbed into the Japanese Empire, Ahn started underground activities that focused on regaining Korean independence. He returned to Shanghai in April 1919 along with Rhee Syngman and Kim Ku, where and became acting premier of a provisional government. They drew up a Democratic Constitution that provided for a freely elected president and legislature. This document also established the freedom of the press, speech, religion, and assembly. An independent judiciary was established and the previous class system of nobility was abolished. After trying in vain to narrow the differences of opinion between the leaders in Shanghai, he resigned from the post after two years.

Finally, on March 1, 1919, the provisional government declared its independence from Japan and called for general resistance from the Korean population. During the resistance demonstrations the Japanese police opened fire on the unarmed Korean crowds, killing thousands. Many thousand more were arrested and tortured.

Even after the Korean Declaration of Independence, Ahn Chang-Ho continued his efforts in the United States on behalf of his homeland. Ahn wanted to establish an ideal village for wandering Korean refugees in Manchuria and visited them in the 1920s. In 1922, he headed a historical commission to compile all materials related to Korea, especially the facts concerning the Japanese occupation.

After a bombing incident launched by Yun Pong-gil, he was arrested by the Japanese, though he was not involved in the incident. His 23-year-long fight for national independence abroad ended with his imprisonment in Taejon in 1932. After a brief release from the prison, he was arrested again by the Japanese police. With failing health, he left the prison on bail only to die in a Seoul hospital on March 10, 1938.

Philip Ahn "Master Kan" (1905 - 1978)



Philip Ahn was born in Los Angeles, California on March 29, 1905, the son of Ahn Chang-Ho. In an acting career spanning four decades, he became one of the best known Asian-American character actors in Hollywood films and on television. In the 1970s, Ahn was the wise Master Kan, leader of the Shaolin Temple in the ABC TV series, "Kung Fu." He played the part of the monk who held the rock out for Kwai Chang Caine (played by David Carradine) to grab from his palm and graduate from the Shaolin training. "*Grasshopper, as soon as you are able to grab the rock from my hand you may leave the temple ...*" is probably the best-remembered line from this era of his career. Philip Ahn died in Los Angeles on February 28, 1978, from complications following surgery for lung cancer.

Number of Movements: 24

The 24 movements of the hyung represent Ahn's entire life, which he devoted to the education of Korea and its independence movement.

Techniques Introduced

Stances:

Turns: 360°, 135°, double step

Blocks: inside-to-outside inner forearm, double spreading inner forearm

Kicks: front snap

Strikes: vertical spear hand thrust, spinning back fist, back fist

Won-Hyo is the fourth hyung of the Chang-Hon School of Taekwondo.

Won-Hyo (617-686 AD) was the noted Buddhist monk who introduced Buddhism into the Silla Dynasty in 686 AD. Won-Hyo, born in northern Kyongsang Province, was said to be wise from birth. As legend has it, he was born in a forest in Chestnut Valley under a Sal tree. The Sal tree is significant, as reference to it is usually only found in the legends of very revered figures.

Won-Hyo's official name, given to him at birth, was Sol Sedang. He derived the pen name Won-Hyo (meaning dawn) from his nickname "Sedak," which had the same meaning. He assumed this pen name in later years after he had become more accomplished as a Buddhist philosopher and poet. In the past, Koreans were identified by many names. Each person had a nickname as well as an official name. A person of intellectual or artistic talents might also be given a pen name. Monks and apprentices were often given yet another name by their masters.

Won-Hyo began his career at the age of 20 when he decided to enter the Buddhist priesthood and converted his own home into a temple. However, Buddhism was not a popular religion in Silla at that time. Although this religion had been introduced into the kingdom of Koguryo in 372 AD and Paekche in 384 AD, the general population of Silla was reluctant to accept it. The monk A-Tow was supposed to have introduced Buddhism to Silla between 417 AD and 457 AD, but the religion was mainly confined to the royal family and was rejected by the people.

However, this religious isolation was to change during the 7th century. At that time, Silla was at war with the kingdoms of Paekche and Koguryo and was under constant invasion from Paekche. In 642 AD, it lost 40 castles to Paekche attacks, including the great castle of Taeya near the capital of Silla. This atmosphere dramatically influenced the Buddhist faith of all three kingdoms. Religion became more nationalistic, which tended to intensify the ferocity of the conflicts.

To accelerate the development of this type of national spirit in Silla, King Pop-Hung wanted to officially recognize Buddhism in 527 A.D. He tried to establish it as an official state religion in the area around Kyongju. The attempt was met with vehement opposition by members of the court. In 528 AD, these members of the court pressured the

King into agreeing to the execution of a 22 year old monk named Ichadon to convince them that Buddhism was worthwhile religion. Ichadon's death for his belief in Buddhism resulted in stories of his blood at the execution being white as milk. These stories made him a martyr so the King issued a royal mandate that granted freedom of Buddhist belief. Shortly afterward, Buddhism was accepted by the people. In later years, King Hun-Duk named Ichadon as one of the ten sacred monks of Silla. The study of Buddhism during the reign of King Pop-Hung required the ability to read and write Chinese, so serious study was still confined mainly to monks and the aristocratic population.

Unfortunately, not many places were open for a serious Buddhist student to study in Silla. Therefore, in 650 AD, Won-Hyo and the noted monk Ui-Sang, like other monks of the time, set out to study Buddhism in China. The overland journey took them to Liaotung in Koguryo. Mistaken as spies along the way by several Koguryo sentries, they barely escaped captivity and were able to return to Silla. There is no further record of Won-Hyo traveling to China to study, although one more attempt was made shortly after Paekche was defeated in 660 AD by Silla and Tang troops from China. However, such study was not necessary because wisdom was Won-Hyo's from birth and he did not need a teacher. Therefore, he became the only monk of his time who did not study in China.

The many monks who did study in China had a broad impact on the religious culture of the Korean peninsula. In fact, there were at least five main sects of Buddhism being practiced in Silla during this period: Kyeyul, Yulban, Chinpyo, Popsong, and Hwaom. Chinpyo and Popsong were introduced by Won-Hyo with Popsong, being based upon Hwajong-non (Treatise on the Harmonious Understanding of the Ten Doctrines) from which Won-Hyo's posthumous title of "Hwajong Kuksa" was derived. Won-Hyo was, in fact, the most influential of the many monks of the 7th century. He used his power in an attempt to unify the five existing sects and reduce their constant sectarian rivalries.

Won-Hyo is also considered to be one of the most prolific writers in all of the Buddhist countries of his time, his works include over 100 different kinds of literature consisting of about 240 volumes. Unfortunately, only 20 works within a total of 25 volumes have survived. One of the forms he chose to use was a special Silla poetic form, Hyang-Ga, These poems were mainly written by monks or members of the Hwarang and concerned patriotism, Buddhism, and praise of the illustrious dead. Won-Hyo's poem "Hwaorm-Ga" is said to be among the most admired of these poems.

Won-Hyo's writing was not the only area in which he gained recognition. He was well-known both to the general population and to the members of the royal family and their court. He was often asked to conduct services, recite prayers, and give sermons at the royal court. In 660 AD, King Muyo became so interested in Won-Hyo that he asked him to come and live in the royal palace of Yosok. A relationship with the royal princess Kwa developed and was soon followed by their marriage and the birth of their son Sol-Chong.

Sol-Chong grew up to become one of the ten Confucian sages of the Silla era. He is recognized for his scholarship in Chinese literature and history and for his adaptation of Idu, the system of using Chinese characters phonetically to record Korean songs and poems. As Korea had not yet developed an alphabet, this adaptation was very important. It made Chinese literature available to the general public by creating, in effect, a method for translation. Sol-Chong is said to have been the author of many original works; however his Kye-Hwa-Wang is his only surviving work.

Shortly after his son was born, Won-Hyo left the palace and began traveling the country. He was recognized as a great scholar by the Tang Dynasty of China, although he never studied there, and he was highly respected by the people of Korea. He hated that different religions argued with each other over their different beliefs, so he created his own ideology in which the conflicts between various religions could be reconciled. In 661 AD, he experienced a revelation in his Buddhist philosophy and developed the Chongto-Gyo (Pure Land) sect. This sect did not require study of the Chinese Buddhist literature for salvation, but merely diligent prayer. His belief was that one could obtain salvation, or enter the "Pure Land", by simply praying. This fundamental change in Buddhist philosophy made religion accessible to the lower classes. It soon became very popular among the entire population. However, his most remarkable achievements were his efforts in relieving the poverty and suffering of ordinary people. In 662 AD, Won-Hyo left the priesthood and devoted the rest of his life to traveling the country teaching this new sect to the common people. Won-Hyo's contributions to the culture and national awareness of Silla were instrumental in the unification of the three kingdoms of Korea.

Won-Hyo died in 686 AD and was laid in state by his son Sol-Chong in Punhwang-Sa temple. He had seen the unification of the Three Kingdoms of Korea in his own lifetime and had helped to bring about a brilliant culture in

Korea through his efforts in Buddhist philosophy. He had a profound influence on quality of life in Silla and on Buddhism in Korea, China, and Japan.

Number of Movements: 28

Techniques Introduced

- (1) Closed ready stance A
- (2) Fixed Stance
- (3) Bending Ready Stance A
- (4) L-stance knife-hand high inward strike
- (5) Fixed stance middle punch
- (6) Walking stance reverse punch
- (7) Walking stance Inner forearm circular block
- (8) L-stance forearm middle guarding block
- (9) Middle side piercing kick
- (10) Low front snap kick

Yul-Gok is the fifth hyung of the Chang-Hon School of Taekwondo.

Meaning



Yul-Gok is the pseudonym of the great philosopher Yi I (1536-1584 AD), nicknamed "the Confucius of Korea."

Ojuk-hon "Black Bamboo Shrine" is the birthplace of the prominent Confucian scholar/statesman/poet Yi I, more popularly known by his pen name Yul-Gok "Valley of Chestnuts". He was one of a select group of Neo-Confucianists who became powerful during the 16th century. Among the many positions he held were royal appointments as Korea's minister of personnel and war, and rector of the national academy.

Yi I was born on December 26, 1536. He was an infant prodigy who knew Chinese script at the age of three and composed poems in Chinese before the age of seven. By the age of seven, he had finished his lessons in the Confucian Classics. He passed the civil service examination in the literary department at the age of 13.

Born near the town of Kang-Nung in Kwangwon-Do province, Yi I (Yul-Gok) was fortunate to have a very talented and artistic mother, Sin Saim-Dang. She was unusually accomplished for a woman of those times and was known as an excellent painter. Well-respected throughout Chulla and Kyongsang provinces during her lifetime, she has become more renowned throughout the world in the last 300 years. It is most likely that her talent had a profound effect on her son's upbringing, he is said to have been able to write characters as soon as he could speak and to have composed an essay at the age of seven.

At the age of 29, Yi I passed a higher civil service examination with the highest marks, and his government service started in that year. The thesis written by Yi I was a literary masterpiece interwoven with erudite knowledge of history and Confucian philosophy of politics, also reflecting his profound knowledge of Taoism. At age 34, Yi I authored an eleven article treatise devoted to clarifying his conviction that righteous government could be realized even in his days, showing his aspirations for it and also measures to achieve it.



His mother's death, when he was 36 years old, brought him deep sorrow. Being close to his mother, Yi I was very distressed when she died in 1559. According to some sources, as a result of this grief he temporarily renounced the world and took refuge in a Zen Buddhist monastery in the rugged and beautiful Diamond Mountains. During his one-year stay there, he meditated, reflected on Buddhist philosophy, and became well-versed in Buddhist teachings. He may have thought after three years of lamentation that the Buddhist phrase, "life is transient", would

ease his sorrow. He may have understood that the Confucian teaching, "preserve your mind and nurture your nature", was synonymous with the Buddhist teaching, "open your mind and see your nature." Finally, he may have regarded it as a pleasure simply to rest in the countryside. After leaving this monastery, he returned to society and devoted his life to studying Confucianism. In later years, as he developed into a renowned philosopher, he acquired the pseudonym Yul-Gok.

In September of the year he turned 40 years of age, he authored "The Essentials of Confucianism", which is rated as a most valuable book showing examples for a good Confucian life. The Yul Gok Chônjip ("The Complete Works of Yul Gok") was compiled after his death on the basis of the writings he bequeathed.

Yul-Gok was well-known for his development of a school of thought concerning the philosophy of the 12th century Confucian scholar Chu-Hsi. Chu-Hsi established the concepts of "li" (reason or abstract form) and "chi" (matter or vital force). He proposed that these two concepts were responsible for all human characteristics and the operation of the universe. As he defined the concepts, they are very similar to the concepts of body and soul in found in



Western philosophy and religion. The "li," however, is not totally synonymous with the idea of an individual represents groups or models for each form of existence. Yul-Gok's school of thought supported the concept that the "chi" was the controlling agent in the universe and that the "li" was a supporting component. Experience, education, and practical intellectual activities were stressed in this school of thought. The other major school of thought, stemming from the philosophy of Chu Hsi, was fostered by Yi Hwang (Yi ToiGye), who proposed that the "li" controlled the "chi" and stressed the importance of moral character building

Yul-Gok's school of thought was carried over into his personal life. In fact, he took sincerity very seriously. "A sincere man," he felt, "was a man that knew the realism of heaven." He once wrote that a house could not sustain harmony unless every family member was sincere. He felt that, when confronted with misfortune, a man must carry out a deep self-reflection to find and correct his own mistakes. In addition to his commitment to society, Yul-Gok emphasized the value of practical application. The reason for study, he asserted, was to apply the knowledge one gained. As an example of his dedication to this belief, he is said to have manufactured his own hoes and worked at the bellows, which was not usually done by a person of his stature. This attitude toward life was consistent with his concern for the improvement of the individual as well as for society as a whole.

Yul-Gok's concern for sincerity, loyalty, and the improvement of the individual was manifested in his own actions toward others. His stepmother enjoyed drinking wine, a practice Yul-Gok never approved of. Every morning, year after year, he brought her several cups of wine, never reproaching her for her habit. Finally, she decided on her own to stop drinking without ever having been told of his displeasure. In gratitude for those years of non-judgmental dedication, Yul-Gok's stepmother clad herself in white mourning attire for three years after his death.

Yul-Gok was also deeply involved in government and public affairs. He passed the state examinations at the very young age of 24 and was ultimately appointed to several ministerial positions including that of Minister of Defense. He did more for establishing a mechanism to obtain the opinion of the common people, a national consensus, than any man in Korean history. Popular opinion of the masses, he felt, must arise spontaneously from the total population. He knew that the survival and vitality of a kingdom depended directly upon whether public opinion was obtained from all sections of the population. Yul-Gok felt that public resentment could be directly attributed to misrule. Therefore, rulers should pay closer heed to the voices of their subjects. He was convinced that when impoverished people are deprived of their humanity, morality crumbles, and penal systems are rendered ineffective. Because of his beliefs and his fear for the survival of the kingdom, Yul-Gok initiated many attempts at government reform. In one such effort, he sought to establish local government structures that were based on an education according to the philosophy of Chu-Hsi. He drew up set of village articles (Hyang-Yak) designed to instruct the villagers of Hae-ju in Confucian ethics. This government, however, was run by the elite class (Yang-Ban) and ultimately failed due to corruption.

Yul-Gok was also the first to propose the Tendong (Great Equity) System for solving the financial crisis of the Korean government. Under the Tendong System, taxes would be levied on land rather than on house holds and government would be required to purchase local products with tax dollars.

In addition to his active involvement, Yul-Gok was also inadvertently pulled into a serious political squabble by virtue of his philosophy. In 1575, the Korean government became mired in a political stalemate that ultimately contributed to its inability to repulse the invasion by Japan some ten years later. Two distinct factions, polarized within the Korean government, were constantly at each other's throats. These factions originally arose as a result of a personal quarrel between two men, Sim Ui-Gyom and Kim Hyo-Won. Ultimately, every official in the government had to align himself with one side or the other or risk attack by both. Since Kim's residence was in the Eastern quarter of Seoul and Sim's was in the western quarter, these two factions became known as the Easterners and the Westerners, respectively. This feuding continued long after Kim and Sim had disappeared from public life, and often took the guise of schemes designed to have members of the rival faction exiled, removed from office, or executed on false charges. These two factions were not only at odds politically but soon became philosophically opposed, with the easterners following the teachings of Yi-Hwang and the western faction following the teachings of Yul-Gok. These philosophical differences tended to drive the two factions further apart, increased the conflicts, and made the functioning of government virtually impossible.



In 1583, a year before his death, Yul-Gok proposed that the government train and equip a 100,000-man Army Reserve Corps. This suggestion, like others he recommended, was undermined by minor officials who were caught up with the east-west political conflict within the government. It was unfortunate that this suggestion concerning national security was never allowed to be implemented. Nine years later, the Korean military forces and government officials failed in their resistance against the invasion by the Japanese army of Hideyoshi, resulting in the occupation of Korea.

Although never really permitted to see his theories and systems applied due to the political environment of the time, Yul-Gok nonetheless was an extraordinary philosopher. Long after his death in 1584, Yul-Gok has continued to have a profound effect Upon Korea and the world as a result of his lifelong dedication to Confucianism and theory of government.

Number of Movements: 38

Techniques Introduced

- (1) Sitting stance middle punch
- (2) L-stance twin knife-hand block
- (3) Walking stance palm middle hooking block
- (4) Walking stance palm middle reverse hooking block
- (5) Walking stance front elbow strike
- (6) X-stance back fist high side strike
- (7) Walking stance double forearm high block

Joong-Gun is the sixth hyung of the Chang-Hon School of Taekwondo.

Meaning

Pattern was named for An Joong-Gun. Very little is recorded about An Joong-Gun's life. He stepped in the spotlight of Korean history only briefly, but left his mark as one of Korea's most revered patriots. His story is best understood in the context of the turbulent political climate of the times.

An Joong-Gun was born in 1879 in the town of Hae-Ju in Hwang-Hae Province. An's family moved to the town of Sin-Chun in Pyong-An Province when he was about ten years old. He became a well known educator and established his own school called the Sam-Heung (Three Success) School. His school, like others at that time, was destined for hardships under the Japanese military Occupation of Korea and became enmeshed in a Japanese power play by virtue of its location. In 1895, the Japanese government was determined to create a large empire that would include Manchuria and China. Korea was obviously necessary as a stepping stone for creating this empire. However, the Korean government the time was under the indirect control of the Russian government. The pressure created by this political situation caused considerable unrest in Korea. Rising tension resulted in several meetings from 1896 to 1898 among neighboring countries as well as foreign powers concerned about Korea's future. These meetings, which included Japan, China, Russia, England, and the United States, resolved very little.



Korea was pulled further into the conflicts when turmoil erupted in China in 1900. Chinese patriots, fed up with colonial domination of their country by foreign powers, incited the Chinese population to a wave of violent riots known as the Boxer Rebellion. In response to this rebellion, the colonial powers descended upon the region in force to protect their interests. Prompted by the movement of Russian army units into neighboring Manchuria, England established an Anglo-Japanese Alliance in 1902. A Russian French Alliance was subsequently established in 1903 followed by a movement of French and Russian in into northern Korea. Meanwhile, the Japanese saw this action as a direct threat to their claim of Korea and demanded the removal of all Russian troops from Korea. When Russia rejected in 1904, Japan initiated a naval attack. Korea, of course, claimed neutrality but was invaded nonetheless by Japan. By the autumn of 1905, Russia had surrendered and Japan was firmly established in Korea. However, this invasion was not viewed as an act of aggression anywhere in the world, except in Korea.



The long-term occupation of Korea also involved the complex takeover of the Korean government. One of Japan's leading elder statesmen of the time, Hirobumi Ito, became involved in masterminding a plan to complete the occupation and political takeover of Korea. He was named the first Japanese resident general of Korea in 1905. He was answerable only to the Japanese emperor and had the power to control all the Korean foreign relations and trade. To fulfill his duties and to keep order in the country, he was given total access to all Japanese combat troops stationed in Korea.

While still in Japan, Ito pressured the weak Korean government into signing the "Protectorate Treat" on November 19, 1905, which gave the Japanese the right to occupy Korea. After signing the treaty as resident general, Ito made every effort to keep it a secret from the Korean people. Following the ratification of the treaty, twelve Japanese commissioners were assigned to the various provinces in Korea, with one being stationed in Seoul. Later, in March 1906, Ito arrived in Korea to take the reins of power. At this time, he ordered all foreign delegations in Korea to withdraw, leaving Korea at the mercy of the Japanese. The new Japanese puppet government enacted laws that allowed Korean land to be sold to Japanese, although land generally was just taken.

The Korean people were extremely irritated under these grim circumstances. Word soon leaked out concerning the Protectorate Treaty, provoking a wave of anti-Japanese violence. Several small guerilla groups were formed and attacked the Japanese occupation forces. One such group in Chung Chong Province armed themselves with 50 cannons and conducted a long campaign of hit-and-run actions against the Japanese. They were finally defeated, however, as most other groups were when hunted down by the much larger Japanese army. The general wave of unrest continued to spread very rapidly. Violence pervaded the general population, as many loyal Korean government officials committed suicide and Korean government officials who had signed the Protectorate Treaty were assassinated.

In the face of the oppression that accompanied this Japanese annexation of Korea An Joong-Gun went into self-exile in southern Manchuria. There he formed a small private guerilla army of approximately 300 men, including his brother. This army conducted sporadic raids across the Manchurian border into northern Korea, keeping a relentless pressure on the Japanese in this region.

The violent objection of the Korean population spread out of the country as well as into the upper levels of the Korean government. The Japanese government was unnerved by the vocal, patriotic Korean organizations, particularly those that had formed within the United States. Those in power wanted to quell these anti Japanese sentiments to avoid having other countries interfere with their control of Korea. With this in mind, in March 1907, the Japanese government sent an American citizen, D. W. Stevens, to the United States on a mission to distribute pro-Japanese propaganda to the American public. Stevens had originally been hired by the Japanese to help set up the resident general's government in Korea.

While he was in San Francisco, Stevens was assassinated by two outraged Korean patriots. Many other political leaders were assassinated during this violent time, including Yi Wan-Yong, the man Ito had appointed as the premier of Korea after he had forced the Korean emperor to install a new pro-Japanese cabinet.

In June of 1907, the Korean emperor, Ko-Jong, in an effort to break loose of the Japanese control, secretly sent an emissary to the Hague Peace Conference to expose the Japanese aggressive policy in Korea to the world. When Ito found out, he forced Ko-Jong to abdicate the Korean throne on July 19, 1907, and the Japanese officially took over the Government of Korea. Severe rioting involving many Korean Army units broke out all over Korea. The Japanese responded by disbanding the Korean police force and the army, except for the palace guard. The Korean Army troops then retaliated by attacking the Japanese troops, but were quickly defeated. All Koreans prisons, courts, and police units were officially turned over to the Japanese government.

Even after the defeat of the Korean troops, resistance from the general Korean public continued for many years with many guerilla groups operating out of southeastern Manchuria. Small groups of patriots attempted assassinating several Japanese leaders and members of the Japanese-Korean government. Because of its proximity to Manchuria, the town of Kando in northern Korea became a hotbed of such activity. Ito decided to set up a significant Japanese military and police presence in the area. However, 20 percent of the 100,000 residents of Kando were Chinese. When the Japanese began to crack down on the population of Kando, these Chinese were caught in the violence. The situation caused considerable conflict between the Japanese and the Chinese.

In response to the increased Japanese activity in the Kando region, An Joong-Gun led his guerilla army on a raid there in June 1909. The raid was a success, resulting in many Japanese deaths. Despite such guerilla activities, the Japanese finally arrived at an agreement with the Chinese. The treaty, signed on September 4, 1909, allowed the Japanese to build a branch line to the Southern Manchurian Railway to exploit the rich mineral resources in Manchuria. In return, the Japanese turned over to the Chinese the territorial rights to Kando. This brazen act of selling Korean territory to another country was the last straw for many loyal Koreans such as An Joong-Gun. He set out for his base of operations in Vladivostok, Siberia, to prepare for his assassination of Hirobumi Ito.

Russia was becoming very nervous at the level of Japanese activity in the northern Korean area and Japan's obvious designs on Manchuria. Ito, who had officially become the president of the Japanese Senate (an aristocratic government body), arranged to meet with Russian representatives at Harbin, Manchuria, to calm their fears over the Japanese intentions to annex Manchuria and invade China. The final plans for the meeting between Ito and General Kokotseff, a minister-level Russian government official were set for October 26, 1909.



Prince Ito Hirobumi (1841-1909)

When Ito arrived at the Harbin train station at 9:00 a.m. on October 26, 1909, An Joong-Gun was waiting for him. Knowing full well that he would never escape alive, and that torture awaited him if captured by the Japanese, An Joong-Gun shot Ito after he stepped off the train. Following the assassination, Joong-Gun was captured by Japanese troops and imprisoned at Port Arthur. While in Japanese prisons, he suffered through five months of extremely barbarous torture. Despite this unbelievable treatment, it is said that his spirit never broke. On March 26, 1910, at 10:00 a.m., Joong-Gun was executed at Lui-Shung prison.

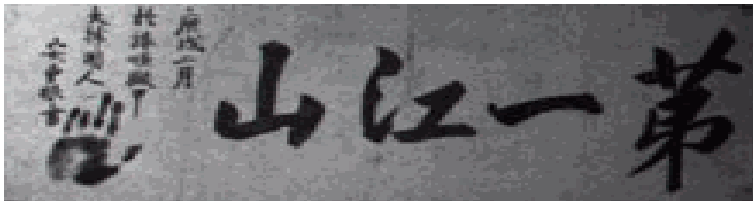


Ahn Choong-Kun shooting Hirobumi Ito



Harbin train station in recent times

The assassination of Hirobumi Ito, like so many other actions by Korean patriots, seemed to only serve to fuel the fires of Japanese oppression. In 1910, the office of resident general, with Ito's successor now in charge, was changed to governor general to allow a more dictatorial approach to the total control of Korea. Akashi Genjiro was named as the commander of the Japanese military and police superintendent in Korea. He launched an extremely harsh campaign to harass the Korean population. He closed all newspapers, disbanded all patriotic organizations, arrested thousands of Korean leaders, and enforced a strict military rule of the capital city of Seoul by crack Japanese combat troops. This type of rule under the Japanese continued in Korea until Japan surrendered at the end of World War II.



The sacrifice of An Joong-Gun was one of many in this chaotic time in Korean history. His attitude and that of his compatriots symbolized the loyalty and dedication of the Korean people to their country's independence and freedom. Joong-Gun's love for his country was forever captured in the calligraphy he

wrote in his cell in Lui-Shung Prison prior to his execution. It simply said, "**The Best Rivers and Mountains.**" This implied that he felt his country was the most beautiful on earth. Although his roles spanned from educator to guerilla leader, he was, above all, a great Korean patriot.

Number of Movements: 32

32 movements represent the age at which An Joong-Gun was martyred in 1910.

Techniques Introduced

- (1) closed ready stance
- (2) Cat stance
- (3) Low stance
- (4) L-stance reverse knife-hand outward block
- (5) side front snap kick
- (6) Rear foot stance palm upward block
- (7) Walking stance upper elbow strike
- (8) Walking stance twin fist high vertical punch
- (9) Walking stance twin fist upset punch
- (10) Walking stance x-fist rising block
- (11) L-stance back fist high side strike
- (12) L-stance middle punch
- (13) walking stance palm pressing block
- (14) Fixed stance U-shape block
- (15) Closed stance angle punch

Toi-Gye is the sixth hyung of the Chang-Hon School of Taekwondo.

Meaning



Yi Hwang (Toi-Gye) was born in 1501 in the province of Kyongsang-Do. He lived at a time of great social upheaval and ethical conflict between the public good and private self-interest. A very intelligent man, he passed the preliminary provincial civil service examination with top honors at the age of 33. Because this exam was usually only passed by older people, he was held in high esteem for this accomplishment. He continued his scholarly pursuits, even as he held several government positions, until his death at age 70.

During his youth he acquired the pen name Yi Toi-Gye which means "returning stream." Although he was appointed to several high government offices during his life, he preferred to devote himself primarily to his academic studies. His legacy was his philosophical teachings. His writings significantly influenced neo-Confucianism

The foundation of Toi-Gye's school of thought was based on the philosophy of the 12th century Confucian scholar Chu Hsi. Chu Hsi established the concepts of "li" (reason or abstract form) and "chi" (matter or vital force), and proposed that these two concepts were responsible for all human characteristics and the operation of the universe. As he defined the concepts, they are very similar to the concepts of body and soul in Western philosophy and religion. The "li," however, is not totally synonymous with the idea of an individual represents groups or models for each form of existence. Toi-Gye's school of thought supported the concept that the "li" was the controlling agent in the universe and that the "chi" was a supporting component. Perfecting oneself through the building of good moral character, learning, and reflection was stressed in the practice of the "li" school of thought. Its influence was strongly felt in the Kyongsang area where Yi Toi-Gye was born. The other major school stemming from the philosophy of Chu Hsi was fostered by Yi I (Yi Yul-Gok), who proposed that the "chi" controlled the "li." This school stressed the importance of education, experience, and practical intellectual activities. Yi Yul-Gok, 35 years younger than Yi Toi-Gye, once visited him and they spent time discussing their philosophies.



The teachings of Yi Toi-Gye not only had appeal to the scholars of his time in Korea but soon attracted many senior government officials as well. Soon, government and political support increased for the formation of schools teaching his concepts of the supremacy of practical ethics. Yi Toi-Gye took advantage of his considerable influence when he became the head of a private school or shrine, such as Tosan Sowon (shown on left) in Kyongsang province in 1557. This shrine had been dedicated by its previous instructor to the honor of a revered scholar who introduced the teachings of Chu Hsi into Korea. It was a combination shrine, private study facility,

school, and social gathering point for local scholars. Yi Toi-Gye used his political ties to get royal patronage for the Sowon because it was also a shrine for a Confucian sage. This patronage, or tax-free status, resulted in an influx of assets in the form of cash, cattle, land, slaves, grain, and books. As a result, this Sowon, and this type of educational system in general, proliferated and became a predominant type of school in the Joseon Dynasty.



Yi Toi-Gye's leadership in this school of thought pulled him into the political arena. The Joseon Dynasty was characterized by political and religious reform with frequent conflicts between scholars and officials. As the underlying principle behind these changes, neo-Confucianism began to dominate the state creed and politics of the Joseon Dynasty. Under this pressure, all of the Korean Buddhist sects were forced to unify into one of two groups, Son (den) or Kyo. Because Buddhism was viewed by strict neo-Confucians as a social



evil, all but 18 of the nation's main Buddhist temples were closed. Political differences ultimately became focused on neo-Confucian concepts and their differences rather than on political problems.

Although he died in 1570, Yi Toi-Gye, through his teachings, had great historical impact on Korea during the years that followed. A member of his school of thought, Kim Hyo-Won, occupied a post of considerable power, enabling him to hire, dismiss, or veto all government appointments. When the leader of the opposition party, Sim UP Gyom, arranged to have his brother succeed him, Kim exercised his veto power. This act polarized the entire government. Eventually every official had to become aligned with one side or the other or risk attack by both. Since Kim lived in the eastern quarter of Seoul and Sim lived in the western quarter, the two factions became known as the Easterners and the Westerners. The Easterners followed the teachings of Yi Toi-Gye while the Westerners followed the teachings of Yi I. This feuding continued long after Kim and Sim had disappeared from public life and often took the guise of schemes designed to exile members of the rival faction, remove them from office, or

get them executed on false charges. Their philosophical differences tended to drive the two factions further apart, increased the conflicts, and made the functioning of government virtually impossible. The day-to-day functioning of the government and military became so impotent that resistance to the Japanese invasions of Korea by Hideyoshi (200,000-man force) in 1592 and 1597, and the Manchu attacks in 1627 and 1637, were totally ineffective.

No doubt Toi-Gye would have been sorely dismayed had he lived to witness the political problems that beset Korea in the name of his teachings. Despite the role it played in that dark chapter of Korea's history, Toi-Gye's philosophy has made an enriching contribution to neo-Confucian thought. His influence is still being felt in the 20th century in China, Korea, and Japan. His academy remains a center for the study of Toi-Gye thought, and regular memorial services are held in honor of its founder twice a year.

Number of Movements: 37

Techniques Introduced

- (1) Walking stance upset fingertip low thrust
- (2) Closed stance back fist side back strike
- (3) Walking stance X-fist pressing block
- (4) Closed stance twin side elbow thrust
- (4) Sitting stance outer forearm w-shape block
- (5) Knee upward kick
- (6) Walking stance flat fingertip high thrust
- (7) L-stance double forearm low pushing block
- (8) L-stance back fist side back strike
- (9) X-stance X-fist pressing block
- (10) L-stance knife hand low guarding block

Hwa-rang is the eighth hyung of the Chang-Hon School of Taekwondo.

Meaning

Named for the Hwarang youth group that originated in the Silla Dynasty about 1350 years ago and became the driving force for unification of the three kingdoms of Korea.

During the 6th century AD, the Korean peninsula was divided into three kingdoms: Silla, Koguryo, and Paekche. Silla, the smallest of these kingdoms, was constantly under invasion and harassment by its two more powerful neighbors.

The Hwarang were established by Chin Hung, the 24th King of Silla (540 AD), who was a devoted Buddhist and loved elegance and physical beauty. He believed in mythical beings and male (Sin-Sun) and female fairies (Sun-Nyo). These



beliefs led him to hold beauty contests to find the prettiest maidens in the country, which he called Won-Hwa (Original Flowers). He taught them modesty, loyalty, filial piety, and sincerity, so they would become good wives. In one contest among 300-400 Won-Hwa, two exceptionally beautiful young women were favored, Nam-Mo and Joon-Jung. Unfortunately, the two began to struggle for power and influence between themselves. Finally, to win the contest, Joon Jung got Nam-Mo drunk and killed her by crushing her skull with a rock. When the unfortunate maiden's body was found in a shallow grave by the river, the king had Joon-Jung put to death and disbanded the order of the Won-Hwa.

Several years after this incident the King created a new order, the Hwarang. "Hwa" meant flower or blossom, and "Rang" meant youth or gentle men. The word Hwa-rang soon came to stand for Flower of Knighthood. These Hwarang were selected from handsome, virtuous young men of good families.

Each Hwarang group consisted hundreds of thousands of members chosen from the young sons of the nobility by popular election. The leaders of each group, including the most senior leader, were referred to as Kuk-Son. The Kuk-Son were similar to King Arthur's Knights of the Round Table in England around 1200 AD.

Trainees learned the five cardinal principles of human relations (kindness, justice, courtesy, intelligence, and faith), the three scholarships (royal tutor, instructor, and teacher), and the six ways of service (holy minister, good minister, loyal minister, wise minister, virtuous minister, and honest minister). After training, candidates were presented to the king for nomination as a Hwarang or Kuk-Son.

From Kuk-Son ranks were chosen government officials, military leaders, field generals, and even kings, who served Silla both in times of peace and war. Most of the great military leaders of Silla were products of Hwarang training, and many were Kuk-Son.

The education of a Hwarang was supported by the king and generally lasted ten years, after which the youth usually entered into some form of service to his country. King Chin Hung sent the Hwarang to places of scenic beauty for physical and mental culture as true knights of the nation. For hundreds of years the Hwarang were taught by Kuk-Son in social etiquette, music and songs, and patriotic behavior

A Hwarang candidate had to be a man of character, virtue, and countenance. The Hwarang trained to improve their moral principles and military skills. To harden their bodies, they climbed rugged mountains, swam turbulent rivers in the coldest months, and drove themselves unmercifully to

The youth were taught dance, literature, arts, and sciences, and the arts of warfare, chariot, archery, and hand-to-hand combat. The hand-to-hand combat was based on the Um-Yang principles of Buddhist philosophy and included a blending of hard and soft, linear and circular techniques. The art of foot fighting was known as Subak and was practiced by common people throughout the three kingdoms. However, the Hwarang transformed and intensified this art and added hand techniques, renaming it Taekkyon. The Hwarang punches could penetrate the wooden chest armor of an enemy and kill him. Their foot techniques were said to be executed at such speed that opponents frequently thought that the feet of Hwarang warriors were swords.

In later centuries, the king of Koryo made Taekkyon training mandatory for all soldiers, and annual Taekkyon contests were held among all members of the Silla population on May 5th of the Lunar Calendar.

The rank of Hwarang usually meant a man had achieved the position of a teacher of the martial arts and commanded 500-5,000 students called Hwarang-Do. A Kuk-Son was the master and held the rank of general in the army. Hwarang fighting spirit was ferocious and was recorded in many literary works including the *Sam-Guk-Sagi*, written by Kim Pu-Sik in 1145, and the *Hwarang-Segi*. The latter was said to have contained the records of lives and deeds of over 200 individual Hwarang (Sadly, it was lost during the Japanese occupation in the 20th century). The zeal of the Hwarang helped Silla become the world's first "Buddha Land" and led to the unification of the three kingdoms of Korea. Buddhist principles were so ingrained in the code of the Hwarang that a large number of monks participated in the Hwarang-Do. During times of war, they would take up arms to die for Silla.

Hwarang code

The Hwarang code was established in the 30th year of King Chin-Hung's rule. Two noted Hwa-rang warriors, Kwi-San and Chu-Hang, sought out the famous warrior and Buddhist monk, Wong-Gwang Popsa, in Kusil temple on Mount Unmun and asked that he give them lifetime commandments that men who could not embrace the secluded life of a Buddhist monk could follow. The commandments, based on Confucian and Buddhist principles, were divided into five rules (loyalty to the king and country, obedience to one's parents, sincerity, trust and brotherhood among friends, never retreat in battle, and selectivity and justice in the killing of living things), and nine virtues (humanity, justice, courtesy, wisdom, trust, goodness, virtue, loyalty, and courage).

These principles were not taken lightly, as in the case of Kwi-San and Chu-Hang, who rescued their own commander, General Muun, when he was ambushed and fell from his horse during a battle in 603 AD. Attacking the enemy, these two Hwarang were heard to cry out to their followers, "Now is the time to follow the commandment to not retreat in battle!" After giving one of their horses to the general, they killed a great number of the pursuing enemy and finally, "bleeding from a thousand wounds," they both died.

The code of the Hwarang is similar to the more commonly known code of the Japanese samurai, Bushido. The Bushido code was established in feudal Japan during the 12th to 17th centuries to serve as a social guide rule of life and as a set of ideals for the samurai or military class. The code of the Hwarang-Do played a similar role in the Korean kingdom of Silla approximately 1,000 years earlier. Being established during the 6th to 10th centuries, Hwarang-Do was considered more ancient and refined than Bushido. The Silla Dynasty lasted 1,000 years, and the Code of the Hwarang, known as Sesok-Ogye, endured throughout the Silla and Koryo dynasties. Its influence led to a unified national spirit and ultimately the unification of the three kingdoms of Korea around 668 AD.

The practice of Bushido appears to have perpetuated a feudal system in Japan for over 700 years with continual provincial wars, whereas Silla and Koryo thrived under the influence of the Hwarang. These Korean dynasties, based on Hwarang ethics, remained internally peaceful and prosperous for over 1,500 years while defending themselves against a multitude of foreign invasions. This can be compared to the Roman Empire, which thrived for only 1,000 years. Oyama Masutatsu, a well-known authority on Karate in Japan, has even suggested that the Hwarang were the forerunners of the Japanese samurai.



Hwarang Training

First recorded Hwarang hero

Sul Won-Nang was elected as the first Kuk-Son or head of the Hwarang order. However, the first recorded Hwarang hero was Sa Da-Ham. At the young age of 15, he raised his own 1,000-man army in support of Silla in its war against the neighboring kingdom of Kara. He requested and was granted the honor of leading this force in support of the Silla army attacking the main fort of the Kara in 562 AD. As the first to breach the walls of the enemy fort, he was highly praised and rewarded by King Chin Hung for his bravery. He was offered 300 slaves and a large tract of land as a reward, but released the slaves and refused the land, stating that he did not wish to receive personal rewards for his deeds. He did agree to accept a small amount of fertile soil as a matter of courtesy to the King. However,

when his best friend was killed in battle, Sa Da-Ham was inconsolable. As a youth, Sa Da-Ham and his friend had made pact-of-death should either of them ever die in battle. True to his promise, Sa Da-Ham starved himself to death, demonstrating his loyalty and adherence to the code of the Hwarang.

Driving force in the unification of the Korean

Another dedicated Hwarang, Kwan Chang, became a Hwarang commander at the age of 16 and was the son of Kim Yu-Sin's Assistant General Kim Pumil. In 655 AD, he fought in the battle of Hwangsan against Paekche under General Kim Yu-Sin. During this battle he dashed headlong into the enemy camp and killed many Paekche soldiers, but was finally captured. His high ranking battle crest indicated that he was the son of a general so he was taken before the Paekche general, Gae-Baek. Surprised by Kwan Chang's youthfulness when his helmet was removed, and thinking of his own young son, Gae-Baek decided that instead of executing him as was the custom with captured officers, he would return the young Hwa-rang to the Silla lines. Gae-Baek remarked, "Alas, how can we match the army of Silla! Even a young boy like this has such courage, not to speak of Silla's men." Kwan Chang went before his father and asked permission to be sent back into battle at the head of his men. After a day-long battle, Kwan Chang was again captured. After he had been disarmed, he broke free of his two guards, killing them with his hands and feet, and then attacked the Paekche general's second in command. With a flying reverse turning kick to the head of the commander, who sat eight feet high atop his horse, Kwan Chang killed him. After finally being subdued once more, he was again taken before the Paekche general. This time Gae-Baek said "I gave you your life once because of your youth, but now you return to take the life of my best field commander." He then had Kwan Chang executed and his body returned to the Silla lines. General Kim Pumil was proud that his son had died so bravely in the service of his king. He said to his men, "It seems as if my son's honor is alive. I am fortunate that he died for the King." He then rallied his army and went on to defeat the Paekche forces.

The spirit of the Hwarang was present in all of the kingdoms of Korea during this time, and although not as evident as in Silla, it was demonstrated by such great Korean historical figures as Yon-Gye, Ul-Ji Moon-Duk, and Moon- Moo. This spirit was kept alive throughout history by many individuals.

Hwarang and the martial arts fell out of favor during the Joseon Dynasty (1392-1910) and adherence to the Hwarang code declined. Several Koreans did keep the code, however, notably Admiral Yi Sun-Sin who was instrumental in defeating the Japanese invasions of Korea in 1592 and 1597. The spirit of the Hwarang and their code was present in Buddhist temples by monks. For example, in the 16th century two monks who followed the Hwarang code, rallied a Buddhist army that was instrumental in driving the Japanese invasion forces from Korea.

Stories of the Hwarang and their individual feats illustrate the code of the Hwarang, the type of ethics and morality essential to the evolution of the martial arts and the success Silla as a nation. This code has profoundly affected the Korean people and their culture throughout history. The lives and deeds of the Hwarang illustrate a level of courage, honor, wisdom, culture, compassion, and impeccable conduct that few men in history have demonstrated. The dedication and self-sacrifice of the Hwarang was clearly based on principles much stronger than ego and self interest. This basis was the Sesok-Ogye, the code of the Hwarang asset forth by the great Buddhist monk and scholar, Won Kang:

Be loyal to your king.
Be obedient to your parents.
Be honorable to your friends.
Never retreat in battle.
Make a just kill.

The Hwarang became known for their courage and skill in battle, gaining respect from even their bitterest foes. The strength they derived from their respect to their code enabled them to attain legendary feats of valor. Many of these brave young warriors died on fields of battle in the threshold of their youth, some as young as fourteen or fifteen years of age. Through their feats, they inspired the people of Silla to rise and unite. From the victories of Silla, the Korean peninsula became united for the first time in its history.

The main reason Silla was able to defeat both Koguryo and Paekche and unify the three dynasties was because of the Hwarang spirit under which the youth had been trained. The Hwarang spirit has survived through the ages and today it is still used as an inspiration for youth.

Number of Movements: 29

The 29 movements refer to the 29th Infantry Division where modern Taekwondo developed into maturity.

Techniques Introduced

- (1) Closed ready stance C
- (2) Vertical stance
- (3) Sitting stance palm pushing block
- (4) L-stance upward punch
- (5) Vertical stance knife-hand downward strike
- (6) High turning kick
- (7) L-stance reverse punch
- (8) L-stance side elbow thrust
- (9) Closed stance inner forearm side front block

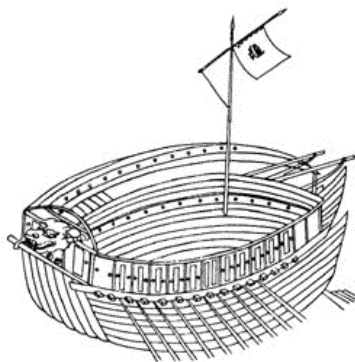
Choong-mu is the ninth hyung of the Chang-Hon School of Taekwondo.

Meaning



Chung Mu is the given name of great admiral Yi Sun-Sin who was in charge of naval operations during the Joseon Dynasty. Born in 1545, Yi Sun-Sin was considered a master naval tactician and was largely responsible for the defeat of the Japanese in 1592 and 1598. He has been compared to Sir Francis Drake and Lord Nelson of England. His name is held in such high esteem that when the Japanese fleet defeated the Russian navy in 1905, the Japanese admiral was quoted as saying, "You may wish to compare me with Lord Nelson but do not compare me with Korea's Admiral Yi Sun-Sin.... He is too remarkable for anyone."

Yi Sun-Sin's most famous invention was the Kobukson, or turtle-boat, a galley ship decked over with iron plates to protect the soldiers and rowing seamen. It was so named because the



from arrows and head with an open Another such same purpose. The covered over with

weapon, it was

The ship carried approximately forty 3-inch cannons that fired shot or steel headed darts, and had hundreds of small holes for firing arrows or throwing bombs. In comparison, the Japanese ships usually carried one cannon, many muskets, and no protective armor. The Kobukson was very effective in chasing down and sinking large numbers of Japanese troop and supply ships as well as successfully attacking numerous heavy Japanese battleships head on. It was the most highly developed warship of its time.

curvature of the iron plates covering the top decks resembled a turtle's shell. The ship was 110 feet long and 28 feet wide with a lower deck for cabins and supplies, a middle deck for oarsmen, and an upper deck for marines and cannons. Most of the timber was four inches thick, giving the ship protection musket balls. It had a large iron ram in the shape of a turtle's mouth from which smoke, arrows, and missiles were discharged. opening in the rear and six more on either side were for the armored shell was fitted with iron spikes and knives that were straw or grass to impale unwanted boarders.

The Kobukson was not only impervious to almost any Japanese heavy and built for speed and could overtake anything afloat.

The Kobukson was constructed in a critical period in Korean history, one of the many times Korean and Japanese destinies converged.



A restored model of a 'Kobukson'

First invasion in 1592

When Toyotomi Hideyoshi, the shogun of Japan, rose to power in 1590, he decided to control the internal feuding in Japan. Because Japan's largest threat was the other powerful war lords of Japan, he planned to tie up the financial resources of the lords with an invasion of China and thereby dilute their power. He requested that Korea aid him in his conquest. When it refused, he ordered two of his generals, Kato Kiyomasa (the Buddhist commander) and Konishi Yukinaga (the Christian commander), to attack Korea in April 1592.

The Japanese invasion force was comprised of 160,000 regular army troops, 80,000 bodyguard troops, 1,500 heavy cavalry, 60,000 reserve troops, 50,000 horses, 300,000 firearms 500,000 daggers, 100,000 short swords, 100,000 spears, 100,000 long swords, 5,000 axes, and 3-4,000 boats (40-50 feet by 10 feet). The army was also supported by another 700 ships, transport vessels, naval ships, and small craft manned by 9,000 seamen. Having been acquainted with the use of firearms since 1543, the Japanese had imported a large number of muskets from Europe, and had developed the ability to manufacture them four years before the first invasion.

The Koreans, on the other hand, had few firearms and did not know how to use or manufacture them. Outnumbered and armed only with swords, bows and arrows, and spears, the Korean military was severely disadvantaged in the face of the Japanese invading army armed with 300,000 muskets. Although a few courageous Korean units resisted, such as those under the command of General Kim Si-Min, the army of Japan reached Seoul in just 15 days and occupied the entire country by May 1592.

The Korean king, Son Jo, fled with his court to Uiju in the Northern Provinces with permission from the Ming emperor of China with whom the Koreans had several treaties. When the Ming armies joined in the fight, the tide of the war shifted away from the Japanese. They had to fight Korean guerilla groups as well as the Ming army, while at the same time finding themselves cut off from their supplies by Admiral named Yi Sun-Sin. Disease, malnutrition, and the cold soon took its toll on Japanese morale. Having lost the will to fight, retreating Japanese forces were stalked by guerilla forces led by Confucian scholars and Buddhist monks. Peace negotiations eventually took place between the Ming general and the Japanese, but these talks dragged on for five years and reached no conclusion.

In early 1592, at the outset of this conflict, Admiral Yi Sun-Sin, in charge of the Right Division of Chulla Province, made his headquarters in the port city of Yosu. In Yosu, he constructed his famed turtle ships. The first Kobukson was launched and outfitted with cannons only two days before the first Japanese troops landed at Pusan. In the fifth month of 1592, assisted by Admiral Won Kyun of the Left Division of Chulla Province, Admiral Yi engaged the Japanese at Okpa. In his first battle, Admiral Yi commanded 80 ships compared to the Japanese naval force of 800 ships. The Japanese were trying to re-supply their northern bases from their port at Pusan. By the end of the day, Yi had set afire 26 Japanese ships and the rest had turned to flee. Giving chase, he sank many more, leaving the entire Japanese fleet scattered.

Several major engagements followed in which Admiral Yi annihilated every Japanese squadron he encountered. Courageous and a tactical genius, he seemed to be able to outguess the enemy. In one incident, Admiral Yi dreamt that a robed man called out "The Japanese are coming." Seeing this as a sign, he rose to assemble his ships, sailed out, and surprised a large enemy fleet. He burned twelve enemy ships and scattered the rest. In the course of the battle, he demonstrated his bravery by not showing pain when shot in the shoulder. He revealed his injury only when the battle was over, at which time he bared his shoulder and ordered that the bullet be cut out.

In August of 1592, 100,000 Japanese troop reinforcements headed around Pyongyang peninsula and up the west coast. Admiral Yi and his Lieutenant Yi Ok-Keui confronted them at Kyon-Na-Rang among the islands off the southern coast of Korea. Pretending at first to flee, Admiral Yi then turned and began to ram the Japanese ships. His fleet followed his lead and sank 71 Japanese boats. When a Japanese reinforcement fleet arrived, Admiral Yi's fleet sank 48 more Japanese ships and forced many more to be beached as the Japanese sailors tried to escape on land. This engagement is considered to be one of history's greatest naval battles.

Unaware of this battle, the Japanese commander had sent a message to the Korean King Son-Jo that read: "100,000 men are coming to reinforce me. Where will you flee then?" Upon hearing that Admiral Yi had shattered the Japanese fleet, the king was elated and heaped all possible honors upon him. For the Japanese, any hope of an invasion of China was now totally crushed.

Admiral Yi Sun-Sin pushed on to Tang-Hang Harbor where he encountered another large Japanese fleet that included the huge Japanese flagship of the Japanese admiral. Admiral Yi ordered his best archer to shoot the Japanese admiral, who sat on the deck dressed in silk and gold. The arrow pierced the Japanese admiral's throat, throwing the entire Japanese fleet into a panicked retreat which ended in carnage as Yi pursued in his usual fashion.

In a brilliant military move, Admiral Yi took the entire Korean Navy, 180 small and large ships into the Japanese home port at Pusan harbor and attacked the main Japanese naval force of more than 500 ships, that was still at anchor. Using fire boats and strategic maneuvering, he sank over half of the Japanese vessels. However, receiving no land support, Admiral Yi was forced to withdraw. With this battle, Admiral Yi completed what some naval historians have called the most important series of engagements in the history of the world.

During one patrol sweep, Admiral Yi's fleet spotted 26 Japanese ships on the horizon. He spread out his forces in a formation known as the fishnet and advanced. The fishnet or inverted V grouped the heaviest ships of the fleet at its vortex. As the enemy ships were forced inside the V, they were trapped and destroyed by Yi's heavy ships.

Korean control of the sea, under the command of Admiral Yi Sun-Sin, soon forced the Japanese invasion to a complete standstill. Although the Japanese ground commanders begged for supplies, neither supplies nor reinforcements could get past Admiral Yi Sun-Sin to reach the Japanese forces along the western coast of the peninsula. Because of this situation, the following months saw little military action.

During his forced idleness Admiral Yi Sun-Sin prepared for the future; he had his men make salt by evaporating seawater, and used it to pay local workers for building ships and barracks and to trade for materials his navy needed. His energy and patriotism were so contagious that many worked for nothing. Having heard not only of Yi's military feats, but his contributions to the navy as well, the king conferred upon him the admiralty of the surrounding three provinces.

For a successful invasion of Korea, the Japanese knew that they would have to eliminate Yi Sun-Sin. No Japanese fleet would be safe as long as his turtle boats were prowling the sea. Seeing how the internal court rivalries of the Koreans worked, the Japanese devised a plan. A Japanese soldier named Yosira was sent to the camp of the Korean general, Kim Eung-Su, and convinced the general that he would spy on the Japanese for the Koreans.

Yosira spent a long time acting as a spy and giving the Koreans what appeared to be valuable information. One day he told General Kim that the Japanese General Kato would be coming on a certain date with the great Japanese fleet, and insisted that Admiral Yi be sent to lie in wait and sink it. General Kim agreed and requested King Son-Jo for permission to send Admiral Yi. The general was given permission, but when he gave Admiral Yi his orders, the admiral declined. Yi knew that the location given by the spy was studded with sunken rocks and was very dangerous. When

General Kim informed the king of Admiral Yi Sun-Sin's refusal to go, Admiral Yi's enemies at court insisted on his replacement by Won Kyun and his arrest. As a result, in 1597 Admiral Yi Sun-Sin was relieved of command, placed under arrest, taken to Seoul in chains, beaten, and tortured. The king wanted to have Admiral Yi killed but the admiral's supporters at court convinced the king to spare him due to his past service record. Spared the death penalty, Admiral Yi was demoted to the rank of common foot soldier. Yi Sun-Sin responded to this humiliation as a most obedient subject, going quietly about his work as if his rank and orders were totally appropriate.

With Admiral Yi stripped of any influence, when negotiations broke down in 1596, Hideyoshi again ordered his army to attack Korea. The invasion came in the first month of 1597 with a Japanese force of 140,000 men transported to Korea in thousands of ships. Had Admiral Yi been in command of the Korean Navy at that time, the Japanese would most likely never have landed on any shore again. Instead, the Japanese fleet landed safely at Sosang Harbor.

The spy Yosira continued to urge General Kim to send the Korean Navy to intercept a fleet of Japanese ships. When ordered to do so, Won Kyun gathered his 80 ships together and reluctantly set sail. This fleet was hardly recognizable as Yi Sun-Sin's former one. Won Kyun had eliminated all of the rules and regulations set up by Yi when he took command as well as purging the ranks of all who had been close to Admiral Yi. His inept maneuvers almost destroyed the entire Korean fleet and alienated all his men. Consequently, this battle ended in a complete defeat for the Korean Navy, while Yi Sun-Sin was being detained as a foot soldier. The Korean fleet scattered in a night storm and the main portion blundered upon the Japanese fleet the next day. On seeing the Japanese fleet, Won Kyun panicked and retreated. He beached his boats and took to the land but the Japanese overtook and beheaded him. The Korean fleet scattered was mostly destroyed.

With the news of Won Kyun's disastrous defeat, a loyal advisor of the king called for Yi Sun-Sin's reinstatement. Fearing for his country's security, the king hastily reinstated Yi Sun-Sin as the naval commander. In spite of his previous unfair treatment, Yi immediately set out on foot for his former base at Hansan. As he traveled, he met scattered remnants of his former force. By the time he arrived at Hansan, he had only twelve boats but no lack of men, for the people along the coast had flocked to him when they heard of his reinstatement. Yi drew up his fleet of 12 boats in the shadow of a mountain on Chin-Do island off the Myongyang straits. One night his scouts reported the approach of a Japanese fleet. As the moon dropped behind the mountain, the Korean fleet of 12 ships was shrouded in total darkness. When the Japanese fleet of 133 ships sailed by in single file, Admiral Yi's forces gave a large shout and fired point blank. Yi employed one of his tactics, the use of two salvo fire, that resulted in a continuous barrage, causing the Japanese to think that they had run into a vastly superior force. Their fleet scattered in all directions in a total panic. The next day several hundred more Japanese ships appeared and Admiral Yi, fearless as ever, made straight for them. He was soon surrounded, but sank 30 Japanese boats. The remainder of the Japanese fleet, recognizing the work of the famous Admiral Yi Sun-Sin, turned and fled. Admiral Yi gave chase, decimated the enemy, and killed the Japanese commander Madasi.

After this battle, Admiral Yi returned to Hansan and once again began rebuilding the navy and making salt. His former captains and soldiers came back to him in "clouds." With his salt-making operations and the money collected as a toll from fleeing merchant ships, Admiral Yi purchased needed plies and materials such as copper used in making cannons and ships. He again managed to establish a large, well-equipped garrison.

Despite Admiral Yi's personal success, Korea was alone and in trouble. What help was available was most often supplied by Chinese troops and naval units. Although this military support was welcome, it carried with it a new set of problems, such as Korean fighting units having to put up with Chinese commander being in charge of them. These commanders were usually not inspired by the same patriotism that guided good Korean commanders.

In 1598, the Chinese emperor sent Admiral Chil Lin to command Korea's western coast. Admiral Chil Lin was an extremely vain man and would take advice from no one. Knowing this to be a serious problem, Admiral Yi made every effort to win the trust of the Chinese admiral. His political skills proved to be as good as his military ones. He allowed Admiral Chil Lin to take credit for many of his own victories. He was willing to forgo the praise and let others reap the commendation in order to have the enemies of his country destroyed.

Yi Sun-Sin was soon in charge of all strategy while Admiral Chil Lin took the credit. This arrangement made the Chinese seem successful, which so encouraged them that they gave Korea the aid it desperately needed. Admiral Chil

Lin could not praise Admiral Yi enough, and repeatedly wrote to the Korean King So-Jon that the universe did not contain another man who could perform the feats that Yi Sun-Sin apparently found easy.



Admiral Yi Sunsin's statue towers over Seoul's Sejong Avenue

It is fitting that Admiral Yi died in battle in 1598. It was during the time when the Japanese were trying to evacuate many of their forces. Admiral Yi and the Chinese Admiral Chil Lin swooped down on their forces and nearly wiped out the entire fleet. On November 8, 1598, at the age of 54, Yi Sun-Sin, while standing in the bow of his flagship directing the battle, was struck with a stray bullet. Before he died, he is quoted as saying, "Do not let the rest know I am dead, for it will spoil the fight."

During the second invasion of Korea in 1597, the Japanese were only able to occupy Kyongsang and part of Chulla Provinces. Their efforts were thwarted by the harassment of the Korean volunteer army and the strategies of Admiral Yi Sun-Sin that prevented them from landing or being supplied beyond the southern provinces. Partly due to this lack of progress, the war ended after Hideyoshi's death late in 1598 when the Japanese troops were recalled to Japan.

The six years of war, from 1592 to 1598, laid waste to the whole Korean peninsula. Hardly a building still stands in Korea that predates the Hideyoshi invasions except for a few stone structures. Rare and valuable collections of books were destroyed, including the official records of the reigns of the Joseon Dynasty. A series of famines, epidemics, peasant revolts, and a full-scale renewal of political squabbling in the Korean government followed on the heels of the war. As a result, culture and government were left in chaos and the social system of the country was disrupted.

For all its disastrous aftermath, the war did provide Korea with one of its most celebrated national heroes, Admiral Yi Sun-Sin. Known primarily as an inventor of the world's first iron-plated vessel and a master naval tactician, Yi also had other accomplishments. Some of his little-known inventions included the use of a smoke generator in which sulfur and saltpeter were burned, emitting great clouds of smoke. This first recorded use of a smoke screen struck terror in the hearts of superstitious enemy sailors, and more practically, it masked the movements of Admiral Yi's ships.

Another of his inventions was a type of flamethrower, that was a small cannon with an arrow-shaped shell that housed an incendiary charge. This flamethrower successfully set afire hundreds of enemy ships. Along with his inventions, specific tactical maneuvers demonstrate Yi's brilliance as a naval tactician, such as his use of the fishnet formation and using two salvo fire against ships.

Admiral Yi Sun-Sin was one of the greatest heroes in Korean history. He was posthumously awarded the honorary title of Choong-Moo, "Loyalty-Chivalry," in 1643. The Distinguished Military Service Medal of the Republic of Korea (the third highest) is named after this title. Numerous books praise his feats of glory and several statues and monuments commemorate his deeds. In April 1968, a 55-foot high statue of Yi (reportedly the tallest in the Orient)

was dedicated in Seoul, Korea. His life-size statue on the peak of Mt. Nam-mang, indicates he was a very large man, as judged by the size of the sword on the statue.

The shrine of Chungnyol-Sa, meaning "faithful to king and country," established in 1606, is now both a museum and shrine dedicated to the admiral. The eight relics on display in this shrine were gifts to Admiral Yi Sun-Sin from the Chinese emperor and include a 7-foot commander's bugle, a 5-foot sword, a ceremonial sword (weighing 66 pounds), Admiral Yi's seal, and several flags. Another Korean treasure is the war diary of Admiral Yi Sun-Sin, which, in addition to some of his personal articles, is preserved at the shrine of Hyonchung-Sa. At the shrine are preserved Admiral Yi's war diaries as well as some of his personal belongings. Near the shrine stands a gnarled old ginkgo tree under which the admiral practiced archery during his youth. A replica of a Kobukson as well as other articles of that period are displayed in a small museum. In addition, a small museum in the city of Choong-Moo, a traditional seaport named after him, displays a replica of the turtle ship as well as other articles of that period.



A general view of Hyonch'ungsa shrine at Asan, Ch'ungch'ongnam-do.

Perhaps one of Yi Sun-Sin's greatest qualities was his drive to serve his king and Korea in any way he could. When almost everyone in Korean politics and military service was forced to side with one of the two powerful Korean political parties of the time to survive the ruthless atmosphere, Yi chose neither and was only loyal to his king and country. Moreover, at a time in Korean history when position and rank meant everything, Yi Sun-Sin demonstrated a remarkable ability to maintain his pride in the face of an unwarranted demotion. Any other officer of his time would have been driven to suicide or revenge in an attempt to erase such a terrible disgrace. Yi, however, merely went about his work as a common foot soldier without a thought for these courses of action. Not only a naval innovator and tactician hundreds of years ahead of his time, Yi was also a man with bravery and loyalty matched by few in the history of the world.

The hyung ends with left hand attack to symbolize Admiral Yi's regrettable death and not having a chance to show his loyalty to the king.

Number of Movements: 30

Techniques Introduced

- (1) Walking stance knife-hand high front strike
- (2) Flying side piercing kick
- (3) L-stance forearm low block
- (4) Walking stance reverse knife-hand high front strike
- (5) Middle back piercing kick

- (6) Sitting stance outer forearm middle front block
- (7) Sitting stance back fist high side strike
- (8) L-stance X-knife-hand checking block
- (9) Walking stance twin palm upward block

Kwang-Gae is the tenth hyung of the Chang-Hon School of Taekwondo.

Meaning

Named after the famous Kwang Gae To Wang, 19th king of the Koryo Dynasty, who was a great conqueror. Kwang Gae was very bold and ambitious when he was young and, after he succeeded to the throne, he undertook the great task of expanding the land holdings of the Koryo Dynasty. During his reign, he regained all the lost territories. According to the record embedded in his great tombstone, 64 castles and 1400 villages were attacked and conquered by Kwang Gae.

His expansionist philosophy was inherited by his son, Jang Soo Wang, 20th king of Koryo Dynasty. Jang Soo Wang strengthened the army, invaded nearby nations, and further expanded the Koryo Dynasty, making it into a great Empire.

Number of Movements: 39 movements

The 39 movements refer to Kwang Gae's reign of 39 years and to first two figures of 391 AD, the year he assumed the throne. The pattern of movement represents the expansion and recovery of lost territory.

Techniques Introduced

- (1) Parallel Stance with Heavenly Hands
- (2) Rear foot stance knife-hand high guarding block
- (3) Walking stance upset punch
- (4) Forward double stepping
- (5) Walking stance palm upward block
- (6) Closed stance side fist downward strike
- (7) Pressing kick
- (8) Closed stance knife hand low front block
- (9) Consecutive kick (pressing kick/side kick)
- (10) Backward shifting
- (11) Walking stance forearm low reverse block
- (12) Forward double step turning

Po-eun is the eleventh hyung of the Chang-Hon School of Taekwondo.

Meaning

Po-Eun, also known as Mong Ju Chung, was a scholar, poet, and faithful public servant for the King during the Koryo Dynasty. At the age of 23, he took three different national qualifying examinations, which were used to select public servants, and received the highest scores on all three. He participated in various national projects because the king had much confidence in his wide knowledge and good judgment. From time to time, he also visited Japan and China as a diplomat for the king, and was most knowledgeable about human behavior. He also founded an institute devoted to the theories of Confucianism. He was a pioneer in the field of physics.

Jong Mong Ju held the highest civil post in Koryo. Ri Song Gye, the first King of the Ri Dynasty, tried to win him over to his side, but Jong refused to betray Koryo. After Ri Song Gye was injured after falling from his horse during hunting, Jong tried to have him killed but failed. Later Ri Song Gye invited Jong to his house trying to convince him again to betray his lord. But Jong answered with a poem:

Even if, I may die, die a hundred times,
Even if my skeleton may become dust and dirt,

And whether my spirit may be there or not,
My single-hearted loyalty to the lord will not change.

Then Ri Song Gye realized he could not convince Jong. On the night of April 4, 1392, he sent an assassin to Sonjuk Bridge who brutally killed Jong Mong Ju with an iron hammer. This well-known scholar advocated loyalty to the Koryo Dynasty against the usurpers. Sonjuk Bridge is located about 1 km east of Nam Gate, being situated at the south foot of Mt. Janam, which rises on the city centre. The small stone bridge dates from 1216. Later a bamboo grew up besides the bridge and from that the bridge got his name. In 1780 the bridge was closed for all traffic and since then it is a monument.



Sonjuk Bridge

After having got rid of Jong Mong Ju, Ri Song Gye succeeded in usurping the throne in July 1392. The stone bridge has enjoyed the attention through generations. This became a historical bridge which hastened the replacement of the Koryo Dynasty by the Ri Dynasty. At first it was called Sonji but it was renamed as Sonjuk after his death remembering his "loyalty". The red marks on the bridge seem to be his blood.

Near the bridge are the Songin Monument, Kuksa Monument, Hama Monument and Phyochung Monument. The Songin Monument was built in 1641 in commendation of Jong Mong Ju for his "loyalty" and Kuksa Monument was erected in memory of the horse driver who died together with Jong Mong Ju. The Hama Monument was erected to Jong Mong Ju meaning that all passers-by should get off their horses.



Pyonchung Pavilion

Opposite Sonjuk Bridge is the Pyonchung Pavilion. Inside, there are two huge stelea (stone tablets) on the backs of stone turtles. One stele was erected in 1740 by king Yongjo, the other in 1872 by King Kojong. Both commemorate the conviction and execution of Jong Mong Ju and confirm his loyalty to the ruling dynasty, thereby paradoxically confirming the decaying of the Ri Dynasty. Behind them is the Sungyang Lecture Hall where Jong Mong Ju lived.

The 474 year-old Koryo Dynasty ended with the death of Po-Eun, and was followed by the new Lee Dynasty. The death of Po-Eun symbolized faithful allegiance to the king.

Number of Movements: 36

The diagram of the movements "—" represents Po-Eun's unerring loyalty to the king.

Techniques Introduced

- (1) One-leg stance
- (2) Sitting stance angle punch
- (3) Sitting stance forefist pressing block
- (4) Sitting stance inner forearm middle wedging block
- (5) Sitting stance back elbow thrust
- (6) Sitting stance horizontal punch
- (7) X-stance forearm low front block
- (8) L-stance U-shaped grasp
- (9) Closed stance twin elbow horizontal thrust
- (10) Sitting stance back fist side back strike
- (11) Sitting stance reverse knife-hand low guarding block

Kae-baek is the twelfth hyung of the Chang-Hon School of Taekwondo.

Meaning

General Kae Baek was in charge of the Army near the end of the Paekche Dynasty. In 660 AD, when the united forces of Silla and Dang invaded Paekche, General Kae Baek organized 5000 soldiers of the highest morale and courage. Before going off to battle, he killed his wife and children to show his determination to fight to the death for his country.

In the first few battles, his forces defeated the enemy, but, in his last battle, he was defeated and was killed while fighting. The Paekche Dynasty was destroyed after 678 years of rule, but the name of General Kae Baek is still recognized for his loyalty to his country and his bravery.

Number of Movements: 44 movements

The pattern of movement (|) represents Kae Baek's severe and strict military discipline.

Techniques Introduced

- (1) Low twisting kick
- (2) Double arc-hand high block
- (3) Sitting stance scooping block
- (4) Sitting stance back fist front strike
- (5) Sitting stance 9-shaped block
- (6) L-stance middle knuckle fist upset punch
- (7) X-stance double forearm high block
- (8) Low stance flat fingertip high thrust
- (9) Low stance flat fingertip high reverse thrust
- (10) Sitting stance knife hand low guarding block

Yu-sin is the thirteenth hyung of the Chang-Hon School of Taekwondo.

Meaning

Pattern is named after General Kim Yu-Sin, a great commander of the Silla Dynasty, who was instrumental in uniting the three kingdoms of Korea. Yu-Sin felt that Paekche, Koguryo, and Silla should not be separate countries, but should be united because all the people had the same ethnic background. He is regarded as the driving force in the unification of the Korean peninsula and is the most famous of all the generals in the unification wars.

Yu-Sin became a Hwarang at the age of 15 and was an accomplished swordsman and a Kuk-Son by the time he was 18 years old. By the age of 34, he had been given command of the Silla armed forces. Yu-Sin was active on all fronts in the wars and many times he simultaneously conducted battles against both Paekche and Koguryo. He defeated the great Paekche general Gae-Baek in the battle in which Gae-Baek was killed.

Once, while Silla was allied with China against Paekche, a heated argument began between Yu-Sin's commander and a Chinese general. As the argument escalated into a potentially bloody confrontation, the sword of Yu-Sin was said to have leaped from its scabbard into his hand. Because the sword of a warrior was believed to be his soul, this occurrence so frightened the Chinese general that he immediately apologized to the Silla officers. Incidences such as this kept the Chinese in awe of the Hwarang. In later years, when asked by the Chinese emperor to attack Silla, the Chinese generals claimed that, although Silla was small, it could not be defeated.

During the unification wars, Yu-Sin was assisted by the Dang Empire of China so the Dang Empire dominated both Koguryo and Paekche. Later, the Dang also tried to dominate Silla. Yu-Sin fought and defeated the Dang, driving Dang forces from Silla.

Yu-Sin lived to the age of 79 and is considered one of Korea's most famous generals. He had five sons, who along with his wife, contributed great deeds to the historical records of the Hwarang.

The hyung's ready posture signifies a sword drawn on the right side rather than on the left side, symbolizing Yu Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

Number of Movements: 68 movements

The 68 movements refer to the last two figures of the year 668 AD, the year Korea was unified.

Techniques Introduced

- (1) Sitting stance releasing motion
- (2) Sitting stance angle punch
- (3) Fixed stance U-shape punch
- (4) Waving Kick
- (5) Walking stance X- knife-hand rising block
- (6) L-stance reverse knife-hand high block
- (7) Sitting stance outer forearm high outward block
- (8) Sitting stance Back hand horizontal strike
- (9) Crescent kick
- (10) Vertical stance side fist downward strike

Choong-Jang is the fourteenth hyung of the Chang-Hon School of Taekwondo.

Meaning

The given name of the great General Kim Dok-Ryong of the Yi Dynasty about 400 years ago. The pattern ends with a left hand attack that signifies that he died in prison at the age of 27 on a false charge, which meant he was unable to demonstrate his full capability.

Number of Movements: 52

Techniques Introduced

- (1) Sitting Stance inner forearm high side front block
- (2) Walking stance backfist front strike
- (3) Walking stance double finger high reverse thrust
- (4) L-stance palm scooping block
- (5) Backward step-slide-turning
- (6) Knee low front snap kick
- (7) Rear foot stance twin palm pressing block
- (8) Walking stance outer forearm high front block
- (9) L-stance flat fingertip high thrust
- (10) L-stance back hand downward strike
- (11) Walking stance back fist side front strike
- (12) L-stance reverse knife hand low guarding block
- (13) Walking stance twin knife hand horizontal strike
- (14) Walking stance arc-hand high reverse strike
- (15) Closed stance twin foreknuckle fist crescent punch
- (16) walking stance open fist high reverse punch

Ul-ji is the fifteenth hyung of the Chang-Hon School of Taekwondo.

Meaning

Pattern is named after General Ul Ji Mun Dok, who successfully defended Korea against a Tang invasion force of nearly one million soldiers led by Yang Je in 612 AD. Ul Ji, employing hit and run guerilla tactics, was able to decimate a large number of the opposing force.

Number of Movements: 42 movements

The 42 movements represents General Choi Hong Hi's age when he developed the pattern.

The diagram of the hyung represents General Ul Ji's surname.

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks: jump front

Strikes:

Meaning

Yon-Gae is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

Number of Movements: 49 movements

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks:

Strikes: jump spin knife hand

Juche is the twenty-second hyung of the Chang-Hon School of Taekwondo.

Meaning

Juche is a philosophical idea that man is the master of the world and his own destiny. This idea is said to be rooted in Baekdu Mountain, which symbolizes the spirit of the Korean people.

Number of Movements: 45 movements

Diagram of the movements (&) represents Baekdu Mountain.

Techniques Introduced

- (1) Sitting stance inner forearm parallel block
- (2) one-leg stance outer forearm parallel block
- (3) X-stance backfist downward strike
- (4) middle hooking kick
- (5) Sitting stance flat fingertip outward cross cut
- (6) X-stance reverse knife hand low front block
- (7) Walking stance high elbow strike
- (8) Knife hand mid-air strike (180 degrees)
- (9) Closed stance heavenly hands
- (10) Pick-shape kick
- (11) Walking stance arc-hand high reverse crescent strike
- (12) Rear foot stance straight elbow downward thrust
- (13) Walking stance twin knife-hand inward strike
- (14) Walking stance downward punch
- (15) Backward double step sliding
- (16) L-stance outer forearm downward block
- (17) Dodging reverse turning kick
- (18) Flying two direction kick (left twisting kick/right side kick)
- (19) Diagonal stance twin palm rising block
- (20) Rear foot stance side elbow thrust
- (21) Bending ready stance "B"
- (22) L-stance backfist horizontal strike
- (23) Parallel stance flat fingertip inward cross cut
- (24) Flying consecutive punch (front punch/upset punch)
- (25) Walking stance knife-hand front downward strike

Sam-II is the sixteenth hyung of the Chang-Hon School of Taekwondo.

Meaning

Number of Movements:

Techniques Introduced

- (1) Walking stance knife-hand high side reverse block
- (2) Diagonal stance back elbow thrust
- (3) Middle twisting kick
- (4) Sitting stance reverse knife-hand middle wedging block
- (5) L-stance outer forearm high outward block
- (6) L-stance double fist low punch
- (7) L-stance reverse knife-hand high guarding block
- (8) Sweeping kick

Choi-Yong is the seventeenth hyung of the Chang-Hon School of Taekwondo.

Meaning

Pattern named after the famous General Choi Yong, who was the premier and commander-in-chief of the armed forces toward the end of the Koryo Dynasty in the 14th century. He was executed on a false charge by one of his subordinate commanders, General Yi Song Gye, who later became the first king of the Joseon Dynasty. Choi Yong was very popular and greatly respected for his loyalty, patriotism, and humility.

Number of Movements: 46 movements

Techniques Introduced

- (1) Rear foot stance middle knuckle fist high punch
- (2) Walking stance knife-hand w-shape block
- (3) Reverse hooking kick
- (4) Parallel Stance palm hooking block

Ko-Dang is the eighteenth hyung of the Chang-Hon School of Taekwondo.

Meaning

Ko-dang is the pseudonym of the patriot Cho Man-Sik who dedicated his life to the independence movement and education of Korea. The 39 movements of the pattern show the number of times of his imprisonment as well as the location of his birthplace on 39 degrees latitude.

Number of Movements: 39

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks:

Strikes:

Se-Jong is the nineteenth hyung of the Chang-Hon School of Taekwondo.

Number of Movements:

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks:

Strikes:

Tong-Ill is the twentieth hyung of the Chang-Hon School of Taekwondo.

Meaning

Tong-Ill denotes the hope for the unification of Korea which has been divided into two counties. The diagram of movements "||" represents a homogeneous race.

Number of Movements: 56

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks:

Strikes:

Moon-Moo is the twenty-first hyung of the Chang-Hon School of Taekwondo.

Meaning

pattern honors Moon Moo, the 30th king of the Silla Dynasty, whose body is buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb.

Number of Movements: 61 movements

The 61 movements symbolize the last two figures of 661 AD, the year Moon Moo came to the throne.

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks:

Strikes:

Eui Am Meaning

Number of Movements:

Techniques Introduced

- (1) Walking stance knife-hand low inward block
- (2) Walking stance outer forearm reverse high side block
- (3) Walking stance X-fist downward block
- (4) Walking stance knife-hand reverse rising block
- (5) X-stance backfist high side strike
- (6) High reverse turning kick
- (7) Walking stance high crescent punch
- (8) Parallel stance turning punch
- (9) Walking stance knife-hand middle wedging block
- (10) Walking stance reverse knife-hand circular block
- (11) Rear foot stance alternate palm downward block
- (12) L-stance knifehand low block
- (13) L-stance reverse knife-hand low inward block
- (14) Rear foot stance forearm middle guarding block

So San Meaning

Pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Lee Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

Number of Movements: 72

Techniques Introduced

Stances:

Turns:

Blocks:

Kicks:

Strikes