

日本武術中「道的文化」 角色之研究

——目標、價值與實證的檢視

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摘要

有關傳統日本武道——武術的表現方式——可以從武術術語中的「道」看出端倪。另外，在武術界的一些名詞中也不難發現它們的意涵。例如：空手道、柔道或劍道。然而「武道」不只是一個簡單的術語或漢字，它結合了智慧與哲學的概念形構成武道的基礎。甚至在其他地區的日本文化中「道」扮演了真實與廣泛的意涵。就武術所代表的意義，「道」這個字隱含了許多細微差別的意涵，因此很難簡潔且廣泛的給予確鑿的定義。

如果試著了解武術中常用「道」這個字的術語，應該檢視「道」這個字深藏在武術中的意涵。在此發表中，我們試著檢視「武道」中隱含的傳習與學習方式。舉例來說，指導者有著什麼樣的責任與追隨者要如何在「道」中實現。本文更進一步討論武道的發展，並呈現「道的覺知」對亞洲文化的影響。除此之外，武道中所隱含的價值觀及建構的過程也會列入討論，舉例來說，儒教與佛教的影響。我們也會從客觀的角度嘗試準確定義「武道」，且根據客觀與競爭的條件提出武道目前傳播到全世界所遭遇的問題。

關鍵詞：道的文化、日本武道、武術的表現方式、道的覺知

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Regarding the “Way-Culture” in Japanese Martial Arts: Examining Their Objective, Values and Practice-Methods

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Abstract

Regarding the traditions of Japanese budô - the 'Ways of Martial Arts' - we come across the term 'Way', dō or michi, which is found in the names of those arts, such as karatedō, jūdō or kendō. However, dō is not just a simple term or character, it is an intellectual and philosophical concept, constituting the foundation of budō. Also in many other areas of Japanese culture, dō possesses a substantial and far-reaching meaning. Depending on the art, the term dō carries different nuances and so it is difficult to give a concise and universally valid definition.

If we try to understand the term 'way' as it is used within the martial arts, then we have to investigate the meaning of the concept 'Way' (dō) for those arts. In this presentation, therefore, I investigated, what kind of teaching and learning exists within budō. For example, what is the responsibility of the instructor or what has the disciple to do on his or her 'way'. Further, I discussed the development of budō, showing the influences of Asian continental thought on the development of 'Way-awareness'. In addition to this, I explored the values within budō, and how they have been influenced by, for example, Confucianism and Buddhism. I also tried to define the objective of budō precisely, and in doing so I gave some examples of the kinds of problems that are encountered as budō has spread throughout the world, due to the differences between ideal objective and competitive orientation.

Key Words: way-culture, Japanese budō, ways of martial arts, way-awareness

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In order to shed light on the traditions of Japanese *budô* - the 'Ways of Martial Arts' - it is necessary to examine the meaning of 'Way', *dô* or *michi*¹. *Dô* is not only a simple term or character, which is found in the names of those arts, such as *karatedô*, *jûdô* and *kendô*, *dô* is an intellectual and philosophical concept, constituting the foundation of *budô*. Moreover, as often stated in research, the culture of Japan can be seen as a 'Way-culture'².

Therefore I will first investigate the meaning of the concept 'Way' (*dô*), and in doing so explore the objective of *budô*, as well as its underlying values and practice methods. Finally, I will touch on what kind of problems can be seen vis-à-vis Japanese traditions as *budô* has spread throughout the world.

Definition

In many areas of Japanese culture, *dô* possesses a substantial and far-reaching meaning. Depending on the art³, the term *dô* carries different nuances and so it is difficult to give a concise and universally valid definition⁴.

¹ Chin. *tao*. According to Hammitzsch, the essence of the term 'Way' was also reflected through other characters, for example *jutsu*. See Horst Hammitzsch, "Zum Begriff 'Weg' im Rahmen der japanischen Künste," *NOAG*, 82 (1957): 6. In the martial arts, the development from pure 'fighting proficiency' to 'way-arts' probably occurred from the peaceful Tokugawa Period onwards. See Kenichi Futaki, Kôhei Irie, & Hiroshi Katô, ed. *Nihonshi shôhyakka, Budô* (Tôkyô: Tôkyôdô Shuppan, 1994), 56-57. However, since the emergence of the martial arts, the emphasis of the orientation in the smaller units, the schools (*ryû*), within a respective martial art has always varied with the founders.

² See for example Kiyokazu Maebayashi, *Kindai Nihon bugei shisô no kenkyû* (Tôkyô: Jinbun Shoin, 2006), 25.

³ Hammitzsch states that in East Asia the arts, *gei*, belong to, '... all that which is of value to develop the character of a human being, to bring one's self close to perfection.' See Horst Hammitzsch, "Zum Begriff 'Weg' im Rahmen der japanischen Künste," 5.

⁴ Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan* (Bern: Francke,

However, if we try to define the term 'Way' for *budô*, then such a definition would necessarily include both the inner and outer (physical and technique-based) aspects, which together make up the content of a particular martial art. This content having been refined and transmitted over generations, acts as a guide, in the sense of a 'teaching-way', for the practitioner.

The content of a martial art, or parts thereof, can be found in its teaching texts and/or oral transmissions.

Teaching and Learning in Budô

There exists, as in all 'way-arts', a special mode of teaching and learning of the content by the use of a model, and a largely intuitive manner of transmission, which occurs directly between the instructor and the disciple.

Teaching - What is the part of the Instructor?

The person who leads one on the 'Way', often referred to as the *sensei*⁵, has the function of leading the disciple to the mastery of a way-art through his all-embracing model, and especially through the demonstration of the concrete model. The concrete model, *kata* or 'form'⁶, is the central or even sole practice

1986), 220.

⁵ Usually translated as 'teacher' or 'master'; literally 'before-born.'

⁶ 'Forms' can be found in all arts, but are not always called *kata*. In the 'Way of Tea' (*chadô*, *sadô*) for example, the term *o-temae*, which describes the process of preparing the tea, refers to what is in effect a *kata*, although the term *kata* is not actually used. See Ryôen Minamoto, *Kata* (Tôkyô: Sôbunsha, 1989), 9.

method through which the *sensei* first of all imparts to the disciple the essential content of the way-art.

However, leading the disciple to mastery is done primarily without resorting to analytical or rational explanations. Even if such explanations are employed, they are used on a small scale. This is grounded in the conviction that mastering a way-art is a supra-rational process, which depends mainly on intuitive transmission and on the disciple's own experience.

However, this manner of teaching also means that the instructor must fulfill his responsibility, because how far the disciple proceeds along the 'Way' depends also upon the guidance of the instructor.

Learning - What has the Disciple to do?

The disciple, on the other hand, should, through the repeated imitation of the concrete model with rigorous self-discipline, first comprehend the essential content from his or her own praxis, develop it within themselves, and with the help of the teacher's all-embracing model, progress to mastery of the way-art.

Indeed, without intuitive learning this mastery is not attainable through analytic or rational questioning alone. Friday provides an interesting analogy: “The overall process can be likened to teaching a child to ride a bicycle: the child does not innately know how to balance, pedal and steer, nor will he be likely to discover how on his own. At the same time, no one can fully explain any of these skills either; one can only demonstrate them and help the child practice them until he figures out for himself which muscles are doing what at

which times to make bicycle riding possible”⁷.

The disciple must put aside their personal creative aspirations in the beginning as the essential (inner and outer) content should be preserved unadulterated. Once the disciple incorporates this through practical training, it is possible for them to let their personality show, in other words, to produce variations and innovations⁸. They have then, like Hammitzsch expresses, “[...] the competence to determine if these have an everlasting value [...]”⁹. At an advanced level of the discipline, for a practitioner who has reached both outer and inner maturity, the 'Way' lets them, “[...] receive the last teachings, and gives them back their freedom, which is greater than the lesser personal waywardness for it is freedom from the self”¹⁰.

Budô's Development - Influences and Values

The traditional Japanese way-arts were originally characterized by purely outer skill, but the notion of 'liberation from the self' is proof of the influence of continental Asian thought on the gradual development of 'Way-awareness', which, needless to say, includes outer skill.

Especially after the unification of the country at the beginning of the 17th century, and following more than 250 years of relative peace during the

⁷ Karl F. Friday, “Kabala in Motion: Kata and Pattern Practice in the Traditional Bugei,” *Journal of Asian Martial Art*, 4.4 (1995): 29-30.

⁸ See Heiko Bittmann, *The Teachings of Karatedô* (Ludwigsburg and Kanazawa: Verlag Heiko Bittmann, 2005); 'preserve, break through and detach' (*shu ha ri*).

⁹ Horst Hammitzsch, “Zum Begriff 'Weg' im Rahmen der japanischen Künste,” 11.

¹⁰ Horst Hammitzsch, “Zum Begriff 'Weg' im Rahmen der japanischen Künste,” 14. In another part of his text (p. 11), Hammitzsch mentions the 'oral transmission' (*kuden*) or the 'secret transmission' (*hiden*) as being the last details of the Way.

Tokugawa Period (1600-1868), the sole intention of earlier fighting methods, defending the self or defeating an enemy, gradually receded into the background¹¹, allowing the development of martial arts towards a broader or even altered objective. While Taoism, the Yin-Yang doctrine, Buddhism and the native Shintô were also important, the development of this Way-awareness was due particularly to the influence of Confucianism and Zen Buddhism.

The aforementioned 'self' should be understood here in a (Zen-)Buddhist sense, and as such is seen as 'delusion'¹². In Zen¹³ one seeks to break through this in the most direct manner, through the practice of the meditative praxis, 'sitting in absorption' (*zazen*¹⁴), so that on the Way to enlightenment the command of the 'illusory self' over the thinking and acting of the practitioner will be gradually overcome¹⁵.

In the martial arts, this overcoming of the 'self' should be attained through the practice of the 'moving praxis', which is a prerequisite for the unconscious, spontaneous emergence of a technique, as it is said in a famous parable cited

¹¹ In the Tokugawa period the structural change occurred in the field of activity for the majority of the warrior class appointed to positions within the civil sphere.

¹² 'According to the scriptures, the Buddha stresses elimination of attachment to the self. This is because he held that suffering arises from the self's attachment to things.' See Yoshihito Takada, *Talking about Buddhism, Q&A*, trans. James M. Vardaman (Tokyo: Kodansha, 1997), 63. See also Michael S. Diener, ed. *Das Lexikon des Zen, Grundbegriffe und Lehrsysteme, Meister und Schulen, Literatur und Kunst, meditative Praktiken, Geschichte, Entwicklung und Ausdrucksformen von ihren Anfängen bis heute* (Bern: Barth, 2nd ed. 1992), 94-95.

¹³ Chin. *ch'an*. This character expresses 'ceremonial renunciation and release.' See Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 1: Indien und China* (Bern: Francke, 1985), 67.

¹⁴ Chin. *tso-ch'an*.

¹⁵ See also Michael S. Diener, ed. *Das Lexikon des Zen, Grundbegriffe und Lehrsysteme, Meister und Schulen, Literatur und Kunst, meditative Praktiken, Geschichte, Entwicklung und Ausdrucksformen von ihren Anfängen bis heute*, 94-95.

often in *budô*: 'like the moonlight reflected on the water's surface'¹⁶.

A major contribution brought about through the transfer of Zen ideas to the martial arts can be found in the profound statements of Zen monk Takuan Sôhō (1573-1645) regarding swordsmanship¹⁷. The essence of his ideas, which are anchored in Mahâyâna and the Sûtras of Consummate Wisdom, lead to explanations of 'no-heart' (*mushin*), which is the enlightened heart that without stopping or sticking somewhere or within something is 'empty'; a heart that lets itself be captured by the opponent or the self, in other words a heart that stops (*kokoro ga tomaru*) is encumbered and cannot act or respond freely¹⁸. Takuan designates such a heart that stops as 'delusion' or 'perplexity' (*mayoi*)¹⁹. However, it was not only Takuan who took the metaphysics of Zen as a basis for swordsmanship²⁰. Rather, this metaphysical influence is also seen in the writings of his notable contemporaries, the sword masters Yagyû Munenori (1571-1646) and Miyamoto Musashi (1584-1645)²¹.

¹⁶ This simile is not limited to martial arts texts. See also Yoshio Imamura, ed. *Budôka senshû*, 2 vol. (Tôkyô: Daiichi Shobô, 1989).

¹⁷ Hakugen Ichikawa, *Nihon no zen goroku, Takuan, Daijûsankan*, Vol. 13 (Tôkyô: Kôdansha, 1978), 201.

¹⁸ See also Hakugen Ichikawa, *Nihon no zen goroku, Takuan, Daijûsankan*, Vol. 13, 199 ff; Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan*, 258.

¹⁹ Hakugen Ichikawa, *Nihon no zen goroku, Takuan, Daijûsankan*, Vol. 13, 201. For instance, Takuan demands from the practitioner of the sword (Hakugen Ichikawa, *Nihon no zen goroku, Takuan, Daijûsankan*, Vol. 13, 227; Wilson, William Scott, *The Unfettered Mind, Writings of the Zen Master to the Sword Master* (Takuan Sôhō, Tokyo, New York: Kodansha, 1986), 37): 'The other is emptiness, I am emptiness, realize in the heart that also your hand which is gripping the sword and the striking sword are emptiness, but let your heart also not be taken by this emptiness!'

²⁰ See also Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan*, 259.

²¹ Munenori states, for example: '... the emptiness is, when in heaven and earth, the master of heaven and earth, when in the body of a person, the master of the human body, ... when you use the Methods of Battle, the master of the Methods of Battle, when you shoot with a bow, the master of the bow' See Iwanami Shoten, ed. *Nihon shisô taikai*, Vol. 61, (Tôkyô: Iwanami Shoten, 1972), 333; Hiroaki Sato, *The Sword and the Mind*

How close the Way of Zen and the Ways of Martial Arts stood and still stand in relation to each other, in both their practice and their inner organization, becomes apparent in the precepts 'Sword and Zen are one' (*ken zen itchi*²²) and 'Fist and Zen are one' (*ken zen itchi*²³). When seeking enlightenment through Zen practice, the disciple should strive for complete 'emptiness', *kû*, aspiring to the radical emptying of their mental processes from the self²⁴.

One expression found in many Zen texts emphasizes that the Way to enlightenment in Zen is 'not transmittable through instructions nor definable through characters' (*kyôge betsuden furyû monji*²⁵); it can only be mastered

(New York: Overlook Press), 1986, 95. While Musashi says: '... take the emptiness as the Way, then you will see the Way as emptiness.' See Iwanami Shoten, ed. *Nihon shisô taikai*, Vol. 61, 394; Victor Harris, *A Book of Five Rings, Miyamoto Musashi* (London: Allison and Busby, 1974), 95.

²² 'Sword and Zen are one' (*ken zen itchi* 劍禪一致) is an expression often used in Kendô or Iaidô (often called the 'Way of Sword-drawing'). To whom it can be first attributed is unclear. According to Sasama, the Zen monk Dôgen (1200-1253) spoke of *zen ken itchi*. See Yoshihiko Sasama, *Nihon budô jiten* (Tôkyô: Kashiwa Shobô, 1982), 291. Another theory says that *ken zen itchi* originated from the concepts of Takuan, especially those found in 'Evening Discourses in the Tôkai Temple' (*Tôkai yawa*) (Iwanami Shoten, ed. *Nihon shisô taikai*, Vol. 15, 1983, 50).

²³ 'Fist and Zen are one' (*ken zen itchi* 拳禪一致) is used in Karatedô. Its origin is unclear. On the one hand it could be a variant of 'Sword and Zen are one' (the characters *ken*, 'sword', and *ken*, 'fist', are homophones). On the other hand, according to Nagai, 'Fist and *ch'an* (Jpn. *Zen*) are like one' is an important precept for practitioners of the Chinese 'Method of the Fist of the Shao-lin Temple' (*Shao-lin-ssu ch'üan-fa*; Jpn. *Shôrinji kenpô*). See Yoshio Nagai, *Chûgoku kuden ni manabu, Bujutsu no ôgi meigenshû* (Tôkyô: Adoa Shuppansha, 1992), 190. Due to the fact that this Chinese Method of the Fist represents one of the main influences on Karatedô, it is possible that 'Fist and Zen are one' and perhaps even the expression 'Sword and Zen are one' came from this. However, Nagai gives no sources or dates.

²⁴ Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan*, 275.

²⁵ Literally: 'outside the instruction in separate transmission and without the setting up of characters'. Here 'outside the instruction' means 'outside the *sûtra*.' See Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan*, 14. The expression can be found in this order, (for example in Taishô Issaikyô Kankôkai, ed. *Taishô shinshû*,

through 'transmission from heart to heart' (*ishin denshin*²⁶), and through one's own praxis, that is to say, through rigorous self-discipline as well as meditation.

Correspondingly, in one example from Karatedô, Miyagi Chôjun (1888-1953) stresses:

*“The essence of the Way [...] must be realized in a realm that is not transmittable through instructions, nor definable through characters.”*²⁷

The influence of Zen on the style of teaching and learning in martial arts is shown here by Miyagi's choice of words. In martial arts too, intuitive transmission and experiential praxis are emphasized. Entering the realm in which realization of the essence takes place would appear to involve emptying of the self, showing further Zen influence. Nevertheless, the Ways of the Martial Arts, as Dumoulin explains, are not classed within the 'proprietary domain' of Zen; they maintain their 'autonomy'²⁸. Zen exercises are not

Daizôkyô, Vol. 47 (Tôkyô: Taishô Issaikyô Kankôkai, 1928), 495), as well as in the order *furyû monji kyôge betsuden*, or separated into *kyôge betsuden* and *furyû monji* (see for example, Taishô Issaikyô Kankôkai).

²⁶ In Masao Iwano, ed. *Japanese-English Buddhist Dictionary* (Tôkyô: Daitô Shuppansha, 3rd ed. 1981), 131; *ishin denshin* is described as follows: 'The transmission of the true law from a *zen* master to his disciple by personal contact without depending on the words and letters of the scriptures'. Dumoulin designates this style of transmission, 'a special, direct transmission of the spirit of the Zen patriarchs, who transmit the inexpressible essence of their experience'. See Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan*, 14.

²⁷ Chôjun, Miyagi, *Karatedô gaisetsu*, Manuscript, 1934, 1. *Furyû monji kyôge betsuden* can also be found in other texts on the martial arts, such as Takuan's 'Annals of the Sword Taia' (*Taiaki*; Hakugen Ichikawa, *Nihon no zen goroku, Takuan, Daijûsankan*, Tôkyô: Kôdansha, 1978. Ichikawa, 1978, 253). A similar expression is also included in Yagyû Munenori's 'Family Transmissions of the Methods of Battle' (Iwanami Shoten, ed. *Nihon shisô taikai*, Vol. 67, 1972, 338).

²⁸ Heinrich Dumoulin, *Geschichte des Zen-Buddhismus, Band 2: Japan*, 255.

necessarily needed to master them.

The Confucian influence on martial arts is, however, equally strong. Confucian pedagogy can be seen in teaching and learning through the imitation of a model. It was also apparent in the literary education of the warrior class, for example, in the studying or reciting of Chinese Classics²⁹.

Confucianism not only determined ethical norms in Japanese daily life, but can also be found in 'Way-awareness' too. The 'Five Relations' (*gorin*³⁰), which determine the moral behavior of human beings towards each other, and the 'Five Cardinal Virtues' (*gojō*³¹) - humanity (*jin*), righteousness (*gi*), propriety (*rei*), wisdom (*chi*) and fidelity (*shin*) - which state the prime moral responsibilities of human beings have continued to have a strong influence until today, some more perceptible, some less. Throughout history, especially in the world of the martial arts, courage and loyalty have indeed been misused for many dubious purposes, but other virtues, such as humanity or propriety, which manifests itself in the performing of the 'respectful salutation' (*rei*)³² in particular, remain important within the practice today.

²⁹ See also Alfred Forke, *Geschichte der alten chinesischen Philosophie* (Hamburg: Cramm, De Gruyter & Co., 1964), 130; Karl F. Friday, "Kabala in Motion: Kata and Pattern Practice in the Traditional Bugei," 31.

³⁰ Chin. *wu-lun*. The 'Five Relations' are: master and servant (*kunshin*), father and son (*fushi*), husband and wife (*fūfu*), younger and older brother (*chōyō*), friend and friend (*hōyū*).

³¹ Chin. *wu-ch'ang*.

³² The Confucian Cardinal Virtue *rei* (Chin. *li*; see among others Peter Leimbigler, Hans Link, & Wolfgang Kubin, ed. *China, Kultur, Politik und Wissenschaft* (Tübingen und Basel: Erdmann, 1976), 199-209), is translated as 'propriety' here. However, when the same word is used to indicate the *rei* performed within the martial arts, it is translated as 'respectful salutation', a combination of two possible translations, 'respect' and 'salutation'. Ogasawara states that '*rei* has to be performed as an expression of a heart that respects the other'. See Kiyonobu Ogasawara, *Kanzen zukai, Shitsuke no jiten* (Tōkyō: Tōyō Shuppan, 1985), 59

Looking at one of the most famous teaching-texts of Karatedô, the “Twenty Paragraphs of the Empty Hand” by Funakoshi Gichin (1868-1957; who is called the father of modern Karatedô), the first three paragraphs run:

“Forget not that the Empty Hand begins with a respectful salutation and ends with a respectful salutation” (karate wa rei ni hajimari rei ni owaru),

“In the Empty Hand there is no first move” (karate ni sente nashi).

“The Empty Hand supports righteousness” (karate wa gi no tasuke).

These paragraphs address directly or relate to the Cardinal Virtues of propriety, humanity and righteousness³³. How important behavior based on societal norms is for the practitioner of Karatedô is demonstrated by the fact that such teaching concepts often appear at the beginning of many other texts, too. Therefore, these virtues can also be seen as basic ethical requirements for the practice of a martial art.

Objective of Budô

The 'Way' in general, as well as that of the martial arts, consequently does not place priority on measurable achievement, like victory or defeat, but rather on the learning process itself. For the Ways of the Martial Arts, this means that importance is placed not only on the appropriation of outer abilities

³³ The term 'righteousness' used here means not only 'right acting' in a conventional sense, but also has its Confucian meaning of becoming familiar with the hierarchical order, which is inherent in Japanese society and in the martial arts in particular. The system of 'senior student' (*senpai*) and 'junior student' (*kôhai*) is but one example.

or pure physical and technique-based skills, but also on the development of the abilities of the 'heart', in other words, those of the inner, intellectual and intuitive spheres. For this reason, the masters repeatedly place particular emphasis on the inseparable unity of the components 'heart, technique and body' (*shin gi tai*). This unity is imperative if one wishes to delve beyond mere strong-arm competitive elements into the deeper essence of the Way of Martial Arts. The practitioner of the 'Way' should, through their discipline, develop their character and strive for overall perfection. They may then at the highest level, through the mastering of a way-art, at last let go of the 'self', in other words, enter into a kind of enlightened state, probably comparable to that of Zen.

International spread of budô, Ideal objective & Competitive orientation

The above mentioned ideal objective of the overall perfection of a human being, which is seen in Japan primarily as an educational objective versus a mere pastime, is frequently mentioned by Japanese *budô* organizations or explained exhaustively in texts on the topic.

In contrast to this, if we look at the international spread of *budô* starting on a large scale around the 1950's, we can see that even when there are slight differences between some of the martial arts, a strong emphasis on competition is common to all. Of course, measuring or competing with a partner is one important element of the traditional martial arts. Nevertheless, as noted before in speaking of 'Way-culture' practice, competition is not the

ultimate objective³⁴. It follows from this that one question we may ask is what the reasons are for such a strong competitive orientation of *budô* throughout the world.

One of the reasons for this orientation can be found through an examination of martial arts before and after World War II. Since martial arts were seen to have contributed to militarism under the state control in Japan of the 1930's and 1940's, a time during which swordsmanship became increasingly important for the government not as a Way-art for educating the self, but as a means of physical strengthening and spiritual discipline in order to make young people ready for common patriotic war service, the Allied Powers at the end of the War prohibited them. To overcome this prohibition³⁵, martial arts were purged of their extreme nationalistic and militaristic educational orientation of pre-war times and, as Abe says, for the first time in their history, after the war they were transformed into 'democratic' competitive sports, with reforms in their competitive rules and organizations. He also notes that 'spreading them as competitive sports helped to promote a new value for *budô* in Japanese society, and Japan could demonstrate to the world its status as a democratic nation³⁶.

Keeping this situation in mind, it is not surprising that the first steps of the international spread of *budô* by Japanese organizations or individuals from around the 1950s were influenced by this trend, culminating in the development of the large international umbrella organizations of Jûdô (1952),

³⁴ One can argue that even traditional *budô* always deals with victory, but this is not a victory over the opponent, but a victory over oneself.

³⁵ It was partly relaxed in 1947. See Donn F. Draeger, *The Martial Arts and Ways of Japan: Vol 3, Modern Bujutsu and Budo* (New York, Tokyo: Weatherhill, 1974), 48.

³⁶ Tetsushi Abe, "Budô to kokusaika," *Budô bunka no tankyû*, ed. Kôhei Irie (Tôkyô: Fumaidô, 2003), 105.

Karatedô (1970) or Kendô (1970)³⁷. By emphasizing a competitive orientation these organizations were able to attract larger memberships, which directly contributed to a growth in membership dues. In the near future, for some organizations this growth may lead to the recognition of their martial art as an Olympic sport³⁸.

Apart from the 'International Judo Federation' there is debate within other organizations over whether to receive Olympic recognition (and be ruled by IOC rules) or to remain independent. On a global level this results in some cases in disagreement and a split within the international organization. Or, if one umbrella organization does not seek Olympic recognition another one will be established. Examples may be seen in the case of Karatedô or more recently Kendô³⁹.

Despite the strong competitive orientation at present in Japan, over the years the view of *budô* has become again a more strongly 'Way' oriented one, with the education of the self held as most important, and not victory over an opponent⁴⁰.

This interpretation of *budô* as a 'Way' of educating oneself, which has its

³⁷ The 'International Judo Federation', the 'World Union of Karatedô Organisations', (today's 'World Karate Federation') and the 'International Kendo Federation'.

³⁸ See also Tetsushi Abe, "Budô to kokusaika," 104.

³⁹ In Karatedô it is the long dispute between the International Amateur Karate Federation (IAKF, now International Traditional Karate Federation [ITKF]) and the World Union of Karate Do Organisations (WUKO, now World Karate Federation [WKF]). In the case of Kendô, Abe states: 'The International Kendo Federation was formed in 1970 as the governing body of kendo around the world. In opposition to this, however, the World Kumdo Association was established by a group of Koreans in 2002 with the clear objective of making kendo/kumdo an Olympic sport'. See Tetsushi Abe, "Cultural Friction in Budô," *Budô Perspectives*, ed. Alexander Bennett (Auckland: KW Publications, 2005), 140.

⁴⁰ See for example Susumu Nagao, "Kendô no rekishi," *Budô bunka no tankyû*, ed. Kôhei Irie (Tôkyô: Fumaidô, 2003), 68-69.

roots in the Tokugawa period, is reflected for example, in the creation of the “Charter of the Ways of the Martial Arts” (*Budô kenshō*) in 1987 by the ‘Council of the Japanese Ways of the Martial Arts’ (*Nihon Budô Kyōgikai*), an umbrella organization of large *budō* organizations⁴¹. This charter defines the objective as the overall perfection of the human being and gives at the same time an illustration of how the traditional Japanese Ways of the Martial Arts should be understood today:

*“Paragraph one (goal): The Ways of the Martial Arts have as their goal by the tempering of the heart and the body through fighting techniques, the honing of the personality, the heightening of insight and the development of a capable person.”*⁴²

Another example can be seen in the fact that the name *budō* is again being used in school education, starting from 1989. The expectation that *budō* should not only be seen as a tool for learning body movements, but also as a means of moral education, is reflected in statements of the Minister of Education of the time⁴³.

⁴¹ *Nihon Budō Kyōgikai* was founded in 1977. Affiliated are: the ‘All Japan Jūdō Federation’ (*Zen Nihon Jūdō Renmei*), the ‘All Japan Kyūdō Federation’ (*Zen Nihon Kyūdō Renmei*), ‘All Japan Kendō Federation’ (*Zen Nihon Kendō Renmei*), the ‘All Japan Karatedō Federation’ (*Zen Nihon Karatedō Renmei*), the ‘Aiki Society’ (*Aikikai*), the ‘All Japan Naginata Federation’ (*Zen Nihon Naginata Renmei*), the ‘Japan Sumō Federation’ (*Nihon Sumō Renmei*), the ‘Japan Shōrinji Kenpō Federation’ (*Nihon Shōrinji Kenpō Renmei*), the ‘All Japan Jūkendō Federation’ (*Zen Nihon Jūkendō Renmei*) and the ‘Institute of the Japanese Ways of Martial Arts’ (*Nippon Budōkan*).

⁴² Futaki, Kenichi, Irie, Kōhei, & Katō, Hiroshi, ed. *Nihonshi shōhyakka*, Budō, 222.

⁴³ See for example Susumu Nagao, “Kendō no rekishi,” 57-69. Jūdō was the first to be reestablished in the school curriculum in 1950. In 1958 Jūdō, Kendō and Sumō became a part of physical education under the name *kakugi* (格技).

Regarding Problems

When considering the discipline (*shugyô*) of the self in a traditional Way-art, problems arise when the competitive aspect is overemphasized. When winning is made the objective this leads to a corruption of traditional *budô* in the practitioners mind, contributing to the loss of other important elements, such as respect, and thereby impeding the overall perfection of the human being.

As one example, if we watch international martial arts competition we can often see that the winner makes a victory pose⁴⁴ at the end of a competition, sometimes without performing *rei* - the respectful salutation.

If the winner shows off in his victory, then the loser, in addition to defeat, will also incur aggravated mental anguish. In other words, in performing a heart-filled respectful salutation, and not just a simple nodding of the head, the partners should express a 'please' at the beginning and a 'thank you' at the end to each other, whether in training or in competition.

Expressing a respectful salutation in *budô* can be understood as a kind of promise to each other. Partners should always give their best effort, of course, but not to the point of causing bodily injury for the sake of a trophy. Essentially, competition in *budô* means to compete with a partner, not simply an opponent, so that the practitioners may hold each other in high-esteem. Even when in competition some of more dangerous techniques are not used, or through the arrangement of rules become less dangerous; it should be

⁴⁴ In Japanese called '*gattsupôsu*'.

understood that techniques in *budô* deal with life and death, that is to say, one may injure one's opponent or partner⁴⁵. Therefore, as Duncan says, “[...] to realize your dependence on other people”⁴⁶ is not only necessary in *budô*, but also useful in everyday life.

Another important point with regard to winning and losing in *budô* is that if one does not rid oneself of the thought of winning, it is impossible to experience the realm of *mushin* or 'no-heart'.

As Takuan expresses, if the practitioner is captured by a heart that lingers somewhere or within something - as in thinking about winning or losing - his or her heart will stop in this thought and the possibility of moving freely, that is to say in 'unconscious' adaptation or response, will be lost. Achieving *mushin* is something important not only in a real fight, but may also be a deciding factor in competition, when two equally strong opponents confront each other.

In connection with competition we can also be aware of the tendency that only “winning” techniques are practiced. However, such a behavior will not be helpful in developing the body and contrasts with the objective of overall perfection.

Therefore, in the future it is necessary to examine, discuss and explain *budô*'s traditions and the traditions underlying *budô* in greater detail, focusing on its historical development, influences and meanings. Furthermore we have to investigate the concept of *dô* as well as the differences between “*budô*” and “sport” more deeply, and make the distinction clearer for the benefit of Japanese as well as international practitioners.

⁴⁵ This can also be seen as one of the differences in comparison to sport.

⁴⁶ Robert Duncan, “Budô & Education, ” *Budô Perspectives*, ed. Bennett Alexander, Auckland: KW Publications, 2005, 244.

Conclusion

In conclusion, transforming the objective of *budô* to a merely competitive one, for example, does not correspond with a view of *budô* as ‘way-culture’, with its inherent traditions⁴⁷. As long as the practitioner sticks to the “thought of winning” and disregards important elements of *budô* practice, such as “respecting the other” or virtues like “propriety” or “humanity”, he or she will not be able to work towards the given ideal objective of striving for perfection of the human being.

Trying to achieve the perfection of the human being through *budô* is not a purely Japanese objective; rather, *budô* can be used as a useful paradigm within other cultures and countries as well, even if there are differences in thinking.

Budô can be more than just a means of incorporating self-defense strategies, learning body-movements for health or recreational reasons, or training specific techniques for competition; as a 'Way' it functions as an important means for helping people in finding themselves and in their self-education.

⁴⁷ As Alan Guttmann and Lee Thompson state in their book 'Japanese Sports', '... one is surprised to discover that much of what is marked as 'traditional' about Japanese sports turns out to have been invented in the modern era', like the *dan-kyû* grading-system or the popularization of the term *dô* in the names of martial arts, following Kanô Jigorô's (1860-1938⁴⁷) example, who in 1882 named his martial art, *jûdô* or 'Way of Softness'. See Allen Guttmann, & Lee Thompson, *Japanese Sport, A History* (Honolulu: University of Hawai'i Press, 2001), 6. However, the roots for many 'traditions', even if they were first written down or became fixed in the modern era, are older and have developed within a long historical context, mainly during the Tokugawa Period. Sometimes it is moreover also necessary to write down 'older things' to not forget them, or to change traditions slightly to allow them a smoother transition to a new epoch.

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