Two Wings of One Bird:

Where Sport Belongs in Traditional Martial Arts

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Introduction

In recent years, martial arts have grown rapidly throughout the world. They are practiced in nearly every country by an increasing number of participants. But as martial arts have expanded, they have changed significantly. With the implementation of competition rules, the orientation of traditional martial arts has shifted decidedly towards sport competition. Judo became an Olympic sport in the 1960s, and taekwondo made its first appearance in the Olympics in 1988. Since then, both martial arts have enjoyed increasing popularity in the Western world. At the same time, they have begun to resemble Western sports and, some argue, to lose their distinctive cultural and traditional values.

With the growing focus on competition has come an emphasis on developing effective competition techniques. Today in taekwondo, for example, successful tournament athletes employ kicking combinations that their predecessors, even a single generation before them, never imagined. While these developments make competitions more exciting and increase spectator appeal, they are not necessarily in harmony with continuing the traditions of martial arts that truly distinguish them from sports in general.

The martial artist understands that although the practice of martial arts has changed, they continue to exist as more than a sport. But as martial arts competition has become more popular, it has become more difficult – and more important – to understand the distinctions between traditional martial arts and sports. It is also important to consider where sport belongs in martial arts, whether it has value to the martial arts student, and whether the two can exist together.

The Definition of Sport

A sport can be defined as a "competitive game testing some physical skill."[1] One of the principle characteristics of a game is that it is an artificial construct. It usually takes place on a playing field intended to ensure equality among players, and it is guided by specific rules.[2] A game usually determines a winner and a loser. Furthermore, a competitive sport takes place at a pre-determined time, so that competitors can bring themselves to a peak condition at the time of the competition.[3]

Modern sports are also typically defined by Western philosophies about human physiology. In Western countries, most people accept that there is a duality between the mind and the body. This concept originates in the Western tradition

[1] Daeshik Kim and Allan Bäck, *The Way to Go*, p. 10
[2] Kim and Bäck, p. 9
[3] Toshishiro Obata, *Samurai Aikijutsu*, p. 40

of analytical thought and application of the scientific method. Western science tends to break down the whole into its component parts for studying. Western attitudes, therefore, tend not only to divide the body into distinct anatomical parts, but also to separate the mind and the body. In Europe and the United States, sports are generally considered physical activities. Oftentimes these sports require intense mental focus and strategy, but in most sports the emphasis is placed on athleticism; the mental aspects of the sport are considered separately. [4]

As traditional martial arts move in the direction of competition, they too become oriented towards the rules of the particular game. Judo players prepare for matches based on judo competition rules; taekwondo players prepare based on taekwondo sparring rules; and now yongmudo players must orient their training and thinking towards kyukkido competition. A natural consequence of this is training geared towards prevailing in competition under the applicable rules of the given contest. Assuming each practitioner has a finite amount of time and energy for training, the devotion to competition techniques can detract from traditional aspects of the martial arts that make them arts rather than highly evolved sets of martial skills.

Martial Arts Philosophy and Practice

Although many martial arts have evolved to be practiced as competitive sports, traditional martial arts can not be defined as a game, a physical activity, or even a form of self-defense. Rather, martial arts emphasize an all-encompassing way of life (*do)* that is simultaneously physical, mental, and spiritual. Gichin Funakoshi, the founder of karate-do, summarizes this fundamental concept in his autobiography:

> *...no one can attain perfection in Karate-do until he finally comes to realize that it is, above all else, a faith, a way of life.*[5]

Funakoshi stressed that martial arts should be practiced not just with the body or the mind, but with the entire body, including the soul.

The context of Funakoshi's ideas is rooted heavily in Eastern philosophical influences. The introduction of Zen Buddhism to martial arts began in the twelfth century, when the monk Eisai was received by leaders in Kamakura. The characteristics of Zen were well suited to Japan's warrior class, and it was quickly adopted by the shogunal regime in Kamakura. Several shoguns in the centuries that followed were dedicated followers of Zen, and contributed to its expansion. But most significant was Zen's appeal to the samurai. As Winston King explains:

> *The truth of Buddhism in the Zen mode was not in scripture, ritual, or doctrine... truth was existential, not intellectual; its realization and practice were visceral and not cerebral. This character of Zen*

[4] Minoru Kiyota and Sawamura Hiroshi, *Japanese Martial Arts & American Sports,* p. 128
[5] Gichin Funakoshi, *Karate-do: My Way of Life,* p. 109

> *then put it well within the range of samurai awareness and emotional compatibility; it was capable of making connection with the kind of life the samurai led.*[6]

It was this quality of Zen that made it so popular among samurai. As a Japanese saying puts it, "Shinto is for the court, Pure Land Buddhism is for the masses, Shingon for the aristocracy, but Zen is the religion of the warrior."[7] The profound influences of Zen philosophy extended throughout the history of martial arts both in Japan and elsewhere. Zen, in combination with Taoism and Confucianism, fostered the cultivation of many of the fundamental ideals of martial arts, including the unity of mind and body, often expressed within the concept of *ki. Gaiko*, or "external power," refers to the training of the physical body. *Naiko,* or "internal power," refers to the training of the internal body – the mind and spirit. Although the two are termed separately, they are inextricably related to one another. Martial arts teaching emphasizes that neither internal nor external strength alone can overcome one's opponent. There is, therefore, a strong emphasis on cultivating both powers. This is the essence of martial arts: strength in mind, body, and spirit.[8]

The importance of both internal and external power can be seen in the teachings and practices of traditional martial arts. Japanese swordsmanship, for example, requires the following of *bunbu-ryodo*, which refers to the integration of martial arts and all other aspects of life, including education. A true samurai was not just a fighter, but also an educated gentleman.[9] Miyamoto Musashi, a legendary Japanese warrior of the sixteenth century, was a master swordsman and an artist. He created masterpieces in sculpture and calligraphy, and he is said to have written many poems and songs.[10] Musashi believed firmly in the "twofold Way of pen and sword."[11] For him, "the teachings of a swordsman were not his goal; he sought an all-embracing way of the Sword. The Sword was to be far more than a simple weapon; it had to be an answer to all life's questions."[12]

These concepts of mental and physical unity are embodied in traditional kendo practices that exist even today:

- *Mushin*, or "mind of no mind," requires the martial artist to remove himself from all conscious thought. He is to release his mind from egoism, technical skills, and all dualistic concepts such as good and evil, life and death, right and wrong. *Mushin* is intended to release the mind from all external distractions, enhancing the moral and spiritual man. It can only be achieved when one is in complete harmony with the principles of life, and

[6] Kiyota and Hiroshi, p. 118
[7] Kiyota and Hiroshi, p. 117
[8] Kiyota and Hiroshi, 129
[9] Kiyota and Hiroshi, 27
[10] Miyamoto Musashi, *A Book of Five Rings,* 22
[11] Musashi, 37
[12] Eiji Yoshikawa, *Musashi,* p. 395

requires a high degree of concentration to be achieved.[13]

- *Zanshin*, or "extended mind," is characterized by a heightened and sustained awareness of one's opponent and surroundings. This state of mind facilitates the optimal use of skill and strategy, reducing the swordsman's exposure to risk. *Zanshin* should be cultivated through the practice of kendo but applied to every aspect of life, including ethics and morality. [14] It allows the martial artist to be constantly aware of his surroundings, himself, and his actions towards others. It requires extended periods of meditation in order to maintain a continual state of *zanshin.*[15]

- *Mokuso,* or meditation, clears the mind of external distractions, allowing for the kind of concentration needed to achieve *mushin* and *zanshin.* Meditation requires mental discipline and a willingness to achieve heightened self-awareness and focus.

- *Kiai*, also known as *kihap,* is a yell that the martial artists releases while executing a technique. The *kiai* can have many physical advantages, including startling or frightening one's opponent and protecting internal organs by forcing the abdominals and other core muscles to contract. But the spiritual meaning of *kiai,* evident in its etymology, is even more important to martial arts. The term is a compound of *ki,* meaning "life force," or "power," and *ai,* meaning "to unite." *Kiai* signals a complete unity of the body and the mind, and therefore preparedness for combat.[16]

All of these practices have heavy influences in Buddhist and Taoist philosophies, and all are key symbols of the spirit of martial arts. It is important to note that they are not necessarily specific to kendo or Japanese martial arts. They are used here as specific examples of a mindset that is both universal and essential to the practice of martial arts. These practices, particularly the latter two, are practiced in judo, taekwondo, karate-do, taiji, wu shu, and many other disciplines.

A second distinctive quality of martial arts is that they should always begin and end with civility. Funakoshi writes:

> *Be careful... about the words you speak, for if you are boastful you will make a great many enemies. Never forget the old saying that a strong wind may destroy a sturdy tree but the willow bows, and the wind passes through. The great virtues of karate are prudence and humility.*[17]

[13] Gordon Warner and Donn F. Draeger, *Japanese Swordsmanship*, 75
[14] Warner and Draeger, 56-57
[15] Kiyota and Hiroshi, 28
[16] Kiyota and Hiroshi 28
[17] Funakoshi, 93

Martial arts is not about boisterous competition or pride. Even in competition, the martial artist is taught to be honorable and humble, no matter what the outcome of the match. The importance of these qualities is evident in one of the most fundamental martial arts traditions: bowing. Martial arts competitors bow to one another before and after a match. Bowing is important to many martial arts practices. Traditional *iaido* forms almost always involve the killing of one or more imaginary opponents, and most end with a reverential bow towards the swordsman or swordsmen who have been killed.

Although this outline of martial arts history and philosophy is an oversimplification, it is clear that there is a cultural difference between traditional eastern martial arts and western sport. While sport tends to emphasize athleticism and external power, the martial artist must cultivate both internal and external power in both unity and balance. Meditation, internal reflection, and self-awareness are emphasized in martial arts much more than in western sports.

Most sports require intense focus during practice and competition, but that spirit and level of concentration does not continue afterwards. Above all else, the martial arts student learns that the spirit of martial arts should be with him throughout every aspect of his life. The martial artist should not just be prepared to defend himself in a pre-determined sparring match; he should be ready at all times to make use of the skills and concentration he has cultivated through martial arts practice.

Furthermore, martial arts, being a way of life, can be practiced throughout one's life and into old age. Although people of all ages play many sports, the traditions of martial arts, the importance of mental development, and the necessity of continuity mean that, at least outside the competitive arena, a greater importance is placed on age and experience than in many other activities. Few football or baseball players can continue to play into their late 30s or 40s. Even those who continue to practice a sport as they get older are rarely revered for their experience to the same degree as an older martial artist who is both teacher and coach as well as practicing example. Many of the most respected martial artists in the world have been practicing martial arts for many decades. Though they are not always practiced as tradition has taught, the true spirit of martial arts possesses a balance and a continuity that does not exist in western sports.

Kendo and Fencing: A Comparison

A comparison between European fencing and Japanese swordsmanship serves as a good example of the difference between martial arts and sports because they have many similarities in objective and style. In the medieval period, the sword held great importance to European knights, who followed a code of discipline and chivalry comparable to the Japanese *bushido.* But by the 1300s, the position of the sword in Europe had been usurped by the firearm, which became the chief weapon of warfare. At this point, the sword lost much of its usefulness and philosophical symbolism, and it was reduced to a weapon of ceremony and sport. Swordsmen sometimes engaged in duels, but they rarely resulted in death.

Rather, duels ended at the first drawing of blood or when one fencer could not continue. In any case, fencing was no longer a matter of life and death. Its function was either recreational or social, but rarely practical. Kendo, on the other hand, did not become a sport until after the Tokugawa period, nearly 600 years later. In Japan, swordsmanship remained an important cultural and philosophical institution, likely because the Tokugawas did not allow civilians to possess firearms. As a result, the sword kept its place in battle, where the stakes always involve life and death.[18]

But for nearly a century and a half, kendo has been practiced as a competitive sport, satisfying the definition of the word in nearly all aspects. Kendo competition is practiced in a ring, or "playing field," with rules for play and scoring, and at the end of a match, a winner is declared. Kendo requires physical stamina, strength, balance, and accuracy; but so does fencing. Kendo involves intense mental focus in order to execute any technique or develop a strategy; fencing also requires a great degree of concentration, to the degree that it is often described as "physical chess." What, then, distinguishes modern kendo from European-style swordplay?

Although kendo has evolved in style, it maintains the emphasis on correct mental attitudes that were traditionally held by Japanese swordsmen. Because of its history of being a life-and-death matter, Japanese swordsmanship puts a much more serious emphasis on internal power. Mental discipline and meditation have a much larger role in kendo than they do in fencing. Kendo also maintains the characteristics of a martial art in that it requires the following of *bunbu-ryodo*, the integration of its discipline to every aspect of life. But most importantly, kendo revolves around the unity of internal and external power in order to harness the flow of *ki* energy. It is important to note that unlike western fencing (which has no formal ranking system at all), in kendo, it is not possible to advance beyond a certain level until one has reached a particular age. Maturity and wisdom are valued above sheer physical skill and athleticism.

Another key characteristic that differentiates kendo from fencing is the practice of *kata. Kata* represent the foundation of Japanese martial arts. In kendo, *kata* are practiced with two opponents, one who initiates the attack, and another who executes a counter attack. *Kata* are practiced with kendo weapons, but without protective armor, and therefore force both opponents to maintain a constant state of focus and awareness.[19] When practiced correctly, *kata* are not just a series of physical techniques; rather, they create an infrastructure that forces the martial artist to engage his mind and his body. Funakoshi, an ardent teacher of the importance of traditional forms practice, stressed the importance of using the entire body when practicing *kata:*

> *You may train for a long, long time, but if you merely move your hands and feet and jump up and down like a puppet, learning karate*

[18] Kiyota and Hiroshi, 25-27
[19] Kiyota and Hiroshi, 29-30

> *is not very different from learning to dance. You will never reach the heart of the matter; you will have failed to grasp the quintessence of Karate-do... unless you understand the meaning of each technique and kata, you will never be able to remember, no matter how much you practice, all the various skills and techniques. All are interrelated, and if you fail to understand each completely, you will fail in the long run.*[20]

But what would become of kendo if its students were to forget the importance of internal power, stop practicing *kata,* and become interested in competition alone? Kendo would be no different from European fencing in philosophy or practice. In other words, it would exist only as a sport, and cease to be a martial art.

The Role of Sport in Martial Arts Today

In the modern world, particularly in the United States, martial arts have begun to shift away from traditional practices, such as meditation and forms, and towards competitive sparring in the format of a sport. One of the most controversial examples is that of taekwondo, considered the most popular martial art in the world today.

The history of taekwondo extends back over 2,000 years, but it began to take shape, expand and develop as a martial art after the unity of Korea under the Koryo dynasty. Despite influence from Japan and China, distinctively Korean martial arts like t'aek'kyon and subak continued to flourish (and would continue into the twentieth century.) During the Japanese occupation, much of Korea's martial arts tradition faded out while being influenced heavily by Japanese martial arts, most notably Shotokan karate. At the end of the occupation, there was a renaissance in Korean martial arts, many of which were united in 1955 as the art of taekwondo. Taekwondo quickly gained international popularity, especially during the Vietnam War, when American soldiers stationed in Korea were exposed to the art. When it made its appearance as a demonstration sport in the 1988 Seoul Olympics, the popularity of taekwondo surged in the western world. Perhaps as a result, taekwondo was slowly molded into a format suitable for tournament fighting, which de-emphasized the lethal aspects of martial arts.[21]

With its current status as an official Olympic sport, taekwondo has become increasingly more defined by competitive sparring. Un Yong Kim, former president of the World Taekwondo Federation, went so far as to describe taekwondo as a "martial art turned sport."[22] Some fear that taekwondo is losing sight of its traditions, that it is becoming too focused on external power, athleticism, and winning.

Many taekwondo schools have received criticism for being too focused on competition. Some programs have chosen to eliminate meditation and *poomsae*

[20] Funakoshi, p. 105-107
[21] Thomas A. Green, *Martial Arts of the World,* p. 608-611
[22] Kim and Bäck, 1

from their curricula, turning their attention instead to winning in competitive sparring. Under such circumstances, the practice of taekwondo risks losing its tradition of being a *do,* or a way of life. Once meditation and forms, essential practices for the integration of the mind and body, are ignored, a discipline has lost the characteristic that makes it a martial art, and it is reduced to mere sport. Indeed, the rising spirit of competition in taekwondo is contrary to traditional *budo* ideals about contest:

It is a disease to be obsessed by the thought of winning.[23]

Other martial arts, including judo and karate have similarly been significantly altered by the introduction of sport. But the increasing importance of sparring is not the only cause of this change in martial arts. The spirit of competition can influence traditional forms as well, as can be seen in contemporary wu shu. Wu shu competition typically does not involve sparring, but rather forms that are performed for a panel of judges. In this case, it becomes difficult to differentiate between a series of combat techniques executed against an imaginary opponent, and dance inspired by a history of martial arts. When forms are being performed for judges and an audience, they are inevitably changed. More focus is placed on the surface appearance, and it is easy to forget about internal movement.

It is clear that the dominance of competition in martial arts has changed and even threatened the tradition of martial arts. Fortunately, the non-competitive aspects of martial arts have not faded away completely, and continue to make martial arts distinctive. But unless the true spirit of martial arts can be applied to the sport, the most important characteristics of the martial way may be permanently lost.

Other Trends in Martial Arts

In order to define what the martial way is *not,* it is important to look at martial arts culture and practice in western culture. It seems that martial arts tend to lose their traditional qualities when practiced in the western world.

> *When they are transplanted into another country, some of the martial arts seem to lose their distinctive, traditional roots, and become only a matter of physical skill.*[24]

In some countries, particularly the United States, the portrayal of martial arts in popular media has fundamentally changed the way they are viewed and practiced in the West. Martial arts films have enjoyed a huge amount of popularity, appealing to Americans' romanticized views of eastern cultures and traditions.

> *The martial arts have been adapted in such a way as to fit in with America's warrior myths.*[25]

[23] Yagyu Munenori, *The Sword and the Mind,* p. 72
[24] Kisshomaru Ueshiba, *The Spirit of Aikido*, p. 116
[25] John Donahue, as quoted in *The Way to Go,* p. 269

The production of martial arts movies, as with all forms of media, is dependent on spectator appeal. These movies, typically flashy and often wildly unrealistic, often emphasize violent and ostentatious displays of martial arts choreography. External appearances are favored, while the spiritual aspect of the arts is almost or completely lost. Viewers are inspired not by the pursuit of the virtues of the martial way, but by their own egos and a desire to emulate the performances on the screen.

A powerful and growing influence on the identity of martial arts in the West is that of "mixed martial arts." Organizations like the Ultimate Fighting Championship (UFC) attempt to find the best fighters in the world (regardless of style) and have them compete in a caged enclosure with limited rules. UFC broadcasting has seen an exponential increase in popularity. But the term "mixed martial arts" is a misnomer. UFC and other such competitions are purely about athleticism and physical ability. There is no emphasis on mindfulness, internal strength, or civility. The players do not bow to one another before and after the match. Instead, the contests are surrounded by greed and vanity; victories are driven by pride and prize money. UFC competitors do not practice martial arts as a way of life, but as a game. Surely some many of its participants are skilled fighters, but they are not martial artists, at least not when they engage these contests.

The Benefits of Sport

Just because the sport-oriented nature of many martial arts has had a detrimental impact on martial tradition, does not necessarily mean that the value of sport should be discounted completely. In an age where hand-to-hand combat is an uncommon occurrence, sport gives the martial artist opportunities to practice his skills and experience first hand what it is like to face an opponent. Competitions bring together martial artists who might not meet under ordinary circumstances and allows them to interact and learn from one another. Musashi writes:

It is difficult to know yourself if you do not know others.[26]

The self-awareness and mindfulness that is so important to martial arts can not be achieved without being aware of others. Martial arts competition provides a stage for these interactions.

Competition has also contributed greatly to the growth and success of martial arts. Not only has it provided the resources necessary for development, but it has also spread the practice of martial arts to a vast number of people who enjoy the art for both its traditional and competitive aspects.

Jigaro Kano, the founder of modern Judo, saw sport as an important aspect of Judo. He realized that competition was not the central activity of the art, but he did not condemn it. Instead, he stressed the importance of other pursuits: the practice of martial arts in self-defense, *kata,* and as a way of life.[27] The real risk of competitive martial arts lies not in some evil quality of sport itself, but

[26] Musashi, 44
[27] Kim and Bäck, 79

rather in the consuming nature of competition. It is far too easy to allow victory and flashy displays of external power to dominate martial arts, and to exclude those practices that embody the true virtues of the arts.

Martial Arts Philosophy in Sports

To a martial artist, the idea that professional sports like basketball could possess the same qualities definitive of martial arts might seem strange. Basketball culture is a highly competitive one that prizes athleticism and celebrates the ego. Concentration and perceptiveness are necessary for competitive success, but the importance of internal power ends when the players leave the court.

But there are exceptions. When Phil Jackson became the coach of the Chicago Bulls in 1989, he set out to change the team for the better by introducing it to Zen philosophy. He had the members of his team meditate, encouraged them to break away from the ego-centric nature of basketball, and introduced them to a philosophy that is almost startlingly reminiscent of the Japanese practice of *zanshin*:

> *Even in this highly competitive world, I've discovered that when you free players to use* all *their resources – mental, physical, and spiritual – an interesting shift in awareness occurs. When players practice what is known as mindfulness – simply paying attention to what's actually happening – not only do they play better and win more, they also become more attuned with each other.*[28]

Of course, Jackson still wanted his team to win, but winning at all costs was not his priority. Rather, he wanted to teach his team to access the mental and the spiritual, heighten their awareness of each other and their surroundings, and to utilize strategies that allowed them to overcome their opponents with focus and intelligence.

Jackson's philosophies are most clearly embodied in his persistent use of the "triangle offense," which involves creating openings in the opposing team's defense and using their own power to defeat them. Jackson claims that his strategies originate from Taoist philosophies. In his book, he compares the triangle offense to martial arts:

> *The triangle offense is best described as* five-man tai chi. *The basic idea is to orchestrate the flow of movement in order to lure the defense off balance and create a myriad of openings on the floor.*[29]

As he later explains, "there's no need to overpower when you can outsmart."[30] The offense is intended to adapt perfectly to what the defense does, meaning every member of offensive team must be constantly aware of what is happening on the court and prepared to act at any given moment. The heart of the strategy

[28] Phil Jackson, *Sacred Hoops,* p. 5
[29] Jackson, p. 87
[30] Jackson, p. 137

is in mental focus and internal power, the importance of which is often forgotten in favor of athleticism and individual strength in western sports.

From the way Jackson's team practices, it seems that basketball and martial arts have much more potential common ground than one would think. The team members have, at least for themselves, transformed their sport from a competitive game into something more. One could go so far as to call their practice a *do.* Basketball players are certainly not engaged in a combative art, nor do they anticipate an attack at every moment. But surely the Bulls have taken the philosophies they learned on the court and integrated them into the rest of their lives. Jackson himself has arguably reached this state of mind:

> *I'd already learned that winning is ephemeral. Yes, victory is sweet, but it doesn't necessarily make life any easier the next season or even the next day. After the cheering crowds disperse and the last bottle of champagne is drained, you have to return to the battlefield and start all over again.*[31]

In his book, Jackson frequently references "the battlefield," referring both to the basketball court and to life. In this way, basketball becomes more than just a game; its philosophies and practices become a way of life. If a non-combative sport like basketball can integrate the fundamental spirit of martial arts into its practice, should competitive martial arts not be able to do the same?

In fact, Jackson's example is powerful for martial artists. It demonstrates that proper application of traditional philosophical values in the sport context will eventually make for better, more successful competitors. In other words, one practices martial arts without the continuity of the martial Way at his own peril. Not only is there a severe spiritual and cultural loss but there is likely to be a deficiency in competitive performance as well.

Conclusion

Regardless of what they are called, true martial arts have their roots deep

[31] Jackson, p. 3

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in history and in eastern culture and tradition; they have grown up from a philosophy and way of life that define what they are. Without traditional practices, the martial arts are merely martial; they are highly developed sporting activities, nothing more.

For the true martial artist, it is essential to fit into an historical scheme, a continuous line from Musashi to the present. That line should not, indeed cannot be broken by deviations from the true path. Without the continuity of Zen practices and thinking, without the "virtues of prudence and humility," we might as well climb into cages and fight like animals.

But sport and martial arts are not mutually exclusive. The sporting realm provides marvelous opportunities for enthusiastic martial artists to test their skills and to acquire new-found experiences and wisdom. As long as traditional practices and philosophies are not abandoned, there is a place for sport in the martial arts. The old and the new, sport and tradition, are as Dr. Ken Min explains: "two wings of one bird." And, it appears, there is also a place for martial arts thinking in other sports, sports that have richly benefited from lessons that took centuries to refine and pass down.

The martial artist should not feel that he has to choose between traditional and competitive martial arts practice, nor should he feel the need to reconcile them in some way. He should simply be careful not to lose sight of the importance of tradition. When martial arts are practiced as they should be – as a way of life – their traditions and philosophies should exist in every part of the martial artist's life, including sport competition.