

THEORY OF FIGHTING ARTS & COACHING

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Versatility and creativity: Cases of martial arts masters

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Abstract

Problem. Within the context of the General Theory of Fighting Arts the problem was raised as to whether there is any correlation between the versatility coefficient A and the creativity index among martial arts masters. Their biographical notes were cited. **Method.** The cases of $n=22$ high ranking martial arts masters were analysed. They are both historical and contemporary figures. Their path to the championship was tested using the M-Q Scale and accepted indicators. Descriptive statistics (χ^2 , V Cramer and C Pearson) were used.

Results. Modification of the formula for the versatility coefficient (W_b) was proposed. A moderately strong relationship was found between the ‘versatility’ and ‘creativity’ indicators.

Conclusions. A wealth of knowledge and skills often translates into creating a new quality – the emergence of new varieties (schools, methods, styles) of martial arts.

Introduction

The theoretical perspective (scientific framework) was co-created for the issues raised by the General Theory of Fighting Arts [Cynarski 2019] and issues previously developed as part of the Humanistic Theory of Martial Arts and anthropology of martial arts [Cynarski 2012a, b]. This applies, among others, to the concepts of martial arts, champion, mastery in martial arts, *shugyo* and positive asceticism. The long-term training on the way to mastery, the indicators of mastery, and the sense of traditionally awarded master degrees and titles were analysed.

Budo (Japanese war roads, martial arts paths; a set of disciplines from the Japanese tradition of combat sports and martial arts) psychophysical ontogenesis is a concept whose understanding is different from that of physical anthropology. This is about the development of an adept practicing these Japanese or other Far Eastern martial arts. He/she obtains degrees or licenses confirming achieved levels of advancement, followed by degrees or titles of honour, extra-technical. The ‘highest technical degree’ (H on the M-Q Scale) is one of the basic

concepts of martial arts training theory, especially martial arts anthropology [Cynarski 2001]. It is the highest technical master degree, for which it is necessary to pass a practical skill test or to meet other requirements. In Japanese martial arts, it is a level between 3 and 8 dan, usually around the 5th master degree, sometimes honoured with the title of *renshi*. So it is a confirmation that a person already knows everything that is in the technical program. Higher master degrees, on the other hand, are awarded for exceptional merits and mastery that goes beyond technical proficiency [*cf.* Maroteaux 2019].

For the objectification of the assessment, we assume the W_b versatility factor and the M-Q scale [Cynarski 2000]:

M (Japanese: *mukyu* - rookie, *mudansha* - student below 1 dan) - 1-2 points

A_s – agonist, participation in sports competitions - 2

Y – *yudansha*, holder of the “black belt” - 3

I – instructor - 4

Ii – international instructor - 5

H – highest technical degree - 6

O – other important achievements - 7

S – *shihan*, *hanshi* - 8

J – *judan* (10 dan) - 9

Q – *meijin*, *soke*, Grand Master – 10.

Cynarski has proposed the all-round *budo* development parameter $W_B = 1/16 \sum \alpha_i P_i$, ($0 P_i 10$), for 16 *budo* disciplines [Cynarski 2001].

It seems reasonable to modify this pattern, reducing the number of disciplines to 10 (by popularity criterion): *aikijutsu* / *aikido*, *goshinjutsu*, *iai*, *judo*, *jujutsu*, *karate*, *kenjutsu*, *kobudo*, *zendo* (meditation practices, breathing exercises etc.) and other (e.g. *bojutsu*, *hojutsu*, *kyudo*). The new would be: $A = 1/10 \sum \alpha_i P_i$, for 10 disciplines of *budo* / martial arts.

Is it worth considering the age of taking an instructor's work by a person X and the time when this X sets up his own school / style / organization? Can you objectify the level of mastery or Grand Master? Is there a relationship between versatility and creativity? We will analyse cases of $n=22$ high-ranking masters. We shall consider the A coefficient as the indicator of versatility, and C: the creation of a new school / style ($C = 1$), the international promotion and teaching in several (minimum three) countries ($C = 2$), the dissemination on a global scale, so also the ability to be an indicator of organizational creativity ($C = 3$).

The state of knowledge

The concept of *budo* ontogenesis and the concept of *budo* mastery have already been described by Cynarski [2001, 2002]. Japanese martial arts are easier to describe and explain with relative precision, compared to Chinese and other Asian traditions, which are institutionally mature, and the way championships are held and the achievement of the master level is thoroughly documented. There are further student and master degrees, possibly also licenses and master titles. The first dan and black belt are just the first steps on the road to mastery. The master-teacher is only *hanshi* (8-10 dan) or *shihan*, technical director of the organization. Cynarski [2001] studied the W_B versatility coefficient for six cases – three for the *Yoseikan* transmission line and three for the Grand Masters of *Idokan* teaching. In complete systems, this ratio is relatively high.

Who is the Grand Master? Does the title have its counterparts in the traditions and history of different cultures, in myth and archetype? Is it not the equivalent of old wise men and saints? Is it a level of maturity in humanity? Does it characterize people who have achieved a high level of morality and wisdom? **Warrior and sage archetypes** occur in myths and legends, which indicates their ancient source. From the earliest times, man was forced to show courage and bravery, take difficult challenges, and make the right decisions. The hero of many cultures is a victorious warrior [figs. 1-2].

A young man should be a warrior, but what kind of? Mars is the god of war, a personification of both the former and today's cult of strength and violence. Currently, his followers are somewhat MMA players and audience. Achilles (hero of the Iliad) is a hero – humanly changeable, impetuous and cruel, and sometimes noble; a hero with great skills in the art of war. St. Archangel Michael is a good warrior, similarly – e.g. Saint George, who could defeat the dragon. Both of these characters patronize the traditions of European knighthood and some martial arts organizations currently operating [Cynarski 2014]. The literary Christian hero is, for example, Colonel Jerzy Michal Wolodyjowski (Korczak coat of arms) from the “Trilogy” by Henryk Sienkiewicz, i.e. a noble knight, warrior – martyr [fig. 1]. Let us remind you that he gave his life as a defender of Kamianets-Podilskyi, faithful to the end of the oath made to God and his homeland. However, the historical figure who fought and died in the name of truth and freedom (homeland, nation) was e.g., Romuald Traugutt (1826-1864).

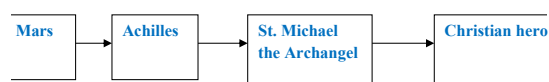


Fig. 1. The evolution of the European archetype of the warrior

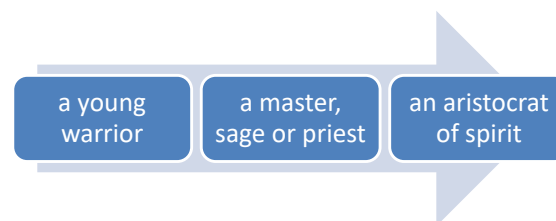


Fig. 2. Stages of development for a man – from a boy to the spiritual master

A kind of deviant (in Znaniecki's terminology), but a positive one, is a poet or another artist. The role of the artist replaces the role of a warrior. In turn, the sage sometimes replaces the “false *guru*”, which is a deviation “*in minus*”. This makes it impossible to reach the level of intellectual, moral, and spiritual at the same time – aristocrat of the spirit (in Znaniecki's terminology) or ideal *homo creator nobilis* [Znaniecki 1921; Cynarski 2011, 2014]. Today's cheater, pretending to be a warrior or sage, is a new character in the thief archetype [cf. Jung 1976; Fig. 2]. Self-appointed masters are described in the literature on the subject as those who reach for high degrees and mastery bypassing institutionalized requirements, e.g., by means of their own fraud or the purchase of a given document from another “seller” (indirect fraud) [Slopecki 2013; Pawelec 2015]. In order to act against the difficult tradition and at the same time preserve the appearance of legality, associations and sports associations are established that give their “institutional” degrees. Then, the

colleagues democratically confer each other on subsequent grades. Any path without a master-teacher ceases to be a moral, ascetic path, a real pursuit of a broader mastery.

Results

When does a warrior become a master or sage? Perhaps when he undertakes a deeper reflection on the meaning and purpose of his life path. He can then create some justification for his life choices. This kind of meditation prompted some outstanding experts to describe the principles of the path of the sword [Miyamoto 1983] or to choose the path to holiness (*casus* of Morihei Ueshiba, about him below).

Miyamoto Musashi (no. 1), actually Shinmen Musashi-no Kami Fujiwara no Genshin Miyamoto, son of Munisai Shinmen, was born in 1584 (or 1581 according to Tokitsu [2004]) and died in 1645. He practiced under his father's supervision, according to Samurai tradition, from the age of 7. Musashi's father was also a sword master. At the age of 23, Musashi mastered the teachings of the *kenjutsu* school of master Bokuden. At the age of 27, he began to practice meditation, and a year later he set up his own school: *hyoho Niten Ich-ryu* (*Niten-ryu*, *Nito-ryu* or *Emmei-ryu*). He was a master of *kenjutsu*, but also a specialist in *jujutsu* and *shirikenjutsu* [cf. Tokitsu 2004; De Lange 2011]. Shortly before his death, he completed his book *Gorin-no Sho* (Book of Five Rings, Circles, or Scrolls – there are various translations here). That is, it was only around the age of 60 that he reached the level of 'sage', sage-philosopher, or matured to feel the need to transfer the acquired knowledge. A=2.4; C=1.

Morihei Ueshiba (1883-1969, no. 2) trained from the age of 13. Having learned the techniques and principles of *aiki-jujutsu Daito-ryu*, *jujutsu Kito-ryu* and *Tenjin-shin'yo-ryu*, fencing *kenjutsu* and *yarijutsu*, he created *aikibudo* and then *aikido* – a new martial art and his own school. It was in 1944/45 (earlier he taught the old *aiki-jujutsu Daito-ryu*), i.e. he was 61 years old [Promin 2006]. Actually, *aikido* is not a new martial art because of technique, but certain overarching ideas – peace, love, non-violence, arising from *Shinto* religion or also Christianity. Apparently, in 1925 *sensei* Ueshiba suffered *satori* – enlightenment. A = 3.8; C = 3.

Yoshio Sugino (1904-1998, no. 3) from 1918 practiced *judo* and *kendo*, from 1927 – *kenjutsu* / *kobudo Tenshinshoden Katorishinto-ryu*, from 1934 – *aiki-jujutsu* / *aikido*. He achieved 10 dan in *aikido* and *kobudo*, but he also had 4 dan in *judo* and for some time studied *jujutsu* according to the old school of *Yoshin-ryu*. He did not create his own school. On the contrary, he was the guardian of the 15th-century fencing tradition of *Tenshinshoden Katorishinto-ryu*. He taught from around 1940 (he was 36 years old at the time) A=2.9; C=3.

Another talented student of GM Jigoro Kano and Morihei Ueshiba – **Kenji Tomiki** (1900-1979, no. 4) began his martial arts studies with *judo* and *kendo*. In 1926 he started aikido training in 1942 to obtain a grade of 8 dan (he was 42 years old). Since then, he developed his school, called *Shodokan* or *Tomiki aikido*, in which he used his knowledge of *judo* and *kendo* [cf. Shishida, Nariyama 2002]. A=2.4; C=3.

Peter K. Jahnke (1936-13.08.1995, Germany, no. 5) possessed 6 dan in *karatedo Shotokan*, 6 dan *jujutsu*, 4 dan *kobudo*, 1 dan in *judo*, and master degrees in American *TAI karate*, *Tai-quan-dao* and *Wing Chun kung-fu*, advanced student ranks in *iaido*, ATK [Slopecki 2006] and *taekwondo*. At the age of 40 he founded “*Zendo karate Tai-te-tao*” (1975). He also found a talented student – a successor thanks to whom his school, style, and direction of karate (in technical and ideological spheres) are preserved and further developed [Sieber 2011]. A = 4; C = 2.

Another German, **Keith Kernspecht** (1945-, no. 6), began studying martial arts at the age of 14. In 1998 he obtained 9th, and in 2003 – 10th master degree in *WingTsun kung-fu* (after 42 years of practice). He is currently creating his own school of “Inner” *WingTsun kung-fu* [Kernspecht 2013]. His organization – EWTO¹ – is one of the largest in Europe. He formally teaches *kung-fu* and *qigong* in a line of transmission of GM Leung Ting from Hong Kong. GM Kernspecht uses here its rich, practical knowledge of Chinese, Philippine, Korean, and Japanese (i.a. 8 dan *karate Kyokushin*, 6 master degree in *escrima*, 6 dan *hapkido*, 3 dan *ido*, and 2 dan *judo*), Thai and European (wrestling) fighting arts. A = 4; C = 3.

A notable case of the combination of exceptional versatility and creativity was *meijin* **Minoru Mochizuki** (no. 7) [Cynarski 2004: 454], an outstanding representative of the 20th-century Japanese *budo*. He is a man who not only founded a new school or a relatively complete system [cf. Cynarski, Buchhold 2006], but also significantly modified the teaching methods. He introduced the method of sparring (*randori*) to teaching classic techniques, also with weapons and against weapons, in situations of two and several on one. He also developed counter-techniques to classical *jujutsu* and *aikijutsu* techniques. GM Mochizuki (1907-2003) started martial arts training at the age of 5 from *judo* and *kendo*. Around 1930, at the age of 23, he founded his school *Yoseikan*, in which he gradually developed his system (*Yoseikan budo*), completed *nota bene* by his son – **Hiro Mochizuki** (no. 8) [Cynarski 1997]. M. Mochizuki obtained the *menkyo kaiden* in *aiki-jujutsu* (by M. Ueshiba) license and master degrees: 10 dan *aikido* (IMAF), *iaido* and *judo*, 9² dan *jujutsu*, 8 dan

¹ The European WingTsun Organisation

² H. Czerwenka-Wenkstetten [1993] reports that M. Mochizuki had 10 dan in *jujutsu* and lists him among the outstanding 20th century masters of this martial art. Other sources say he owned 8 dan in *iaido* and *judo*, and 5 dan in *kendo*, *karate* and *jodo*.

kobudo, 6 dan *kendo*, 5 dan *karate* and *judo*. According to the formula $W_B = 1/16 \sum \alpha_i P_i$ $W_B = 4.875$ [Cynarski 2001: 47-48]. The new formula: $A = 1/10 \sum \alpha_i P_i$ gives the result $A = 7.9$ So in this master's case, high W_B or A can be associated with exceptional creativity in the field of martial arts practice. And the *Yoseikan* school has become famous in many countries ($C=3$). **Hiro Mochizuki** (21.03.1936-) is *soke* of *Yoseikan budo*, living in France. He is: 10 dan *karate*, 8 dan *aikido*, 8 dan *jujutsu*, 7 dan *kobudo*, and 3 dan *judo*. $A=4.4$; $C=3$.

In general, high technical skills can be achieved at a relatively young age, but the level of high-level master and the status of a recognized creator of a new school / new style – at a very mature age, usually over 40 years and with extensive experience in various fighting arts. Now, for further reflection, let us assume the alphabetical order.

9. **Jon Bluming** (6.02.1933-17.12.2018), from The Netherlands. He is a famous figure, respected internationally. He gained the highest grades: 10 dan *karate Kyokushin*, 10 dan *hapkido*, and 9 dan *judo*. In addition, the technique of wielding traditional weapons: 4 dan *bojutsu*, 4 dan *iaido*, 2 dan *kendo*. In *bojutsu* and *iaido* they could have been HTD – the Highest Technical Degrees, i.e. the highest grades to pass the technical exam. Higher are only honorary degrees. However, Bluming did not create a famous school. He taught grappling, had students, but was remembered as a *karate Kyokushin* warrior and master. $A = 4.1$; $C = 1$.

10. **Geraldo Cantore** (16.07.1961-), Argentina: 10 dan *karate*, *hanshi* (founder of *Shinshinkan*), 10 dan *kobudo*, *hanshi*, since 2016 also 10 dan *aiki-jujutsu*, *hanshi*. *Shinshinkan* is known on a global scale ($A=2.7$; $C=3$).

11. **Choi Hong Hi** (1918-2002), Korea, 9 dan *taekwondo*. At the age of 12 – 1 dan in *taekyon*, later 2 dan *karate Shotokan*. On the basis of these, he created *taekwondo* as Korean *karate*. He was the leader of a large federation (ITF; $A = 1.2$; $C = 3$).

12. **Michel Coquet**, France – is the holder of 4 dan *kyudo*, *aikido*; 3 dan *iaido*, *karatedo*, *kombo*; 2 dan *naginata*; 1 dan *kendo*, *judo*, *kobudo*. Very good *karateka*. He did not create his own school.

13. **Alain Floquet** (18.12.1939-), France. Master-teacher *aikibudo* 9 dan, *hanshi*, founder (1973) CERA (school of martial arts). He achieved: 8 dan *kobudo Ten-shinshoden Katorishinto-ryu*, 5 dan *aiki-jujutsu Daito-ryu*, *kyoju dairi*, 5 dan *iaido*, 3 dan *kendo*, 2 dan *karate*, 1 dan *judo*. $A=4.1$; $C=3$.

14. **Roland Habersetzer** (born 1942-), France; has been training since 1957 (*judo*, later *karate*). He achieves subsequent master's degrees: 1961 – 1 dan *karate* – after 4 years of practice; 1972 – 4 dan and instructor qualifications; 1973 – 5 dan (HTD), *shihan* title; 2006 – 9 dan, *hanshi*, *soke* “*Tengu-no michi*” – (*Tengu-ryu karatedo*, *kobudo*, *hojutsu*). So he created his own system only when you were 64. $A = 2$; $C = 2$.

15. **Siegfried Lory** (9.09.1943-), Germany: 10 dan *jujutsu* in age 52, after 33 years of training; 9 dan *bo/hanbojutsu*; 4 dan *karate Shotokan* (and 10 dan *karate Tsunami*, ?); 3 dan *aikido*; 2 dan *judo*; 1 dan *taekwondo* WTF. $A=3$; $C=1$.

16. **Hakudo Hiromichi Nakayama** (1873-1959), Japan: 10 dan *kendo*, *meijin*, 10 dan *iaido* and 10 dan *judo*. $A=2.8$; $C=1$.

17. **Carlos Ray “Chuck” Norris** (10.03.1940-), USA: 10 dan in *Chun Kukdo* (founded in 1990). Also: 9 dan *tangsoodo*; 8 dan *taekwondo* (1990), 5 dan *karate*; 3 dan *Bjj*; 1 dan *judo*. $A=3.9$; $C=1$.

18. German instructor **Erich Reinhardt** (?), Germany, reached 8 dan *jujutsu*, 4 dan *judo*, and 3 dan *karate*. He did not create his own style.

19. **Ryūsho Sakagami** (1915-28.12.1993), Japan. Expert *karate* and *kobudo*, 10 dan *karate*, *hanshi*, 8 dan *iaido Muso Jikiden Eishin-ryū*, 7 dan *kendo*, *jukeno*, and *judo*, *kyoshi*, 5 dan *aikido* and *judo*; founder *Itosu-ryū* (1952). $A = 4.3$; $C = 3$. He has achieved degrees above HTD in at least five martial arts disciplines.

20. **Lothar H. Sieber** (27.01.1946-), *soke* of *Zendo karate Tai-te-tao*, Germany, is: 10 dan *jujutsu*, *meijin*, 10 dan *karate*, *meijin*, 10 dan *goshinjutsu*, 10 dan *bujutsu ido*, 10 dan *judo-do ido*, 8 dan *iaido*, *hanshi*, 8 dan kick-boxing, 8 dan *judo*, 5 dan *taekwondo*, 5 dan *gumdo*, 1 dan *kendo h.c.* He would be $A=7.1$; $C=2$.

21. **Rober Tobler** (1902-1983), Switzerland: 1931 – beginning of his pathway, 1940 – 1 dan *judo* (after 9 years), 1978 – 6 dan *judo* (HTD), 1953 – 5 dan *jujutsu* (HTD), 1981 – 10 dan *jujutsu* (he was 79); 1 dan *judo-do ido*. $A=1.8$; $C=1$.

22. **Kenji Tokitsu** (1 August 1947-), Japan, 9 dan *karate*. He founded *Tokitsu-ryu* – in 2001 (he was 54). His teaching contains: *Jisei budo*, *taiji*, *kiko* (like *qigong*) and energy dance. $A=1.9$; $C=3$.

Instructors below the *hanshi* level do not create their own styles. Let us assume $n_1 = 20$ highly titled masters for further analysis. Is there a linear correlation between the versatility coefficient A and the creativity index C ? Moderately strong correlation, moderately strong relationship, significant, linear and positive relationship ($\chi^2 = 83.575$; V Cramer = 0.3149; C Pearson = 0.5202, $p=0.0125$).

Discussion

What did Donald Dreager write about the versatility of outstanding masters? “All the brilliant masters, without exception, studied various disciplines ...” [Dreager 1973: 61-62]. Elsewhere, we find the statement: “Both *bujutsu* masters and top-level *budo* experts considered fortitude as their greatest weapon and treated techniques as the means or levels of spiritual progress. Their biographies indicate that they wandered a lot, practicing various combat disciplines” [Sikorski, Tokarski 1988: 166-167].

Tokarski also writes about trainers with high levels of *judo*, *karate*, *aikido* and *kendo* [Tokarski 1989: 37].

When is 10 dan obtained? At what age and after how many years of training? In the case of Japanese *karate*, it is usually around 70 years of age and after over 55 years of training (examples: Hidenori Otsuka, Jap., 80, 74 years of practicing; Takayuki Kubota, Jap./USA, 60, 55; Masutatsu Oyama, Kor. / Jap., 70, 60; Lothar Sieber, German, 70, 57). In the case of different varieties and organizations, *jujutsu* in Japan is similar to that in *karate* (Shizuya Sato, (*Nihon*) *jujutsu*, 73, 68). In Europe and Western countries – much faster (Krzysztof Kondratowicz, Pol., 70, 52; Lothar Sieber, German, *jujutsu*, 45, 30; Jan Slopecki, Pol., *jujutsu*, 58, 44) [Cynarski *et al.* 2015]. Were Westerners gifted? No. The reason is probably institutional barriers prolonging in Japan the time to reach the highest grades.

Although

1) Fumon Tanaka was licensed by *gokui kaiden* and became the *soke* of *Enshin-ryu kobudo* at the age of 32. At the age of 46 he also had 8 dan and the title *hanshi* in *kobudo*. Later – 9 dan *jujutsu*.

2) Masaaki Hatsumi – at the age of 41 he became the *soke* of the *Togakure-ryu ninjutsu* school.

3) Yoshio Sugino – at the age of 35 he became *menkyo kaiden shihan* of *Tenshinshoden Katorishinto-ryu kenjutsu / kobudo*. However, it was only at the age of 77 – 10 dan *kobudo*, after 65 years of studying *budo*.

But when did martial arts people set up their own schools or create their styles? This is illustrated in Table 1.

What characterizes a master or potential master of fighting arts? This is in particular: 1) Increased cognitive activity; 2) Increased practical activity, aimed at mastering the best patterns of action; 3) Going to increasingly difficult tasks; 4) Showing creative inventiveness [Cynarski 2001: 51-52; *cf.* Pawluk 1973: 160-161].

Hisashi Nakamura established the *Takeda-ryu Nakamura-ha* school, to teach a team of disciplines (*kenjutsu*, *iaido*, *shugijutsu*, *jodo*, *aikido*, *jukenpo*, *shuriken-jutsu* and *bujutsu ido*) as part of a complete *budo* system (*sobudo*). The most versatile masters – *meijin* Mochizuki and *meijin* Sieber – created interesting syntheses: the first of them – the development of classical techniques with counter-techniques (*aiki-jujutsu*), the second one – the development of real self-defence techniques based on *jujutsu* and *karate*. Of course, not every versatile master-teacher needs to be a founder of a new martial art or school and style. Dr Daeshik Kim (born in Nord Kor., 8.11.1934-2007), was GM of *hapkido* and *taekwondo* 10 dan, *judo* 9 dan, and *jujutsu* 8 dan. He was an academic teacher in the USA and Korea, and author of over 25 books [Kim 2010]. He promoted martial arts, however never created his own new style.

The highest master titles (*bushi*, *kenshi*, *meijin*) were achieved by eminent representatives of various disciplines from among Japanese martial arts. For example: Musashi Miyamoto – for *kenjutsu*, Hakudo Nakayama – for *kendo*, H. Kanazawa – for *karate*, L. Sieber – for *jujutsu* and *karate*. The creators of *kata* – technical forms – were also called the title of *meijin* in *karate*. The three co-found-

Tab. 1. Creators of new styles and schools

Ordinal number	Who (name)	At what age	After how many years of training?	What qualifications did he have?	What created
1	Choi Hong Hi	32	20	2 dan <i>karate Shotokan</i>	<i>taekwondo</i>
2	David Cook	49	31	8 dan <i>karate</i>	<i>tsu shin gen</i>
3	Alain Floquet	41	32	7 dan <i>aikido Yoseikan</i>	<i>aikibudo</i> CERA
4	Sven R. de Hooge	58	32	3 dan <i>Zendo karate</i>	<i>te-katana-do</i>
5	Roland J. Maroteaux	53	36	6 dan <i>aikido Takeda-ryū</i> , 5 dan <i>iaido, jodo</i>	<i>aiki-jūjutsu Marotokan</i> (<i>Takeda-ryū Maroto-ha</i>)
6	Eryk Murlowski	50	34	5 dan <i>jūjutsu</i>	<i>Shinyoshinden-ryū yawara</i>
7	Hidenori Otsuka	42	36	<i>menkyo kaiden</i> in <i>jūjutsu</i> , advanced level in <i>karate</i>	<i>karate Wado-ryū</i>
8	Masutatsu Oyama	34	25	4 dan <i>karate Gojū-ryū</i> , <i>judo</i>	<i>karate Kyokushin</i>
9	Shigeru Oyama	48	39	8 dan <i>karate Kyokushin</i>	<i>Oyama karate</i>
10	Edmund Parker	28	1?	1 dan <i>kenpo</i>	(American) <i>kenpo-karate</i>
11	Albert Pflüger	70	54	7 dan <i>karate Shotokan</i>	<i>karate Koshinkan</i>
12	Erich Rahn	21	1	advanced level in self-defence/ <i>jūjutsu</i>	<i>jūjutsu & judo</i> school in Berlin
13	Jan Slopecki	63	49	10 dan <i>jūjutsu</i> , 3 dan <i>judo</i>	<i>mukashi-to kindai jūjutsu</i>
14	Alan S. Thornton	38	21	6 dan <i>karate</i>	<i>Senai Seishin-ryu</i>
15	Morihei Ueshiba	59	46	<i>shihan jūjutsu & aikijutsu</i>	<i>aikibudo, aikido</i>

[Source: Cynarski, Sieber, Kudlacz, Telesz 2015].

ers of *budo* (J. Kano, M. Ueshiba, and G. Funakoshi) are treated almost like saints [cf. Kozu 1993; Rzany, Cynarski 2001; Stevens 2001; Bolelli 2008]. The great masters of other Asian martial arts are treated similarly. It is even more difficult to achieve the highest mastery and titles because they are associated with semi-legendary figures of the world of martial arts. It is even more difficult to achieve recognition in more than one martial arts discipline (school, organisation).

Conclusions

Versatility is: 1) a better understanding of the sense of e.g., Okinawan *kobudo*, as in R. Sakagami; 2) excellence in *kendo*, as in H. Nakayama; 3) teaching the complete system (*sobudo*) as in H. Nakamura; 4) faster acquisition of skills (and fuller practical knowledge) and formally confirmed competences (master's degrees, licenses) in subsequent martial arts.

A moderately strong relationship was found between the indicators 'versatility' (indicator A) and 'creativity' (C). The wealth of knowledge and skills often translates into creating a new quality. This does not mean, however, that mastery in one of the *budo* varieties is no longer simply a mastery on the way of a warrior or also on the path of humanity. And versatility can even hinder the achievement of perfection in one specialized discipline. Perhaps versatility pays off only when HTD level or above is reached in several martial arts. However, this requires further research.

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Wszechstronność a kreatywność: Przypadki mistrzów sztuk walki

Słowa kluczowe: sztuki walki, mistrzostwo, Wielki Mistrz, wszechstronność, kreatywność

Streszczenie

Problem. Na gruncie Ogólnej Teorii Sztuk Walki podjęto problem, czy wśród mistrzów sztuk walki zachodzi korelacja pomiędzy współczynnikiem wszechstronności A and wskaźnikiem kreatywności.

Metoda. Analizie poddano przypadki n=22 mistrzów sztuk walki wysokiej rangi. Są to postacie historyczne i współczesne. Ich drogę do mistrzostwa zbadano z użyciem Skali M-Q i przyjętych wskaźników. Zastosowano statystykę opisową (Chi², V_Cramera i C_Pearsona).

Wyniki. Zaproponowano modyfikację wzoru na współczynnik wszechstronności (W_B). Stwierdzono zależność umiarkowanie silną pomiędzy wskaźnikami zmiennych „wszechstronność” i „kreatywność”.

Wnioski. Bogactwo wiedzy i umiejętności przekłada się często na tworzenie nowej jakości – powstawanie nowych odmian (szkół, metod, stylów) sztuk walki.