



한기무예

As received by David

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Introduction

The first half of the essay is about how I view Hankimuye and what Hankimuye means to me. It starts with the fact that Hankimuye is, of course, a martial art, but there are also other sides of Hankimuye to be unfold. In the martial art chapter, my view of the type of martial art Hankimuye is shared. Some might say that a good martial art cannot go without a good philosophy, and I think this applies to Hankimuye as well. In the second chapter “hankimuye as a philosophy”, the philosophy of Hankimuye is unraveled. Included are the three basic principles on which Hankimuye is based, but also a view on internal and external martial art. To close the chapter, I want to make a shift from the body to the mind, I think Hankimuye can be applied in more than martial art alone. The third chapter is about Family. In my eyes Hankimuye is also a family. This can be seen in the way we practice together with people from within our family, but also in the way we accept people from outside the family and the way we strive to learn from them. Then to close the first half of the essay, I talk about what Hankimuye is to me personally.

The second half of the essay is about the three principles of Hankimuye: circle, flow and harmony. For each principle there is a body and mind chapter to view the principle from two different perspectives. Roughly explained the body means the ‘physical’ activities and the ‘mind’ the meta-physical activities or attributes which can be drawn from the principles. And foremost I will try to show the connection between the three principles.

“Circle is the tool to control flow when in harmony.”

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Martial Arts

To start off I want to go with something obvious, although is it? It is stated at the website that Hankimuye is a Korean martial art. This is written on both the Dutch and world federation websites. But what does it mean, Hankimuye being a martial art?

The word 'martial' is derived from the Latin words 'Mars' and 'martialis'. Mars is the god of war in the Roman mythology and *martialis* means 'from mars' or probably a better translation: 'for war'. So martial arts are arts to be practiced for war. But other than the purpose of war there are some more important purposes. If you look at the chinese writing for martial arts (budo), the character Bu(武) means something like "stopping blades". The character Do(道) means way and together they make the way of stopping blades, a more defensive approach to European 'war' emphasized phrase. Through history martial arts has been used for war and defending, but also for sports and a way of entertainment. It is also applied in law enforcement and even for mental development as well (for example programs for anger control or to learn how to get more confidence.). There are multiple ways to categorize martial art and to get a good idea of what Hankimuye is as a martial art it is good to summarize some of the common martial arts. One way of categorization is already done, the purpose of the art. Martial arts can be used for combat, for defending against combat, sports, ways of improving oneself and as a way of manifestation and sharing of culture. A second way of categorization is based on internal or external martial art. Some martial arts are external, or physical orientated like boxing for example. Whereas Tai Chi is a good example of an internal martial art where the focus is more upon the movement within. Another way of categorizing martial arts, and perhaps the most obvious one, is by technics thought and used with the spoken art. This leads to a categorization of armed and unarmed and within these categories the types of weapons used within the armed martial art and the separation of strikes-, grabs-, joint locks-oriented arts.

So, to give a brief overview:

Based upon application or intend:

- Combat
- Sports
- Self-defense
- Dance
- Physical fitness
- Mental fitness

Within 'Chinese' tradition:

- External
- Internal

Based upon technics:

- Armed
 - o Weapon
 - Per weapon type (sword, bow, staff, etc.)
- Unarmed
 - o Strikes
 - Punching
 - Kicking
 - Elbow strikes
 - Knee strikes
 - o Grappling
 - Throwing
 - Joint lock/submission holds
 - Trapping/clinch fighting

For those who already know Hankimuye probably see something interesting, Hankimuye does not fit in one group. It rather fits in almost all the above. A lot of martial arts do not fit in just one category, they might go in a few. In contrast though, Hankimuye might fit in all categories.

To understand this let's first take a quick look how Hankimuye came to be. Before Hankimuye came to life, we first practiced the arts of Hankido, Hapkido and Hankumdo. I understood them myself as Hapkido containing strikes and (joint) locks, Hankumdo sword exercises and Hankido containing the 12 technics which are still the core of Hankimuye. Hankido is derived from Hapkido, which itself comes from a mixture of Korean and Japanese origins. Traditional Hapkido is known for it's joint-locks, strikes and throws and is more an external type of martial art. Whereas Hankido, developed by Myung Jae-Nam (명재남), is a more internal type of martial art where focus is more on the movement within and the idea of using the power or flow of your opponent. If looked at the origins of Hapkido itself, it becomes a little harder to pinpoint the 'true' origin. Many options are given on for example the Wikipedia website. It's origins are claimed to be from Korean soil like Taekkyeon and Tang Soo Do. But the Japanese influences are there as well in Aikido and Judo, as well as some Chinese influences from certain Kung Fu. What you see even through the history of our martial art is the many origins, or perhaps sources, used to come to what is Hankimuye today. And that seems to be a very Korean like approach. Through history Korea as a nation

has shown many times it is able to import new items from other cultures and disciplines, and still being able to keep its own identity by adopting the 'good' changes. An example can be found in Sŏn Buddhism, or Zen Buddhism as it is known nowadays. Thus what Korean people tend to do is implement new and old habits and uses of others and then keep the best to turn it into something more refined. And the very same is happening with Hankimuye. Ko Sehwan, but before his father as well, are constantly adapting with newly gained insights in order to improve Hankimuye. This can also make it quite hard to define and categorize Hankimuye as a single type of martial art. So what distinguishes Hankimuye from other martial arts? That which characterizes Hankimuye are not the techniques. As we have seen through the years, more and more is brought into the curriculum and schools (even if only looked at the Dutch) start to vary in the focus of thought curriculum. A concrete example of this is the way striking got more attention in the past five years. That which stays the same is the way we treat the techniques. Hankimuye has a solid philosophy as it's fundament on which all the techniques we practice are built upon. The three principles circle, flow and harmony. Many techniques, but one vision.

Philosophy

And the past chapter Hankimuye is shown as a diverse martial art, with a very stable core. The core of Hankimuye is built upon the principles of Circle(원), Flow(류) and Harmony(화). More insight on these principles can be found in the latter chapters with corresponding names. Every technique we practice is viewed at least through these three perspectives. As practitioners of the art of Hankimuye we should strive to be at least aware of these principles and what benefits they give to the application of our techniques. In this chapter I don't want to explain the three principles yet, but what should be understood is the importance of them: Hankimuye is not the techniques, it is the principles. I do not want to claim that techniques are not important at all, we even have our set of 12 core techniques and some more basic techniques as well. But those techniques serve to understand the principles and the principles in their turn serve to understand how to apply, in theory, any technique. Or as master Ko Baek Yong always said: Many practice!

Apart from the three principles there are a few more aspects which Hankimuye also emphasizes. These are 'technique, speed and power', 'distance, balance and control' and the application of both internal and external practices. There probably are more of these important aspects, but I wanted to name these because my teacher often uses these. Technique, speed, and power really explains the priority in which we should practice our art. It states that technique, thus the understanding of the technique itself, is top priority. Do not confuse this with the movements of a technique alone, but rather the application of circle flow and harmony is key in this aspect. The speed explains that once you know how to do a technique you can build speed. But other than the speed in which we execute a technique, is the timing in which we apply certain movements or power. And last, the application of power. Although relaxing is a very important topic in martial arts, if not in general, applying power is as well. Power here does not only mean building a lot of power, but foremost learning when, where and how much power should be applied. As well as the awareness that power does not necessarily come from only yourself as the executioner of a technique, power happens in the opponent as well. Distance, balance, and control is a tool to help with

awareness of a situation and of what to be aware. Distance is about having the right distance when in combat. If close to an opponent don't apply kicks but grab and if somewhat far away apply kicks instead of grabs. Also, the distance to danger is important. Being in front of your opponent makes it easy to hit the opponent but makes it for the opponent easy as well. So, to prevent that you could try to come up from behind, then we can speak of having a good distance. Balance is about maintaining your own balance and breaking it of the opponent. Control tells us to make sure when applying a technique, that the technique and the executer of the technique stay in control of the opponent. Anyways, the reason I roughly explained these two checklists, or whatever you want to call them, is to show how vivid Hankimuye is on a 'mind' level. With mind I mean, in comparison with body, the way of how to use your thinking in martial art. Both the mind and body are mandatory in martial art and I think Hankimuye differentiates from other martial art by the way both are important. I believe I already wrote this, but in order to understand our techniques we have to understand the principles, which we learn through many practice!

Family

When I wrote about practicing Hankimuye I tend to use the term 'we' and that leads to the third definition of Hankimuye: family. A third definition I see to 'many practice!' is the need of practicing together. Whenever I think about training, I always think about training with others. In the chapter explaining what kind of martial art Hankimuye is, the conclusion is a mixed one. Many techniques and possibilities exist within our art and they are bound by a single philosophy. But to unravel this philosophy and to grow in mind and body we need to keep each other on the right path and train together. It is through intercourse (verbal and physical) that we learn. And because we have many different techniques and possible aspects to train, it is even mandatory to have different people train differently. A few times I have attended seminars abroad and even helped during the seminars to make people familiar with the way of Hankimuye. Within these visits you really get to know the Hankimuye family and the way people treat each other with respect, but still upholding a very natural and informal way of interacting. And this really summarizes the family aspect of Hankimuye to me: the way we communicate from student to student, student to master, student to prospect and master to prospect. The respect is there, but the hierarchy is not needed. So just as it is with the techniques Hankimuye utilizes, many different people and views ultimately follow the same three principles within the Hankimuye family.

To me

In the chapters about Hankimuye as a martial art, philosophy, and family, I already gave insight in how I view Hankimuye from a personal perspective. But I think it would still do justice to write a little more about how I view Hankimuye.

To me Hankimuye is a martial art in the sense that it is a practice which can be used for combat, but also the sports aspect is very important to me. I believe this does not apply only to Hankimuye, but to most martial art, but it is an important note on the meaning of Hankimuye. I really appreciate Hankimuye as a sport because of the diverse physical and

mental activities and challenges I get from it. The way it triggers you to use and train the entire of your body with almost every move you do really catches me. With a lot of sports, you train a certain discipline like flexibility or strength, or you focus on a fixed set of move(ment)s. Martial art however, really make think about having a good physical balance. Strength and power are very convenient and make you a better martial artist, but having too much strength and then for example to not be flexible makes it harder for you to execute the moves in a right manner. Also, the muscles you train matter, you can't just train your arms or legs and expect to have the 'best' martial art body. For martial art your entire body matters! It is the combination of your core, arms, legs, etc strength and flexibility which gives you the power to adapt to the many different techniques Hankimuye has to offer. On the mind part it is kind a the same: being smart and understanding a technique or the meaning of a technique is great, but you still have to be able to translate your understanding into body movement. And apart of that, physical intelligence is very great, but without a fundamental understanding of the three principles you cannot really grow into Hankimuye as those principles make up the very being of our martial art. Then, last but not least, I really want to shine a light on Hankimuye for me being more than a sport or martial art in the physical and amusement sense. I think that the principles and physical abilities you gain from practicing Hankimuye are also meant to be used outside of the 'small' box of martial art. In the second half of my essay, I want to elaborate a bit more on this. But think of something like circle for example, it has to do with conversion: you use the power of the opponent and try to make it your own. This can also be applied in daily life conversations. When someone wants to argue, you can keep arguing and, in this way, go in 'straight' against the arguments of the other person, but you could also choose to answer his way in order for the argument to end or even get to a point where to other person gets calm so you can make your statement. But putting the example aside, what I do love about Hankimuye's philosophy is the possibility to apply it to more than just the martial art itself.

The three principles

The three basic principles used in Hankimuye (삼대원리 samdaewolli) are called circle, flow and harmony. In the second half of this essay, I will try to tell about what the principles mean according to my experience, and according to my perspective.

The first principle is called '원' or '圓' (won) which is translated as circle or circular motions. The most basic and most clear use of circle can be seen in the circle steps, or so called jeonwhanbeop. All the 12 core Hankimuye techniques are based on these circular steps. Furthermore, circle is also used in for example punching, where the purpose is to not only get the power from our arms, but as well as from the core and legs. To do so, internal circular motions are used to "move" your energy from the core up to the fist, and eventually, a target.

The second principle is called '류', '유' or '流' (Ryu/Yu) which is translated as flow. Flow can best be described as motion and in martial arts the flow of a technique is the way people move. But describing flow as mere a motion or movement, would do short to the principle. Flow also has a lot to do with timing, the path a motion goes, but maybe more important, the intent of where someone wants to move. If two objects both move into each other, they will eventually collide and stop moving. But although the movement stopped, the flow could still be ongoing, as if one object would be removed, the other object would be able to continue its movement in the same flow.

The third principle is the principle of harmony and is called '화' (hwa) or in hanja '和'. Harmony is a beautiful principle which can be applied to a lot of different topics within the subject of martial arts. In the basics, the most important principle harmony - or hwa - stands for, is making a connection, and thus be in harmony with the opponent.

Circle

The first principle of Hankimuye is Circle which has 2 meanings: Circular motion and Conversion. The circular motion is quite clear as you can see them physically. The conversion mainly comes down to being able to make use of the power the opponent into your own. Circle, in most cases, is the clearest to explain as you can physically see it. In the curriculum of Hankimuye we practice circle by our most iconic exercise: the circle steps. We have three types of the circle steps: 'normal' circle steps (전환법), flow steps (역류법) and harmony steps (심화법). Circle steps are a set of 2 steps where the practitioner turns his body 180°. When more experience is gained, the total steps and the amount of turning varies according to the situation. Traditionally circle steps start with a defensive stance where you put one leg in front of you and one leg behind. The rear leg is then used to make the first step, then you turn the body, and lastly, you step with the first leg again in a circular motion to finish the move. While moving in this way, you also lift your arms as to defend against an attack like a punch. For visuals, please look at he beneath pictures.

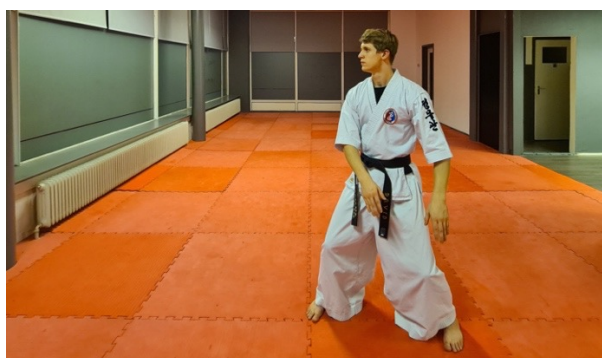
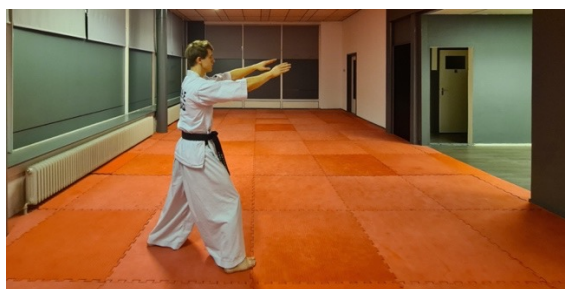
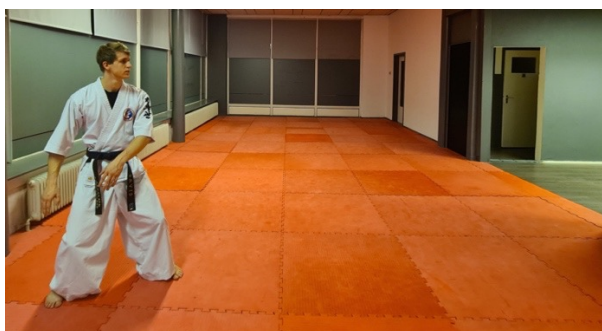


Image 1, The circle steps.

The most important circle is the one made by stepping and turning the body. But other than that, I think you could also look at the turning of the head, waste, feet, and arms itself as smaller circles made to create the larger one. All circles have their own purpose I think, and it is good to take a quick look on those. The biggest circle made by a combination of the turning of the body, stepping and the arms, is meant to deflect an incoming attack. The arms receive the attack, and instead of trying to push in straight against the incoming force, you turn, and this way go with the received force to make it your own. Circle here is used for deflecting and steering. The arms itself also turn a little, to make the inner of the arm collide with the opposite force when a punch is thrown, the purpose of this is deflection. These arm movements may, of course, vary depending on against which attack to do the circle steps. In the images below they can be seen to deflect an incoming punch.



Image 2, Circle steps against punch.

The head is turned to always look at the opponent, so here circle is used for steering. The feet are turned to be able to maintain a good posture, also here it is used for steering or even correcting. To summarize this, the circle steps are used for catching and deflecting the incoming attack, for steering the attack and for 'steering' parts of the own body with the purpose of maintaining a good position and balance. If you look a little further to this, you can also see two other types of circle. The circle your hands draw when making the circle steps and the circle you make by turning your body. I see those as outer circles and inner circles. The outer circles are the ones who catch and deflect, while the inner circle is done to generate and steer the power. Of course, it is a play made with the entire body and you should not neglect the total purpose of the circle steps, as doing only one of the described circles would have almost no use in doing a technique. It is good however, to reflect in this way as it is seen in more techniques throughout Hankimuye. What is good about noticing this, I think, is the awareness that it is your core (or 단전) who is doing the 'hard' work and the rest of your body is only doing the connecting and resulting work of your core.

Now we know where circles can happen and we know some purposes of them, but we did not name the foremost reason why you should use circle: conversion. Conversion has to do with going from A to B, and in the case of Hankimuye and martial art, going from situation A to B. When two forces collide, you get in a state where the resulting movement is the movement of the two powers subtracted of each other. If one force has more power than the other, the resulting movement would be the amount of force of the first minus the amount of force of the latter. If both forces are equal, then there would be no movement at all. If we translate this to a martial art setting: the result would be a plain power contest.

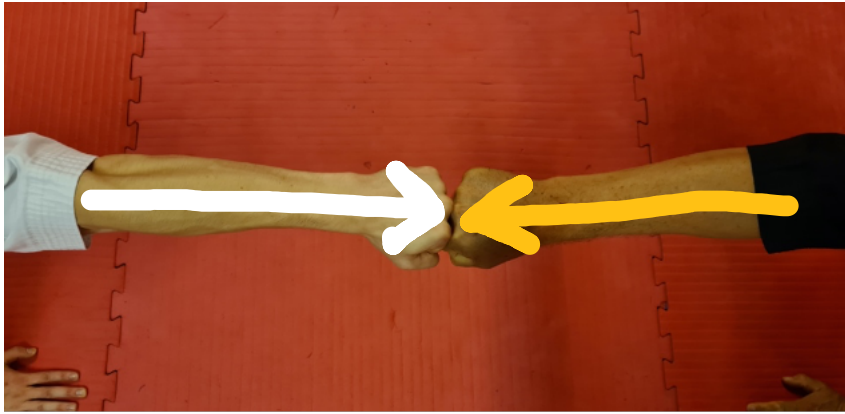


Image three, a show case of power contest

To get power (or flow!) going again we can do multiple things. One of the two powers should increase, one of the two should decrease or one of the powers should change direction. Principle of circle is built upon the last of these options.

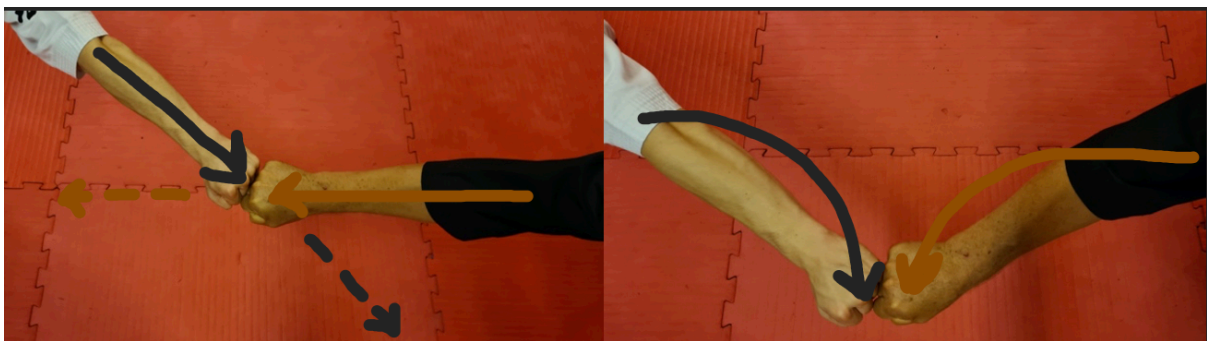


Image four, changing the angle and hereby moving the flow.

As shown in the image, when one of the powers changes its angle, the resulting movement goes another way. And you can imagine a circular motion coming from both arms. In this way circle is used to get to a point of conversion, instead of going in straight you go in from a different angle and by this way creating a different resulting force. One can, or perhaps should, combine the angle with increasing or decreasing (more favorable since this costs less energy) the power in order to get more movement from the opponent.

So, we have learned that circle can be applied external and internal. The external circle is used for receiving and deflecting power and internal circles are used for generating and steering power. This way of perceiving circle, I call the “body” of circle. This because the circle has been approached from a physical point of view. Circle has two meanings (Circular motion, Conversion), two types (Inner, Outer) and two purposes (To receive, to generate).

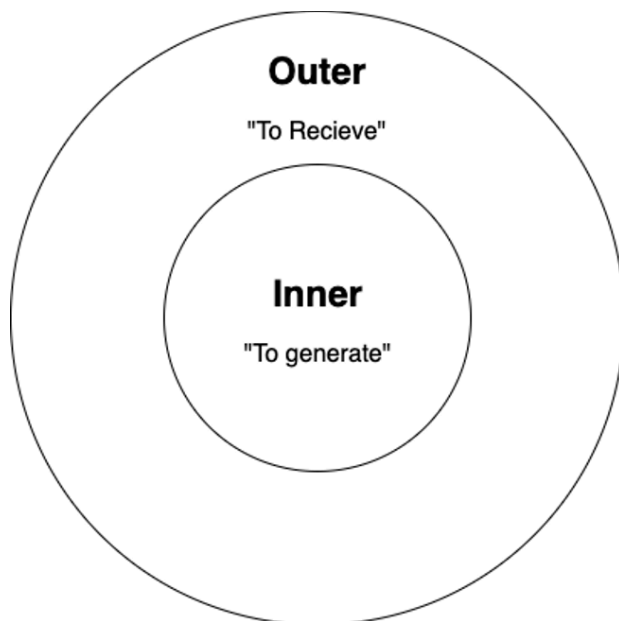


Image five, A schematic view of circle.

Mind of Circle

If there is a body, there should also be a mind. And I believe this to be true for the principles as well. With mind the non-physical is meant, so the way you can use circle in your thinking and perhaps even in your being. The first one being karma. Circle can be translated as circular motion of conversion. The latter means something like exchanging. I already named Karma, but also in the bible the chapter Proverbs it states something similar:

"People who are kind will be rewarded for their kindness, but cruel people will be rewarded with trouble. The work of evil people is all lies, but those who do right will receive a good reward." – Proverbs (11:17-31)

So being aware of circle in this aspect, it teaches us to be kind to others. Circle is not necessarily perfectly round. As told with the circle steps, considering the situation, bigger or smaller circles can be applied to achieve something. This gives that circle is also about making choices. And this is the same in life. I do not believe you can choose how you feel, emotions are powerful feeling which just appear due to multiple possible reasons. What I do believe however, is that there is the power of choice on how to express those emotions. Within a situation where you get angry for example, you still have the choice to first reflect on why you are getting angry and whether it is worth to indeed do scold your colleague. I think in a lot of situations you will notice the that which makes you angry actually does not intend to do so and that with being able to reflect on those choices you are able to learn of those situations. Lastly, I want to add the way of the least resistance. Just as it was from the physical aspect whereas two powers collide, it can be steered by use of circle. With this steering you prefer to go the way where the least resistance is. I will repeat this at the principle of flow, since the result is I think has more to do with flow. The ability to go the way of least resistance is because of choice and thus something circle teaches us.

Flow

The second principle of Hankimuye, Flow (류) has everything to do with movement. We speak about flow when we somebody move, but also when two people move during a technique. So, in combat, both individuals have a flow and together they have a certain flow as well. With circle we described it as something which could receive and generate, that which it generates is called flow. Flow is a constant and mostly fluid movement or set of moves together. We first learn about flow and practice flow first with flow steps (역류법). The steps with your feet are the same as with the circle steps, but your arms and the feeling are different. The emphasis in flow steps is in flow and the circle steps in circle. What I mean by that is that for the circle steps you also move around your arms and with this draw an imaginary circle around in the air. With the flow steps you don't do this, you instead hold one arm in front of you while you step in and move the other arm forward which then turns together with your body as you turn around. This gives room to more think and feel flow. With the circle steps the arms move at the (almost) outmost point of the body which makes it easier to flow (because much change in movement is not possible) and at the same time makes the circle easier to feel. With the flow steps the movement of the arms is much more a challenge and thus offers a lot more room to play with flow. The challenge resides in I think trying to move your arm straight from one side to the other, without losing your rhythm. The rhythm in this is what we call flow. In order to maintain this flow you have to turn at the right moment be able to feel when to stretch your arm again and in what tempo. Like mentioned before does flow exist in separate movements, but it can also exist in a set of movements together. When performing a circle technique for example, you most of the time start with the circle steps and then one or more extra steps are needed in order to do the technique itself. It is here where you really feel that not only your own movement makes the flow, but also the way your opponent moves matters a lot. Explaining this would mean going from flow to the principle of harmony, so I will leave it for now. It is just mandatory for a practitioner to understand that not he himself is part of the flow, but also how an opponent reacts to the technique. So why flow? Why do we think flow is important? I think there are two answers for that, the first being somewhat cliché but still true: elegance. This is not a practical use, but I will come to that with the second reason why should be aware of and use flow. Elegance is nice to see, it gives a certain finesse to our art which I personally like. Apart from it being beautiful, it is also useful and mandatory in martial art. A fluent motion in which all the separate motions are seamlessly connected also mean you are in control of the motion. And this is very practical. You being in control of the motion is of course very important for techniques to actually work. No flow means there are pauses in the motion which make it possible for your opponent to regain his balance and to overtake you instead. Apart from the pauses in the motion does not having a good flow also mean that a certain connection is missing. This can be the connection between you and your opponent, or a connection within, for example the connection between your core and arms. Most of the time do those lead to the opponent gaining footage or balance, or you losing it. The last part of flow I want to bring in is not persé about a motion, but more about a feeling. Perhaps you've heard about being in the zone before. To me this is also flow: feeling one with a motion or being in a state in which every movement just feels right. It is hard to explain what exactly is happening, but I recon most people have at one point in their lives had a moment in which during an activity time and fatigue just did not seem to matter. Completely zoned out of everything other than the activity you are engaged in: you are in the zone, you are in

flow. There are a lot of great articles about being in the zone and I want to spoil one here: [In the zone](#)

Mind of Flow

With circle I talked about the body and mind of the principle, with flow I want to do the same. I already told about the way of the least resistance, going that way makes the flow instead of giving abruptions. To me flow is not a movement or a set of movements alone, it is also intention. To explain it from the physical approach: If you do something an opponent does not expect, you can already catch them off guard. This thus breaks the flow giving opportunities. Apart from this, which is actually part of the body of flow, it can be applied to the mind as well. Being aware that intention and action are two different things can make it easier to perceive what someone wants to say. Sometimes certain words can come in as offensive while not meant this way. Being aware of the possibility that the intention might not be bad gives room for thinking and making a right choice. The being aware of existence of intention is flow, the acting upon that and noticing it in others is Harmony. The zone was already mentioned and for mind this too can be applied. Actually friendship is a way of being in the zone, or being in a good flow. I hope everybody has one or more friends of which you say "he *really* understands me". This mutual understanding gives room to conversations without any borders, you don't have to worry even once about whether it is okay to talk about something with a true friend. This connection is also something which I would call Flow.

Harmony

The last principle is the principle of harmony (화). Harmony is about making a connection. I think this connection can be made on two levels and from two perspectives. But before that, first we should look at the basic harmony steps (심화법) and what this teaches. In the harmony steps, the steps itself differ from the previous two. Instead of moving with your rear foot, you move your front foot first. This is something we call "enteren" in Dutch, literally translated as 'boarding' but we call it this way because enteren also sounds like the English to enter. Apart from the steps, your hands also move different from the previous two steps, you now move them straight forward together and then make the turning steps. I think the reason is because with the harmony steps you have to try and feel the connection between your body movement and the movement of your arms. You move both forward. And after, you have to decide which arm is going to be the "pulling" side and which is going to be the "pushing" side. With this I mean creating awareness in your body that one side is pulling and the other is pushing. When you put out both of your arms and you turn left, the left arm is pulling, and the right arm is pushing. If you only think about turning your body and just holding out your arms, then what purpose do these harmony steps serve? The pulling and pushing reveal a second meaning of harmony which is duality. One side pushes the other pulls, one gives the other receives. Another aspect of this duality was also given by Ko Sehwan during one of his visits to the Netherlands when he spoke about eum (음) and yang (양). With this principle Sehwan explained how to have 'make' eum when encountering yang and vice versa. Eum means relaxing and yang means strengthening. When your opponent puts in a lot of strength in a movement or hold it means he is yang and you can best receive it by becoming eum. With eum you can then actually feel the way your

opponent wants to go and then at the right moment you can overtake that power to then steer (circle) where you want to go (flow). At that switch the opponent will lose balance and will become eum as you cannot apply force out of balance. Then, for as long as you stay in a good flow and harmony, you can apply a bit Yang to perform a technique. So now we have got two meanings for harmony: connection and duality. As you might have noticed in the duality, you can look upon that from two perspectives: inside the person self (one side pushing and the other pulling) and outside (the story about feeling the yang or eum from the opponent). The same applies to the connection. There is an internal connection as well as an external one. The internal connection is about connecting own parts of your body in a movement to make your body move as one. In the harmony steps there are two key moments on which that happens, the moving of the body and arms forward, as well as the turning and feeling one arm pulling and one arm pushing. The inside connection here means being aware of and utilizing the movement in such a way that neither your core nor arms move as separate units, they move together. With this connection you should also be aware of movements being outside or inside of your power area. The power area is the area right in front of your core where you are strongest. The outside connection is about connecting with your opponent. This connection can be divided up to three levels of connection. Let's start with the most obvious: touching. The moment you and your opponent touch there is a connection. This connection is useful for feeling the flow with which an opponent goes at you. The second connection is a step before the more obvious one and is about seeing your opponent move before he touches you. It is at this moment you already have to connect to your opponent by seeing what flow is initiated and then act accordingly. For example preparing to block an incoming punch or kick require different approaches. The last form of external connection is I think the most important and is about connecting your core with the core of the opponent. This can be done by engaging your flow with his flow and then try to use his flow and lengthen it with yours. A plain explanation for this would be when somebody holds your hand and you move your hand in front of the other, you probably do just that: moving his hand and arm. If you move a little further however, when stretching long enough the balance of the other will be broken and the body will move as well. This is what I call 'true' harmony. There are more ways to reach this, the two most important being extending the gates of a body (joints) until someone just has to step in order to gain balance, or by closing gates. By closing the gates, I mean applying joint locks or making the other use force. By applying force someone will stiffen. This can be compared to pushing cooked or uncooked spaghetti. Cooked spaghetti is very flexible and if you lay it out and push at one end, the other end will only move the moment they collide or if you pull/push the end as far as the spaghetti is long. When spaghetti is not cooked however, it is stiff. When you push stiff spaghetti, it instantly moves the other side as well. This is the same for the human body, by locking joints or making the opponent apply force in arms, the body stiffens and then by moving an arm, the entire body will move.

Mind of Harmony

When you think harmony and thus connection and duality from a mind perspective, something which instantly comes across my mind is eum and yang, or yin and yang is it better known. This states that everything exists out of opposites but also that nothing is pure eum or pure yang, because one cannot exist without the other. The concept of light has

no meaning when there is no darkness, and so on. To be honest I do not really know a lot about this, and I will not claim I do. As far as my understanding goes, it learns that something bad can also do good things just as good things could do bad things. To me this means having respect for actions and intention of someone and to try and let go of what I think someone is (presumptions). The connection which harmony learns, teaches me about the difference between hearing and listening. I can hear someone, but am I really listening? Do I know what is meant with what is said? Already told with circle, the giving and receiving, has also to do with harmony. You can give something just to be able to give, but do you also truly have good intentions with it? Is the connection and intention real? And last, although very miss world like, is the way life exists out of good and bad things. This means that although you always wish for good, not always good will be there. Accepting this is part of life as well can really help coop with life and make you grow as a martial artis and a person.

Conclusion and word of thanks

Thanks for taking your time to read through this essay. I hope it gives a clear view on what Hankimuye is, what it is to me and about what I think the principles of Hankimuye are. Most of what I have written is a collection of what I have learned from my teachers and Hankimuye family at Urk and Emmeloord who really feel like family. A special thanks to Master Ko Baek Yong for leaving his legacy with us so we can learn from that. Also, to Leon de Heus for teaching this legacy in the Netherlands as the highest graded dan instructor. And a special thanks to Klaas Barends and Ko Sehwan who feel like a father and uncle during my life (I won't explain why, they will know why) in which they showed me a lot of martial art and the world! I know for sure that if you ask me in ten years from now I will have learned a lot more about Hankimuye and that this work is not a complete one, and never should be a complete one. I really appreciate Hankimuye for being an never-ending path of learning about martial art, the world and oneself.