

The philosophy of martial arts – the example of the concept of *Ido*

Wojciech J. Cynarski

Faculty of Physical Education, University of Rzeszow, Rzeszow, Poland
ela_cyn@wp.pl

ABSTRACT

The *Ido* philosophy is a proposal to clarify the meaning of today's warrior pathway.

The author tries to answer the following questions: In what way should we understand epistemology? How do we describe the human being and the phenomenon of martial arts? What is the meaning of the terms '*idō*' and '*Idōkan*'? What ethics, values and rules are prominent in the *Ido*? What is the specific, symbolic content of the *Ido*?

This is a single case study, involving a content analysis of literature and the wider discourse, and the hermeneutic phenomenology.

Epistemology is understood here as a way of understanding the martial arts by the practitioner, and as a way of reaching the truth about the philosophy of martial arts. In both cases it is the practice that is their own psychophysical experience. Man and the phenomenon of martial arts (ontology) here we treat holistically. '*Ido*' is an ambiguous concept, but in *Ido* philosophy we understand it in the first place as the principle of 'continuous movement'. The prevailing ethic is derivative of the tradition of chivalry, which is also accented in symbolism.

The *Ido* philosophy, as an anthropology of martial arts and today's Warrior Way, draws from the wisdom of the East and the West, but not uncritically. Normative ethics realizes the ideals of nobility, as *Homo Creator Nobilis*. This indicates the way in which value requires great effort, self-discipline and perseverance. It focuses especially on timeless, higher values, such as fidelity, truth, and the pursuit of wisdom.

KEYWORDS

martial arts; anthropology; *Budo*; *Ido*; *Idokan*

DOI

<https://doi.org/10.14712/23366052.2017.7>

INTRODUCTION

There is no overall agreement on the philosophy of martial arts. Some authors refer us to the literary production of the old masters (Oyama, 1979), others – to the religious traditions of their countries of origin (Priest, 2014). Only a few Western philosophers have made the attempt to describe such a philosophy in terms of conceptual Western philosophy in comparison to the concept of Aristotle and the Stoics (Kim & Bäck, 2000; Hackney, 2010; Cynarski, 2012, 2013; Priest & Young, 2014). Both in Japan and in Western countries the debate continues on the establishment of the importance of basic concepts (cf. Shishida & Flynn, 2013; Szmyd, 2013; Lloyd, 2014; Young, 2014; Nakiri, 2015; Martínková & Parry, 2016a). This study is a voice in the discussion and description of the philosophy functioning practically in the environment of martial arts, in one of many organizations.

Framework and Language

A philosophical perspective for reflection and explanation given here is the Humanistic Theory of Martial Arts, including a martial arts anthropology and a sociology of psychophysical systems (Bolelli, 2008; Cynarski, 2012). Therefore, we use the definition of martial arts according the Humanistic Theory of Martial Arts (Cynarski & Skowron, 2014): “Martial arts is a historic category of flawless methods of unarmed combat fights, and the use of weapons combined with a spiritual element (personal development, also in transcendent sphere).”

Different martial arts paths are accompanied by different philosophies. In the karate for example there are different, sometimes contradictory, interpretations of a meaning by way of the idea of ‘empty hands’. For example, Masutatsu Oyama (*Kyokushin karate*) found meaning in hard training and contact fighting, and Peter Jahnke (*Zendo karate Tai-te-tao*) in his search for the humanistic law of the Great Way (cf. Oyama, 1979; Jahnke, 1992; Cynarski, 2016), rejecting sports competition.

American philosopher Allan Bäck, and the Korean GM Daeshik Kim (expert of *judo* and *taekwondo*) explain the philosophy of martial arts as “an understanding of the meaning of the way of meditation practice, including mental and physical exercise”. They write about the ethics of martial arts, following the rules etc. ‘*The Way to Go*’ is the way of practice that is combat training, daily training (Kim & Bäck, 2000). This pair of authors here presents the development of their earlier ideas about the meaning and philosophy of martial arts (cf. Massanori, 2001).

Individual philosophers also differ in their attitude to tradition. The philosophy of Shaolin warriors was identical to the Buddhism they professed (Shahar, 2008); it was conditioned religiously. Rigid standards of conduct and rules of exercise, etc., are applied here. On the other hand, in Bruce Lee (1975) we find the attitude of a rebel and a revolutionary. He focused on the real fight, rejecting the educational, moral way of martial arts taught traditionally. He undertook the modernisation of both training methods and teaching techniques, selecting elements from various systems. The school that he tried to create was eclectic in character, and also in terms of philosophical justifications. Bolelli (2008, pp. 153, 184) determines his attitude as epistemological anarchism – No Way. The ‘*Tao of Jeet Kune Do*’ was to be such a method without method, style without style, as an expression of opposition to the old canons.

Significantly, in the names: *Judo-do/Ido*, *Tao of Jeet Kune Do*, *Zendo Karate Tai-te-tao*, i.e. in concepts by Fleck, Lee, and Jahnke, the concept of ‘*tao/do*’ appears twice; as indeed in the title of a book written by Kim and Bäck (2000). This is not accidental – all those authors emphasize the importance of the way, as a method, to a greater extent than the pursuit of targets, as ends. Only the Absolute is perfect, and man can and really should try to get closer to this perfection.

Three qualitative methods were used. This is a case study (the descriptive, interpretative, and evaluative study of a single case) (Skinner, Edwards, & Corbett, 2015, pp. 116–133), which employs hermeneutic phenomenology (*ibid.*, pp. 206–217) and a content analysis of literature and the wider discourse (Krippendorff, 2004).

Historical Dimension

Historically, the *Ido* conception was derived from the idea of *Judo-do*, created by Julius Fleck. Fleck tried to modify *judo* and develop its technical sphere. *Judo-do* (‘extended path of *judo*’) is a specific style among the various martial arts and combat sports. It was created in Austria after World War II (between 1947–1949) as a new, European kind of *judo* without the sport fight; as co-operation rather than competition, as “a new and expanded way” (Velte & Matschke, 2007, p. 110). New throwing techniques and counter-techniques were included.

The second Grand Master of the Idokan organisation (at that time the organisation operated under other names) and successor of Fleck was Dr. Wally Strauss. Mr Colin McGrath¹ from Australia, a student of Wally Strauss, emphasizes the role of Chinese martial culture in the *Ido*-idea of Strauss. He changed *judo-do* into *ido*, where various techniques were used that are altogether different from those used in *judo*. It is similar to a flexible martial art with *taiji quan* elements (*cf.* Sieber, Cynarski, & Kunysz, 2008).

Strauss’ *ido* concept has been developed by successive leaders of Idokan. Hans Schöllauf from Vienna was the 3rd leader and Grand Master. He emphasized the brotherhood and tradition of knightly Europe. He also recommended studying the life-histories of the great martial arts masters, e.g. Musashi Miyamoto, but not uncritically. He practised *judo-do*, but also *taiji quan*. He taught an extended, benign path and an attitude of friendship in human relations, including international brotherhood. His Academy Idokan Europe (in Vienna) promoted humanistic and universal ethical values. Thanks to him the idea of *Ido* went to *shihan* (master-teacher of high degree) Lothar Sieber from Germany, and thanks GM Sieber – to Poland. The *Ido* philosophy was developed at the university level as well (Cynarski, 2009, pp. 38–85).

Epistemology

We must distinguish between two understanding of epistemology: 1) as a way of understanding the martial arts by the practitioner; and 2) as a way of reaching the truth about the philosophy of martial arts. In both cases it is – according to the Humanistic Theory of Martial Arts (Cynarski, 2012) – preferably a long-standing practice at an advanced level, which is its own psychophysical experience (effort, self-control, overcoming one’s own weaknesses) and practical knowledge. Traditionally, ‘*shugyo*’ was primarily an ascetic exercise to improve personal and spiritual

¹ Personal communication with the author (Dec. 2013 – March 2014).

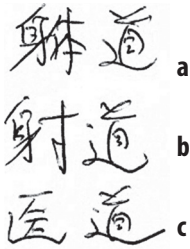


Figure 1 The *ido* kanji calligraphic records by Dr Taketo Sasaki (1a, b, c). Significantly: 1a–b) *ido* as movement (Chinese *yi dong dao*); 1c) – medicine (Cynarski, 2009, p. 147)

progress/development. In this kind of cultural studies it is a combination of participant observation and fieldwork.

Analysis of an external observer, without this practical knowledge, would be something like a music score (or painting) by someone who has never created and not even playing any instrument. Explanations, on the basis of logical deduction, would indeed be possible, but the risk of making mistakes in kind would be very large.

Mastery of several disciplines of martial arts provides a broad overview of the subject of research. It must, however, be backed up by scientific research methodology. Especially the use of qualitative methods seems to be reasonable.

In the first case, the student learns a particular martial art, a long-time educational process aimed at perfecting his personality. It is also the path to self-discovery.

In the second case, the researcher compares the knowledge of historical and modern masters-experts and his own, creating (more or less accurate) concepts for explaining.

Ontology

Ontology of the Human and of Martial Arts

Here the main question is: How do we describe the human being and the phenomenon of martial arts? Then we ask: What is the meaning of the terms '*Ido*' and '*Idōkan*'?

The human is treated here holistically, that is, as an integral psycho-physical being (body and soul). Also, the impact of practicing martial arts on the human we grasp as a whole – its physicality and personality, to the realm of morality and spirituality. So we are interested not only in the technical or physical dimension, but also in other spheres of reality. That is, similarly to the case of health, the individual components apply not only to the body. We reject the reductionist treatment of the human – materialistic or biologicistic explanations (instinctivism, behaviourism, etc.). We take into account the human's higher needs, aspirations, values-goals and responsibilities. Man is a personal being: he has the choice of values, which manifests itself in 'actions' (rather than 'behaviour').

On the other hand, the phenomenon of martial arts is both a component of physical culture, psychophysical, and mass culture. It is the area of the different martial arts, combat sports, health exercises, forms of ritual, meditation exercises, and the like. Their common denominator is the link to fighting techniques. In this multiform set of martial arts in the strict sense are the educational systems, as co-creating the Japanese *Budo* (*budō*) (Sasaki, 2009). Then, in addition to training in combat, there is a clearly accented educational aim, or a transcendent (spiritual) aim.

Thus the reduction of the martial arts to sports or to self-defence systems seems to be a major misunderstanding. Great teachers of martial arts reject sport and competition, a sense of ‘Way of the Warrior’: is seen a continuous improvement in the art of living and human. It is more a philosophy of man, than philosophy of fighting. (See the distinctions between close combat, martial path, martial art and martial sport in Martínková and Parry, 2016b.)

For old warriors and soldiers, their fate was linked to struggle and war (Yagyū, 2002; Žuk, 1996). Yet Lee (1975) and Oyama (1979) largely relate to fighting, which is for them the central concept equating human life with struggle. In the case of fighting a war, in self-defence or combat sports duel, the fight phenomenon can be interpreted on the basis of praxiology as negative cooperation. However, in *judo-do/ido*, and even more clearly in the *Zendo karate Tai-te-tao* we find a very different understanding of the meaning of fighting. The fight here is an exercise and test of skills, with full responsibility for co-practicing (Jahnke, 1992). So it is a form of positive cooperation. In the dojo (‘place of learning path’) we learn together and improve. Only in the defence of life have we the right to defend ourselves, but in the most humane way (which is accented in Sieber’s school) (cf. Burrow, 2014).

Ontology of *Ido*

Generally speaking, the term ‘*ido*’ is ambiguous. 1) Kopaliński *Dictionary* gives the following explanation: “*ido* – an artificial international language (reformed Esperanto), developed in 1908 in France by de Beaufront and Couturat. In another sense – ‘descendent’ of gr. *-idēs* ‘patronymic suffix’; cf. *eupatridae*” (Kopaliński, 1983, p. 181).

2) In the international movement of martial arts (World Jiu-Jitsu/Judo-Do Center (WJJC) and Idokan International) ‘*Ido*’ was originally an acronym for *Judo-Do*, analogous to ‘J’ – for *judo* and ‘JJ’ for *jiujitsu* (the early spelling of these terms adopted in Germany). ‘*Judo-Do*’ and ‘*Ido*’, however, are not synonyms, because *ido* has several meanings. *Judo-do* is a form of *judo*, rejecting sport competition and accenting the path of personal development. The author of the “enlarged way” of flexibility was Julius Fleck (1894–1957). He developed the technique of Japanese *judo* throws with numerous counter-techniques performed attacking and enriched with new technical elements (Sieber, Blumentritt, 1992). The concept of ‘*Judo-do*’ is included in specialized lexicons (cf. Velte, 1976, p. 68; Lind, 1996, p. 382).

3) Wally Strauss introduced the understanding of the concept ‘*Ido*’ as the principle of unstopped, perpetual movement. This movement is due to the continuity of action and reaction, a combination of techniques and counter-techniques of undisturbed harmony in movement and energy flow. This understanding is related for example in translating ‘*ido kihon*’ – as defined in karate practicing basic techniques in motion, or *ido* – in the sense of “action in motion” (Piech, 1995, p. 22). This understanding is a reference to the meaning of *Ido* “movement; change; confusion” (Smith, 2000, p. 82) and “displacement; difference” (Lawrjentiew, 1984, p. 174), and “mobility” – *idōryoku* (Fig. 1a, b; Lawrjentiew, 1984, p. 175).

4) Modern Idokan leaders, in particular the director of Academy Idokan Europe in Vienna, Hans Schöllauf, added the rules of chivalric ethos (European and Japanese) and humanism, fraternity and friendship, cooperation and harmony. *Ido* is therefore

an idea, or even a philosophy of non-contended *Budo* – a way of peace of the modern “Fujiyama knight” – the noble warrior.

5) *Ido* has become a measure of mastery (not only technical) in *Budo* and versatility – a higher grade than the mastery *dan* grades. To obtain a master’s degree in *Ido* one needs to have already a black belt in *judo* and *jujutsu* or in another martial art technique implemented in the harmony of movement, and to have an impeccable moral stance.

6) *Ido* – in the sense of “medicine, treatment” (Fig. 1c; Nowak, 2000, p. 308) – is used in the tradition of Japanese *Budo* e.g. in Takeda-ryu school. The term ‘*bujutsu ido*’ means medicine in martial arts, and is taught in the program of this school (Maroteaux, 1993). This kind of medical practice was also defined as ‘*te-ate*’ (mysticism and naturopathy) – e.g. in the tradition of the school Tenshinshōden Katorishintō-ryu (15th century).²

7) Among other interpretations we can specify the use of this term in conjunction with the pathway martial arts – as in the name of the Romanian specialist magazine³.

8) Werner Lind explains yet another aspect of the concept: “*Ido* (Jap.) Concept from *judo* – a movement action, consisting of 8 techniques (from the *Kime-no Kata*) for defense, which are executed consecutively” (Lind, 1996, p. 328). Also, it is the name of the fragment of the *Kime-no kata* form of *judo*. Werner Lind’s more recent *Lexicon* mentions only the password: ‘*Ido*’ – one of the 8 techniques *Kime-no kata*; ‘*Idokan*’ – as *Idokan Europe* (1990s) (Lind, 1999, p. 231).

For further theoretical considerations it will be particularly useful to understand the term *ido* in meanings 2–6. Of course, other ideograms of Chinese origin are written by: *ido* – as medicine and *ido* – as a movement. The derivative concept *Idōkan* is the name of the style, school and organization. Literally ‘*kan*’ means ‘building, a house’ or ‘school, academy’.

In summary, from the perspective of practical studies and research carried out in the IPA, it is most important to understand the following two concepts of *Ido*:

1) As adopted in the tradition of Australian-European (*judo-do ido*), or as ‘extended path’ (of martial arts) and ‘perpetual movement’;

2) In the tradition of old-Japanese martial arts (*bujutsu ido*) – as a ‘medicine of martial arts’.

Axiology

Ethics

The ethics of *Ido*, like the ethics of *Budo* – the way of martial arts – is based on the ethos of *Bushido*. In general, the philosophy of martial arts is based on warriors’ codes of different cultures. Nobility, honour, dependability, contempt for the accumulation

² Nota bene this understanding *Ido* presented W. J. Cynarski in Munich and Penzberg seminar DDBV & *Idokan Europe* – Germany (*Europe Idokan e.V.*) in June 1997. Earlier, *European Idokan* explained this concept in the senses 2, 3, 4 and 5. On the other hand, the *Academy Idokan Europe* and association DDBV (its leader L. Sieber was also the first representative of the federation *Idokan Europe International* for Germany) led earlier, next to the training of trainers, teaching sports medicine: Schöllauf under the auspices of the Austrian Red Cross, and Sieber as a specialist in alternative medicine (Ger. Heilpraktik) (Cynarski & Sieber, 2015).

³ *Budo. Arte Martiale (serie noua). Budo – Kung Fu Magazin. I-Do* (1994, no. 1).

of material goods for the benefit of the higher values, ethics, fidelity, truth, the pursuit of wisdom, courage in the struggle against evil, and similar universal values co-create the philosophy of martial arts – a product of patriarchal elite and military cultures of Asia and Europe. However, from long-term follow-up studies by psycho-sociological authors, participant observation, interviews, conversations, correspondence, content analysis of literature and other forms of discourse we know that only a certain part of the environment of martial arts involves the practice of the way of moral improvement. Contact combat sport, the learning of brutal self-defence, bringing martial arts to technology and the fight itself is a distortion of the meaning of *Budo*. A utilitarian approach to fighting techniques gives doubtful improvement in terms of socio-moral or spiritual values, and is more likely to develop aggressiveness (more or less controlled).

Few teachers of ‘modern’ trends in martial arts can understand the essence of the ‘gentle way’ of martial arts and the sense of non-aggression and, unfortunately, few are masters of martial arts in the sense of having achieved the required ethical and spiritual level (cf. Cynarski, 2016). *Ido* philosophy involves respect for tradition, rules and authorities, and in practice has been carried out since 1987 in Rzeszów Centre ‘Dojo Budokan’, the central centre of IPA.

Other Values

The new *ido* style contains old ideas and rules, which are exemplified in *jujutsu*, *karate* and *kobudo* techniques. Sieber and Cynarski combine *ido* with the principles of the performed techniques (*aiki*, *ju-no ri*, *wa-no ri*, *renzoku waza*⁴), and the moral philosophy, and medicine of martial arts (*bujutsu ido*, Fig. 1c – see above) (Sieber & Cynarski, 2013, p. 61). As a teaching programme and educational system *judo-do* has undergone *transformation* from modified *judo* to the Idokan *Budo* system, as it is taught today in the Idokan Poland Association (IPA). In this sense, its utilitarian value (fighting skills) is emphasized, which gives a sense of security.

Ido, actually *bujutsu ido*, is also known as the medicine of martial arts (Cynarski, 2012, pp. 48–65). *Ido*, meaning martial arts medicine, has been incorporated into the Idokan tradition recently. Wally Strauss taught the techniques named *kuatsu* to restore consciousness (traditional revival techniques). However, martial arts medicine (Japanese *bujutsu ido*) was not known at that time. It was developed only in the lineage Sieber-Cynarski. It is now a component of the system (Sieber & Cynarski, 2013; Cynarski & Sieber, 2015). Here is emphasized the value of human life and health, and measures towards its protection.

The philosophy of *Ido* refers to the ethos of noble sport and the chivalrous traditions of Europe. It refers to the whole, humanistically understood *Budo*. *Budo* is no longer directed against anyone, but it is a way of creating personality by the attitude of internalised morality, friendship, the idea of brotherhood and solidarity. The *dojo* practice uses exercises of fluent movement in performed techniques and continuity of action or reaction. Even on Fleck’s account, the accent fell mainly on the harmony and aesthetics of movement (cf. Wroblewski, 2012). Fleck introduced, however, the prin-

⁴ These are the principles of harmonizing energy, flexibility, harmony and peace, and the use of technical combinations.

ciple that you should not fight against each other, but to practice working together – acting in concordance. So the paradigm of co-operation replaces here the dominant paradigm in sport competition (rivalry). This kind of *Budo* can also be treated as a ‘homocreative art’, which is useful to counteract ‘anthropological regression’. This means that it is the art which is helpful for human auto-creation and against dehumanisation (Szmyd, 2013a, b). It is also a vehicle to transfer values between civilizations. It brings back the partially forgotten ideals of nobility and honour, brotherhood and responsibility, discipline and respect for authority. So here we find the value of education, pro-social, personalistic and conservative, with an attitude of openness and dialogue.

Currently *Ido* is, in the teaching of Hans Schöllauf, the development of spiritual strength and ‘perpetual’ spiritual movement. Movement is the essence of life. *Ido* combines components of movement, harmony and spirit. It strives towards a state of psychophysical harmony and rejects the selfish attitude of openness; it seeks spiritual mastery while maintaining the best possible health and fitness. It implements the demands of physical culture.

Shihan Schöllauf encouraged the study of the biographies of eminent masters of martial arts. As a holder of the highest master degrees in *judo*, *jujutsu* and *ido*, he emphasized especially softness and gentleness, flexibility in combat techniques and the rejection of unnecessary brutality. In turn, the masters Hannelore and Lothar Sieber pay attention to the inadequacy of uncritical imitation patterns from Asia. The *Ido* idea, but to some extent akin to the principle of *Aiki*, is a creation of European masters (W. Strauss also came from Austria). Thus, it can be interpreted in the perspective of the cultural heritage of Europe – its traditions of chivalry, values and Christian personalism.

The concept of *Budo* – etymologically ‘the way to stop the spear’ – is carried out especially in the idea of *Ido* as created the West, which is the development of the humanistic philosophy of *Budo*. *Ido* contains the ideas of peace and friendship, cooperation and moral growth, referring to the principles of chivalry and *Budo* traditions. It is a philosophy of perpetual movement, associated with issues of health and medical knowledge, as well as ethics and psychology. This is the philosophy of the daily practice of the ‘pathway’.

Buddhist priest and *aikido* scholar John Stevens writes that “in a sense Ueshiba’s *aikido* can be interpreted as the culmination and realization of *Budo*: you can practice external forms of *aikido* by yourself, with a partner or in a group, with weapons or without them, like the movements of *judo* or *karate*”. In contrast, internal *aikido* can be linked with any spiritual path (Stevens, 2001, p. 140). This statement is also applicable to *Ido*, which can be combined with any martial art, self-defence, sport or also with other forms of human activity. In addition, *Aikido* is derived from the teachings of the Shinto sect Omoto-kyo. In contrast, *Ido* is not linked to any religion, but humanist ethics, springing from the European cultural trunk and referring to widely recognized (at least in the Western world) values.

Homo Creator Nobilis – as an ideal type – has a developed intuition, imagination, aesthetic sensitivity and a high ethical level. He is noble; progressing along a spiritual path of love and truth, fighting for the good of man and the world. He is an ascetic and a wise man, a warrior and a holy man. He (or she) is not a passive ‘fan’ of reality, but its active entity, active and creative. Trying to comprehensively develop and improve

his own personality, and creating a ‘positive’ (in the moral sense) cultural reality. He is entirely open to dialogue and to others.

***Ido* as a Philosophy of Wisdom**

The *Ido* idea restores the world of noble values, remaining in relation to truth and goodness. Here we find a reference to the idea of virtue, wisdom and goodness. This is an exceptional case which conjoins Far Eastern forms of asceticism with humanistic wisdom of Europe. Wisdom is the knowledge and love for all creation (as in Fromm’s “biosophia” (1992)).

The sage praises virtue, and only virtue gives happiness. Wisdom, independence and happiness (*eudaimonia*, a sense of perfection) were combined, and virtue was the only true good. According to the Stoics, an appropriate selection of things can be divided into three categories: 1) spiritual (talent, memory, mental acuity, advances in knowledge); 2) bodily (efficiency sensory organs, life); 3) external (having children, parents, human love, appreciation, good origin, moderate possessions). Wisdom and moral virtue should ensure human happiness.

Today’s mature Idokan warrior or martial artist (master) is a traveller on the path of virtue. According to the model of the ancient sages of East and West, he or she makes a selection of authentic values, and follows the noble path of active, creative life, which respects the principles of honour and justice, humanity and respect for all life. Like the old Stoics, he strives for self-control and harmony with the surrounding world, rejecting mere appearances. He takes full responsibility for his actions and endeavours to comply with the above described normative ethics.

Symbolic dimension

Idokan Poland Association, the IPA (including the European Nobility Club), established the idea of the *Homo Creator Nobilis* and developed the philosophy of *Ido*. The ‘Noble and Creative Man’ is to be a warrior of the Truth, a knight for modern times and the person who complies with the ethos of nobility in today’s commercialized world. Knightly Order *Homo Creator Nobilis* is a cross with the image of St. George, who defeats the dragon – Good defeats evil forces.

The entrance on to the right path – the Way of Truth – shows in the logo of IPA, with the *torii* gate and a circle of infinity. The martial arts are a vehicle, to help in the way of personal improvement, similar to other possible precious paths – of scholar, priest, poet. On the other hand, the Humanistic Theory of Martial Arts indicates the existence of an ‘Anti-Way’ (an extremely selfish attitude and the cult of force), which is the opposite of the ideal Way.

CONCLUSION

The *Ido* philosophy, as an anthropology of martial arts and today’s warrior pathway, avoids the pitfalls of the counterculture and New Age, fashionable ideologies, myths (the wisdom of the East, the Asian master, etc.), and pop-cultural mash. Indeed, it draws from the wisdom of the East and the West, but not uncritically. Normative ethics realizes the ideals presented above as *Homo Creator Nobilis*. This indicates that

value requires great effort, self-discipline and perseverance. It emphasizes especially the higher values, the timeless.

REFERENCES

- Biuletyn Sōbudō* (2004). Special issue, no. 1–2 (13–14). Rzeszów: IPA. (in Polish)
- Bolelli, D. (2008). *On the Warrior's Path. Philosophy, Fighting, and Martial Arts Mythology* (2nd edition). Berkeley, CA: Blue Snake Books.
- Budo. Arte Martiale (serie noua). Budo – Kung Fu Magazin. I-Do* (1994), no. 1. (in Romanian)
- Burrow, S. (2014). Martial arts and moral life. In: G. Priest & D. Young (Eds.), *Philosophy and the Martial Arts* (pp. 50–67). London, New York: Routledge.
- Cynarski, W. J. (2009). *Martial Arts – Idō & Idōkan*. Rzeszów: IPA.
- Cynarski, W. J. (2012). *Antropologia sztuk walki. Studia i szkice z socjologii i filozofii sztuk walki*. Rzeszów: University Press.
- Cynarski, W. J. (2013). General reflections about the philosophy of martial arts. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 13(3), 1–6.
- Cynarski, W. J. (2016). A Christian and the martial arts path. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 16(2), 1–7.
- Cynarski, W. J., & Sieber, L. (2015). Martial arts (alternative) medicine – channel of transmission to Europe. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 15(3), 8–21.
- Cynarski, W. J., & Skowron, J. (2014). An analysis of the conceptual language used for the general theory of martial arts – Japanese, Polish and English terminology. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 14(3), 49–66.
- Fromm, E. (1992). *The Anatomy of Human Destructiveness*. New York: Henry Holt.
- Hackney, C. H. (2010). La filosofía aristotelica de las artes marciales. *Revista de Artes Marciales Asiaticas*, 5(1), 7–18.
- Jahnke, P. K. (1992). *Zen-Do-Karate "Tai-Te-Tao"*. Nationale Stadtsbibliothek, Munich. (in German)
- Kim, D., & Bäck, A. (2000). *The way to go: Philosophy in martial arts practice*. Seoul: Nanam.
- Kopaliński, W. (1983). *Słownik wyrazów obcych i zwrotów obcojęzycznych*. Warsaw: Wiedza Powszechna.
- Krippendorff, J. (2004). *Content Analysis: An Introduction to Its Methodology*. Thousand Oaks, CA: Sage Publications.
- Kuczyński, J. (1979). *Homo Creator. Wstęp do dialektyki człowieka*. Warsaw: Książka i Wiedza.
- Kuczyński, J. (1998). *Wstęp do uniwersalizmu. t. I. Ogrodnicy świata* [Biblioteka Dialogu]. Warsaw.
- Lao Tzu (2001). *The Way (Tao te king)* (trans. by M. Fostowicz-Zahorski). Wrocław: "Arhat". (in Polish)
- Lawrjentiew, B. P. (Ed.) (1984). *Japanese-Russian Dictionary*. Moscow: Russkij Jazyk.
- Lee, B. (1975). *Tao of Jeet Kune Do*. Santa Clarita, CA: Ohara Publications.
- Lind, W. (1996). *Ostasiatische Kampfkünste. Das Lexikon*. Berlin: Sportverlag.
- Lind, W. (1999). *Lexikon der Kampfkünste*. Berlin: Sportverlag.
- Lloyd, H. M. (2014). The martial arts as philosophical practice. In: G. Priest & D. Young (Eds.), *Philosophy and the Martial Arts* (pp. 68–89). London, New York: Routledge.
- Maroteaux, R. J. (1993). Les 10 arts du Nihon Sobudo Rengo-Kai. *Aiki Goshindo Kai-Shi*, no. 12. (in French)
- Martínková, I., & Parry J. (2016a). The paradox of martial arts – safe combat. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 16(4), 4–10.

- Martínková, I., & Parry, J. (2016b). Martial Categories: Clarification and Classification. *Journal of Philosophy of Sport*, 43(1), 143–162.
- Massanori, R. L. (2001). The Way to Go: Philosophy in Martial Arts Practice (by Daeshik Kim and Allan Bäck). *Journal of the Philosophy of Sport*, 28(2), 245–251.
- Nakiri, F. (2015). Concept of budo and the history and activities of the Japanese Academy of Budo. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 15(1), 11–25.
- Nowak, B. (2000). *Słownik znaków japońskich* (3rd edition). Warsaw: WP.
- Oyama, M. (1979). *The Kyokushin Way. Mas. Oyama's Karate Philosophy*. Tokyo: Japan Publications Inc.
- Piech, K. (1995). *Podręczny słownik terminów stosowanych w karate i pokrewnych sztukach walki*. Choszczno: Akademia Budo Kobudokan.
- Piwowski, J. (2011). *Bezpieczeństwo i samodoskonalenie jako elementy świętej Drogi Wojownika*. Zeszyt Naukowy "Apeiron" (pp. 231–245). Krakow: Wyższa Szkoła Bezpieczeństwa Publicznego i Indywidualnego, no. 6.
- Priest, G. (2014). The martial arts and Buddhist philosophy. In: G. Priest & D. Young (Eds.), *Philosophy and the Martial Arts* (pp. 192–201). London, New York: Routledge.
- Priest, G., & Young, D. (Eds.) (2014). *Philosophy and the Martial Arts*. London, New York: Routledge.
- Sasaki, T. (2009). Budo (the martial arts) as Japanese culture: the outlook on the techniques and the outlook on the human being. In: W. J. Cynarski (Ed.), *Martial Arts and Combat Sports – Humanistic Outlook* (pp. 12–19). Rzeszów: University Press.
- Shahar, M. (2008). *The Shaolin Monastery. History, Religion, and the Chinese Martial Arts*. Honolulu: University of Hawai'i Press.
- Shishida, F., & Flynn, S. M. (2013). How does the philosophy of martial arts manifest itself? Insights from Japanese martial arts. *Ido Movement for Culture. Journal of martial Arts Anthropology*, 13(3), 29–36.
- Sieber, L. (1992–2015). *Meijin*, 10 dan, Honour President of IPA. Consultations.
- Sieber, L., & Blumentritt, B. (1992). Judo-Do/Ido. *Budo-Info*, no. 2. (in German)
- Sieber, L., & Cynarski, W. J. (2013). A new stage in the history of the Idokan organization. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 13(3), 59–71.
- Sieber, L., Cynarski, W. J., & Kunysz, M. (2008). Chinese elements in the Idōkan system. *Ido – Ruch dla Kultury/Movement for Culture*, 8, 22–28.
- Skinner, J., Edwards, A., & Corbett, B. (2015). *Research methods for sport management*. London, New York: Routledge.
- Stevens, J. (2001). *Trzej mistrzowie budo: Funakoshi, Kano, Ueshiba*. Bydgoszcz: Diamond Books.
- Szmyd, J. (2013a). Homocreative arts and anthropological regression. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 13(1), 58–63.
- Szmyd, J. (2013b). The flow of higher values in a globalised world. Notes based on the example of the homocreative arts. *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 13(3), 7–14.
- Velte, H. (1976). *Budo-Lexikon. 1500 Fachausdrücke fernöstlicher Kampfsportarten*. Berlin: Falken Bücherei.
- Velte, H., & Matschke, K. D. (2007). *Lexikon der asiatischen Budo-Kampfsport Philosophie*. Vierkirchen: Schramm Sport GmbH.
- Wróblewski, G. W. (2012). Walka jako forma sztuki. O estetyce dalekowschodnich sztuk walki. *Akcent*, 3, 73–82.
- Yagyū Munenori (2002). *Heihō kadensho. Księga przekazów rodzinnych o sztuce wojny uzupelniona listami Takuana Sōhō do Munenoriego Yagyū* [The Book of National Messages

about the Arts of War supplemented with the letters of Takuan Sōhō to Munenori Yagyū]
(transl. by W. Nowakowski). Bydgoszcz: Diamond Books.

Young, D. (2014). Bowing to your enemies: courtesy, budo and Japan. In: G. Priest & D. Young (Eds.), *Philosophy and the Martial Arts* (pp. 202–226). London, New York: Routledge.

Żuk, A. (1996). Chińska, klasyczna filozofia wojny. In: A. Żuk (Ed.), *Konflikt i walka* (pp. 141–148). Lublin: UMCS.