

PATTERNS

(Tul)

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and **breath control**, **develop fluid and smooth motions**, and **gain rhythmical** movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared to unit tactics or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.
2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

THE REASON FOR TWENTY-FOUR PATTERNS

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century. The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". *It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to*

DAN-GUN: *is named after the holy Dan-Gun, the founder of Korea in the year of 3000 B.C.*

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: **was the** noted monk **who** introduced Buddhism **to the Silla** Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements **of this pattern refer to his birthplace on 38° latitude and the diagram (士) represents "scholar".**

- JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).
- TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (士) represents "scholar".
- HWA-RANG: is named after a military youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.
- CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked *by the forced reservation of his loyalty to the king.*
- KWANG-GAE: *is* named after *the* famous Gwang-Gae-Toh-Wang, the 19th King of *the* Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram represents the

expansion and recovery of lost territory. The 39 movements refer to the first two figures of 391 A.D., the year he came to the throne.

Since each pattern has a close relationship with the fundamental exercise, students, therefore, should practice the patterns according to the graduation as shown on the next page to attain the maximum results with the least effort.



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NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
<i>HWA-RANG</i>	<i>2ND GUP</i>	<i>RED</i>
<i>CHOONG-MOO . . .</i>	<i>1ST GUP</i>	<i>RED/BLACK STRIPE</i>
KWANG-GAE PO-EUN		
GE-BAEK	1ST DAN	BLACK
EUI-AM		
CHOONG-JANG		
JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN		
CHOI-YONG	3RD DAN	BLACK
YON-GAE UL-JI		
MOON-MOO	4TH DAN	BLACK
SO-SAN		
SE-JONG	5TH DAN	BLACK
TONG-IL	6TH DAN	BLACK

* Refer to Volumes VIII through XV of this Encyclopedia for detail.