

## **SELECTED CULTURAL AND HISTORICAL ASPECTS OF THE DEVELOPMENT OF THE SAMURAI ETHOS WITH SEVERAL COMMENTS ON MARTIAL ARTS TYPOLOGY**

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### **ABSTRACT**

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Modern budo master Fumon Tanaka demonstrates that the spirit of the old samurai *Bushido* code has survived to this day. Martial arts have become part of culture, and they are perceived with the reverence befitting science. He also reminds us that the beauty of being a warrior lies in the constant readiness to make the greatest of sacrifices. In common parlance, however, there is no difference between how martial arts are taught to students, how combat sports are taught to athletes and how police officers and soldiers are taught close quarters combat, as well as there being no difference in results between these types of training.

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### **INTRODUCTION**

Our intentions as the authors of this paper can be summarised as follows:  
“One of the main tasks of every modern state, carried out by its authorities

and administration, is to ensure public order and security of particular citizens”<sup>1</sup>. This principal task is carried out within the bounds of the Wiszowaty Triangle, which is based on law, morality and effectiveness<sup>2</sup>. It gives purpose to the existence of the state, the significance of which has faded in the era of globalisation and is still being diminished. To humanity, this is a source of threats to numerous important *values*. “*Values* are concepts which are either concrete or possible to arrive at, referring to that which is desirable, typical of an individual or a group, and which influences the choice of available means, measures and goals when one has to act”<sup>3</sup>. These precious aspects of human existence, along with entire systems of values, are currently being put to an immense globalisation test, and the related threats are not only alleged or predicted phenomena, but they already have a very wide-ranging and unprecedented influence. “*Threats* are hazards or losses of a particular good (e.g. healthy, life, property, sovereignty, loved ones, etc.), or a relatively permanent loss of the ability to develop in a broad sense, of which a subject may or may not be aware”<sup>4</sup>. “Ethical deliberation appears to have existed since the moment humanity came to exist [throughout the long ages of human development]. Upon encountering evil in particular, humans not only ask about its genesis, but, most importantly, also about how to render their own acts morally good”<sup>5</sup>. Discussing morality and ethics is currently a difficult matter. We live in an era dominated by economics, consumerism and the phenomenon of the “cult of the external”. The level of ethics of particular individuals or human groups, however, is not a direct result of one’s good appearance, nor is it a function of the financial profits one makes. Unfortunately, in the era of consumerism, we encounter an increasing number

<sup>1</sup> A. Misiuk, *Historia Policji w Polsce. Od X wieku do współczesności*, WAP, Warszawa 2008, p. 14; comp. Art. 5 Konstytucji Rzeczypospolitej Polskiej z dnia 2 kwietnia 1997 r. (Dz. U. z 1997 r. Nr 78, poz. 483).

<sup>2</sup> E. Wiszowaty, *Etyka policji. Między prawem, moralnością i skutecznością*, Łośgraf, Warszawa 2011, p. 12.

<sup>3</sup> C. Kluckholm, *Values and Value – Orientations in the Theory of Action. An Exploration in Definition and Classification*, [in:] *Toward a General Theory of Action*, T. Parsons, E.A. Shils (ed.), New York 1962, p. 395, after: L. Krzyżanowski, *O podstawach kierowania organizacjami inaczej: paradygmaty – modele – metafory*, Wydawnictwo Naukowe PWN, Warszawa 1999.

<sup>4</sup> R.M. Kalina, *Ogólne kategorie klasyfikacji i charakterystyki zagrożeń zewnętrznych*, [in:] B. Hołyst, *Człowiek w sytuacji trudnej*, Polskie Towarzystwo Higieny Psychiczej, Warszawa 1991, p. 80–81.

<sup>5</sup> E. Wiszowaty, *Etyka...*, *op. cit.*, p. 23.

of individuals who frequently attempt to become ever more physically attractive, but, in fact, are becoming more and more repulsive as regards their interior. For this ubiquitous consumerism and focus on the external, we use the term *tinsel*. This state of affairs is not conducive to maintaining a high level of the culture of security. The term *security* constitutes an epiphenomenon of threats – therefore, in order to create a complete definition of *security*, one must first recapitulate the basic set of issues and aspects which are key to the *culture of security*.

It is widely known that *security* can be perceived as a desirable *state without threats*, as a specific and extremely important *value* (and, thus, a *need*), which allows us to meet all of our other needs, which include *deficiency needs* (basic needs) and *self-fulfilment needs* (meta-needs, with *self-actualisation* at the very top of the hierarchy of needs), as a *development process* or *development function*, which allow us to actualise our social and personal development (which also constitutes a *meta-need* for humans), and, finally – we consider *security* to be a *social construct* which results from social interdependencies and interactions. Below, we offer a concise description of the phenomenon referred to as the *culture of security*.

The *culture of security* is the layer of culture, i.e. the perpetuated material and extramaterial achievements of humanity, societies (nations), communities and individuals, the purpose of which is increasing its defensive capabilities in a broad sense, both in military and extramilitary terms. It comprises three dimensions: mental-spiritual, organisational-legal and material<sup>6</sup>.

Building a strong and coherent *culture of security* on an individual and social (group) scale requires a developed imagination (self-reflection), ceaselessly carrying out planned, ordered and very consistent activities, as well as monitoring both the pace of development and the dynamics of threats. Therefore, it is possible to speak about *administrating the culture of security*. “The word, which comes from the Latin *ministrare* (to serve, carry out, lead) with the addition of the prefix *ad*, which denotes acting on purpose, is synonymous with *help, service, leading, managing* and *organising* for the purpose of achieving a certain goal”<sup>7</sup>.

<sup>6</sup> J. Piwowarski, *Ochrona VIP-a a czworokąt Bushido. Studium japońskiej kultury bezpieczeństwa*, [in:] *Bezpieczeństwo osób podlegających ustawowo ochronie wobec zagrożeń XXI wieku*, P. Bogdalski, J. Cymerski, K. Jałoszyński (ed.), Szczytno 2014, p. 449; *Fenomen bezpieczeństwa. Pomiędzy zagrożeniem a kulturą bezpieczeństwa*, Wyższa Szkoła Bezpieczeństwa Publicznego i Indywidualnego „Apeiron” w Krakowie, Kraków 2014, p. 20–21.

<sup>7</sup> J. Zimmermann, *Prawo administracyjne*, Wolters Kluwer, Warszawa 2008, p. 25–26.

Adler's reasoning, which we want to extrapolate onto the goals and the tremendous role of public order administration, is very much reminiscent of far-eastern organic philosophy, in which, according to Jigoro Kano, the creator of the *Judo Kodokan* martial arts school, which is known in the whole wide, globalising world, *one strives for personal good via the common good*<sup>8</sup>. This is a promising starting point as regards discussing a real and increasingly effective model of implementing ethical principles, as well as effective means of combating threats, not only writing about them, which is based on the former.

Kano contributed greatly to e.g. training the Japanese police force, as well as uniformed units in numerous other countries, in which they constitute parts of state and local government bodies, and, in addition to exploring effective combat techniques, his approach had a strong base in ethics. This base refers to the *Bushidō* code of ethics, which was developed by the Japanese Military Houses of old – *Buke*. Japan is a country which piques the interest of people from all over the world. Despite the popular fascination with Japan's rich culture and their *budō* martial arts, the country has not yet been thoroughly explored by westerners.

#### FAR EAST MARTIAL ARTS – GENERAL REMARKS

To laymen, Japanese “martial arts” appear to be a monolithic entity, but in fact, they do not constitute a homogenous system. Their values stem from humanity's relationship with nature. They were also greatly influenced by ancient ideas developed in old cultures of Asia (Far East) during its various eras of development. The term *martial arts* itself has, up until recently, been only nebulously defined. Wojciech J. Cynarski offers the following definition: “A martial art is a path to find oneself, of experiencing reality in a way which is close to mystical. This is facilitated by: combat and climactic experiences, meditation and overcoming physical weakness, as well as the positive influence of the master of this ‘spiritual path’<sup>9</sup>. Juliusz Piwowarski provides a more comprehensive definition: “*Far east martial arts* are an area of culture related to fighting systems described by way of detailed codification, which is a result of far-eastern influence,

<sup>8</sup> See J. Kanō, *Kōdōkan Jūdō: The Essential Guide to Jūdō by It's Founder Jigoro Kano*, Kodansha International, Tokio 1986.

<sup>9</sup> W.J. Cynarski, *Recepcja i internalizacja etosu dalekowschodnich sztuk walki przez osoby ćwiczące*, Rzeszów 2006, p. 40.

and related to techniques, methods, traditions and customs based on both philosophical/religious and utilitarian premises. Their purpose is to increase and maintain a high level of security of both individuals and human groups as best as possible by way of exercises and multi-faceted development of the following elements:

- 1) the ability to be active and to effectively combat threats from other people and adverse military, civil and natural conditions, as well as during confrontations in sports,
- 2) the ability to maintain, restore and improve the quality of life, including the health security and moral and aesthetic values which interweave and strengthen one another in the individual and social dimension,
- 3) the ability to find purpose in the lifelong method of perfectionist self-improvement, which requires the involvement of both the body and the mind,
- 4) the level of combat prowess, which also determines whether one decides to fight against external adversities, such as negative intentions and emotions”<sup>10</sup>.

Japanese martial arts, nowadays referred to as *budo*<sup>11</sup>, reflect the path taken by their adepts. *Budo* stems from *bujutsu*, which formed in the heat of battle. Japan, thanks to its long period of isolationism, was able to preserve its martial arts tradition. It constitutes a thorough study which combines tradition, philosophy and training.

Addressing his Polish students, swordmaster Soke Toshimichi Takeuchi once said that striking a balance between “technique, theory and philosophy” was the basis of teaching every martial arts adept<sup>12</sup>. Martial arts masters believe that, if one of these elements is forgone, the adept will fail to progress in their self-improvement. Master Taika Seiyu Oyata says: “A true bushi is well-educated, disciplined, just, humble and obliging, can till the fields and build houses, and, most importantly – his gentle nature earns everyone’s trust. This is the full picture of a valiant warrior”<sup>13</sup>.

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<sup>10</sup> J. Piwowarski, W. Czajkowski, *Administrowanie jakością życia człowieka poprzez system Modern Bushidō*, „IDO – Ruch dla kultury”, Rzeszów 2010, p. 19.

<sup>11</sup> M. Ueshiba, *Budo Nauki twórcy aikido*, transl. M. Matusiak, Bydgoszcz 2005, p. 27.

<sup>12</sup> Part of my conversation with Soke Takeuchi, 04.12.2004, Namysłów.

<sup>13</sup> T.S.Oyata, Ryu-Te No Michi, *Klasyczna sztuka walki z Okinawy*, transl. W. Nowakowski, Warszawa 2001, p. 64.

## SEVERAL COMMENTS ON MARTIAL ARTS TYPOLOGY

In common parlance, there is no difference between how martial arts are taught to students, how combat sports are taught to athletes and how police officers and soldiers are taught close quarters combat, as well as the results of these types of training. The above division of martial arts is necessary, however, as differences can be seen even at the stage of training people practising martial arts, combat sports and close combat systems. On the topic of martial arts, it is worth mentioning that there is a difference between the terms *Budo* and *Bujutsu*. Both of these terms have a great deal in common, but they stem from different periods in Japanese history. The term *martial art* can be divided in to three basic categories, each of which represents one of the following relations:

- *sensei* – *deshi* (teacher – martial art student),
- trainer – practitioner (combat sports), and expert,
- specialist (instructor) – uniformed services (combat systems):

**1. Traditional martial arts** – their purpose is not to kill people, but to protect human life, according to Master Taika Seiyu Oyata<sup>14</sup>. There are not enemies in martial arts – in many cases, the self is the enemy, and the student fights themselves. They have a path in front of them, as shown to them by their master – *sensei*, along which they overcome their weaknesses. They follow the path until they reach perfection, strengthening their personality as a result. Via theoretical and practical training, as well as due to physical exertion under their master's supervision, they are able to learn techniques, theories and philosophies. Traditional martial arts can be a life-long path for their students. Firstly, they follow the path of tradition their entire life. During that time, the way they perceive the world and their surroundings changes. The fighting spirit develops regardless of age throughout the entire training period. The value of this becomes especially apparent when one continues to train into old age. *Sensei* Hayashi Teuro says that “developing a fighting spirit allows us to combat all the life's adversities”<sup>15</sup>. He also emphasises the immense importance of willpower, morality, physical prowess in life, as well choosing the path that will lead one to perfection.

In traditional martial arts there exists the role of the master (*sensei*), who is responsible for how the art is taught to students. He is responsible

<sup>14</sup> Ibidem, p. 85.

<sup>15</sup> J.M. Fraguas, *Legendarni Mistrzowie Karate*, Warszawa 2008, p. 49.

for their behaviour both on the mat and outside of it. This applies to morality, discipline, behaviour, lack of aggression, helping the community and family, etc. In martial arts, the master only shows his student the way, and does not force them to follow it. Therefore, he should be authentic, honest, credible, just, direct and personable. Wojciech J. Cynarski claims that the master's message flows directly from their heart and into the heart of their student, which is why they have a greater influence on their students than trainers do on athletes<sup>16</sup>. They have a moral obligation to teach their students the rules of community life, how to improve one's personality and how to act responsibly. They teach their students fighting techniques, the rules of conduct, and both theory and the basics of their philosophy.

To summarise, a martial art taught by a master – *sensei* – constitute a way of conducting oneself throughout one's entire life. This path allows one to improve their physical and mental health, as well as to maintain physical prowess and independence until one's death. Health considerations are important in martial arts, and the exercises should increase one's vitality and emotional threshold. Martial arts guide the conduct of their students based on tradition with the goal of improving their bodies and minds. Soke Toshimichi Takeuchi is an example of this – in his dying moments, he was teaching *kodachi* (short sword) techniques to one of his *uchi deshi* (live-in students).

**2. Combat sports** – the athlete is always set against an enemy (rival athlete), against whom they fight to achieve spectacular victory, which brings with itself other accolades. Sports training includes sparing (training combat) and prepares the athlete to perform certain actions specified by the coach, the goal of which is to win sports tournaments. Sport primarily develops skills which are needed in competitions. Long-term training certainly leads to the development of techniques and skills which are very similar to the ones used in martial arts, but in this case, they lose their identity.

Master Hayashi Teuro claims that “after finishing their athletic career, they (the athletes) find it very difficult to learn true karate. There is nothing wrong with training these basic tournament techniques and becoming a master of the sport, but the art of karate is not a sport – it is about self-defence, and therefore differs drastically. One cannot build

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<sup>16</sup> W.J. Cynarski, *Sztuki budo w kulturze zachodu*, Rzeszów 2000, p. 49.



a house using only two, three tools. One needs a wide variety of tools to achieve one's goal. On the other hand, your training should not cease the moment you take off your *gi*. If you do not have the spirit, karate will be of little use to you"<sup>17</sup>. Sports combat entails very fierce competition, if restricted with a set of rules, and always involves striving to achieve a certain type of dominance over another human being (another athlete). This, however, is not possible to achieve in its entirety without prior psychophysical training, which allows one to achieve the highest possible level of "dominance" over one's own mind and body. Unfortunately, athletes in combat sports, due to their lacking abilities, tend to "overstep acceptable boundaries"<sup>18</sup>. It is however true that even the most traditional of martial arts students do eagerly participate in competitions and derive satisfaction from competing.

Sensei Takayuki Mikami claims that improper conduct among athletes during competitions is an affront to the *spirit of martial arts*. However, he also adds that competitions teach how to deal with stress, including stress caused by performing in front of a large audience<sup>19</sup>.

In combat sports, it is the coach who guides the athlete's career, in addition to teaching them how to behave. Training is usually aimed at winning medals or awards, or simply overcoming one's enemy. However, the coach should also be a model to the athlete (not only "by the way"), the ideal worth striving for and their teacher as well.

According to Wojciech J. Cynarski, the coach must conduct themselves impeccably, be of proper moral standing, diligent, disciplined, calm, polite, as well as possessing the skills necessary to function in a group<sup>20</sup>.

In his talks, Sensei Takayuki Kubota claims that athletes must be forced to train in order for them to discover their weaknesses when under pressure. Then, these weak spots are filled by the coach, who uses their experience to do so. After such training sessions, their participants become good athletes with a well-developed instinct. Master Takayuki Kubota observes athletes and their behaviour during competitions in order to know which weaknesses to focus on in the *dojo*. Thus, he trains accomplished tournament athletes. This means that many great masters follow the path

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<sup>17</sup> J.M. Fraguas, *Legendarni...*, *op. cit.*, p. 49.

<sup>18</sup> *Ibidem*, p. 41.

<sup>19</sup> *Ibidem*, p. 174.

<sup>20</sup> W.J. Cynarski, *Sztuki budo...*, *op. cit.*, p. 48.



of sport and the path of martial arts, but, in the majority of cases, they themselves do not compete.

Masutatsu Oyama<sup>21</sup> once said that those who practice karate should follow the rules of *budo*, and those who do not follow those rule do not treat karate seriously – they only pretend and play.

We believe that *budo* masters aim to verify the effectiveness of their style when transplanted from the battlefield into the ring. Spectacular combat which can be shown in the media entices martial artists to participate in such events. Training which is aimed at athletic development certainly deteriorate in quality if it is the athlete themselves who is striving to maximise performance. In nearly all cases, athletes focus on techniques which are effective in sports combat. The result of this is that athletes train only a narrow range of techniques.

Combat sports can lead athletes to succeed, but also to experience constant anxiety, uncertainty, fear of the next fight – they can never be certain that they will emerge victorious. Thus, one could say that sport can have a positive influence on personal development if the athlete follows the rules of moral conduct and competition rules. Unfortunately, athletes all to often violate the rules of fair play simply to win. The transition from combat sports to martial arts is long and arduous, and not everyone is capable of completing it. Judo Master Ryszard Zieniawa says that judo also included a vast amount of knowledge regarding combat techniques which one would be hard-pressed to find at sporting events<sup>22</sup>.

How combat sports skills can be taught via judo training has been suggested quite explicitly by Master Jean Lucien Jazarin. “Those who consider judo to be only a sport, and power and victory to be the only goals, are wrong. Our liberation is the real victory: total elasticity of spirit, which commands a completely obedient body. The rest is only an exercise, a means to an end”<sup>23</sup>. This holistic paradigm of self-improvement, in which the mind and the body are united in a complementary effort, counteract laziness and unleash the dynamic of a moral strength, and is typical for every form combat training, the goals of which greatly exceed simple play.

<sup>21</sup> M.J. Lorden, *Oyama Legenda i Dziedzictwo*, Warszawa 2003, p. 47.

<sup>22</sup> R. Ruszniak, R. Zieniawa, *JUDO pomost pomiędzy tradycją i współczesnością*, Gdańsk 2003, p. 45.

<sup>23</sup> J.L. Jazarin, *L'esprit du Judo*, Budo Editions, Paryż 1963; after S. Tokarski, *Sztuki walki. Ruchowe formy ekspresji filozofii Wschodu*, GLOB, Szczecin 1989, quotation from the cover.

**3. Combat systems** are based on martial arts. Their aim is to prepare members of the relevant uniformed services to keep the peace in society. To that end, they use particular martial arts techniques. They are taught by experts and specialists – instructors. Their goal is to train and prepare a given unit to perform their established functions. The instructor is not responsible for morality or lawfulness, and his goal is not to bring up his students, but to effectively impart onto them various techniques and tactics. According to Louis Shomer, the Japanese have learned much from us, but also taught us knowledge which we did not originally possess. The Japanese, in a metaphorical sense, gave the modern world weapons in the form of unique abilities as regards using the human body in combat<sup>24</sup>. In a joint publication, Mirosław Kuświk mentions the 1923 tradition of using Japanese *ju-jitsu* techniques in the self-defence training of Polish uniformed services, which has been developed since the early 20<sup>th</sup> century in Europe and Poland<sup>25</sup>. In his book *Techniki interwencji*<sup>26</sup> (Intervention techniques), Kuświk relates that a set of techniques was developed based on a previous publication – *Samoobrona* (Self-defence, ju-jitsu). Jan Dobrzyjałowski also claims that the use of *tonfas* is an indispensable skill for police officers to master<sup>27</sup>. However, we believe that the armed forces must also take into account the necessity of hand-to-hand combat, and even direct clashes with the enemy<sup>28</sup>.

It is worth noting that there exists a need to develop martial arts which are used by uniformed services experts and specialists for the purpose of performing basic techniques, and for the purpose of using them to create a perfect uniformed service training system. This constitutes a very narrow scope of knowledge, but mastering it is necessary for the services to function effectively. One does not learn philosophy here, and the meaning of martial arts theory and techniques is taught only partially.

Officers belonging to particular services who learn combat systems have a set of tasks to perform. Their training requires discipline and the knowledge of the necessary fighting techniques, as well as the knowledge of law

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<sup>24</sup> L. Shomer, *Policyjne Ju- Jitsu*, transl. P. Obmiński, Gliwice 2008, p. 9.

<sup>25</sup> A. Kaczmarek, M. Kuświk, S. Zasiadły, Z. Zimoch, *Samoobrona*, Kalisz 2007, p. 10.

<sup>26</sup> M. Kuświk, P. Jarczewski, *Techniki Interwencji*, Kalisz 2011, p. 5.

<sup>27</sup> J. Dobrzyjałowski, J. Hachulski, A. Rudnicki, *Pałka typu tonfa techniki użytkowe*, Legionowo 1996, p. 11.

<sup>28</sup> P. Modrzyński, *Wojskowa Walka Wręcz*, Kalisz 1998, p. 9.

and rules, which allows them to carry out their tasks as part of a professional group. The techniques taken from martial arts offer uniformed services a wide range of possible actions. The instructor's task is to prepare officers to carry out particular tasks. They teach and subsequently perfect the narrow range of specialised techniques which reflects their student's duties. Many combat system experts have a martial arts background, therefore particular services find it easier to train their subordinates. Were it not for martial arts, the training offered to uniformed services would be of poor quality. Many modern combat systems would never have been invented were it not for their creators' basis in the experiences of martial arts masters.

In common parlance, the three categories defined above are usually not differentiated between. There exists a misconception that the teacher in each of them is teaches the same thing, i.e. simply a martial art.

Practising both combat sports and martial arts increases one's discipline, but trainee motivation differs (training to overcome one's weaknesses, training to overpower one's opponent, training to defeat one's opponent). Martial arts training sessions take place regardless of one's mood, the weather or adversities one encounters. In combat sports, the athlete prepares his motor skills to be ready for periods of competition, and their life is organised according to competitions and tournaments (they often only train tournament *kata* – those which are visually impressive). In combat systems, officers should train identically to martial arts students – they must be ready to carry out tasks regardless of the situation. Both the former and the latter serve the community, and this service is the goal of their training. Both groups, upon encountering adverse conditions, will be ready to make sacrifices and help their community.

However, in order to better understand the essence of martial arts and its central term, which is the samurai ethos, one needs to examine several of the numerous determinants of its development.

#### SELECTED HISTORICAL AND CULTURAL ASPECTS OF THE DEVELOPMENT OF BUSHIDO

First humans settled in Japan around 100 thousand years BCE<sup>29</sup>. For centuries, the Japanese lived isolated from the rest of the world, and they themselves decided who they would contact and how frequently. The nation lives off the coast of East Asia on a chain of island 3 thousand kilometres in length.

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<sup>29</sup> S. Turnbull, *Samuraje – dzieje japońskich wojowników*, Arkady, Warszawa 2007, p. 8.

The territory of Japan consists primarily of four large islands. These are Hokkaido, Honshu, Shikoku and Kyushu, in addition to approx. 3600 other islands varying in size. The islands are mostly mountainous – 80% of the entire area is covered with mountains. The Japanese Isles and the surrounding waters are witnesses to, often extreme, natural phenomena. These include both meteorological phenomena, such as hailstorms, typhoons and floods, as well as seismic activity, which is typical for the region. Still, the local population consider their natural environment to have its unique charm.

The climate conditions and the entirety of the surrounding nature, which is both uniquely beautiful and austere, resulted in the Japanese developing a high sensitivity to the aesthetics of their natural surroundings, to all manifestations of the natural dynamics which follow the changing seasons. Japanese literature and poetry has always been a reflection of this. The extreme weather phenomena have also served to hone the senses of the local population, in addition to shaping the Japanese aesthetics and – most importantly, – their social sense, which allows individuals to become aware of the needs of collective cooperation. The aesthetics of Japan has been developing since its inception<sup>30</sup>, and the strong collective identity of every Japanese has been strengthened at every stage of the development of the society of the Land of the Rising Sun.

When analysing the specificity of Japan more closely, it is possible to list seven groups of reasons for its uniqueness:

1. The Japanese archipelago itself caused the local communities to form naturally.
2. When incorporating foreign ideas into the Japanese mentality, these ideas were always adapted to the existing cultural substrate.
3. The islander mentality has always been the source of the locals' strong sense of identity, and even of their uniqueness.
4. Despite their strong autonomy and identity mentioned above, the development of the local culture was under a strong influence of the Chinese Empire, which possessed a much more advanced civilisation, both its own and the aspects originating from India<sup>31</sup>.

<sup>30</sup> P. Varley, *Kultura japońska*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2006, p. 4–7.

<sup>31</sup> Comp. H.G. Blocker, Ch.L. Starling, *Filozofia japońska*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2008; Xinzhong Yao, *Konfucjanizm*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2009.

5. An extremely important aspect of Japanese mentality is working closely together and the mutual respect the islanders have for one another, while living in an area in which life is difficult and which offers little in the way of natural resources (in addition to the frequent natural disasters).
6. In Japan's history, the provinces were fiercely autonomous, comparable to being virtually separate states. They were also a source of an intense political and military rivalry, which greatly influence the development and continuity of the Japanese knightly ethos.
7. The history and the development of Japan as a country has always been dominated by the idea of service and natural hierarchy. This is both advantageous (it ensures the continuity of teachings and allows experiences to be collected for posterity, as well as providing a strong hierarchy of values conducive to social peace) and disadvantageous (polyarchy may form<sup>32</sup>, and the resulting elite democracy may attempt to manipulate society<sup>33</sup>).

**The modern successes of the Japanese in various areas of life are a result of their mentality and the related, powerful passion, which combines everyday professional activity, self-improvement and fighting for survival, which has been developing for thousands of years.**

Small availability of farmable land in the lowlands forced the inhabitants of the Japanese archipelago to climb mountains and build small fields of specially-made terraces. Farmable land has always been a national treasure, every span of it was extremely important and it was celebrated in accordance with the tenets of the indigenous religion – *Shintō*<sup>34</sup>, and no communal effort was spared to properly maintain it. This is how the originally small areas of farmable lands came to be, initially divided into very small fields. These actions forged the character of the Japanese people via patient irrigation, diligent fertilisation and tilling. Working in the field enabled the Japanese to develop diligence, reliability and the habit of collec-

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<sup>32</sup> polyarchy (from the Greek poly, many, arche-power) is the term of a democratic political regime, modern democracy. This concept was introduced in 1953 by American political scientist Robert Dahl. Polyarchy is granting political rights to a relatively large part of the population and the ability to resist and dismiss by voting the highest dignitaries of government – the essential role plays the rivalry.

<sup>33</sup> Comp. C. Andressen, *Krótką historia Japonii*, Dialog, Warszawa 2004, p. 18–19; R. Tsunoda, W.T. de Bary, D. Keene, *Sources of Japanese Tradition*, New York 1959.

<sup>34</sup> Comp. S. Arutjunow, G. Swietłow, *Starzy i nowi bogowie Japonii*, PIW, Warszawa 1973; W. Kotański, *Opowieści o pierwszych władcach japońskich*, Iskry, Warszawa 1990.

tive striving towards common goals. To achieve good results, wetland rice cultivation requires strong motivation and the related physical involvement of individuals to help in the communal effort<sup>35</sup>.

Land has always been what conflicts revolve around, seeing as, in the Japanese mentality, it is a very valuable commodity and is the basis for establishing one's rule, the foundation of one's reign. Nowadays, the Japanese can afford a more lax approach to the topic of agriculture thanks to their well-developed and economically-modern national economy. Their modern approach, however, still looks back at the droughts, natural disasters, low production levels and the isolation from their neighbours which happened in the past. Thus, in modern times, the Japanese have been focusing on the industry, advanced technology and robust trade links not only with Asia, but with the rest of the world as well. The Arc of Freedom and Prosperity is considered to be a special political initiative of the Japanese government, in which the US, Japan, India and Australia are to play the most important roles<sup>36</sup>.

Currently, Japan is among the most economically-powerful countries in the world. Its position and successes are due to its consistency in cultivating traditions based in the samurai code of *Bushido* (lit. the Way of the Warrior)<sup>37</sup>.

It is not simple to determine when martial arts (*budō*) began to form as an autonomous cultural phenomenon, unlike certain other areas of the life of the islanders which have been explored better. It is extremely difficult to reach the roots of the basic rules of *budō* and the mental foundation of Japanese martial arts as a phenomenon.

Various theories combining fact and speculation exist, which attempt to paint a picture of how the numerous types of Japanese martial arts came to be. According to Tanaka, certain significant aspects of warrior influence on how the Japanese mentality and the *Bushidō* code were shaped can be traced

<sup>35</sup> See C. Andressen, *Krótko...*, *op. cit.*, p. 27; J. Tubielewicz, *Historia Japonii*, Ossolineum, Wrocław 1984; P. Varley, *Kultura...*, *op. cit.*, p. 5; Keiji Imamura, *Prehistoric Japan*, Routledge 1996, p. 130–133; O. Ratti, A. Westbrook, *Secrets of the Samurai: A Survey of the Martial Arts of the Feudal Japan*, Booksales Publishing, New York 1999.

<sup>36</sup> See speech of Taro Aso, Minister for Foreign Affairs, on the Occasion of the Japan Institute of International Affairs Seminar "Arc of Freedom and Prosperity: Japan's Expanding Diplomatic Horizons", 30 November 2006, <http://www.pl.emb-japan.go.jp/policy/speech1pl.htm> (accessed 30.05.2012).

<sup>37</sup> J. Miłkowski, *Encyklopedia Sztuk Walki*, ALGO, Toruń 2008, p. 32.



back to as early as the 6<sup>th</sup> century BCE. “Numerous historical sources claim that martial arts practitioners were active as early as 2500 years ago. However, martial arts came to be in various parts of the eastern world and have many teachers. Various theories exist concerning the origins of ju-jitsu.

One of them – Kirby’s theory – claims that ju-jitsu masters came from Japan, or arrived from other parts of Asia. China (2674 BCE) is the birthplace of wu-shu – a system which uses the body for self-defence”<sup>38</sup>.

The name ju-jitsu was first used to describe hand-to-hand combat by Master Akyama Shirobei Yoshitoki<sup>39</sup>. Its origins can be traced back to a complementary combat system brought to the country by Bodhidharma, a monk from India and Zen Buddhism Patriarch<sup>40</sup>. The first mentions about early forms of ju-jitsu come from between 772 and 481 BCE. The origins of nin-jitsu, however, which is a specialised martial art, can be traced back to between 500 and 300 BCE, and its birthplace was most likely China. The term nin-jitsu was in common use within the doctrine of bu-jutsu (war arts). Its various specialisations included toiri-no-jutsu and chikari-no-jutsu. In 230 BCE, Japan developed chikura kurabe, a form of wrestling which was later incorporated into ju-jutsu<sup>41</sup>.

In Japanese Martial arts, the history of the Japanese state played an important role, as well as its mythical origins, which lent the Japanese archipelago a very unique mental climate and a certain uniqueness. Everything began with a set of ancestral seven gods, “with Amenominakanushi, Takamimisubi and Kamimisubi at the helm”<sup>42</sup>, and their descendant Amaterasu, the goddess of the Sun, who sent her grandson Ninigi, “granting him eternal rule of the Japanese archipelago”<sup>43</sup>. Ninigi, however, was in no hurry to seize power, as he was constantly occupied with personal matters. It was his grandson, Jimmu (the posthumous name of Kamuyamato

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<sup>38</sup> G. Kirby, *Ju-jutsu podstawowe techniki łagodnej sztuki*, Warszawa 1994, p. 9; comp. B.A. Haines, *Karate's History and Traditions*, Charles E. Tuttle Co., Tokyo 1968.

<sup>39</sup> See T. Ambroży, *Samoobrona: podręcznik metodyczny dla instruktorów*, TKKF ZG, Warszawa 2001; *idem*, *Trening holistyczny metodą kompleksowej uprawy ciała*, EAS, Kraków 2004.

<sup>40</sup> See P. Hansen (transl.), *The Zen Teaching of Bodhidharma*, Empty Bowl, Washington 1987.

<sup>41</sup> Comp. *Nihongi: Chronicles of Japan from the Earliest of Times to A.D. 697*, W.G. Aston (transl.), Tuttle Publishing, London 2005.

<sup>42</sup> J. Tubielewicz, *Od mitu do historii*, Wydawnictwo TRIO, Warszawa 2006, p. 23 and foll.

<sup>43</sup> J. Tubielewicz, *Historia Japonii, op. cit.*, p. 32.



Iwarehiko), who, with the support of the goddess Amaterasu, defeated all enemies and chose Kashihara as the capital. "After moving into the new residence in Kashihara, Iwarehiko was enthroned – he declared himself emperor. This is one of the most important moments in the dynastic mythos. (...) *Nihongi* claims the date of the enthronement to be the 1<sup>st</sup> day of the 1<sup>st</sup> month of 660 BCE. This date has been incorporated into the official version of the myth. During the Meiji period, the age of the empire was calculated, starting from that very year. It is unclear how that day was changed to 11 February (...). In any case, currently that day is celebrated as the National Foundation Day (*Kenkoku Kinen no Hi*)<sup>44</sup>. These are the legendary origins of Yamato, which eventually transformed into modern-day Japan. From that point on, legendary mentions appear, authored by wandering storytellers (*kataribe*<sup>45</sup>), which are faithfully recited along with the supporting religious (*kaden* – clan records, *jinja engi* – shrine texts, *jiin engi* – *budsudō* texts – the path of the Buddha) and administrative (*fudoki*<sup>46</sup>) documents, and which led to the creation of *Kojiki*<sup>47</sup> and *Nihongi*<sup>48</sup> in the early 18<sup>th</sup> century. According to Kotański: "I con-

<sup>44</sup> J. Tubielewicz, *Od mitu do historii*, *op. cit.*, p. 46.

<sup>45</sup> *kataribe* – "storyteller", in early imperial court was to remember i.a. genealogy, myths and legends about the rulers, because they ensured a genuine story. They were obliged not to change anything to the memorized text or subtract. One of these *kataribe* was Hieda-no-Are (dates of birth and death unknown). According to some researchers, this was a man. Comp. W. Kotański, *W kręgu shintoizmu*, vol. I, DIALOG, Warszawa 1995.

<sup>46</sup> *fudoki* (jap.) – descriptions of the customs and lands. These works included data on topography, geographical names, details of the specifics of the economy, local myths, tales and descriptions of traditional customs.

<sup>47</sup> *Kojiki* was written in 712 r. after an order of an emperor. Its author (editor) was Ō-no Yasumaro – a prominent intellectual, educated in the Chinese classics, officer of the imperial court at the turn of the VII/VIII c. *Kojiki* consists of three coils. A characteristic feature of *Kojiki* is coherence and logic of the narration. It is worth stressing, that preface was written in Chinese, the rest in Japanese. Now one of the most prominent „*kojikologs*” is profesor Wiesław Kotański [died 2005], who translated *Kojiki* into Polish, translating also antonyms and teonyms. Comp. J. Tubielewicz, *Od mitu do historii...*, *op. cit.*, p. 17; W. Kotański, *W kręgu shintoizmu*, vol. I: *Przeszłość i jej tajemnice*, Dialog, Warszawa 1995, p. 154; W. Kotański, *W kręgu shintoizmu*, vol. II: *Doktryna, kult, organizacja*, Dialog, Warszawa 1995; *idem*, *Kojiki czyli Księga dawnych wydarzeń*, vol. I, II, transl. W. Kotański, Państwowy Instytut Wydawniczy, Warszawa 1986.

<sup>48</sup> *Nihongi* (*Nihon shoki*) or *Kronika Japonii* (or *Kroniki japońskie*) – written after an order of an emperor in 720; pisana edited by prince Toneri (676–735). *Nihongi* consists of thirty coils in Chinese. Comp. J. Tubielewicz, *Od mitu do historii...*, *op. cit.*, p. 17–18.

sider the oldest Japanese chronicles to be *Kojiki* from 712. The title can be translated as *Record of Ancient Matters*<sup>49</sup>. Another possible source useful in researching the mythology is *Norito* (a collection of prayers and spells), compiled in 927<sup>50</sup>. By researching the heroic trials of the mythical ancestors, the precursors of the samurai class, one can claim, with high likelihood, that these challenges required a very robust fighting system. In order to effectively train an army, there must exist training systems and various styles (systems) of combat. They were what prepared the warriors to effectively defend the country's borders and to keep the peace within it. Since the mythological times, martial arts have constituted an integral part of the Japanese culture. According to Serge Mol, one of the oldest form of martial arts used by Japanese warriors was one which bore the name *Koryū ju-jutsu*. "Some of us, in order to emphasise its extremely old age, say that it is more than ten thousand years old"<sup>51</sup>.

The Edo period (1600–1868), which came after the initial period of the domination of military rule of the third shogunate (Tokugawa), was a time of peace during which various styles of *budō* could be perfected and systematised, and well-rounded education of the knight class rose in importance. Daidoji Yūzan, a famous samurai and author of the *Budō shoshinshū*, would spare no effort to, both discreetly and firmly, emphasise the importance of one of the achievements of the Tokugawa shogunate, i.e. that "the Empire is blissfully peaceful, and, even though boys coming from samurai families are not deprived of education in the arts of war, nobody forces them to start a military career before fifteen or sixteen years of age, in contrast to the days of old"<sup>52</sup>. According to Yūzan, "seven- and eight-year-olds should become well-acquainted with the *Four Books*, *Five Books* and the *Seven Military Classics*, as well as learning calligraphy"<sup>53</sup>. During the Kamakura (1185–1333) and Muromachi (1336–1573) periods, young samurai would begin his training in swordfighting upon becoming

<sup>49</sup> See W. Kotański, *W kręgu shintoizmu*, vol. I, *op. cit.*, p. 138.

<sup>50</sup> *norito* – a collection of prayers, spells, invocations, although written in X c., their genesis reaches pre-writing era. *Norito* was made by priests, not elite of the court, intellectuals, as the authors of *kigi* (combined name *Kojiki* and *Nihongi*).

<sup>51</sup> S. Mol, *Japońskie Sztuki Walki. Przewodnik po koryu jujutsu*, Diamond Books, Bydgoszcz 2003, p. XI.

<sup>52</sup> Dajdoji Yuzan, *Kodeks młodego samuraja. Budō shoshinshu*, Diamond Books, Bydgoszcz 2004.

<sup>53</sup> *Ibidem*.

thirteen<sup>54</sup>. It is important to note that, as early as since the times of Minamoto Yoritomo, the “axis” of samurai self-improvement was determined by an ancient directive which ordered Japanese knights to “follow the path of the sword and literature”, and which could probably be traced back to the times of Minamoto Yoritomo (the 13<sup>th</sup> century). This is reflected in the first verse of the article *Buke shohatto* (*The Laws of the Military Houses*), written in 1615. The rule is one of integral parts of the *Bushidō* code, according to which, in order to avoid becoming, as Yuzan puts it, a “simpleton”, one must, in addition to practising martial arts regularly, study the appropriate literature, especially historical and popular biographies of people whose conduct is worth emulating.

Many martial arts experts believe that the styles of ju-jutsu are a compilation of ancient precursor forms of *budō*. Ju-jutsu, or the Japanese close combat system, has its origins in *gendai budo* (modern-day *budō*). It is characterised by great well-roundedness of its students and a wide array of close combat techniques. Taking into account the Japanese mentality, ju-jutsu impacted the development of the Japanese identity and the strengthening of their state by way of training military administration personnel, the army, as well as children and youths in education. An indirect, but still extremely significant, proof of this claim is the samurai code, which, among others, forbade the samurai from duelling against those of lower rank with the use of a sword or other slashing weapons. Lower-rank samurai would also rarely draw their weapons against commoners. Such behaviours lead to a simple conclusion – the samurai were obliged by their code to conduct themselves with dignity, i.e. they had the spirit of *Bushidō*. This is why they were masterful in the use of their bodies both in combat and during everyday activities. In the *Nihongi* chronicle of 720 CE, there are numerous mentions of combat competitions, which also often incorporated close combat elements<sup>55</sup>.

The old chronicle mentions *atemi* techniques (punches and kicks aimed at enemy’s weak points)<sup>56</sup>. *Atemi* techniques formed the basis of the an-

<sup>54</sup> See O. Ratti, A. Westbrook, *Secrets of the Samurai...*, *op. cit.* (Polish edition: *Sekrety samurajów*, Diamond Books, Bydgoszcz 1997, p. 79).

<sup>55</sup> *Nihongi: Chronicles of Japan from the Earliest of Times to A.D. 697...*, *op. cit.*

<sup>56</sup> *Atemi* – sensitive points of the body, punches or pressures on the sensitive points of the body allowing incapacitation opponent (attacker); comp. E.O. Reishauer, *Japan: Past and Present*, New York 1946; M. Tedeshi, *Essential Anatomy for Martial and Healing Arts*, Weatherhill, New York 2000; F.J. Norman, *Japoński wojownik: trening i ćwiczenie samurajów*, Diamond Books, Bydgoszcz 2006.

cient version of sumo, which belong to *kobudō* (old *budō*), as well as the basis of modern martial arts such as ju-jutsu, *karate-dō* and aikido – originally known as *aikibudō*, classified as a *gendai budō* (modern *budō*)<sup>57</sup>. It is also worth adding that sumo wrestlers have enjoyed and still enjoy great respect in Japan. This has a very profound, historical justification. In the past, they fought as representatives of opposing armies on the battlefield. The outcome of such a match was treated as the outcome of a battle. “One could add that, as late as three hundred years ago, the sumotori were second only to the knightly caste of the samurai”<sup>58</sup>.

When explaining the meaning of the Japanese term ju-jutsu, one could say that it means a “gentle art of self-defence, it is a very simple definition of a very complicated art”<sup>59</sup>. Many mentions exist, most of them in the form of ancient *densho* treatises, which touch upon the existence of various types of martial arts which utilise the body to effectively defeat one’s enemies. They discuss the use of hands and legs for *atemi* techniques, as well as for the use as a lever for upper and lower extremities. The above-mentioned *densho* scrolls also contain names such as *yawara*<sup>60</sup>. Many such texts can now be studied thanks to the efforts of American Serge Mol. He published the results of his long-term research in a book titled *Classical Fighting Arts of Japan: A Complete Guide to Koryū Jūjutsu*<sup>61</sup>.

In old *densho* scripts, a combat martial art, or even a combat system, appears, called *bugei* or *bu-jutsu*<sup>62</sup>. These Japanese terms can be translated as “matters of war and the art of war”, as well as self-improvement

<sup>57</sup> F. Tanaka, *Sztuki walki samurajów*, Diamond Books, Bydgoszcz 2005, text from the cover.

<sup>58</sup> F.J. Norman, *op. cit.*, p. 70.

<sup>59</sup> *ju* (jap.) – soft, elastic, mild; comp. G. Kirby, *Jujutsu podstawowe techniki łagodnej sztuki*, Warszawa 1994, p. 11; T. Ambroży (ed.), *Ju-jitsu sportowe: proces szkolenia: (podręcznik trenera)* [*Sport Ju-jitsu: schooling process: (coaches guidelines)*], European Association for Security, Kraków 2007.

<sup>60</sup> *yawara* – combat art of hand-to-hand combat, which in its initial phase was directly shaped on the field of battle in times of feudal Japan. *Yawara*, as well as later *ju-jitsu*, used grips, levers, and staving, became also a form of fighting with knives and short swords. It has quickly become an integral part of the training of the Japanese warrior. This system was intended for those who did not have combat experience. Techniques were easy and at most done without weapons, therefore they were named *goshinjutsu* (art of self-defence).

<sup>61</sup> Comp. S. Mol, *op. cit.*, F.J. Norman, *op. cit.*

<sup>62</sup> D.F. Draeger, *Tradycyjne Budō*, Diamond Books, Bydgoszcz 2006.

by striving to master the art of war. All open palm techniques have been taught in a complementary fashion together with armed combat, e.g. using a sword – *katana*, spear – *yari*, Japanese bow – *yumi*, as well as other weapons used by the samurai<sup>63</sup>. This complementary samurai training system was called *bugei juhappan*<sup>64</sup>. Together, these systems formed a unified training regimen, which in turned served to shape complete, well-prepared warriors ready to fight on the battlefield and serve his sovereign.

Nowadays, it is commonly agreed that ju-jutsu is Japanese in origin. However, more inquisitive researchers and far east martial arts practitioners consider to be very likely the hypothesis that ju-jutsu may have originated from China, Korea, or even India. The proponents of this hypothesis include, among others, Oyama Masutatsu<sup>65</sup> and Haines<sup>66</sup>. “Certain ju-jitsu techniques can be found in kung-fu and karate. In Asia, approximately 30 various types of martial arts were developed, which were a combination of various kung-fu, karate and ju-jitsu techniques”<sup>67</sup>. The original source of the far-eastern philosophical message, which served as the basis for, among others, martial arts, is India<sup>68</sup>. India’s philosophical, religious, social and military achievement predates that of its neighbours. Its scale was such that, even in imperial China, India was the country originally referred to as the “Middle Kingdom”. India is also most likely the source of the idea of the Path of the Emperor, which is the perfect form of the way of the warrior. This idea is related to Ashoka, a famous Indian emperor<sup>69</sup>. Martial arts made their way from India to Tibet, before reaching China, Korea and, eventually, Okinawa and Japan. The eastern

<sup>63</sup> *Ibidem*, p. 10.

<sup>64</sup> *Bugei Juhappan* – a complementary system of samurai training consisting of 18 fighting subsystems, from sword fighting and archery, through hand-to-hand combat and perfect use of firearms. Comp: F. Tanaka, *Samurai Fighting Arts. The Spirit and the Practice*, Kodansha International Ltd, Tokyo 2003; see J. Piwowarski, *Samodoskonalenie i bezpieczeñstwo w samurajskim Kodeksie Bushidō*, Collegium Columbinum, Kraków 2011.

<sup>65</sup> M. Oyama, *This is karate*, Japan Publication Inc., Tokyo 1973, p. 308 and foll.

<sup>66</sup> B.A. Haines, *Karate’s History and Traditions...*, *op. cit.*

<sup>67</sup> K. Kondratowicz, *Jiu-Jitsu sztuka walki obronnej*, Wydawnictwa Wojskowe, Warszawa 1991, p. 15.

<sup>68</sup> J. Kieniewicz, *Historia Indii*, Ossolineum, Wrocław 1985.

<sup>69</sup> *Ibidem*, p. 78 and foll.; H. Nakamura, *Systemy myślenia ludów Wschodu. Indie–Chiny–Tybet–Japonia*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2005, p. 452–457; F. Tanaka, *Sztuki Walki...*, *op. cit.*, p. 97; comp. J. Piwowarski, *Samodoskonalenie...*, *op. cit.*

mentality was an integral part of those systems – despite the fact that each of the above-mentioned countries had its own unique identity, they still had a great deal in common. Their religion and the accompanying far-eastern philosophical systems are an example of this<sup>70</sup>.

In the history of Japan, military and political actions of the leaders of the Japanese knight class – the samurai – had a significant impact on how martial arts and the Japanese mentality developed. One such leader was Prince Shōtoku. Not only was he a patron of Buddhist temples and the combat/war system, but he is also considered to be the creator of the Japanese constitution – *Jūshichijō-kempō* (the Constitution of Seventeen Articles), published in 604.

According to Tanaka, a modern-day Japanese *budō* expert, “Prince Shōtoku was a staunch Buddhist and a martial arts master”<sup>71</sup>. *The Constitution of Seventeen Articles* contains valuable ethical guidelines for both the samurai and the administration of the Japanese Empire<sup>72</sup>. “To achieve this goal [the goal set by Shōtoku], Confucianism, as well as Buddhism and Shintoism were to be utilised. The above provisions were published in 604, and emphasised faithfulness and obedience, good manners, discouraged corruption and promoted hard work – proving their Confucian origins. Schools for imperial officials taught both rules and the Buddhist doctrine”<sup>73</sup>. Interestingly enough, *jūshichijō-kempō*, the precursor of the Japanese constitution (The Constitution of Seventeen Articles), was never abolished, and its provisions are binding to this day, despite the existence of the modern Japanese constitution of 1947.

During the Heian period (794–1185), the potential of the *bushi* class slowly grew. This consisted of both increasing one’s martial ability, as well as the increasing importance of education as part of a samurai’s career<sup>74</sup>. The period that followed bears the name of Kamakura (1185–1333). This period was ground-breaking for the Land of the Rising Sun because political power was seized by the military *bushi* class for seven long centuries.

<sup>70</sup> H. Nakamura, *op. cit.*, p. 11; comp. J. Piwowarski, J. Piwowarski, *Modern Bushidō. Prolegomena do jedności czterech religii w administracji i zarządzaniu według wzorów dalekowschodnich*, „Zeszyt Naukowy Apeiron”, nr 1, Kraków 2007, p. 20–30.

<sup>71</sup> F. Tanaka, *Sztuki walki...*, *op. cit.*, p. 18; J. Miłkowski, *Sztuki i sporty walki Dalekiego Wschodu*, Sport i Turystyka, Warszawa 1987, p. 9.

<sup>72</sup> M. Kanert, *Buddyzm japoński*, TRIO, Warszawa 2004.

<sup>73</sup> W. Kotański, *W kręgu shintoizmu*, vol. I, *op. cit.*, p. 110.

<sup>74</sup> See O. Ratti, A. Westbrook, *Sekrety samurajów*, Diamond Books, Bydgoszcz 1997, p. 76.



In the 12<sup>th</sup> century, *bakufu*, a military government, was established with its seat in Kamakura – a field government. *Bakufu* literally means “an office in a tent”, which refers to the tradition of commanding from inside a tent during military campaigns led by a *shogun* – a “field” representative. This government formed during the historical period of Kamakura – the name itself was derived from the shogun’s new headquarters. The period was marked by the intensification of clan conflicts over power and influence. In the early part of that period, Japan was ravaged by conflicts. War after war meant that an effective army was a necessity, and, as a result, the samurai were able to gain more power – this led to the art of war developing to a very high level of perfectionism, forged in the heat of battle.

An important moment for the development of the armed forces of Nippon and *budō* martial arts was the year 1192, when Minamoto no Yoritomo became Japan’s first permanent Shogun. As a consequence of that event, the emperor continued to reign over Japan, but it was the shogun who actually ruled the country in his name. Nevertheless, power struggles were still frequent. Both regents appointed by the emperor (*sesshō* or *kampaku*)<sup>75</sup> and regents of the shoguns, *shikken*<sup>76</sup>, played important political roles in Japan. In the country’s tumultuous history, which is marked with rivalries for dominance which would allow one to unite Japan, it was such regents who were actually capable of achieving this feat. An example of this was a *shikken* from house Hojo, who, during the Mongol invasions of 1274 and 1281, demonstrated great charisma and outstanding organisational skills when he united the Japanese to repel the invaders.

In 1219, the shogun was assassinated, and as succeeded by Fujiwara of the Nakatomi clan. In 1221, Emperor Hotoba attempted to regain power and rein in the *bakufu*, but lost against Ashikaga Takauji (1305–1358), the future shogun. The Mongol invasions of Kublai Khan (the first took place in 1274, the second in 1281) played an important role in teaching the samurai the art of battle and war strategy. The Japanese were able to win the war thanks to their determination and fortunate twists of fate – the Mongol fleet and their entire army was destroyed by a typhoon called

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<sup>75</sup> *Sesshō* and *kampaku* (jap.) – emperors regents in ancient Japan. *Sesshō* was a regent in the youth of the emperor and *kampaku* was an advisor and prime minister. These offices both were named *sekan*.

<sup>76</sup> *Shikken* (jap.) – official in Japan in the era of Kamakura, who was in fact in power instead of shōgun.



*kamikaze* – divine wind<sup>12</sup>. Nevertheless, the organisational role of the Hojo *kampaku* was also significant, e.g. as regards managing the construction of fortifications on Kyushu. Another such fortunate *kampaku* was Toyotomi Hideyoshi, who also acted as the shogun (despite never actually becoming one). The regent began his career not as a samurai, but as a boy from a peasant family who initially served as a footsoldier (*ashigaru*), before eventually becoming a *kampaku*. Most importantly, however, he was one of the three people who are now considered to have managed to unify Japan<sup>77</sup>.

The virtues which typified the samurai, including loyalty and responsibility, were the most important characteristics for all Japanese in their far-eastern culture of honour. This is exemplified by a letter written by Hideyoshi to Hidetsugu, a military leader who commanded part of the *kampaku's* forces and his nephew.

After suffering defeat in the battle of Nagakute, Hidetsugu was criticised very heavily by his uncle. This took place in 1584, and in the letter, Hideyoshi wrote thus: “recently, taking pride in being Hideyoshi’s nephew, you behaved in a fashion that is unworthy in relation to your people. This is unacceptable. It is important that you remember that everyone respects you, knowing that you are my nephew. I could not stand this anymore and wanted to consider you dead, but mercy overtook my heart, which is why I am writing this letter. Should you change your attitude, so that others may call you a mature man, then I shall also act more favourably towards you. I assigned you both Kinoshita Jozaemon and Kinoshita Tagayu. You should [now] feel ashamed for killing them.

[However], you are not displaying this shame [properly] (...), should your attitude improve, then you may one day still become a governor of any province. The mindless fool that you are now, even though he escaped with his life, is a stain upon my honour as my nephew. I should have you executed. It is not in my nature to kill people<sup>78</sup>.

The above letter proves that nepotism was not something Hideyoshi was fond of. In order to better explain the situation and to better understand the specificity of the samurai ethos, one more thing must be added. The *kampaku's* nephew, Hidetsugu, who was scolded mercilessly (and not without reason), was a young leader and warrior – at the time of the defeat, he

<sup>77</sup> See J. Mendyk, *Wielcy wojownicy Japonii: Toyotomi Hideyoshi (1537–1598)*, TRIO, Warszawa 2009; J. Tubielewicz, *Historia Japonii...*, *op. cit.*, p. 169.

<sup>78</sup> T. Kuwata, *Taiko-no Tegami*, Tokio 1959, p. 88–89, after: J. Mendyk, *op. cit.*, p. 49.

was only 16 years old. Men of that age, however, were considered to be fully-fledged warriors, and young samurai would accept such responsibility.

As we have mentioned earlier, military training was aimed at achieving total control over one's body and the weapons which served as tools in combat. Therefore, it is important to note the importance of being able to use one's body without any additional arms and armour, as well as the reasons for it. Obviously, the dominant idea was that of a unified mind and body, or, to put it in other terms – of mind and weapon. The weapon was the body itself or any additional equipment, e.g. a sword. This unity of body and mind or mind and weapon is the source of the saying that the soul of every samurai is his sword. On its own, even the most perfect piece of steel would never have become a fetish bordering on kratophany<sup>79</sup>. In this case, the sword is an item which allows for the so-called single-point meditation (in this case, this manifests as “meditation on the move”) to occur. The human mind fills (imbues) the weapon used by the warrior (regardless of whether the weapon is the body itself or a weapon, e.g. a sword). In this case, the above-mentioned metaphor is a factual statement<sup>80</sup>.

It is possible to further clarify the practical reasons for turning one's valuable body into a weapon as such.

The first reason is that the samurai did not always draw their weapons, using them against those of lower social standing to defend their honour. In addition, on the battlefield, it was possible for a *bushi* to lose his weapon – in such cases, his survival and whether he would be able to preserve his honour was determined by his hand-to-hand combat training. In addition, one's body was to be used in self-defence and when defending one's *daimyō* (feudal ruler).

In palaces and defence structures, there was a strict etiquette which took into account the existing hierarchy. Should those of a higher rank transgress, those who were behaving aggressively or inappropriately were to be seized. Should anyone violate the rules of conduct, the retinue had to apprehend and disarm the transgressor, and keep him in custody until the reasons for his reprehensible behaviour were determined.

<sup>79</sup> kratofania (gr. *kratós* – power, *phainein* – to show) – the term used to describe the phenomena of showing in the world of *sacrum* as power; one of the forms of hierophany; term popularised by M. Eliade. Comp. M. Eliade, *Sacrum i profanum*, Wydawnictwo KR, Warszawa 1999, p. 5.

<sup>80</sup> Comp. G. Leeuw (van der), *Fenomenologia religii*, Książka i Wiedza, Warszawa 1978.

It is important to remember that guests often included those of noble birth (the elites), which meant that, when apprehending them, it was important not to harm them and step over the boundaries which would mean a violation of another person's dignity.

Another obvious reason is the fact that, the moment we are unexpectedly attacked, we are not always armed, and we may also find ourselves in a difficult combat situation in which we have lost the weapons we were carrying. It is important to be well-prepared for such situations. The above issues are as important and current in today's world as they were in the past as regards maintaining security.

For the samurai, all of this always served to incentivise exercises resulting in the unity of mind and body – a unity which was verifiable and possible to be taught, and which also had a lasting basis in the form of its references to the guidelines of the *Bushidō* code – this basis is also very important for the culture of security.

## CONCLUSIONS

1. Modern budo master Fumon Tanaka demonstrates that the spirit of the old samurai *Bushido* code has survived to this day. “Martial arts have become part of culture, and they are perceived with the reverence befitting science”. He also reminds us that “the beauty of being a warrior lies in the constant readiness to make the greatest of sacrifices. A bushi was well-behaved and a master of armed combat, but had no characteristics typical of an assassin. Faced with an unexpected threat, he was capable of calmly assessing the situation. This spiritual calm and its combination with the love of the beauty of life and [the refreshing nature of contemplating the meaning of] death constituted the core of every samurai's existence, and gave martial arts their correct purpose”<sup>81</sup>.

2. Those who doubt that the philosophies and methods from the far east can be effectively used in western culture should also be reminded that “the west is an idea which has a history, tradition of thought, images and vocabulary which it received from reality and its presence in the east and for the east”<sup>82</sup>.

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<sup>81</sup> Tanaka, *op. cit.*, p. 14.

<sup>82</sup> E. Said, *Orientalism*, Vintage, Nowy Jork 1978, p. 5, after: F. Avanzini, *Religie Chin*, WAM, Kraków 2004, p. 24.

**3. The Papal International Theological Commission is precise in its claim that “in various cultures, people have created and gradually developed traditions of wisdom, in which they express and convey their views of the world. Their perception also reflects the place humans occupy in society and the cosmos”<sup>83</sup>.**

4. These elements and their explications constitute a very promising platform for the search of the meaning of life of individuals and the identity of collectives, which is further supported by mutual culture building and creating useful theories. “Before creating a theory, the wisdom which is part of the religious nature imparts experience which determines what is helpful and what is a hindrance to the full development of personal life and a well-functioning social life. They constitute a type of ‘cultural capital’, which is available in searching for common wisdom necessary to face the ethical challenges of our era”<sup>84</sup>.

5. In differing culture circles, “the shape and scope of these traditions [of wisdom] can differ significantly”<sup>85</sup>. Thomas Merton notes as follows<sup>86</sup>: “I believe (...) that by becoming open to Buddhism, Hinduism and the great traditions of Asia, we gain a great opportunity to learn something more about the possibilities offered by our own traditions, seeing as those religions have reached, from the natural point of view, far deeper than us. The combination of natural techniques and graces, as well as many other things which come from Asia, with the Christian freedom of the Gospel should ultimately lead us to this complete and transcendental freedom which extends beyond cultural differences and internal affairs – beyond the divisions into this and that”<sup>87</sup>.

6. Eastern philosophy and teachings have been practised from the position of thinker-observed since antiquity. Scholars following the rules of the far east believe that discovering knowledge in a way which can be considered fully competent requires participant observation. Thus, the researcher is a participant, not an outside observer. The latter approach, however

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<sup>83</sup> Międzynarodowa Komisja Teologiczna, *op. cit.*, p. 17.

<sup>84</sup> *Ibidem*.

<sup>85</sup> *Ibidem*.

<sup>86</sup> Thomas Merton (1915–1986) – American poet, writer, priest.

<sup>87</sup> T. Merton, *Dzienniki azjatyckie*, Znak, Kraków 1993, p. 276.

may be very important when one wishes to authentically internalise moral principles. When this authenticity is lacking, the result is pure hypocrisy, which, unfortunately, is quite effective at destroying the moral strength of humans.

7. According to Fung Yu-Lan, “**philosophy is not something to be perceived, but something that should be experienced. Therefore, it is not an intellectual game, but something far more serious**”<sup>88</sup>. As a result of the progressing globalisation processes, this approach and the resulting way of acting, including the way the administration functions, has become widely available to all cultures<sup>89</sup>.

8. In the final conclusions, we would like to refer to the motto of Musashi Miyamoto, a master of the sword who, in 1645, wrote the following words in his treatise *Gorin-no Sho* (The Book of Five Rings): “people [erroneously] think that learning the law and tactics of combat is of no use in practice. And so, this is why, in order to [truly] follow the Path, to things are important – training and teaching, so that the knowledge of tactics at any time and in all matters can bring [numerous] benefits”<sup>90</sup>.

9. In the changed political and economic landscape of Central-Eastern Europe, including Poland, deliberations concerning the economy, and especially the style in which it is managed, which determines its development, becomes particularly important. After all, the transition period is a time of opportunities for Poland, during which an authentic, dynamic and creative enterprise may rapidly develop with the use of the space offered by newly-regained freedom<sup>91</sup>. It is important that for that opportunity to be acted upon properly and in time – with good timing, in line with the saying that there is a time to reap and a time to sow<sup>92</sup>, *in a sense*.

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<sup>88</sup> F. Yu-Lan, *Krótką historią filozofii chińskiej*, PWN, Warszawa 2001, p. 10.

<sup>89</sup> This chapter is partly based on the presentation given at International Conference *Bezpečne slovensko a Eurovska Unia*, in Kosice, 12.11.2011.

<sup>90</sup> M. Musashi, 2001, p. 24.

<sup>91</sup> Comp. J. Piwowski, J. Piwowski, *Modern Bushidō. Prolegomena do jedności czterech religii w administracji i zarządzaniu według wzorów dalekowschodnich*, „Zeszyt Naukowy Apeiron” Wyższa Szkoła Bezpieczeństwa Publicznego i Indywidualnego w Krakowie, 2007, nr 1, p. 20–30.

<sup>92</sup> Comp. *Księga Koboleta* 3, 2.

“Therefore, one should conduct an appropriate *ex post factum* experiment and analyse the experiences of the countries which have attempted significant, even revolutionary political, economic and administrative changes in the past, and which have ended in success”<sup>93</sup>.

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<sup>93</sup> J. Piwowarski, *Wstęp do rozważań na temat dalekowschodnich aspektów kultury organizacyjnej w administracji i zarządzaniu*, „Zeszyt Naukowy Apeiron” Wyższa Szkoła Bezpieczeństwa Publicznego i Indywidualnego w Krakowie, 2010, nr 4, p. 223.



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