

Peter Kuhn

The book cover features a vibrant red background. In the center is a large, bright yellow circle. A green dragon with a long, flowing mane and a tiger with brown stripes are positioned around the top and right sides of the circle, appearing to hold it. Two martial artists, a woman in a black and white gi and a man in an orange gi, are shown in dynamic poses around the bottom and left sides of the circle. The title 'Dragon and Tiger' is written in a large, bold, dark red font across the yellow circle, with 'and' in a smaller font between 'Dragon' and 'Tiger'.

Dragon and Tiger

Martial Arts Stories
for Children

Kristkeitz Publishing

Dragon and Tiger

Martial Arts Stories
for Children

written and compiled by Peter Kuhn

translated by David Brueske

illustrated by Lisa Henke

edited by Julie Cornillie

layout by Gerhard Illig



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for Detlef Seidel

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Forewords

Dragon and Tiger is a book full of fascinating stories about martial arts and life itself. Each story encourages the reader to dive into another person's life. There is the young Judoka, Tucker, who wins by giving in; Lilly who learns fighting tactics from her Praying Mantis, Trevor who wants to fight for his sister but luckily is saved by an old man ... and many more.

The characters in these stories all learn something about life through embracing the martial arts. At the same time, their stories of empowerment help readers learn to resolve problems themselves. How to overcome anxiety, be more sensitive to others and develop a thick "hide" are but a few of the subjects both Noah and Akio help us to better understand.

In today's era of digitalization, with such a flood of information available, it is a pleasure to sit down with a good book, read stories about human behavior and think about what they mean to us and others. The work before you, "Dragon and Tiger", is one such book, and it challenges readers to consider what is truly important.

I would like to congratulate and thank the authors and the illustrator of "Dragon and Tiger" for producing such a wonderful book. I am confident that readers will enjoy it and be encouraged by its timeless messages while bringing deeper meaning to both their martial art study and life's journey itself.



*Yuriko McCarthy
Los Angeles, CA, USA*

As the coordinator for the International Ryūkyū Karate Research Society, *Yuriko McCarthy* has, together with her husband Patrick McCarthy, co-authored several best-selling books, including “The Bubishi,” “Ancient Martial Arts of Okinawa” and “Legend of the Fist”. Attaining her degree in English Literature at Aoyama Gakuin University in Tōkyō, she is an interpreter by profession and continues a lifelong passion for Chen Taiji and Yoga.

I love this book! The combination of the vivid storytelling and beautiful illustrations make it enchanting. While the book is aimed at children, I think it will appeal to all who want to take a break from the mundane and wander around the vivid otherworld it presents. Not simply for distraction, but for the experience and education of having explored that world. The martial arts have an abundance of myths and it is important that we understand they are not true in a literal or historical sense. However, they often point the way to deeper truths and ideas that are best communicated as stories in which we can immerse ourselves. This book presents many such stories. The “Ideas for Discussion” section at the end of each tale is also brilliantly done. It asks those who have travelled into a story to reflect on what they have learned from their journey, and it does so in a way that does not prescribe or deny individual experience. It provokes thought and conversation, not prescribed conclusions. All the contributors have done an amazing job! It’s truly a magical book.



*Iain Abernethy
Cockermouth, Cumbria, UK*

Iain Abernethy has been involved in the martial arts since childhood. He holds the rank of 7th Dan with the British Combat Association, the British Combat Karate Association and the English Karate Federation. Iain regularly writes for the UK’s leading martial arts magazines and he is a member of the “Combat Hall of Fame”. Being one of the leading exponents of applied Karate, Iain has written a number of critically acclaimed books on the practical application of traditional martial arts and is well known for his work on the pragmatic use of the techniques and concepts recorded in the traditional *kata*.



Dragon and Tiger is a book for martial arts enthusiasts of all ages. Although the stories are primarily written for children, adults will also find them inspiring and thought provoking. The book contains stories of empowerment and spiritual growth that address inner and outer conflicts most everyone will face at some point in their lives. Particularly in times of social transformation, the book invites readers to look beyond their own backyards and find alternative solutions for situations of conflict.

Dragon and Tiger is ideal bedtime reading for children and adults alike, but the value of this book goes far beyond pure entertainment. In many ways it may serve as a starting point for philosophical discussion – inside and outside the Dōjō or Dojang.

It is perfect for martial arts instructors, but also for teachers in general who will find this book especially helpful when teaching children values of mutual respect, inner calmness and peacefulness. Confronting children and young people with these topics is a wonderful addition to traditional martial arts training itself. The questions at the end of each story allow children to gain a deeper understanding and help them creatively find ideas beyond the stories. This is tremendously beneficial for teachers whose primary goal is to build character and teach values through martial arts. Experts of cultural aspects

regarding martial arts will also enjoy the extensive and accurate references to traditional philosophical concepts of East Asia, among others, and their terminology.

Natalia Grybos & Martin Minarik

Natalia Grybos, Frankfurt am Main, Germany, is a passionate martial arts practitioner, instructor and social scientist of sports specializing in sports and peace education. She holds the rank of 2nd Dan in Shōtōkan Karate (JKA) and is internationally experienced in martial arts.

Martin Minarik, Paderborn, Germany, is a martial arts practitioner, instructor and scholar. His research focuses on Korean martial arts, cultural theory, theater & performance studies and praxeology. He currently holds a 4th Dan issued by the Kukkiwon / World Taekwondo Headquarters.

Both are co-founders of the international NGO *Martial Arts for Peace*, which fosters international relations between martial artists and communities and promotes martial arts as a vehicle for social change. With their background in martial arts, both are also part of the “Sport for Development” expert pool of the German Olympic Sport Confederation (DOSB), where they employ martial arts for the enhancement of social cohesion.

To Our Young Readers ...



We wrote this book especially for you. We are martial arts instructors who enjoy incorporating stories into our training sessions. We got together — and with the help of an illustrator — made this book out of our stories. You can read about who we are at the end of this book under “The Contributors”.

This book is intended for reading aloud and reading by yourself. You will find stories that are exciting and thought-provoking, and sometimes both. They tell tales of girls and boys, young and old, craftsmen and princes, monks and masters, animals and mythical creatures. Dragons and tigers play a special role here. Sometimes it’s about fighting, sometimes it’s about not fighting.

We hope you enjoy our stories. If you see a word you don’t understand, you can look it up under “What the Words Mean” at the back of the book. This section also explains how to pronounce the words. And if you feel like talking to someone about the stories, you will find suggestions at the end of each story.

Dragon and Tiger wish you a lot of fun reading or listening to the stories!e wrote this book especially for you. We are martial arts instructors who enjoy incorporating stories into our training sessions. We got together — and with the help of an illustrator — made this book out of our stories. You can read about who we are at the end of this book under “The Contributors”.

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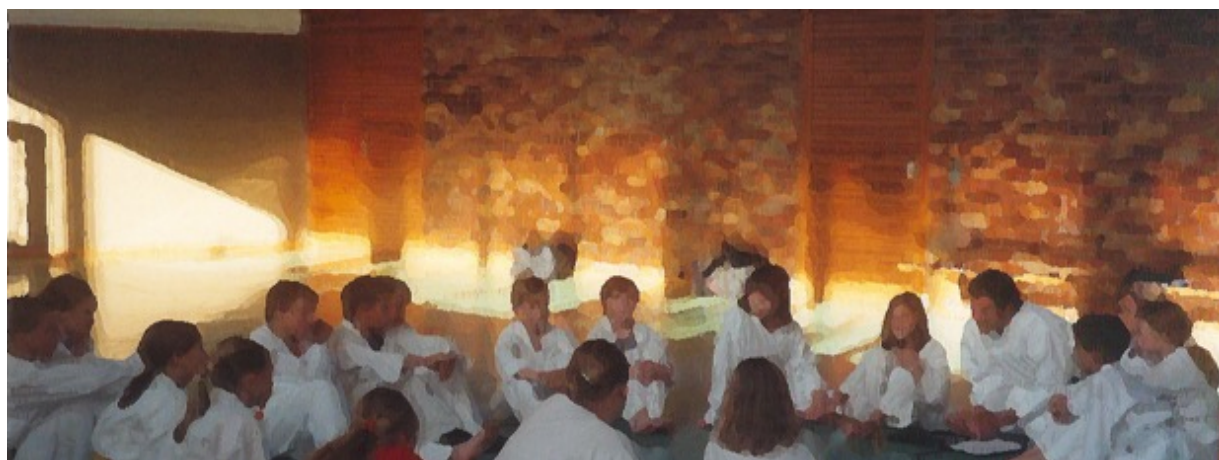
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Dragon and Tiger wish you a lot of fun reading or listening to the stories!



To the Teachers, Instructors and Coaches



Many teachers like to tell stories during practice — simple, sometimes funny, exciting or philosophical tales that are interesting and thought-provoking for children, teenagers and adults alike. When we tell a story, we create a meditative mood — a kind of *mokusō*, which is a silent meditation filled and effortlessly carried by the story. Listening to others telling stories is an exercise in silence, and it creates an atmosphere in the *dōjō* that we cannot reach in any other way.

By writing these stories down, the authors have not only documented what they have told so far. Their reflections associated with writing have also led to a deepening and differentiation of the thoughts processed in the stories. The result is a mixture of traditional and modern stories that will enrich training in many *dōjō*. But the stories are not only suitable for reading aloud. They are written so that children of primary school age and above can easily read them themselves. Many stories contain wisdom that has been recounted over centuries and has been lost and rediscovered. And there are books in which this wisdom has been captured in stories for adults. Annotations have been given in places where the authors were aware of this and where they were inspired by such works.

We call the book “Dragon and Tiger” because these two figures occur frequently in martial arts — as role models for moves, as eponyms for styles, as symbols on coats of arms and as figures in stories.

A book like this cannot be created single-handedly. That is why I would like to thank all those who have contributed to it. First of all, I would like to thank the authors for their stories and for their openness regarding editorial and content-related feedback. Next, I thank Mrs. Masako Mitsch, Grand Master Cho Bok-Nam, Mrs. Yuán Xīnchí, Mr. Lǐ Wéntāo, Mr. Chéng Wēi and Mr. Líu Tiānbiāo for their advice on Japanese, Korean and Chinese terms. [→ 1] I also want to thank Heero Miketta for his thematic suggestions, as well as Paul Bowman, Dinah Kretschmer and Michael Wutz for their advice on content and language. Special thanks go out to Lisa Henke for her wonderful illustrations. They make this book not only worth reading, but also a feast for the eyes. I thank the

calligraphy artist Zhāng Jidōng from Shěnyáng — he drew the big Chinese characters. My thanks go to Gerhard Illig for the layout of the cover, for his suggestions regarding the interior layout and for his professional support throughout the entire project — and not least for introducing me to Hermien Stellmacher. I thank her for her dedicated advice and for recommending Lisa Henke to me. My thanks go to Yuriko McCarthy and Iain Abernethy as well as to Natalia Grybos and Martin Minarik for their appreciative forewords. My special thanks go to my *sensei* and friend Detlef Seidel, who, through the way he embodied and conveyed *budō*, ultimately gave me the idea for this book.

Last but not least I thank the translator of the stories, David Brueske, who deeply dedicated himself to developing a homogeneous text corpus, while keeping the authors' different writing styles vivid. I would also like to thank Amy Hotchkiss, who translated the prefaces and the word explanations at the end of the book, and Julie Cornillie, who smoothed everything over and put the final touches on the English version.

The martial arts around the world are entwined by many myths and legends. In many cases, this involves attempts to explain what has come into being and to justify what exists — often to reassure doubters and refute critics. The editors and authors of “Dragon and Tiger” are aware of this and don't want to encourage debatable developments in this book, even if the stories deal with “classical” topics of martial arts: Peace, Threats, Overcoming, Submission, Spirit, Weakness, Fear, Recognition, Trust, Respect, New Beginnings, and so on ...

The last three aspects especially portray the central themes of the book. We encounter *trust* as an expression of the relationship between student and teacher as well as a call to confidence in those who have not (yet) recognized their potential. *Respect* becomes apparent in the attitude of the young towards the old, the students towards their teachers — but even more as respect “from top to bottom”. This book is also a bow to the “master in the disciple”, who may become even greater than his or her teacher. Young people learn respect when they themselves are respected. Respecting children and young people first — before they show adults their respect — seems to be a rewarding task. The underlying attitude here relates to the *beginner's mind*. This not only enables us

to put ourselves in the position of beginners, to understand their biases and fears, it also allows and encourages us to keep trying from the beginning, to understand the potential of our own renewed insecurities, to experience the “magic of the beginning”.

In this respect, this book does not seek to remove the “magic” from martial arts and therefore dedicates itself to its secrets. To not fight is one of the secrets of martial arts. And the best fight is the one that doesn’t take place. We encounter this paradoxical truth repeatedly in literature. The character 武 (Chin. *wǔ*; Jap. *bu*) connects the character 止 (Chin. *zhǐ*; Jap. *shi*), which can be translated as ‘hinder’, ‘interrupt’ and ‘stop’, and the character for an ancient weapon 戈 — the halberd (Chin. *gē*; Jap. *ka*). To stop the weapon and to stop the fight — that is the message of the character 武. Stopping the weapon applies to both — that of the attacker and one’s own — and even to a third person.



What does this mean in concrete terms? I have weapons at my command — my ability to fight — but I don’t start a fight with them. If someone intends to fight, I will try using words and demeanor to prevent a fight from starting. Only when a fight is inevitable do I use all my abilities — not to fight, but to end the fight. In doing so, I don’t give up and at the same time take care to avoid causing harm. For both situations I need “art” — 術 (Chin. *shù*; Jap. *jutsu*), something I can do, because I have learned it and have practiced it for a long time — possibly a martial art. The better I can fight, the better I can “not fight” — and the more peaceful my charisma is with which I can prevent a fight. To convey martial arts as a rejection of violence, as an art to preserve peace, is important to us, and this is expressed in this book. [→ 2]



Peter Kuhn, summer 2020

The Art of Walking a Line

PETER KUHN [[→ 3](#)]



Once there was a boy named Haruto. Haruto had made up his mind that he wanted to learn *karate*. So he went to the clearing in the forest where Master Yamakawa always trained with his students on Fridays and asked to be taught *karate*. Master Yamakawa agreed and gave Haruto the task of walking the line around the practice area.

This line was marked with thin bamboo sticks that had been pressed into the soft forest soil. Haruto was proud to have immediately been given a special task, said “*Hai*” — that means “Yes” —, bowed and walked along the bamboo line around Master Yamakawa and the other students as they trained.

When the training session was finally over, Master Yamakawa gathered his students into a circle — and Haruto was now one of them, too! They knelt down, remained silent for a while with their eyes half closed, then they bowed, stood up and everyone went home.

The following Friday, Haruto could hardly wait for practice. He was certain today would be the day he learned *karate*.

He went to the clearing in the early twilight to be a part of everything from the very beginning. Some of the other students were already there and were doing strange and interesting moves. “To warm up,” said an older student in reply to Haruto’s question. The atmosphere was cheerful and relaxed.

Then Master Yamakawa arrived. The students became respectfully silent and formed a circle with their Master. They knelt down, closed their eyes halfway, remained silent, opened their eyes, bowed, stood up, and bowed again. Then the lessons started all over again. Master Yamakawa assigned each student a task and when it was Haruto’s turn, the Master told him to walk along the bamboo line around the *dōjō* again.

Haruto wasn’t expecting this, but he respected the task, said “*Hai*”, bowed and did his exercise. The lesson ended without Haruto being given another task. After the closing ritual he went home, a little disappointed.

But next Friday he was excited again about going to practice — after all, he was one of Master Yamakawa’s *karate* students now, and that was something very special.

He went to the opening in the forest again and did exercises with the other students to warm up before the Master arrived. Then the Master came. “*Kan!*”, that means circle. “*Musubidachi!*”, that means stand with heels together. “*Seiza!*”, that means sit down. “*Mokusō!*”, that means silence the thoughts. “*Mokusō yame!*”, that means stop the silence of the thoughts. “*Zarei!*”, that means bow while sitting. “*Kiritsu!*”, that means stand up. “*Ritsurei!*”, that means bow while standing. “*Yōi!*”, that means beware.

Haruto listened carefully, did everything that the students did and memorized the words. Then Master Yamakawa assigned the tasks again until he finally came to Haruto.

Haruto looked at the Master, full of anticipation and very excited. Without any emotion, the Master told Haruto to walk along the bamboo line around the *dōjō*. Haruto bowed, bit his tongue so as not to express any objection and hurried along — showing his obedience, but fuming inside.

This continued for weeks and months. When a year had passed, Haruto couldn't take it any longer.

One Friday evening Master Yamakawa assigned him the same task again. This time Haruto bowed, without saying “*Hai*”, and said: “Master, for one year now I've been walking along the bamboo line around the *dōjō* without complaining and I think that I've gotten quite good at it. Won't you let me learn *karate* now together with the other students?”

Master Yamakawa looked at his young student with compassion and said: “Come, I want to show you something.”

They walked deeper into the forest together where it was already quite dark in the twilight. After a while the path came to a small gorge — maybe ten feet wide and fifteen feet deep. The trunk of a fallen tree connected both sides at the place where the path met the gorge.

Master Yamakawa said: “Now we want to see whether you are truly good at walking a line already.”

Haruto was terrified. The Master continued kindly and with encouragement. “Show me what you can do! Walk to the other side, turn around and come back.”

Haruto's heart dropped to his feet. The tree trunk didn't really look that safe. What if it's slippery or if it starts to roll? And you could hardly see where you were walking, it was that dark — at least that's how it seemed to Haruto.

While he was still hesitating, an elderly man came along the path. He was already a bit frail, so he had to use a walking stick. When he came to the gorge, he bowed to Master Yamakawa, greeted him politely, put his stick under his arm and walked across the tree trunk, carefree and without wavering. Once he reached the other side, he took his walking stick in his hand again for support and continued hobbling along.

Haruto watched this, his eyes growing wider and wider. All at once, he was humiliated and deeply ashamed by the effortless with which the old man walked across the tree trunk.

From this day on, Haruto would no longer question any task that Master Yamakawa gave to him. He willingly walked along the bamboo line around the *dōjō* for several more weeks, eager to get better and better at it. Then one day, in the middle of training, Master Yamakawa called him over to give him a new task. Which task this was, however, has not been passed down ...



Ideas for discussion

- The students of Master Yamakawa train in the forest. Why do you think they did this?
- Haruto walked the line around the *dōjō* for over one year, yet he kept coming back to practice. Would you do that, too? What did he learn from this?
- In the end, Haruto decides to no longer question the tasks that Master Yamakawa gives to him. What do you think about this?
- Look at the picture at the beginning of the story again! What is your impression of it?

Winning by Giving in

PETER KUHN [[→](#) 4]



Tucker stood with his friends in the schoolyard. All the ping-pong tables were taken, and they weren't allowed to kick the ball around today either. "Because it's too icy," Mrs. Meyer had said. The ground was in fact frozen and the janitor had worked hard to clear snow and spread salt this morning.

It was good to drink hot chocolate in weather like this. There was a vending machine in the school where you could get one. Tucker loved hot chocolate. "And it makes you strong!" his dad would always say. He was probably right.

But Tucker was also strong because of *jūdō*. He had been going to *jūdō* for the past six years and had just recently taken the test to get his orange-green belt. It made him feel good. And a good feeling like this was exactly what he needed right now because he had changed schools this year.

Nevertheless, it wasn't that easy for Tucker to make friends with the other fifth-graders. Luckily, he knew a few boys from elementary school. And now he was standing around with some of them in the schoolyard, talking about football and other stuff.

Tucker was explaining what happened during the last game played by his favorite team, waving his arms around for emphasis, when suddenly a kid from the sixth grade ran right into him. Of course, the sixth-graders just had to play tag today, even though they weren't supposed to — because it was too icy ...

"Crap!" shouted Calvin — that was the sixth-grader's name. Tucker didn't know him. Then Calvin really got going: "Are you nuts?!" he yelled at Tucker. "My new jacket! It's totally ruined, man!"

It was true, Tucker spilled his entire cup of cocoa on Calvin. But it wasn't Tucker's fault because he couldn't see Calvin coming — and besides, Calvin had run into Tucker.

"Hey!" Calvin continued to shout. "You idiot! Can't you watch it?" And then he became furious.

The other kids stood there not really knowing what to do. Everyone had seen that it was Calvin's fault. He was the one who should be apologizing, not Tucker. Tucker's coat was also full of hot chocolate and, not only that, his cup was as good as empty now, too.

Then Calvin started to push Tucker. ‘Uh oh,’ thought the other kids, ‘there’s gonna be a fight.’

Even though Tucker was younger than Calvin, they were both pretty much the same size. But Calvin didn’t know that Tucker was a *jūdōka*.

“I’m gonna kick your butt, man!” yelled Calvin, his face already bright red with rage. He shoved Tucker so hard that everyone thought: ‘Now he’s gonna fall down and then ...’

But Tucker didn’t fall down. And he didn’t lose his cool either. Even though he was in the right, he didn’t even defend himself.

“Hey, sorry!” he said now very calmly, raising his hands. “I didn’t see you, excuse me, I’m really sorry!”

The other kids couldn’t believe what they heard. Then Tucker apologized again, even though it wasn’t his fault.

“Moron!” yelled Calvin and tried to shove Tucker to the ground again. “You think you can just say ‘sorry’ and that’ll make everything better?” Then he took a swing and ...

Tucker ducked the punch. “Sorry man! I’m sorry!”

Tucker’s friends knew that he could easily take down Calvin and they were just waiting for Tucker to show what he could do.

But Tucker didn’t do anything. He just kept dodging and apologizing. Tucker knew that if he used *jūdō* against Calvin, things could get dangerous on the icy ground. So it was better for him to just take the insults and keep apologizing.

“It was my fault, for real!” said Tucker. “I’m really sorry!”

By now, Calvin was a bit confused. He knew, of course, that he had caused the accident. And it shouldn’t be any trouble to knock over a fifth-grader like Tucker. But for some reason he couldn’t get to him. Tucker kept apologizing. And he wasn’t the least bit afraid!

“WHAT’S GOING ON OVER THERE?” shouted a deep voice from afar. Mr. Miller was in charge of recess today and had seen that kids were gathering around Tucker and Calvin to see what was going to happen next. He had been watching the conflict from a distance for a while. ‘Amazing,’ he thought, ‘how that little Tucker is behaving — so calm and composed.’