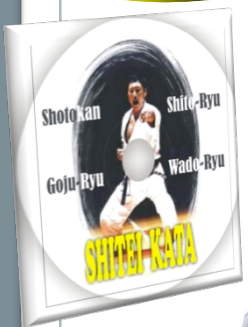


Shin Gi Tai

KARATE, KOBUDO & Co

Kata

Vajra Musti



Rockin
Tumbler

Wim vd Leur

Foreword



Shin Gi Tai is a publication with the mission of summing up and sharing knowledge originated while training, studying, observing and talking about matters predominantly related to karate and kobudo but also to any other martial art and combat system. I believe that one understands a subject only when is able to explain it properly to others and, accordingly, knowledge should be exposed as a validation of self-growth. It is far from my aspiration neither to pontificate nor to claim any authority whatsoever; there are already a few well-known historians, authors and instructors providing dedicated consistent training and/or reliable information based on in-depth research. In view of that, I'd rather approach this publication following the old Latin adagio "**nani gigantum humeris insidentes**". However, further than taking benefit of a privileged *mirador*, we still need good eyes and discerning criteria to "separate the grain from the wheat", as we say in Spain. Please note that if the reader is in search of formidable techniques with immediate self-defense effect, secreted applications that reveal the meaning of a given kata or mouth-to-mouth legends on karate/kobudo masters defeating opponents in clandestine locations where *kakedameshi* used to take place ... this is definitively not your magazine. Shin Gi Tai is an initiative of Gonzalo Villarrubia. The magazine will be published several times a year in a pdf-file available in the web site <http://www.karatedelft.com/shito>, as well as in

This publication welcomes submissions with articles, photos and illustrations of any subject matter related to our mission.



The Controversial Corner

During November 2012 the city of Paris hosted the world championships of the **World Karate Federation (WKF)**, one of (if not) the largest karate organization in the world. In addition, the WKF is strongly connected with the **Japan Karate Federation (JKF)**, the "official" most influential governing body of karate in Japan. The numbers of that event are self-explicative: around 1000 karatekas from 115 countries inside a venue that hosts 15.000 people per day ... all quite impressive.

It comes clearly into view that karate would have reached sufficient traction to became interesting to considerable audiences and, eventually in the near future,

also to attract relevant sponsors. The fact that karate has somewhat grown to be a popular activity can be attributed to, amongst other factors, the strategy and vision of these two organizations

In spite of the above, we ought not to be misled here: we are talking of what may be labeled –cynically? as "**the sportive way of the empty hand**". This phenomenon shapes both kata and kumite. Let's take first kata. With no effort I admit that it is bliss for the eyes to see certain competitors performing kata: speed, precision, power, focus. However, frequently kata execution suffers seriously from pretentious **affectation** and there are far too many mannerisms, which exaggerate or, even worst, **adapt** certain

techniques (intensely open hand techniques) in such a way that the original technique is sacrificed in the altar of aesthetics ... loosing in the way its functional purpose? Despite being scenic, the theatrical aspect of kata should not prevail so much over function. Without tracing any parallelism, we could say that, to certain extend, the shifting of focus from function to form started in the early 30's under the guidance of **Itosu Ankoh**, when the practice of kata was introduced as tool in the Education system. However convenient to gain popularity for karate, kata without its application it's a vehicle that can bring us but just to an incomplete understanding and, accordingly, deficient knowledge and wrong practice.

Kenwa Mabuni recommended that the his Shito-ryu Karate system should apply the principle of **<Yo Riu Bi>**, a blend of functionality (Yo) and flow (Riu), the combination of these elements would lead to beauty (Bi). Well, I wonder whether master Mabuni could decipher some of the techniques contained on the katas as nowadays executed ...

"The sportive way of the empty hand" is likewise also very present in the field of kumite: again, I will not denied the sharp fitness, accurate timing and control as well as superlative speed of execution of the competitors. Conversely, most of the fighters have a *repertoire* of no more of 1 or 2 techniques, whereas the rest of karate techniques have become irrelevant. Further aspects as nage waza, shime waza, tuite waza or kangetsu waza are simply forgone.

Even worse, many of the champions exhibited manners of celebrating their victories that sadly resembles footballers and *saltimbanquis*. I am convinced that this is just an innate symptom of this infantilizing show-business approach that contaminates many aspects of our lives these days and, miserably, it seems karate is no exception. <http://www.youtube.com/watch?v=BdNKS13heAE>. We may or not agree to keep our art more or less martial, but **at least it must be recognizable and honorable**. In virtue of the foregoing, the question to me is not only whether sportive karate differs or not too much from what karate was first conceived but also whether diverges at the same time from, both, "*jutsu*" and "*do*". Will "**the sportive way of the empty hand**" evolve into "**the showbiz way of the empty hand**"? Bets are accepted...

This section is a vehicle to put the loup over aspects that should be open to discussion or review. The world of martial arts and fighting systems is overly plagued of commercial propoganda, ambiguities, half truths and myths that merit to be unveiled to the light of argumentation and/or disagreement if not, in some cases,



Kobudo

古
武
術



Part of the Ryukyu kobujutsu system, this weapon is combination of a short spear (*rochin*) and a shield (*tinbe*). The *tinbe-rochin* is distinctive in the Ryukyu kobujutsu as it is unquestionably constructed for warfare. At first sight it bears a resemblance to a combination of Zulu

fighting and some Western fencing systems. Legends trace its origin back to the 14th century during the wars of the Three Kingdoms period. The *tinbe* can be made of various materials like vine, cane, metal or turtle shell -which is more ceremonial- while fiberglass casts are often used for kumite as they are light, durable and can be designed to look exactly like the real *tinbe*. In the past, metal was uncommon and expensive in Okinawa, but its beaches had many big turtles whose armor was perfect for making shields. The *tinbe* is usually about 45 cm long and 38 cm wide. The *rochin* varies from spears to short swords and can be found in many differing formats such as harpoon, dagger or machete-style implements. The length of the shaft of the *rochin* is frequently equivalent to the length of the forearm whilst the spearhead protrudes from the shaft. Kumite drills are mainly (but not only) undertaken against *Bo* and distance consideration must be well studied. Techniques of blocking are identical to the ones in karate. The *tinbe* (shield) is held in the front arm and it is used for parrying off the opponents attacks whereas the *rochin* (spear) is held in the back arm ready for use but concealed by shield so that the opponent cannot get a hold of it and also as an element of disguise and surprise. With the aim of having the spear always ready for use *yori ashi* (moving by steps) does not require a full-step but usually half: the rear leg makes half a step, just a little ahead of the front leg, and then the front leg makes another half of the step; full steps would cause that with each his step the position would change so shield

would be in the front hand and in the back hand alternatively. The *rochin* is predominantly used in an upward stabbing motion, piercing armor under the rib cage, armpits and throat; techniques tend to be circular in order to avoid contact with the shield and many of the counter attacks are from a standing position dropping low while circularly deflecting the attack. The weight of the blade is critical for the spear usage: the *rochin* is swiveled between the fingers to use both ends, smashing with the butt-end and stabbing with the blade-end. The *rochin* can also be thrown for what the study of **Shingetsu-ryu shuriken** within the Ryukyu kobujutsu system aids significantly².

The Ryukyu kobujutsu curriculum incorporates only the kata **kanegawa no tinbe**, which combines Naha-te and Shuri-te feeling, requiring a good deal of skillfulness at *rochin* usage as well as *ukemi waza* (to roll) with the ability to regain good *kamae* instantly. There are different traditions involving this weapon, but the application principles are common to all of them and technical differences are mainly

due to the form of the shield and the spear.

Anyway, today in Okinawa only a few schools relish this weapon:

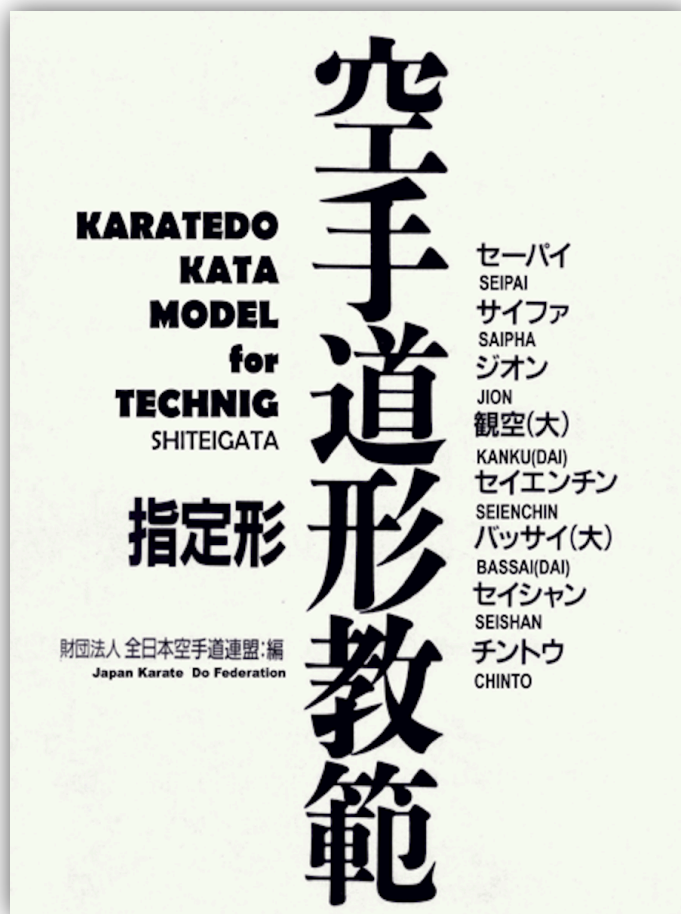
- **The Matayoshi kobudo school**, founded by Matayoshi Shinko sensei, who learnt this weapon in Shanghai from Kingai sensei.
- **Ryuei-ryu timbe-jutsu**, whose peculiarity is the use of a baton, instead of the short spear and practices "Timbei No Kata".
- **The Yuishin kai kobujutsu** system from Inoue Motohatsu also practices Timbe-jutsu.



Shitei Katas

Shitei kata translates to 'designated or specified form'. Karate kata contestants can only choose to perform certain katas during the first rounds of tournaments officially sanctioned by the World Karate Federation (WKF) or the Japan Karate Federation (JKF). These are known as SHITEI katas in contrast with TOKUI or free selection katas, which are only allowed if the competitor has successfully qualified for the following rounds after completing the shitei katas. What's more, not only the Shitei katas the only ones to be performed during the first rounds but also they have to be performed in certain **official pre-described way** and no substantial variation is permitted with regards to stances, techniques, rhythm, etc.

With the aim of harmonizing the criteria for performing the shitei katas, the JKF produced a book, whose latest edition is called "Karatedo Kata Model For Teaching Shiteigata". The WKF have decided to adopt said book as the only manual and official source of what the shitei katas are. The book is a photo-by-photo series of each of the techniques of the katas.



Looking back into the history, the shitei katas were first introduced in 1981 at the 36th Japan National Athletic Meeting, when the JKF carried out the first kata competition. For such purpose **8 kata were designated as shitei** by the JKF: **Bassai Dai, Chinto, Kanku Dai (Kosokun Dai) and Jion** from the Shuri-te system and **Seisan, Seienchin, Seipai and Saifa** from the Naha-te system.

Shitei katas are of interest for various reasons:

- 1) Because, these kata seem to have been chosen as representative of Shuri-te and Naha-te systems:
 - a. It looks the authorities tried to balance the number of Shurite and Nahate kata, setting the number on 4 for each of both systems. This could be all fine, in principle, regardless the fact that, arguably, relevant katas fell outside the scope of this classification e.g. Naifanchin and that also I miss Tomarite system kata.
- 2) Because these katas seem to have been chosen also as representative of the four prevalent karate schools: Goju-ryu, Shotokan, Wado-ryu and Shito-ryu. Regardless opinions about whether these kata are or not representative of Shurite and Nahate the decision of confining each kata under a given style has some consequences (e.g.):
 - a. In case you were a Shito-ryu karateka and wanted to do Jion or Kosokun Dai katas in the one of rounds of a competition reserved for shitei kata, you must do these katas in the way prescribed by Shotokan, regardless the fact that Jion and Kosokun Dai are also a kata belonging to the core of the Shito-ryu syllabus; and the other way around would happen with Bassai Dai kata and a Shotokan practitioner, etc.
 - b. Even more excessive would be the case of a competitor that does not belong to any of those four contemplated stiles, because *what happens if you don't practice any of these four styles?* ... Well, the question becomes almost rhetorical as practitioners of "other" styles have indeed less chances to participate and minimal to win anyway.
 - c. But even worse: out of the four prevalent 4 stiles admitted, Shito-ryu and Shotokan contributed with a vast majority of the participants while the number of Wado's and Goju's is kind of symbolic. A good example of this are the 2012 WKF championships, whose kata results read as follows:

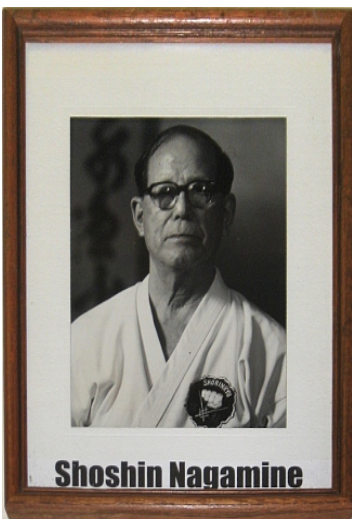
Shito-Ryu Bassai Dai Seienchin		Wado-Ryu Seishan Chinto
Goju-Ryu Seipai Saifa		Shotokan Kanku Dai Jion

Female individual	Male Individual	Female Team	Male Team
Shito-ryu 1 st position	Shito-ryu 1 st position	Shito-ryu 1 st position	Shotokan 1 st position
Shotokan 2 nd position	Shito-ryu 2 nd position	Shotokan 2 nd position	Shotokan 2 nd position

Shitei Katas, cont.

3) Because, shitei kata have been very recently removed¹ from the new WKF kata rules!, which means last year's WKF World Karate Championships 2012, are the last one where the standardized shitei kata were required. Now it's 100% tokui kata for everyone, every round. Allegedly, in order to allow more styles to join the tournaments, the JKF is said to introduce as of January 2013 exclusively in Japan eight more shitei kata, collectively referred to as "Shitei Kata Dai Ni". At the time I am writing this article I do not have further information about this matter.

Nevertheless, to give credits² to those who merit them, we should not only say that shitei kata have been "recently" removed but FINALLY removed. Why finally? Because the existence of shitei katas hasn't always been a pacific matter. In 1982, Nagamine Shoshin, who at the time was the president of the Okinawa Karate Federation wrote a letter to the JKF indicating the following:



"At the 36th National Athletic Meet held in Shiga Prefecture last year (1981) we received a great shock. These appointed shitei kata were not only borrowed from us, but were also in a completely miserable condition! We, the members of the Okinawa Karate Federation, sincerely request your organization's careful handling and consideration for improving this matter, with no preconceived notions. .../.... However, we are aware of the present trend in which Karate has been regarded as a kind of sport for competition and, to some extent, we are not reluctant in supporting this contemporary demand. Our only wish is that your organization, the JKF, should pay more attention in selecting a reasonable method in the transition of Karate from a martial art to a sporting event .../.... But, although already thirty-odd years have passed since the adoption of Karate sparring for competition (kumite) .../.... still to this day no unified rules have been established and/or sanctioned by all! Moreover, for the competition of kata, the wisdom of the many masters of Okinawa has not been sought after ... which really is a flaw in the JKF's authority, isn't it? So we once more earnestly beg the JKF to look back on the historical facts, drawing a parallel to the modernization

of the ancient styles of Jujutsu and Kenjutsu into today's Judo and Kendo. In the same manner, rather than to keep acknowledging the various offensive and defensive techniques of sport kumite only, we hope you can restore the fundamental kata of Okinawa too, so that Karate enthusiasts from all over the world, without exception and under equal conditions, may willingly participate in the nonpartisan and impartial kata competition. To recapitulate our request to the JKF: We earnestly advise that you not only use the names of kata originating in Okinawa, but also the physical kata themselves as currently practiced in Okinawa, for future Karate competitions throughout Japan. By giving effect to the above-mentioned ideas, we are confident that the interchange of ancient Okinawan kata with the new mainland kata of JKF will be realized, resulting in the "development of new ideas based on study of the past".

JKF's replied to the Okinawa Karate Federation on January 10th 1983: *"Concerning the existing designated shitei kata, they are the product of hard work among the members of JKF and adopted not only for the domestic events such as the National Athletic Meet, but also for international meets. JKF is not of the opinion that the present methods are the best ones, and we are considering that your views might be adopted in future tournaments. However, in promoting National Athletic Meets as one way of competition, we are determined to continue to use the present kata, while maintaining the kumite as it is practiced today. Therefore, we intend to have a discussion with you in the future for a satisfactory solution of the problem."*

Well better late than never, I guess. Although, it took a while...



Sketched Biography



Born on 1944 in Breda, The Netherlands (NL)

8th Dan, Shihan, Shotokan karate

7th Dan, Shihan, Ryukyu kobujutsu

6th dan Shinhanbo Jutsu

Shindo Musho-ryu Iodo, 1st dan

Kyushu-jutsu instructor, 2nd dan

25 years as karate and kobudo instructor and more than 45 years as practitioner

General Technical Director of the Martial Arts' Dutch Federation (NFK)

Kobujutsu Director and Brach Chief of the Dutch Ryukyu Kobujutsu Foundation (SOKN)

Former Director of the Dutch branch for the JKA Karate.

In 1970, he opens his dojo in Breda and he sets up the Shito-ryu

Contact details:
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info@ryukyukobujutsu.nl



Wim vd Leur

Wim van de Leur is a (Shotokan) karate and (Ryukyu) kobudo sensei, with the rank of *shihan* in both disciplines. He follows the kobudo lineage of the prominent master **Inoue Motokatsu**, founder of the **Yuishin kai karate and kobujutsu** system, nowadays led by his son **Kisho Inoue** from who Mr. vd Leur received his 7th dan (below photo).

Beyond all the above vd Leur sensei he is also one of the most noteworthy references in the history and development of karate and kobudo of The Netherlands. He has covered all different fields and responsibilities that one could think of, like (e.g.), instructor and instructor's instructor, book writer, director, executive member and founder of diverse organizations (including the KBN) referee, examination and competition judge, etc.

The interview took place on a rather cold and rainy Saturday morning of December in The Hague (The Netherlands) at Lu Gia Jan dojo, under the auspices of sensei **E. Abrahams**, also a very dedicated karate and kobudo sensei. The conversation was carried on in English and Dutch and I believe that we had a good time chatting about karate, kobudo and other related and unrelated things while drinking a cup of tea both of us still wearing our *gis* just after sensei vd Leur had imparted a **nunchaku** stage about kata *seibu*. Two hours of training had gone and, despite of an incipient flu, sensei vd Leur was cordial and accessible from the beginning to the end of our conversation.



I trust that, although Mr. vd Leur has been long in the Dutch martial arts arena, this conversation will reveal unknown interesting details

On a personal level, Mr vd Leur is a composed and gentle man with a good deal of good humor and hefty martial arts knowledge. Possibly because he is Dutch he avoids hierarchical approaches and he manages quite well to give the impression to be in the middle point between to-hand and too busy.



Wim van Leur

Why martial arts Wim? Why karate?

Since my childhood martial arts in general had already grabbed my attention. Judo has always been quite popular in Holland, and I first did two



years of Judo, but some problem with my knees forced me to abandon its practice. However, funny enough, I got also intrigued by karate by reading a James Bond book where there was a character called Oddjob* who was a karate expert. jajaja

When and where did you start karate? Why Shotokan?

I started karate **around** 1965, at the age of 21, in a small karate club in the Dutch city of Bergen op Zoom, where I had been sent to fulfill the military service. I took Shotokan because where I lived only a Shotokan dojo was at hand.

Perhaps I should explain that, by the time I started training karate, the development of karate in Holland was still very incipient and there were not many schools neither much choice about karate style. The first karate style that arrived to Holland was possibly **Kyokushinkay**. **Shotokan** arrived a bit later by the hand of sensei **Kase**, who was invited to Holland by **judo** teachers.

Have you practiced any other karate style apart from Shotokan?

Some Goju-ryu with Higaonna and also Wado-ryu.



I understand that you also have had some management duties in karate organizations, right?

When karate began in Holland all Shotokan branches were together under the same umbrella: the Dutch Shotokan Organisation. During many years that was the situation. However, when **Nakayama sensei** died in 1987 that harmony exploded and many separated groups were formed here and there. I was at that time president of the Dutch Shotokan Organisation.

Also, I have been enrolled at the **Dutch Karate Association (KBN)** from its start carrying out all sort of executive roles, as for example karate examiner, coordinator of instructors' training, coordinator for Breedtesport (non-top competition), president of the technical college, etc.

Have you ever been a professional karateka, meaning able to live from karate as a profession?

Yes. In 1974 I opened my dojo "Shotokan Karate Club", which was my main professional activity. The club became the largest karate dojo within the Karate Dutch Association (KBN) with many groups in the Dutch provinces of Zeeland and West Brabant. I remained as chief instructor in the dojo during 25 years, until 1999.

What are your favorites karate katas?

I like **Tekki (Naihanchi)**. Nevertheless, when we talk about katas I should say that kata is not merely an exercise because it is necessary to know well bunkai, both Omote and Oyo. I believe it is relevant to know it, train it and explore it.

*Oddjob's appears in "Goldfinger" James Bond's book. The villain Goldfinger was his employer. Korean-born, Oddjob is described as being a *squat* man with a black belt at karate,

Wim vd Leur

On a practical approach, what do you think about karate and self-defense?

I can say that I taught during 5 years self defence to the arresting team of the police in my hometown. Also I trained health and education personnel but, needless to say, it was a complete different approach

In ShinGiTai magazine #1, there is an article explaining the multiple historical connections between karate and kobujutsu from Okinawa. What do you think about the similarities between karate and kobudo?

Yes, I read it and it gives a very complete picture of the theme. We know that these are disciplines of the very same nature because the mother source for both is the same.



OK then, let's go into the matter of kobudo: First of all Wim, kobudo or kobujutsu?

We should not generate too much confusion about it. It is pretty much the same, at least for most of practitioners. Anyway, I refer to it more frequently as kobujutsu.

How did you first become interested in kobujutsu?

*By the time I started karate, I had already read some documents about **bojutsu**, but I had no notice regarding any sensei or dojo imparting lessons in Holland. Again, some years later, in 1976, I found in a street market a small book about bojutsu written by **Inoue Ganso**; a Dutch practitioner called Rob Zwartjes had written the foreword of that book. I knew previously Rob Zwartjes from the grading examinations of the National Karate Organization. Even so Rob Zwartjes had introduced Kobujutsu in the Netherlands in 1974 by the hand of master Inoue Motokatsu, there was not yet an established kobujutsu school or training group at that time. I decided to call Rob and show him the kata Shuji no kon sho that I had learnt in that book of Inoue sensei. We met and this is how I started training with Rob.*

In 1990 the Stichting Okinawa Kobujutsu Nederland (S.O.K.N) was born. This is an organization whose goal is to spread and develop kobujutsu in Holland. I have the position of Branch Chief of the Netherlands.

Did you also become a professional kobudoka?

Yes. That happened in 1986 and went alongside karate. I used to impart regular lessons on both disciplines.

What are your favorites kobudo katas?

*Well, that depends on the weapon, of course, but I can mention some, like the bo kata **Sesoko no Kon** and the sai kata **Hantagawa no Sai** as well as **Renshu dai** from nunchaku.*

And what about your favorites weapons?

*I like all of them, but perhaps I have a preference for **bo, nunchaku and hambo**. Recently I have tried to systematize and develop a training program for Hambojutsu.*

Wim van Leur

After finishing imparting karate and kobudo lessons in your dojo, which direction did you take?

For the last 14 years I have been duly dedicated to write books, record film and, specially, to give stages and master classes on karate and kobujutsu. I give these stages in different places of Holland almost every other week. In addition, I have cooperated to incorporate and develop the SOKN and NFK.

Yes sure, you are one of the founders (and the *alma mater*) of the Dutch Federation of Martial Arts (NFK). How was this project conceived and what is your vision for this organization?

We were a group of people involved in karate and kobudo. Some of us had been long part of other organizations but we felt that frequently these organizations give priority to factors - let's call it- "not on the subject" of the development of martial arts. In addition, we believed in the need of harboring different martial arts under the same organization. Therefore, my view about the NFK is of a organization where "political" factors play little or no role. The NFK is an association to facilitate a broad range of martial arts to unite onto a single platform, through exchange programs, seminars, internships, courses, competitions and publications; it seeks unity from great respect for diversity being its motto "E Pluribus Unum" (one from many). Ultimately, it is about providing the members with a platform to broaden and deepen knowledge and skills in the martial arts, not in the least through the exchange of knowledge from the members themselves. In essence, the NFK is a hub for all martial arts so they can coexist together under the same roof because all do basically the same: to fight, regardless their conceptual differences or approaches.



Have you ever trained in Japan?

Yes, several times. I travelled to Japan for the first time in 1986 and I was very impressed by the level at Inoue's sensei training group. Later, I have travelled many other times to Japan to gain additional knowledge in kobujutsu and karate.

Do you adhere to the Japanese training methods?

Yes, in general I like the Japanese training mentality and, in this respect, I consider myself a Japanese budoka. On the other hand, perhaps, certain mentality from Japanese masters may restrict the evolution of Japanese martial arts.

"Jutsu" or "Do"?

I like and practice both. I believe that kata is not just a physical exercise; kata is "jutsu" when refers to bunkai and it is "do" when refers to mindfulness. "Do" is mindfulness applied to kata.

Have you practiced at a certain level any other discipline apart from karate and kobujutsu?

Yes, I have 6th dan Shinhanbo Jutsu and black belt in Shindo Musho-ryu Iodo and Kyushu-jutsu and I practice already for many years Taichi and Chikung.

Ok Wim, thank you so much. I wouldn't want to cause your flu to pick up by keeping you here any longer with my thousands of questions. I am sure that after the kata stage a warm shower is welcome, right? That's right Gonzalo and, overall, tea has finished long ago...





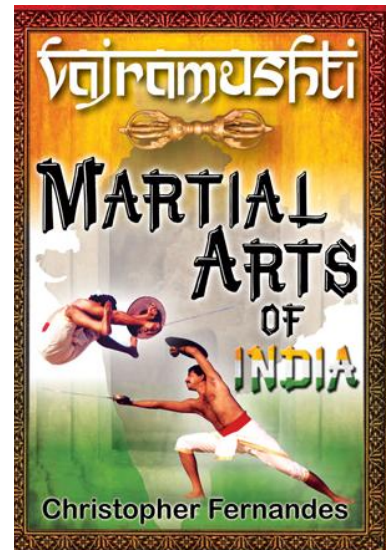
Indian Martial Arts

The first thing that happens when attempting to draft a brief introduction to India's martial arts scene is that, very early, one understands that it is just not possible. The systems and variants are almost unlimited ...

Therefore, I will give here merely a general overview of those from which I could find some reliable literature.

Dhanur Veda is the Sanskrit language term for the "science of fighting and war". The term derives from the words "Knowledge and Bow" and it was later applied in general to martial arts.

1. **The martial art of Vajra Mushti** was described in the Buddhara Sutra, written in the 5th century CE, based on earlier material used by the Kshatriya warrior caste. **Vajramushti** is the name of an ancient [Indian martial art](#) consisting of a form of barehanded and [knuckleduster](#)-like pugilism practiced by the Indian Kshatrya warriors, who could be compared -to certain extent with the Japanese Samurai. However, one significant difference between the Kshatrya and the Samurai is that women were commonly found as equals within the Kshatrya caste. Vajramushti is translated as "one whose clenched fist is a weapon", but at a later stage it incorporated not only [striking](#) but [grappling](#) elements as well as the study of vital [pressure points](#) (*marman*). Some historians trace Pankration's (the Greek combat system) origin to the Indian **Vajramushti** system, although we must observe that Pankration and the **Pyrrhic dance**, both predate Indian statues depicting temple guardians in poses similar to those used in fighting systems to follow. Other authors indicate that the Greek system and Indian system continued to develop independently of one another until Alexander The Great invaded India in 326 BC. During the Greek's occupation of the region they introduced Pankration and the Pyrrhic Dance to the Indians. The Indians then took elements of those arts and combined it with their preexisting art of Vajramushti. The speculations go further by explaining that about 520 C.E. a Buddhist monk named Bodhidharma (Daruma Taishi in Japanese), traveled to China where he taught Chan (or Zen) Buddhism to the monks at the Shaolin Temple in Henan province. Bodhidharma was a member of India's warrior caste Kshatriya and as such he had been taught Vajramushti; eventually, it is likely that this was the basis of the techniques he taught to the Shaolin monks, evolving into numerous forms of fighting (or "Wushu") including Chinese boxing, Kung Fu and Ch'uan Fa.



2. **Silambam:** The art of staff fighting has a long history in India. In the Vedic age, young men were routinely trained to defend themselves with staffs. The long staff was already highly organized as both a method of self-defense and competitive sport in the State of Tamil as early as the first century A.D. Greeks, Romans and Egyptians as well as the Dravidian kings frequented the Madurai trading center where the Silambam staff was considered a commodity. It is believed that the Silambam staff of Tamil was transported to Malaysia where its practice as a self-defense



form flourished. The Silambam staff two-hands technique makes use of swift and agile footwork allowing precision and momentum to be channeled into thrusting, cutting and sweeping strokes. The Silambam system develops defensive skills by learning to deflect stones thrown by groups of fellow practitioners.



Indian Martial Arts

8. **Mushti-yuddha:** "Mukki Boxing" is an unarmed martial art that, prior to being officially banned, it had existed for some three hundred and fifty years from Varanasi (Benares) in north India. Similar to Southeast Asian kickboxing styles it makes use of punches, kicks, knees and elbow strikes although punches tend to dominate.

After being banned it then went underground in its practice. Few rules exist and one may target any point on the body save the genitals. Deaths within these contests are reputed to be numerous. Mukki Boxers are known for their emphasis on extreme hand conditioning.

9. **Mallavidya,** 'science of combat'. Probably developed during the 10th century by a Brahmin caste in the west of India. It was mainly religiously inspired. The combatants wore a knuckle-duster on one hand. Blows were only permitted to



the face or chest. Being just a form of boxing and not an art of combat, contestants often died from their injuries. This savage type of fighting is no longer popular today, but ritual contests are still held annually in Gujarat. Some of the techniques influenced the art of Kalaripayat.

8. **Malla-yuddha** is the traditional South Asian form of combat-wrestling created in what is now India, Pakistan, Bangladesh and Sri Lanka. It is closely related to various Southeast Asian wrestling styles such as Naban. Malla-yuddha is divided into four types, each named after a particular Hindu gods and legendary fighters: *Hanumanti* (concentrates on technical superiority), *Jambuvanti* (uses locks and holds to force the opponent into submission), *Jarasandhi* (concentrates on breaking the limbs and joints) and *Bhimaseni* (focuses on sheer strength).

9. **Pehlwani** or **kushti** is a form of wrestling from South Asia. It was developed in the Mughal era through a synthesis of the malla-yuddha and the Iranian *Varzesh-e Bastani*. The undefeated champions of India hold the title *Rustam-i-Hind*, meaning "the Rostam of India", whereas the title *Rustam-i-Pakistan* is similarly used in Pakistan. Usually a win is awarded by decision from the panel of judges, **knockout**, **stoppage** or **submission**.



And we could continue for pages and pages talking about Adithada, Angampora, Lahti, Mukna, Kuttu Varisai, Varma Kalai, etc, etc.

Citations

This is a relevant space of the magazine because a significant share of what I pour on ShinGiTai comes from collecting what others have said, written and/or researched. I'd like to think that my added value for the reader of ShinGiTai might be to (i) sieve and select topics which result of interest from amongst all what is accessible out there; (ii) to extract the essence; and (iii) to make it available in an orderly brief manner.

I take often the time to read some martial arts materials from reputable authors and historians and, further, I have a modest collection of materials that I expand whenever I see something meaningful.

I should beforehand apologize in case I include any text without proper citation of his/her author and I would promptly mention his/her reference as soon as he/she would contact me. The world of martial art research is somehow small and sometimes it is difficult to discern who was the first source because in many occasion there are cross-references.

1Jesse Enkamp self-entitled Karate Nerd™, is the man behind **KARATEbyJesse**, a platform for ideas and articles written by him. To the extend of my knowledge he was the first indicating the shitei kata were going to be finished.

2Also the letter of master Nagamine comes from his place:

When the German Andreas Quast visited his late sensei, soke [Nagamine Takayoshi](#) (1945-2012) at his house and dojo in Kumoji in Naha, Okinawa, on a sunny day in 2011, he received a copy of a letter dated Nov/1982 written by Takayoshi's father. Takaki Fusajiro of the JKF - reply from January 1983 to Nagamine sensei. To: (= JKF), Takagi Fusajiro, Managing Director.

