

**An Education
in the
MARTIAL ARTS**

武
道

KUNG-FU

KARATE

JUDO

TAI-CHI

JU-JITSU

AIKIDO

KENDO



By: DALE A. JENKINS

Hopefully, the information in this book will aid and guide the reader interested in pursuing one of the arts as to what to look for in finding a qualified and reputable school and sensei (or instructor).

The martial arts—judo, jujitsu and karate in particular—have played a major role in my life and have been close to my heart since childhood and I hope this book touches at least someone as a means to an end; a direction to the way, through the study of the Martial Arts. Even if one has no intention in studying the arts, which I am not trying to persuade one to do with this book, at least by reading it, he may widen his general scope of knowledge of the arts. Besides, I felt, some of the stories, proverbs, and attitudes contained herein can be applied to one's betterment in life, in an overall sense.

I would also like to mention that I firmly believe in the attitudes and objectives mentioned in this book which one strives for through true Martial Arts training. I'm not claiming to be a master of any art or of the objectives one should wish to attain within himself from the arts. I do claim to be on the way to such self betterment and my Martial Arts training and teaching has much work to do for me in future years.

An Education in the Martial Arts

by Dale A. Jenkins

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I WOULD LIKE TO DEDICATE THIS BOOK TO

My parents and grandfather-for what
they have taught me

My students-who through their
loyalty have reinforced my
belief in what I teach

And to my son Scott - for what I have
yet to teach him

Note to the Second Edition

This second edition of *An Education in the Martial Arts* was undertaken in an effort to preserve Sensei Jenkins' book in both the electronic and paper mediums. It may be different in appearance from the original spiral bound book published many years ago, but the content is the same.

The only changes to the content were to correct typos in the original and to fix two or three awkward grammatical constructions that were quite difficult to understand. Every effort was made to preserve Sensei Jenkins' original text in an unmodified form. All illustrations and chapter titles from the original book have been retained.

It is my desire that through this undertaking that Sensei Jenkins will once again be able to instruct new students through the humble wisdom contained in his book and that this knowledge will be preserved. Having achieved the rank of Ni-dan in Isshinryu and Gokyu in Aikido after fifteen years of study, I continue to find it rewarding to read Sensei Jenkins' elucidating words and to remind myself of the purpose of my study of the Martial Arts, and my purpose in my own life. It is my hope that Sensei Jenkins' may continue to provide this wisdom for others who did not know him as he did for me.

Edward Hilary Peterlin

August 26, 1996

May 21, 1997

Introduction

This book is intended to be educational and entertaining to both martial art practitioners and those who have not studied any of the arts but have an interest in one or more of them.

The book contains general information about the major martial arts, such as judo, jujitsu, karate, kung-fu, kendo, tai chi chaun and aikido. It includes descriptions of the arts, their histories, and the prominent Masters pertaining to each.

Many books have been written on any one of the numerous arts. There are hundreds of styles and derivations of each style of Karate alone.

This book is not intended in any way to be instructional as to actual performance of any techniques but only informative and educational as to the background of the arts and their history and philosophies.

I sincerely believe that those who decide to study any martial art should enroll in an accredited and reputable school. It is the only true and safe way to attain what there is to be received from their study.

**It's not what we eat that makes us strong,
but what we digest;
Not what we earn—but what we save that
makes us rich;
Not what we read—but what we remem-
ber that makes us learned;
Not what we profess—but what we prac-
tice that determines our Consequences
among Men.**

– To be a man among men –

CHAPTER 1

THE WAY OF THE

Martial Arts

ORIENTAL

PHILOSOPHY

BACKBONE OF MARTIAL

ARTS TEACHINGS

Discipline of Mind and Body

The Martial Arts are essentially intended to be a “Discipline of Body and Mind.”

The underlying history of the basic foundation or derivation of almost all the forms of arts covered in this book, stemmed from the legend of the Buddhist monks, centuries ago in China.

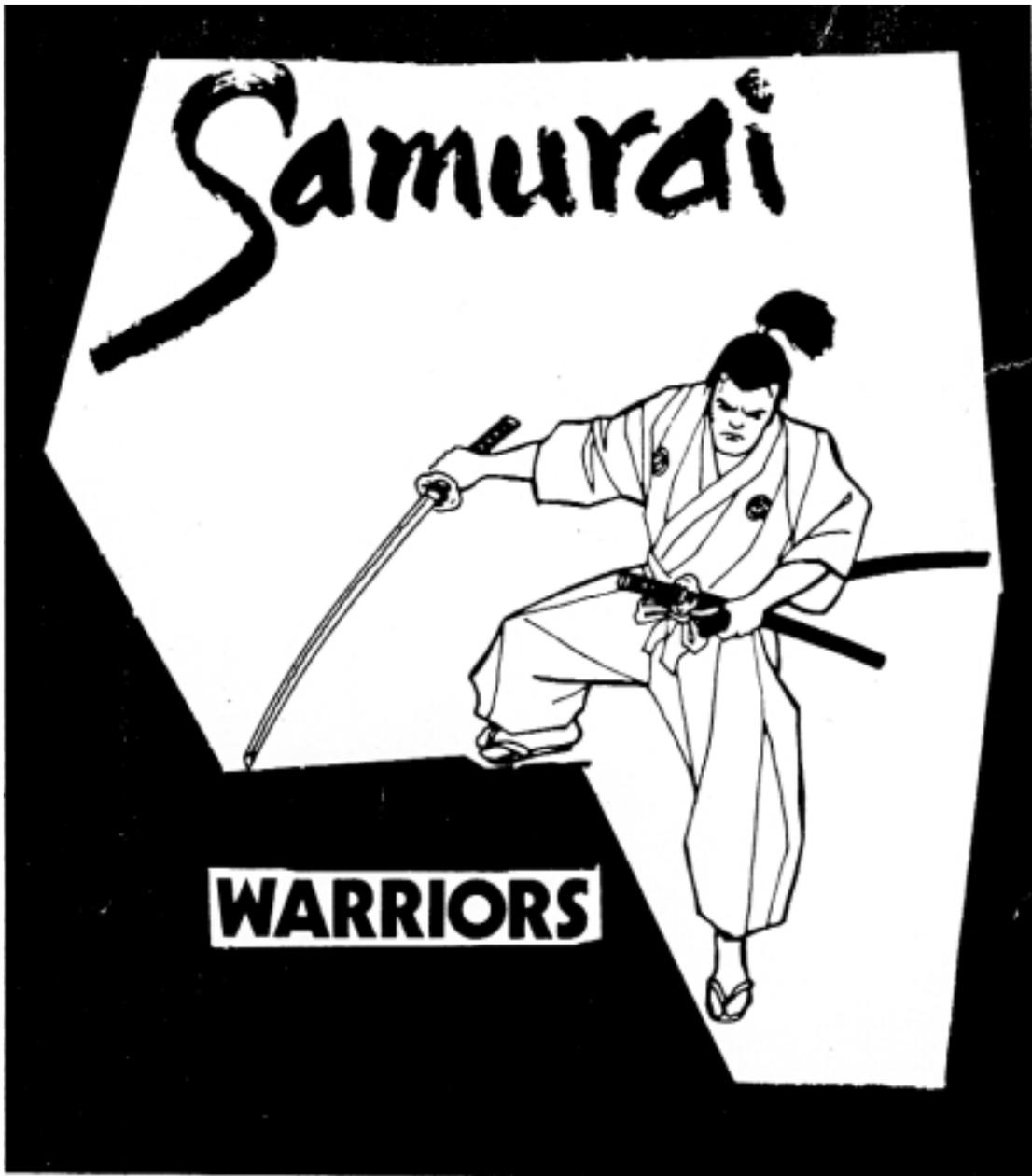
Developed by these monks in temples, which in itself to me has some significance, these, at that time secret arts, were held as sacred and studied with the principle of cultivating oneself both physically and mentally (including spiritual growth—the orientals connect the association of mind and heart as one), to carry him through life as a stronger and better person.

The elements of respect, humility, courtesy and confidence are the inner foundations upon which the Martial Arts are built.

In a general sense the attitude: “To be respectful, avoid trouble whenever possible, but to do so in a confident manner and to know you can control the situation if you were forced to, is the Way of the Martial Arts.”

I feel to basically introduce you to the following philosophies, religions and or attitudes so essential to oriental history and culture will somewhat show the trend of thought and attitude which is inherent in the study of the Martial Arts.

Also, generally speaking on Martial Art philosophy, there is the feeling that the body is the temple of the soul or the spirit and should be kept healthy and strong throughout one’s life.



Bushido

Bushido, the “way of the warrior,” was the natural development of centuries of military experience, integrated by ethical and philosophical influences from the Asian mainland. The original concept of bushido furnished a moral standard and attained national consciousness in feudal Japan around the twelfth century.

As a code of feudal ethics it permitted the bushi to apply their martial skills within the limits of a strictly defined “right” and “wrong.” The Japanese have had a military tradition for many centuries. It was at its height during the feudal period. Feudalism in Japan saw a number of small families (such as the Taira and Minamoto) gaining control over vast land areas and thousands of peasants. In order to protect their holdings, and to gain new ones, they called on the bushi. For his loyalty the bushi received land of his own, certain power, and other benefits. Without him the bushi knew that the large feudal lords were nothing.

The feudal soldier was called a “bushi.” Although many people use the term samurai to describe him, that isn’t totally accurate. Samurai was a type of bushi from the Muromachi period (1392-1573). Over the years the bushi developed very strong traditions. Their armor and weapons were as sacred to them as most religious symbols. The Japanese have always been strongly associated with the word “tradition.” The bushi were tradition bound as a way of life. To deviate from tradition was simply not possible. Much of their time was spent not only on learning how to fight, but also how to be a bushi. They learned what the bushi before them did, and they did the same.

As we have mentioned, bushido (way of the warrior) was the unwritten bible for all the bushi. In his book, *Bushido*, the famed author, points out the seven major virtues of the code of bushido:

Justice—Nitobe calls this one of the greatest of bushi principles. Dishonesty and deceit, even if in support of his family, were still unworthy acts.

Courage—Courage was more than physical bravery. It was an attitude

based on morality and tradition. Courage was also based on serenity. Although a bushi faced certain death, he remained calm, self-assured, and always able to “face” his executioner. Finally, courage meant always choosing death over capture, even if death must be self-imposed.

Benevolence—The bushi did not interpret love, tenderness, and pity as a sign of weakness. To them it was noble to spare a life, apply justice, and act with reason.

Politeness—Politeness was much more meaningful than simply saying please or thank you. It went to the core of the bushi. Courtesy had to do with loyalty and actual courage. Politeness was really a unique form of bushi discipline.

Veracity—Another word for truthfulness. To lie was the height of dishonor, and could bring on a dishonorable death. The bushi did not need written agreements. They felt their word was enough. Unfortunately, there were a number of bushi who did not believe in veracity, especially when it came to certain business agreements later in the 17th, 18th and 19th centuries.

Honor—Honor involved the soul of the bushi: his reputation, his family, his ancestry. To offend his honor was to ask to fight.

Loyalty—Loyalty was a philosophy of life for the bushi. Under no circumstances was he to transfer his allegiance to his superior.

The code of bushido set a moral standard for the warrior in feudal Japan. From the 12th to 19th centuries this strict, unwritten code allowed the bushi to apply their martial skills under rules that defined right from wrong very clearly.

Where did bushido come from? Since it wasn't written, then someone

obviously didn't sit down and decide to write the last word on warrior behavior. Essentially the bushi code came from early religions, such as Buddhist, Shinto and Confucian ideas. From these religions came the concepts of trust in fate, stoic composure in the face of adversity, filial piety, and so on.

Zen Buddhism, with its concepts of implicit trust in fate, faced with adversity, was also another cultural root. Furthermore, the rise of the rural military aristocracy brought with it a bond of loyalty between leader and subordinate not based on kinship, but rather on mutual benefit and honor.

Although there have been stories told about the bushi or ancient Samurai that are totally barbaric and contrary to the beliefs and doctrines of their code, it should be realized that we who study the Martial Arts, and do so truly and sincerely, don't care about some of those people in history but assert to follow the path and way of the code of ethics and deeper sense of integrity that they handed down to us.



達摩
BODHIDHARMA

無

ZEN DISCIPLINE

ZEN

Zen, a type of Buddhism, now flourishes in Japan, and has given riches to all of Japan's cltural life.

Yin and Yang



The light or yang part of the circle is white. The dark or yin part is black. The yang-yin circle represents the meaning of the universe itself. The yang part is considered the active or heavenly power in the universe. The light in the world comes from this power. So does fire. Yang, said the Chinese, is the sunny south side of a mountain. It is the north bank of a river because on a sunny day the river looks bright if you look at it from the north.

The yin part of the circle is thought to be the passive or earthy power in the universe. From this came darkness, shadow, and water. Yin is the shady north side of a mountain. It is the south bank of a river because on a sunny day the river looks dark from the south.

Yang is the warmth of the sun. Yin is the coolness of the shade. Both are a part of all life here on earth. Each can change into the other, as summer changes into winter, and day into night.

The ancient philosophers who designed the yang-yin symbol knew that very few things in the world are all light or all dark, all shady or all sunny. So they made a little dot of the white yang color in the black in part of the circle. And they made a little dot of the black yin color in the white yang part of the circle.

This Chinese symbol represents all the things in the world that are opposites: light-dark, life-death, heat-cold, and so on. It represents the belief of the ancient philosophers that life was created out of these opposites working together.

Although the Chinese philosophy of Yin-Yang is basically a general attitude implied to all things, I personally see certain aspects of it directly applied to the Martial Arts.

Inherent in the Martial Arts one can find so many opposites. Basic to all the arts is the warlike attitude in combat—the dealing with control of and or submission of or even death of an opponent on one end and yet the complete dedication to peaceful ways and the striving to avoid a combat situation on the other.

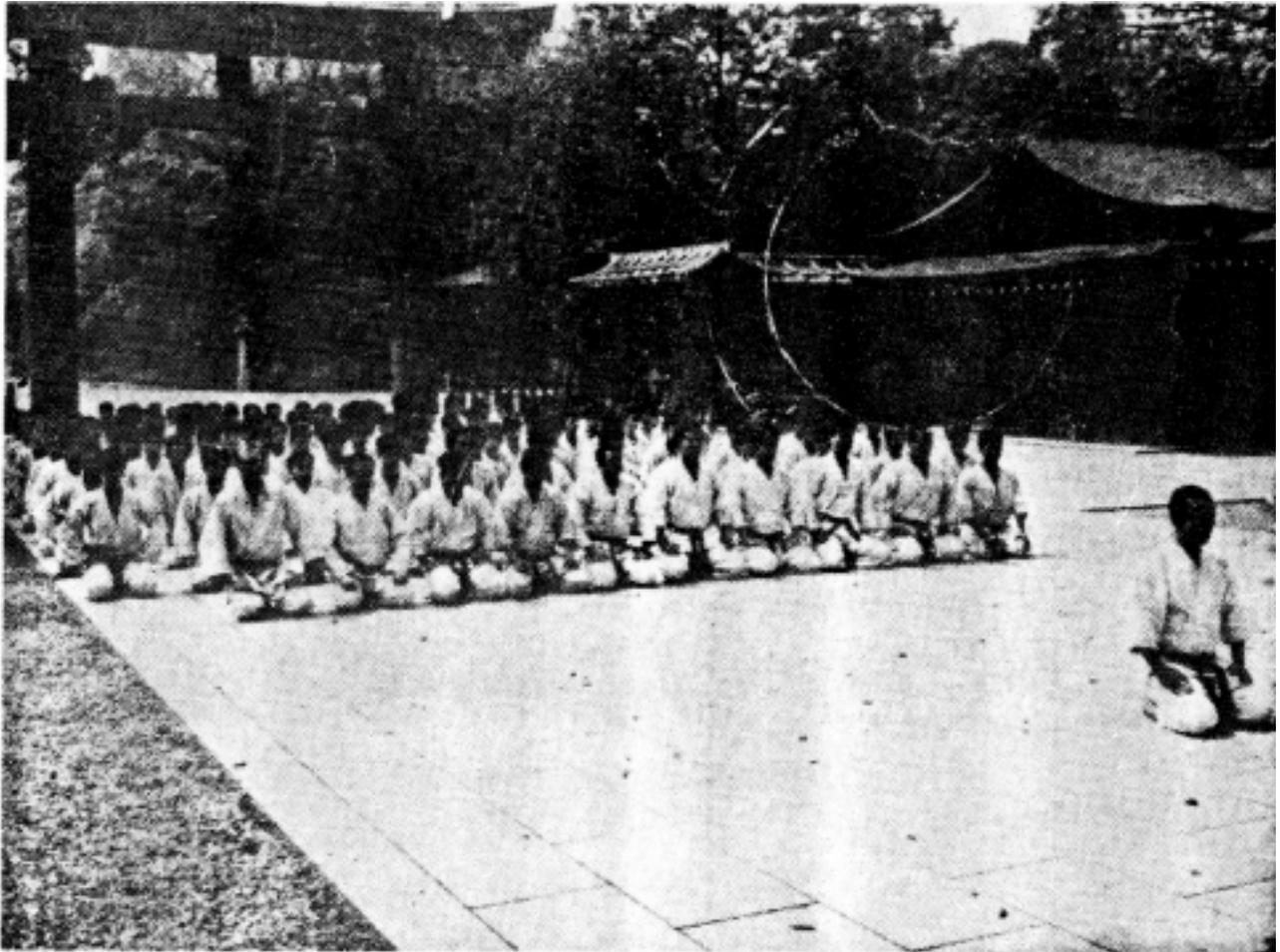
To be totally committed to walk away from and avoid a fight yet be totally committed to that fight if it physically must occur. -opposites-

The Martial Arts principles of hard and soft again show opposites as referred to in the Yin-Yang philosophy. In Karate, for example, to be able to flow softly and smoothly in certain situations and to be able to become one with the ground and become like a solid rock bursting with power in another instant—and have both capabilities at your spontaneous command. Yet as in the Yin-Yang philosophy they both depend upon each other.

Yang As defined by Webster's New International Dictionary bright, masculine principle; the masculine and positive principle (as of activity, height, light, heat or dryness) in nature that according to traditional Chinese cosmology combines and interacts with its opposite "Yin" to produce all that comes to be.

Yin dark, feminine principle—the feminine and negative principle (as of passivity, depth, darkness, cold, wetness) in nature that according to Chinese cosmology combines with its opposite "Yang" to produce all that comes to be.

moku-so



Meditative Concentration after Heavy Training

Before Buddhism took root in Japan in the twelfth century, it had been for five hundred years one of the great philosophical-religious movements in China.

Buddhism originated in India about 500 BC with the prince Siddhartha Gautama, who gave up his family and his sheltered life—which he discovered could not protect him from old age, illness, unhappiness and death—to seek a higher kind of life. After seeking wisdom from others and failing to find it, he had his own revelation of a higher life; this came as he meditated under the Bodhi-tree. Thereafter he taught the Truth that he had learned, and around him gathered a group of followers that grew into the monastic order still powerful in much of the Orient. He was known to his followers as the Buddha, the Enlightened One.

A thousand years after Buddha, a monk from India came to China with a modified Buddhism that was destined to become widely practiced in China, and eventually in Japan, under the name Zen. This traveler was called Bodhiharma (Bodhi=enlightenment, Dharma=Truthful Way), and is believed to have come to China in 520 AD.

Please refer here to the definition of some terms at the end of this section on “Zen” which should be somewhat understood to follow the meaning of Zen philosophy and training.

Zen Buddhism is—without being worldly—a discipline more suited than classical Buddhism to worldly men seeking a higher spiritual experience. It neglects certain aspects of classical Buddhism but it still demands meditation, concentration, and physical discipline. Its unique teaching is that “enlightenment” may come to dedicated laymen, and that this enlightenment may occur

suddenly and intuitively—not necessarily requiring years of study and concentration.

The late great author, Suzuki, on Zen wrote: “In Japan, Zen was intimately related from the beginning of its history to the life of the samurai. Although it has never actively incited them to carry on their violent profession, it has passively sustained them when they have for whatever reason once entered into it. Zen has sustained them in two ways, morally and philosophically. Morally, because Zen is a religion which teaches us not to look backward once the course is decided upon; philosophically, because it treats life and death indifferently.”

Zen taught the bushi to become self-reliant, self-denying, and above all to be single-minded to the supreme degree that no attachments whatsoever—emotional, intellectual or material—would detract him from his professional role of fighting for a dedicated cause. The role was a difficult one and perhaps only possible through the agency of Zen.

Zen’s greatest contribution to the bushi lay in such concepts as *mushin no mushin* (“mind of no mind”). By this quality a warrior “emptied” his mind and became immune to outside disturbances. The expression implies a mind that is always active, naturally pliant and able to act without hindrances that to a swordsman would be necessarily fatal. It presupposed the establishes of something beyond mere physical technique, perhaps somewhat explainable by the concepts of “spirit” and “sixth sense.” Without the development of these concepts the swordsman could not hope to become skillful. It was essential that the bushi transcend technique.

Zen meditation was a means of preparing the bushi’s mind for the exact-

ing disciplines of military life in the feudal age. When the bushi had so developed his inner self, he was said to have undergone self-realization and was the possessor of a “spontaneous” mind. One of the methods by which he achieved this self-realization was the meditative sitting (moku-so) in the dojo after heavy training.

A bushi was only properly trained when he possessed both creditable technique and the spontaneous mind. These two qualities enabled him to serve his master well and to be of service to his country.

Today, we who study the martial arts are also students of Zen. Understand clearly here that I don't mean this at all in the religious sense, but in the sense of the method of their training (total concentration and all of human effort), the sense of their principles on student-teacher relationship and the essential total giving of each to totally receive from each other. And in the overall sense of the basic goal of the Zen student and the true Martial Art student to better his mind and spirit and become more at peace with himself and in harmony with his life.

Terminology Relative to Zen

Zen (as defined in Webster's New International Dictionary) A Japanese school of Buddhism that teaches self discipline, deep meditation and the attainment of enlightenment by direct intuitive insight into a self-validating transcendent truth beyond all intellectual conceptions and characteristically express its teachings in paradoxical and non-logical forms.

Koan a paradox (non-logical riddle or story) used in Zen Buddhism as an instrument of meditation in training students to despair of an ultimate dependence upon reason and to force them into sudden enlightenment.

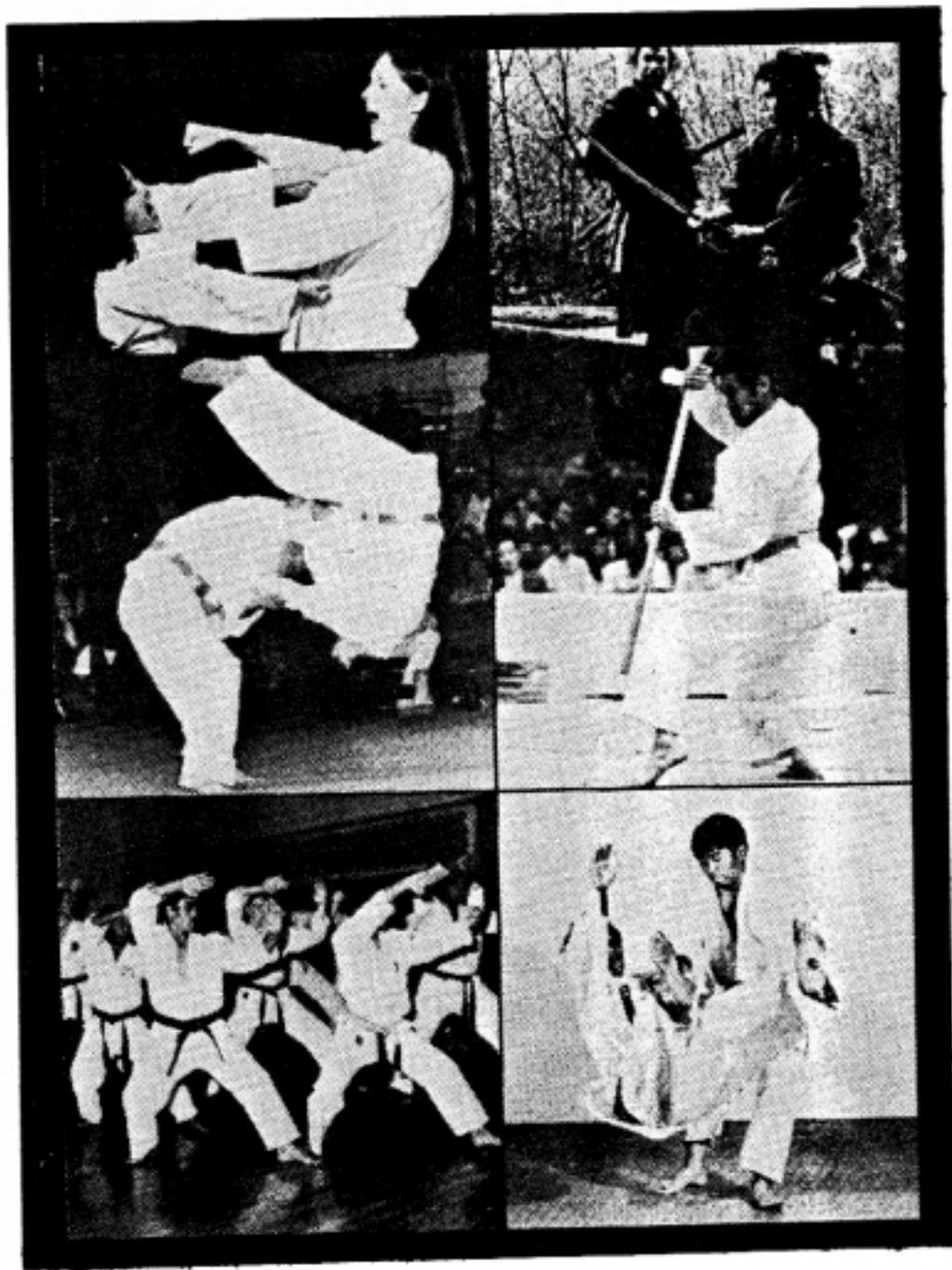
Satori sudden enlightenment and a state of consciousness attained by intuitive illumination representing the spiritual goal of Zen Buddhism.

Enlightenment the realization of ultimate universal truth.

Illumination being or claiming to be intellectually or culturally or spiritually to a superior extent.

Paradox a statement or sentiment that is seemingly contradictory or opposed to common sense and yet perhaps true in fact—a statement that is actually self-contradictory and hence false even though its true character is not immediately apparent

ORIENTAL FIGHTING ARTS



Let me begin this section of the book by stating that I know my feelings for the Arts are deep. I study and can relate these feelings to those who practice Martial Arts other than those covered in this chapter. I am attempting to identify the most popularized Arts of today in this book. To better appreciate the contents of this chapter, especially if one doesn't study any Martial Art, I would like to comment on some general aspects of training that I feel are somewhat inherent and common to them all.

First of all, I feel that the attitudes, philosophies and traditions covered in Chapter One are basically the underlying elements of all the arts.

Secondly, although not covered here with any detail, stretching and limbering exercises are a very essential aspect of Martial Art training.

Another very important part of Martial Art training is called KATA (form practice). This term will be used quite often and it is so important to the arts that I would like to cover it here with some detail.

Kata

Purposes of Kata

Kata is pre-arranged forms for various situations. It consists of both defensive and offensive techniques; and applies the essentials of maximum use of balance and breathing. Its purposes are to:

- a) develop stronger, faster and more effective kicks, blocks, strikes and throws
- b) develop stronger and more secure fighting stances and positions
- c) develop Free Style techniques (Kumite and Randori)
- d) learn and develop defensive and offensive moves for every self-defense situation
- e) to build endurance
- f) to build the body muscles to be harder and stronger
- g) develop rhythm and grace of movement
- h) to be able to move the body in various directions and from one situation to another with continuity of movement
- i) to aware oneself of and practice the control of body balance
- j) to learn and control effective breathing techniques
- k) to develop a deeper sense of mental concentration

Various types of Martial Arts have different kata forms, but the purpose of them is primarily the same.

Rank

In my school and in a general sense, I would say in most every Martial Arts school, students are promoted in rank according to the following:

1. Attitude and Spirit
2. Attendance at the dojo
3. Ability in form in practice (kata)
4. Ability in contest—kumite—randori
5. Dedication to Martial Arts—their dojo (school)—their sensei (teacher)—and teaching ability
6. For higher ranks—their proficiency with related weapons

Each of the above is individually considered in the evaluation of a student for a promotion. Regardless of what one may think, a student is completely evaluated in each of these five phases before he is even considered for rank. A student should remember that he is constantly being evaluated by his Sensei and other black belts of the dojo, who report to the Sensei. The way he acts, the way he practices, the way he fights, and the way he speaks will either tell the sensei that he is getting ready for the next rank or not.

Attendance is up to the individual himself. There is no penalty for missing classes except in your own performance and progress as a Martial Arts student.

**Each rank in Karate has meaning,
and each Karate-Ka must grasp the
meaning of those ranks. You lie
before you sit up and raise your
head, crawl before you walk, and
walk before you run.**

**The Martial Arts begin with courtesy
and end with courtesy...not in form
alone...in heart and mind as well.**



The man makes the belt—the belt doesn't make the man.

Sho-Dan, 1st man, has acquired enough knowledge, proficiency in the basics of his art, and the mental capacity to begin to absorb some of the real knowledge that his Sensei will guide him to learn.

In a good, true Dojo there are only two ranks or capacities; that of the student—be he white belt or Black Belt—and that of the teacher. Of course the student distinguishes himself from the other students. This might be the difference between one black belt of the school and another, or one green belt of the school and a brown or white belt. His degree of distinguishment is usually in direct relation to his rank.

I spoke of Sho-Dan (1st Degree Black Belt) as merely beginning to enter into the realm of the knowledge of his art, but I would like to make known here my feelings about the belt itself. The Black Belt has always and still does symbolize to me a person of achievement.

What is Black Belt? The receiving of a Black Belt to the student is like climbing a mountain. Only when one receives a Black Belt does he, personally, realize that “Sho-Dan” is not the top of the mountain. This knowing within himself is the opening of a new path for him to climb to reach a higher and

more rewarding mountain. It opens his sense of achievement to new riches and stronger sites; therefore making him the stronger to attempt to pursue and conquer the mountain. As in many things in life, the pursuing is usually the most rewarding. Also realize, when I speak of this beginning to understand and ready to learn aspect of the Sho-Dan, that this can be only truly appreciated and understood by one who has achieved this rank. Anyone else is only hearing words. This individual can not deeply understand this, and if I may say so doesn't have the right to say he does.

All of these feelings of achievement, personal reward, and understanding of the meaning of the "Black Belt," are based upon the fact that the rank is duly authorized and true. The essence of this trueness is primarily based on the sincerity, ability, and most of all the integrity of the Head Sensei.

For after all, what is rank but the evaluation of a student through the sensei's eyes, the knowledge behind them and the passing of these eyes to his senior Black Belts; who may eventually assist him in his evaluation of up and coming students. The value, prestige and honor that he attaches to rank is what rank becomes in that dojo or association of dojos over which he has jurisdiction. The better he maintains rank standards, the better the Martial Arts in general benefit. Even more importantly, the individual student benefits, because it puts his training and feeling for his own achievement (that is the striving for and eventually achieving) in a proper and more valued perspective.

Most of the arts covered in this book use the Kyu (class) and Dan (degree) rank system, which was developed by Jigoro Kano, founder of Judo. There are some variations in Kyus depending on the individual school or asso-

ciation, but the basic format is shown in the Judo section of Chapter 2. The rank structure generally considers trainees as either “Mudansha” (ungraded) or “Yudansha” (graded Black Belts), in terms of Kyu (class) and Dan (grade or degree) respectively. Yudansha-Kai refers to a group or association of Black Belts.

A holder of a Black Belt is and should be a person to be respected and admired. Not just because he has achieved that rank, but because to have done so he better understands respect and therefore should project it to others. Besides he should be given credit for the rigorous and sometimes painful training—mental and physical—that he had to go through to be awarded his rank. He himself has also to maintain and live up to his position of this respect and admiration of which I speak. To those outside of the martial arts, he constantly has the task of showing the discipline of mind and body that is required to make Black Belt and keep the distinguishing characteristics inherent in the rank. To those studying, both within his dojo and other dojos, he also has a large task of both teaching and maintaining the esteem attributed to the Black Belt rank. He must keep it so admired and respected that the incentive, to up and coming students, is so high and strong that they will pursue through the intense and rigorous training to push themselves to achieve the same feelings toward the distinguished rank of Black Belt.

Of course these tasks I speak of that a Black Belt should want to do, and feel responsible to do, are based upon his true—from the heart—desire.

Not fake in any way, because this falseness can be detected, and this might taint his honored position and that of Black Belts. He should be respected for:

a) What he already did (achieving the rank)

b) FOR WHAT HE IS

c) for what he is capable of doing.

As for all ranks I feel—the individual makes the belt—the belt doesn't make the individual.

Dojo Rules

The following is a list of general Dojo (school) rules that we use in our school and I feel it adequate to mention them here to possibly further show some of the feelings one should develop in proper Martial Arts training.

1. Gi must be clean and sandals work
2. No jewelry worn while working out
3. No candy or gum while working out
4. Gi must be worn only in the dojo, except for valid reasons
5. Never show anyone outside what you learned in the dojo, unless permission is received
6. Never attempt to teach anyone, unless instructed to do so by your Sensei
7. Always be respectful in and out of the dojo
8. Don't brag that you're studying karate or judo or etc. – let people find out on their own – they will respect you more
9. Respect other person's rank, especially if higher than yours
10. Always bow when entering or leaving workout area
11. Fingernails and toenails should be kept short
12. Pay strict attention to what you are taught
13. Be humble and courteous, but confident
14. In kumite, be mannerly but fight hard
15. Never ask a higher rank to kumite or randori, if he wants to he'll ask you

16. No conversation on workout area, especially during class
17. Act properly at all times, in and around the dojo (no goofing)
18. Always keep busy practicing in workout area, unless instructed otherwise
19. During formal class get permission of high rank before leaving floor
20. Never take advantage of a lower rank
21. If any individual has a problem of some sort in regards to the martial arts, he should speak with his Sensei.
22. If you're late for class, you should receive permission to stay

TO PROPERLY STUDY THE MARTIAL ARTS AND TO PROGRESS IN RANK YOU MUST ABIDE BY THESE RULES. ANYONE WHO DISREGARDS ANY DOJO RULE WILL BE HANDLED ACCORDINGLY.

Terminology

Here is a list of some general terminology familiar to Martial Arts training and which is needed to better understand your reading this book.

Terminology

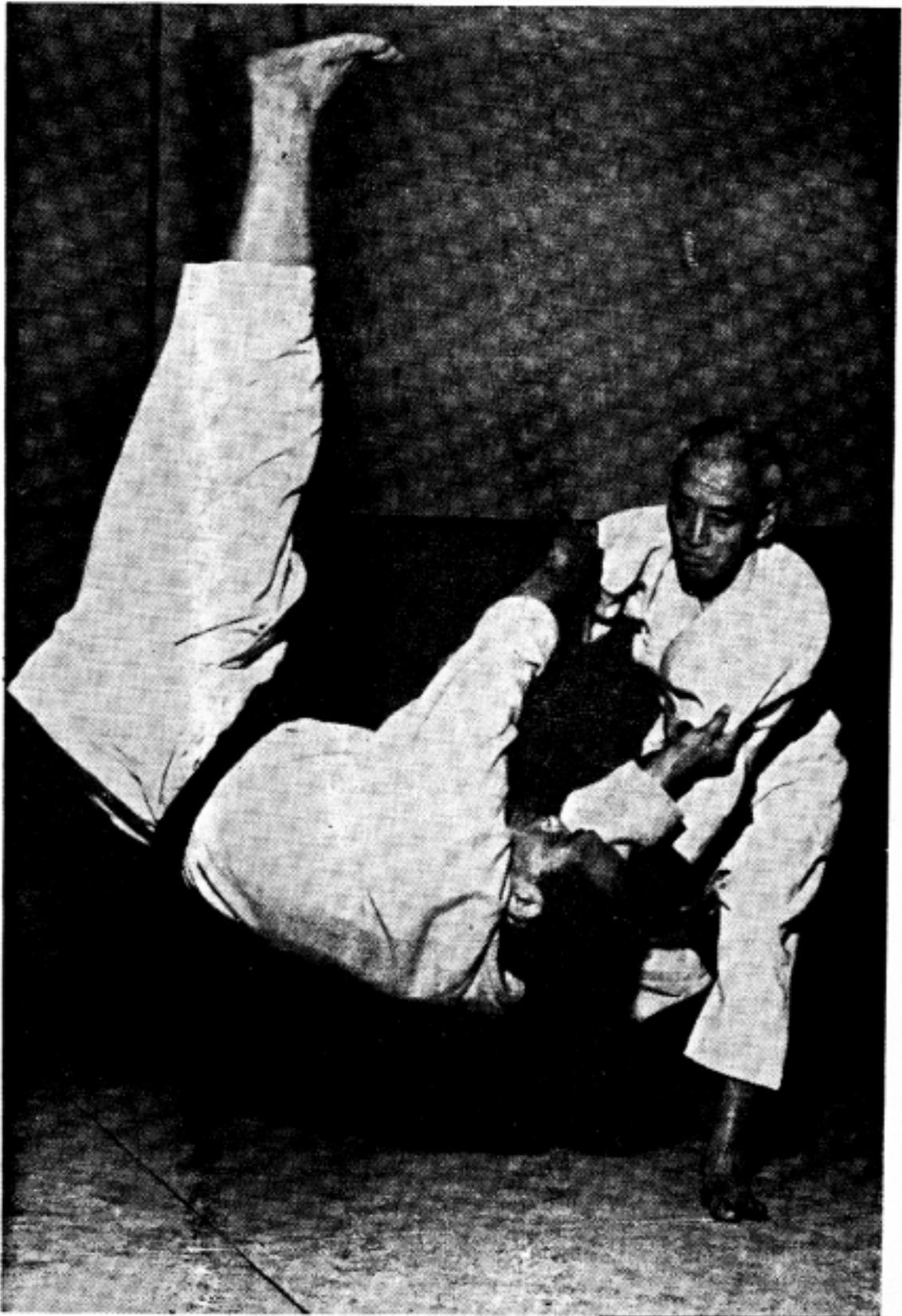
Bo	Karate weapon-long staff
Bushido	“Way of the Warrior”
Dan	Black Belt Ranks
Dojo	School or Martial Arts training
Do	The way, ex Judo, “The gentle way”
Gi	Karate/Judo/jujitsu uniform. ex. Judo-gi: Judo uniform
Geri	Kick
Hajime	to begin
Ippon	One point
Ka	At end of word refers to student. ex. Judo-ka: student of Judo.
Kendo-ka:	student of Kendo.
Kata	form practice essential to Martial Arts training (explained herein)
Kiai	Stunning yell-with breathing technique
Kime	focus point of Power
Kyu	Ranks under Black Belt
Ko Budo	way of weapons, Study of Martial Arts Weapons
Ko Bujutso	Art of Weapons
Makiwara	A padded apparatus used for striking and kicking with full contact
Rei	Bow
Ryu	Method of
Sensei	Teacher in Japanese and Okinawan Arts: judo, karate, aikido, jujitsu, kendo
Shiai	A contest
Shinai	Bamboo sword used in Kendo
sifu	Kung-Fu Teacher
simu	Kung-Fu Teacher female
Tachi-Rei	Standing bow
Te	Hand

List of Martial Arts

Although the most popular Martial Arts are covered in this chapter, here is a list taken from the book “Asian Fighting Arts” identifying many of the other Arts:

1. Kyujutsu: bow and arrow technique
2. Bajutsu: horsemanship
3. Kenjutsu: swordsmanship (offensive)
4. Sojutsu: spear technique
5. Naginata-jutsu: halberd technique
6. Sumo (sumai): basic form of unclad grappling
7. Kumi-uchi: form of armor grappling
8. Genkotsu: assaulting vital points
9. Jujitsu: encounter with minimum use of weapons
10. Uchi-ne: throwing the arrow by hand
11. Iai-jutsu: swordsmanship (defensive)
12. Shuriken-jutsu: a technique of throwing small bladed weapons
13. Fuki-bari: a technique of blowing small needles by mouth
14. Gekigan-jutsu: a technique using a ball and chain
15. Chigiriki-jutsu: a technique using a ball and chain on a short stick
16. Jutte-jutsu: a technique using a short metal truncheon
17. Tessen-jutsu: a technique using the iron hand fan
18. Tetsubo-jutsu: a technique using a long iron bar
19. Bojutsu: staff art
20. Jojutsu: stick art
21. Kusarigama-jutsu: a technique employing a chain-ball-sickle weapon
22. Sodegargama-jutsu: a technique employing a barbed pole to ensnare the victim
23. Sasumata-jutsu (ninjutsu): a technique by which camouflage and deception are practiced for espionage purposes
24. Hojo-jutsu: a technique by which to bind an enemy
25. Hayagake-jutsu: a technique used to improve speed in walking and running
26. Karumi-jutsu: a technique by which to “lighten” one’s self for jumping, climbing and dodging
27. Suijohoko-jutsu: a technique by which to cross water

28. Suiei-jutsu: a technique of swimming and fighting in water even when clad in armor
29. Chikujo-jutsu: the technique of fortification
30. Senjo-jutsu: tactics of deployment of warriors
31. Hojutsu: a technique of gunnery
32. Noroshi-jutsu: signal fire technique
33. Sasumate jutsu: a technique employing a forked staff to hold a man
34. Juken-jutsu: a technique of bayonet employment

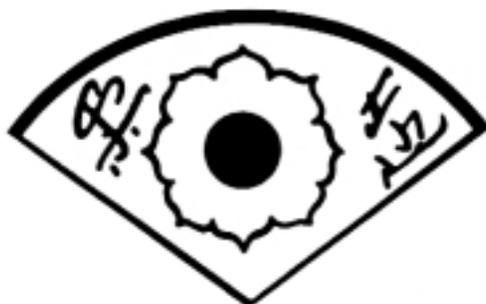


JUDO

Judo, the Gentle Way

Judo, although not the oldest of the martial arts, was the first to actually reach outside the Orient and begin to be introduced to the rest of the world. It was first seen, to non-orientals, as an intriguing method of fighting and self-defense, but grew to be accepted and enjoyed and developed into an internationally recognized sport.

Judo literally means “gentle way.” It is basically a method of unarmed self-defense developed in the 1880’s, by Dr. Jigoro Kano, from the older and cruder systems of Ju-jutso that he had studied. It was developed with the intent of being a physical-education system of training mind and body most efficiently. It was intended by Master Kano that Judo attach high importance to the aspect of mental training, without which the complete acquirement of the physical techniques will not be possible, or in other words, Judo was considered to be a combination of: mental culture, physical training, and a system of combat, all of which being useful for self-perfection of human beings and their coexistence.





Jigoro Kano, Founder of Judo

Physical Elements in Judo

In Judo, as in all the martial arts, limbering and stretching exercises are an essential aspect of one's training.

Before a student can begin to learn how to throw somebody, in a Judo school, he is first instructed in how to safely “breakfall”—how to land properly when being thrown. This is called Ukemi—the art of how to break your fall (protection). Knowing proper falling techniques is considered an art in itself and is a skill that comes in handy in everyday life. For example, if you accidentally trip or fall.

Basically there are:

- forward roll falls (basic and advanced)
- side falls
- back falls
- forward drop falls

all of which can cover safe landing from the various Judo throws.

The techniques (waza) of Judo can basically be categorized as follows:

Nage Waza (throwing techniques)	
tachi waza (standing throwing techniques)	te waza (hand techniques) koshi waza (loin or hip techniques) ashi waza (foot or leg techniques)
sutemi waza (sacrifice throwing techniques)	ma sutemi waza (back sacrifice techniques) yoko sutemi waza (side sacrifice techniques)
Katame Waza (grappling techniques)	
tachi waza (standing grappling techniques)	shime waza (choking techniques) kansetsu waza (joing-locking techniques) osaekome waza (holding or immobilization techniques)
ne waza (ground techniques)	shima waza (choking techniques) kansetsu waza (joing-locking techniques)
More Advanced Students	
ate waza (striking techniques)	ude waza (hand and arm techniques) anshi waza (foot and leg techniques)
kappo waza (resucitation techniques)	ude waza (hand and arm techniques) anshi waza (foot and leg techniques)

Ranks

The most generally accepted ranking system in Judo is as follows:

Kjus		
white belt	roko-kyu	6th class or grade level
yellow belt	go-kyu	5th class or grade level
green belt	yon-kyu	4th class or grade level
brown belt	san-kyu	3rd class or grade level
brown belt	ni-kyu	2nd class or grade level
brown belt	ik-kyu	1st class or grade level
Dans		
Sho-dan	1st Degree Black Belt	
Ni-dan	2nd Degree Black Belt	
San-dan	3rd Degree Black Belt	
Yon-dan/Yo-dan	4th Degree Black Belt	
Go-dan	5th Degree Black Belt	
Roko-dan	6th Degree Black Belt (or red&white belt)	
Sichi-dan	7th Degree Black Belt (or red&white belt)	
Hachi-dan	8th Degree Black Belt (or red&white belt)	
Ku-dan	9th Degree Black Belt (or red belt)	
Ju-dan	10th Degree Black Belt (or red belt)	

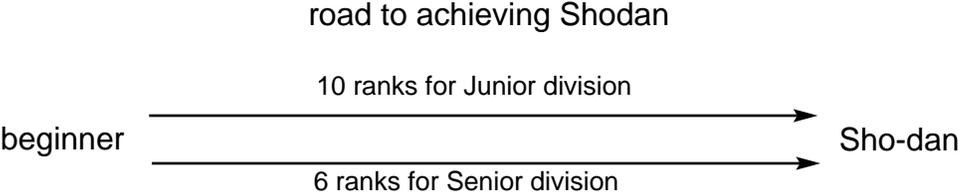
Understand that there are some variations in classes (kyu), in color of belts used, and also in the number of classes (kyu). It may vary with different schools or associations, but generally they are standard, especially in Judo.

For example, some major Judo associations use ten classes for their junior divisions, and also I can remember years ago when I was studying Judo,

there were six classes, but sixth to fourth class you still wore a white belt, then third to first you wore a brown belt, and then to Sho-dan first degree Black Belt.

There is a certain degree of knowledge, proficiency in that knowledge, and level of attitude that one must acquire to achieve 1st Degree Black Belt (Sho-Dan), and regardless of if he or she went through six kyus or ten kyus or wore a yellow belt or orange belt along the way, he or she must still reach the requirements to be awarded the Black Belt.

It's a little difficult to understand, possibly it may be better illustrated.



Kyu ranks, in the oriental tradition, are just acknowledgements of a student's progress on the road to Black Belt. In fact years ago in the orient and in the beginning stages of Judo, there were not any kyu ranks. One wore a white belt until he was awarded the distinguished rank of Sho-dan—then he had the honor to wear a Black Belt.

Forms of Judo Practice

The major methods of practice in Judo are:

Kata—a pre-arranged pattern of throwing and also grappling techniques. In Judo kata there are two persons involved, one applying the throw or hold, called tori, and the recipient of the technique, called uke.

Then there is Randori—free-style practice with an opponent, using

throwing, choking and or grappling (mat) techniques, at random and in any combination desired. In randori practice, as opposed to kata practice, the moves are not pre-arranged, and either opponent may attempt to apply his or her technique on the other when the time is right. This allows the student to practice his or her timing and speed on his techniques, be them throwing, choking and or mat work. The third basic aspect of Judo training is the Shiai or contest or tournament. The following is generally accepted information about the details of a Judo Shiai (contest, tournament or competition):

The Competition Mat

In international competitions, the contest area (called shiai-jo) is 9 to 10 meters square. It is bordered by a red danger zone 1 meter wide, and this in turn is surrounded by a safety area of green matting to prevent injuries. The entire competition area measures 14 to 16 meters square. The contest must be fought within the limits of the contest area.

The Officials

In charge of the contest are: the referee, who generally stays within the contest area and conducts the bout; and, there are two judges, who sit at opposite corners of the safety area and assist the referee.

Scoring

The competitors are judged on their throwing techniques (nagewaza) and holding or mat techniques (katamewaza). Violation of the rules are also taken into account in the scoring process.

A contestant who gains an ippon (one point) wins outright. An ippon is awarded for: a clean throw of considerable force and technique; lifting an opponent to shoulder height from the mat; making an effective stranglehold or lock; or maintaining a mat hold down for 30 seconds.

If a competitor just fails to make an ippon, he may be awarded a waza-ari, which means 1/2 a point. Two waza-ari are equivalent to one ippon. If a contestant wins only one waza-ari but his opponent also commits a serious violation against him he wins outright too. If neither contestant gains an ippon, a win by superiority (yuseigachi) is declared if a contestant was awarded a waza-ari or displayed a technique close to one during the match. If no decision can be reached on the basis of the competitors' performance, their attitude in the contest and their skill in technique are taken into account for a possible decision. The contest may also end in a draw (hikiwake). A bout may also be lost by default, in the event of injury, illness or accident. The judges and referee decide the result.

At the start of the match, the contestants stand about 4 meters apart, facing each other, and make a standing bow (tachi rei). The contest is then started immediately by the referee, who shouts the word hajime (begin). Contestants must begin all movements in a standing position within the contest area.

The length of the contest is arranged in advance, and must be between three and twenty minutes. At the end of the event, the contestants return to their starting positions, and make a standing bow to each other after a decision has been announced.

In 1964 Judo became an Olympic sport for the first time.

Kodokan is the name associated with the type of Judo as established by Doctor Kano. It actually means “school for studying the way.” In my opinion “the way” referred to here by Master Kano means much much more than learning to perform uchimate, tai otoshi, osotogeri, etc., which are the Japanese names for a few throws in Judo.

The Kodokan main school headquarters is located in Tokyo, Japan.



This is the international symbol for Kodokan Judo and it has an interesting meaning.

An old Japanese legend relates the use of a giant eight-sided mirror to bring back the light to a darkened earth. Thus, the Kodokan pin is the symbol of deliverance and achievement. The mirror is called yata no kagami, or eight-headed dragon mirror. It is white, which signifies purity and clearness of thinking, without jealousy or hatred, forgetful of evil. Within the mirror is the heart of burning red, symbolizing the Judo student’s burning zeal and determination to master techniques and perfect his character.

The great Jigoro Kano was a very instrumental figure in the forming of many present day principles within many various Martial Arts, especially those of Japan.

The basis of Martial Arts etiquette and sportsmanship blossomed through his art of Judo. The Kyu-dan ranking system was also derived from his teachings.

**Temper is so good a thing that
we should never lose it.**

**The heart of a fool is in his mouth,
but the mouth of a wise man
is in his heart**

**If you have no enemies, it is
a sure sign that success
has passed you by.**



KARATE

空手

Karate, the dynamic Art of Okinawa

Because of the absence of many historical documents and the lack of written records during the era which gave birth to Karate, coupled with the fact that the art was practiced in secret for many years, it is very difficult to give an exact account for the actual beginning and early growth of the art.

It is commonly accepted that the early roots of Karate stem back to the story of the Shoalin Temple in China. The legend states that a Buddhist monk, Bodhidharma (Daruma Taishi to the Japanese) travelled from India to China. He took residence at the Shoalin Temple and began teaching Zen Buddhism (explained in Chapter 1) to the monks there. He incorporated self-defense moves and exercises into their training to keep their bodies strong and therefore further their chances to find the deeper meaning of “the way” of Zen Buddhism. In addition, at this time there were many villains and robbers who would overtake the people in the area, including the monks, and their self-defense training would allow them to protect themselves and others in need of help. This system of self-defense became the foundation for the Chinese system of empty-hand fighting. From that time on the monks at the Shoalin Temple acquired a reputation as the most formidable fighters in the land. It became known as Chinese boxing—Chinese Kempo—Kung-fu—or in Japanese Shorin-ji Kempo.

Kempo found its way to Okinawa where it was developed after many years of study and adjusted into current day Karate.

In the early seventeenth century, Okinawa was invaded and defeated by a Japanese force, though the country still continued to pay tribute to China.

Under Japanese control, the Okinawans could develop no martial-art practice. Weapons were confiscated and a ban placed on all martial arts. In 1669 even the manufacture of swords for ceremonial purposes was stopped. The import of weapons of any kind was forbidden. As a result of this prohibition on weapons, and to maintain a position to be able to keep their self-dignity in face of danger and be protective of themselves and their families, Chinese combat methods were studied and practiced secretly. Gradually empty-hand styles took on distinct Okinawan influences. These styles became known as Okinawan Te or simply Te, meaning “hand”—an important weapon in this form of combat. This harmless name helped to maintain the secrecy of the instruction, which, according to the differences in regions and teachers, developed into three main styles. Originally the town in which the system was practiced became the name attributed to the style: Shuri-te, Naha-te and Tomari-te. Karate, however, remained secret, hidden and underground. Through the centuries, Japanese invaders were found dead and no one could understand how this could be since they carried weapons and the Okinawans did not and could not. Stories and rumors spread, but nothing was written, and the only facts known about Karate to the outside world were the statistics of the number of invaders and wrong-doers fallen victim to its practitioners.

In 1868, the Japanese overlords still did not permit martial arts activities on the island of Okinawa. From 1890 to 1940 Okinawa underwent complete assimilation by Japan, and Judo and Kendo were introduced at the beginning of the twentieth century. The underlying purpose was to improve the physical condition of the Okinawan men who could be made to serve in the military. an alert Japanese military doctor one day noticed that certain

Okinawan men had splendid physiques and found out that it was because they had practiced Te. Impressed, the Japanese government authorized the inclusion of Te as physical education in Okinawan schools. The Okinawans chose the name “Karate” to replace Okinawan-te. Kara, basically can mean China and also mean “empty”—empty here to mean a mental attitude in the philosophy (Zen) of gaining insight into finding “the way”—the way to serenity and self-betterment.

The Japanese found in Karate much by which they could strengthen their military. Crown Prince Hirohito witnessed an exhibition on Okinawa and was so impressed that his report helped bring out a detailed study of this art in Japan. In 1922, the Japanese Ministry of Education invited an expert of Karate, Gichin Funakoshi, to Tokyo to give a demonstration. The well-educated Funakoshi gave impressive demonstrations, mostly at Japanese universities. By 1924 the persuasive Funakoshi had shown that Karate should be included in the physical education curriculum. Keio University in Tokyo became the first Japanese university to officially adopt it by organizing a dojo. Many others soon followed suit and with this strong backing, Karate soon became highly popular.

Karate—which literally translated means “empty hand”—if properly instructed, is the essence of self-discipline, mentally and physically within the individual. Founded on the principle of mind and body unity, Karate training included precise, sustained mental and physical conditioning to develop keen reflexes, excellent coordination and simultaneous command of the mind and body. It is more than a physical training for its main objective is the perfection of oneself. The art of Karate combines strength, grace and beauty to give stu-

dents self-confidence and to develop their integrity and serenity. Karate-Do to the true practitioner should become a way of life and not just an activity.

When one pursues to “study” Karate, he has various roads to take. The roads I speak of here are the various styles of the art. One may be taking up Karate, yes, but more specifically he is studying either Isshinryu Karate or Goju-ryu Karate or Taekwondo or etc. He studies under that style’s forms, traditions and procedures and attains rank in the specific style he is pursuing. In other words, one may be a Sho-Dan (1st Degree Black Belt) in Karate, that’s true, but more specifically, again, you are a Sho-Dan in Shorin-ryu Karate or whatever style you have been awarded that rank.

There are many different styles or types of Karate, varying possibly by some specific attributes or mainly by their history of the place or the family that carried it through time or the individual organization of that method or style. But beyond that, they are or should be basically all the same in their underlying objective, which should be for the student to develop his body and mind, strengthen his character, and get a deeper insight into himself and the trueness of his life. The perfection of oneself through both physical and mental development. All legitimate styles are as good as the other. The superiority of one style over another only varies with the individual’s development physically and mentally and also with the manner and attitude of the way that it is taught by the teacher (Sensei).

There is (or there should be) a basic feeling of brotherhood among all styles of Karate (among all Martial Arts people for that matter) because although one may use a different kick or other technique, they are actually all pursuing a basic common goal. They are, or should be, all climbing a common

mountain of personal achievement, just possibly taking different paths along the way and the paths don't, or shouldn't, cross, just go up.

Let me also speak a little here about the word "Ryu," to better aid you in understanding about the various styles mentioned.

Ryu: The Martial arts were founded and sustained by traditional family organizational groupings called Ryu. The word Ryu is placed after the art or style of the art. Examples: Isshin-Ryu Karate, Goju-Ryu Karate, Miyama-Ryu Ju-jitsu, etc.

In a simplified sense, the individual Ryu can be thought of as the distinct manner in which a style of Martial Arts was perpetuated through time. The term is not the same as "school"; any one Ryu might have one or more schools spreading its teachings.

The following are some of what are considered the major styles of Karate in existence in the United States today: (keep in mind again that there are many more styles than are listed here and are just as effective, but these seem to be the most common)

Shito-ryu: this is the style of Karate practiced by the members of the All Japan Karate Federation. This style was founded by Kenwa Mabuni and brought to Japan from Okinawa in 1930. His son Kenei Mabuni became head master of the system.

Koekan Style: Is the name adapted by Mr. Eizo Omishi for his Karate school. It was founded in Kanagawa, Japan in 1954. He studied under Masters Kiyoda and Toyama and is presently a 10 Degree Black Belt and head master of Koekan system of Karate

Isshinryu: Okinawan style developed by legendary Karate Master Tatsuo

Shimabuku. Covered in detail in Chapter 3: The World of Isshinryu Karate.

Tae Kwon Do: is the fighting system developed in Korea. Tae means “to kick”; Kwon means “punching”; Do means “way or method”; so basically Tae Kwon Do means the way of punching and kicking. It is generally considered Korean Karate. There are various styles of the Tae Kwon Do. Jhoon Rhee introduced Tae Kwon Do to the United States.

Shorin-ryu: one of the oldest Okinawan styles. The first noted master was the legendary Itosu. Today there are basically two major breakdowns of Shorin-Ryu: Kobayshi-Ryu currently headed by Master Shugoro Nakazato, and Matsubayshi-Ryu currently headed by Master Shoshin Nagaemini, both in Okinawa. The roots of many current day Okinawan and Japanese styles can be traced back to early Shorin-Ryu, which stemmed from the original Shuri-te.

Uechi-Ryu: Uechi-Ryu Karate is an Okinawan style that was founded by Kambum Uechi, who traveled to China to study around 1901. His son Kanei Uechi now heads the system in Okinawa.

Goju-Ryu: at present there is a Goju style of Japan and one of Okinawa. The present day masters of the two organizations studied with the founder of all Goju-Ryu, Chogum Miyagi. The Okinawan grandmaster, 10 Degree Black belt is Meitoku Yogi. The Grand Master of the Japanese Goju-Ryu system is Professor Gogen Yamaguchi, known as “the cat.” USA Goju-Ryu is an offspring of the traditional Goju style, which was developed by Master Peter Urban.

Shoto-Kan: Shoto-Kan style is the name given to the Karate brought to Japan by Gichin Funakoshi and is the most popular Japanese style. Shoto was his pen name and Kan means house. Shoto Kan: “house of Shoto.” This

style was actually the beginning of Karate in Japan and Master Funakoshi should be given credit for playing a major role in opening the eyes of the world to Karate.

Kempo: There are two styles of Kempo now practiced in the United States. Shorinji Kempo and the Kempo of the All Japan Kempo Federation. This style of Kempo was founded by Muneomi Sawayama, former student of Master Mabuni, the founder of the Shito-Ryu Karate in Japan. Sawayama broke away from the Shito-Ryu school and combined the art with elements of Judo and boxing, forming a new art.

Kyokushin Kai: This is the name of the style of Karate founded by Masutatsu Oyama. Mr. Oyama studied Shotokan Karate under Gichin Funakoshi in 1940. In 1943, he began practicing Goju Ryu under Neichu Sou, a Korean who was the head of the Goju school in Japan at that time. In 1952, he made a tour of the United States and introduced his style of Karate to Americans. Later, in 1955, Mr. Oyama founded Kyokushin Kai.

Wado-Ryu: another classical style of Japanese style Karate. It was founded by Hironori Ohtsuka. Wado-Ryu means “the way of Peace.”

Goshin Do: This style was developed by Mr. Frank Van Lelten. As a marine, stationed in Okinawa, he studied various classical Okinawan styles under great masters.

**Gentleness can only be expected
from the strong.**

**One madman can make
one hundred sane men flee.**

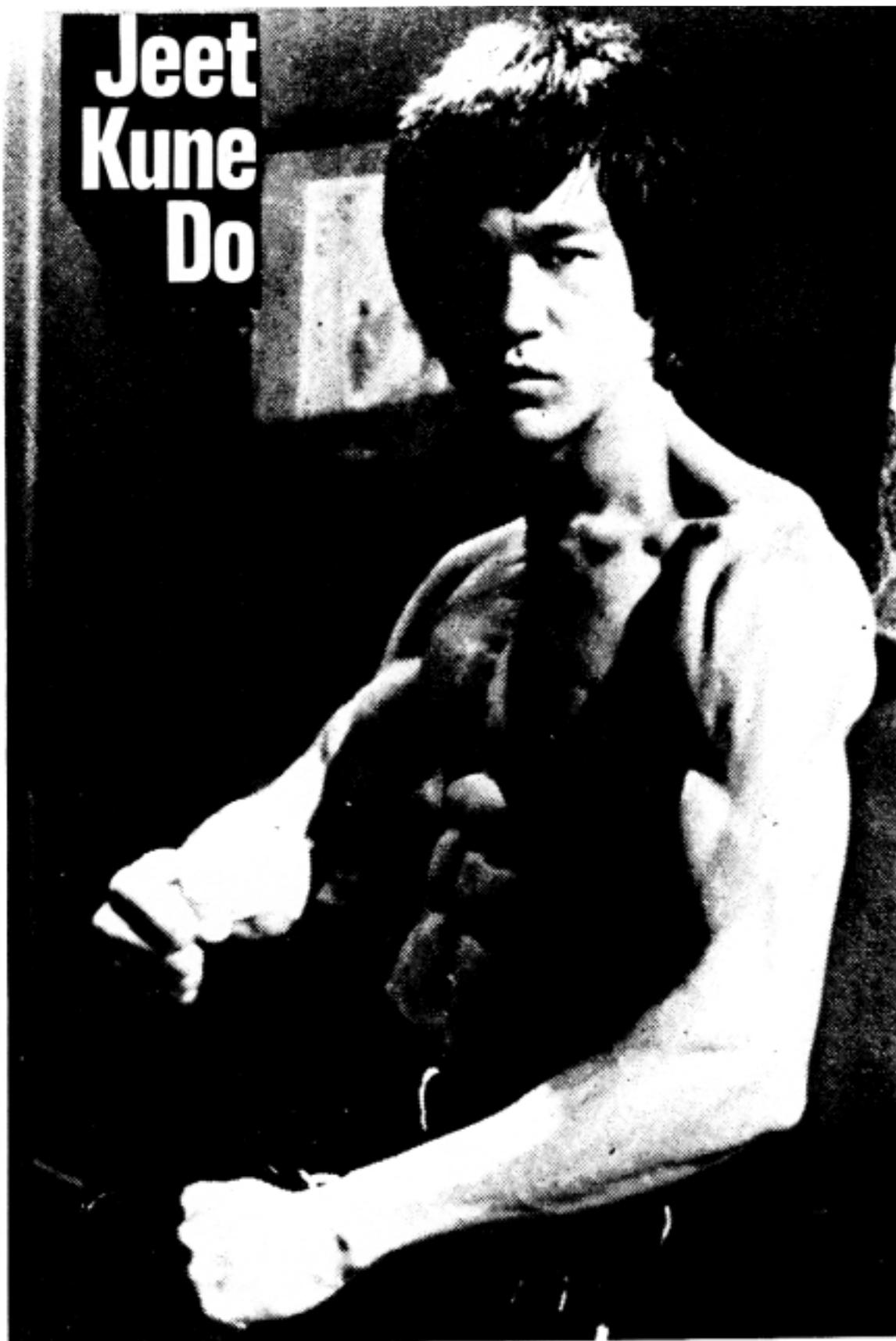
**Heaven cannot use two suns nor a
Dojo two masters**



KUNG FU

夫
功

**Jeet
Kune
Do**



**BRUCE LEE'S
FIGHTING METHOD**

Kung-Fu, a Chinese Tradition

Kung-Fu is the generic term used to refer to the Chinese Martial Arts, pretty much in general. The literal translation of the word Kung-Fu has a variety of meanings, such as: “time,” “strength,” “ability,” “task,” “work,” and it’s been known to refer to “man’s effort” in relation to his work or task or ability. Man’s work and effort cover a big area and so does the study of the art of Kung-Fu. It is a great deal more than an excellent fighting method. Learning it is to pursue the physical and spiritual way of knowing and striving to better oneself. Kung-Fu, as most of the other martial arts, has some variation as to its history of its early beginnings, but it basically traces back to the time of “Bodhidharma,” a Buddhist monk known as the First Patriarch, who came to China around 500 AD, from India. After he received the emperor’s permission to remain in China, he went to the Shoalin Temple to live and teach the way of Buddhism (explained in Chapter 1: Martial Arts Philosophies).

It is said that he taught the monks there a spiritual way of developing their minds as well as exercises for their bodies. His teachings included breathing exercises and new physical techniques and marked the beginning of the combination of mind, body and spirit training in Kung Fu.

Through the teachings of Bodhidharma and the former knowledge of the monks, refined techniques were analyzed and developed to make an even more effective means of physical exercise and self-defense. This superior style of Kung-Fu was noticed by the government and the Shoalin Temple monks became known and respected for it. During the “Tang Dynasty” (600 to 900 AD), they taught what they knew to the soldiers of their land. Their reputation

steadily grew, until Shoalin Temple “boxing” as it was called became the most popular of styles of combat in China. Chinese boxing or Shoalin Temple boxing, also known as Kung-Fu, encompasses the use of the entire body and holds few restrictions on exactly what technique can be used in combat.

Kung-Fu shows roots of being the oldest method of self-defense in history and was very influential in the development of other various martial arts. For example, the northern Chinese styles of Kung-Fu influenced the Koreans in the development of various kicking techniques. As we can see now, the major form of martial art in Korea is Tae Kwon Do and is particularly known for its use of the feet in kicking techniques. The southern Chinese styles of Kung-Fu, stressing hand techniques, laid the basis for modern-day Karate, which was later developed in Okinawa.

The movements of animals have been the basis of many martial arts and most notably to be influenced was Kung-Fu. It is believed that the ancient Kung-Fu masters studied not only the movements of animals but more specifically their reactions and strategies during battles with other animals. The masters then developed and adapted these movements to fit man’s own method of combat. Psychological principles were also learned from these studies.

There has been much written and spoken about the five animals whose movements were imitated to form the basis of Kung-Fu. The crane, based on exercises to strengthen the sinews, stresses balance and quick foot movements. The dragon, form exercises for the spirit, emphasizes flexibility and graceful movement. On the other hand is the leopard, the development of exercises to increase strength, is based on power and is different from the

tiger, a clawing type style based on exercises for the bones. Finally is the snake, built upon exercises for developing the chi (inner force) is a method of pinpoint striking of vital targets.

As in Karate, Kung-Fu has hundreds of styles or sub-divisions, the exact number of which is not known. And as in Karate and other martial arts, each system differs from its counterparts in its origin, its founder and in which movements are essential to it. The late and notorious Bruce Lee was a practitioner of Kung-Fu who later in his life developed his own particular style or system, known as Jeet kun do. Jeet kun do or “the way of the intercepting fist” was Bruce Lee’s personal style of combat. It has been defined as a collection of basic mental and physical concepts, observations of combat movements, and a philosophical attitude in its study.

The formal title for the Kung-Fu teacher or instructor is Sifu and a female instructor is called Simu.

There are many weapons that are traditional to Kung-Fu study.



**If you think twice before you speak,
you will speak twice the better for it.**

**To give ground is sometimes
the best victory**



Aikido



Professor Morihei Uyeshiba, Founder of Aikido

Aikido, Japan's most modern Martial Art

Aikido, a Japanese style of self-defense, open only to nobility in Japan, has been made, after World War II, widely available to the public. It is in strict accord with the laws of nature and full of the spirit of loving protection.

Aikido, physically, deals mainly with the manipulation of an opponent's hand, wrist and forearm and includes throwing and grappling, the latter largely confined to joint-locking techniques. Unlike Judo, Karate or Ju-jutso, it is not what is considered a body-contact art. There is generally no pulling, pushing or striking. Nor does an Aikido student wrestle with his opponent. He "leads" him down by controlling his opponent's inner balance, through manipulations of his arms, wrists, forearms and other joint areas.

Basic to Aikido is the belief that the mind controls the body. The aim of Aikido, as in the other martial arts, is to bring the body and mind together, so that they work as one, in harmony. In this way both the mind and the body become strong, and the mind can make the body obey. The mind leads the the body follows. Like the other martial arts, Aikido takes years of practice before the student can begin to master the physical techniques and to believe absolutely that the mind, in fact, is stronger than the body.

Aikido practitioners believe that their art's outstanding feature is that it made the great leap from traditional physical arts to a spiritual martial art, from a relative art to an absolute art, and from the aggressive, fighting martial art to a spiritual art that seeks to abolish conflict.

The principles of Aikido, Japan's most modern martial art, were discovered by Professor Morihei Uyeshiba.

Later one of his pupils, Kenji Tomiki, added some further modification on his own. One of the ways in which the Tomiki School differs from the original Uyeshiba School is including an element of competition. Today Aikidoists can compete not only in kata—a purely formal sequence of set moves—but also in three types of free-fighting events—ninin dori, tanto randori, and randori kyoghi.

In kata, the two participants work together in a set, non-competitive routine of defense and attack. They are judged on the correctness and style with which the kata is performed. This is not actual combat, as in all kata, but the routines do set out, in a formal way, the basic techniques to be applied to combat.

In Tanto randori, the attacker is armed with a rubber knife, while his opponent, the defender, is unarmed. There are two rounds, each lasting a minute, and at the end of the first, the competitors reverse roles.

In Ninin dori, three participants work together in a spontaneous mock fight. This allows the student to practice defenses against multiple opponents.

In randori kyoghi, two unarmed practitioners free fight each other for one round. There is no set routine, and the competitors may use any Aikido technique.

About the life of the founder of Aikido, Professor Morihei Uyeshiba.

He was born in Wakayama Prefecture in Japan. In his childhood, he was sickly and weak, and nobody could have imagined his becoming a man of

notorious physical ability and the founder of such an excellent art which startled all Japan. He made up his mind to train his body through the martial arts. The originator of Aikido, in which spiritual discipline and mental training are highly regarded, at first like all the rest trained himself only on a physical level.

Whatever he thought was best, Judo, Kendo, Ju-jitsu, he took up and studied at every opportunity. He wandered from place to place seeking knowledge of the arts and spent his inheritance in this way. During his training period, he showed the utmost courtesy and respect to his teachers, even preparing food for them. Once training started, he devoted himself completely to his task. In his adolescence, he was only five-feet one-inch tall yet weighted 165 pounds. His formerly weak body became as strong as iron. He, after many years of rigorous training, became the most proficient man in the martial arts in Japan. In fact it is said that he was invincible.

With all his great ability he felt the inner need for something more. He pursued an intense study of philosophy. He went into solitude and meditated. Determined to solve his problem, he continued his athletic life. Alone on a mountain, swinging his wooden sword, he became absorbed in the question, "What is a martial art?" Finally he realized what he was searching for... "the martial arts," he felt, "are not considered with brute force to knock down opponents, nor with lethal weapons that laid the world into destruction. The true martial arts, without struggling, regulate the Ki of the universe, guard the peace of the world, and produce and bring to maturity everything in Nature. Therefore, martial training is not training that has as its primary purpose the defeating of the others, but practice of God's love within ourselves."

Thus the martial arts practiced by Professor Uyeshiba changed from day to day and finally evolved into this new creation which is the Aikido of today.

The Headquarters Dojo in Tokyo, Japan, is currently operated by Professor Uyeshiba's son, Kisshomaru Uyeshiba. Professor Uyeshiba sometimes visits this dojo and himself instructs.

**The greatest conqueror is
the one who conquers himself**

**If you don't climb the mountain
you will never see the view**

KENDO



scoring areas in Kendo



traditional Kendo equipment

Kendo, the Japanese Feudal Art of Swordsmanship

Feudalism triggered the evolution of a martial art indigenous to Japan. As central authority gradually withered, power shifted to the wealthy provincial landowners. Families like the Minamoto and Taira, faced with the problem of protection and preservation of order, enlisted the services of armed retainers or "Bushi." (Samurai were a type of Bushi who appeared later and are discussed in Chapter 1.) Their incomparable sword fighting skills are immortalized in modern Kendo



The method depended upon the development of a purely Japanese-designed blade. First introduced during the Nara period (710 to 794), the single-edged, curved blade, two-handed sword (Katana) was never far from the Bushi's side. It eventually came to denote a privileged class.

Clad in lightweight body armor, the Bushi stood directly opposite his enemy, in contrast to the profile stance of European swordsmen. Attacks were initiated with the Katana held above the head, horizontal to the ground; or blades crossed, the points aimed at the combatants' faces. Powerful slashing strokes were favored over thrusting, parrying and feinting techniques.

Similarly dressed in expensive protective gear that covers the most vulnerable spots (head, torso and forearms), the Kendo-ka (one who practices the art of Kendo) squares off with his opponent while firmly grasping his sectioned bamboo mock sword (SHINAI) on his left hip. Imitating the draw of a katana from its scabbard, contestants cross swords in a one-point match. Points are

scored for efficient blows to three areas of the head, both wrists, each side of the trunk and a thrust to the throat. In order for a point to be scored, the attacker must call out the point he is going for and simultaneously deliver the blow with the shinai, striking at the precise angle relative to an effective slice of a real sword.

Today, Kendo is primarily practiced in this sporting aspect. Physical training centers on developing the seven scoring blows and one thrust. Starting with the basic strokes and engagement postures, Kamae, the student then learns synchronized foot and arm movements (suburi). Finally, he progresses to attack practice (kakari-geiko) and combat among equals (gokaku-geiko). Many contemporary Kendo schools conclude their workouts with "moku-so," a form of sitting meditation (mentioned in Chapter 1—Zen section). Traditionally, the Bushi carried two swords: o-dachi (long sword) and ko-dachi (short sword). Therefore, kendo form practice (kata) includes four techniques for the o-dachi and three that apply to the ko-dachi. This classic exercise, reserved for advanced students, is performed with real weapons (swords) against imaginary opponents. It is one of the few elements of the original art that has remained intact.

Kendo today is an essential part of the physical education programs in the school systems throughout Japan. It is a very formal and traditional art and sport which is relative to much of the history and culture of Japan. It is very much so taught with strong emphasis on the respect, courtesy and self-development so inherent in the martial arts and the traditional culture of the Japanese people.

**You cannot teach a man anything.
You can only help him find it
within himself.**

**Say well and do well end with the
same letter—
Say well is good, do well is better.**



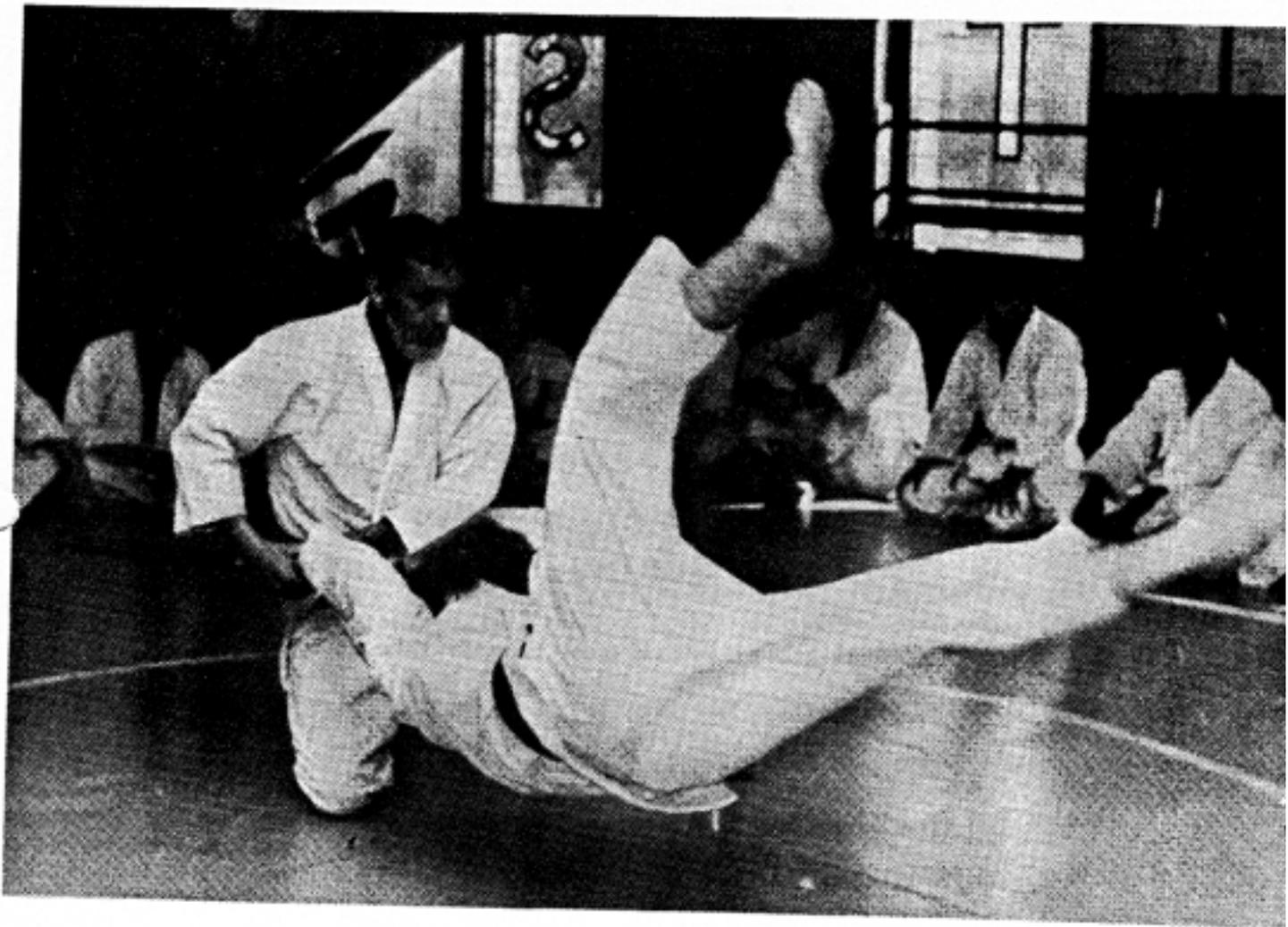
TAI CHI CHUAN

太極拳

Tai-Chi, a 2000 year old Martial Art

Literally translated, this Chinese form of martial art and form of exercise for health, means “Grand Ultimate Fist.” It is widely practiced in China and now widely practiced throughout the world, as a means of self-defense but, in many cases, it’s referred to and regarded more as a means of healthful exercise. It is characterized by deliberate slow-motion movements, that are continuous, circular and rhythmic. It is considered a very sophisticated and highly philosophical art to master, and more importantly so, to understand the concept behind its study.

The orthodox system of Tai Chi Chuan is the Y’ang Family style and this is the same form that is primarily practiced today. This consists of Tai Chi Chuan for self-defense and Tai Chi G’ung for health and longevity. The main purpose for Tai Chi, as practiced today, seems to gear more towards the healthful exercise aspect, of course with its deep psychological attitude. There is much obvious difference of opinion, as to the fighting aspect of Tai Chi, but all the Tai Chi instructors seem to agree wholeheartedly on one thing—they believe strongly in the mysterious intrinsic strength and energy known as Chi, famed in old Oriental legends. There are many old stories of Oriental Masters of Tai Chi and the phenomenal feats that they could perform. There are stories of old masters, who by placing their hand on a stone wall, by the controlled use of their inner forces (chi) could penetrate the wall. And even more amazing tales of the use of this intrinsic strength and mastering of Tai Chi, that speak of the power to apply the force to an opponent from a distance without making physical contact. Although the health and exercise aspect of Tai Chi Chuan seems to be the prime issue of its instruction today, there are many known practitioners of the art who have mastered it and demonstrated it as a proficient means of self-defense.



JU-JITSU

Ju-Jitsu, Japan's Oldest System of Combat

There is no substantial documentation but some historians say that Takenouchi-Ryu, founded by Takenouchi Hisamori, was the basic beginning from which all types of Ju-jitsu began. There were earlier traces of hand-to-hand fighting methods but supposedly Master Hisamori Takenouchi is noted as the founder of the first organized system.

Ju-jitsu is a term applied to numerous systems of combat which are not all similar in appearance or technique. Generally speaking, Ju-jitsu is considered to be unarmed fighting methods applied against an armed or unarmed attack or attackers. Some forms of Ju-jitsu do implement their techniques with the use of some weapons. Its techniques includes methods of kicking, striking, kneeling, throwing, choking, joint locking, and submission holds. Most systems or styles emphasize only one or two of these techniques.

Basic ju-jitsu elements of practice include stretching and limbering techniques, the practice of basic punching, striking, and kicking, and the study of throwing techniques and various joint locks.

The major form of practice is to have one person attack and the other practice one of the many releases available for that particular type of self-defense situation. As in all the Martial Arts, disciplined and dedicated study and repetition is required before one begins to understand and somewhat master the methods of his art.

Ju-jitsu is considered the oldest system of combat in Japan. It is the forerunner and mother system from which Judo and Aikido were directly developed by Master Jiqoro Kano and Master Morihei Uyeshiba respectively.

Both of these prominent Martial Arts figures were masters of Ju-jitsu before they revised and adjusted their arts to develop the new ones. “Ju” means “gentle” and “jitsu” means “the gentle art.” Ju-Jitsu (sometimes ju-juitsu or ju-jutsu or ju-jitso) techniques are not all gentle, though sometimes they are made with such swiftness and efficiency that they appear to be so. They seek to blend with the enemy’s direction of strength, which is then controlled. This “gentleness” is thus more correctly spoken of as “flexibility,” meaning that the mind and body adapt to a situation and bring it to advantage for the defender.

As in Karate, there are many different systems, styles or ryus in ju-jitsu differing by a certain specialization of technique and/or most often by its history and place or family of origin. Today, most schools of ju-jitsu use the Kyu-Dan ranking system as explained in the Judo section of this book.

**Calmness has never prevented more
trouble than it has ever caused**

**The worst wheel of the cart
makes the most noise**

A good example is the best sermon.

**A little explained—a little endured—a
little forgiven—the quarrel is cured.**

**If you wish to know the father,
observe the son.**

Chapter 3

THE WORLD OF ISSHINRYU KARATE



ISSHIN-RYU SYMBOL



一心流
空手



Master Tatsuo Shimabuku, Founder of Isshinryu Karate

Isshin-Ryu Karate-do, "One Heart" method

Isshinryu Karate's main objective is the perfection of oneself through both physical and mental development.

It was developed by the world renowned Okinawan Karate master, Tatsuo Shimabuku. It is a combination of the best techniques of two other older Okinawan styles, Shorin-ryu and Goju-ryu. Isshinryu means "One heart-One mind," or "One Heart Method."

It was developed by Master Shimabuku during the early 1950's after years of intense study, research and analysis of the other styles that he had mastered.

He began to study karate when he was a young boy. His first instructor was his uncle. He walked to Shuri, about 15 miles away, each day where he performed chores for his Karate training. At first, his uncle would not teach him because of his young age, but continually walking the distance to his uncle's house he showed his strong desire to learn so his uncle began to teach him.

After some years of training there he began to study Kobayshi-Ryu under the head master of that style, Master Miyagi, and became his best student. He also studied under Master Motobu who was a legend on the Island of Okinawa. After over 25 years of intense study and practice and dedication of his life to the art of Karate he began to win great recognition as one of the notorious Karate men in Okinawa. He was a renowned master of Karate-Kata and Karate weapons.

Shimabuku's reputation had spread over the entire island by the begin-

ning of World War II. To avoid being forced into military service for the domineering Japanese, he sought refuge in the hills where he worked as a farmer. He was discovered by some Japanese soldiers, who agreed to keep his hiding place secret if he would teach them Karate. This he did; and after the war he continued farming and practiced Karate in private for his own spiritual and physical benefit.

Master Shimabuku was recognized as the leading practitioner of Shorin-Ryu and Goju-Ryu; and he included the best elements of both in a new system which he called Isshinryu. It epitomizes the powerful, lightning-fast techniques that in ancient times enabled the weaponless Okinawans to defeat the sword-bearing Samurai Warriors of Japan. In developing Isshinryu, Master Shimabuku utilized the oriental philosophy of the “hard” and the “soft,” which emphasizes strength through speed and accuracy while the muscles are relaxed until the point of contact, then all the strength and power becomes one to maximize the effect of the technique.

Although Isshinryu is fairly young, its roots go back over centuries in relation to its derivative styles. It has the benefit of being better adjusted to modern day needs and situations, yet the best elements of the original Oriental styles of Karate.

**The ultimate aim of the art
of Karate lies not in victory
or defeat, but in the perfection
of one's character.**

Elements of Study

In chapter 2, where I covered the specifics of the Martial Arts mentioned, I purposely didn't go into the elements of practice involved in the study of Karate, because I had planned on doing that with this chapter on my particular styles. Although I'm specifically covering Isshinryu one can see the general aspects involved in the study of almost all styles of Karate.

I. Basic (Kihon) Exercises and Drills

When a student begins, he starts off by being taught basic stances, blocks, punches, strikes and kicks. The various weight distributions for the stances, the various manners of holding the hands and feet for the different strikes, punches and kicks and their specific target areas on the opponent.

Basics would normally be called a) upper body basics (exercises) and b) kicking techniques. One also is familiarized with proper breathing while practicing. These two elements of Karate are usually done as a group activity in the beginning part of each formal class; with the Sensei, or one of his assistants, leading the class.

II. Stretching and warming-up exercises are very essential to and an important part of Karate study (as in all the other Martial Arts).

III. Pinan (basic movement routines)

Prearranged continuous sequence of basic exercises and kicks—the purpose of which is to prepare one for Kata (form), Kumite (sparring), and also to

develop the use of techniques and stances in different directions.

IV. Kata (form practice. Refer to detailed meaning of Kata in the beginning of Chapter 2)

Each style of Karate has its own Kata. The Katas have different names, different movements and some have specific concentration of practice be it angle fighting, exaggerated breathing, fighting in close quarters, fighting in the dark or sunlight or etc.

In developing Isshinryu, Shimabuku used the Kata that he felt were the best from Shorinryu and Gojuryu, both styles of which he was noted as Master of, at that time in Okinawa. These Katas, he took, are common to most Okinawan styles because Karate authorities recognized that each contained elements that are necessary to develop a well-polished Karate-Ka (Karate-student). These Katas were modified to fit the mold that Shimabuku had designed for Isshinryu. He created the Kata Suansu, which means “Strong Man” and was the Master’s nickname in Okinawa.

The specific Katas of Isshinryu Style of Karate are:

A) Seisan Kata

Taken from Shorin ryu, emphasizes weight equally distributed (toe to heel, or seisan stance) and straight forward fighting techniques

B) Seiuchin Kata

Taken from Goju ryu, emphasizes a strong stance and contains rein-

forced blocks and punches and introduces some advanced breathing control.

C) Nai hanchi Kata

From Shorin ryu, it is known for its iron horse stance and fake kicks. Designed for fighting side to side as if backed to a wall, and close in fighting.

D) Wansu Kata

From Shorin ryu—contains general fighting techniques and a throwing technique.

E) Chinto Kata

From Shorin ryu and derives its name from Master Chinto. A legend of Master Chinto goes: Chinto—legend tells of the old man from China who lived alone in a cave on the coast line of Okinawa. Since he kept to himself and no one knew anything about him, the people of a nearby town became fearful. They called on a great Karate expert of that time to go and defeat this mystical man, known as Chinto. The Karate man found him and challenged him and upon the encounter the Karate man he used his best and strongest techniques—but to no avail. Chinto never attacked back but just by pivoting and evading the attacks won the respect of the Karate man and they became friends. The Karate expert asked to learn the techniques that Chinto used and he did so. He came faithfully every morning and studied and practiced what the man had to teach. Legend tells this was the origin of Chinto-Kata. Chinto Kata emphasizes advanced pivoting form and narrow angle fighting.

F) Kusan-Ku Kata

From Shorin ryu named after the master who returned from China and was one of the early roots in the development of Te on Okinawa. It is a kata which contains parts designed for fighting in the dark. It literally means “major shy observation form.” Many Japanese styles have a similar Kata called Kan Ku-Dai.

G) Suansu Kata

Only Kata developed totally by Master Shimabuku. It contains the essence of hard and soft, a mixture of strong stance techniques and quick fast movements.

H) Sanchin Kata

From Goju ryu style. Sanchin, an exercise which places emphasis on the correct use of eyes, breathing, and posture, is karate for the master. Proceeding from the sanchin stance, in which the toes and knees are turned inward, the eyes never leave the attacker. Breathing is slow and natural as if “smelling the air.” Inhalation follows a rising body action as well as the withdrawing of arms or legs; exhalation follows lowering actions of the body, as well as extensions of the arms or legs. The sanchin teaches the trainee to develop a “soft-hard” type of movement so as to develop maximum speed and power. The body is taught to act as a whole, unified in concentrated effort. The sanchin stepping movement is circular and gives protection to the groin when closing with an opponent.

Isshinryu Karate has the following weapon Katas:

Ku San ku Sai (Sai weapon)

Tokumine-no-Kun (1st Bo weapon)

Chatan-yari No Sai (Sai weapon)

Urashi-Bo (2nd Bo Weapon)

Shi-Shi-No Kun No Dai (3rd Bo Kata)

Tonfa Kata

Nun chaku Kata

KATA IS THE ESSENCE OF KARATE

V. Kumite (Sparring)

- a) Jui-Kumite: Free style sparring or fighting. No or little contact is made unless protective equipment is worn and there is Black Belt supervision.
- b) Ippon-Kumite: one student practices offensive techniques while the other practices defensive—then they switch.

VI. Sho-Bu Techniques

Pre-arranged defensive techniques practiced with one student attacking and the other defending.

- a) Karate to Karate—defenses against attacks from another Karate-Ka
- b) Karate to street attacker—defenses against a street attacking move.

VII. Study of Martial Arts related Terminology and Philosophy.

VIII. Tameshiwari

This is the practice of breaking. It also has a purpose in proper Karate training to develop deeper concentration—focus of power and confidence. Most times this is done for demonstration purposes.

IX. Makiwara

Practice of Makiwara, this is when a practitioner applies his kicking, striking and punching techniques with full contact on a pad or some other type of apparatus. The original makiwara practice was and still can be done on a secured board covered with straw or rope. There are various types available covered with some sort of padding and canvas. In makiwara practice one continuously applies his techniques at the target to develop speed, power, focus, distance and strength. But his training is not merely physical because properly done it is also an exercise of concentration and mental release. It should toughen up the hands and feet and accustom them to contact and also deepen one's confidence in his effectiveness.

X. Tournament participation

The competing in sanctioned tournaments in the events of Kumite (sparring) and or Kata (form). Tournaments are only an aspect of the students' training and should be attended only when directed to by his Sensei. The Sensei should also guide the student as to what purposes there are in competing as far as his individual development is concerned

The headquarters and main dojo for Isshinryu Karate is still in Okinawa and the Isshinryu World Karate Association (IWKA) is the international organization of Isshinryu throughout the world.

I had the privilege to take special training with Master Kichiro Shimabuku when he toured the United States on two separate occasions.

Most of my training in Isshinryu was done with Master Don Nagle 8th Degree Black Belt and Mr. Joel Buchholtz 7th degree Black Belt, Mr. Nagle's senior ranking student.

Master Nagle was notorious as a student while in Okinawa and known to be the top American student of the great Tatsuo Shimabuku.

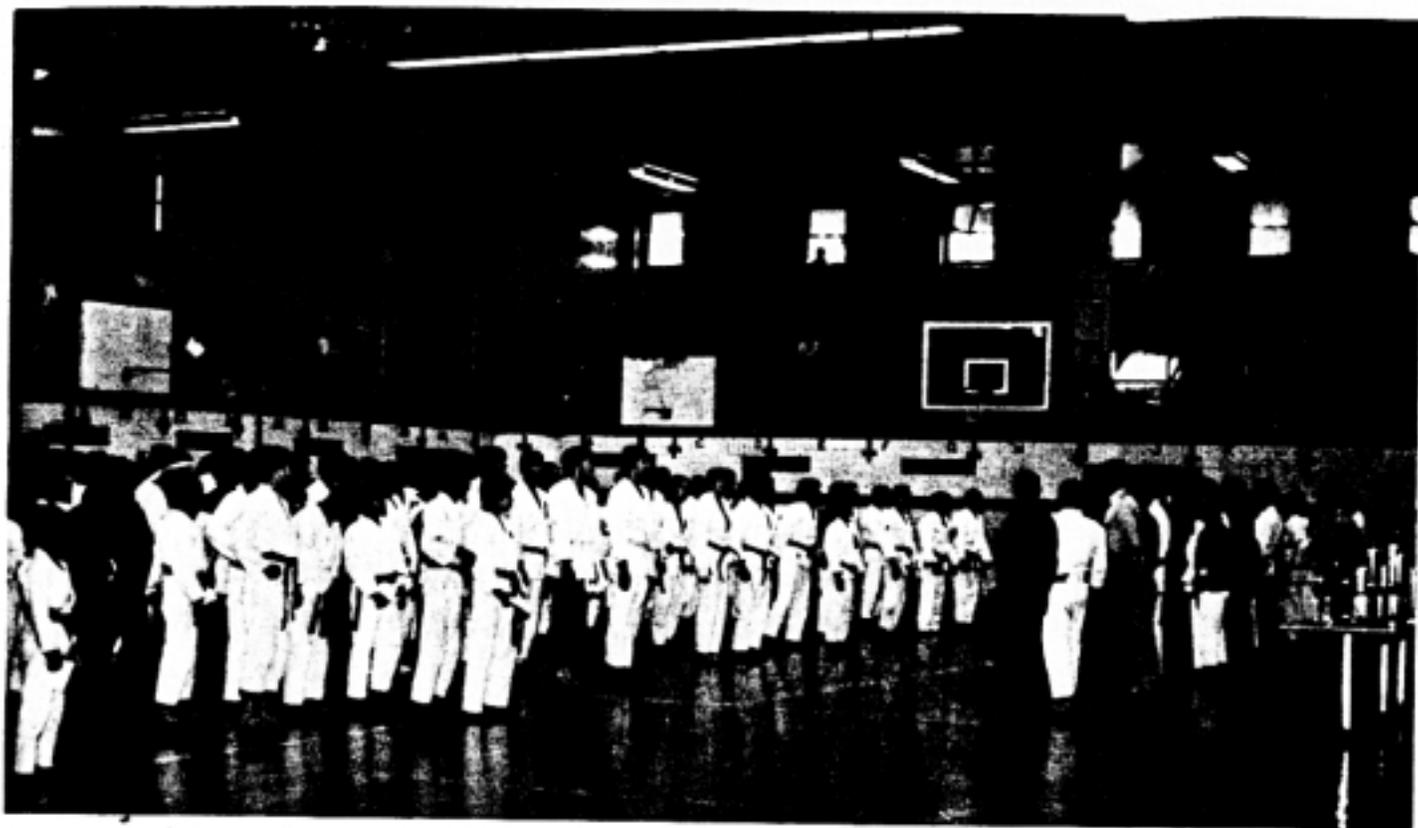
He was promoted to 8th Dan officially by his instructor Tatsuo Shimabuku and was the prime force in bringing Isshinryu Karate to the United States.

Victory in itself is not the ultimate objective of a Karate contest. A contest is but one of many methods of Karate training. It is a means for a student to test his ability by placing himself in a serious combat situation governed by strictly established rules of conduct.

**Keep conscience clear—then
never fear.**

**The eye of a master
will do more work than his hand.**

**It is cruel to the innocent
not to punish the guilty.**



Students lined up before a competition.



Students pose showing trophies won at recent tournaments.



Practicing Basics



Practicing Sho-Bu



Practicing KATA



Practicing Flying Kick



Isshin-ryu Symbol

The Isshin-Ryu symbol represents a vision that Master Shimabuku had while formulating Isshin-Ryu.

One day after working very hard creating Isshin-Ryu, Master Shimabuku fell asleep. He dreamed that a man came into his dojo and challenged him. He declined the challenge saying he was a gentleman and did not fight unless necessary. Then a figure appeared over the man, that of a dragon. The dragon spit fire all around the Master. As the ring of fire drew closer, a figure appeared over Master Shimabuku, and put out the fire. The figure was that of Mizu-Gami (Water Goddess).

Master Shimabuku felt this “vision” depicted the “mold” that he wanted to fashion Isshin-Ryu after. There is some symbolism in the visual representation of Mizu-Gami.

The three stars are his three instructors, Masters Kiyon, Motobu and Miyagi. The dragon is the dragon that spit the fire at Master Shimabuku (it is interesting to note that Master Shimabuku’s first name “Tatsuo” means

“Dragon”). One of the hands on the figure is raised in the universal sign of peace, and the other is held clenched in readiness. The visible half is a woman to symbolize peace and kindness, while the hidden portion is that of a sea serpent. This tells us that although we are strong enough to prevail when necessary, we should keep our strength hidden and show a soft, kindly face to the world.

Tatsuo Shimabuku died in 1975, leaving the leadership of Isshinryu Karate to his son Kichiro Shimabuku.

Tatsuo left Isshinryu the “Dojo Oath” a code of conduct in the dojo and to guide one’s everyday life. It says:

We will train our hearts and bodies for a firm, unshaking spirit.

We will pursue the true meaning of the martial way so that, in time, our senses may be alert.

With true vigor, we will seek to cultivate a spirit of self-denial.

We will observe the rules of courtesy, respect our superiors and refrain from violence.

We will pay homage to our creator and never forget the true virtue of humility.

We will look upwards to wisdom and strength, not seeking other desires.

All our lives, through the discipline of karate, we will seek to fulfill the true meaning of the way.

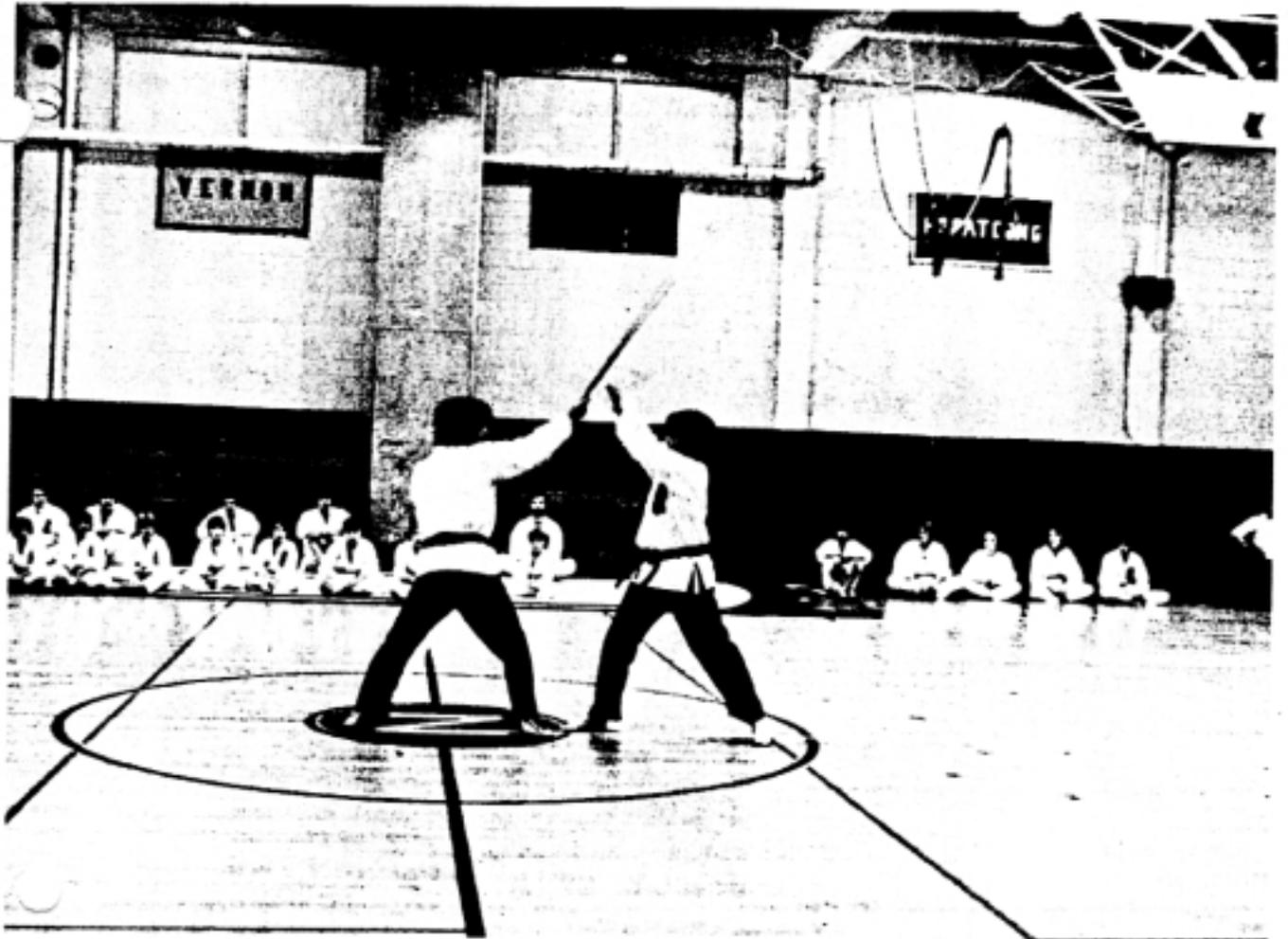
Kichiro Shimabuku, who spent most of his life studying Karate is now, and in accordance with oriental tradition, the head Master of all Isshinryu (10th Degree Black Belt. Wears solid Red Belt).



Bo to Sai Ippon Kumite



Practicing Weapon KATA (SAI)



Fighting with weapons

Kobudo

Although Karate means empty hand and it is a weaponless means of self-defense there is the use of some non-conventional weapons which were incorporated into the art. The art of weaponry itself is called “Kobudo” or “Kobujutso”—the way of weapons and the art of weapons respectively.

Kung-fu and other Chinese forms have a variety of weapons associated with its study and Japan its culture and history has many weapons indigenous to its styles and traditions but in this chapter I will cover the 5 basic weapons which the Okinawans ingeniously incorporated into the art of “Te” or “Karate” which they developed.

In a general sense, the use of weapons by the Okinawans was to be a reinforcement, an extension, and a strengthening of one’s Karate techniques, stances and principles both physical and mental. Reinforcement of one’s Karate because in a Karate block, for example, the weapon could be used as cover of the arm or hand to allow possibly a samurai’s sword to be blocked and the blow absorbed by the weapon, be it a sai, nunchaku (explained below) or etc. without arm or hand being cut off. Extension of one’s Karate because it could extend the reach of blocking or striking an opponent and therefore keeping the distance of the Karate-Ka or defender somewhat safer. Extension of one’s Karate also to imply the mental attitude of one become stronger and more effective physically and gearing that additional strength to the ways and mannerisms of the person within himself. Weapons training is also a strengthening of the physical conditioning of the Karate-Ka because of the additional exercise, strength and energy required to develop proper speed, power and

effectiveness of the weapon. The additional weight of the weapon alone in handling, better conditions and develops the body structure. Usually, and definitely in my school, the training in the use of weapons is only given to Black Belts or high ranking Brown belts. Basically because they have begun to get an understanding of the basic Karate principles of stance (dachi), focus (kime), control, distance and concentration and the understanding of basic Karate philosophy and dojo etiquette. I have continuously refused new students who come to my dojo and want just to learn the use of Karate weapons without studying Karate. To do that, as far as I'm concerned, would be like building a house and not putting the foundation or stronger part on the bottom to support the frame. It is also interesting to me, as a teacher, to take, for example, one of my Black Belt students who is quite efficient and strong in his Karate and place a bo or sai in his hand and begin to teach the use of weapons and see his facial expression when he attempts to handle it. He feels again like a mere beginner in the martial arts and actually he is especially in Kobudo. It is also intriguing as a teacher to use the psychological effect of this strategically on this particular student in showing him the non-ending course of training in the world of Karate and further his interest and excitement for his future training.

Karate training in weaponry is basically practiced by three methods:

First by the learning how to hold the weapon, its basic angles and methods of striking, blocking diverting and stances applied to it—this would be considered Kihon (basics).

Secondly and probably most appropriate, since the use of weapons in Karate has mostly traditional value in relation to actual combat, is the practice and development and aim toward the eventual perfection of Weapons Kata.

The Third, and somewhat more advanced method of weapons training, is in Kumite practice where two students pair off and practice attack and defense moves with weapons. It may be a combat practice situation with two students using the same weapon (for example, a bo attacking another student with a bo, using the various stances, blocks, pivots, counters and etc.). The Kumite practice could be two students using different weapons—example one student with a bo and another with a sai or Tonfa or Nunchaku.

The practice of Kumite with weapons can basically be divided into two types of practice (same as regular Kumite (sparring) which is explained in Chapter 3: World of Isshinryu Karate). One Kumite method is pre-arranged attacks by one person with the proper and varied practice of defenses and counters by the other student. The second method of weapon Kumite practice, which is much more advanced and somewhat difficult to develop, is free style in which two students armed with weapons attack and defend, at will and with whatever techniques they wish.

Weapons History and Development

As previously mentioned in Chapter 2, the section on the development of Karate, the Japanese had overtaken the island of Okinawa and a strict ban was placed on all weapons and practice of any Martial Art forms. The ingenious Okinawans then secretly developed Karate. To further perfect the art and increase its effectiveness they realized some of its possible short comings in combat and consequently devised methods of expanding their art. They would supplement their technique with the use of weapons, but not weapons in a conventional or traditional sense. To keep within the boundaries of the law on the disallowance of the use and manufacture of weapons and to inconspicuously be able to have their weapon readily available if attacked, they adjusted what they had and worked with daily to be their weapons—their farm tools—the Okinawan people were mostly farmers. For example take the Bo or staff—one of the weapons in history—it could be considered or used as a walking staff or laid across a farmer's shoulders to carry a bucket of water at each end and give the appearance of the simple staff it seems to be, but the Okinawans developed (with their principles of Karate) methods of using the Bo in combat to fight one or more attackers with or without swords. It also allowed the Okinawans the maximum use of the element of surprise—so important in combat. Ironically by developing these new weapons the discipline minded Okinawans also kept with the law of the Japanese rulers as far as not using or producing conventional weapons.

**Your outcome in life doesn't
depend on your income but how
you overcome.**

**Quitters never win,
winners never quit.**

**The ability to speak several
languages is very valuable—
almost as much as the art
of keeping silent in one**

CHAPTER 4

MARTIAL ARTS

STORIES

and

LEGENDS

The proverbs and stories contained in this book are meant to be enjoyed and yet were selected from those I felt had deeper meanings, implications or underlying messages for the individual in relation to studying and or teaching the Martial Arts.

The Bartender's Knife

The Chinatown district of Yokohama has long been famous for its lively entertainment strip, which caters to the pleasure of tourists and servicemen. One hot summer night, not too many years ago, a seamen's sayonara party was taking place in one of the clubs; all the party girls were singing and entertaining their beloved seagoing friends.

Suddenly the pleasantries of the party were interrupted by a large seaman storming into the bar. He was carrying a switch blade, opened, in his right hand. Shoving his way into the throng, he yelled out the name of his girlfriend whom he knew was there with his best friend. The place became deathly silent—the feeling of murder was in the air. Panic and fear took hold on everyone there except one person.

A famous Karateman, who had been quietly observing the furious sailor, leaned over the bar and whispered to the bartender to give him a sharp bread knife. The bartender surreptitiously complied. As soon as the Karateman had the knife, he screamed at the top of his voice, "Hey you, with the knife!" making a sound that could nearly shatter the eardrums. At this the startled seaman whirled around and stared at the Karateman at the far end of the bar.

Just at that moment, the Karateman hurled the long bread knife at the seaman: it stuck in the floor directly in front of him. The seated Karateman then intoned in a calm commanding voice, "Pick up the bread knife. You are going to need it because I am going to kill you now with my hands." Whereupon the blustering, bullying sailor lost all his nerve and, dropping his own knife, he bolted for the door and was never seen again in that part of town.

The gaiety of the party was immediately restored, as a hearty laugh was enjoyed by all. But the Karateman's visit to the bar that night has never been forgotten by the few who realized the enormity of what he did. He prevented a murder with nothing more than what Karatemen call the "true kiai." His name is Richard Kim.

The Japanese Magician

The Oriental cultures have long been noted for their preference for the human mind and spirit over the efficiency and reliability of the machine. Perhaps it was with this point of view that the Tokyo police once retained a Karate master on their staff to serve as a “lie detector.” It was his task to listen to the interrogation of suspects and tell, simply from listening and watching their facial expressions, characteristics, and mannerisms, whether they were speaking truths or untruths. The police officials valued his opinions highly and worked on his suggestions. Over a period of many years, it was found that not even once was the Karate master wrong in his evaluations.

The Japanese government eventually asked this Karate master to go to Manchuria on a delicate political mission. He accepted, but while he was there he was arrested by the hostile Chinese government and was interned as a political prisoner.

In prison he was treated very badly. Although his jailers did not know who he was, they were afraid of him. They had nothing to base this feeling on, for he was a model prisoner, but for some reason they all felt that he was different—and potentially dangerous.

Unlike most prisoners, he refused to succumb to apathy and inactivity; he trained in Karate every day, alone in his cell, keeping himself healthy in spite of the worst conditions. Since he communicated with no one and could often be found in trance-like meditation, some of the more superstitious guards believed him to be a magician.

Eventually his identity became known to the officials of the prison, who

thereupon issued orders that he must at all costs be broken down. If successful, it would be a great feather in their cap and a great loss of face of the Japanese to prove the vaunted self-control and strength of Japanese Karate to be mere myth.

They were not successful.

The sensei was placed in solitary confinement, in total darkness. He was given just enough food to sustain life. He was forced to undergo torture, and the Chinese have developed torture to a fine art. None of this affected him. Placing himself in a trance by means of meditation and breathing, he felt neither pain nor emotion nor hunger. He completely confounded his captors and caused even the prison's hardened guards to look upon him with awe.

Finally the prison officials decided upon a supreme test. After much effort and trouble, they managed to procure a tiger. To be sure, it was not a Bengal tiger in the prime of health, but nonetheless a tiger. They placed the animal in a cage and kept it hungry for three days. The plan was to thrust the Japanese Karate master into the cage, completely naked. If he were in a trance and could feel nothing, he would be killed and eaten. Then the Chinese could charge him with cowardice, saying that he was afraid to die fighting, an unthinkable act for a samurai or martial arts man.

The plan was carried out. They thrust him into the cage with the tiger, apparently at the mercy of a certain fate.

In Karate, nothing is impossible.

The moment he entered the cage, the Karate master seemed possessed. With a terrifying roar, he attacked the tiger! Almost before anyone could realize what had happened, he had kicked the tiger's nose, disorienting the ani-

mal, and then had smashed his elbow across the ear of the cat as he dove on its body before it could recover from the initial shock. The Japanese magician, as he was later called by his captors, then embraced the huge cat from behind its neck, applying a reverse arm-bar choke. He tightened every muscle in his body and let out an intense, shattering scream right into the ear of the animal as he strangled it with all his strength and willpower. The tiger died of oxygen starvation in less than twenty seconds.

The spectators were terrified as they gazed upon this man. He looked almost like the incarnation of a tiger himself, and they were convinced that he was not human, that he was possessed by the devil. The witnesses all claimed that he entered the cage with no fear and that in fact the tiger seemed afraid of the man.

Everyone in the political camp was deathly afraid to go near the captured Japanese gentleman, and all breathed a sigh of relief when he was finally released.

His name is Gogen Yamaguchi. Once every year to this day a group of men, all former prisoners in Manchuria, gather with him and eat brown bread and drink plain water, for this was their diet for over two years. They do this as a reunion to remember the past, appreciate the present, and give thanks to their Shinto God for the future.

Heaven and Hell

A famous soldier came to the master Hakuin and asked: “Master, tell me: is there really a heaven and a hell?”

“Who are you?” asked Hakuin.

“I am a soldier of the great Emperor’s personal guard.”

“Nonsense!” said Hakuin. “What kind of emperor would have you around him? To me you look like a beggar!” At this the soldier started to rattle the big sword in anger. “Oho!” said Hakuin. “So you have a sword! I’ll wager it’s much too dull to cut my head off!”

At this the soldier could not hold himself back. He drew his sword and threatened the master, who said: “Now you know half the answer! You are opening the gates of hell!”

The soldier drew back, sheathed his sword, and bowed. “Now you know the other half,” said the master. “You have opened the gates of heaven.”

A Teacher's Guidance

The student Tokusan used to come to the master Ryutan in the evenings to talk and to listen. One night it was very late before he was finished asking questions.

“Why don't you go to bed?” asked Ryutan.

Tokusan bowed, and lifted the screen to go out. “The hall is very dark,” he said.

“Here, take this candle,” said Ryutan, lighting one for the student.

Tokusan reached out his hand, and took the candle.

Ryutan leaned forward, and blew it out.

The Emperor Learns a Lesson

Yamaoka, a master of Zen and a great fencer, served as tutor to the Emperor. But he always wore ragged clothes, for he opened his house to the poor, and gave them everything they had.

The Emperor was annoyed that Yamaoka came to him with his old clothes, so he gave the master some gold coins saying, “Go, my son, and buy new clothes.” The master thanked him; but the next day he returned in the same old outfit.

“And where are the new clothes?” asked the Emperor.

“I bought them,” said the master, “but I gave them to other children of your Majesty who are not so rich as I.”

The Three Sons

In the olden days there was a very famous grandmaster of the sword who was greatly pleased to receive a visit from another old gentleman of his art. As the two senseis, chatting and sipping tea, recalled their youth and valiant deeds, the conversation gradually centered on their respective families and the progress of their children. The host had three sons who had naturally devoted their lives to the task of mastering the sword, as had their father and his father, and his father before him. Greatly desiring to display his sons' skills, and at the same time wishing to teach them a lesson, the father winked mirthfully at his guest. With the stealth of a cat, he took a heavy vase from an alcove in the wall and placed it above the opening corner of the sliding doors that were the entrance to the room. The vase was in such a position that, should the door be opened, the piece of ceramic art would topple onto the head of the person entering.

With twinkling eyes, the two wise patriarchs returned to their tea and talk, for they were patient and had many things to discuss. After quite a while, the grandmaster called out for his eldest son. As was his nature, the number one son was quick to hear his father's call and came swiftly and gracefully to the door. There was an almost imperceptible pause. The son smoothly pulled the door open to the right, at the same time reaching through up with his open left hand. Grasping the heavy vase before it had time to fall, he spun clockwise into the room, holding the vase above his head. With a beautiful gesture, he slid the door shut and replaced the vase in its original position above the door. Then, without a word or a glance, he bowed humbly to the two old mas-

ters.

The father's face beamed as he performed the introductions, saying, "This is my eldest son." His old friend looked deep into the son's eyes for a long moment. Then, with a big smile and a low bow to the father, he replied, "I am very happy for you. He has learned everything well and is mastering the sword. He is worthy of your name." At this, both the father and son bowed in return, and there were tears in the eyes of the grand master, for he knew that his old friend had just accepted his son as a young master of the sword.

After a short time, the father again called out, this time for his second son, who was also quick to respond. He came to the door and immediately opened it. Out of the corner of the eye, he glimpsed the falling vase, and his action was swift and conclusive: nimbly and smoothly he leaped to one side, catching the vase in his arms. His startled eyes glanced around the room, questioning everyone and everything. Politely suppressing his instinct to cry out or ask about the vase, he turned to the door, shut it, and, after a moment of fumbling, managed to replace the vase in its original position. Bows were exchanged, whereupon his father introduced him with the following words, "This is my second son. He doesn't know very much, but he studies hard and is getting better and better everyday."

The guest smiled, bowed to them both, and remarked, "He is growing superbly; he will be a source of great pride for you someday."

All were quiet for a few moments, reflecting on what had been said and what had taken place. With what might have been a sigh, the host turned and poured more tea into his friend's cup. They both sipped in silence. Then, placing his cup with a tiny, definitive click on the lacquered surface of the

table, the old sensei clapped his hands and called out for his youngest son.

As youngest sons often are, he was a little slow in responding to his father's call. At the last minute he tried to make up for his tardiness and ran the rest of the way to the door. As he slid it to one side and dashed into the room, the heavy vase toppled down, striking him a tremendous blow on the head. As it did, it bounced slightly, and during that instant the youngest son whipped around like a bolt of lightning, drew his sword and slashed the vase in half before it hit the tatami floor. He was so angry, he didn't feel any pain. The vase lay in tiny bits all over the room, shattered by the blow. The boy sheathed his short sword without bothering to clean it properly and gave all those present a happy, but sheepishly embarrassed, grin. "This is my youngest son," said the old sensei with a broad, affectionate smile. "As you can see, he still has a lot to learn."

"Ah so," replied his old friend. "Still, he is very fast and very strong."

During the remainder of the afternoon, their father's honored guest spoke to all three sons, asking them about their school and teachers. He joked and talked seriously in turn, and so fascinated were the three sons by their father's old comrade-in-arms that, before they knew it, daylight was fading and their guest rose to take his leave.

It was his custom to give small gifts to his friends before going home, and he beckoned to the three sons. To the eldest he bowed very low and presented to him a marvelous gold pin with a small diamond in the center. He then looked him long in the eyes but said not a word.

To the second son he bowed very low and presented to him a heavy book, bound in magnificently tooled leather, saying, "The pages of this book

are blank, as the pages of your life are blank. What you write in it is up to you.”

To the third son also he bowed very low, and presented to him a beautifully polished silver pocket watch saying , “If you wish to learn, you must start by being aware of time. Then you cannot use it wrongly, even if you do nothing.”

The two old senseis then embraced each other in the martial arts manner, and the honored guest departed, leaving both sorrow and joy behind him.

Time to Learn

Matajura wanted to become a great swordsman, but his father said he wasn't quick enough and could never learn. So Matajura went to the famous dueller Banzo, and asked to become his pupil. "How long will it take me to become a master?" he asked. "Suppose I become your servant, to be with you every minute; how long?"

"Ten years," said Banzo.

"My father is getting old. Before ten years have passed I will have to return home to take care of him. Suppose I work twice as hard; how long will it take me?"

"Thirty years," said Banzo.

"How is that?" asked Matajura. "First you say ten years. Then when I offer to work twice as hard, you say it will take three times as long. Let me make myself clear: I will work unceasingly: no hardship will be too much. How long will it take?"

"Seventy years," said Banzo. "A pupil in such a hurry learns slowly."

Matajura understood. Without asking for any promises in terms of time, he became Banzo's servant. He cleaned, he cooked, he washed, he gardened. He was ordered never to speak of fencing or to touch a sword. He was very sad at this; but he had given his promise to the master, and resolved to keep his word. Three years passed for Matajura as a servant.

One day while he was gardening, Banzo came up quietly behind him and gave him a terrible whack with a wooden sword. The next day in the kitchen the same blow fell again. Thereafter, day in, day out, from every corner and at any moment, he was attacked by Banzo's wooden sword. He learned to live on the balls of his feet, ready to dodge at any moment. He became a body with no desires, no thought—only eternal readiness and quickness. Banzo smiled, and started lessons. Soon Matajura was the greatest swordsman in Japan.

Ready to Learn

The master Nan-in had a visitor who came to inquire about Zen. But instead of listening, the visitor kept talking about his own ideas.

After a while, Nan-in served tea. He poured tea into his visitor's cup until it was full, then he kept on pouring.

Finally the visitor could not restrain himself.

"Don't you see it's full?" he said. "You can't get anymore in!"

"Just so," replied Nan-in, stopping at last.

"And like this cup, you are filled with your own ideas. How can you expect me to give you Zen unless you offer me an empty cup?"



Mr. Jenkins here with Master Kichiro ShimaBuKu
10th Dan - head of Isshinryu-Karate



The author pictured here with The Legends of American
Karate (center Master Don Nagle, left Master Peter Urban).

I would like to thank my Karate instructors Joel Buchholtz, 7th Dan and Don Nagle 8th Dan and also my first Judo instructor Mr. Joe Cosenza.

Final Notes

After over 18 years in the Martial Arts, in which I've concentrated on Judo and Karate but have also studied Aikido and Ju-jitsu; I am still amazed at the depth of the historical and philosophical factors involved with their background. Upon doing my research for this book I found it so difficult to draw the line on where to stop dwelling on any particular art or factor involved in an art. I tried to attempt to keep with my original guidelines for the putting together of this book, which were to be a very general outlook—both educational, and entertaining to the reader, be he or she a Martial Arts student, teacher or just someone interested in the Arts.

I attempted to pay the tribute to our arts that they so deserve and to the great Masters who gave us these “ways of living.”

I would also like to point out that this book may show my feelings of respect and admiration to the Oriental people and their cultures, philosophies, and mannerisms. I strive to use these principles to be my guidelines for my life, but I want also to emphasize that I am as American in spirit and loyalty to my country as can be and I also feel we have much to offer the Orientals. In fact I feel that somewhere between our mannerisms and theirs is just the perfect combination of what I think a man should be and how he should conduct himself.

As to my feelings on the Martial Arts—I think they are beautiful, amazing, and continually intriguing. They are the epitome of mind and body control with the extra qualities of deepening one's senses of respect, courtesy, humility, self control, non-aggression and integrity. If taught correctly they make an

individual fight a battle within himself to force himself to live by these elements.

Violent! By no means: I feel that if properly taught they are the answer to the inherent violent aspect within all humans. We all have this element and true Martial Arts training cultivates it into being controllable and respected as something which we should put in its place and realize that we are the master of it—master of ourselves. Martial Arts literally signify war or fighting methods, yet Budo training shows us that the arts are actually “Fighting without Fighting.” Everything one does in the Martial Arts evolves around some type of fighting situation, however, they teach one not to fight—not to want to fight—but to respect and value combat.

The individual must put oneself above the situation, but in a confident and sincere to himself manner. I once read and would like to quote here a thought which relates to and supports this idea. “With the acquisition of fighting skills, a potentially violent man becomes potentially more dangerous; but at the same time, the actual process of training give release to his violence. Eventually the discipline and release of the fighting art will bring him through the full circle of true gentleness, not merely the repression and false control of his violent nature.”

What is true Martial Arts Training? To me it’s when I have parents who tell me of the benefits their children derive from the training. Not by being able to beat up their peers but by advancing in their social activities through the development of confidence and by improving their academic abilities through the development of stronger concentration skills that Martial Arts training has given them. In general the effect that the training can have on their develop-

ment into a stronger and more stable adult. The Martial Arts are to me seeing your students grow away from being a kid in the streets into substantial and potentially successful persons and they know how much their Martial Arts training did in directing them. The Martial Arts are also when you have a student, who almost died as a result of a Karate accident in his early years of training, finds within himself the desire and need to return to Karate and continue to pursue and achieve the goals that he felt inside. This is Martial Arts training—When you have another student, who from an auto accident was close to dying and tells you it was the internal strength of his Karate training that pulled him through.

True Martial Arts training can give people a common bond beyond all prejudice. Currently I have Black Belts (and realize here when I say Black Belts I mean it in the total sense of what I feel the achievement of this rank should be) who range from Polish–Puerto Rican–Black–Italian–Irish–Dominican and so on. Through their years of training with each other, they never heard the word prejudice among themselves. At this point I only have one female Black Belt and there isn't too much more a teacher can require of a student than she displays—physically and mentally. I have and have had people study at my school ranging from students to retired person and from factory workers to doctors, dentists, teachers, and lawyers. People of all ages, sizes, shapes, religions and nationalities are equal in the dojo; only to be distinguished by the rank they have achieved. When a successful attorney, in his mid-thirties and who directs his own law firm, has no qualms about asking permission of an eighteen year old Black Belt prior to leaving the floor (workout area in the school) to be excused for one reason or another, because he realizes that this is

proper training etiquette and because the Black Belt has achieved a senior position to him in the Martial Arts. This is Karate.

I know personally the internal strength that my Martial Arts training has given me in certain trying times in my own life, which I'd rather not go into here! - My parents know -

Everything I feel and say here of the arts all depends on one main ingredient—the proper teaching of these attitudes by the Sensei (teacher) who must be the guiding force of his students and the dojo, which he should regard as his home. This is shown through his words and in his actions. If he maintains integrity to himself in his training and in his teaching convictions, there will be no problems of rank standards, of tournament conflicts, of abusing and misrepresenting the arts and everyone will see the beauty for which they stand.

When you are true in your training and your teaching of the Martial Arts, you see—hear—and feel the positive effect it has on your students and yourself—this is the Martial Arts—.

This is the real essence and beauty of the Arts—using physical discipline and achievement to strengthen, and cultivate the power of one's mind. —The mind leads and controls the body— The Martial Arts can, if properly applied, give “Man” the ultimate achievement that he has sought since the beginning of time. —To know himself—and more importantly to be at peace with, and to like what he is.

Bibliography

I would particularly like to acknowledge the book "Asian Fighting Arts" for it offers such a depth of intense knowledge in the Martial Arts that I found myself continually referring to it. It's written by Donn F. Draeger (a world authority on the Martial Arts) and Robert W. Smith.

Other valuable sources used:

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"Moving Zen: Karate as a way to Gentleness" by C.W. Nicol

"Black Belt Magazine"

Some of the stories contained in this book were taken from The Karate Dojo by Peter Urban, 10th Dan.



About the Author

Mr. Jenkins has been involved in the Martial Arts, Judo and Karate, in particular, for the past 18 years. He is presently a registered and recognized 1st Degree Black Belt in Judo and 5th Degree Black Belt in Isshinryu Karate.

He is the director of Martial Arts Programs at the Pocono Sports Camp. He is a US Representative of the IWKA, Isshinryu World Karate Association. He has conducted and directed several East Coast Karate Championships. He received his Bachelor of Science degree from Rutgers University in 1969 and has done some graduate study at Seton Hall University.

He has lectured and demonstrated the Martial Arts to many social, civic, athletic and educational organizations throughout New Jersey.

Presently head instructor of Jersey Judo-Karate Academy in New Jersey, he has personally taken special training under Master Shimabuku-10th Dan-Isshinryu Karate and is also President of Jersey Judo-Karate Kay.

He has and still does train some of the top notch East Coast competitors.

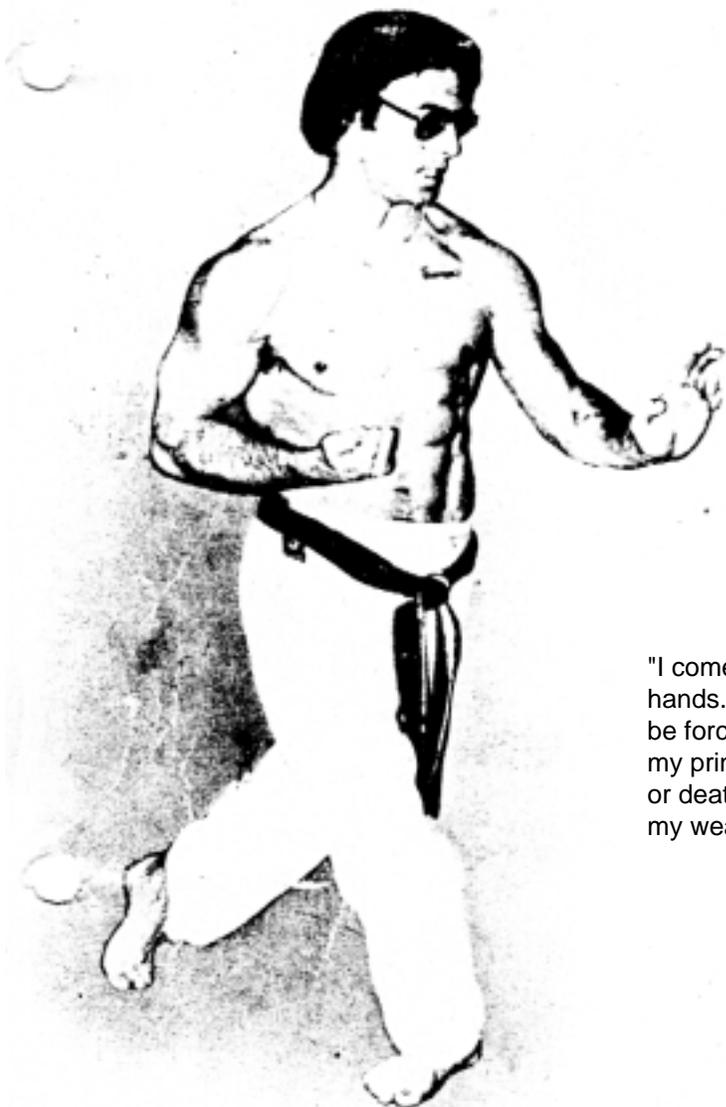
Presently, my active Black Belts are:

Joan Felenczak, Shodan
Walter Hatcher, Shodan
Nelson Hernandez, Nidan
Ralph Hernandez, Nidan
Mark Kowalski, Nidan
Benny Lapinski, Nidan
Joseph Margewicz, Shodan
Joseph Murphy, Nidan
Rich Norris, Nidan
Joseph Scianni, Shodan

Patrick Norris, my highest ranked junior student is currently working towards Shodan



This is the symbol for our association of schools
JERSEY JUDO-KARATE KAI



**OTHERS ARE OTHERS,
I AM I**

"I come to you with only Karate, empty hands. I have no weapons but should I be forced to defend myself, my honor or my principles, should it be a matter of life or death, of right or wrong, then here are my weapons, my empty hands."

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Learn of the deeper mental and philosophical DISCIPLINES and attitudes, which are the backbone of True Martial Arts Training.

This book should prove to be both Educational and Entertaining to:

Martial Arts Students

Persons who have never studied

Black belts and Martial Arts instructors

Readers of all ages