

心
技
体

Shin Gi Tai

KARATE, KOBUDO & Co

Pankration



Karate & Kobudo

Separate Martial Arts?



featuring

Yasunari Ishimi

Foreword



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

Shin Gi Tai is an initiative of Gonzalo Villarrubia. The magazine will be published several times a year in a pdf-file available in the web site <http://www.karatedelft.com/shito>. However this publication welcomes submissions with articles, photos and illustrations of any subject matter related to our mission, I can't guarantee that the submission will finally be placed.



The Controversial Corner

Shin Gi Tai is a Japanese **budo** concept, which means **mind-technique-body**. There are also similarities in the Shaolin's maxim "condition the body, cultivate the mind and nurture the spirit" as well as, somehow, in the latin principle "**mens sana in corpore sano**" from the pre-Socratic philosopher Thales.

Shin Gi Tai should be at the core nature of any serious martial art and it ought to be an aspiration for all instructors as well as -to certain degree- for every practitioner. Regretfully, the combination of commercial voracity, political ambitions, large egos, cheap indoctrination, sly moral as well as purely inconsistent knowledge, insufficient dedicated training or just lack of decent spirit make it not unusual to meet instructors who are deficient in of one or more (if not all) of these three **Shin-Gi-Tai** elements, which would incapacitate them to instruct students properly. I'd strongly recommend practitioners of all classical martial arts to observe beyond the overly inflated curricula, ostentatious dress codes and rituals and conduct an unbiased judgment of who is leading their trainings. This is even more relevant when it comes to kids and adolescents. **Massaki Hatsumi sensei** has said that *this unification of Shin-Gi-Tai is the ultimate quest for the martial artist. This is the purpose of his or her training. And though we may not be able to have this intensity in every moment of our lives, it is the journey, the training on the way, which we endeavor to constantly perfect.*

Shin-Gi-Tai is seldom present in combat systems that set the accent in self-defense from an allegedly "military" approach like **krav maga, systema**, etc, or sport-oriented fighting disciplines as these disciplines seems to address other goals but no to aspire to the individual education in certain principles. I agree with **Des Paroz** that one differentiating aspect separating classical forms of martial arts from pure sport or self-defense oriented fighting systems is the emphasis on developing a strong general knowledge of the theories and principles of the art, as well as *gusto* for introspection and self-discovery.

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



karate & kobudo

Although many would refer to karate and kobudo as two different disciplines being, respectively, Okinawan unarmed and armed martial arts, the study or practice of both disciplines could lead to a different opinion. In fact, some authors and practitioners believe that *“this separation is an artificial one ... and is not actually representative of the Okinawan martial heritage (since) separating them would be telling a deformed and incomplete version of Okinawan martial arts (as) one can not really practice Okinawan karate if one does not practice kobudo”*¹ because *“karate and kobudo are like two wheels on an axle”*² and *“you cannot understand karate if you do not understand weapons”*³. Further, some others really shoot with heavy munitions: *“karate? Yes, it is one of the weapons in the Okinawa kobudo”*⁴.

For the sake of this article where I indicate kobudo I refer to Okinawan kobudo and/or kobujutsu.

In spite of above remarkable opinions, we see that karate and kobudo are organized under different governing bodies and –in the main- combined trainings of both disciplines appear not to constitute the norm. Actually, there is a majority of karate experts that just do not know any or very little kobudo and practice it only episodically as well as there are many kobudo practitioners that do not have any karate (or similar) background. **Are then these two disciplines detached from each other?** It is worth shacking this matter and see which conclusions could be drawn:

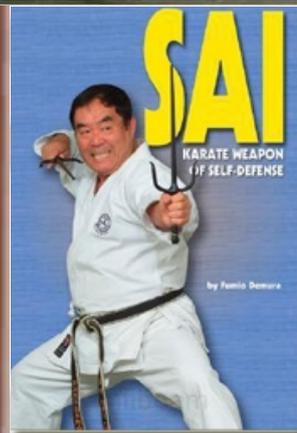
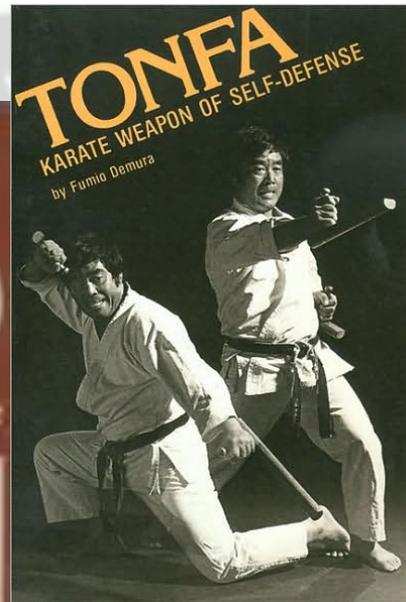
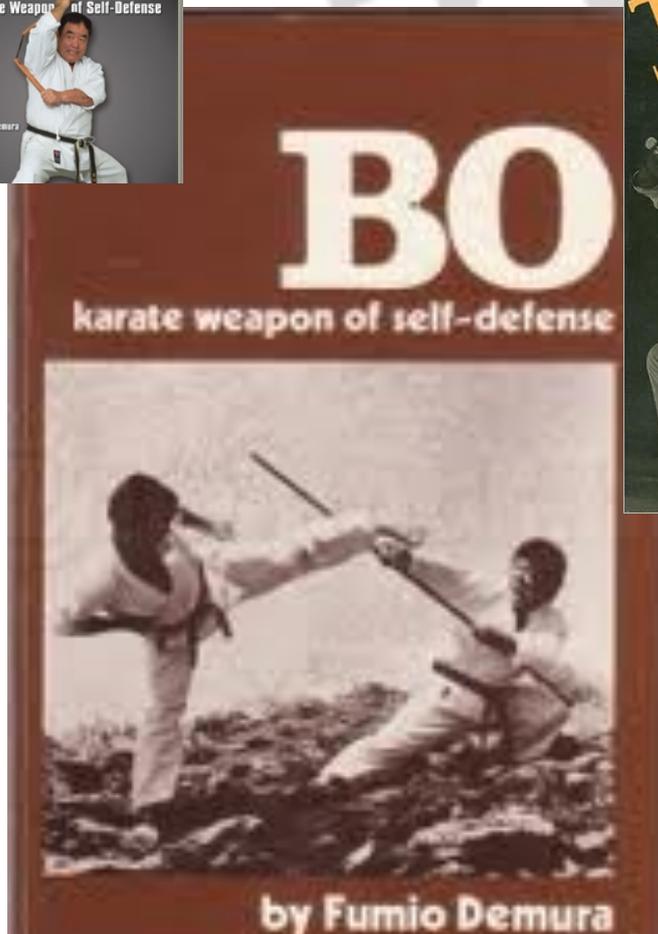
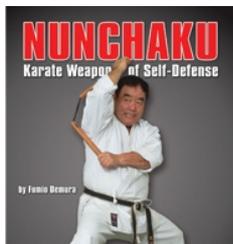
1. We are quite certain about kobudo and karate being both based on **Okinawa te**, the foundation of the Okinawan martial arts.
2. There are abundant records proving that numerous Okinawan **karate precursors and pioneers** practiced regularly and (in many cases) also taught kobudo. Just to mention some prominent examples: **Kosaku Matsumora** was also well known for his *bo* skills⁵; **Seisho Aragaki** took part in 1887 in a demonstration where he performed *Tinbei* (shield & machete) as well as *bo* vs *sai* prearranged fighting; **Yara Chatan** passed down the katas *Chatan Yara no Kusanku* (karate) and *Chatan Yara no Sai* (kobudo); **Matsu Higa**, was an expert on **Okinawa-te** plus *bo*, *sai* and *tonfa*; **Kanga Sakukawa**, student of **Takahara**, left us the *bo* katas that bear his name; **Yamaguchi Gogen** (**Goyu-ryu karate**) also was vastly trained in **kendo**, **Jingen-ryu** and a variety of kobudo weaponry, as for example the *mannikigusari* (chain).



Yamaguchi Gogen swings a manrikigusari

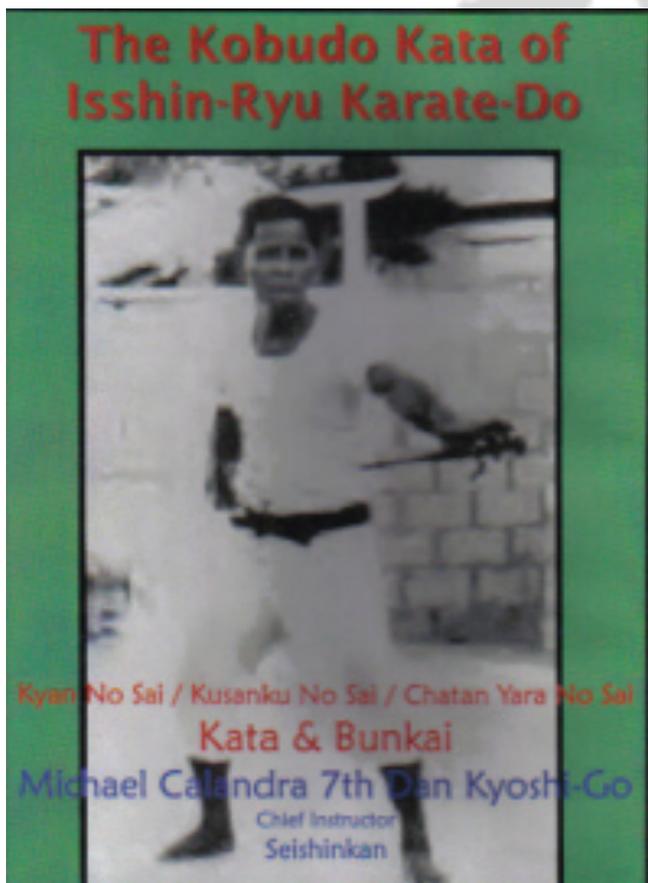
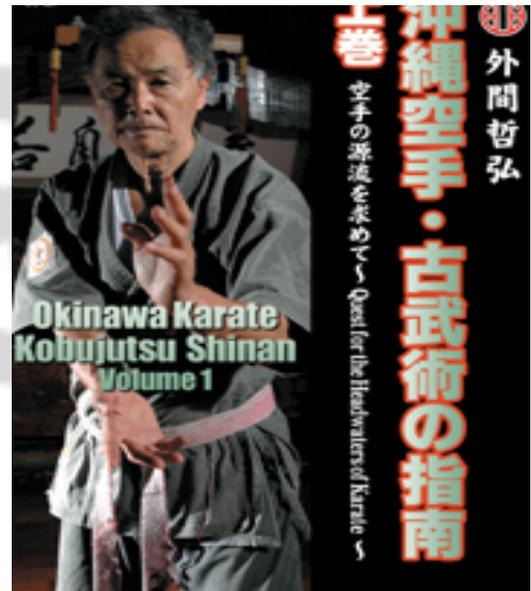
karate & kobudo

3. Many of above mentioned ancestors transmitted karate and kobudo cross training to the next generation of leading instructors and to initiators of several karate styles. Let's see a few significant examples:
- Chotoku Kyan**, of **Shorin-ryu karate**, also studied *bo* and *sai*. He passed down the *sai* kata Kyan-no-sai as well as the *bo* kata Tokumine no kon, which he conceivably learned from sensei **Tokumine** in Yaeyama island.
 - Kanryo Higaonna**, of **Goyu-ryu karate**, was competent in *sai*, *bo* and also in some Chinese weapons such the *Daito* (long sword) and the *Shuto* (small sword).
 - The *bo* senseis **Masami Chinen**, founder of **Yamani-Ryu bojutsu**, and **Modem Yabiku** practiced and taught **Itosu karate**⁶
 - Hohan Sokone**, karate disciple of **Nabe Matsumura** and former president of the **Okinawan Kobujutsu Association**, was also instructed in **Shorin-ryu karate**.
 - Katsumi Murakami** practiced **Kobayashi-ryu Karate** and Kobudo.
 - Shinpo Matayoshi**, Hanshi 10th Dan, studied kobudo and **Hakutsuru** (White Crane Chuan' fa) and formed the **All Okinawa Kobudo Federation** (Zen Okinawa Kobudo Renmei).
 - Hokama Tetsuhiro**, **Okinawa Goju-ryu Kenshikai** chairman, studied Goju Ryu karate under Seiko Higa and kobudo under Shinpo Matayoshi. He set up the Hokama Karate and Kobudo Museum in Okinawa.
 - Katsumi Murakami**, Shorin-ryu karate and kobudo; **Kohaku Iwai**, kobudo and **Motobu-ryu karate** and president of **Dai Do Kan**; **Fumio Demura**, Shito-ryu karate and kobudo sensei who serves as director and Chief Instructor for the **Japan Karate-Do Itosu-Kai International**; and the list could continue for pages and pages ...



karate ≠ kobudo

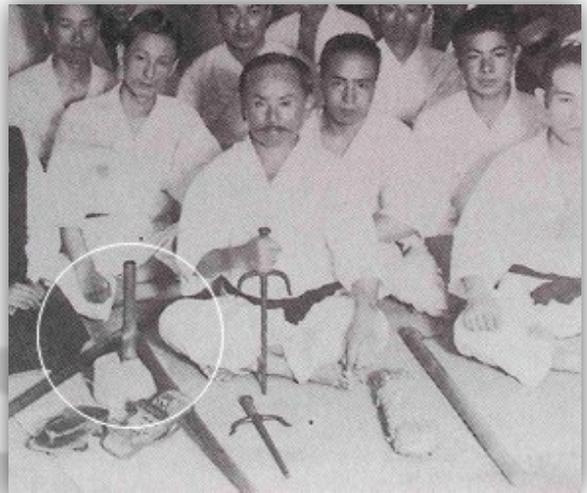
- i. **Goju-ryu Kokusai Kobudo Renmei** (founded by Seiko Hiha) and **Meibukan School of Okinawa Goju-Ryu** (founded by Meitoku Yagi) added Gekisai and Saifa karate katas practiced with *sai*.
- j. **Okinawan Goju-ryu Karate Shorei-kan**, founded by Seikichi Toguchi, added kobudo katas too.
- k. **Shudokan karate** (founded by Kanken Toyama) and **Kinga-ryu karate kobujutsu** incorporate both **Matayoshi Kobudo**.
- l. The **Okinawa Motobu-ryu Karate Kobudo Kyokai** and its **Motobu-ryu karate** (founded by Motobu Choyu), following the original system of **Motobu udundi**, makes use of karate techniques plus joint and throwing techniques and a variety of weapons the study of which occurs concurrently to the bare-hand techniques. The weapons used include *bō*, *jō*, *uēku* (modified oar), *tanbō* (short *bō*), *nunchaku*, *tonfa*, *sai*, *kama* (sickle) and bladed weapons such as the *sword*, *spear* and *naginata*.



- m. **Seidokan** (founded by Toam Shian) is an Okinawan fighting art that includes techniques of karate, Aiki-jujutsu and Kobudo.
- n. **Tou'on-ryu karate** (founded by Juhatsu Kyoda) includes *bo* and *Sai* katas in its curriculum.
- o. **Isshin-ryu karate** (founded by Tatsuo Shima-buko) adds also *tonfa* and *sai* katas in its program.
- p. **Ryuei-ryu karate** (founded by Kenko Nakaima) incorporates in its program of study the weaponry system *heiho* (Chinese style of kobudo: Bisento (long sword), Yari (spear), Suruchin (chain and weight), Nunchaku, Renquan, Gekiguan, Taofa, Dajo, Tankon and Gusan).
- q. **Yuishin kai karate** (founded by Gansho Inoue) forms part of the Ryukyu Kobujutsu approach while the Ryukyu Kobujutsu approach forms part of the **YuiShin Kai Karate** system.

karate & kobudo

4. **Funakoshi Gichin** took his **Shotokan karate** further than any other karate school into the model of Japanese *Shin Budo* (formal names, dress code, techniques codification, etc) to be accepted by the Japan **Butokukai**; amongst other decisions, it seems that he dropped the weapons curriculum that he is said to have practiced initially (there's profusion of pictures where he's holding *sai* and also he is said to know the *bo* kata Tenryu no Kon).



5. Although there are not kobudo katas in **Shito-ryu karate**, his founder (Kenwa Mabuni) was often petitioned to teach kobudo because he was a highly respected authority in *sai* and *bojutsu*. Mabuni had learnt the katas Aragaki-Bo and Aragaki-Sai from his sensei Aragaki⁷. **Mabuni** sensei received most of his kobudo instruction from **Yabiku Moden** (the forerunner master of kobudo above listed 3c) as well as from Sueyoshi Jino, Chinen Sanda and Tawada Shimbuku. Mabuni and he always regarded Karate and Kobudō as a single entity and thus constantly taught weapon-form during his time in Japan. In doing this, Mabuni has been the first to effectively introduce Kobudō to the Japanese mainland⁸.

6. **Taira Shinken** (the “father of modern kobudo”) is regarded by historians as the most central Kobudō master of the pre-war era. Taira also was the most notorious kobudo student of Mabuni. Taira requested Funakoshi sensei to be recommended to Mabuni for further instruction, which resulted in Taira becoming Mabuni's student in 1934 during six years. From Mabuni, Taira learnt the bojutsu katas of Sueyoshi, Urazoe and Sesoko as well as the saijutsu of Hamahiga and Hantagawa⁹. The list of supporters from Okinawa's karate leaders to Taira's fraternity for collection, preservation and promotion of Okinawa's civil combative legacy (**Ryu Kyu Hozon Shinkokai**) is very large. Later, in 1963, Taira founded the International Karate Kobudo Coalition (**Kokusai Karate Kobudo Renmei**).



7. Besides, many classical martial arts from, amongst others, Japan, China, Indonesia and Philippines combine

armed and unarmed techniques, **aikido** being one of the Japanese examples. However, there are martial arts and combat disciplines that have built up their entire systems at using the same or similar concepts for both armed and unarmed techniques. This is particularly truth in systems like **silat** and **eskrima** where the practitioner even gets first familiarized with weaponry fighting and later with barehanded techniques with similar pattern to the armed techniques. Prior to the introduction of firearms, weapons training were actually considered to be of greater value than unarmed techniques and even today many masters consider a student's training incomplete if they have not learned the use



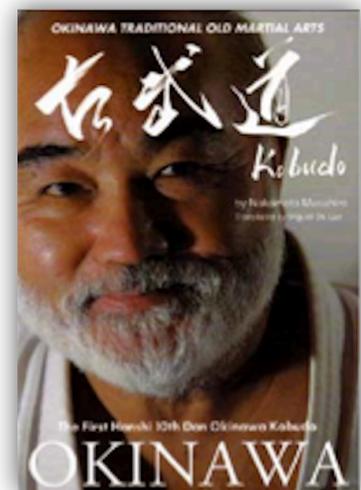
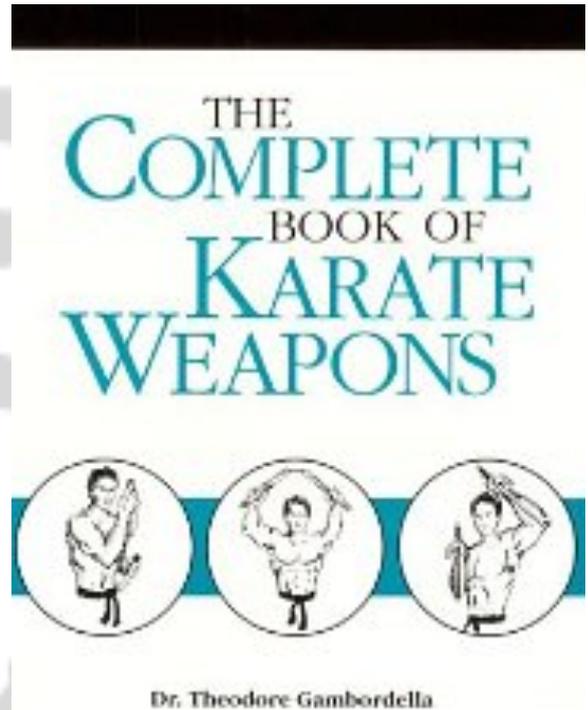
karate & kobudo

8. To all already indicated, we can add that both disciplines have the same grading syllabus and “etiquette” as well as both share matching training and learning methods -*kihon*, *katas* and *kumite*-. Further, their footwork, stances, techniques of strike and defend are analogous if not identical in many cases and numerous comparisons can be drawn between the use of certain weapons and various elements of empty hand technique such as for example *sai* mirroring *haito/shuto/kuri waza* or *tonfa* reflecting that of *uraken* and *hijiate*, or *kama* of *kurite* and *kakete*. However, kicks are barely present in kobudo, there are some exceptions like in the penultimate technique of the *bo* kata *Soeishi No Dai*. These (and other) near techniques of the two disciplines are also evidenced by the karate and kobudo versions of kata like *Kankū-dai* and *Kankū-sai* or *Gojūshiho* and *Gojūshiho-no-sai*, although these are not traditional kobudō kata but have been developed from karate kata. Further, *bojutsu*, *saijutsu* and *tekkojutsu* are one and the same to karate. All the above being exposed, I would say that for the martial art practitioner there are three levels of approach to this matter:

As karate/kobudo practitioners, should be natural and interesting to be exposed to the other discipline, even more as the compatibility between these disciplines is so obvious.

1. As budokas, it results strongly advisable to gain advanced knowledge of both disciplines with the aim of add value to as well as to better understand each of the disciplines and to expand our comprehension of other more complex fighting scenarios.
2. As budokas, it results indispensable to acquire high level of knowledge of both disciplines to become an **all-rounded budoka**. Two perfect examples of that are:

- a. Sensei **Gansho Inoue**'s vision: the overlaps and affinities are many and both are necessary and interlinked and should be studied in conjunction to fully understand and form part of the complete approach of *Bujutsu*;
- b. Sensei **Nakamoto Masahiro**, Hanshi 10th dan, president of the Okinawa Prefecture Kobudo Federation and chairman of the Okinawa Traditional Kobudo Preservation Society – *Bunbukan*, states in his book “*Okinawan Traditional Kobudo*”: “*looking back on history in Okinawa, it was natural for people studying **te** in order to learn weaponry simultaneously. Weapons being the extension of arms and legs, they are not different in nature to karate. Learning techniques of weapon of various ranges is a shortcut to understanding **te** as a whole. By managing a perfect command of weaponry, and therefore knowing the advantages and disadvantages of each of range various weapons, one will be prepared to respond barehanded to any armed attacker as he will know his opponent’s strong and weak points*”.



Sketched Biography

Yasunari Ishimi



Born in 1943 in Hyogo, Japan.

Degree in Philosophy by the Faculty of Foreign Languages, University of Kobe, Japan

9th Dan Shito-ryu Karate kyoshi, since 2005

42 years as karate instructor and more than 50 years as practitioner

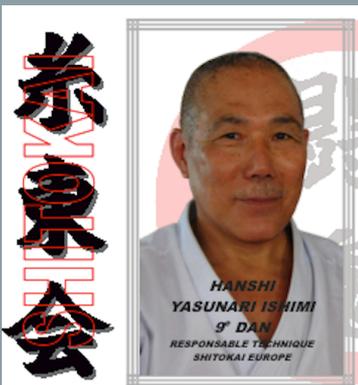
Technical Director for Europe of the Shitokai Japan, since 1989

Kata and Kumite world judge, since 1980

In 1970, he opens his dojo in Madrid and he sets up the Shito-ryu Spanish Association

In 2010, bestowed with the sportive merit award by the Spanish National Sports Council

Contact details:
Dojo Ishimi
Alonso Cano 66, Madrid, Spain
www.shitokaiishimi.com



Ishimi Yasunari is a dedicated and focused Shito-ryu karate master formed under the lineage of Mabuni Kenei and Tsusikawa Yoshiaki, two foremost Shito-ryu karate masters. Nowadays, Ishimi sensei has become himself a leading reference in the world of Shito-ryu karate and someone whose karate legacy will remain as an inspiration for the generations to come.

The interview takes place at sensei Ishimi dojo's office in Madrid (Spain), during a torrid august morning, an hour before the black belt training starts. After a *café con churros*, Ishimi sensei seems open an accessible and in a good frame of mind for the chat. The interview was carried on in Spanish, which sensei speaks with notable proficiency. I believe that some of the questions and answers of the interview are for the first time revealed to a considerable audience by Ishimi sensei. I am fairly convinced that I have captured the essence of sensei's observations while respecting his words almost literally. Herein transcription only exposes the content directly related to the subject matter of this magazine and not other themes that may have popped up during the chat. I have also included observations that I heard from Ishimi sensei during the last years. Although I would have had dozen of other questions on my *repertoire*, the chat had to end because there was a karate lesson to start ... but sensei assured me that we will find another occasion to go over all that: "...For the next occasion Gonzalo. Close the notebook and get the gi".

Why did you start karate?

I started in 1956 when I was 16 years old. Well, I guess that, as many other youngsters, I just wanted to show off a bit with my friends.



Karate from the beginning?

*Yes, I started first practicing **Kushin-ryu karate**, which brings together karate and (aspects of) **Koshin-ryu jiu-jutsu**, somehow resembling to **Wado-ryu karate**. My senseis were master **Kiyotada Sanosuke Ueshima** and mostly his disciple **Horyu Matzusaki**, who is nowadays still teaching in Indonesia.*

When did you start with Shito-ryu?

*It was four years later, in 1960, in the beginning of my studies at the university of Kobe. But first, in 1959, I joined a **Goju-ryu karate** dojo. I had a good relation with my brother, who was often with other people who practiced martial arts. He was doing **Judo** and his friends **Goju-ryu karate**.*

Yasunari Ishimi

Why did you change from Kushin and Goju to Shito-ryu karate?

*I did not consciously change. In fact, all that time I did not know there were different karate styles; I was just doing karate not aware of being under any specific karate style. You could say that I did what I was told (kind of feudalism, I suppose). It was only later that I started training **Shito-ryu karate**. Nevertheless, I was concurrently training **Shotokan karate** in a dojo outside the university too. However, some Shotokan stances resulted odd to me ... or perhaps I did not understand it. Later again, I did as well a bit of **Wado-ryu karate** with master **Suzuki**, a good friend of my sempai. In addition I have visited 4 or 5 times master **Miyazato** to practice his Goju-ryu karate from Okinawa.*

Do you believe then that practicing different styles is positive or better focus on one?

Once you have reached certain level at your style it is good to practice a bit of other styles too, because all of them have interesting aspects. However, it is not convenient to loose focus. I teach 70% Shito-ryu and the rest is composed of things from Shotokan, Goju and Wado karate. It is about applying to your style the best of others.

Who have you learnt Shito-ryu from?

*Masters **Tzusikawa Yoshiaki** (just below photo) **and Mabuni Kenei** (right photo). I started with master Tzusikawa, who has been my sensei during 50 years. I have learnt also a lot from him in the fields of mind and spirit. From master Mabuni I have acquired plentiful of technical matters.*



How was the training method when you started?

It differed quite from what we do here in Europe. It was very focused and recurring; we were used to repeat and repeat during hours the same technique or matter, being gyaku-tsuki, ipon kumite, kata, whatever. May be this is also changing nowadays in Japan ...

And do you think that method of teaching is correct?

Well, perhaps not here in Europe. I have sent people to Japan to train karate and they just couldn't undertake it, they did not understand it. I neither understood it at the beginning but finally I comprehend it. By the use of technique the brain can also be trained. There is not other way that endurance and repetition. Because I am Japanese I could stand to practice under these methods. Perhaps otherwise I'd have not done it. In the end, even unconsciously that foundation had shaped me and I can't forget it or leave it apart.

Yasumari Ishimi

Have you practiced any other martial art apart from karate?

*Yes, to certain extend. I practiced during long time **kendo** with my father. Also, I have done some **Daito-ryu jujutsu** and, here in Spain, I did **aikido** with sensei **Kitaura**. In addition to it I have done some **bojutsu** with sensei **Chinen**, in Paris.*

*And I practice regularly **Chi Kung** already for years.*

Do you think karate and kobudo are complementary disciplines?

Mmmm, I like bo because its affinity with karate and kendo. However, it all depends on how you practice kobudo. If it is only based on ability and "flamboyance" at the use of the weapons, I do not like it. The mind should go along with it to capture my interest.

I have heard you many times saying that you are a karate professional. What's the difference between a professional and a master?

Professional is the one who is able to make his life out of teaching karate. There are few who really are able to do it sustainably. There are good karatekas, some professionals, but it does not mean they are or will develop into karate masters. Besides, one should not call himself "master", this appellation should come from others.

Would you change anything if you could start again?

*I must admit that I have been very lucky in my karate development and I have become a professional even without actively looking forward to it. There were hundreds of karate students training under master **Tzusikawa** when I started too. But after 50 years I believe only a few remain, possibly 3 or 4.*

I left Japan at the age of 23 with the plan to grow to be a writer and professor of History or Archeology. Nonetheless I did not pursue these topics, it was not useless because the study of History and Humanism has helped me with my personal and karate progression. After leaving Japan I had a short stop in France and then I came to Spain where I found enthusiastic karate practitioners who wanted to become my students. Many of them are still with me after 40 years!

I have tried to preserve some relations: I still have contact with some of my primary school teachers. I believe they are now around 85 years old. Additionally, I keep contact with my kohai and one of my sempais. I taught karate to my kohai

during three years. He stopped with karate when I left Japan but he still sends me a present every year for the last 44. I have had two sempais. The one who is still alive is 74 years old, in fact, I call him occasionally to talk about issues that concern or worry me.



Yasunari Ishimi

What miss you in Western karate?

In general, spirituality and introspection are characteristics of Asia while in Europe prevails appearance and form. I think this could have been first caused at XIX century by the arrival of the industrial revolution, capitalism, etc., which brought different values that are still solidly ingrained in the Western while in Asia spirituality continue being very influential.

Should karate become Olympic?

Karate is ready for being Olympic, although I imagine that there are various political factors influencing this decision. Further, perhaps, some of the competition rules currently in place in karate should be adjusted or changed.

Karate-do puts an end to karate-jutsu?

*Karate-jutsu is all about technique from only a physical standpoint. In karate-jutsu technique fulfils life-death needs: someone breaks you a bone, but you finish him. Likewise in **kendo**, you might get cut but you kill him. Karate-do goes beyond that and it happens at a later stage. The majority of practitioners stop at "jutsu" because in order to understand "do" you need lots of years of constant, focused and dedicated practice as well as also to reach certain age. I already left "jutsu" time ago; I believe that I started to understand "do" at the age of 45 or 50.*

Do you feel the *ki*?

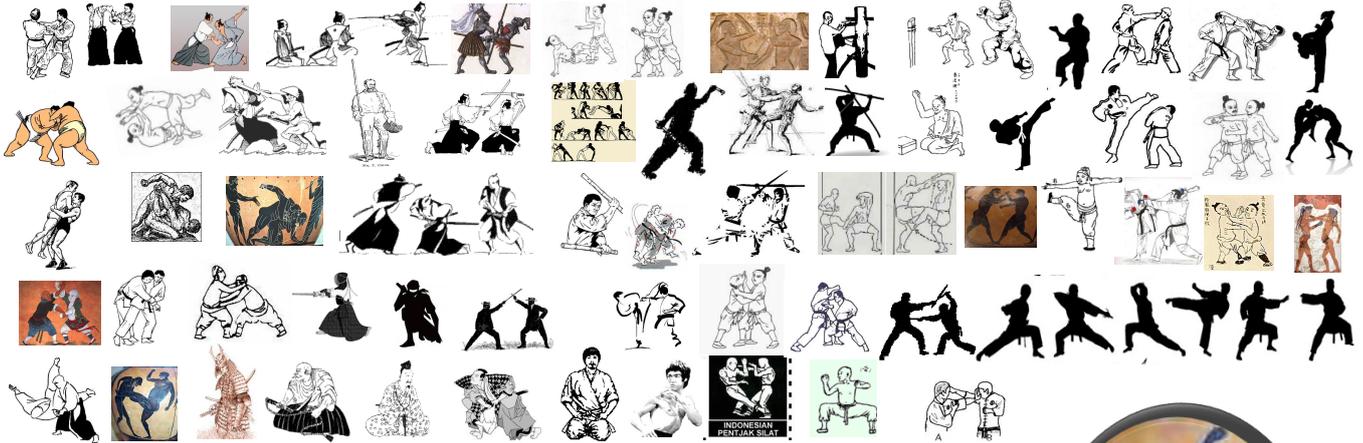
Yes, when I so decide it, when I want to feel it. For example, when I practice karate I usually feel it. More clearly is when I practice karate alone in my house: there, sometimes, I experience as if I could melt with the Nature, to the extent that in some way I lose notion of time and space ... However, it is different when I give lessons, as I do not really feel it because at certain point I get distracted.

Could you indicate a celebrated person that you admire?

Teresa of Calcutta.



⌘ Co: Pankration



Two thousand years ago, the ancient Greeks developed an all-rounded combat system named Pankration, which integrated every physical and mental resource (mind and spirit) in the closest simulation of no-holds-barred competitive fighting that any culture has ever allowed. There seems to be a written record which would indicate that Pankration could have been practiced as early as 500B.C. and some historians trace Pankration's origin to the Indian **Vajramushti** system, although we must observe that Pankration and the **Pyrrhic dance**, a Greek armed and unarmed war-dance similar to modern karate kata, both predate Indian statues depicting temple guardians in poses similar to those used in fighting systems to follow. Another interesting reference is the Pyrrhic dance, a Greek armed and unarmed war-dance somehow similar to modern karate kata. It appears that Pankration was first introduced into the Olympic Games, of 648 BC (the same year as the horse race) and would soon become the most popular and most demanding of all athletic events. The term Pankration is derived from the Greek adjectives *pan* and *kratos* and may be translated as "all powers" or "all-encompassing."



Pankration reminds a mixture of Hellenic boxing and wrestling containing punches, kicks, elbowing and kneeing, joint locks, as well as numerous submission chokeholds. Only biting and gouging were prohibited, although the Spartans allowed these too in their local athletic festivals. Pankration was basic to the majority of the Greek warriors who served under Alexander the Great, during his invasion of India in 326 BC. Some authors contend that this spread of Pankration techniques throughout the subcontinent laid the foundation for countless Asian martial arts, which evolved into kung fu, karate, jiu-jitsu. Pankration was allocated a special room to train, known as the *Korykeion*, which was equipped with punching and kicking balls. Pankration was taught similar to modern day Karate, as it was presented in steps to the student.

Pankration. The object was to force an opponent to acknowledge defeat. Hands were and generally held open, although the clenched fist was used for hitting and there were no rules against hitting a man when he was down. Due to this unique tactic alone, some combative experts credit Pankration as the first comprehensive unarmed fighting system on record. The feats of the ancient pankratiast's champions and masters (*Arrichion*, *Dioxxipus*, *Polydamus*) became legendary in the annals of Greek athletics and it's also theorized that the mythical *Hercules* was the first Olympic Pankration's champion.



Citations

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

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

I should beforehand apologize in case I include any text without proper citation of his/her author and I would promptly mention his/her reference as soon as he/she would contact me. The world of martial art research is somehow small and sometimes it is tricky to discern who was the first source, because in many occasion there are cross-references. Same goes for any other material I may use to illustrate this magazine: if anyone feels that I misuse his/her rights, please let me know because it is not my intention to incur in any dishonest conduct

1.F.Lohse III, 2006 (Kodokan's Chief Instructor in Goju-ryu karate and Matayoshi kobudo). Mr. Lohse is a passionate defender of the close connections between kobudo and karate.

2.Katsuhiko Minowa, kobudo and Uechi-ryu karate sensei (McKenna, 2006 "History of Uechi-ryu"). McKenna is a Tou'on-ryu karate and kobudo sensei as well as editor for the Journal of Asian Martial Arts; he is also a prolific translator of several books and regular contributor the magazine Classical Fighting Arts.

3.Ryugo Sakai, kobudo and Goju-ryu karate sensei (F.Lohse III, 1992)

4.Shimpo Matayoshi, kobudo and Goju-ryu karate sensei (F.Lohe III, 2006)

5.Soshin Nagamine, 2000. Founder of Matsubayashi Shorin-ryu karate (*"Tales of Okinawa great masters"*, translated by P.McCarthy).

6.Hokama Tetsuhiro, 2005, kobudo and Goju-ryu karate sensei (*"100 masters of Okinawan Karate"*, translated by J.Swift). Swift is a reputed martial art author and instructor of kobudo and Shorei-ryu karate.

7.P.McCarthy, 2010 (citing Sells and Moledzki). McCarthy is a karate and Yamane-ryu kobudo sensei and a landmark historian and inspiring publisher as well as best selling author and founder of the IRKRS and Koryu Uchinadi.

8.Matthias Golinski, 2008 *"Legends of Karate: Mabuni Kenwa and his Shitô-Ryû"*, Classical Fighting Arts magazine.

9.P.McCarthy, 1999 (*"Ancient Okinawan Martial Arts"*).

The photo of Yamaguchi sensei on page number 3 it is also a courtesy of P.McCarthy.

