

I.R.C.A Sinkenpokai



Last NEWSLETTER 2017

Dear IRCA Sinkenpokai members, colleagues, friends,

again a year has almost passed, running fast.

Not only we are now represented in 45 countries, but...the Board of the IRCA has established the International Kenpo Academy, (IKA), an Academy where Kenpo students can test in order to obtain (after approval of the IKA Supreme Council) different official Degrees in Kenpo and other Martial Arts. All info at <https://www.kenpoacademy.org/> . This Academy can be considered as being unique worldwide. Thanks to the Board of the IRCA under leadership of Hanshi Rick Reynolds and Soke Oleg Sheprut.



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A true martial arts story

1921, in Kyoto, a series of contests were held **between boxers and judoka** (judo practitioners). These gave rise to much discussion and drew many enthusiastic spectators. The fights were often extremely violent and surprised even those onlookers who regularly attended the annual contests at the Butokuden.

One day, during the action, someone with the appearance of an old countryman went over to the organizers and asked if a **late entry to the fighting** would be allowed. The following conversation occurred.

“Mmm. Who is it you wish to enter?”

“Myself.”

“What? You? . . . Are you a judoka then, or a boxer?”

“No.”

“Well what have you trained in then?”

“Nothing special. But I think I could manage this type of contest – So will you let me enter?”

“Yes, let him enter!” cried some of the onlookers who had been following all this with interest. “Everybody would want to see a surprise entrant.”

“But he says he doesn’t do judo or boxing. I wonder if he does some form of provincial wrestling.”

“It doesn’t matter. Since he wants to enter he must have learned something – if not he’s an idiot. Let him enter!”

“Well OK,” said the promoter. “Do you know the rules?”

“Rules?” replied **Motobu**. “What rules?”

As you now see, the contestant was none other than **Motobu Choki**, legendary Okinawan Karate fist fighter.

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“It’s forbidden to strike with the bare fists and feet.”

“Mmhm... What about an attack with the open hand?”

“That’s alright.”

“Fine, let’s get on with it.”

“Wait a minute. What uniform are you going to wear!”

“I’ll just wear my ordinary clothes”.

“Those you’re wearing now? You can’t do that! I’ll lend you a judo jacket.”

The promoter brought a judogi, and looked at Motobu, still trying to make him out. Motobu’s Japanese wasn’t really perfect either, since he talked with a thick Okinawan accent. However, as he stripped a murmur of surprise arose from the onlookers. Although his face was that of a man well over fifty, the **muscular development** of his arms and shoulders was impressive and his hips and thighs looked extremely powerful.

Motobu was asked who he wanted to fight; a boxer or a judoka.

He replied “Whoever you like,” and the organizers decided to send him against a newly arrived foreign boxer named **George**. [No family name or nationality is given in the article. The name may even be invented].

As the contestants entered the arena a cry rose from the crowd.

“Look! A surprise entry” . . . “Who is this Motobu? I’ve never heard of him” . . . “He looks like an old man. What’s someone like him entering a contest like this for?!” the crowd shouted.

The contrast between the two men was striking.

Here was a boxer seemingly brimming with vitality, against a man of fifty who stood only 5 feet 3. As the bell rang, George [who some researchers believe was actually a Russian] took up a traditional boxing guard and moved about looking for an opening.

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Motobu lowered his hips, raising his left hand high with his right hand close to his cheek. The spectators thought this looked like some kind of sword dance, (karate was more or less unknown in Japan at this time) but actually it was the opening position of the 'Pinan Yondan' kata.

It was Motobu's trap.

George, the expert boxer, seemed surprised by the ability of his opponent whose guard presented few weak spots. He contented himself with searching for an opening, continually moving his fists around and feinting in the air.

Motobu kept his position.

George's breathing grew less steady and, realizing that he might tire himself out if he didn't strike soon, he edged forward and sent out a **flurry of blows to Motobu's face**. Everyone expected to see the end of Motobu – but, without moving his position he parried the blows with his open hands and forced his opponent to back away again.

Growing more and more frustrated as the fight went on, George steeled himself for an all out attack. He finally drew back his right hand and threw a **haymaker punch** with all his strength at Choki Motobu's head.

But just at the moment when it seemed as if Motobu's face would be smashed to pieces he warded off the punch with his left hand – and at that instant struck George in the face with the **palm** of his right hand. George, struck on the vital point just below the nose with the rising palm strike, fell to the ground like a block of wood.

Everyone was shouting!

"What had happened?! It's already over?"

The organizers went to look for someone to help George who was still unconscious. "What a formidable old man!"

Various people who went to talk to Motobu were astonished by his hands, calloused and almost as hard as stone. Even a blow with the open hand would be terrible, they thought.

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“Ryukyu Karate,” said one. “Hmm. I didn’t know such an art existed. In fact, you have such trained hands that you don’t need to be armed. The hands themselves are terrible weapons.”

Spectators and contestants continued to talk for hours about the events which had taken place.

The Tiger and Dragon in Kenpo.



Tiger

Represents bravery, power, and physical strength. It is the early stage of a martial artist's learning. It is important to work on the basics (e.g., to have a good horse stance) to prepare the body for later advancement. Also, the Tiger in Chinese culture represent the celestial guardian of the West cardinal direction. The yin aspect of individual.

Dragon

Represents quintessence, fluidity, and agility, but also spiritual strength and the later stage of a martial artist's training. The dragon is placed above the tiger in the crest to symbolize the importance of mental/spiritual strength over physical strength. This does not mean that physical strength is unimportant. What it does imply is that

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martial artists need to have a good moral to guide their physical action. Also, the Dragon in Chinese culture represent the celestial guardian of the East cardinal direction. The yang aspect of individual.

The dragon is also a symbol of that fact. In many traditional kenpo patches, you will find dragons and tigers. Someone pointed out to me that in these patches, it looked as if the two were fighting. This is not the case. The dragon and the tiger were the major influences on Kenpo. The two co exist. For that reason we combined the two creatures into one. If you look closely at the dragon, he has many tiger like features ... Including tiger strips. Even though both of them are fierce and aggressive animals, they co-exist in harmony to create the styles that we all practice.

"The black belt is not a mark or symbol of the end of the journey to ones mastery of the arts; rather it is the mark that one is done packing for their journey and may now take the first step in their true journey. This a journey which can not ever be complete, only traveled..."

"Follow not in the footsteps of the masters, but rather seek what they sought"

"The first five Dan ranks come for what you've gotten out of the system, the next ranks come for what you've given back."

Value what you have, but seek for more.

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The Board of the IRCA Sinkenpokai - Kodansha Kai wishes all his members, students, families and beloved ones, happy festivities, end year holidays, and above all a very Happy, Healthy, Glorious 2018.

Happy Holidays



from the IRCA Kodansha Kai

Please send all articles, info on courses and seminars or competitions to

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