



UNIwersytet Rzeszowski

THEORY OF MARTIAL ARTS (AND COMBAT SPORTS)

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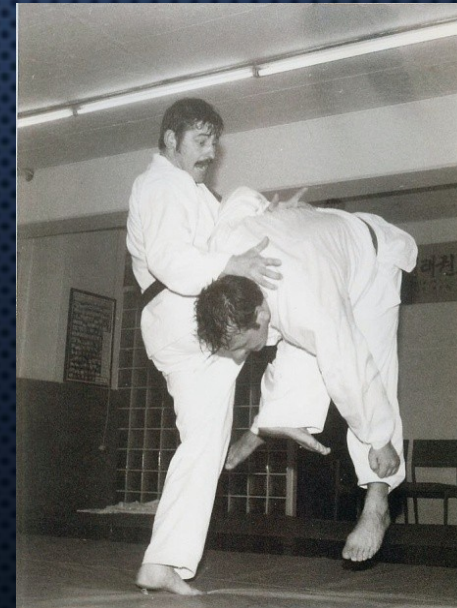
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INTRODUCTION

- A STATE OF KNOWLEDGE IN MA & CS
- LECTURE IN 7 THEMATIC PARTS
- KEY WORDS: MARTIAL ARTS, COMBAT SPORTS, FIGHTING ARTS, THEORY, TERMINOLOGY, CONNECTIONS



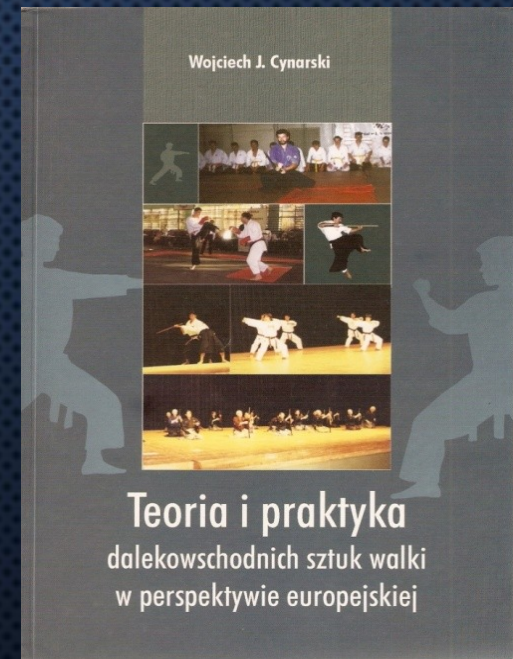
I. THEORIES AND PROPOSALS FOR TERMINOLOGY

- **HOPLOLOGY** – D.F. DRAEGER *ET AL.*
- **THEORY OF COMBAT SPORTS** - ROMAN M. KALINA [2000]
- **AMERICAN ANTHROPOLOGY OF MARTIAL ARTS** - DAVID E. JONES [2002] *ET AL.*
- **MARTIAL ARTS AS PERFORMANCE ART** [KLENS-BIGMAN 2002]
- **THE HUMAN MOTRICITY CONCEPT / APPLICATION** – ABEL A. FIGUEIREDO [2009]
- **THE LOGIC OF FIGHTING / COMBATOLOGY** – KEITH R. KERNSPECHT [2011; BRIZIN, KERNSPECHT 2014]



I.1.TOWARDS A GENERAL THEORY

- **HUMANISTIC THEORY OF MARTIAL ARTS** [CYNARSKI 2004]
- THE HOLISTIC **ANTHROPOLOGY OF MARTIAL ARTS**, AS A GENERAL THEORY [CYNARSKI 2012]
- A **GENERAL THEORY OF FIGHTING ARTS** [CYNARSKI, SIEBER 2012] OR A **GENERAL THEORY OF COMBAT** [BRIZIN, KERNSPECHT 2014] ?
- PROBLEM WITH GENERAL NAMES / TERMINOLOGY
- "COMBATIVE DISCIPLINES" [LEE-BARRON 2011]
- "COMBATIVES" [REGULI 2009]
- "ORIENTAL SPORTS" [RAIMONDO 2007] (PUTTING MARTIAL ARTS, COMBAT SPORTS OR E.G. YOGA AND QIGONG TO ONE SECTION)



DEFINITIONS

- **MARTIAL ARTS**, ARE (ACCORDING TO THE HUMANISTIC THEORY OF MARTIAL ARTS) **A HISTORIC CATEGORY OF FLAWLESS METHODS OF UNARMED COMBAT FIGHTS AND USE OF WEAPON COMBINED WITH SPIRITUAL ELEMENT** (PERSONAL DEVELOPMENT, ALSO IN TRANSCENDENT SPHERE) [CYNARSKI 2004]
- THE TERM “**FIGHTING ARTS**” COMBINES THE SKILLS, FORMS OR FIGHTING BEHAVIOUR, WHICH ARE MISTAKENLY CALLED MARTIAL ARTS BY ANTHROPOLOGISTS AND HOPOLOGISTS. THE TERM DESCRIBES ALSO SELF-DEFENCE AND OTHER COMBAT SPORTS, TRAINING PROGRAMMES WITHIN THIS SCOPE ETC.
- **WAYS OF MARTIAL ARTS** ARE INCLUDED IN THESE TWO TERM RANGES – PSYCHOPHYSICAL TRAINING SYSTEMS AND FIGHTING ARTS. THE WAYS AS EDUCATIONAL SYSTEMS, HOWEVER, MOVE BEYOND THE FIELD OF SPORTS AND FIGHTING UNDERSTOOD AS A DIRECT CONFRONTATION OF POWER. THEIR NUMEROUS PROPERTIES THAT ARE NOT ONLY TECHNICAL OR PHYSICAL SHOULD ALSO BE CONSIDERED.

AREA FOR THE GENERAL THEORY OF FIGHTING ARTS

- APART FROM ANTHROPOLOGY ASPECTS (HUMANISTIC AND CULTURAL) IT UNDOUBTEDLY SHOULD REFER TO **FIGHTING SKILLS**. WE SHALL DIFFERENTIATE, AS IN CASE OF ART OF WAR, THE **GRAND THEATRE**. IT SHOULD EMBRACE THE STRATEGY OF CONDUCTING WAR, TACTICS, THE ABILITY TO WIN THE BATTLE AND CONQUER THE FORTIFICATIONS. **THE MIDDLE RANGE**, ON THE CONTRARY, EMBRACES THE USE OF LONG RANGE WEAPONS – IN THE PAST, THERE USED TO BE BOWS AND CROSSBOWS. AND FINALLY, A **SMALL THEATRE** REFERS TO THE BATTLE BETWEEN GROUPS OR A FIGHT OF ONE AGAINST A GROUP (VARIOUS SELF-DEFENCE SITUATIONS) AS WELL AS ONE-TO-ONE FIGHTS.

Tab. 1. What makes difference between martial arts and combat sports?

Criterion	Martial Art	Combat Sport
Goal of practicing/training	Widely understood perfectionism, self-realization	Winning in competition, sport result
Sense of fight	As above or victory in self-defence	As above: fighting the opponent
Sense of mastery	Master-level skills, knowledge and moral maturity; state of harmony of body, mind and spirit, formally confirmed high levels.	Winning the title of e.g. world champion, master sport class, medals in the Olympic Games, high level of skills in a particular sport discipline
Means and Methods of training	Traditional and modern methods and means, teaching real technical and tactical skills and moral education	Modern training oriented towards sport result

Source: authors own study [Cynarski 2011]

SKILLS OF FIGHTING

- THE WARRIOR SHOULD BE ABLE TO USE: 1) COLD STEEL OF DIFFERENT LENGTHS AND CONSTRUCTION, INCLUDING STAFF WEAPON AS WELL AS FLAIL AND CLUBS; 2) WEAPON OF LONGER RANGE (THROWING, HURLING WEAPONS, ROPE, CHAIN WEAPON ETC.); 3) SHORT-RANGE WEAPON (SMALL WEAPONS E.G. KNUCKLEDUSTER); 4) UNARMED FIGHTING – THE USE OF ONE’S OWN BODY.
- THE ART OF **SELF-DEFENCE** (JAP. *GOSHINJUTSU*) IS A DERIVATIVE OF FIGHTING ARTS. IT HAS BEEN CHANGING THROUGHOUT THE YEARS TOGETHER WITH THE MODIFICATIONS OF THREATS IN SOCIAL LIFE.
- **SELF-DEFENCE** - “TECHNICAL AND TACTICAL SKILLS TO AVOID OR FEND OFF AN ATTACK AND NEUTRALIZE THE ATTACKER/S” [CYNARSKI, SKOWRON 2014]
- A SUCCESS IN FIGHT DEPENDS ON PREPARATION: TECHNICAL AND TACTICAL, PHYSICAL, MENTAL, AND KNOWLEDGE, AND EXPERIENCE.



COMBAT SPORTS ARE DERIVATIVE OF FIGHTING SKILLS OF EAST AND WEST AND ELEMENTS OF SPORTS COMPETITION.

- MMA (MIXED MARTIAL ARTS) TRAINING PROGRAMMES AND PRACTICING THESE MODERN TYPES OF **GLADIATORSHIP** (MMA SHOWS), WHICH DO NOT FIT MARTIAL ARTS CATEGORY AND DESCRIBING THEM AS SPORTS AROUSES SERIOUS DOUBTS, ALSO CAN BE DEFINED AS A NEUTRAL “**TYPE OF COMBAT**”.
- GENUINE MARTIAL ARTS (JAP. *BUJUTSU RYŪHA*, *KORYŪ*, *KOBUDŌ*, *SŌBUDŌ*) TEACH MORE SKILLS THAN FIGHTING. THESE ARE SCHOOLS OF CHARACTER, WHOLE **EDUCATIONAL SYSTEMS**. THEY INVOLVE TEACHING A PARTICULAR KNOWLEDGE, INCLUDING PRACTICAL MEDICINE.



IN **COMBAT SPORTS** OF ASIAN ORIGIN WE ALSO HAVE A PROBLEM WITH TRAINING. THAT PROGRESS CAN BE FOUND ON FIVE SUBSEQUENT STAGES OF TRAINING, ANALYSED IN LONG-TERM PERSPECTIVE:

1. GENERAL DEVELOPMENT AND FREE TIME ACTIVITY,
2. BASIC TRAINING (ABOUT 3 YEARS),
3. *AUFBAU* – (BUILDING SPECIAL SKILLS) – 3 YEARS,
4. *ANSCHLUSS-TRAINING* (COMBINING SKILLS) – 3–4 YEARS,
5. PROFESSIONAL TRAINING – ABOUT 10 YEARS.
6. PERIOD AFTER TRAINING – THE TIME OF LOWERING FITNESS ACTIVITY [RENNINGHOFF, WITTE 1998: 31]

THE **GENERAL THEORY OF FIGHTING ARTS** SHOULD ALSO EMBRACE THE METHODOLOGY OF MOVEMENT ACTIVITIES, METHODS OF TRAINING (TRADITIONAL AND MODERN ONES), FORMS OF PHYSICAL ACTIVITIES ORGANISATION ETC. TEACHER TRAINING IN GERMANY (DDBV) INVOLVES A SUBJECT CALLED *STILKUNDE* WHICH INCLUDES BASIC INFORMATION ABOUT THEORY OF TRAINING AND METHODOLOGY OF TEACHING.

KINDS OF TACTICAL PREPARATION

- **TACTICS IN SELF-DEFENCE** AND IN FIGHTING DIFFERS FROM TACTICS IN COMBAT SPORTS, WHICH IS ADAPTED TO PARTICULAR SPORTS REGULATIONS. THERE ARE, HOWEVER, SUGGESTIONS COMMON FOR DIFFERENT FIGHTING ARTS. THESE INCLUDE: 1) PURPOSEFULNESS AND RATIONALITY OF ACTIVITIES, ECONOMICAL AND PLANNED WAY OF CONDUCTING FIGHTS; 2) ASSESSMENT OF SITUATION – WHO IS AN OPPONENT, HIS STRONG AND WEAK SIDES AND CONDITIONS OF CONFRONTATION; 3) SELF-ASSESSMENT OF ONE'S OWN ABILITIES (PREDISPOSITIONS AND SKILLS) AND ADAPTING THEM TO THE SITUATION.
- **SPORTS TACTICS**, ON THE CONTRARY, REQUIRES TAKING A PERSON'S AND OPPONENT'S POTENTIAL INTO CONSIDERATION AS WELL AS THE REGULATIONS OF A GIVEN SPORTS DISCIPLINE AND COMPETITION.

I.2. ON REAL FIGHTING

- IN **REAL FIGHT** ONE SHOULD TAKE INTO CONSIDERATION THE FOLLOWING FACTORS: NUMBER OF OPPONENTS, THEIR WEAPONS, TERRAIN CONDITIONS (SPACE, GROUND, LIGHTING), THE ABILITY TO USE SOME OBJECTS FOR PROTECTION OR CALLING HELP. THERE IS A LIMITED AMOUNT OF TIME FOR RECONNAISSANCE AND PLANNING.
- A WELL-TRAINED WARRIOR SHOULD BE ABLE TO FIGHT WITH A SIMPLE STICK, AN UMBRELLA, A WALKING STICK OR ANY OTHER OBJECT. FOR INSTANCE, AN ARM WRAPPED IN A JACKET OR A COAT CAN BE USED FOR PROTECTION AND BLOCKING KNIFE STABBING.
- IF THE OPPONENT IS UNKNOWN TO US, ...
- A MORE VERSATILE WARRIOR ...
- BREATHING, DISTANCE, RHYTHM AND TIMING
- STYLE OF FIGHTING



I.3. DEFINITIONS OF OTHER BASIC TERMS

- THE **HIGHEST TECHNICAL DEGREE (HTD)** – THE HIGHEST MASTER DEGREE, WHICH REQUIRES PASSING A PRACTICAL EXAM.
- THE SPECIFIC **ONTOGENY OF A MARTIAL ARTS' ADEPT**, TOWARDS A **MASTERY**
- **ONTOGENETIC WAY OF BUDŌ** – IT IS – THE PROCESS OF THE PSYCHO-PHYSICAL PRACTICE, WHICH IS PRACTISING *BUDŌ*. “'ONTOGENY OF BUDŌ' IS THE SPECIFIC 'SPORTS BIOGRAPHY' OF A MAN OF MARTIAL ARTS. IT IS MORE A WAY OF GROWTH OF SKILLS AND KNOWLEDGE, MORAL PROGRESS AND SPIRITUAL IMPROVEMENT THAN PHYSICAL, PERSONAL DEVELOPMENT THROUGHOUT ITS LIFE CYCLE, TAKING INTO ACCOUNT BIOLOGICAL AND ENVIRONMENTAL CONDITIONS” [CYNARSKI, SKOWRON 2014].
- E.G. **UCHI-DESHI** (INTERNAL STUDENT) WITH THE TRADITIONAL TEACHING AND KNOWLEDGE TRANSFER 'FROM HEART TO HEART' – *ISHIN-DEN SHIN*.
- THE **MENKYŌ KAIDEN** LICENSE CONFIRMS THAT THE STUDENT MASTERED THE ENTIRE PROGRAMME OF TEACHING.



I.4. PARTICULAR THEORIES OR PHILOSOPHIES

- “BUDŌ, THE MARTIAL WAYS OF JAPAN, HAVE THEIR ORIGINS IN THE TRADITION OF BUSHIDO – THE WAY OF THE WARRIOR. BUDŌ IS A TIME-HONOURED FORM OF PHYSICAL CULTURE COMPRISING OF JŪDŌ, KENDŌ, KYŪDŌ, SUMŌ, KARATEDŌ, AIKIDŌ, SHŌRINJI KENPŌ, NAGINATA AND JŪKENDŌ. PRACTITIONERS STUDY THE SKILLS WHILE STRIVING TO UNIFY MIND, TECHNIQUE AND BODY, DEVELOP HIS OR HER CHARACTER; ENHANCE THEIR SENSE OF MORALITY; AND TO CULTIVATE A RESPECTFUL AND COURTEOUS Demeanour. PRACTISED STEADFASTLY, THESE ADMIRABLE TRAITS BECOME INTRINSIC TO THE CHARACTER OF THE PRACTITIONER. THE BUDŌ ARTS SERVE AS A PATH TO SELF-PERFECTION. THIS ELEVATION OF THE HUMAN SPIRIT WILL CONTRIBUTE TO SOCIAL PROSPERITY AND HARMONY, AND ULTIMATELY, BENEFIT THE PEOPLE OF THE WORLD”. [MATSUNAGA ET AL. 2009: 16]
- ONTOLOGY EXPLAINS SOME OF THE BASIC COMMON ENTITIES AND CONCEPTS THAT EXIST HERE. FROM AN ANTHROPOLOGICAL PERSPECTIVE THE HUMAN BEING, PERSONAL, PHYSICAL AND PSYCHOLOGICAL IS INTERESTING. THE BODY HERE IS NOT UNDERVALUED BUT BODILY PRACTICE IS RELATED TO THE PATH OF SPIRITUAL DEVELOPMENT. THE PURSUIT OF PERFECTION AFFECTS BOTH THE SKILLS OF HAND-TO-HAND FIGHTING AND OF WIELDING WEAPONS, AS WELL AS THE MORALITY AND THE PURSUIT OF FULL HUMANITY.
- GENERAL REFLECTIONS ABOUT THIS PHILOSOPHY ARE REALIZED FROM VARIOUS POINTS OF VIEW [CF. KAUZ 1977; KIM, BACK 2000; SHISHIDA, FLYNN 2013]. GRAND MASTERS OF MARTIAL ARTS SCHOOLS INTRODUCE PHILOSOPHICAL ELEMENTS FROM VARIOUS PHILOSOPHICAL AND RELIGIOUS TRADITIONS.
- THERE IS ALSO A PHILOSOPHY OF IDŌ (‘PERPETUAL MOVEMENT’, ‘ENDLESS ROAD’, OR ‘INFINITE WAY’), INITIATED BY DR WALLY STRAUSS [CYNARSKI 2009] AND ADOPTED BY A GROUP OF TODAY’S WARRIORS OF THE PATHWAY. THIS PHILOSOPHY UNITES NEW BUDO WITH EUROPEAN CHIVALRIC ETHOS, ETHICS OF BROTHERHOOD AND PERSONAL SELF-REALIZATION.

II. STAGES OF DEVELOPMENT – LAST HUNDRED YEARS IN THE WEST

II.1. STAGE 1. ESTABLISHMENT OF MARTIAL ARTS SCHOOLS

- IN CULTURES OF WARRIORS (*CULTURA MILITUM, CULTURA MILITARIS*), THIS PRACTICAL KNOWLEDGE AND SKILLS GAINED SPECIAL RECOGNITION, BECAUSE THEY DETERMINED THE LIFE AND DEATH OF A WARRIOR.
- *TENSHINSHODEN KATORISHINTO-RYU* IS THE FIRST SCHOOL OF CLASSICAL *BUJUTSU* (15TH CENTURY) - JAPANESE MARTIAL ARTS, WHICH ACTUALLY OPERATES UNTIL TODAY.



II.2. STAGE 2. FROM THE EARLY MARTIAL ARTS INTO EDUCATIONAL SYSTEMS

FROM FIGHTING SKILLS, ALONG WITH THE DEVELOPMENT OF WARRIORS' CULTURE, MARTIAL ARTS MATURED INTO AN EDUCATIONAL SYSTEMS.

- "BIG THREE OF BUDO" (J. KANO – *JUDO*, G. FUNAKOSHI – *KARATEDO*, M. UESHIBA – *AIKIDO*) AND KENDO MASTERS
- HIGHER GOALS AND VALUES OF THE 'WARRIOR'S PATHWAY'
- CHANGES IN COMBAT SPORTS

II.3. A AND B

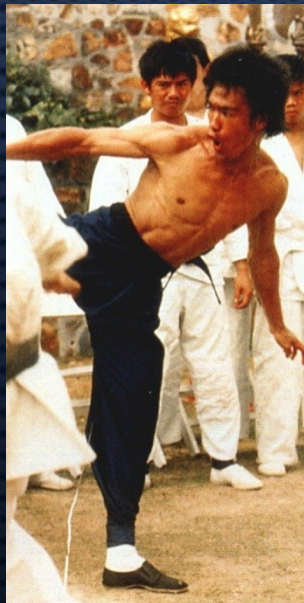
STAGE 3A. IMPORTED MESSAGE - INCOMPLETE KNOWLEDGE - FILLING IN MISSING PARTS

NEW ECLECTIC SCHOOLS AND THEIR MASTERS (SELF-PROCLAIMED)



STAGE 3B. OTHER CHANGES AND THEIR CAUSES

- COMBAT SYSTEMS HAD AN ECLECTIC FORM FROM THE BEGINNING.
- BRUCE LEE AND HIS REVOLUTION
- MODIFICATION, MODERNIZATION, WESTERNIZATION - NOT ALWAYS EXTORTED INCOMPLETE KNOWLEDGE.



III. MARTIAL ARTS AND THEATRE, DANCE AND FILM

- CONNECTIONS BETWEEN THEATER AND MARTIAL ARTS IN WEST SUMATRA [PAUKA 1998]
- ON GENERAL CONNECTIONS OF MARTIAL ARTS WITH CINEMA AND DANCE [ANDERSON 2001]
- A WAY OF AN ACTOR VS. A WAY OF A WARRIOR – A SCIENTIFIC SESSION ORGANIZED IN ŁÓDŹ (POLAND), 4-5 OF APRIL, 2003.

SIMILARLY TO THE THEATRE, FAR-EASTERN MARTIAL ARTS ORIGINATE FROM (OR THEY REFLECT STRONG CONNECTION WITH) MAGIC AND RELIGIOUS RITUALS.

IT IS POSSIBLE TO FORMULATE HERE THE CHAIN OF CONNECTIONS: **MAGIC – RITUAL – DANCE – THEATRE, AND, FURTHER – THE CINEMA AND FILM.**

TOKARSKI WROTE ALSO ABOUT THE MYTH OF BRUCE LEE – “A KUNG-FU POET” WHO UNDERWENT A METAMORPHOSIS FROM A PUNK TO A MONK; FROM A STRONG FIST LOVER TO A SEEKER AFTER THE EASTERN WAY OF ASCETISM [TOKARSKI 1989].

ARCHETYPICAL HEROES IN THE MARTIAL ARTS FILM

ACTOR OF THE ANCIENT JAPANESE ‘**NO**’ **THEATRE** IS SHOWN ON THE COVER OF “**IDO MOVEMENT FOR CULTURE**”.

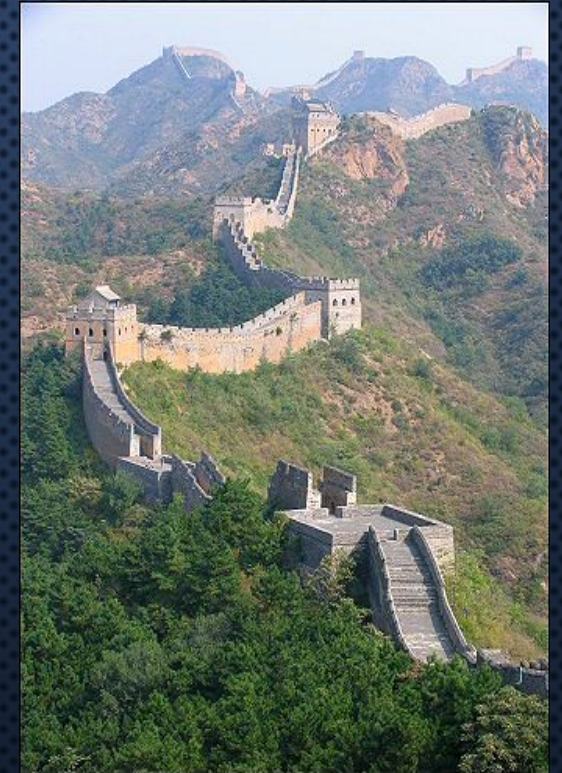


IV. MARTIAL ARTS AND RELIGIONS OR IDEOLOGIES

MARTIAL ARTS AND RELIGIONS (NOT ONLY BUDDHISM IN ORIGIN)

SHAOLIN TEMPLE, TAOISTIC AND SHINTO SHRINES, OTHER
BUDO AND JAPANESE CHAUVINISTIC IDEOLOGY (II WORLD
WAR)

IDEOLOGISATION TODAY: EKOLOGISM
[BROWN, JENNINGS, SPARKES 2014], AMORPHOUS,
ECLECTIC NEW AGE MOVEMENT [DOLE, LANGONE, EICHEL
1990; HANEGRAAF 1996; HEELAS 1996; JENNINGS,
BROWN, SPARKES 2010], ETC. ...



V. PSYCHOLOGICAL, CULTURAL-SOCIOLOGICAL, AND EDUCATIONAL ASPECTS

THE **PEDAGOGY OF MARTIAL ARTS** IS AN APPLICATION OF THEIR PHILOSOPHY OR THEORY.

DR JIGORŌ KANŌ WAS ONE OF THE FIRST, ...

TAEKWONDO IM WESTEN. INTERVIEWS UND BEITRÄGE ZUM KULTURELLEN SCHLAGABTAUSCH [HARTL, FABER, BÖGLE 1989]

USA – J. DONOHUE; M. KENNEDY; B.P. SKOTT

HOLANDIA – RAGNA ZEISS – *SOCIOLOGY OF MARTIAL ARTS*

THE **SOCIOLOGY OF MARTIAL ARTS** AS A SEPARATE SOCIOLOGICAL SUBDISCIPLINE [CYNARSKI 2012A; SANCHEZ-GARCIA, SPENCER 2013].

RESEARCH FROM PSYCHOLOGICAL PERSPECTIVE ... [MERCER 2011; STRAYHORN, STRAYHORN 2011; VIT, REGULI 2011]

VI. SYMBOLIC DIMENSION OF JAPANESE BUDŌ AND SIMILAR MARTIAL CULTURES

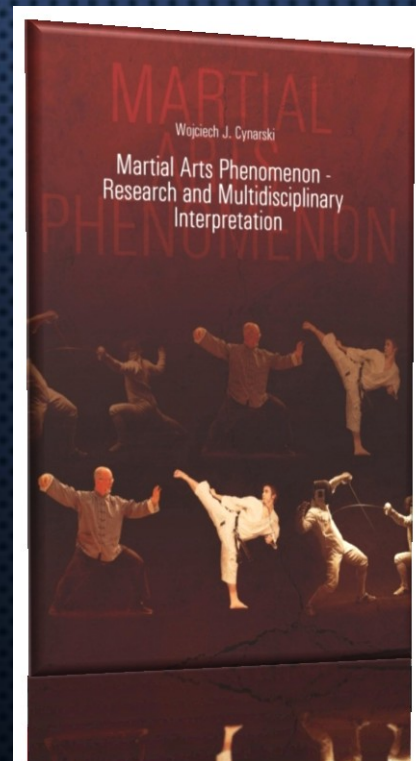
IN THE THEORETICAL REFLECTION WE REACH FOR SELECTED CONCEPTS OF SYMBOLIC CULTURE AND ART, THEORY OF ARCHETYPES AND SYMBOLS, SYMBOLISM OF CHINESE AND JAPANESE CULTURES.

VI.1. SYMBOLIC CULTURE AND ART; ARCHETYPES AND SYMBOLS

'SYMBOLIC LANGUAGE' [CASSIRER 1977]; 'ESTHETIC EXPERIENCE' [GUIROUD 1974]; 'INNER EXPERIENCE' [FROMM 1977; MALISZEWSKI 1996];
SYMBOLIC LANGUAGE OF FROMM AND JUNG; ...

VI.2. SYMBOLIC CULTURE IN *BUDŌ*

- OLD CHINESE SYMBOLS (TAO, YIN-YANG, FIVE ELEMENTS), THE SUN AND THE MOON – THE IMAGE OF *IN* – *YŌ* POWERS, DRAGONS
- SYMBOLS OF *BUSHI* CULTURE (CHRYSANTHEMUM – *KIKU*, *SAKURA*, SWORD, *TORII*, TIGER)
- OTHER – MANDALA; TACTICS OF A WILLOW (*YŌSHIN-RYŪ*) AND ELASTICITY (*JŪJUTSU*); *DŌJŌ*



VI.3. SYMBOLISM OF CLASSICAL SCHOOLS OF MARTIAL ARTS

- TATSUSHI LEVEL WITH THE FEATURES OF A TIGER (TORANOMAKI); KYŌSHI AND DRAGON (RYUNOMAKI)
- DAITŌ-RYŪ SCHOOL – FOUR RHOMBUSES OR DIAMOND (HARDNESS) IN AN OVAL (SOFTNESS, HARMONY);
- TAKEDA-RYŪ SOBUDŌ – JAPANESE NATIONAL EMBLEM ‘KIKU’ WITH IMAGES OF THE SUN AND THE MOON (YIN-YANG ELEMENTS)

VI.4. SYMBOLISM OF MODERN ORGANIZATIONS OF MARTIAL ARTS AND COMBAT SPORTS

- OLD SYMBOLS OF ELITIST KNIGHTLY SCHOOLS TURN INTO LABELS OF COMPANIES ON THE COMMERCIAL MARKET OF SERVICE [CYNARSKI, OBODYŃSKI 2009].



VII. THREE SPECIAL INSTITUTIONS

- THE IDÖKAN POLAND ASSOCIATION (IPA) [WWW.IDOKAN.PL]



LOGO IDÖKAN POLAND ASS. ®





YOKO-TOBI-GERI. JEDEN Z LICZNYCH
POKAZÓW SZTUK WALKI W RZESZOWIE



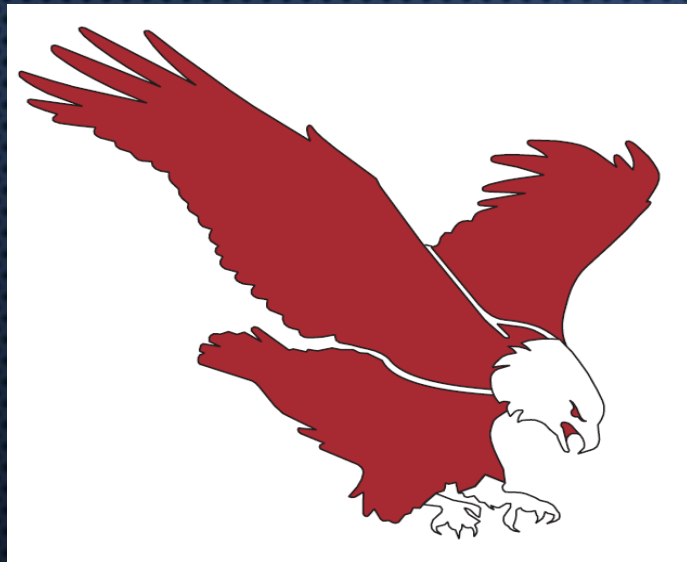
II MIEJSCE W KARATE I III M. W FORMACH
KOBUDO W MŚ IMAF, TOKIO 2000



POKAZ IAIDO W STRZYŻOWIE

IMACSSS – THE INTERNATIONAL MARTIAL ARTS AND COMBAT SPORTS SCIENTIFIC SOCIETY

[WWW.IMACSSS.COM]



"IDO MOVEMENT FOR CULTURE. JOURNAL OF MARTIAL ARTS ANTHROPOLOGY"

- UNDER AUSPICES OF IMACSSS, INTERNATIONAL ASSOCIATION OF SPORT KINETICS, AND WITH SUPPORT OF THE UNIVERSITY OF RZESZÓW, AND POLISH MINISTRY OF SCIENCE
- INDEXED E.G. IN ELSEVIER SCOPUS. IT HAS A GLOBAL RANGE [MORE: CYNARSKI, REGULI 2014].
- SEE: WWW.IDOKAN.PL



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