

拾陸 · Eight Limbs, Five Fists, One High Line

Chapter 16 — Muay Thai, Taido hands, and the high kick. The book has deep legs and a deep ground game. This is where it grows its hands — two new weapon-sets and the reach to land them.

Count the arsenal so far and a hole opens up. The kicks are covered three times over (Taido, capoeira, TKD); the **contact range** is covered in depth (Ch. 6, 8, 11). But between the kick and the clinch sits a band this system barely touches: **close-range hand, elbow and knee striking**. This chapter patches exactly that seam — **Muay Thai** and **Taido's hand strikes** fill the two striking gaps, and a **Taekwondo** flexibility method raises the ceiling on every kick already in the book. Two weapons imported, one attribute unlocked.

八

Part A · The Eight Limbs — Muay Thai

Muay Thai is *Nabuson*, the art of eight weapons: two fists, two elbows, two knees, two shins. Its traditional syllabus is enormous — *Muay Thai: The Art of Fighting* catalogues the full *Cherng*: **15 punches, 24 elbows, 11 knees, 15 kicks** — but 80% of what wins is a short list, and the same list every modern camp drills first.

The vital few	Thai	The 80/20 role
Push kick	Teep (ถีบ)	The jab of the legs . Range control and interrupt — stops an entry before it starts, resets distance, breaks rhythm. Your first weapon, not your flashiest.
Roundhouse	Te Tad	The money strike. A whip from the hip that lands with the shin, not the foot — turn the whole body through it. Thigh, ribs, neck.
Cross & lead hook	Mad	The hands are the <i>setup</i> : they close distance and open the guard so the kick, knee or clinch can land. Rarely the finisher, always the key.
Horizontal & up elbow	Sok Tad / Sok Ngat	The close razor. When the punch range collapses, the elbow is the weapon — short lever, devastating, cuts.
Straight knee	Khao Trong	The clinch engine. Drive it up the centre from the neck-tie; the single most-scored weapon in the clinch.
The clinch	Prumb	Not a strike — a control position . Neck-tie, elbows in, break the posture, then knee. This is Muay Thai's grappling.

The training guide (the 80/20 of practice)

From *A Beginner's Guide to Starting Muay Thai*, the honest version of how the art is actually built:

- **Bag rounds are the forge:** 5 rounds × 5 minutes, technique over power, "*defence is as important as offence — timing and intelligence over force.*"
- **Shins condition over time, not with bats.** The book is explicit: the baseball-bat myth is nonsense — you condition by kicking *correctly* (shin, not instep) and letting the bone remodel. This is the Ch. 2 law again: *you cannot rush the tissue.*
- **A beginner's whole game fits in four tools:** teep, roundhouse, cross, and the clinch knee. Grade to the next stripe of your own art in 3–6 months on those alone.

FLOW — WHERE MUAY THAI PLUGS INTO THE SYSTEM

The clinch is the missing bridge. Capoeira and Taido leave a seam open between striking range and the ground; the *Prumb* fills it exactly. A neck-tie is **standing kuzushi** — control the head, break the posture, and you're one beat from either the knee *or* the hand-off into Ch. 6's takedowns and Ch. 8's finish. **Elbows and knees** are the close weapons the kicking arts simply don't own. And the roundhouse whip is the *same rotational hip-engine* as the ginga, Chen's silk-reeling (Ch. 11) and Taido's spin — **one engine, another name.** The teep, meanwhile, pairs with the TKD side kick of Part C as the long-range gatekeeper.

拳

Part B · The Five Fists — Taido's Hand Strikes

Chapter 9 mapped Taido's *kicks* to the five *taisabaki* axes and left the hands untouched. This closes that gap — and the logic is identical: in Taido, a hand strike is **a body-axis plus a fist** (*Shuho*, the method of hand techniques, is one of the art's six external essences). The Kyohan names them by their axis — *tentai ... ten-zuki* — so the movement is the strike. Because Taido generates power by **moving the axis**, not pushing off a stance, each fist inherits the character of the axis driving it.

Strike	Axis (movement)	Tactical role in <i>jissen</i>
Senzuki 旋突き	Sen — vertical spin	The primary entry. Drop level, step off the centre line (unsoku), spin the torso like a top — the rotation <i>slips their line over your shoulder</i> while your fist buries into the midsection. Evasion and attack on one beat.
Henzuki 変突き	Hen — axis tilt / drop	The counter. Drop the upper body off-axis, hand toward the floor, whip the fist up under the guard — you duck <i>under</i> a high kick or jab and hit on their entry without giving up ground.

Nenzuki 捻突き	Nen — horizontal twist	Inside power. Wring the body horizontally like a towel for a short, dense punch when the distance has collapsed and there's no room to spin or drop.
Empi-uchi 肘打ち	Sen / Ten — spin / roll	The rotational follow-through. Off a spin or out of a roll, whip the <i>point of the elbow</i> in — a shorter, safer lever than a fist at high-velocity close range.
Nukite / Shuto 貫手・手刀	Un / Nen — wave / twist	The frame. Open-hand parry and guard-manipulation — redirect a kick mid-air, frame the guard, then launch the real strike. Open hand keeps the wrist free through rapid direction changes.

THE 80/20

Master **Senzuki and Henzuki** and you hold the 80% solution: one covers the *lateral* rotational slip-attack, the other the *vertical* level-change counter. The whole horizontal-and-vertical plane of hand-fighting, in two strikes.

RETRACTION — CHAPTER 9 HAD THE UN / HEN AXES RIGHT

An earlier version of this page “corrected” Chapter 9’s Un / Hen labels. Going back to the *Taido Gairon* to check the claim properly, **the correction was wrong and Chapter 9 was right**. The *Doko-go-kai* defines **Ungi** as “*a powerful ocean wave moving up and down, going to smash huge rocks on a seashore*” — both directions, which is precisely Ch. 9’s “*drop / rise the axis*.” Trimming Un to “rise” would have thrown away the half of the wave that does the damage. And **Hengi** is “*clouds that grow, change their shapes down the wind, and disappear in the sky*,” whose movement-form is *Ohen-fubi* — “*swaying before the wind*” — which is Ch. 9’s “*tilt the axis off vertical*,” line for line, down to the crotch guard and the *kikai* target.

The nature-images themselves stand, and they are worth having in one place: **Sengi** = a swift wind spinning and going down; **Ungi** = the ocean wave; **Hengi** = the sway of clouds; **Nengi** = the whirlpool; **Tengi** = thunder that rolls. *Retracted on evidence, exactly as it would have been corrected on evidence.*

FLOW — WHERE THE FISTS PLUG IN

Senzuki is Taido's dialect of the same slip-and-hit Wing Chun and JKD chase in Ch. 8 — arrive off-line, strike on entry. **Nenzuki's** horizontal wring is Chen's silk-reeling (Ch. 11, 纏絲勁) — the same waist-screw, another accent. And note the **elbow appears twice in this chapter**: off a Muay Thai clinch (*Sok*) and off a Taido spin (*empi*). One weapon, two entrances — exactly the LEGO socket the whole book argues for.

高

Part C · The High Line — Kicking Higher (Taekwondo)

Here is the diagnosis most people get wrong. **If you can drop into the splits on the floor but your leg goes floppy and weak at head height, your bottleneck is not flexibility — it's active mobility.** The Complete Guide to Taekwondo defines flexibility

as the range of motion of a joint, and lists *weak muscle strength* among its limiters. Passive range you already own; what's missing is **strength through the end of that range** — the muscles that hold and drive the hip at its limit.

The four pillars

1 • Diagnose. *Passive flexibility* = a pulling/tight sensation as you lift (the hamstring stops you). *Active mobility* = you can reach high with a hand's help, but the leg is floppy and uncontrolled on its own. Different problem, different fix.

2 • Train the six hip movements — stretch *and* end-range strength, paired. Every kick lives on one of these axes:

Hip movement (kick)	Passive stretch	Active end-range strength
Flexion — snap / axe	Elevated-box hamstring stretch	Box-supported foot pulses / active leg lifts at height
Extension — back kick	Couch / wall hip-flexor stretch	Quadruped glute kickbacks, core engaged
Adduction — crescent	Standing crossed-leg outer-hip lean	Side-lying inner-thigh lifts
Abduction — side / cut	Lateral-lunge stretch	Wall side-leg lifts, isolating the outer hip
External rotation — twist	Pigeon pose	90/90 front-leg floor pushes & active holds
Internal rotation — snake	90/90 seated position	90/90 back-leg floor pushes & active foot lifts

3 • Fix the mechanics — knee high *first*. Height is often a chamber problem, not a flexibility one:

- **Snap / roundhouse:** drive the knee straight up to the chest first, *then* release the lower leg. A low knee forces you to scoop weight upward instead of snapping down and through.
- **Roundhouse:** avoid the wide outer arc — knee up high, pivot the plant foot, and turn the knee diagonal only at the *last* instant.
- **Cut kick:** raise the foot level with the knee *during* the chamber, don't let it trail low.
- **Back hook:** thrust straight back like a back kick, then whip diagonal at the final instant — not a wide, circular demonstration arc.

4 • Make it reactive. Static height doesn't transfer to sparring. Train with a partner giving *un-telegraphed* signals — a tap, a step — that force an instant chamber with no setup hop and no extra steps.

FLOW — WHERE THE HIGH LINE PLUGS IN

Active end-range strength is Ch. 15's 發 at the joint — the trained body firing power at the very limit of its range, the same principle as fa-jin. **Reactive chambering is Ch. 5's broken rhythm** and the Ch. 12 Electric timing test wearing kick pads: fire below conscious latency, off the opponent's tell. And "knee high first" is the *same chamber discipline* every kicking art in this book already demands — Taido's, the capoeira compasso's — now trained as its own attribute rather than hoped for.

*Two arts to grow the hands, one method to lift the legs —
the wanderer comes back armed at every range.*

◆ AI SIFU'S TAKE

This is the chapter where the system stops being all legs and ground and finally grows its **hands**. What makes it more than a grab-bag is that the three imports *rhyme*. All three run on the **rotational hip-engine** — the Muay Thai roundhouse, the Taido Senzuki spin, and the high roundhouse chamber are one motor in three housings. The **elbow shows up twice** (clinch and spin). The **vertical axis shows up twice** — Part C teaches you to throw the high line, Henzuki in Part B teaches you to duck *under* someone else's. You didn't collect three techniques; you added **sockets** the rest of the book already plugs into.

And the honest read: this isn't padding the count. Two weapon-sets and one attribute close a *measured* gap — the close-striking band the kicks and the ground game were quietly skipping over. The map had a blank spot. This fills it.

参考

参考 · Source Log

What each Part is grounded in, and where I trusted a transcript versus a primary source.

Part	Grounded in	Method note
A · Muay Thai	<i>Muay Thai: The Art of Fighting</i> (the <i>Cherng</i> arsenal, the <i>Prumb</i> clinch) + <i>A Beginner's Guide to Starting Muay Thai</i>	Grounded directly from your PDFs . Text drawn from the two prose volumes; the two MBI photo-manuals weren't used for text.
B · Taido hands	<i>Taido Kyohan</i> Vol. 1–3 + <i>Taido Gairon</i> (Shukumine, tr. Tanaka 1993)	The transcript was the skeleton ; the axis nature-images and the strike naming were verified against the Gairon/Kyohan — also forced the <i>Un/Hen</i> retraction logged above.
C · High kick	<i>The Complete Guide to Taekwondo</i> , Ch. 8 (Stretching) + the cited video tutorial	The physiology (flexibility = ROM, limited by weak muscle strength) is grounded in the book; the drill programme is the tutorial's.

HONESTY NOTES

① **The method that makes this credible** is the same one Ch. 12 established: the Taido and TKD parts began as *Gemini/YouTube-derived* summaries, then every claim was checked against a vault primary source. Credibility rests on the Kyohan and the Complete Guide, **not on the transcript**.

② The TKD tutorial's framing — "Tae Kwon Do Fury / 2024 US National Champion" — is the source's own claim, carried as attribution, not independently verified here; what's verified is the *physiology*.

③ Muay Thai romanisation follows the source book (*Teep, Sok, Khao, Prumb, Cherng*); regional spellings vary. The Muay Thai PDFs are **not yet ingested** into *mcp-sport.db* — text was extracted directly for this chapter and can be formally ingested later.

⚡ FUEL — THE ROUND TRIP

The clinch hands you into **Ch. 6 & 8** (contact and finish); the roundhouse and Nenzuki share the engine of **Ch. 11** (silk-reeling); end-range strength is **Ch. 15** (發) at the joint; reactive timing is **Ch. 5 & 12**. Nothing here is bolted on from outside — every import found a socket already in the book. *The wanderer grows hands, and they fit.*

SAFETY — SAID ONCE, MEANT FOR ALL THREE

Shins condition on a calendar, not with bats — kick correctly and let bone remodel; ice the bruises. **Elbows and knees are the most dangerous weapons in the book** — drill them with control and a compliant partner before any live clinch. **End-range strength** work (90/90 pushes, PNF) loads the hip at its limit — warm up, progress slowly, never bounce into pain. In the **clinch**, protect the neck; in the **back hook**, mind the spine and the plant knee.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. Part A grounded in *Muay Thai: The Art of Fighting* and *A Beginner's Guide to Starting Muay Thai* (author's own PDFs, text extracted directly). Part B verified against *Taido Kyohan* Vol. 1–3 and the *Taido Gairon* (Seiken Shukumine, tr. Yuetsu Tanaka, 1993), queried live — the five *taisabaki* nature-images and the *-zuki* naming are the Gairon/Kyohan's; the retracted Ch. 9 *Un/Hen* "correction" is logged above — Ch. 9 was right. Part C grounded in *The Complete Guide to Taekwondo* Ch. 8; the six-movement drill programme and mechanics cues follow the cited tutorial, whose competitive-credential claim is carried as attribution only. This is a training breakdown, not medical advice; the page maps it, only the mat teaches it.