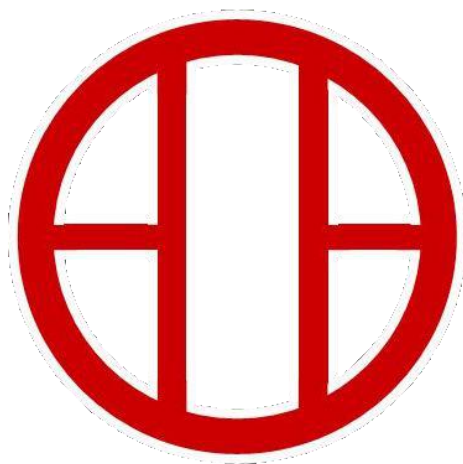


# TORII

# DOJO

## 古琉沖繩空手古武術

Old Style Okinawan Karate Kobujutsu



# Student Manual

TORII  
DOJO



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# Overview

The martial arts taught at the Torii Dojo consist of old style Okinawan karate and kobujutsu. Specifically, the curriculum consists of Seidokan Shorin Ryu and Kenshikai Goju Ryu. What makes the emphasis of the training "old style" is that it focuses on the ancient Okinawan life-protection arts including *tuidi* (joint locks) and *kyusho* (pressure points) as a means of defense in contrast to the more modern sport karate applications. Additionally, the students also engage in *hojo undo* (conditioning exercises).

The head instructor of the dojo is Sensei Matt Kohler who is ranked Nanadan (7<sup>th</sup> degree black belt). He travels regularly to Okinawa to continue his training. He has had the pleasure of studying with some of the top Okinawan karate and kobudo practitioners and also holds rank in aikijujutsu as well.

The two senior advisors of the Torii Dojo are Sensei Ed Duga who is ranked Kudan (9<sup>th</sup> degree black belt) in Seidokan Shorin Ryu and Sensei Luis Morales who is ranked Kudan (9<sup>th</sup> degree black belt) in Kenshikai Goju Ryu.



The Torii Dojo was started by Sensei Ed Duga, Kyudan (9<sup>th</sup> Degree Black Belt), student of Shian Toma, Judan (10<sup>th</sup> Degree Black Belt) of Seidokan. Duga Sensei was a student on the island of Okinawa beginning in 1966 while he was stationed there in the army. He was promoted through Sandan (3<sup>rd</sup> degree

black belt) from Nakamura Sensei and Toma Sensei. These promotions occurred while Toma Sensei was affiliated with the All Okinawan Kenpo Karate Do League, led by Shigeru Nakamura of Okinawan Kenpo.

In 1969 Duga Sensei received his Yondan (4<sup>th</sup> Degree Black Belt) from Uehara Sensei and Toma Sensei. This promotion occurred while Toma Sensei was affiliated with the All Okinawan Karate Kobudo Association lead by Seikichi Uehara of Motobu Ryu.



In the summer of 1969 he had a period of personal study with Uehara Sensei. Upon his return to the U.S. in the 1970's, along with Sensei John Kennedy, he formed the USA Motobu Ryu Karate Association. Throughout the 1970's, 1980's and 1990's Sensei Duga had the opportunity to further train with Toma Sensei during his visits to the U.S. In 1984 Toma Sensei formalized his own way of teaching and the USA Motobu Ryu Karate Association then became the All Okinawan Seidokan Karate and Kobudo Association under Toma Sensei.

Sensei Duga has kept the Seidokan style true to its roots, practicing and teaching in a very traditional way. Sensei Duga has been recognized by the Pennsylvania Karate Rating Association as a "Pioneer of Karate in Pennsylvania" and is also a member of the International Karate Kobudo Federation's San Ju Nen Kai, the 30 year practitioner club. In 2003 the Kumite International honored Sensei Duga by presenting a KickKiss Scholarship in his name. In 2009 he became only the sixth person to be promoted to Kudan (9<sup>th</sup> Degree Black Belt) in Seidokan from Toma Sensei.

Sensei Luis Morales was born in 1958. As a child he was fascinated with the Martial Arts, spending many hours reading the various Martial Arts publications such as Black Belt Magazine and Karate Illustrated. His first real exposure to the Martial Arts came when he was only 8 years old. A family friend introduced him to a *Jujutsu* style called Miyama Ryu. Not knowing that this was the path that The Most High has chosen for him, at the age of 12 years old, he began his formal training in Bujutsu.



Sensei Morales has dedicated his life to the study of Okinawan Goju Ryu karate *jutsu*, and due to his relentless pursuit has a profound knowledge of its *kata* and its *bunkai* (Applications). He is highly regarded for his advanced abilities in the ways of Martial Science, *tuidi jutsu* (Grab Hand Art) and *kyusho jutsu* (Vital/Pressure points Point Art) that are Sub Arts of Karate.

Sensei Luis Morales is a professional Karate teacher, who has trained with the world's leading Goju Ryu's masters; to name a few, he was a senior student of Master Teruo Chinen, Chief Instructor of Jundokan International, and also a student of Grandmaster Eiichi Miyazato 10th Dan, founder of the Jundokan Dojo and student of the founder of Goju Ryu, Grandmaster Chojun Miyagi. Sensei Morales quest for knowledge kept him searching for other Goju Ryu teachers. It was then he met the head master of International Kenshikai Organization Hanshi Tetsuhiro Hokama 10th Dan in Okinawan Goju Ryu and Kobujutsu.

Shihan Matt Kohler, under the supervision of Duga Sensei and Morales Sensei, is the head instructor of the Torii Dojo. He has made multiple trips to Okinawa to further his training and immerse himself in the Okinawan life protection arts. Kohler Sensei began his training at the Torii Dojo in 1990 and in 1995 he also began studying Okinawan Kenpo Kobudo under Hanshi Bruce Heilman of the International Karate Kobudo Federation.



In 2002 he began studying Daito Ryu Aikijujutsu under Hanshi Miguel Ibarra of the Yama Bushi Kai. Also in 2002 he began assisting instruction of the Budo class and studied kendo at the University of Pittsburgh which continued through his graduation in 2006.

The closing of the Norwin Community Center in the Spring of 2009 marked the end of the old Torii Dojo location and the present facility was then constructed in Blairsville, PA. In 2016 he was promoted to his current rank of Nanadan (7<sup>th</sup> Degree Black Belt) by Sensei Duga and Tamae Sensei. For the past several years he has received private instruction in *kyusho justu* and *tuite jutsu* from Professor Tom Muncy of the Dragon Society International. In addition to being on the Technical Committee of the Ryukoku Seidokan Karate Kobudo Renmei (RSKKR) and the Pennsylvania representative of the Daito Ryu Aikijujutsu Yama Bushi Kai, he is also a member of the Okinawa Seidokan Karate Kobudo Renmei (OSKKR), the International Karate Kobudo Federation (IKKF), and Dragon Society International (DSI). Matt has also had the privilege of training with notable instructors including Shian Toma, Shigemitsu Tamae, Ron

Nix, Jody Paul, Bill Hayes, Allen Tackett, Tetsuhiro Hokama, Seiyu Oyata, Chuck Merrimen, Phil Matedne, Tetsuo Takamiyagi, and Masahiro Nakamoto. Besides his passion for martial arts he also holds a Ph.D. from Indiana University of Pennsylvania, a M.A.T. from the University of Pittsburgh, a B.S. from the University of Pittsburgh, and a Pennsylvania Level II Certification in Physics and Chemistry education.



# Laws of Self Defense

1. **RETREAT** - you should retreat from an attack or immediately after defending yourself; normally this does not apply if you are in your home
2. **FAULT** - if you intentionally place yourself in a situation where you will have a fight you relinquish your claim to self defense
3. **REASONABLE FORCE** - use only enough force necessary to resist or repel an attack
4. **DEADLY FORCE** - only use deadly force to defend yourself, family, or property from an attacker with a weapon or when there is danger of serious bodily injury or loss of life

All techniques and strategies learned at this dojo are informational only. How you choose to use this knowledge is up to you; you are legally responsible for all your actions

# Rules of the Dojo

The first step in the study of martial arts is self-mastery of the mind and body; that is, control of your physical actions, emotions, and strength. Without control, you will defeat yourself and the true spirit of karate is lost.

As a karate ka you have the following responsibilities for your sensei, dojo, and self:

1. Karate is self-defense. Do not misuse your knowledge or try to impress others with karate techniques.
2. Be courteous and act in a courteous manner. Train hard and strive to achieve higher mental and physical levels.
3. Proper respect for instructors and other karate ka will be practiced at all times.
4. Remove shoes before entering the training area.
5. Bow when entering and leaving the training area.
6. Keep yourself, your uniform, and the dojo clean.
7. If you are late for class bow in at the back and quickly warm up as not to disturb the other students.
8. Report all injuries to the instructor.
9. No unnecessary talking. If you have a question, ask the instructor.
10. Do not wear piercings, watches, or chains. Do not eat candy or chew gum.
11. Do not train under the influence of drugs or alcohol.

# Dojo Procedures: Beginning and End of Class

## Action

Come to Attention  
Bow to Front  
Assume Kneeling Position  
Meditate  
Cease Meditation  
Bow to Shrine  
Stand Up  
Bow to Sensei  
Bow to Everyone

## Command

Kyosukete  
Rei  
Seiza  
Mokuso  
Yame  
Shinza ni Rei  
Tate  
Sensei ni Rei  
Tokugai ni Rei

# Dojo Kun

The dojo kun is a code of ethics used to guide training in the dojo as well as everyday life in general.

Our dojo kun was adopted by the Okinawan Karate Kobudo Rengokai in the 1960's and is still commonly used by many Okinawan dojo today. Note: the kanji for the dojo kun is written top-to-bottom, right-to-left.

一人格完成に努める事  
誠の道を守る事  
努力の精神を養う事  
礼儀を重んずる事  
血気の勇気を戒める事

Hitosu: Jinkaku kansei ni tsutomeru - to endeavor to complete your personality

Hitosu: Makoto no michi wo mamoru koto - to keep sincerity

Hitosu: Doryuku no seishin wo yashinau koto - to cultivate a spirit of effort

Hitosu: Reigi wo omonsuru koto - to respect courtesy

Hitosu: Kekki no yu wo imashimeru koto - to rebuke hot-blooded courage

# Uniform Guidelines

## 拳正道會館

- Beginners without a *gi* should wear sweatpants or warm up pants with a t-shirt until they obtain a *gi*
- Beginners, regardless of prior experience in other types of martial arts, will start by wearing a white belt until they test for more advanced rank
- All experienced karate ka should wear a white *gi* with the dojo patch
- Karate ka at the *sankyū* level and above may alternate a ½ black with ½ white *gi* (white top & black bottom or black top & white bottom)
- Karate ka at the *shodan* level and above may wear an all-black *gi*; embroidery should reflect the appropriate *yudansha* level

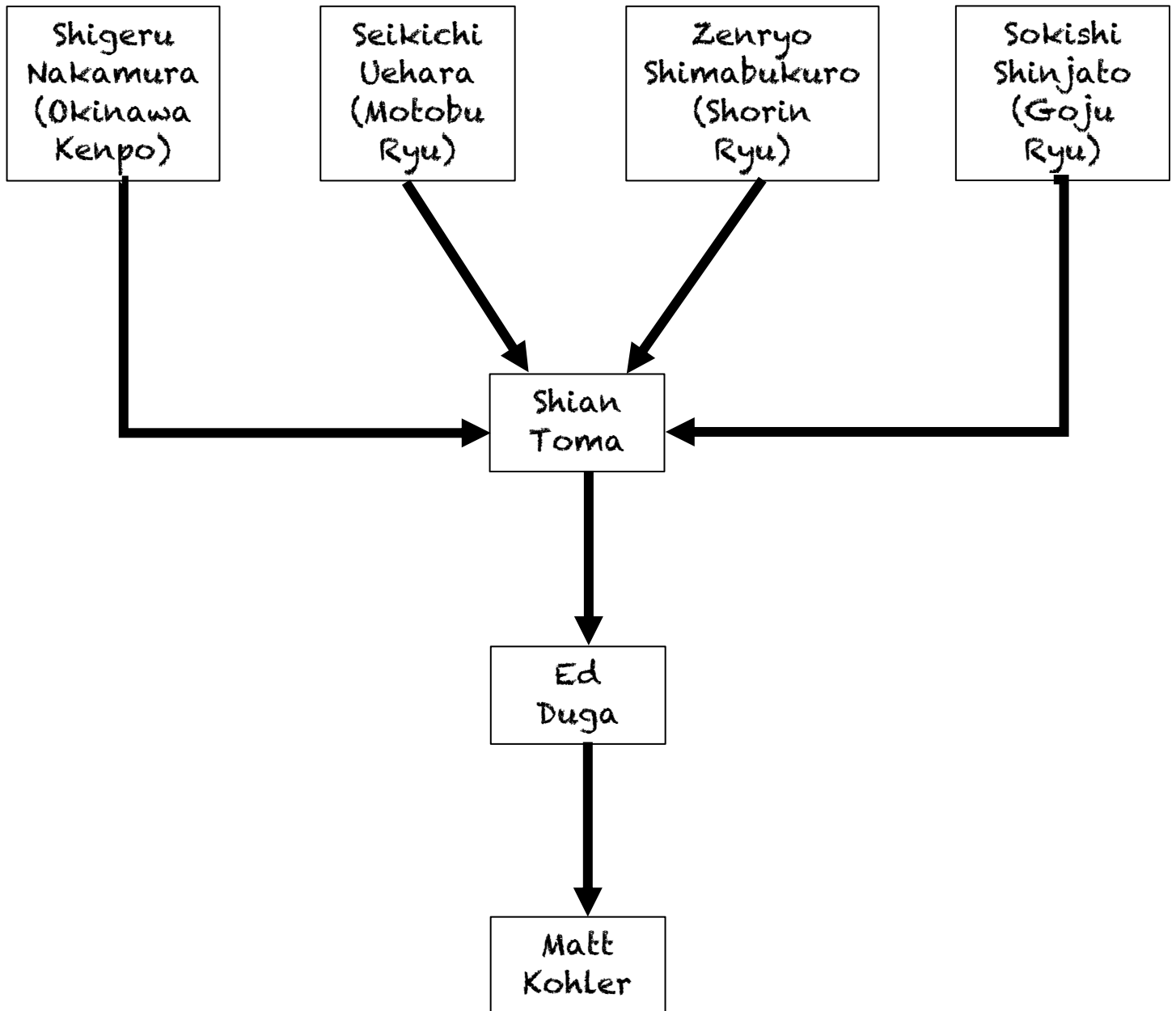
# Rank and Grades

Level	Name	Belt
10 <sup>th</sup> kyu	Jukyu	White
9 <sup>th</sup> kyu	Kukyu	White + 1 stripe
8 <sup>th</sup> kyu	Hachikyu	White + 2 stripes
7 <sup>th</sup> kyu	Nanakyu	White + 3 stripes
6 <sup>th</sup> kyu	Rokukyu	Green
5 <sup>th</sup> kyu	Gokyu	Green + 1 stripe
4 <sup>th</sup> kyu	Yonkyu	Green + 2 stripes
3 <sup>rd</sup> kyu	Sankyu	Brown
2 <sup>nd</sup> kyu	Nikyu	Brown + 1 stripe
1 <sup>st</sup> kyu	Ikkyu	Brown + 2 stripes
1 <sup>st</sup> degree black belt	Shodan	Black w/ white embroidery
2 <sup>nd</sup> degree black belt	Nidan	Black w/ white embroidery
3 <sup>rd</sup> degree black belt	Sandan	Black w/ white embroidery
4 <sup>th</sup> degree black belt (shihan eligible)	Yondan	Black w/ gold embroidery
5 <sup>th</sup> degree black belt	Godan	Black w/ gold embroidery
6 <sup>th</sup> degree black belt	Rokudan	Black w/ gold embroidery
7 <sup>th</sup> degree black belt	Nanadan	Red & White or Black w/ red embroidery
8 <sup>th</sup> degree black belt	Hachidan	Red & White or Black w/ red embroidery
9 <sup>th</sup> degree black belt	Kyudan	Red or Black w/ red embroidery
10 <sup>th</sup> degree black belt	Judan	Red or Black w/ red embroidery

# Rank Requirements

Rank	Karate Kata	Kobudo Kata
Kukyu	<u>Sanchin</u>	
Hachikyu	<u>Gekisai Ichi</u> & <u>Gekisai Ni</u>	
Nanakyu	<u>Naihanchi</u>	Odo no Tekko Ichi
Rokukyu	<u>Ananku</u>	Kihon Bo
Gokyu	<u>Wansu</u> & <u>Saifa</u>	Motobu Bo
Yonkyu	<u>Seisan + Passai Dai</u>	Choun no Kun & Sakugawa Jo
Sankyu	<u>Passai Sho</u> & <u>Pinan Shodan</u>	Tokumine no Kun & Ko Bo
Nikyu	<u>Pinan Nidan</u> & <u>Pinan Sandan</u> & <u>Seiyunchin</u>	Tsuken Akacho no Nunti Bo
Ikkyu	<u>Pinan Yondan</u> & <u>Sanseiru</u>	Odo no Nunchaku & Hokama no Nunchaku
Shodan	<u>Pinan Godan</u> & <u>Sepai</u>	Toma no Tonfa & Odo no Tonfa
Nidan	<u>Gojushiho</u> & <u>Shisochin</u>	Toma no Sai & Ufuchiku no Sai
Sandan	<u>Chinto</u> & <u>Seisan</u> & <u>Kusanku</u>	Toma no Kama & Odo no Kama
Yondan	<u>Kururunfa</u> & <u>Suparenpei</u>	Shimagiri Bo & Goeku no Eku
Godan	<u>Tensho</u> & <u>Shihohappo no Te</u>	Tsuken Akacho no Eku Bo & Motobu Iai

# Seidokan Shorin Ryu Lineage





# Seidokan Shorin Ryu Kata

## Naihanchi

There are various translations for the word Naihanchi: Fighting on Home Ground, Surreptitious Stepping, Sideways Fighting, and Iron Horse are some of the most prevalent. There is disagreement over who created these kata, with credit going to either Matsumura of Shuri or Itosu; most authors, however, indicate that these were the first kata taught and that they are very old. This of course would lead one to believe that they were either created from Matsumura or he learned them from some place. If they did come from the Matsumura Line, they probably originated in China and may be the Shorin version of a Shigime kata, that is a kata in which the practitioner will be tested, as in the Sanchin kata of Naha. Some say that Matsumura created Naihanchi 1, with 2 and 3 being created by Itosu; others say Itosu created only Naihanchi 3. One can see various stances used in different versions of the kata: uchi-hachiji-cachi. Several sources suggest that this is a Crane kata, with one author maintaining that its roots lie in the kata Gojushiho. These kata are found in both Shuri and Tomari traditions. There are various theories as to what the kata were created for: some say to fight against three people while one's back is against a wall, others say they were designed to fight along the walkways of rice paddies, and still others suggest that they are simply a means of developing the legs and hips for a strong stance and powerful techniques. If one understands the bunkai of the Naihanchi forms, it is easy to see the "against the wall" theory is improbable, as is the "rice paddy theory". The third theory, the development of

balance and strong technique is the most likely explanation.

## **Ananku**

The general consensus is that this kata (which means Light from the South) is a Tomari kata that was introduced from China (possibly Taiwan) by Chotoku Kyan sometime in the late 19th or early 20th century. It also forms the basis for Ananku Sai. It was passed from Kyan to Zenryo Shimabuku.

## **Wansu**

Most authors agree that this is a Tomari kata that was probably introduced by Sappushi Wansu, a Chinese martial artist, sometime around 1683 (one author says that the word means Arm Excellence, and was not taught outside of the Tomari until after 1870). Shorin master Kyatake claims that Wansu was one of the original seven kata of the ancient style. There are two versions, coming from Matsumura and Itosu (although one author maintains that it was Matsumura and Sanaeda who created these two versions, with Itosu and Matsumura of Shuri introducing modifications at a later time). The kata is noted for the kakushi tsuki (hidden punch) which is not seen in many versions. This kata comes to us via Peichin Maeda - Chotoku Kyan - Zenryo Shimabuku.

## **Seisan**

This is a very old kata, which may be translated as 13 or 13 hands. It is possible that this kata was named after a Chinese martial artist sometime during the 17th century. Its use can be traced back to the well-known mapmaker, astronomer, mathematician, and martial artist, Takahara Peichin (Lord Takahara). There are two major versions, with many variants: the Shuri version and the Naha

version. They are very different in form. It is believed that the wife of Bushi Matsumura (Yonamine Chiru, married 1818) had a great deal of influence on the development of this variant. It is said that the Matsumura Orthodox variant was developed to teach women how to fight with a baby on their backs. Some of the other variants are: Tomari no Seisan, Oshiro no Seisan, Arakaki no Seisan, Inami (or Iha) no Seisan, Kyabu no Seisan, and Motobu no Seisan.

### **Passai Dai & Passai Sho**

This is obviously a very popular kata, judging from the number of versions that can be found. Passai originally came from China, but it is no longer practiced there. There are at least 17 versions which can be placed into three groups: 1) Itosu-Ishimine 2) Tawada-Chibana 3) Matsumura Orthodox-Kyan-Oyadomari. The Passai kata of Shimabuku Village (Matsumura Orthodox version) may be the oldest version of this kata, dating back in village records over 400 years. There are Passai Sho and Passai Dai versions of this kata. There is, of course, great disagreement about who created the Passai Sho kata. Once again credit goes to either Bushi Matsumura or Itosu (with most authors favoring Itosu). One author refers to Passai Sho as the "meditation" version of the two kata. Passai literally means "To breach a Fortress", indicating the ability to penetrate any defense. The older versions of this kata complete the first move with the left leg leading; this has been switched to the right leg in most modern versions.

### **Pinan Shodan - Godan**

There is a great deal of disagreement about the origin of these kata. Basically, there are three schools of thought, each represented by credible authors. The first

school of thought is that Bushi Matsumura created Pinan 1 & 2, and that the rest of the Pinan kata were created by Itosu. Chibana Chosin maintains that originally there were two kata, known as Channan Sho and Dai, which were taught to Itosu by Matsumura, and from them came the series Pinan 1-4. Chibana claims that the only Pinan developed entirely by Itosu was Pinan 5. The third school of thought is by far the most popular, and is surrounded by most authors, including Choki Motobu, who in a small book that he wrote in 1926 claimed that Itosu developed all Pinan kata. This version goes on to state that the Pinan kata were developed by Itosu for introduction into the Okinawan school system because the Naihanchi kata, traditionally the first kata taught, were much too difficult for children to learn. These authors generally agree that this was an older, more complex kata that formed the basis for Itosu's creating the Pinan kata; various suggestions as to what the older kata was are Kusanku, Pyong-An, and Passai, with the most popular belief being that Itosu created the Pinan kata from the concepts found in Kushanku. Pinan means "Safe and Sound".

## Gojushiho

This kata was originally called Useishi and is very old. It is listed in the ancient Chinese text Bubishi as being a Fukien White Crane form. Gojushiho means "54 Steps", and there is a great deal of speculation as to why that is true. Some say it might have been someone's name, others suggest that it was the 54th kata taught. Still others offer the possibility that at one time the kata actually consisted of 54 steps. Legend has it that Bodhidharma originally introduced its basic movements to the monks of the Shaolin Temple. It is recorded that over the centuries the number was added on to, with the

techniques of native Chinese arts being incorporated into the training. The next specific number referred to as representing the expanded teachings of Bodhidharma is 54. Fukien White Crane is reputed to have been developed by a woman who was already educated in the Five Animal curriculum of the Shaolin Temple. There are two main versions of this kata, again coming from Shuri and Tomari. In a Tomari te version there will be at least one series of moves which represents a drunken person staggering from side to side. The Shuri version does not have this side to side movement. All authors agree that this is a very sophisticated kata; some authors claim that its movements are at least 70% defensive and that with its reliance on the development of Ki this kata shows the essence, spirit, and soul of karate do.

## Chinto

This kata was developed by Bushi Matsumura from the teaching of a Chinese sailor named Chinto (which translated means "Peace Preservation Center Faction") who was shipwrecked on Okinawa. Some say that Chinto was a Crane boxer and taught the Crane sets to Matsumura, who developed this kata from those sets. This is plausible given the fact that legend has it that Matsumura, in confronting Chinto, was impressed by the man's ability to evade capture. Evasion is an important concept in Crane boxing; likewise, the series of high/low blocks from a one-legged stance, seen in the Shuri version of Chinto, suggests Crane influence. There are two main versions of this kata, again with many variants. There is the Shuri version, which is characterized by a series of three high/low blocks and a second series of three high/low blocks from a one-legged stance. The Tomari version does not have these series of blocks, and immediately after the opening bow

a Tomari variant will generally turn and face 45 degrees to the right. One author claims that there are three main versions: Tomari, Kyan, and Itosu, although this still represents only two distinctions, since Itosu studied with Matsumura and Kyan studied with Itosu, thus continuing the Shuri line. Given the translation of the name Chinto, it might be appropriate to speculate that Chinto represents a group rather than a single individual. Throughout time and culture the of storytelling and oral history presentation has often reduced a group to an individual, thus making the story less complex and more dramatic.

## **Kushanku**

Kushanku is a Chinese word which is a diplomatic title. The kata was probably named after such a diplomat who lived in Okinawa around 1761 and taught or demonstrated his fighting style to Sakugawa and others. There are many variations of this kata, and some bear little resemblance to the others. The reason for all these variations is that Kushanku probably did not teach any specific kata (some suggest he was a boxer of the internal school); sometime later a number of martial artists developed different versions of the kata based on their perceptions of whatever he did teach. One author says that the kata was created by masters as a present to the King of Okinawa after karate had become popular among the nobles (this raises the question of the popular notion that all Karate was underground due to the occupation of the Japanese. It is hard to imagine that the Japanese would not have been aware of something happening with the Okinawan imperial court. Similarly, one suspects that they would have recognized the title "Kushanku" and not been terribly excited about this reference to China).

# Seidokan Shorin Ryu History

The April 1984 edition of "Official Karate" magazine carried an article on Seidokan history. The following is the story of Seidokan Karate Kobudo as well as the story of Shian Toma, the founder of Seidokan Karate Kobudo. Shian Toma and others related many details, dates, figures, etc. Please note the majority of dates are approximate, as many years have passed since most of these events occurred. Shian Toma was born 23 November 1930 on the island of Okinawa.



He first studied Karate at the age of 16 in the city of Osaka, on mainland Japan, where he lived for a year during the Second World War. Upon his return to Okinawa, he began to study from Sokishi Shinjato. Shinjato Sensei studied from the famous Chojun Miyagi (1888-1953), who founded Goju Ryu, from Tatsuo Shimabuku (1908-1975), the founder of Isshin Ryu and



was a prominent student of Chotoku Kyan (Shorin Ryu). It is believed Shinjato Sensei studied from others as well, but specifically who is not clear. Shinjato Sensei taught four kata: Seisan, Sanchin, Chinto, and bo kata. It was from Miyagi that Shinjato

learned Sanchin kata, which emphasizes strong breathing technique. Shinjato Sensei, a policeman by profession, studied from Miyagi while he was teaching at the police academy. It is noteworthy that Shian Toma had the

opportunity to perform Sanchin kata before Chojun Miyagi, during a training session at the police academy.

Shian Toma related on numerous occasions, that in the early years, there was not the wide differentiation of styles that we know today. Historically, Karate was simply Karate. Another interesting point is, in the early years, most sensei taught only a very small number of kata. In fact, it would not have been unusual, to find a sensei teaching only one kata. But, as there was comparison and sharing of kata, the number grew. With respect to the small number of kata, it should not be deduced that there was little kata practice. Shian Toma readily admits that he spent over a year learning and practicing Seisan kata before being allowed to go on to Sanchin kata. Perhaps this is one reason why many of the old Okinawan masters are so strict as to the precise execution of the kata.

Shian Toma went on to study Shorin Ryu Karate and Kobudo (weaponry) from Seiki Toma. Seiki Toma studied under many notable teachers; among these were Shinsuke Kaneshima (Tozan Ryu), Shoshin Nagamine (Shorin Ryu), Zenryo Shimabuku (Shorin Ryu), and Tatsuo Shimabuku (Isshin Ryu). It is from Seiki Toma that Shian Toma learned most of the kata he teaches today. The kata learned from Seiki Toma were Seisan, Anaku, Wansu, Passai, Pinan 1-5, Naihanchi, Passai Sho, Gojushiho, Chinto, Kusanku, Tokumine No Kun, sai kata, and tonfa kata. Seikichi Odo, of Hon Ryukyu Kenpo, is a former student of Seiki Toma as well. Shian Toma also practiced and taught a kama kata. The story behind how he came to practice this kama kata is very interesting. The story relates that he and a couple of other relatively young karate ka went to a famous kobudo teacher who was noted for his kama technique; I believe



this teacher to be Matsutaro Ire. Shian Toma related that Ire Sensei was very old at the time and his memory was failing. Ire Sensei died at the age of 92 in 1971. Each time Shian Toma and the others trained with Ire Sensei, the *kata* changed. As a result the others gave up out of frustration. Shian Toma stuck with it and eventually took the varying versions and synthesized them into a single *kata*, thus preserving the *kama* technique of Ire Sensei for all times.

The martial arts political scene of Okinawa has often changed over the years. One change, in the mid-sixties, was when the All Japan Karate Association split into a number of factions. Sparring style was the gist of this split. The most widely accepted method of sparring in Japan, was, and still is, the "controlled contact" variety.

It was generally felt, by the All Japan Karate Association, that this "controlled contact" sparring should be taught, practiced, and officially sanctioned. One of the main points of contention was the traditional full contact method of sparring utilized on



Okinawa. This type of sparring employed the use of body armor similar to that used in Kendo (Japanese fencing). It was quite brutal and knockouts were not uncommon. Since the main goal of the All Japan Karate Association was to integrate the Karate of Okinawa, now officially part of Japan, with the Karate of the main islands of Japan, conflict was bound to arise. Many, like Shian Toma, were brought up in the "hard" way and felt it was the true Okinawan way. Shian Toma also had the reputation for being a tough, no nonsense *karate ka*, and was well respected for his fighting abilities both

inside and outside the dojo. Thus, the split occurred, and the Okinawa Kenpo Association was formed, made up of similarly traditional hard and tough sensei.



The Okinawa Kenpo Association thrived for several years.

Then, in 1968, it officially merged with the All Okinawa Karate and Kobudo Association headed by Seikichi Uehara. Uehara Sensei was, and is currently, the head of the Motobu Ryu system of Okinawan Bujutsu (martial arts). Motobu Ryu, or more correctly "Motobu Udon Ti," is relatively little known outside

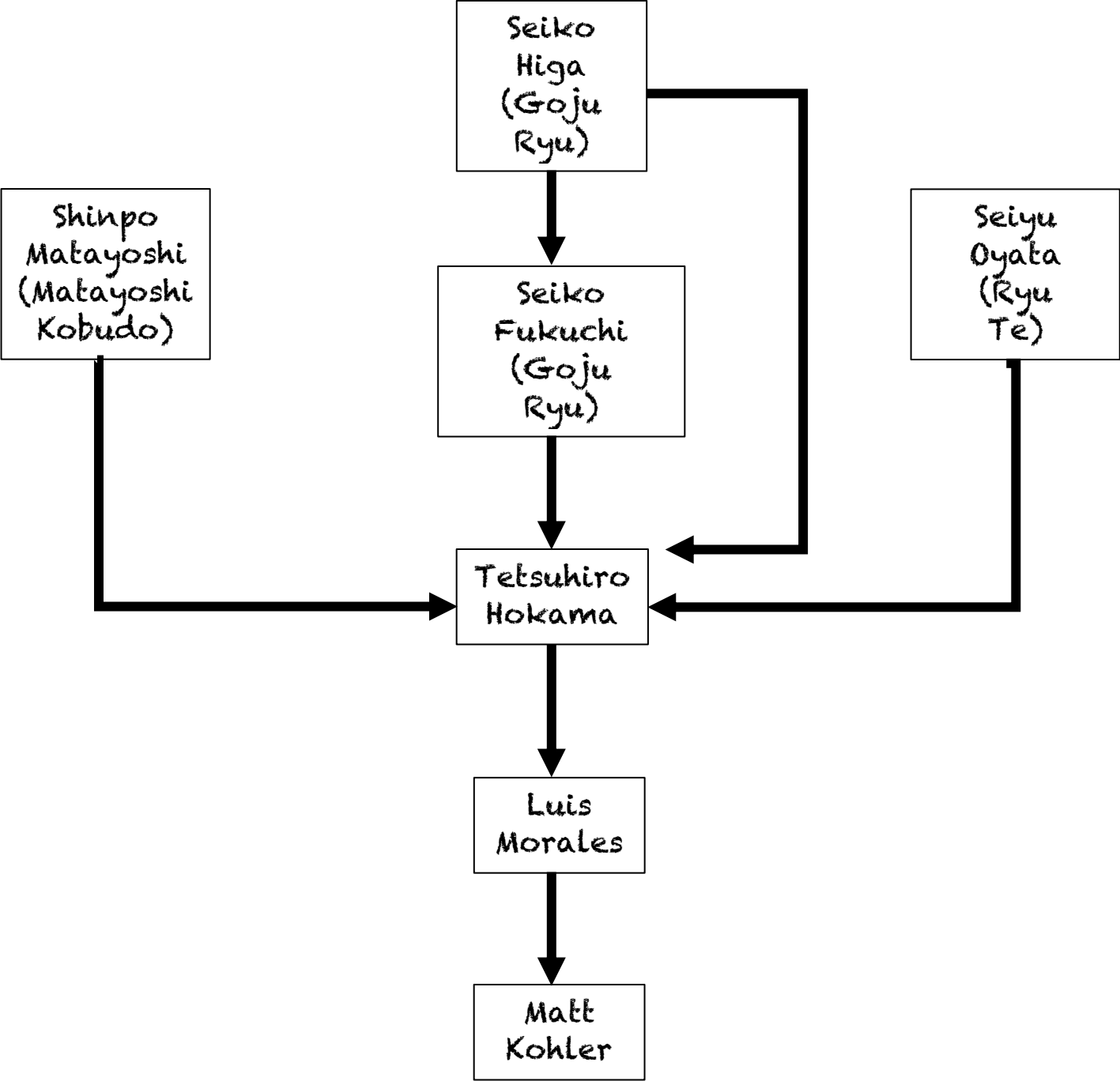
Okinawa. Sensei Uehara learned his art from Choyu Motobu, the older brother of the renowned Choki Motobu. It was from "Bushi" (warrior) Sokon Matsumura that Choyu Motobu originally learned the techniques, both weaponry and unarmed methods, which eventually became known



as Motobu Ryu. The art is sometimes referred to as "Palace Hand" because of its association with the royal court of the Okinawan kings. To the untrained eye, it resembles Aikido in its unarmed methods. However, the throwing and joint-locking techniques are more similar to Japanese Aiki-jujutsu or Chinese Chin Na. The style's weaponry includes such things as Chinese broad swords, katana (Japanese long sword), yari (spear), and naginata (halberd). It was from Uehara Sensei that Shian Toma learned the throwing, joint locking, and *iai waza* (quick draw sword techniques) that he often taught in his classes. With the inclusion of these techniques, Seidokan became a more total fighting art consisting of punching, striking, kicking, throwing, joint locking, and a variety

of weapons. There are now many schools throughout the world teaching this unique art. Shian Toma Sensei passed away peacefully in his sleep on May 30<sup>th</sup>, 2013. At that point Shigemitsu Tamae Sensei, Toma Sensei's most senior student, took over the organization and changed the name to the Okinawan Seidokan Karate Kobudo Association.

# Kenshikai Goju Ryu Lineage



# Kenshikai Goju Ryu Kata

## Fukyu Kata

Fu means "universal", "wide(ly)" kyu means "reach out", "exert", "exercise", "cause" As a compound, it can mean "dissemination"; reading the kanji separately, it can mean "universal exercise." Therefore, Fukyu kata can be understood to mean "universal exercise kata for wide dissemination"

## Gekisai

Geki means "beat", "attack", "defeat", "destroy", "conquer" sai means "smash", "break", "crush", As a verb compound, Gekisai suru ("suru" is the verb "to do") means to "defeat (the enemy); reading the kanji separately, it can mean "destroy and break", or any other permutation of the above definitions. Therefore, "Gekisai kata" can be understood to mean "kata to defeat, destroy, conquer the enemy by breaking, smashing, and crushing."

## Kihon Kata

Ki means "fundamental" or "foundation", hon means "book" or "text" As a compound; Kihon means "foundation; basis; standard". The following kata is the fundamental text of Goju-Ryu.

## Sanchin

San means "three", chin means "war", "battle", "match" Sanchin essentially means "three battles" - also, "chin" is not a standard Japanese pronunciation of the kanji (that would be tatakau,

"to hit") but a more Chinese influenced pronunciation.

## **Kaishu Kata**

Kai means "open", shu means "hand" as a compound, kaishu means open handed. The following list is of openhanded kata.

## **Saifa**

Sai is the same as in Gekisai - "smash", "break", "crush", fa means "rend", "rip", "tear", "break", "destroy", "defeat", "frustrate" There is no standard reading for Saifa as a compound; thus its meaning may be derived from a combination of the above definitions - for example, it may be understood to mean "smash and destroy" or "break and rip."

## **Seiyunchin**

Sei means "system", "law", "rule" un means pull", "tug", "jerk", chin is the same as in sanchin, "war", "battle", "match" There is no standard reading for Seiyunchin as a compound; thus its meaning may be derived from a combination of the above definitions - for example, "a system of battle by pulling", suggesting a fighting method centering around grabbing and yanking.

## **Sanseiru**

San means "three", sei means "ten", ru means "six" te means hand as a compound, sanseiru means 36. Te means hand, or method. Thus, Sanseiru can be read as 36 methods, or 36 techniques.

## Seipai

Sei means "ten" pai means "eight" te means hand As a compound, Seipai means 18. Te means hand, or method. Thus, sanseiru can be read as 18 methods, or 18 techniques.

## Shisochin

Shi means "four", so means "yonder", "facing", chin is the same as in Sanchin, "war", "battle", "match" As a compound, "shiso" means "facing the four directions", a concept similar to the "four corners of the earth," or all directions. Thus, shisochin can be understood to mean, "a battle in all directions."

## Seisan

Sei means "ten", san means "three", te means "hand". As a compound, Seisan means 13. Te means hand, or method. Thus, Seisan can be read as 13 methods, or 13 techniques.

## Kururunfa

Ku means "long" or "continued" ru means "stop" run means "suddenly", "immediately", "in a hurry" fa means the same as in Saifa - "rend", "rip", "tear", "break", "destroy", "defeat", "frustrate" There is no standard reading for Kururunfa as a compound; thus its meaning may be derived from a combination of the above definitions - for example, "continued sudden stop and break". Compare with Seiyunchin, "a kata for yanking and pulling.

## Suparinpai

Su means "one", pa means "hundred", ren means "zero", "nothing", "cipher", "fall", pai means "eight" te means "hand". There is no standard meaning for Suparenpai as a compound. Usually the name is read to mean 108, but the presence of the character ren complicates this. Interestingly, this character was the "zero" of the Japanese Zero fighter plane in WWII, indicating some connection with combat not indicated in standard dictionaries.

## Heishu Kata

Hei means "closed" shu means "hand". As a compound, Heishu means close handed. The following list is of close handed kata.

## Tensho

Ten means "revolve", "turn around", "change" sho means "manipulate", "rule", "administer", "conduct", "palm of hand" There is no standard reading for Tensho as a compound; thus its meaning may be derived from a combination of the above definitions - for example, "revolving palm of the hand".

### Note:

The kata Sanseiru, Seipai, Seisan and Suparenpai include "te" as the final character. It is not spoken but exists as a reminder of the Chinese origin of the kata names which were numbers originally symbolizing certain Buddhist concepts. This info was take from an upcoming book on Goju Ryu by Sensei Morales.

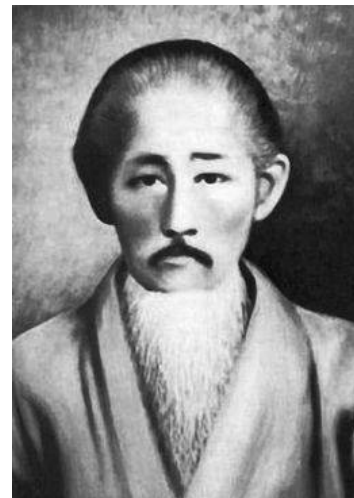


# Kenshikai Goju Ryu History

Goju Ryu, like Shorin Ryu, is one of the four original styles of Okinawa karate. Its founder was Miyagi Chojun who studied Naha te under Grandmaster Higaonna Kanryo. Functionally translated, Goju Ryu Karate means "Hard and Soft Open/Vastness" hand style.

The Goju Ryu style was created from the life-long work of two great Okinawan karate teachers, Higaonna Kanryo (1853-1917) and his student Miyagi Chojun (1888-1953). Since the style was developed in Okinawa and China, it reflects a blend of techniques ranging from powerful and explosive punches, kick, and joint locking, to more subtle and gentle blocking and evading techniques.

Grandmaster Higaonna Kanryo was born on March 10, 1853, in Naha, the capital of Okinawa. His father, Kanyo, worked as a merchant sailing between the small islands of Okinawa trading everyday goods. From a young age Higaonna Kanryo helped his father in this work and through the hard physical labor that was involved he developed a strong body. Higaonna Kanryo was still in his teens when his father died suddenly.



Kanryo decided he wanted to study the martial arts and he set his heart on traveling to Fuzhou, China for this purpose. He arrived in Fuzhou in 1869 at the age of 16. Once in Fuzhou he studied the Chinese martial arts under the great Master Ryu Ryu Ko. He remained in

China under the severe instruction of his teacher for approximately 3 years. In addition to studying empty handed arts, he also became accomplished in weapons and Chinese medicines. Master Ryu Ryu Ko esteemed his student highly and sanctioned Higaonna's mastery of these arts; an honor that is extremely rare. Such was Higaonna's skill in the arts that his fame became wide spread.

Miyagi Chojun (founder of Goju Ryu and successor to Higaonna) said of Higaonna, "My sensei possessed incredible strength; the severity of the training he underwent in China is beyond comprehension.... Kanryo Sensei's speed and power were truly superhuman; his hands and feet moved faster than lightning".

Words cannot express his real ability. We can only say that his skill was incredible, but even this fails to do him justice.



In the year 1881, he returned to Okinawa where his martial arts became known as Naha te. Higaonna Kanryo taught these martial arts to the people of Okinawa and at the same time continued his own research and practice. In order to teach the youth of Okinawa he developed a teaching method that was specifically designed to develop the mind and body; to improve both physical well-beings. The foundation of Goju Ryu was established by Grandmaster Higaonna Kanryo.

Miyagi Chojun was born on April 25, 1888. Miyagi began his study in Budo at the age of 12. He first learned martial arts from Aragaki Ryuko in 1900. Ryuko Sensei

introduced the young Miyagi to the rudiments and fundamentals of Budo. Aragaki Sensei taught him Yobi-undo, Kigu hojo undo, kihon waza, etc. After two years training period, Aragaki Sensei introduced him to Higaonna Kanryo Sensei. Under the tutelage of this Master, Miyagi underwent a very long and arduous period of training learning the complex system of Naha te.

At the age of 14 was introduced to Higaonna Kanryo with whom he began his study of Naha te. Like his teacher before him, because of his great natural talent and fierce determination, he progressed very rapidly. The training was severe beyond belief at times but he practiced ever harder with an enthusiasm unmatched by any of the other students. Miyagi Chojun became "uchi deshi" (private discipline) of Higaonna Kanryo. He studied with his teacher for 13 years before his teacher's death in 1915.

Miyagi, as successor to Naha te pushed himself to the limits of endurance in his desire to emulate his teacher's extraordinary skill. In 1915 he journeyed to Fuzhou, China, the city where his teacher had studied martial arts nearly a half decade earlier, to further his research. This was one of three trips he made to China during his lifetime.

On his return to Okinawa he began to teach the martial arts of his home in Naha. Later, he also taught at the Okinawan Prefecture Police Training Center, at the Okinawan Master's Training College, and at the Naha Commercial High School (where his teacher had once taught).

Chojun Miyagi worked hard to spread Karate throughout Okinawa and mainland Japan, and to earn Naha te a status equal to that of the highly respected Japanese martial arts of Judo and Kendo. To achieve this he traveled frequently to mainland Japan where he was invited to teach at Kyoto University, Kansai University and Ritsumei Kan University. In 1933, GojuRyu Karate was the first Okinawan martial art to be registered at the Dai Nippon Butoku Kai, the center for all martial arts in Japan. This was a milestone for Karate as it meant it was recognized on a level with the highly respected martial arts of Japan.

In 1930 Shinzato Jin'an senior disciple of Grandmaster Miyagi Chojun gave a demonstration of Kata at the All Nippon Budo Championship which was held to celebrate the commemoration of Emperor Hirohito. After the tournament, a martial artist from Japan asked Shinzato Sensei which Ryu, style of karate he represented. Baffled, Shinzato Sensei was unable to give the Japanese martial artist an answer. At that time the Ryukyu Di (Okinawa hand) arts didn't have a name for each style they were only known by their geographical reference.

Upon returning to Okinawa, Shinzato related to Grandmaster Miyagi Chojun the incident. Miyagi Chojun thought about this dilemma for a while. He then decided to give his style a name in order to promote and compete with other schools of Japanese martial arts. Grandmaster Miyagi Chojun named his art "Goju Ryu" meaning "Hard and Soft" after a poem of the eight principles of Chinese Kempo which came from the ancient White Crane text the "Bubishi" (Wu Bei Zhi in Chinese). Miyagi Chojun named his method of te from the third line of this poem:

1) JINSHI WA TENCHI NI ONAJI.

The mind is one with Heaven and Earth

2) KETSUMYAKU WA NICHIGETSU NI NITARI.

The circulatory rhythm of the body mimics the cycle of the Sun and the Moon.

3) HO WA GOJU WO DONTO SU.

The way of inhaling and exhaling is hardness and softness.

4) MI WA TOKI NI SHITAGAI HEN NI OZU.

The body is always adapting and changing.

5) TE WA KU NI AI SUNWACHI HAIRU.

True pugilism will occur in the absence of conscious thought.

6) SHINTAI WA HAKARITE RIHO SU.

The feet must advance and retreat, separate and meet.

7) ME WA SHIHO WO MIRU WO YOSU.

The eyes do not miss even the slightest change.

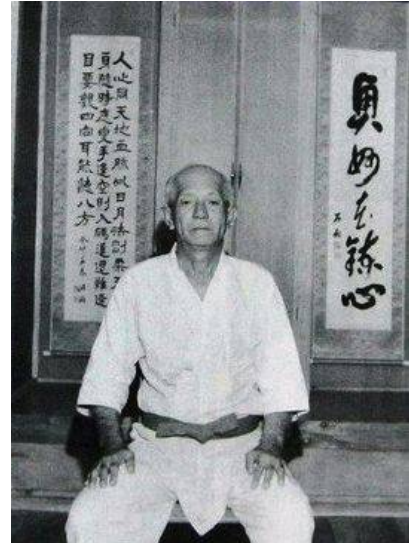
8) MIMI WA YOKU HAPPO WO KIKU.

The ears are able to listen in all directions.

Miyagi Chojun was the first among his peers not to name a system by the area in which it was practiced, such as Shuri te, Tomari te and Naha te. In 1933 Miyagi Chojun formally registered his art "Goju Ryu" at the Dai Nippon Butokukai, a prestigious Japanese martial arts Association.

Higa Seiko was born in Naha Okinawa on November 8, 1898; he began his training at the age of 13 under Higaonaa Kanryo and remained his student until his death in 1917. Following his teacher's death, Higa continued his training under Miyagi Chojun of Goju Ryu

Karate, who was one of Higaonna's top students; and remained under Miyagi until his death in 1953. After the death of Miyagi Chojun, Higa supposedly assumed leadership as the presume head of the style. However most of Miyagi's top students all went their own way and went on to established dojos and organizations of their own never giving recognition to Higa Seiko. Many feel that Higa should be known as the successor to Miyagi Chojun's Goju Ryu since he was the only one who was teaching Goju Ryu while Miyagi was alive and since he also trained with Miyagi's teacher Higaonna Kanryo.



There has been some controversy surrounding Higa's relationship with Grandmaster Miyagi some say that Miyagi was unhappy with the way Higa was teaching Goju Ryu and expelled him from the dojo, but as a matter of fact in a document published in 1952, in an Okinawan newspaper Miyagi listed the senior's members of his group and their titles and only Higa Seiko was listed as "Headmaster".

Higa Seiko was a very educated man and was employed as an elementary school teacher. He resigned after one year and then went on to have a lengthy career as a policeman. After ten years as a policeman Higa resigned and dedicated himself to Karate. Higa opened his first dojo in 1931. In 1937 he moved to Saipan and opened another dojo, staying for two years. Upon his return to Okinawa he started teaching again and eventually opened a dojo in Itoman-cho, he went on to teach at various places such as the high school Karate club and at

the University. In May of 1956 at Nagamine Shosin's dojo (founder of Matsubayashi Ryu) nineteen Karate teachers got together and established the Okinawa Karate-do Federation, Higa became Vice-chairman and four years later he became Chairman.

Higa Seiko Dojo was very popular, other master often visit and even trained there. Higa Seiko was the closest disciple of Master Miyagi Chojun. He attained the Truth of Goju Ryu karate, and he tried to preserve it. He was mild-mannered and gentle. He was free and flexible. He was a genius of Karate jutsu.

Fukuchi Seiko was born in Nishi Shin-Machi in Naha Okinawa. He began Goju Ryu Karate under the direction of Higa Seiko, as a junior high school student. After he graduated from high school he became a soldier and was station in Peking China. During that time he was exposed to, and learned Chinese Kenpo, which he studied for the duration of his tour of duty (about 3 years). Upon his release from active duty, He continued his training with Higa Seiko in Okinawa. He was a diligent student of Higa Seiko and became assistant instructor at Higa dojo.



He opened his own dojo, the senbukan (intense school of budo). In 1961 he was awarded the title of Kyoshi. In 1968 he was appointed Director of the Old Okinawa Goju kai. And in 1975 he was posthumously given the title of Hanshi. He was one of the most talented Goju Ryu masters and it was a great loss to Karate world that he passed away at such a young age, as the result of a stroke.

Hokama Tesuhiro 10th Dan Hanshi, is President of the Okinawa Goju Ryu Kenshikai Karatedo Kobudo Association and founder of the first Karate Kobudo museum in the World. Although not as well known in the United States compared to other Okinawan Goju Ryu teachers, Hanshi Hokama is one of the most knowledgeable Goju Ryu Karate masters. He has a deep understanding of the "Old Ways" of Karate.

Born in Taiwan in 1944 of Okinawan parents, Hanshi Hokama began Karate as a child in 1952. His grandfather Seiken Tokuyama taught him the fundamentals of Shuri te Karate. In 1961 his formal training began at the Naha Commercial High School Karate club. That same year he began training with the legendary Seiko Higa (1898 - 1966) a student of Kanryo Higaonna (1853 - 1915) and Chojun Miyagi (1888 - 1953). It was at Higa's Dojo where he met Shinpo Matayoshi (1922 - 1997 Kobudo teacher) and began learning Kobudo, and Kingai Ryu (a martial art that his father, Shinko Matayoshi 1888 - 1947 learned in Manchuria).



Upon the death of Seiko Higa in 1966 Hanshi Hokama continued his training with one of Higa's top student Seiko Fukuchi (1919 - 1975) who was Seiko Higa's assistant instructor. It was both of these great masters that taught Hokama the Kakushite (hidden hand) referring to the secret techniques in Kata. A young Tetsuhiro Hokama was not convinced with the bunkai



(Kata breakdown) he was first being taught, he kept asking questions and even doubting the Kata applications. They saw the young Hokama eagerness to learn that they began to teach him the "Old Ways". Higa eventually gave a copy of the Bubishi, an ancient martial arts text and told him to study it deeply.

His Goju Ryu karate is of a quality that can amaze even the most experienced karate practitioners. His speed and power is inspiring and his knowledge of vital points is vast. He is a researcher of the history of the indigenous Okinawa art of self-preservation known today as Karate and Kobudo. Hanshi Tetsuhiro Hokama is truly a master of the "Old Ways".

In a typical training session at his Dojo you will see a very complete system of Goju Ryu Karate being taught. Tuidi jutsu (grab hand art), Kyusho jutsu (vital point's art) and Kobudo are a part of the daily regimen.

The Kenshikai organization has perhaps the oldest Goju Ryu kata and the most complete curriculum in existence today. Hokama Sensei has appeared in the Learning Channel documentary "Top Ten Martial Arts". He has been featured in many foreign magazines - proof of a very good international reputation.

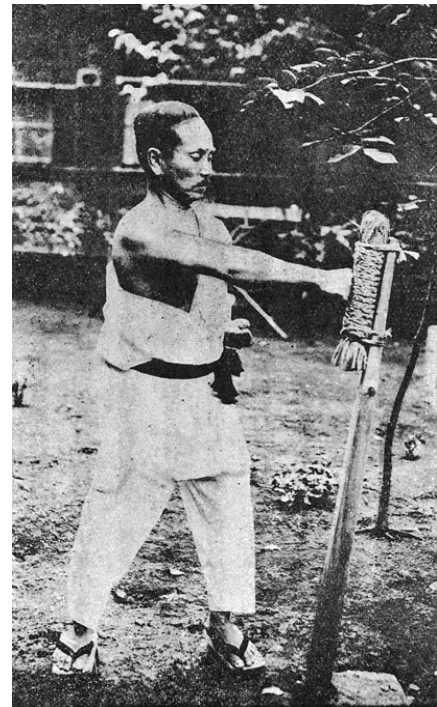
# Hojo Undo

Many Okinawan and Chinese masters were renowned for their martial strength and in particular their ability to strike, grab and lock in advantageous ways using their hands and feet like weapons. In order to develop this ability they would train their bodies with supplemental conditioning exercises known as *hojo undo* to build the right type of strength along with accompanying psychological preparation. Deliberate breathing is a key to *hojo undo* and should carry over to all other aspects of martial arts training once it becomes natural. The following will outline some of the various *hojo undo* methods and implements utilized at the Torii Dojo.

## *Makiwara*

The *makiwara* is an essential piece of Okinawan training equipment dating back several generations consisting of a covered wooden post that has been mounted in the ground or to the wall that is struck repetitively with the hands and feet. The primary function of the *makiwara* is for strengthened focus when punching and striking, although it may also be used as a means of hardening the hands when striking with techniques such as *shuto*. The strength component to this training is both

physiological and psychological in that when punching and performing other various strikes both the mind and body become accustomed to withstanding the initial



strike, maintaining mechanical alignment, and pushing through the target. Focus is developed by aiming at the relatively small pad that covers the *makiwara*.

Beginners should start by hitting lightly at first with several repetitions and gradually add power once they notice progress. A common prescription for *makiwara* training is to deliver 200 repetitions of each strike that you are training per day. The easiest method to construct a *makiwara* is to cut an 8' long 4' x 4' square wooden post on a diagonal length wise such that the end result is two planks that are approximately ¾" on the top and 3" on the bottom. This taper will allow the *makiwara* to flex as it is struck which should result in allowing for more repetitions. Each plank is then buried in the ground 2-1/2' to 3' and covered with either a foam or leather pad or the more traditional method of rope wrapping. Often if the initial holes are too large *makiwara* will need braced by wedging either a short board or brick in the ground in order to take up the extra space. Even though it may seem a good idea, *makiwara* should not be fixed in place with cement as this will make removing and replacing old boards very difficult. The practical self-defense application of *makiwara* training is to develop overall strong punching mechanics and to be able to strike accurately to small targets, not allowing the wrist to collapse.

### ***Makiage kigu***

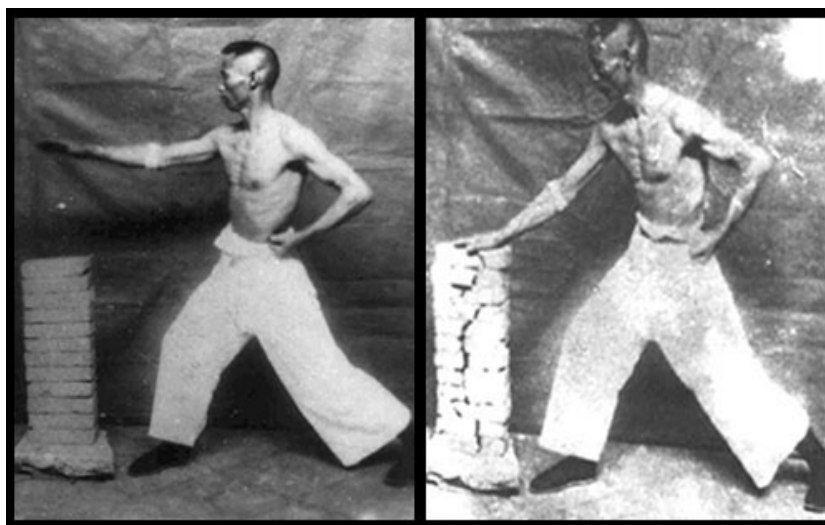
*Makiage kigu* are weighted wrist rollers used for strengthening the wrists and forearms. Sometimes they are constructed out of weighted barbells and other times they utilize a handle with a weight hanging via a rope.



## Iron Palm

Iron palm is a traditional Chinese training regimen designed to make one's hands hard enough to deliver power strikes without damaging or injuring the hands. Practitioners of Iron Palm are often noted for their *tameshiwari* or breaking abilities. It is not uncommon to witness Iron Palm experts breaking several slabs of concrete without spacers, coconuts or other various hard objects with relative ease.

While several methods of Iron Palm training occur, the common denominator among all styles is that it must be practiced every day for an

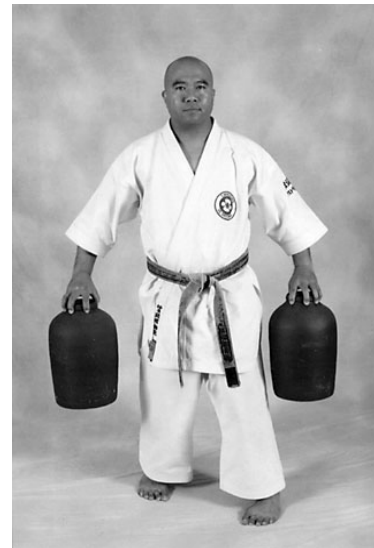


extended period of time (two to three years) before sufficient results are achieved. A second common thread connecting all Iron Palm methods is the use of *dit da jow* to prevent any long-term injuries, bruising or weakness that can possibly occur as a result of Iron Palm training. We recommend the use of a *jow*, whether our formula or an outside source, for any student engaged in Iron Palm training. The *jow* should be applied before and after a daily Iron Palm regimen and also can be used for any circumstances where impact may lead to bruising on the skin and joints such as *ude kitate* and *ashi kitate*. Again, several methods of this training exist with different variations of regimens. A popular method is to strike a 12" x 12" canvas bag that is filled with materials alternating between a slap or

palm heel strike (*shotei*), back hand (*haishu*), knife hand (*shuto*), and eagle claw. This sequence should be repeated 20 or 30 times on hand each or for five minutes every day and should be augmented with both knuckle and fingertip pushups. The Iron Palm bag should be filled with mung beans (*lu dou*) for the first six months of training, a combination of mung beans and small pebbles for the next six months, only small pebbles for the 3<sup>rd</sup> six months, pebbles and steel shot for the 4<sup>th</sup> six months and straight steel shot for the final six months. Once this prescription has been completed most Iron Palm experts agree that training need not be continued daily but only to maintain every few days. In terms of practical self-defense application, Iron Palm allows a defender to strike hard bones on the body and not be punished as a result. It has also been shown to allow for deep organ striking from the surface of the body.

### ***Nigiri game***

*Nigiri game*, or gripping jars, were traditionally decorative ceramic jars made by Okinawan artisans for the last several centuries. When these jars were filled with sand or cement for added weight, they could then be used in various manners to aid martial artists in their training. One of the most popular methods is to grasp a jar in each hand by the lid opening, being mindful to concentrate on your grip and stance, and to carry them as long a distance as possible using *sanchin dachi*, being sure to inhale and exhale completely before taking each additional step. For the



best results of this exercise the elbows should be kept outward from the sides and the forearms should remain parallel with the ground. Another method involves grasping the jars in the same manner, assuming a *fudo dachi*, and circling the jars out from your body, around, and back to your body almost in a breast stroke fashion, all the while focusing on your breathing. Yet another method is to grip the jars in the same fashion from *fudo dachi* and lift them one at a time up in the air, only letting the elbow bend which results in the jar ending up parallel with the ground at about chin height. A final method is to grip one heavy jar by the sides, being mindful to only use your finger tips and not the entire palm, and step out into a *shiko dachi* holding the jar above your rear knee as you inhale. You then exhale and rotate your torso slowly so that the jar ends above the front knee. You then step forward and repeat. While traditional *nigiri game* are usually quite costly, inexpensive alternatives can be made from plastic pretzel jars that are filled with five, 10 or 15 pounds of sand. The self-defense practicality that is gained from *nigiri game* training is primarily a strong grip for *tuidé* or grappling techniques, along with strengthened forearms for blocking and striking applications.

## ***Chi ishi***

*Chi ishi* are known as power sticks and consist of a handle with a weight at the end in order to produce a greater torque on the karate ka's wrists and forearms. The movements utilized for *chi ishi* practice are typically circular and involve pausing and holding the weights at points of *kime* (focus) while in set stance such as *kiba dachi* (horse stance)



or *fudo dachi* (ready stance). Inexpensive alternatives to *chi ishi* include four and six-pound sledge hammers.

### ***Ishi sashi***

The old gates in Okinawa were often locked using a heavy stone or iron padlock now referred to as *ishi sashi*. These five, 10 and 15 pound padlocks are gripped around the handle and various exercises are performed that



mimic *kata* movements to provide an element of resistance. Modern kettle balls provide an inexpensive alternative to traditional *ishi sashi*.

### ***Hashi***

The Japanese word for chopsticks is *hashi*. Breaking bamboo chopsticks using the thumb and forefinger can result in very strong thumbs and fingers for vital point techniques (*kyusho waza*) and grappling techniques (*toide waza*). When breaking the *hashi*, a single stick should be held in each hand such that about 1" is exposed up above the thumb and forefinger. You then apply pressure with the thumb to snap this short end off and move the remaining piece up so that there is once again approximately 1" exposed. When done properly, the practitioner should aim for six to seven breaks from each individual stick. The recommended daily regimen is to break a pair of *hashi* in each hand (four sticks total).





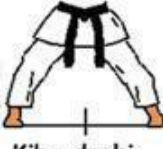
### ***Jari bako***

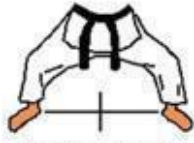


*Jari bako* can come in many different types, but the basic premise is that a container is filled with some material (sand, gravel, etc.) and the karate ka uses

different strikes to impact the material in order to condition the hands. One of the most typical applications of *jari bako* is for strengthening *nukite* (spear hand).



# Stances

Japanese Name	English Name	Foot Alignment & Posture	Uses
<i>Heisoku dachi</i>	Attention stance	 <p>Heisoku dachi</p>	Call to attention; receiving instructions
<i>Musubi dachi</i>	Attention stance	 <p>Musubi dachi</p>	Rei
<i>Sanchin dachi</i>	Hourglass stance	 <p>Sanchin dachi</p>	All-purpose stance; strong front-to-back and side-to-side for rooting
<i>Zenkutsu dachi</i>	Front stance	 <p>Zen kutsu dachi</p>	Blocking, counter striking, controlling center line, joint locks
<i>Kiba dachi</i>	Horse stance	 <p>Kiba dachi</p>	Blocking, counter striking, controlling center line, joint locks

<p><i>Shiko dachi</i></p>	<p>Squat stance</p>	 <p>Shiko dachi</p>	<p>Sinking weight for joint locks, blocking and transitioning to zenkutsu dachi for hip rotation in strikes</p>
<p><i>Neko ashi dachi</i></p>	<p>Cat stance</p>	 <p>Neko ashi dachi</p>	<p>Sudden dropping of weight, primarily for joint locks and strikes, when moving away from the opponent</p>
<p><i>Kosa dachi</i></p>	<p>Hook stance</p>	 <p>Kosa dachi</p>	<p>Sudden dropping of weight, primarily for joint locks and strikes, when moving toward the opponent</p>

# Terminology

## General Terms

*karate* - empty hand  
*kobudo* - old martial weapons  
*koryu* - old style  
*torii* - spiritual gateway  
*dojo* - training hall  
*seidokan* - house of the true way  
*shorin ryu* - Shaolin style  
*kenshikai* - benevolent fist association  
*goju ryu* - hard-soft style  
*ka* - student  
*sensei* - teacher  
*shihan* - licensed head instructor  
*kyoshi* - senior instructor (usually 7-8<sup>th</sup> dan)  
*hanshi* - senior instructor (usually 9-10<sup>th</sup> dan)  
*gi* - training uniform  
*obi* - belt  
*shomen* - front of dojo  
*shinza* - shrine  
*tatami* - mats  
*kyu* - under black belt rank  
*mudansha* - under black belt practitioners  
*dan* - black belt rank  
*yudansha* - black belt practitioners  
*kihon* - foundations  
*junbi undo* - stretching exercises  
*hojo undo* - conditioning exercises  
*kata* - forms/patterns  
*bunkai* - application of forms  
*tori* - defender  
*uke* - attacker

## Directions

*migi* - right  
*hidari* - left  
*mai* - forward  
*ushiro* - backward  
*yoko* - side

*massugo* - straight  
*mae* - distance  
*tai sabaki* - non-linear  
stepping

## Counting

*ichi* - one  
*ni* - two  
*san* - three  
*shi* (or *yon*) - four  
*go* - five

*roku* - six  
*shichi* (or *nana*) - seven  
*hachi* - eight  
*ku* - nine  
*ju* - ten

## Body

*atama* - head  
*kubi* - neck  
*kata* - shoulders  
*ude* - arms  
*hiji* - elbows  
*te* - hands  
*te kubi* - wrists

*yubi* - fingers  
*hara* - stomach  
*koshi* - hips  
*hiza* - knees  
*ashi* - feet  
*ashi kubi* - ankles  
*ashi yubi* - toes

## Stances

*tachi waza* - stances  
*heisoku dachi* - attention stance (toes together)  
*musubi dachi* - attention stance (toes apart)  
*fudo dachi* - ready stance  
*zenkutsu dachi* - forward stance  
*kiba dachi* - horse stance  
*shiko dachi* - squat stance  
*neko ashi dachi* - cat stance  
*kokutsu dachi* - back stance  
*kosa dachi* - hook stance  
*iai goshi dachi* - kneeling stance

## Techniques

waza - techniques

tuidi - joint locks

kyusho - vital point attacks

muchii - stickiness

muchimi - heaviness &  
stickiness

chinkuchi - bone alignment

atemi - "front side" (entry)

todome - "back side" (finish)

jodan uke - high reception

chudan uke - middle  
reception

geidan uke - low reception

tsuki - punch

oi zuki - thrust punch

gyaku zuki - reverse punch

sayu zuki - double side punch

tomoe zuki - double punch  
(one fist high, one low)

shuto - knife hand

shotei - palm heel

nukite - spear hand

haito - ridge hand

kentsu - hammerfist

hiji uchi - elbow strike

keri - kick

mai geri - front kick

yoko geri - side kick

ushiro geri - back kick

mawashi geri - roundhouse  
kick

tobi geri - jump kick

hiza uchi - knee strike

ashi barai - foot sweep

# Vital Points

*Qi* (or *chi*, *ki*) is perhaps one of the hardest concepts of Eastern philosophy for Westerners to grasp. To view the body through the lens of TCM theories requires a major systemic change in thinking and, because of that, is often disregarded by Westerners who view it as phony or pseudoscience. However, regardless of one's belief or disbelief in *qi*, the fact that TCM was the major cultural understanding of anatomy and physiology during the period of time in which the *kata* were developed in China and Okinawa is inescapable and is verified by being mentioned specifically in the Okinawan *Bubishi*. It is logical, then, if a martial artist truly wishes to pursue the *koryu* applications of the *kata* he will eventually venture down the TCM pathway in an attempt to understand the original intent of the *bunkai*.

One of the simplest explanations of *qi* is that it is the factor that separates living things from nonliving things. Other sources relate *qi* circulation throughout the body with the Western concept of electrochemical signals being relayed via the nervous system. TCM relates the flow of *qi* throughout the body as targeting specific organs and the functions of those organs as part of the overall system of the body as a whole. Specifically, 12 "organs" are considered to be directly influenced by *qi* circulation that travels in very specific pathways or meridians throughout the body. Quotation marks are used with the word "organs" because the meridians are not associated with the Western sense of the word "organs". It is more accurate to state that the meridians correspond with the functions of the organs rather than the physical organs themselves. For instance, the triple warmer is an Eastern concept that does not manifest

itself in a physical organ. TCM suggests that there is a function of heating the body and maintaining temperature in three zones: from the chest up to the head, from the chest down to the waist, and from the waist down to the toes. In this sense there is no physical organ that corresponds to the triple warmer and it demonstrates that the function is the emphasis above mechanical parts. The same is true of the other "organs" emphasized in acupuncture. The 12 organs are: the pericardium (PC), the heart (HT), the triple warmer (TW), the small intestine (SI), the lungs (LU), the large intestine (LI), the liver (LV), the gall bladder (GB), the spleen (SP), the stomach (ST), the kidneys (KI), and the bladder (BL). The acupoints along these meridians vary in proximity to the surface of the skin and are generally accepted to be approximately ½ inch (1.3 cm) in diameter. The number of these vital points is specific to each meridian and can be as few as nine (HT and PC) and as many as 67 (BL). The points are numbered to reflect the direction of *qi* flow beginning with one and increase accordingly.

There also exist two main extraordinary vessels, the Conception Vessel (CV) and the Governing Vessel (GV). The function of these pathways is to control *qi* circulation from the energetic core of the body to the 12 main meridians. The CV, which generally travels up the front center of the body, controls the *qi* circulation of the *yin* meridians. The GV, which generally travels along the center of the back, controls the *qi* circulation of the *yang* meridians. Accounting for the bilateral nature of the 12 main meridians and the unilateral nature of the CV and GV leads to 656 major acupoints on the body. Diagrams of the 12 main meridians as well as the two extraordinary vessels can be found in the charts at the end of this section.

Subscribers to TCM believe that if the body is sick or in a weakened state it is because one of the organs is not functioning properly as a result of either blood or *qi* circulation. For instance, blood may be flowing properly throughout the body but if the electrical signals of the nervous system are not functioning properly person may feel ill. Likewise, if the electrical signals are fine but the blood is not flowing properly throughout the body a person may feel sick. Combined with herbal remedies, acupuncture, acupressure, moxibustion, and cupping therapies are the main tools in a TCM practitioner's repertoire for treating diseases and illnesses related to *qi* and blood circulation.

As a means of mnemonics, each of the 12 main meridians in the body is associated with one of the five elements of Chinese astrology: water, wood, fire, earth, and metal. This mnemonic helps manage the circulation of *qi* throughout the body. Additionally, each element has two associated polarities, *yin* and *yang*. *Yin* meridians circulate *qi* away from the energetic core of the body to the extremities while *yang* meridians circulate *qi* back towards the energetic core. Tab. 1.1 lists the 12 main meridians along with the associated elements and polarities of each. The two extraordinary vessels, the Conception Vessel and Governing Vessel, run down the center of the body.

The source point for each meridian is the acupoint where the *qi* travels from the energetic core, enters the meridian and is generally found at one of the extremities of the body. Cleft points are points on each meridian where the majority of *qi* is stored for use throughout the rest of the meridian and are generally found near the elbows and knees. The source points and cleft points are also listed in Tab. 1.1.



Meridian	Element	Polarity	Source Point	Cleft Point
Pericardium (PC)	Fire	Yin (-)	PC 7	PC 4
Triple Warmer (TW)	Fire	Yang (+)	TW 4	TW 7
Heart (HT)	Fire	Yin (-)	HT 7	HT 6
Small Intestine (SI)	Fire	Yang (+)	SI 4	SI 6
Lung (LU)	Metal	Yin (-)	LU 9	LU 6
Large Intestine (LI)	Metal	Yang (+)	LI 4	LI 7
Liver (LV)	Wood	Yin (-)	LV 3	LV 6
Gall Bladder (GB)	Wood	Yang (+)	GB 40	GB 36
Spleen (SP)	Earth	Yin (-)	SP 3	SP 8
Stomach (ST)	Earth	Yang (+)	ST 42	ST 34
Kidney (KI)	Water	Yin (-)	KI 3	KI 5
Bladder (BL)	Water	Yang (+)	BL 64	BL 63

Table 1. Meridians, their associated elements, polarities, source points and cleft points for *qi* circulation throughout the body

Two of the primary means of manipulating the functions of different organs is achieved by controlling the *qi* flow and activating meridians in a specific order. The first is known as the Cycle of Creation and operates on the principle that the water organs feed into the wood organs, the wood organs feed into the fire organs, the fire organs feed into the earth organs, and the earth organs feed into the metal organs. Fig. 1.1 depicts how the meridians are connected using the Cycle of Creation. A common phrase that demonstrates the

positive nature of this cycle is “water feeds wood, wood feeds fire, fire feeds earth, and earth feeds metal”. For instance, this cycle is used to explain that kidneys (water) generate blood to be stored by the liver (wood).

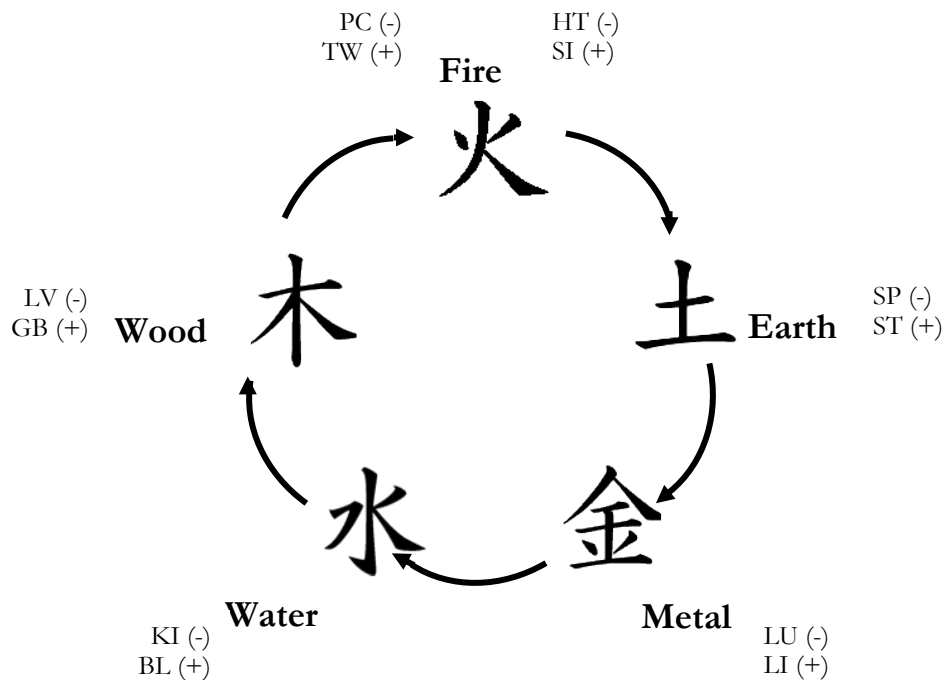


Figure 1.1. Cycle of Creation

From martial perspective, reversing the Cycle of Creation is one of the most useful applications to this particular cycle. By reversing its order, the energy can be backed up in a manner that the body negatively responds to. For instance, using the involuntary reaction that results from activating TW 11 can often times present the opponent’s GB points to strike as in Technique #4 from Pinan Godan in Chapter 6.

The second cycle is known as the Cycle of Control (or more commonly the Cycle of Destruction) and involves activating points on meridians in the order of fire to metal, metal to wood, wood to earth, and earth to water. A common phrase that demonstrates the

controlling nature of this cycle is "fire burns metal, metal cuts wood, wood penetrates earth, and earth contains water". For instance, this cycle is used to explain that the spleen (earth) absorbs and distributes moisture to counteract the kidneys (water) ability to concentrate and excrete fluids. Reversing this order is known as the Insulting Cycle and demonstrates that, in essence, it does not matter if fire is activated before metal or if metal is activated before fire. A common analogy that is drawn is to consider these cycles like connecting to the cathode and anode of a battery. Electricity will flow regardless of whether a connection is made to the cathode or anode first. The Destructive and Insulting cycles are depicted in Fig. 1.2 and should be of great interest to martial artists interested in *koryu* applications of *kata*.

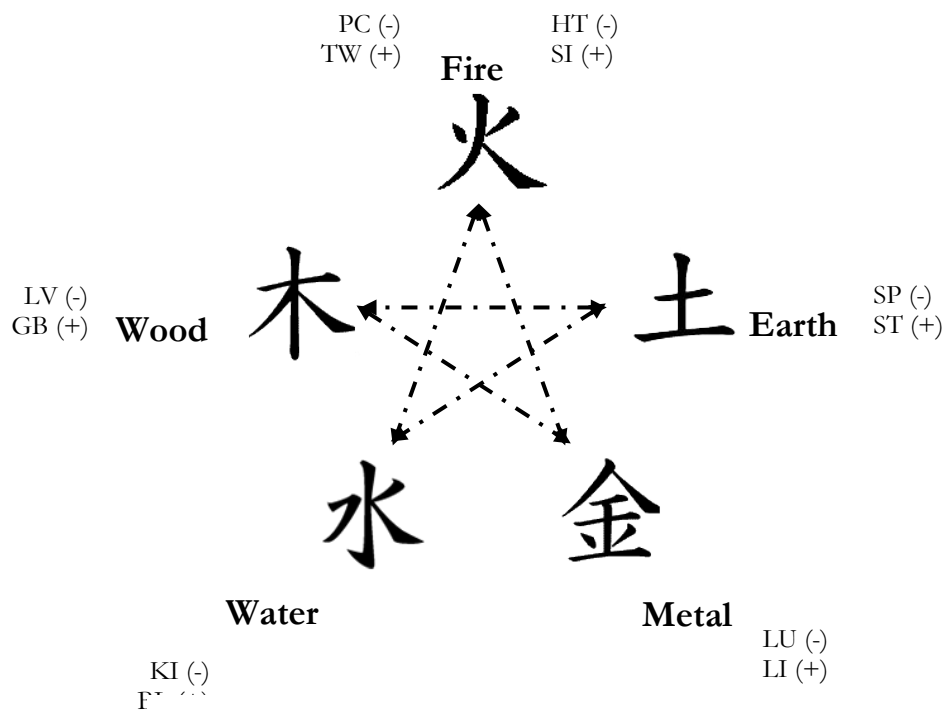


Figure 1.2. Cycle of Destruction and Insulting Cycle

*Yin* and *Yang* Theory is utilized in several ways by practitioners of TCM. In one sense, each of the 5 Element pairs has a meridian of *yin* polarity and one of *yang* polarity. The *yin* (-) polarity meridians tend to be located on the front of the body and in general have a *qi* flow away from the energetic core on the arms and toward the energetic core on the legs. Oppositely, the *yang* (+) polarity meridians tend to be located on the back of the body and in general have a *qi* flow from the tips of the fingers toward the energetic core on the arms and away from the energetic core on the legs.

Based on the concept of *Yin* and *Yang* Theory, the body can be subdivided into different regions beginning with *yin* corresponding to the front side and *yang* corresponding to the back side. The bottom half of the body is considered *yin* and the top half is considered *yang*. Additionally, the right side of the body is considered *yin* and the left side *yang*. When the top and bottom divisions are coupled with left and right-side divisions, the body can be dissected into four quadrants on the front and four quadrants on the back. This is the basis for Quadrant Theory. The basic premise of Quadrant Theory is that attacks to different quadrants on the body, front and back included, can enhance the effectiveness of a martial technique.

According to Tom Muncy, the previously mentioned concepts help to create the eight primary ways that *kyusho* can be used to attack an opponent. Each one of these methods can act as an individual technique enhancer and likewise combinations of these methods are what comprise the martial science technique enhancers. Though there are more possible methods to attack the body using *kyusho jutsu* these are the eight most common and prevalent ways it can be done in

martial applications. Tab. 1.2 lists these eight primary methods.

Kyusho Jutsu Methods
5 Element Theory
Yin / Yang Theory
Quadrant Theory
One Point Multiple Times
Multiple Points on One Meridian
Enhancement and Retardation
Points that Hurt
Dangerous Points

Table 2. The eight primary means of *kyusho* attacks.

5 Element Theory accounts for the Creative, Destructive, and Insulting Cycles. The Destructive and Insulting Cycles should be of particular interest since a vast number of probable attacks are initiated with the opponent reaching out with a hand attack, thus presenting his fire and metal meridians. Yin and Yang Theory refers to attacking yin/yang coupled meridian pairs, such as HT and SI or LU and LI. Quadrant Theory suggests that attacking points on different quadrants of the body, rather than simply relying on one quadrant, tends to amplify the effect of techniques. Attacking one point multiple times is fairly straight forward. Attacking multiple points on one meridian can be useful, such as using TW 11 to set the opponent up for an attack to TW 17. Going with or against the direction of *qi* flow can result in a phenomenon known as "sealing the *qi*", the act of isolating the energy to an extremity to grazing yin meridians in the direction of their flow and yang meridians opposite their flow. Attacking points that hurt is probably the first thing that comes to mind when people envision pressure point attacks; it should be

noted, however, that points which hurt one individual are not always guaranteed to hurt another and so caution should be exercised when attempting to integrate this method of *kyusho* attack as a technique enhancer.

Dangerous points consist of anatomically dangerous points, such as CV 22 located on the throat, as well as points that are dangerous according to TCM such as ST 9 which, because of its proximity to the carotid artery, cannot receive deep needling or moxibustion.

As mentioned previously, there are other methods of attacking acupoints beyond the eight primary means outlined in Tab. 1.2. The cleft and source points listed in Tab. 1.1 can be utilized, as well as other special types of points. There also exist *mu* (alarm) and *shu* (associated) points for each of the 12 main meridians. A select few of the meridians have multiple alarm points (TW has a main point and three lesser points and GB has both a main and secondary point). Alarm and associated points for each of the 12 main meridians are located in Tab. 1.3. Alarm points are acupuncture points on the *yin* side of the body that are near the corresponding physical organ and often become irritable when the function of that organ is out of balance. They are said to superficial energy circulation for their respective organs and can have properties of both tonification and sedation, depending on how manipulated. Note that it is dangerous to strike Alarm and Associated points simultaneously during martial science applications. Associated points are located on the back of the body along the bladder meridian. The points are said to be where *qi* circulates directly to the organ with which it is associated. Much like alarm points, associated points can be used by acupuncturists for both tonification and sedation purposes, depending on how they are manipulated.

Meridian	Alarm Point	Associated Point
PC	CV 15	BL 14
TW	CV 5	BL 22
HT	CV 14	BL 15
SI	CV 4	BL 27
LU	LU 1	BL 13
LI	ST 25	BL 25
LV	LV 14	BL 18
GB	GB 24	BL 19
SP	LV 13	BL 20
ST	CV 12	BL 21
KI	GB 25	BL 23
BL	CV 3	BL 28

Table 3. Alarm and associated points and the corresponding organs affected by the activation of each. It should be noted the KI 27 acts as a master point for all the associated points.

Specific points on the meridians also have associations with each of the five elements. For example, the small intestine meridian has five points located on it that each are associated with either fire, earth, metal, water, or wood even though the small intestine meridians is overall associated with fire. The point on each meridian that has an associated element the same as the element for that meridian is known as a horary point. For instance, the horary point for the small intestine meridian is a fire point, which SI 5 is. Because SI 5 is a fire point on a fire meridian it is considered a horary point. Table 1.4 lists the points on each meridian that correspond with each of the five elements.

Meridian	Fire Point	Metal Point	Wood Point	Earth Point	Water Point
PC	PC 8	PC 5	PC 9	PC 7	PC 3
TW	TW 6	TW 1	TW 3	TW 10	TW 2
HT	HT 8	HT 4	HT 9	HT 7	HT 3
SI	SI 5	SI 1	SI 3	SI 8	SI 2
LU	LU 10	LU 8	LU 11	LU 9	LU 5
LI	LI 5	LI 1	LI 3	LI 11	LI 2
LV	LV 2	LV 4	LV 1	LV 3	LV 8
GB	<b>GB</b> <b>38</b>	GB 44	GB 41	GB 34	GB 43
SP	SP 2	SP 5	SP 1	SP 3	SP 9
ST	ST 41	ST 45	ST 43	ST 36	ST 44
KI	KI 2	KI 7	KI 1	KI 5	KI 10
BL	BL 60	BL 67	BL 65	BL 54	BL 66

Table 4. Elemental points on each meridian. Horary points are in bold, tonification points are in italics, and sedation points are underlined.

Points of Tonification are points of an element that feed into the elemental meridian via the Creative Cycle (e.g. PC 9 is a wood point on the PC meridian which is a fire meridian and "wood feeds fire" according to the Creative Cycle). Tonification points help nourish and energize their meridians. Points of Sedation are points of an element that are next in the Cycle of Creation after the elemental meridian (e.g. PC 7 is an earth point on the PC meridian which is a fire meridian and "fire feeds earth" according to the Creative Cycle). Sedation points help drain excess energy from a meridian.

Tonification and Sedation points are sometimes referred to as Mother - Child points because the Tonification point is analogous to the "mother" of the elemental



meridian in the Cycle of Creation and the Sedation point is analogous to the "child" of the elemental meridian.

While other types of special acupuncture points exist on the body the last that will be focused on in this text are connecting points. Connecting points function to bridge the (-) and (+) polarities of yin / yang paired meridian couples. One of the most useful sets of connecting points for self-defense is the PC / TW connecting point due to the relative ease with which they can be accessed on the forearm.

Element	Yin Connecting Point	Yang Connecting Point
Fire	HT 5	SI 7
Fire	PC 6	TW 5
Metal	LU 7	LI 6
Wood	LV 5	GB 37
Earth	SP 4	ST 40
Water	KI 4	BL 58

Table 5. Yin / yang connecting points and the associated elements for each meridian.

There are several other types of points categorized by acupuncturists and TCM practitioners as having special qualities and functions. They include, but are not limited to, meeting points, extraordinary master coupled points, entry and exit points, command points, four seas points, river points, stream points, 13 ghost points, lower sea points, and sky window points. Additionally, this book does not cover the other extraordinary vessels and meridians including the Thrusting Vessel, Girdle Vessel, Heel Vessel, and Yin and Yang Linking Vessels. It is

recommended that practitioners interested in these special points and vessels consult the books listed in the references section.

The Okinawan martial arts text the *Bubishi* depicts many vital areas of the body that should be considered for their combative value. Specifically, it lists 36 Forbidden Points that should not be struck with sufficient power during practice with a training partner due to the serious nature of their affects. These points are as follows.

Head/Neck	Arms/Hands	Torso	Legs/Feet
GV 14	TW 2	GV 1	GB 31
GV 16	HT 1	CV 1	LV 3
GV 22	HT 5	CV 4	LV 11
GV 24	LU 3	CV 14	KI 6
GV 26	LU 8	CV 17	BL 40
SI 16	LI 4	CV 22	BL 62
TW 17	LI 10	CV 24	
GB 3		GB 24	
ST 9		LV 13	
Eyes		ST 12	
Ears		BL 43	
		BL 51	

Table 6. The 36 Forbidden Points listed in the *Bubishi* and their general locations on the body.

Novices of TCM applications should not be discouraged from this *koryu* approach; simply recognize that it will take some study time to learn the TCM basics required to become serious with these concepts and that slow progress is better than no progress at all.

# Quotes

There is no first attack in karate - Gichin Funakoshi

Cry in the dojo, laugh on the battlefield - old samurai maxim

Karate is not just kicking and punching - this is for beginners. Karate is a fighting art - not a sport - so one can use any part of the body for striking, grappling, and throwing - Kafu Kojo

In karate, hitting, thrusting, and kicking are not the only methods; throwing techniques and pressure against joints are included [...] all these techniques should be studied referring to basic kata - Gichin Funakoshi

The techniques of the kata were never developed to be used against a professional fighter in an arena or on a battlefield. They were, however, most effective against someone who had no idea of the strategy being used to counter their aggressive behavior. - Choki Motobu

The meaning of the directions in kata is not well understood, and frequently mistakes are made in the interpretation of kata movements. In extreme cases, it is sometimes heard that 'this kata moves in eight directions so it is designed for fighting eight opponents' or some such nonsense. - Kenwa Mabuni

# Recommended Reading

Ancient Art of Life and Death: The Book of Dim Mak by Rick Bauer

Bubishi: The Classic Manual of Combat by Patrick McCarthy

Classical Okinawan Goju-ryu Karate-jutsu Vol 1-3 by Hokama Tetsuhiro

Dragon Society International Handbook by Rick MoneyMaker

The Modern Bubishi by Vince Morris

My Journey with the Grandmaster by Bill Hayes

Okinawan Karate: Styles, Teachers, and Secret Techniques by Mark Bishop

On Combat by David Grossman & Loren Christensen

Ryute no Michi by Oyata Seiyu

The Sub-arts Guidebook by Luis Morales

The Western Bubishi by Rand Cardwell

Zen Kobudo by Mark Bishop