TRADITIONAL Karatedo

Fundamental 1 Techniques



MORIO HIGAONNA
Head Instructor

TRADITIONAL KARATE-DO

— Okinawa Goju Ryu

Vol.1



Busaganashi

TRADITIONAL KARATE-DO

— Okinawa Goju Ryu

Vol. 1

The Fundamental Techniques

by
Morio Higaonna
Head Instructor



The Founder of Naha-te, Higaonna Kanryo Sensei

沖縄剛柔流

This book is dedicated to the Grand Master, the late Higaonna Kanryo Sensei, the late "*Bushi*" Miyagi Chojun Sensei, to Miyagi An'ichi Sensei who is my teacher, and also to all the masters of karate.



The Founder of Goju Ryu, Miyagi Chojun Sensei

TRADITIONAL KARATE-DO—Okinawa Goju Ryu
Vol. 1 Fundamental Techniques

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Preface

"By disciplining oneself, one conquers oneself." This is the essence of Okinawan karate-do. Rigorous daily training strengthens not only the body, but the spirit as well. Karate is an outstanding cultural inheritance, which was created and developed by our ancestors and passed on to us, the Okinawan people. We are very proud of this, our cultural inheritance.

Today, karate has become not only an integral part of the martial arts of Japan, but also, a martial art practiced throughout the world. The spread of karate has helped to promote understanding between different cultures and to promote friendly relations between Japan and many foreign countries. This is something I am very much delighted about. With the widespread dissemination of the teaching of karate, it is getting more and more difficult to introduce the true spirit and essence of karate-do correctly to all the students throughout the world.

This book, written by the Head Instructor of the International Okinawa Goju Ryu Karate-do Federation (I.O.G.K.F.), Higaonna Morio, not only introduces the true spirit of karate-do, but also provides valuable instruction on the methods of daily karate training which can be practiced for a lifetime.

Vol. 1 is meant to be a guide book for the beginner. In Vol. 2 and 3, *kata* (prearranged forms) for the advanced students are illustrated by photographs taken by a motor driven camera to make them easy to understand.

I hope this book will help the development of karate-do and also promote its international popularity.

April 6, 1984



Nishime Junji
Governor of Okinawa

Preface

The three volumes of The Traditional Karate-do – Okinawa Goju Ryu, written by the Head Instructor of The International Okinawa Goju Ryu Karate-do Federation, Higaonna Morio, are meant to be guide books for the study of Okinawan karate-do.

As the Mayor of Naha, I am very glad to know that these books are to be translated into English and thus introduced to the world. I hope that the spirit of Okinawan karate-do will be conveyed through these books and help karate-do develop into an international sport. The development of karate-do is the pride of all the citizens of Okinawa.

I met Higaonna Morio three years ago for the first time. He was so enthusiastic that his eyes shone when he talked about karate.

As karate spreads and develops as a sport, the principles behind the kata are being changed. I believe that it is our responsibility as Okinawans to hand down Okinawan karate correctly to future generations preserving its true spirit as a martial art. Toward that end, these books of Higaonna Morio will be of great significance to the development of karate-do. I would like to express my deep gratitude to Higaonna Morio for his efforts to develop and transmit the true spirit of Okinawan karate.

April, 1984



Taira Ryosho
Mayor of Naha

Preface

This book by Higaonna sensei is a very welcome contribution to karate literature and is valuable for a number of reasons. Firstly, an Okinawan himself, Higaonna sensei bears the stamp of Okinawan karate training, and exemplifies the continuing vitality of Okinawan karate. Thus, this book—and future books by him—we hope may serve to put karatemen all over the world in touch with the rich traditions of Okinawan karate, particularly because there seems to be some danger of forgetting that the art originated in Okinawa.

Secondly, because the book deals with certain Okinawan training arts and concepts, such as *"muchimi,"* for the first time in English. A wide variety of traditional weight-training appliances is discussed as well as typical exercises performed when using them. Undoubtedly these will be a source of great interest to serious students of karate.

Thirdly, on account of the historical sections, which are of great interest, this book is most welcome. Higaonna sensei, resident in Okinawa, has been able to do a great deal of research, drawing on rich oral traditions. He has also been able to interview karate-men who studied directly under Miyagi sensei and Higaonna Kanryo sensei.

Moreover, a number of interesting new facts have come to light, and serious researchers into karate history will welcome the list of Chinese envoys together with the dates of their visits. Let us hope that even more data of this type will be given in future books by Higaonna.

Higaonna sensei himself exemplifies the true spirit of Goju Ryu. He combines, in the manner advocated by Miyagi sensei, the hard (go) and the flexible (ju). His physical power is legendary among those who have seen him in action. The sheer power of his single techniques is awesome, illustrating the karate dictum 'hitotsuki, hitogeri', meaning that a single technique should be sufficient to disable an opponent. Yet his mastery does not lie in that ability alone, for he shows an equal mastery of 'ju' in his superb use of 'muchimi' and 'kakie' and in his application of the 'ju' concept in actual combat. His interpretations of the flowing and powerful Goju Kata are renowned and are their own best advertisement because they demonstrate the interplay of 'go' and 'ju'.

On September 16th, 1984, Higaonna sensei had the courtesy and kindness to give both a lecture and a demonstration to members of the Japan Martial Arts Society at one of their general meetings. It was the first time that a group comprised mainly of foreigners involved in martial arts in Japan was able actually to observe an outstanding exponent of the Okinawan Goju Ryu system of karate exhibiting his art, and to have the opportunity to question him about it. JMAS very highly recommends this book of his.

The Japan Martial Arts Society (JMAS) is an association that welcomes all who are interested in studying traditional or modern Japanese martial arts.

It was founded by a group of non-Japanese practitioners, with wide experience in a variety of martial arts, who have lived for many years in Japan and who hoped in this manner to stimulate a serious approach to research and training, and of improving communication and promoting fellowship among all those with a common interest in these arts.

JMAS is not affiliated with, nor does it aim to compete with, any other martial arts organization. It holds quarterly meetings at which presentations, by either Japanese or non-Japanese specialists, are given in English on some aspect of Japanese martial arts.

Following each of these meetings JMAS publishes an English language newsletter summarizing these presentations and providing other information of interest to members.

If the Japan Martial Arts Society interests you, please do not hesitate to write for further information to:

Japan Martial Arts Society,
C.P.O. Box 270,
Tokyo, Japan 100.

Liam Keeley.

Acknowledgment

Fifty years ago, Miyagi Chojun Sensei declared that in this century, karate would spread throughout the world. He foresaw the situation correctly. It gives me great pleasure to say that today karate is practiced in almost every country in the world.

In publishing these books, I have tried my best to explain the essence of karate-do so that it can be understood by students of all levels; from beginners to senior students, and to skilled instructors. I have also tried my best to illustrate each karate technique and movement in detail using photographs. Even so, slow movements such as "*Muchimi*" (heavy, sticky hand), cannot be fully conveyed through photographs. These points can only be experienced and understood through years of hard training.

Along with an explanation of the techniques involved, I discuss the theory and history of Goju Ryu. But I regret that there are still many points concerning the history of karate which I have not been able to research as thoroughly as I would have wished. Although I have tried to explain the techniques of karate, I believe that there is no point in possessing a knowledge of karate techniques unless one practises them over and over again until one masters them. It would give me great pleasure if these books helped students to improve their technique and encouraged them to continue practicing karate throughout their lives. Practicing karate trains one both physically and mentally. I would be pleased even if these books encouraged you to practice karate for just four or five minutes every day.

Finally, I would like to express my deepest gratitude to the following people: to Sugawara Tetsutaka of Minato Research and Publishing Company for publishing the book, Hirata Sadao for taking the photographs, Funakoshi Naeko for the translation, Liam Keeley, Philip Relnick, David Essoyan, and Alanna Higaonna for the editing. I would also like to express my thanks to my disciples Tadano Tomiaki, Iwakawa Koichi, and Kato Tomoyuki, for helping me with the technical explanations. I would also like to express my deepest appreciation to the many other people who helped me with these books.

March 1, 1985

Higaonna Morio

Okinawa Goju Ryu Karate-do Precepts

The Founder of Goju Ryu Karate-do, Miyagi Chojun Sensei, was honored with the title of *"Bushi,"* (a worthy warrior. In Okinawa, *"bushi"* does not mean *"samurai"* as it does in mainland Japan). As a warrior, Miyagi Sensei is worthy of special mention in the history of our country and karate-do.

Miyagi Chojun Sensei would always explain *"Bujutsu"* (Martial arts), in simple language, and talk about the way people should live and the order of Nature. It is only now that I am aware of, and appreciate, the deep meaning and significance of his words. Through training in martial arts, Miyagi Chojun Sensei searched for how human beings should be.

As people who have received *Bushi* Miyagi's discipline, we must be aware that Miyagi Chojun Sensei is always with us and severely discipline ourselves through continued training. We should regard our training as a diamond, at first rough and dull. But with hard, austere and relentless training (or polishing) our techniques will begin to shine. Even after this is achieved, we must not become lazy and discontinue training or the diamond will once again become dull. It needs constant polishing to stay sharp and bright. We should apply this philosophy not only to the training of our karate techniques, but also to the development of our hearts and minds.

We therefore take the words of our Sensei to heart as the precepts of Goju Ryu and recite them here.

1. **It should be known that secret principles of Goju Ryu exist in the *"Kata."***

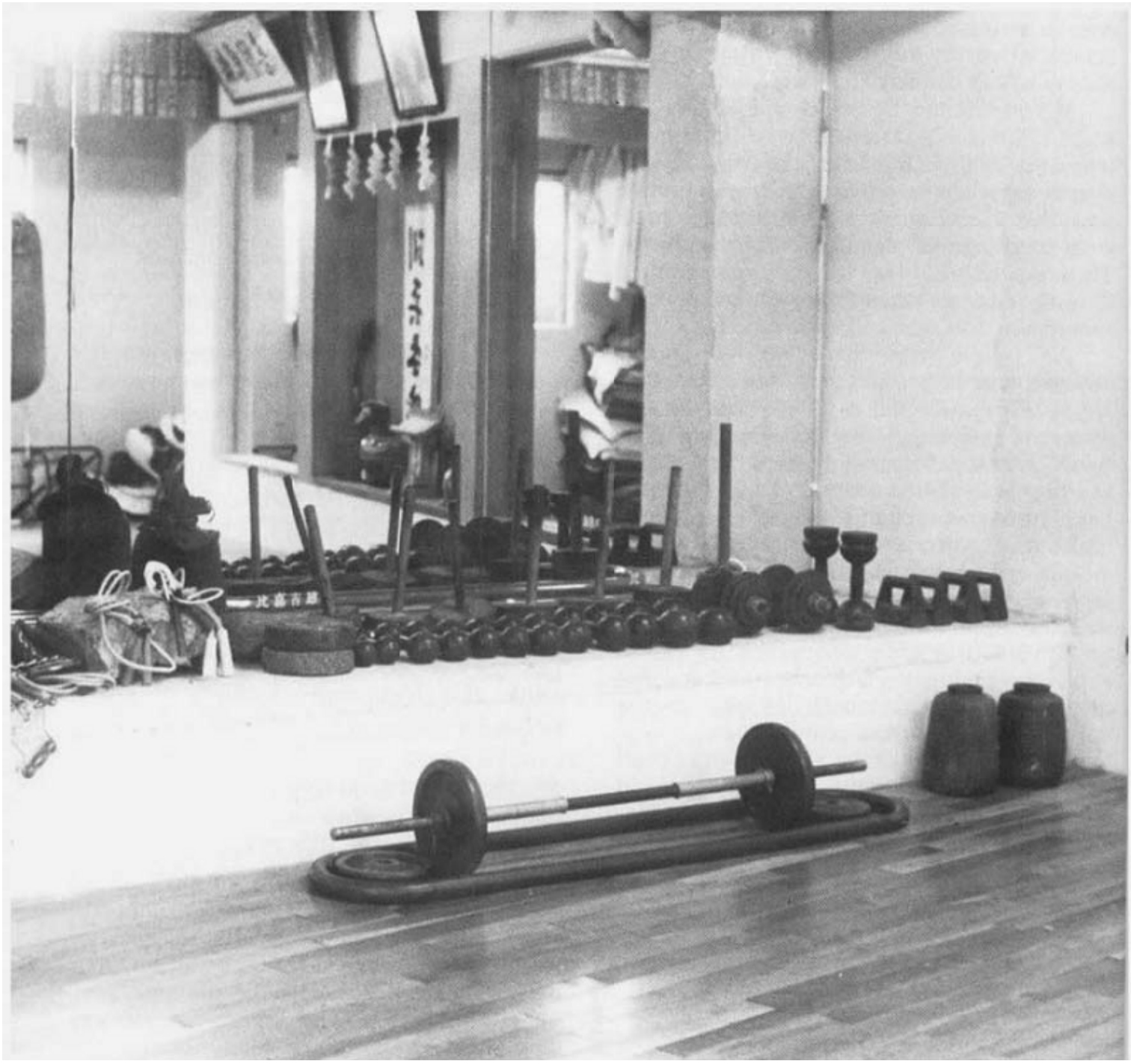
"Kata" (prearranged forms) are not simply an exhibition of forms. They are a concrete manifestation of techniques which can be transformed at any time to any form. It is in the *"kata"* that the essence of karate has assumed a definite form. We should always remember that the *kata* are a crystalization of the essence of karate and that we should always begin afresh and train hard. It is only through the training of *kata* that you will reach *"gokui,"* the essential teaching.

2. **Goju Ryu Karate-do is a manifestation within one's own self of the harmonious accord of the universe.**

"As supple as a willow, as solid as Mount Tai (a mountain often referred to in Chinese poetry)." It is when the two extremes of hard and soft are wholly united as one body that the unshakable form of the harmony of heaven and earth will evolve. We find this harmony of hard and soft within the order of Nature and the oneness of the Universe. Through the way of Goju Ryu Karate-do we will be able to express the harmony of Nature within ourselves.

3. **The way of Goju Ryu Karate-do is to seek the way of virtue.**

In Goju Ryu Karate-do, we try to cultivate the ideal human nature of physical and spiritual union through the training of the body and spirit. Originally, in the way of strategy, there was the concept "to win," but to win through virtue is the ultimate goal. Therefore, anyone who aspires to this way must not forget the Japanese character 忍 (*"nin,"* to endure). Heighten one's own virtue, master the strategy of winning without fighting and seek the ultimate secret.



Dojo Etiquette

The *dojo* is a sacred place where we train ourselves physically and mentally. The students should respect the *dojo* and observe the following etiquette;

(1). The students should observe the training schedule. The students should try not to be late for training.

(2). Before entering the *dojo*, remove outer clothing such as coat, scarf and hat. After taking off your shoes at the entrance, place them neatly in order. If you find some shoes in disorder, place them in order, also.

(3). If a senior student is standing behind you at the entrance, let him go in first.

(4). Upon entering the *dojo*, say '*Onegai shimasu*,' meaning 'please help me,' clearly and cheerfully.

(5). Upon entering the *dojo*, show respect by bowing to the *dojo* shrine.

(6). Always be polite to your instructors, senior students and elders.

(7). Before starting practice, go to the toilet.

(8). Always try to keep your training clothes clean and tidy. Always practice in clean training clothes in the *dojo*.

(9). Be aware of your physical condition.

(10). Keep your finger nails and toe nails short, to prevent injury to other students when practicing together.

(11). Do not eat for an hour before practice.

(12). Do not forget to do warm up exercises before practicing, even if you are practicing alone.

(13). When you observe the training at the dojo, sit in the proper way, and do not stretch your legs out. Put your hands on your lap.

(14). When an instructor calls for training to begin, line up smartly, facing the dojo shrine.

(15). When the instructor calls for '*Mokuso!*' (meditation), close your eyes, breathe deeply from the lower stomach, concentrate on the *tanden* (lower abdomen), and try to achieve concentration.

(16). While practicing, listen carefully and seriously to the advice and instructions given to you.

(17). When you use the training equipment, handle it with care.
Be sure to put it back in the correct place after using it.

(18). When an instructor gives you some advice, listen carefully and sincerely. Do not forget to show that you have heard and understood the advice.

(19). Each student should know his physical condition, stamina and physical strength well. Do not force yourself to do the impossible.

(20). The instructor should always observe the physical condition of each student. Take a short break in the middle of the training period.

(21). Five minutes before the end of the training period, do the closing exercises together with all the students.

(22). When the closing exercises are finished, sit in the '*seiza*' form in the original position.

(23). Make yourself calm and quiet, concentrate your mind, and recite the precepts of the dojo.

(24). Bow to the instructor, senior students and each other with appreciation and respect.

(25). The beginners and colored belt students should ask the senior students if they have any questions. It is important to study about karate always.

(26). Do not forget to thank any one who gives you some advice on karate.

(27). Baths which are excessively hot are not good for you. Nor should you spend too long a time in the bath.

(28). Cigarettes damage your health in innumerable ways. Smoking does not have even one redeeming feature.

(30). When you injure yourself, do not practice until the injury is completely healed. Watch the training during these periods.

(31). Upon leaving the *dojo*, do not forget to say '*Arigato gozaimashita*' (thank you very much), or '*Shitsurei shimasu*' (excuse me).

Part 1.

The Roots of Karate

(1). Ancient Civilization and the Origin of Fighting

All living creatures possess the instinct to defend themselves against their enemies. Even a small child immediately tries to protect himself by covering his head with his hands and arms when someone tries to hit his head. This involuntary reaction is an instinctive reflex reaction of self-defense. Consequently, it is quite natural to believe that the component elements which make up the art of karate grew out of this instinct of ours, combining one by one in a process which started with the beginning of mankind. Thus a tradition of fighting arts arose among different people of disparate civilizations, most notably within the ancient civilization of central Asia, Egypt and Turkey.

Although there is no clear evidence to indicate the dates of when karate-like techniques began to be developed, there exists much evidence which offers clues as to the birth of this art. For example, drawings of men in karate-like stances are shown on a wall of an ancient Egyptian tomb which dates back perhaps as early as 5000 years ago. Another early piece of evidence is contained in two small Babylonian works of art dating back to somewhere between 3000 to 2000 years B.C. Each shows the characteristics of fundamental blocking techniques of karate which we use today.

Thus, karate-like fighting arts were practiced in several ancient civilizations. Moreover, it is likely that the principles behind karate were introduced into India through Turkey. Evidence suggests that long before the Silk Road was established, there were cultural exchanges between India and Turkey. But it should be emphasized that the fighting arts which were introduced into India from the west were still quite rudimentary, and, that it was really in India and China where the fighting arts developed their sophisticated techniques.

It is believed that in India, empty-handed combat techniques were widely used by warriors in tribal warfare long before the birth of Buddhism. In the south of India there emerged the martial art form known as "Kalaripayt" (Indian martial arts). The significance of Kalaripayt is that it resembles the native Okinawan martial art known as "*te*" (hand).

The art *"te,"* is said to have more than one thousand years of history. There is a theory that the art of Kalaripayt was studied and then introduced to Okinawa by sailors who had traveled to the south of India in search of trade. It is believed that this Okinawan art of "*te*" was later united with the Chinese art of "*Kempo*" (empty handed techniques) and gradually developed into the martial art form of karate.

(2). The Beginning of the Chinese Art of *Kempo*

Bodhidharma was a well-known "*Zen*" Buddhist monk who spent nine years at a Shao Lin Temple in the Songshan mountains of China. According to legend, Bodhidharma was born in India about 1,400 years ago, the third child of King Sugandhain, and a member of the warrior caste. He is believed to have arrived at the foot of the Songshan Mountains in Hunan province in China around 520 A.D. to lecture there on Buddhism. He spent his days in meditation facing the wall of a cave which was located in the vicinity of the temple.

There is no clear evidence to prove that the martial arts existed in China before the coming of Bodhidharma in the sixth century A.D., but it is likely that many different types of martial arts were already practiced and flourishing in China long before the arrival of Bodhidharma. One theory purports that about 5000 years ago in China during the reign of Emperor Hua'ng, the first fighting art, similar to *kempo* appeared, and, by the time of the Chou Dynasty, the principles and techniques of *kempo* were established and by the Sui dynasty, were well developed.

As mentioned before, Bodhidharma spent nine years in meditation at the Shao Lin Temple in China. After nine years of meditation, Bodhidharma set forth methods of exercise to be practiced by monks to strengthen both mind and body. He introduced a series of physical exercises consisting of 18 *kata* and two sutras, called in Japanese "*Ekkinkyo*" (Yi jing jin) and "*Senzuikyo*" (Xi shui jin). *In Ekkinkyo,"* Bodhidharma expounded a series of exercises and breathing techniques to enable one's body to withstand the long hours of meditation and other severe forms of training. He explained in "*Senzuikyo*" how monks should develop their mental and spiritual strength toward the same end. These instructions are still respected as the most fundamental precepts of present-day karate-do. These teachings of Bodhidharma are believed to have fostered the birth of Chinese *kempo*. Regardless, though the influence of

Bodhidharma is not certain, the Shao Lin monks of that time recognized the importance of physical exercise as part of their daily routine.

Several *kata* of Goju Ryu are written with numerals. These are: *Sesan* (13 hands), *Sepai* (18 hands), *Sanseru* (36 hands) and *Suparinpei* (108 hands). Some of these numbers may relate to Buddhism. This suggests there may have been some Buddhist influence on the development of karate.



Bodhidharma, a well-known "Zen" Buddhist.

(3). The Introduction of the Fighting Art to Okinawa

The native art of "*te*" was practiced secretly among the Okinawan people long before Chinese *kempo* was introduced into Okinawa. The introduction of Chinese *kempo* was first mentioned in an historical document written in 1372 during the reign of King Satto. But most likely, it was with the beginning of trade between Okinawa and China that the Okinawan people first came across the Chinese art of *kempo*. When Chinese *kempo* was introduced into Okinawa it was taken up as a bare handed combat form by the Okinawans as a means of defense and not as an exercise for health. The development of bare handed fighting in Okinawa was directly influenced by the country's turbulent political history.

The banning of weapons by King Sho Shin in the late fifteenth century, spurred interest in empty handed fighting techniques. The history of Okinawa will be taken up later in the next chapter to further clarify the historic origins of karate in Okinawa.

Many masters of karate who have studied the history of Asian martial arts believe that the native Okinawan art of "*te*" was combined with the Chinese art of *kempo* giving rise to the art of karate. In Okinawa, the threads of foreign influences are carefully studied over time then woven into the fabric of Okinawan culture. Similarly, the art of bare handed combat was studied by the Okinawans and developed into the sophisticated martial art of karate.

Here, let me point out an important aspect of karate in Okinawa. In Okinawa, karate is not practiced primarily as a sport or even as an exercise for health. The Okinawans consider karate a life long pursuit to be practiced as a training for both the body and mind. Karate students in Okinawa spend long hours practicing the basic kata repeatedly as a form of spiritual training. This attitude, I believe, evolved out of our long history of foreign oppression.

Karate, which has a history of almost five thousand years, is today at a critical point in its development. Those of us who are committed to the art of karate have a responsibility both to our forebearers and successors to preserve the essence as well as the form of karate.

Part 2.
The Cultural Exchange Between Okinawa and China

(1). The Story of Okinawa

By 1340, Okinawa* which was divided into three kingdoms entered into a tributary relationship with China, and the Chinese Emperor Chu Yuen Cheang of the Ming Dynasty agreed to receive a personal envoy from King Satto of the Ryukyu Dynasty. According to historical records, this invitation was requested by King Satto himself to impress others with his status. King Satto sent his brother, Taiki, to China with tributes for the Chinese Emperor. This was the beginning of a long relationship between Okinawa and China. In 1372, the Ryukyu Dynasty was formally invested by the Chinese Emperor as a tributary state of China.

The Ming Emperor was pleased to promote a good relationship with Okinawa. He sent envoys every other year to Okinawa with gifts. In Okinawa, the delegations were received with much excitement at the King's residence in Shuri Castle. These Chinese delegations were sent regularly to Okinawa until 1866, even after the invasion of Okinawa by the Satsuma Clan of Japan in 1609.

Among the delegates were many masters of Chinese *kempo* along with other skilled people. During their stay in Shuri and Naha; masters of Chinese *kempo* taught their art to the Okinawan nobility and a few members of their classes as well.

The Ryukyu Dynasty sent ships every other year with delegations of noblemen to the Chinese mainland until 1874. These ships were filled with precious tributes for the Chinese Emperor. To protect these gifts from pirates and marauders, both the crew and delegates were well armed as well as trained in the skills of the martial arts. Consequently, it is believed that one of the reasons why the martial arts developed into such a sophisticated art on such a small island like Okinawa was the need to be able to protect these tributary missions.

In 1392, during the reign of King Satto, a community of skilled Chinese artisans and monks were sent to live in the Okinawan village of Kume. Consequently, the people of this village were made responsible for matters of trade and communication between China and Okinawa, such as the issuing of diplomatic documents and providing messengers, interpreters and sailing guides. These Chinese who settled in Kume also taught Chinese *kempo* to the villagers.

A few nobles from among the Okinawan delegates to China remained there for a while and even enrolled in schools to study Chinese *kempo* there. In Fukien province at that time, a Ryukyu settlement was established by the Okinawan King to house his people who went over there to study.

As a result, during the era of King Satto, Chinese *kempo* was introduced rapidly into Okinawa by the Chinese themselves and also by the Okinawans who studied the art in China.

* Okinawa is a prefecture of Japan today. Until 1870, Okinawa was called "Ryukyu" (Dynasty). In 1871, Ryukyu became the Ryukyu Clan.

(2). The Banning of Weapons

In order to understand why bare handed combat developed into such a highly sophisticated art in Okinawa, we must look back at the history of that island kingdom.

Around 1470, the collapse of the Sho dynasty gave rise to a period of political turmoil. Subsequently, a new Sho dynasty was established in 1477. The very first pronouncement of the new king, Sho Shin, was to ban the carrying of swords by everyone, noble or peasant. He then ordered the confiscation of all weapons which were to be locked up at his castle in Shuri. King Sho Shin's most significant act was to require that all members of the nobility, who were then disarmed, and their families, come and live in the royal capital. This enabled him to keep an eye on potentially rebellious warlords.

After King Sho Shin disarmed his people, two schools of combat were born as a consequence. One, known as art of "*te*" was developed and practiced by members of the nobility. The other was known as Ryukyu *kobudo*. This latter school which was developed and practiced by the farmers and fishermen incorporated the use of simple fishing and agricultural tools as effective weapons of hand to hand combat. Training in both armed and unarmed fighting techniques was done in utmost secrecy in remote places after dark.

Many masters of karate in Okinawa today believe that the first banning of weapons by King Sho Shin in Okinawa was a wise decision.

Okinawa's golden age, which continued until 1609, was nourished by trade with China and other Asian countries. In 1609, the Satsuma Clan of southern Japan invaded Okinawa and stormed Shuri.

Okinawa was forced to become a puppet state of Japan. But, even after the Japanese invasion of Okinawa, *Shogun* Ieyasu forced the Okinawans to maintain a facade of loyalty to the Chinese Emperor. The Japanese occupation force in Okinawa maintained the ban on the carrying of weapons by Okinawans. One of the reasons why the Japanese maintained the ban was to pretend that there was no change in the political situation in Okinawa. The banning of weapons thus continued throughout Okinawa's subsequent history.

After the Meiji restoration in Japan, the Ryukyu Dynasty was officially declared a territory of Japan. In 1879, under the new Meiji government, the Ryukyu Dynasty was made into a Japanese prefecture. This historic decision evoked a dispute among the Okinawans. Some supported the movement to become a part of Japan while others advocated for a move to become a part of China.

Through a long history of foreign oppression, Okinawans have learned the importance of developing one's inner strength as a means of coping with physical hardship. This principal is an integral part of the training involved in karate. Thus, Okinawans see karate as a means of disciplining oneself both spiritually and physically.

(3). The Development of Karate in Okinawa

Historical records provide us with some of the names of those who left their mark on the development of martial arts in Okinawa. In 1683, during the reign of King Sho Tei, a Chinese delegate named Wanshu, who was sent by the Chinese Emperor to Okinawa, stayed in an Okinawan village called Tomari. During his stay there he taught the villagers a certain *kata* of Chinese *kempo*. After master Wanshu (Wan ji) left Okinawa, the villagers of Tomari continued to practice the *kata* and named it after him. Today, Wanshu *kata* is still practiced as a *kata* of Tomari-te.

Kusanku is another Chinese *kempo* master mentioned in the records. Kusanku and some of his pupils traveled to Okinawa in 1756, and taught Chinese *kempo* to the Okinawans. This is mentioned in a Japanese book known as *"Oshima Hikki."* This book was written by a Japanese named Tobe Ryoen, who was shipwrecked on the Ryukyu island. This is the first mention of Okinawan karate in a Japanese record of any sort. Like Wanshu, the name Kusanku still remains as the name of a Shuri-te *kata*.

There are several others who devoted their lives to the martial arts in Okinawa. Sakugawa Shungo of Shuri-te went to China in 1755 to study Chinese *kempo*. He had many followers, namely, Makabi Chokei, Ukuta Satounushi, Matsumoto Chiku'udon Pechin (a rank), Morishima Oyakata (a rank) and Ginowa Cho'ho. Later in the nineteenth century, there lived many masters of the Shuri-te school. Among them, Matsumura Sokon Sensei is well known for his skill. Also important was Itosu Anko Sensei who helped to spread Shuri-te among Okinawans, and Matsumura Kosaku Sensei as master of Tomari-te.

The founder of Naha-te, the grand master, Higaonna Kanryo Sensei went to Fukien province in China to study Chinese martial arts in 1868 or 1869. Higaonna Kanryo Sensei spent about 12 or 13 years in China in mastering the martial arts. We will talk more about Higaonna Kanryo Sensei in the next chapter.

As we have seen, three different styles of *"te"* existed in Okinawa, namely, Tomari-te, Shuri-te and Naha-te. These were simply named after the villages where the styles were practiced. As a general term, they were called *"Todei"* or *"Karate,"* in Japanese characters "唐手," meaning "Chinese hand."

However it is important to note that these three villages are in very close proximity. The difference is one of emphasis, not of kind.

Beneath the superficial differences, all of the Okinawan martial arts are one and the same in methods and aims. This reflects the fact that all of the Okinawan martial arts share the same purpose, that is, "self-defense." Among the students of various Okinawan martial arts, there exists respect and friendship for each other, but no antagonism.

(4). The Establishment of Naha-te

During the first half of the twentieth century the names of the various karate styles changed. The styles known as "Shuri-te" and "Tomari-te" were subsumed under one name known as Shorin Ryu. "Naha-te" later became known as Goju Ryu (The Hard and Soft School). This name, *"Goju,"* was applied by the founder of Goju Ryu, Miyagi Chojun Sensei in 1931.

In 1933, the Okinawan art of karate was recognized as a Japanese martial art by the Japanese Martial Arts Committee known as the "Butoku Kai." Until 1935, "karate" was written as "唐手" (Chinese hand). But in 1935, the masters of the various styles of Okinawan karate conferred to decide a new name for their art. They decided to call their art "karate" written in Japanese characters as "空手" (empty hand or weaponless defense art). Some masters call their art "karate-do" which means "the way of karate."

Later, several styles developed from one style. Shorin Ryu diverged into several slightly different styles. But Goju Ryu remained basically stylistically

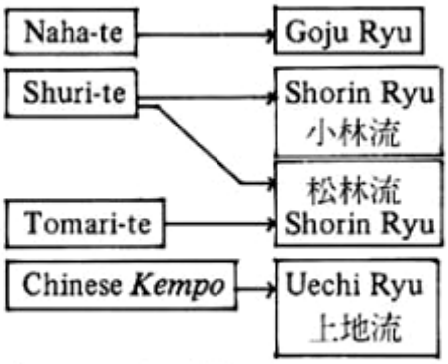
The Names of the Chinese Envoys Sent to the Ryukyu Dynasty

Year	Name of Chinese envoy	Name of King of Ryukyu Dynasty	Note
1372		King Satto	1372: Ryukyu Dynasty begins to send envoys to China with precious tributes.
1404	Shi Zhong	King Bunei	
1407	?	King Sho Shisho	1392: A group of skilled Chinese settle in Ryukyu. Chinese *kempo* is introduced to Ryukyu.
1425	Cai Shan	King Sho Hashi	
1443	Yu Bian	King Sho Chu	1429: Establishment of the Sho Dynasty. Trading with Asian countries becomes active. The martial arts of Japan, China, Indonesia, Thailand, Malaysia and Philippines are introduced to Ryukyu by sailors.
1447	Cheng Fu	King Sho Shitatsu	
1452	Giao Yi	King Sho Kinfuku	
1456	Yu Cheng	King Sho Taikyu	
1463	Pan Yong	King Sho Toku	1470: The fall of the Sho Dynasty. Establishment of a new Sho Dynasty. The banning of weapons takes place. All the noble people live near the royal castle. Karate and Ryukyu *kobudo* are established.
1473	Guan Rong	King Sho En	
1479	Dong Wong	King Sho Shin	
1534	Chen Kan	King Sho Shin	
1561	Guo Ru Ling	King Sho Gen	1609: The Satsuma Clan of Japan invades Ryukyu. The banning of weapons continues. The invasion by Satsuma is kept secret from China.
1579	Xia Zi Yong	King Sho Ei	
1606	Xia Zi Yong	King Sho Nei	1683: A Chinese envoy, called Wanshu (Wang Ji) a master of *kempo*, teaches a kata later called "*Wanshu*" in Tomari village. "*Wanshu*" *kata* still exists in the Tomari-te school.
1633	Du Shan Ce	King Sho Ho	
1663	Zhang Xue Li	King Sho Shitsu	
1683	Wang Ji	King Sho Tei	1755: Todei (karate) Sakugawa goes to China.
1719	Hai Bao	King Sho Kei	
1756	Guan Kui	King Sho Boku	1756: Chinese *kempo* master Kusanku comes to Ryukyu. *Kusanku kata* still exists in Shuri-te school.
1800	Zhao Wen Kai	King Sho On	
1803	Gi Kun	King Sho Ko	1868/69: Higaonna Kanryo Sensei goes to China. He studies Chinese *kempo* for 12 to 13 years in China.
1838	Lin Hong Nian	King Sho Iku	
1866	Zhao Xin	King Sho Tai	

unified. In mainland Japan, Goju Ryu developed into an organization called "Goju Kai." A style also developed which combined Goju Ryu and Shorin Ryu into one style and is called "Shito Ryu."

Karate is no longer an exclusively Okinawan martial art form. Karate today is firmly established as a martial art form in Japan and in the international martial arts community. Consequently, the spread of karate has led to a divergence in methods and objectives in the practicing of karate. Sometime in the near future the karate masters of Okinawa must reconsider, as the masters of the birth place of karate, in which direction and under what viewpoint karate should develop in the future.

The Four Main Karate Schools in Okinawa



Established by Miyagi Chojun Sensei.

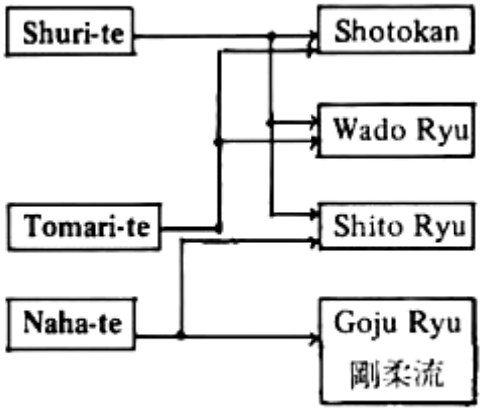
This school was founded by Tomohana Choshin Sensei, a disciple of Itosu Anko Sensei, in 1933.

Established by Nagamine Shoshin Sensei in 1947.

Established by Uechi Kanbun Sensei, who practiced Chinese *kempo* from 1897 to 1947.

There are 23 different karate schools in Okinawa today, but the four mentioned above are the main schools of karate.

The Four Main Schools of Karate in Mainland Japan



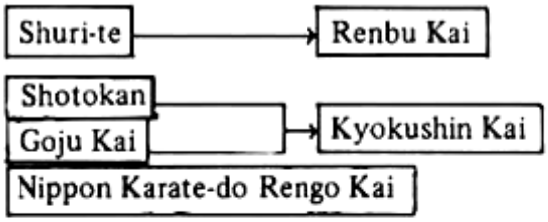
Established by Funakoshi Gichin Sensei. (Nippon Karate Kyokai. Shoto Kai.)

Established by Otsuka Hironori Sensei. (Wado Ryu. Zen Nippon Karate-do Wado Kai.)

Established by Mabuni Kenwa Sensei. (Shito Kai. Hayashi-ha Shito Kai. Etc.)

Established by Miyagi Chojun Sensei. (Nippon Karate-do Goju Kai. Zen-Nippon Karate-do Renmei Goju Kai. **Okinawa Goju Ryu**. Etc.)

In mainland Japan, the above four are the main schools of karate, but many different schools which derive from the above four schools.



Spread all over Japan. Uses a body protecter to do kumite.

Now the largest organisation of karate in mainland Japan.

Part 3.
The Founding of Goju Ryu Karate: Naha-te

In this chapter I will talk about the art of Naha-te which forms the basis of Goju Ryu and also about its founder, the Grand Master Higaonna Kanryo Sensei. There is much concerning the life and teachings of Higaonna Kanryo Sensei which remains unclear. Before I started writing about Higaonna Sensei I talked with many elderly masters and students of karate. From these masters and students I have learned many new facts about Higaonna Sensei and also about the life of Higaonna Sensei which I should like to research further sometime in the future.

(1). The Personal History of Grand Master Higaonna Sensei

Higaonna Kanryo Sensei was born in Naha on March 10, 1853, the fourth child of Higaonna Kanyo and his wife Makado (1853 was a very significant year in Japanese history. It was the year that the American, Commodore Perry, landed in Okinawa and visited Shuri Castle). Higaonna Kanryo belonged to the ranks of the lower gentry. While Higaonna Sensei was a small boy he was called "Machu."

Although Machu was always small for his age, his movements were very quick, his body was extremely limber, and his legs and hips possessed extraordinary spring. Already from childhood Machu showed great interest in the fighting arts and was eager to learn all he could about them.

At age fourteen he began to learn Chinese *kempo* from someone who had studied it in Fukien China. Although Higaonna Sensei was not very tall, he had a well developed and strong body enabling him to master Chinese *kempo* very quickly. It did not take long for the young martial artist to reach a level of expertise comparable to that of his teacher in both skill and technique. Even though he was still quite young, Higaonna Sensei became well known in Naha as a master martial artist. But Higaonna Sensei was not satisfied with his level of skill. He longed to go to China to study the Chinese martial arts.

Having heard about China from his teacher as well as from merchants and other students, the young Higaonna Sensei became fascinated by Chinese civilization; its martial arts, scholarship and art. For a long time he dreamed of going to China himself. Higaonna Sensei's father wanted to help his son go but, having six other children to look after, he was unable to offer any financial assistance toward such a trip. Still, Higaonna Sensei did not give up hope of fulfilling his dream.

(2). His Meeting with Master Ryu Ryuko

In the port city of Naha – then the only port in Okinawa which was open for trade with China – there lived a statesman named Udon Yoshimura (1830 – 1898). Yoshimura Udon, whose Chinese name was Sho Shirei, and Japanese name Chomei, often traveled to China as an envoy. Higaonna Sensei was introduced to this statesman by a martial arts teacher from the village of Kume. Through Yoshimura, Higaonna Sensei gained an introduction to the owner of a trading ship which traveled back and forth between Okinawa and China. With some persistance, Higaonna Sensei was able to convince the owner of the ship to grant him passage to China. At the time, the opportunity to study in China was largely restricted to the well-to-do. Thus, Higaonna Sensei was finally able to fulfill his dream of studying in China.

In November 1868/69, at 16 years of age, Higaonna Sensei left from the port of Naha on a ship bound for China. Accompanied by favorable winds, the ship, (a ship of the *"shinko sen,"* also known as the *"toshishinryu"* line), arrived at the Chinese port of Foochow after a voyage of eight days. In Foochow, Higaonna Sensei stayed for almost a year at the Okinawan settlement called the Ryukyu-kan. Through the good officer of the Ryukyu-kan, Higaonna Sensei was introduced to a master of Chinese *kempo*, Master Ryu Ryuko. It took one year of residence in Foochow before Higaonna Sensei was able to gain the introduction.

Even after Higaonna Sensei was introduced to Master Ryu Ryuko, he was not immediately accepted as a disciple. It was common practice in China that before a master accepted someone as a disciple he would take time to study the personality and character of the candidate. Thus, Higaonna Sensei was given tasks of tending the garden and cleaning the rooms of the master. Higaonna Sensei did all these things earnestly and enthusiastically over a long period of time. Master Ryu Ryuko was much impressed by the attitude of Higaonna Sensei. Satisfied, Master Ryu Ryuko finally accepted Higaonna Sensei as his personal disciple.

After becoming a disciple of Master Ryu Ryuko, Higaonna Sensei helped his master at his trade during the day as a craftsman of bamboo. Training took place after dark starting with the practice of *Sanchin*. Then, lifting the *Nigiri-game* (heavy ceramic jars), by their rims, a student would practice *Unsoku-ho* (a pattern of stepping movements). This exercise was practiced to strengthen the student's grip while developing the proper foot movements. The training continued with exercises using the *Muchi-ishi* (natural stone), then proceeded to *Makiwara* (striking post)– training where the elbows, fists, knife hand and the heel of the hand were struck repeatedly against a *makiwara* board. Training was also done in a large bamboo basket called an *Uki*. Two persons got into the basket and would practice close fighting and choking techniques.

Higaonna Sensei was fascinated by the tools and the instruments which he used for the first time at his master's *dojo*. Each new training technique that he learned served to increase his interest in karate even more. The strain of such harsh training though, took its toll and Higaonna Sensei's legs, hands and shoulders were always swollen from over exertion. Still, it was only through such harsh training that Higaonna Sensei was able to develop muscles like forged steel. After several years of hard training, Higaonna Sensei became Master Ryu Ryuko's most skillful disciple.

(3). A Brief Biographical Sketch of Master Ryu Ryuko.

Master Ryu Ryuko was a master of Shaolin *Kempo* of the Southern School. Originally, he was from the noble class of Foochow in Fukien province. During an internal rebellion, the family of Ryu Ryuko disguised themselves as commoners to save their lives. Thereafter, Master Ryu Ryuko worked as a carpenter. He also worked as a mason while still a young man.

Master Ryu Ryuko was quite old and had already retired from carpentry when Higaonna Sensei first became his disciple. At the time, Master Ryu Ryuko earned his living making bamboo baskets. He was over six foot tall and possessed extraordinary strength with muscle like forged steel. Master Ryu Ryuko was a well-known master of *kempo* in Fukien province. Everyone knew of him as a well trained and extraordinarily disciplined martial artist.

Once during Higaonna Sensei's apprenticeship, a young martial artist came to Master Ryu Ryuko's workshop to challenge him to a test of skill. At the time Master Ryu Ryuko was making a bamboo pole. The young man took the bamboo and crushed it in his hands. Astonished, Higaonna Sensei was rendered speechless. But the demonstration left Master Ryu Ryuko calm and undisturbed. Quietly he picked up the crushed pole of bamboo. Then, he pulled it apart, breaking the bamboo in two pieces. Higaonna Sensei could not believe his eyes.

(Bamboo is unusually strong not only because of its chemical make-up, but also because of its circular, hollow design.



The young man crushing it in his bare hands is awesome enough, but pulling it apart is an incredible feat.)



The young challenger stood in shocked disbelief for a moment then left the workshop in silence.

(4). An Episode of Competition

The fame of Higaonna Kanryo Sensei as a great martial artist gradually spread throughout the city of Foochow. Once a discussion began between the students of Master Ryu Ryuko's *dojo* and another *dojo* of the same school over which *dojo* was superior in skill. The masters of the two *dojo* each chose their best student to demonstrate *kata*. In China at that time, it was the practice to have a demonstration of *kata* instead of competition in free style fighting. In this way it was possible to choose a superior martial artist without anyone getting hurt.

Higaonna Sensei was chosen to represent Master Ryu Ryuko's *dojo*. At the competition the student from the other *dojo* went first, performing a *Sanchin kata*, followed by Higaonna Sensei who performed the same *kata*. All the students from the other *dojo* watched with great attention as Higaonna Sensei performed the *Sanchin kata*. They were all struck with admiration at the performance of Higaonna Sensei. After the performance, the master of the other *dojo* admitted that the art of Master Ryu Ryuko was much superior to that of his own. After this competition, Higaonna Sensei's fame spread even further in Foochow. It is said that many martial artists tried to engage Higaonna Sensei in a fight to prove their bravery. But Higaonna Sensei kept the promise he made to Master Ryu Ryuko when he first became a personal disciple of the master of not to fight to show off his skill. Thus Higaonna Sensei always declined these gratuitous challenges.

(5). Higaonna Kanryo as the Founder of Naha-te

Master Ryu Ryuko's house was a two story building. The master lived on the second floor while the workshop and Higaonna Sensei's room were located on the ground floor. The floor of the ground floor got very cold. Higaonna Sensei was woken up early every morning by the cold. Unable to sleep any longer, Higaonna Sensei got up and passed the early morning hours practicing *kata* in the yard. Master Ryu Ryuko also got up early and watched from upstairs as Higaonna Sensei practiced. Much later, shortly before Higaonna Kanryo Sensei returned to Okinawa, Master Ryu Ryuko told Higaonna Sensei not to over practice for he had to conserve his strength for the journey back to Okinawa. Master Ryu Ryuko always watched over Higaonna Sensei as if he were his own son.

Higaonna Sensei stayed as Master Ryu Ryuko's personal disciple for about thirteen years. After thirteen years of hard training, Higaonna Sensei left Master Ryu Ryuko and the city of Foochow to go back to Okinawa.

Immediately after returning home, Higaonna Sensei paid a visit to Udon Yoshimura, who had helped him go to China thirteen years earlier. Udon Yoshimura was very much impressed to see that Higaonna Sensei had grown up to be a person of modest but dignified character. Udon Yoshimura asked Higaonna Sensei to teach his sons some of the skills he had learned in China. Udon Yoshimura's second son, Yoshimura Chogi took a great interest in the martial arts and practiced eagerly.

Higaonna Sensei's fame rapidly spread throughout Naha and its vicinity after his return to the Ryukyus. The king of the Ryukyu Dynasty, King Sho Tai asked Higaonna Sensei to be the royal family's instructor in the martial arts. Thus for many years, Higaonna Sensei taught the martial arts to the members of the royal family as well as the family of Udon Yoshimura.

Following the Chinese teaching of humility, Higaonna Sensei was modest and quiet in his demeanor and never talked of his own skill and exploits as a martial artist. For a short time after coming home, Higaonna Sensei went back to his old job of selling goods on a boat. But the sailors, the merchants and the government officials who had been to China all talked about the talent and reknown of Higaonna Sensei. Many came to Higaonna Sensei and asked to be taken on as personal disciples. But because the training was harsh, only a few remained with Higaonna Sensei for long.

Higaonna Sensei opened up his house in Nishimachi as a *dojo*, and started to teach his art without charging any tuition. Higaonna Sensei was quiet by nature, though in the *dojo* he seemed to take on a different personality. There, his eyes became piercing like those of an eagle and the students were almost afraid of standing too close to him.

In 1905, Higaonna Sensei started to teach at a public high school in Naha twice a week at the request of the principal. Higaonna Sensei taught his art to the high school students for both its physical and spiritual value.

During the thirteen years of training in China, Higaonna Sensei mastered many traditional Chinese martial arts such as the art of the straight sword (chien), and the art of the broad sword (dao) and spear. Higaonna Sensei's technique in all of these various martial arts was truly art in motion. Thus, his fame quickly spread throughout Naha and throughout many other cities in Okinawa.

Higaonna Sensei was not a tall man at all. He was only five foot one inch tall. But he was very strongly built. His muscles were well developed through the harsh training he underwent in China. His hands and legs possessed extraordinary spring. People called him, "Higaonna of the powerful kick" because his kicks were so strong and quick. His movements were also quick as lightning. People were surprised that one so small possessed such power and strength. People in Naha also called Higaonna Sensei "*Kensei*" meaning "sacred fists." Gradually, the art of Higaonna Sensei came to be called "Naha-dee (*te*)" meaning "Naha hand (technique)." Today he is honored as the founder of Okinawan karate.

(6). Miyagi Chojun as a Personal Disciple of Kanryo Sensei

After coming back from China, Higaonna Sensei devoted all his time and energy to the study and practice of the *Sanchin kata*. His mind was so occupied with the *Sanchin kata* that he sometimes even forgot to take his meals. Around this time, a young boy became a personal disciple of Higaonna Sensei. The boy's name was Miyagi Chojun, who later became the founder of Goju Ryu. Higaonna Sensei was 49 years of age and the young Miyagi Chojun fourteen when they met for the first time.

Higaonna Kanryo Sensei taught his students only *Unsoku-ho* (basic patterns of feet movement) over and over again for the first six months. After training in *Unsoku-ho*, Higaonna Sensei made his students practice only *Sanchin kata* – an exercise involving breath control and muscle tightning – for three to four years. Higaonna Sensei's training was so severe that students would bleed from their shoulders while their sight grew dim and their hips and legs would be on the verge of collapse. After training, some students even had blood in their urine. Students were not allowed to start practicing another *kata* until they

had mastered the correct steps and movements, the correct breathing and had developed a high degree of stamina.

Many students came to Higaonna Sensei, but because his training was so harsh, not many students remained with him for very long. Among his disciples, young Miyagi Chojun was one of the few that remained with Higaonna Sensei and went through his training.

Higaonna Kanryo Sensei, together with his disciple Miyagi Chojun Sensei, devoted their lives to the improvement and advancement of the art of Naha-te. Early in 1916, Higaonna Sensei fell ill. Miyagi Chojun Sensei took his master home with him and looked after his master, nursing him devotedly. But Higaonna Sensei passed away in October 1916. Thus, the art of Naha-te was handed over from Higaonna Sensei to his disciple Miyagi Chojun Sensei to who's life our discussion now turns.

Part 4.
The Beginning of Goju Ryu and Its Development

(1). A Biographical Sketch of Miyagi Chojun Sensei

Miyagi Chojun Sensei was born on April 25, 1888, in Naha. Miyagi Sensei's family belonged to the gentry. Having two trading ships, the Miyagi family was engaged in the importing of medicine from China, supplying both the government and private merchants. The family was one of the wealthiest in Naha. Miyagi Sensei's father was named Miyagi Chosho. He was the third son of the Miyagi family. When Miyagi Chojun Sensei was five years old, the successor to the main family passed away. Thus, Miyagi Chojun Sensei was adopted as the heir by the main family even though he was his father's first son.

Also, when Miyagi Chojun Sensei was eleven years old, his mother took him to a karate master named Aragaki Ryuko. (Aragaki Ryuko Sensei is the grandfather of Aragaki Shuichi, an advisor to the International Okinawa Goju Ryu Karate-do Federation today). Having lived through the hard and tumultuous years of the Meiji Restoration, and the Sino-Japanese War, Miyagi Sensei's mother was convinced that a man had to be both mentally and physically strong in order to face the world as the head of a family.

At the *dojo* of master Aragaki Ryuko Sensei, Miyagi Sensei had mainly trained using the ***makiwara***, ***chishi*** and ***nigiri-game*** which were used to strengthen and develop muscles. Aragaki Sensei introduced his young student, Miyagi Sensei, to his friend, Higaonna Kanryo Sensei when Miyagi Sensei was fourteen years old.

Because his fame had spread throughout Naha, many people came to Higaonna Sensei hoping to become his disciples. But Higaonna Sensei did not take some one as his disciple unless he thought that the individual had a personality which was capable of the discipline required for the serious study of karate. Even after one was accepted as his student, Higaonna Sensei observed the student's behavior until he was convinced that the student was serious about studying karate.

The young Miyagi Sensei did all the tasks of cleaning and sweeping the house, weeding the garden, chopping wood and carrying water buckets, with much enthusiasm. When he was a young boy Miyagi Sensei often helped with the chores at home. Higaonna Sensei eventually accepted Miyagi Sensei as his personal disciple, and started to teach him his art,

Naha-te. At the time, Miyagi Sensei was not yet sure that he would continue to practice karate throughout his life but he already loved karate more than anything else.

(2). Miyagi Chojun: Training

Higaonna Kanryo Sensei trained his disciples so hard and severely that even Miyagi Chojun Sensei thought more than once about quitting. But by the time Miyagi Sensei entered high school he found himself more than ever committed to the art of karate.

For Miyagi Sensei, training was not confined to the *dojo*. He ran everyday to and from his school to develop his legs. Sometimes Miyagi Sensei went down to the harbor to train. There he would tie one end of his *obi* (sash) around a log and tie the other end around his neck. Then, in a standing position he would exercise bending forward and back erect from the trunk using the log as resistance thus exercising his hips, waist and legs. At the seashore Miyagi Sensei would also practice lifting stones – some of which weighed almost one hundred kg. – to strengthen his grip, arms and hips. If a stone was too heavy he came back to the same stone everyday until he finally succeeded in lifting it.

Miyagi Sensei did all this on his own after school before he went to Higaonna Sensei's *dojo* in the evening. In spite of such extra conditioning which Miyagi Sensei did, he still found the session with Higaonna Sensei severe and extremely demanding. During the practice of *Sanchin kata*, the tightening of muscles expected by Higaonna Sensei was so difficult that Miyagi Sensei would sometimes pass out during the exercise.

After his evening work outs, Miyagi Sensei was so worn out, he could barely make his way back home. Extremely fatigued, he had to lift his legs one by one with his hands in order to climb up the stairs to his room. Sometimes Miyagi Sensei did not even have the strength to climb up the stairs to his room and would sleep in the entrance hall until the next morning.

Even though the training was harsh, Miyagi Sensei had a great passion and enthusiasm for karate. He was a man of strong will. At his school, Miyagi Sensei did well in his studies. Higaonna Sensei had been studying the character of Miyagi Sensei, and was convinced that Miyagi Sensei was the person to whom he could pass on the art he had learned from his master, Ryu Ryuko.

Higaonna Sensei gave Miyagi Sensei special instructions in the practicing of *kata*. Higaonna Sensei and Miyagi Sensei, as master and disciple, together devoted their lives to the study, practice, and improvement of the art of "Naha-te."

Miyagi Sensei trained with Higaonna Sensei for approximately thirteen years until the death of the latter. It was about the same period of time which Higaonna Sensei spent with his Master, Ryu Ryuko in China. Higaonna Kanryo Sensei passed away in October of 1916. He was 63 years old.

In the same year that Higaonna Sensei passed away, Miyagi Sensei left for China. In the city of Foochow in Fukien province, Miyagi Sensei tried to find the place where Master Ryu Ryuko had had his *dojo* and where Higaonna Sensei had trained for thirteen years. Finally, Miyagi Sensei found the site where the *dojo* had once been and where Higaonna Sensei had once lived. All that remained was the outer wall with no trace of either the *dojo* or Master Ryu Ryuko's house. Miyagi Sensei came across an old man who had been a student of Master Ryu Ryuko. The old man told him that during the revolutionary war almost all of the martial artists fled from Fukien province to Singapore or Malaysia to escape persecution. Even after the revolutionary war was over though, they did not return, or if they did return they continued to remain underground. Miyagi Sensei gave a demonstration of his skills which impressed the old man.

After Miyagi Sensei came back from China he spent his time studying the *kata "Rokkishu."* Miyagi Sensei created the original open hand *kata, "Tensho,"* based on it. *Tensho kata* is characterized by soft and smooth movements as opposed to the "hard" movements of *Sanchin kata*. The movements are impressive. Later, Miyagi Sensei developed two other *kata*, "*Gekisai Dai'ichi*" and "*Gekisai Dai'ni*" though the "*Tensho*" *kata* is thought to be his real masterpiece.

(3). The Training and Studies of Miyagi Chojun Sensei

After the death of Higaonna Kanryo Sensei, Miyagi Sensei turned to nature and his natural surroundings for inspiration. He began to train himself in close contact with nature.

Miyagi Sensei practiced "*kiai*" on the seashore. He practiced shouting a powerful and spirited *kiai* which could be heard above the roar of the waves. Miyagi Sensei also practiced his eye movement exercises there. He began by looking down at the sand around his feet, and then gradually looked up at the surface of the sea. He then looked up at the horizon formed by the sea and sky. Then he dropped his eyes to the surface of the sea and then back to the sand around his feet. Miyagi Sensei did all these motions without blinking.

Sometimes Miyagi Sensei practiced *Sanchin kata* in the ocean in water up to his neck, and sometimes on the top of a mountain. Once in Kyoto, Miyagi

Sensei practiced *Sanchin kata* in the snow for three days. He always tried to practice his art under severe and demanding conditions. He tried to study and practice every aspect of karate in close contact with nature.

At the same time, Miyagi Sensei tried to use every opportunity in his everyday life, and surroundings, to train. For example, when passing between two stone walls (two meters apart), he would run zigzag between the two walls hitting his body against the walls. Sometimes he would throw himself on the stone pavement, and then roll quickly to his feet.

When in a building, he would never sit with his back towards any door or window. When he slept, he carefully chose his sleeping position, with careful consideration as to the place for his head and heart. While he was washing his face in the morning, or while walking, or opening and closing the windows, he always studied how he could be on guard while he was doing these activities.

During the summertime, before going to bed, Miyagi Sensei practiced "*tsuki*" (punches) against a mosquito net made of hemp threads which was quite soft. After practicing *tsuki*, he would put out the candle light with *seiken* (fist). Then, he went into the mosquito net to sleep. In his bed, sometimes he would not be able to fall asleep because his muscles were so stiff and sore from the day's training.

Sometimes in the morning, Miyagi Sensei would ask his wife to open a blind of the window to study whether he sensed the sound of the opening of the window first, or the light coming in from the window, before the sound. One morning he repeatedly asked his wife to open and close the blind and she thought that he was going mad.

Miyagi Sensei tried to find training methods to shorten the time which was required to transmit messages from the eyes to the brain, and to the appropriate muscles of response. He also studied how to improve the five senses, and such things as sensing the enemy at his back through the skin and through an improved sense of smell.

Miyagi Sensei had some interesting experiences while he was engrossed in the study and practice of the *kata*. During those years, one night a man appeared in his dream and told him of a *kata*, giving him instructions in precise details explaining the essence of the *kata*. In the middle of the night after the dream Miyagi Sensei jumped out of bed and went to the *dojo* to follow the instructions he was given. This kind of experience happened to him more than once.

What we have discussed are some examples of Miyagi Sensei's daily training. Miyagi Chojun Sensei was thinking about his art all the time, devoting literally twenty four hours a day to the art of karate.

(4). The Development of Karate

In 1921 the then crown prince Hirohito (the late Emperor of Japan) stopped over at Nakagusuku Bay in Okinawa on his Grand European Tour. A big ceremony was held in Okinawa in honor of the crown Prince. At the ceremony, in front of the crown prince, a performance of Naha-te and Shuri-te were given by the best martial artist of each school. Miyagi Sensei performed the art of Naha-te in front of the crown prince. The crown prince was much impressed by the performances and also that the martial arts should be so highly developed in such a small island as Okinawa.

Again, in 1925 Miyagi Sensei, at age 37, demonstrated the art of Naha-te in front of prince Chichibu.

Already at this time, Miyagi Sensei foresaw the development of karate in Japan and the world. He thought that it was important to organize and unify the world of Okinawan karate in order to preserve Okinawan karate as a cultural treasure and as an inheritance of the Okinawan people to be transmitted to succeeding generations. With these thoughts in mind, Miyagi Sensei set up a club called the Karate Research Club in Wakasa-cho, Naha-shi in 1926.

This club was founded by Miyagi Chojun Sensei, Hanashiro Chomo Sensei of Shuri-te, Motobu Choyu Sensei and Mabuni Kenwa Sensei (Founder of Shito Ryu). These four instructors took turns and taught the students alternately.

The training started off with preliminary warm-up exercises followed by supplementary exercises. The preliminary and supplementary exercises helped the students build up physical strength and stamina. After these exercises, the students were trained in *Sanchin kata* over and over, day after day. The practicing of *Sanchin kata* repeatedly every day helps the student develop not only physical strength, but mental and spiritual strength as well. Through repeated practice, these students gradually mastered the science and methods of karate.

After training, Miyagi Chojun Sensei often talked with his students about the spirit and essence of the martial arts. His talks touched on many topics: topics such as mankind, aspects of everyday life, and the *samurai* code of ethics. Miyagi Chojun Sensei tried to help his students not only in their karate training but in their moral developments as well. This club lasted until 1929.

In 1927, the founder of *judo*, Kano Jigoro Sensei, visited Okinawa for the first time at the invitation of the association of Okinawa. At the ceremony held in honor of Kano Sensei, Miyagi Sensei gave a demonstration of karate *kata*. Kano Sensei was very much impressed with Miyagi Sensei's performance. After the performance, Miyagi Sensei also

demonstrated throwing and grappling techniques for Kano Sensei. Miyagi Sensei explained that proper breathing was important in the execution of all these movements. Kano Sensei was deeply impressed by the advanced techniques and sophistication of karate.

It seemed that Kano Sensei was also fascinated by the personality of Miyagi Chojun Sensei. This was learned later from the letters which were sent by Kano Sensei to Miyagi Sensei.

In 1930 at the Butoku-sai Tournament, in 1932 at the Sainei Budo Tournament, and at many other important Japanese martial arts tournaments, Miyagi Sensei was called upon to demonstrate the Okinawan art of karate.

It was due to the influence of Kano Sensei that Miyagi Sensei was given the opportunity to perform Okinawan karate at many of the leading Japanese *Budo* tournaments sponsored by the government.

(5). The Naming of Goju Ryu

Miyagi Chojun Sensei's senior disciple, Shinzato Jin'an Sensei gave a performance of *kata* at the All Japan Martial Arts Tournament which was held to celebrate the Coronation Ceremony of Hirohito in 1930. After his performance, Shinzato Sensei was asked by a master of *kobudo* (traditional martial arts) which school of karate he belonged to. Shinzato Sensei could not answer that question for at that time there was no need to have a name for each karate style. When Shinzato Sensei went back to Okinawa, he told Miyagi Sensei about the encounter. Miyagi Sensei thought about this problem for a while. Finally, he decided that it was necessary to have a name for his martial art style in order to promote and spread his art and also in order to cooperate with other schools of Japanese martial arts.

Miyagi Chojun Sensei named his art "Goju Ryu," meaning "Hard and Soft" after the precepts of traditional Chinese *kempo*. Miyagi Sensei was the first master among the different schools of karate to name his art. Although Miyagi Sensei called his art Goju Ryu, he seldom used the name nor put a sign with "Goju Ryu" written on it at the *dojo*. In 1933, the art of Miyagi Sensei was formally registered as "Goju Ryu" at the Butoku-kai, the Japanese Martial Arts Association.

In the 1930's, Miyagi Sensei was very active in developing and spreading karate-do in Japan and also throughout the world. In 1934, Miyagi Sensei was made head of the standing committee of the Okinawan branch of the Butoku-kai Association.

In April of 1934, an Hawaiian newspaper company invited Miyagi Sensei to come to Hawaii to introduce and popularize karate there. He spent ten months in Hawaii before returning to Naha. In 1934 he also received a commendation from the Ministry of Education for outstanding service in the field of physical culture.

Miyagi Sensei went back to China in 1936, this time to Shanghai, for further study of the Chinese martial arts at the Seibu Physical Culture Association. He stayed in China for two months.

In May 1937, Miyagi Sensei performed *kata* at the tournament of the Butoku-kai Association, and on this occasion, the Butoku-kai Association awarded him a commendation for his study in this field.

Miyagi Sensei spent his entire life promoting Goju Ryu Karate-do and improving karate by developing scientific methods of exercise. In 1940 Miyagi Sensei created his own *kata* "*Gekisai Dai'ichi*" and "*Gekisai Dai'ni*" to popularize karate and to improve young people's physical education. Miyagi Sensei also created another *kata* "*Tensho*" which emphasizes the softness of the art, as opposed to the hardness of the *Sanchin kata*. Thus, the name "Goju Ryu" meaning "Hard and Soft School" in Japanese is a very appropriate name for the art. It was about this time that Goju Ryu Karate-do was fully established and started to develop and spread throughout the world.

Miyagi Sensei was truly the Founder of Goju Ryu Karate-do.

Miyagi Sensei took great pride in the Okinawan art of karate. From the very beginning he recognized karate as a valuable cultural treasure of Okinawa. He devoted his entire life to the study, development and transmission of Okinawan karate for the sake of future generations.

The 1940's was a tragic period in the history of karate. World War II broke out in 1941. In 1944, during the closing days of the war, he together with his disciples had to endure the devastation of the battle for Okinawa and the ensuing period of poverty. Miyagi Sensei lost his third son, Jun, and his senior disciple, Shinzato Jin'an Sensei, in the battle. This was not a time for karate training. Miyagi Sensei stopped teaching karate during this period.

In 1946, the year after the end of the war, Miyagi Sensei became a director of the Okinawan Civil Association of Physical Education, and he started to teach karate at the Police Academy of Okinawa. In the same year, Miyagi Sensei started to teach karate in the backyard of his home in Tsuboya-cho, where his fourth son still lives today. Miyagi An'ichi Sensei, Miyazato Eiko Sensei, Miyazato Ei'ichi Sensei, Iba Koshin Sensei and Aragaki Shu'ichi Sensei were among the many students of Miyagi Sensei.

After the war, Okinawan karate spread rapidly throughout the mainland of Japan. For a short time, Miyagi Sensei taught karate in the Kansai (western) area of Japan.



Miyagi Chojun Sensei's skill at karate was amazing, almost superhuman. In an attack, his movements were extremely quick and his punches were unbelievably powerful. But, at the same time, there was an accurate concentration in these movements of speed and power. His blocking, pulling down techniques, and *sabaki* (body movement) were also exquisite. There was much weight and *muchimi* (sticky hand) in his technique. His performance of *kata* is beyond expression in words. Miyagi Sensei's *kata* were remarkably profund and artistic. People talked about the art of Miyagi Sensei saying "there won't be anyone in the future who will possess as much devastating power as Miyagi Sensei."

In Okinawa, people respected Miyagi Sensei referring to him in the Okinawan language as "Bushi Magusuku" meaning "Gentleman warrior Miyagi." While he was alive, he was known by everyone in Okinawa. Moreover, he was respected throughout the world as one of karate's greatest authorities.

As a practitioner of karate, I am determined to do my very best to preserve and transmit the great achievements and teachings of Miyagi Chojun Sensei to the next generation. I feel that Miyagi Sensei is always with us in spirit, watching and guiding us while we practice.

(6). The Origin of the Name *"Goju Ryu"*

Miyagi Chojun Sensei named his art "Goju Ryu." He chose the name from the "Eight Precepts" of traditional Chinese *Kempo* which are found in the document called *"Bubishi."* The following are the "Eight Precepts" in Chinese and their translation in English.

Tode (karate) Research Club

Instructor
Miyagi Chojun
Sensei

Tetsu-wa (Iron circles)
Madanbashi Sensei

Sashiishi
Senaha Sensei

Chishi
Kina Sensei

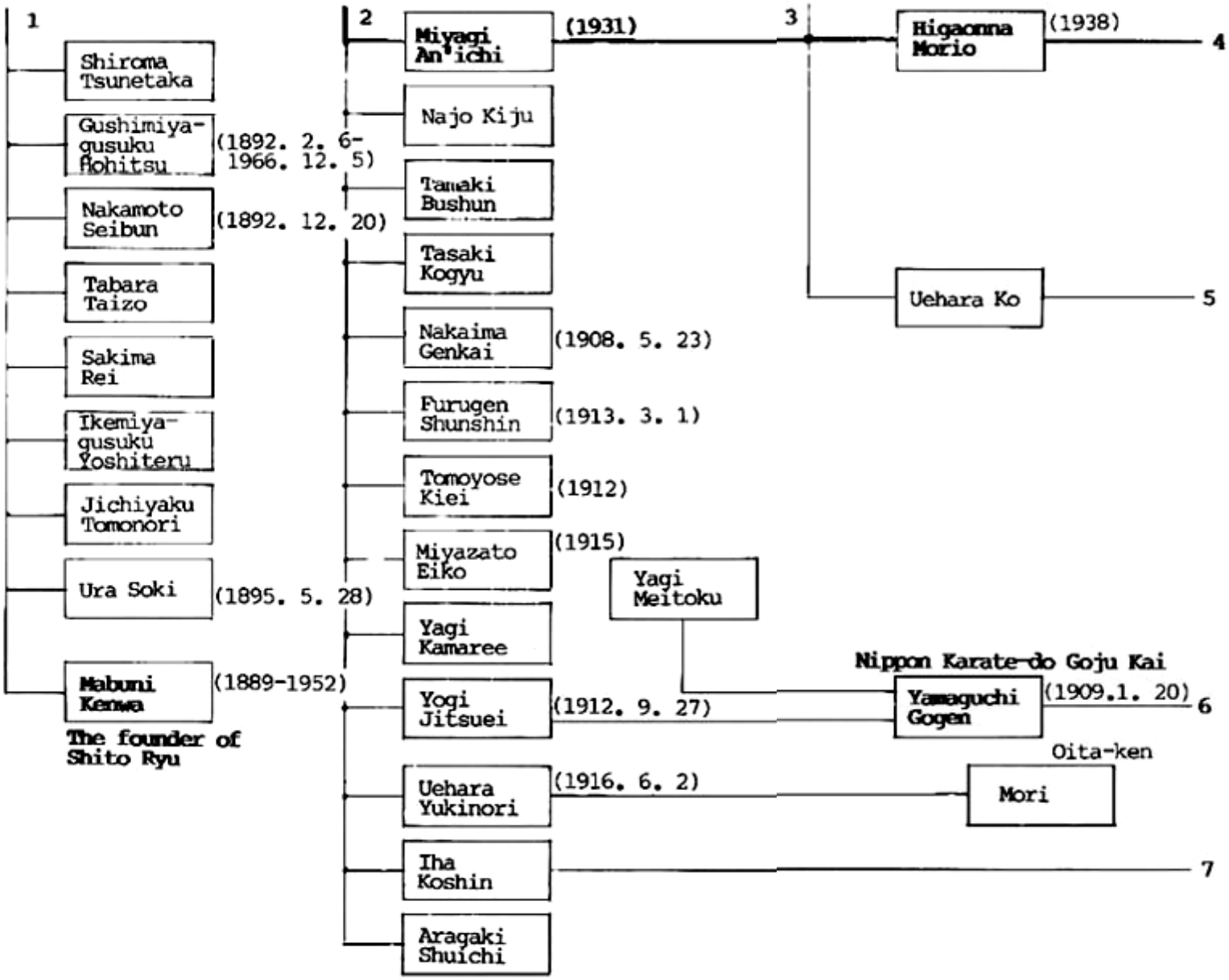
1. 人心同天地
2. 血脈似日月
3. 法剛柔呑吐
4. 身随時応変
5. 手逢空則入
6. 碼進退離逢
7. 目要視四面
8. 耳能聴八方

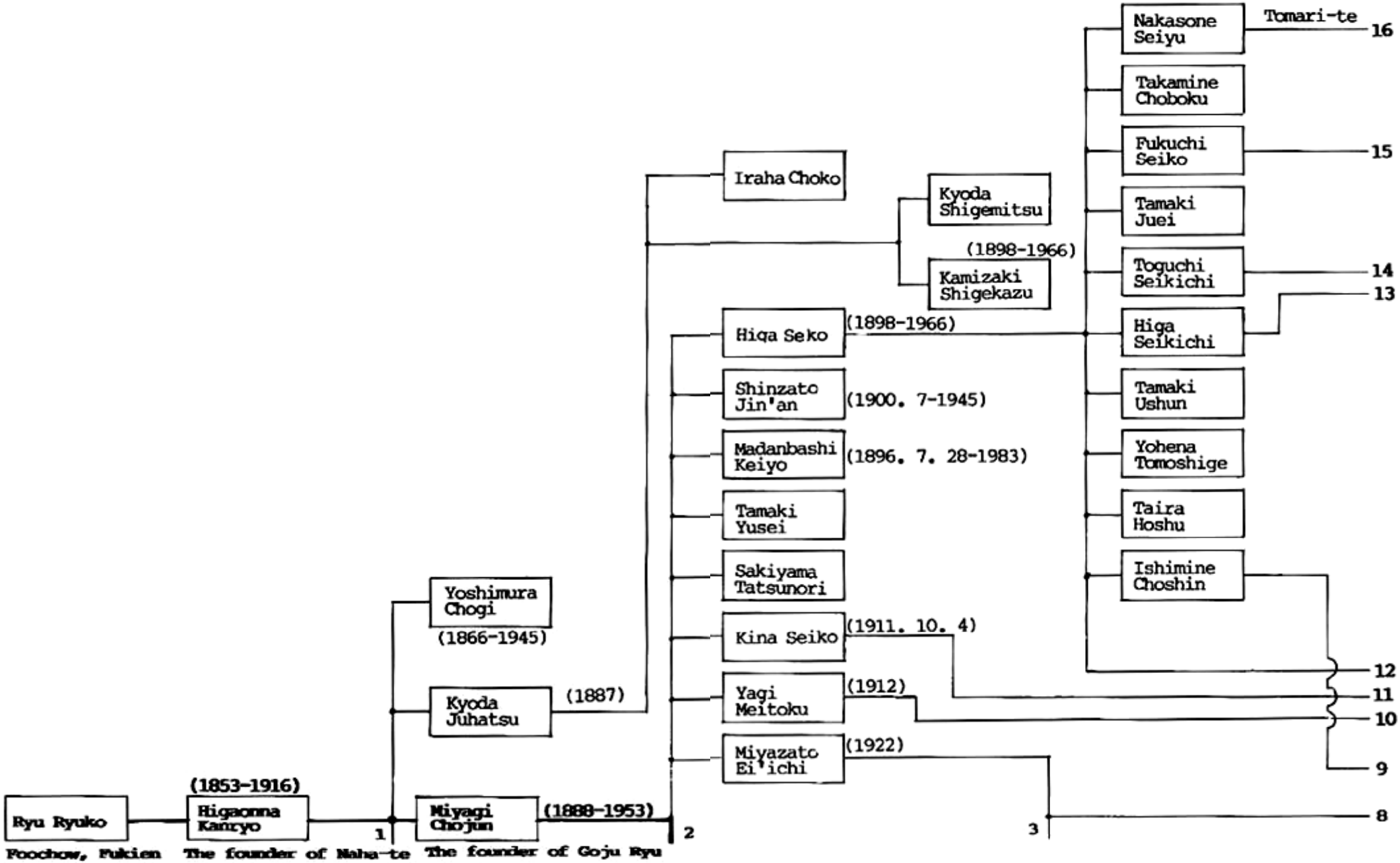
1. The mind is one with heaven and earth.
2. The circulatory rhythm of the body is similar to the cycle of the sun and the moon.
3. The way of inhaling and exhaling is hardness and softness.
4. Act in accordance with time and change.
5. Techniques will occur in the absence of conscious thought.
6. The feet must advance and retreat, separate and meet.
7. The eyes do not miss even the slightest change.
8. The ears listen well in all directions.

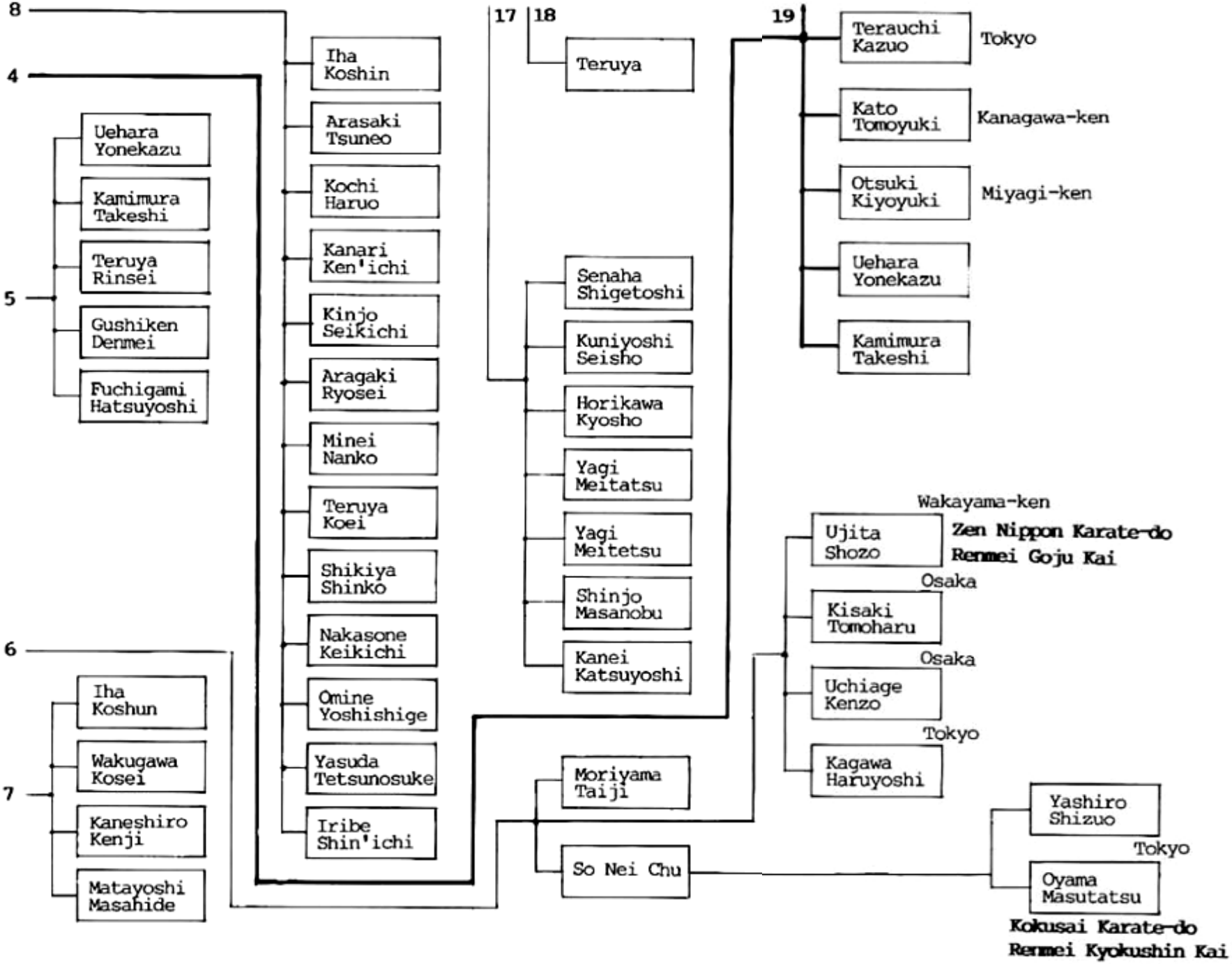
I believe these Eight Precepts are the essence of the martial arts. They are the elements which we are trying to achieve in our training in Goju Ryu Karate-do. One should always be in harmony with training and try to be a person who serves society. I hope such training will finally lead us to rediscover our natural instincts and capabilities.

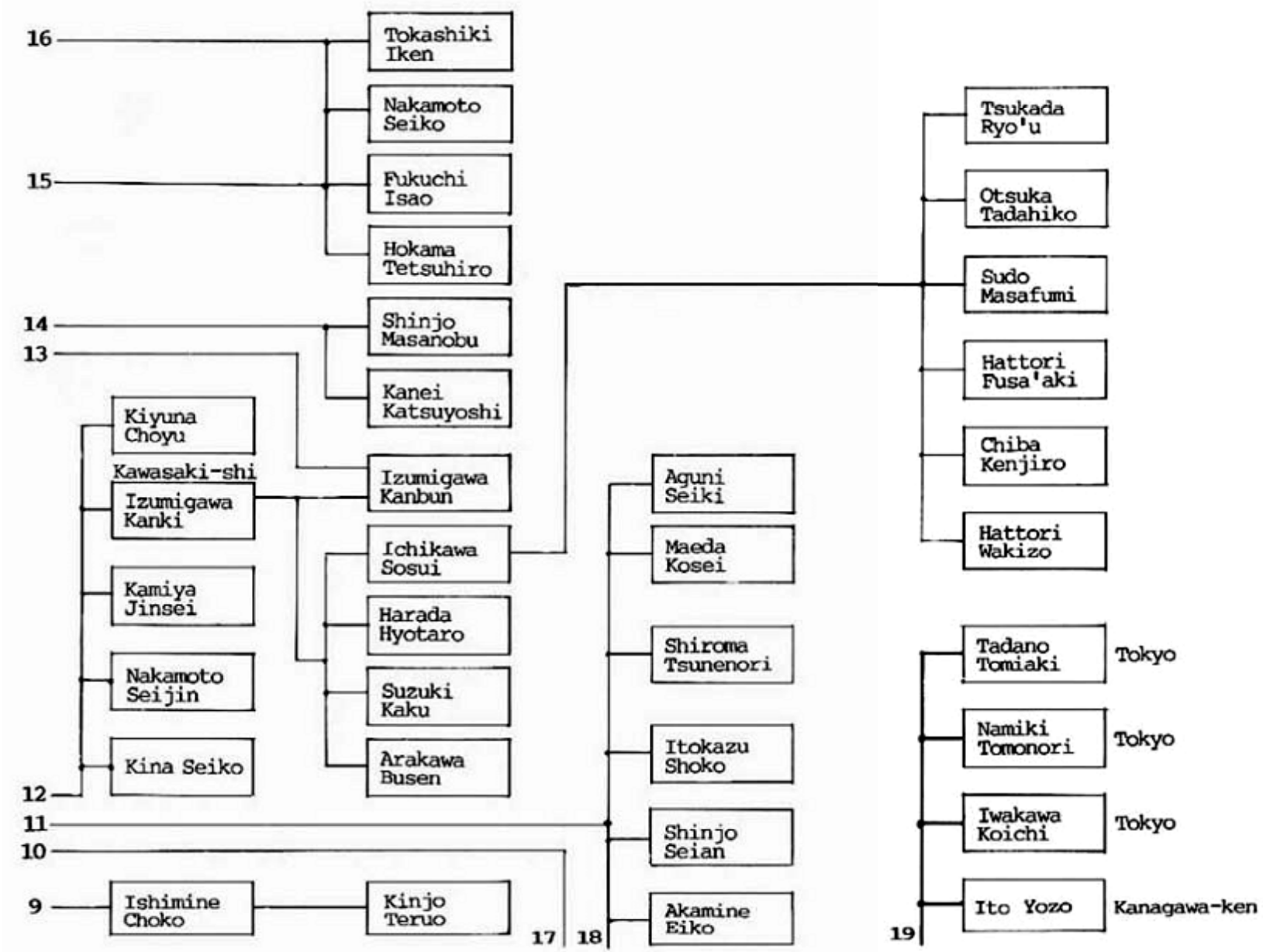
province, China

Part 5.
The Lineage of Goju Ryu




Ryu Ryuko
Poochow, Fukien
(1853-1916)
Higaonna Kanryo
The founder of Naha-te
Yoshimura Chogi
(1866-1945)
Kyoda Juhatsu
(1887)
Miyagi Chojun
(1888-1953)
The founder of Goju Ryu
Iraha Choko
Kyoda Shigemitsu
(1898-1966)
Kamizaki Shigekazu
Higa Seko
(1898-1966)
Shinzato Jin'an
(1900. 7-1945)
Madanbashi Keiyo
(1896. 7. 28-1983)
Tamaki Yusei
Sakiyama Tatsunori
Kina Seiko
(1911. 10. 4)
Yagi Meitoku
(1912)
Miyazato Ei'ichi
(1922)
Nakasone Seiyu
Tomari-te
Takamine Choboku
Fukuchi Seiko
Tamaki Juei
Toguchi Seikichi
Higa Seikichi
Tamaki Ushun
Yohena Tomoshige
Taira Hoshu
Ishimine Choshin
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16
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13
12
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8


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Uehara Yonekazu
Kamimura Takeshi
Teruya Rinsei
Gushiken Denmei
Fuchigami Hatsuyoshi
Iha Koshin
Arasaki Tsuneo
Kochi Haruo
Kanari Ken'ichi
Kinjo Seikichi
Aragaki Ryosei
Minei Nanko
Teruya Koei
Shikiya Shinko
Nakasone Keikichi
Omine Yoshishige
Yasuda Tetsunosuke
Iribe Shin'ichi
Iha Koshun
Wakugawa Kosei
Kaneshiro Kenji
Matayoshi Masahide
Teruya
Senaha Shigetoshi
Kuniyoshi Seisho
Horikawa Kyosho
Yagi Meitatsu
Yagi Meitetsu
Shinjo Masanobu
Kanei Katsuyoshi
Moriyama Taiji
So Nei Chu
Terauchi Kazuo
Tokyo
Kato Tomoyuki
Kanagawa-ken
Otsuki Kiyoyuki
Miyagi-ken
Uehara Yonekazu
Kamimura Takeshi
Wakayama-ken
Ujita Shozo
Zen Nippon Karate-do Renmei Goju Kai
Osaka
Kisaki Tomoharu
Osaka
Uchiage Kenzo
Tokyo
Kagawa Haruyoshi
Yashiro Shizuo
Tokyo
Oyama Masutatsu
Kokusai Karate-do Renmei Kyokushin Kai


16
Tokashiki Iken
Nakamoto Seiko
15
Fukuchi Isao
Hokama Tetsuhiro
14
Shinjo Masanobu
13
Kanei Katsuyoshi
Kiyuna Choyu
Kawasaki-shi
Izumigawa Kanbun
Izumigawa Kanki
Ichikawa Sosui
Kamiya Jinsei
Harada Hyotaro
Nakamoto Seijin
Suzuki Kaku
Kina Seiko
Arakawa Busen
12
11
10
9
Ishimine Choko
Kinjo Teruo
17
18
Aguni Seiki
Maeda Kosei
Shiroma Tsunenori
Itokazu Shoko
Shinjo Seian
Akamine Eiko
Tsukada Ryo'u
Otsuka Tadahiko
Sudo Masafumi
Hattori Fusa'aki
Chiba Kenjiro
Hattori Wakizo
Tadano Tomiaki
Tokyo
Namiki Tomonori
Tokyo
Iwakawa Koichi
Tokyo
Ito Yozo
Kanagawa-ken
19

Part 6.
Preliminary Knowledge and Exercises

(1). The Preliminary Knowledge

a). The Vital Points of the Human Body

If a well trained person in good physical condition receives a strong punch to his stomach – although the surface skin may get red – the punch can cause no real injury. However, when the same person receives a weaker punch on other parts of his body, the punch becomes very effective, causing him to feel pain, perhaps causing him to fall or even loose conciousness.

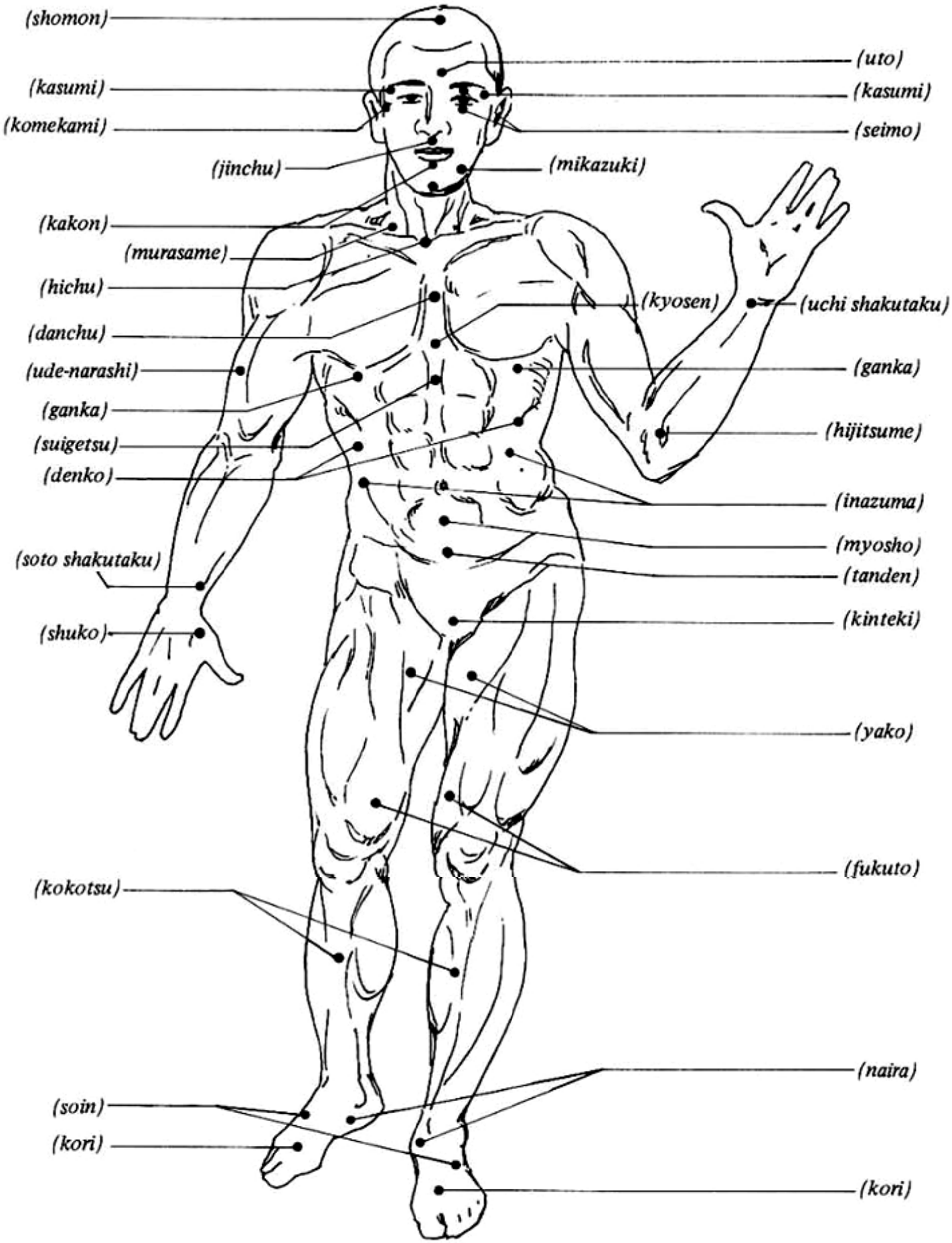
The majority of the vital points of karate are the same ones used by acupuncture and moxa. But there are several vital points in acupuncture and moxa which are not vital points for karate. In oriental acupuncture and moxa, it is said that there are 365 vital points in the human body.

These vital points vary in effectiveness according to one's body condition as well as environmental factors; factors such as changes in the climate and seasons, or even the different times of the day. Even more interesting, it is believed that there is some kind of relationship between the vital points and the high and low tides. In the early morning, at high tide a wound will bleed more than it will at low tide. On the other hand, when the sun is high and the tide is low, a wound will bleed less. Some knowledge we have concerning the vital points is a matter of common sense. We all know that it is dangerous to receive a punch or kick to the lower part of the stomach when we have just eaten a lot of food or drank a lot of water. But there are still more questions to answer. While practicing in the *dojo* sometimes, students will break their legs when hit by someone with a weak *mawashi geri*. On the other hand, a man is capable of breaking bricks with his forehead or baseball bats with his legs. We are at a loss to fully explain the reasons for this.

Now, I would like to explain the well known vital points of the human body with illustrations. Students of karate should study these vital points for their information.

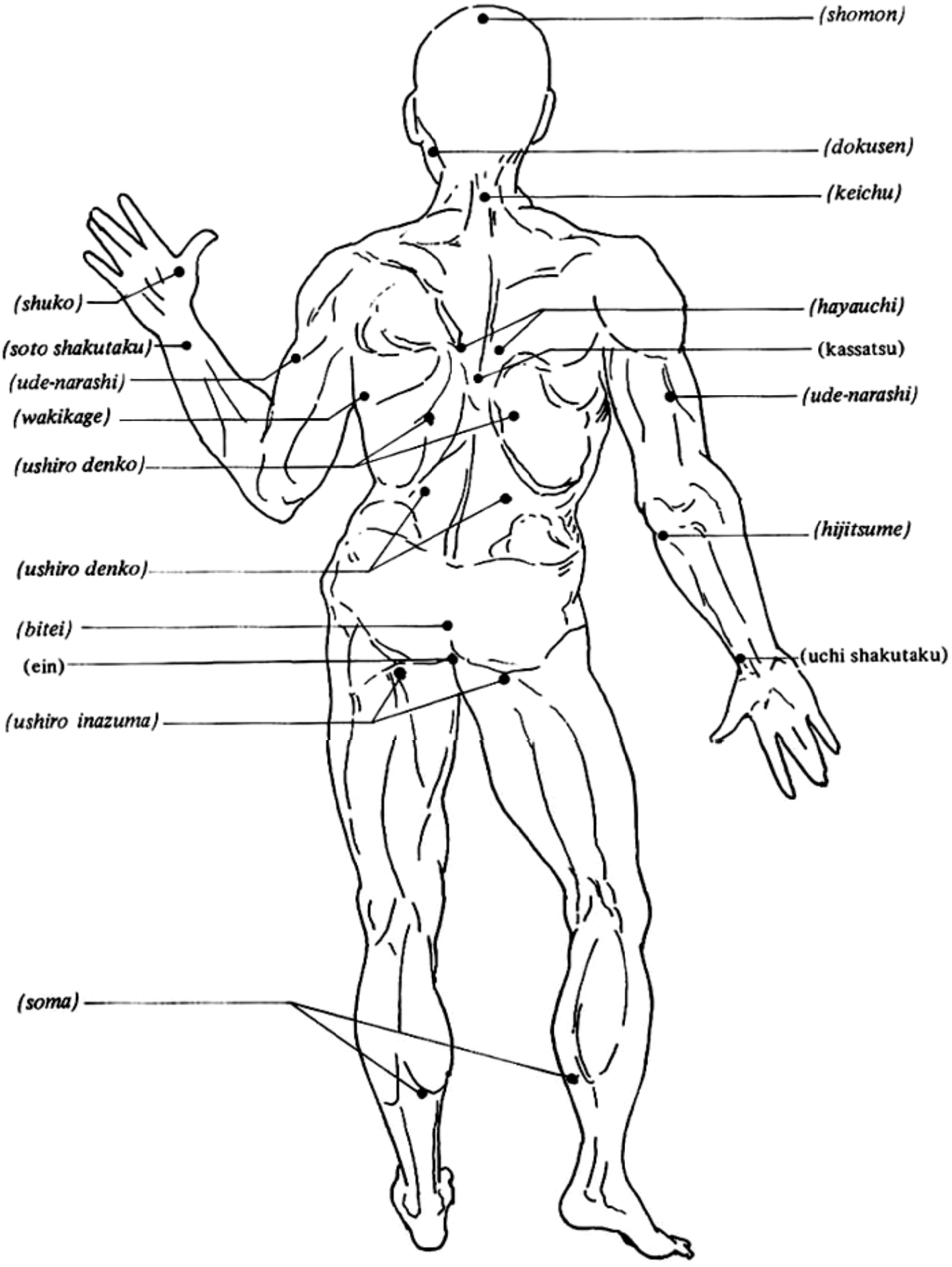
a)-(1). The Vital Points of the Human Body

– front –

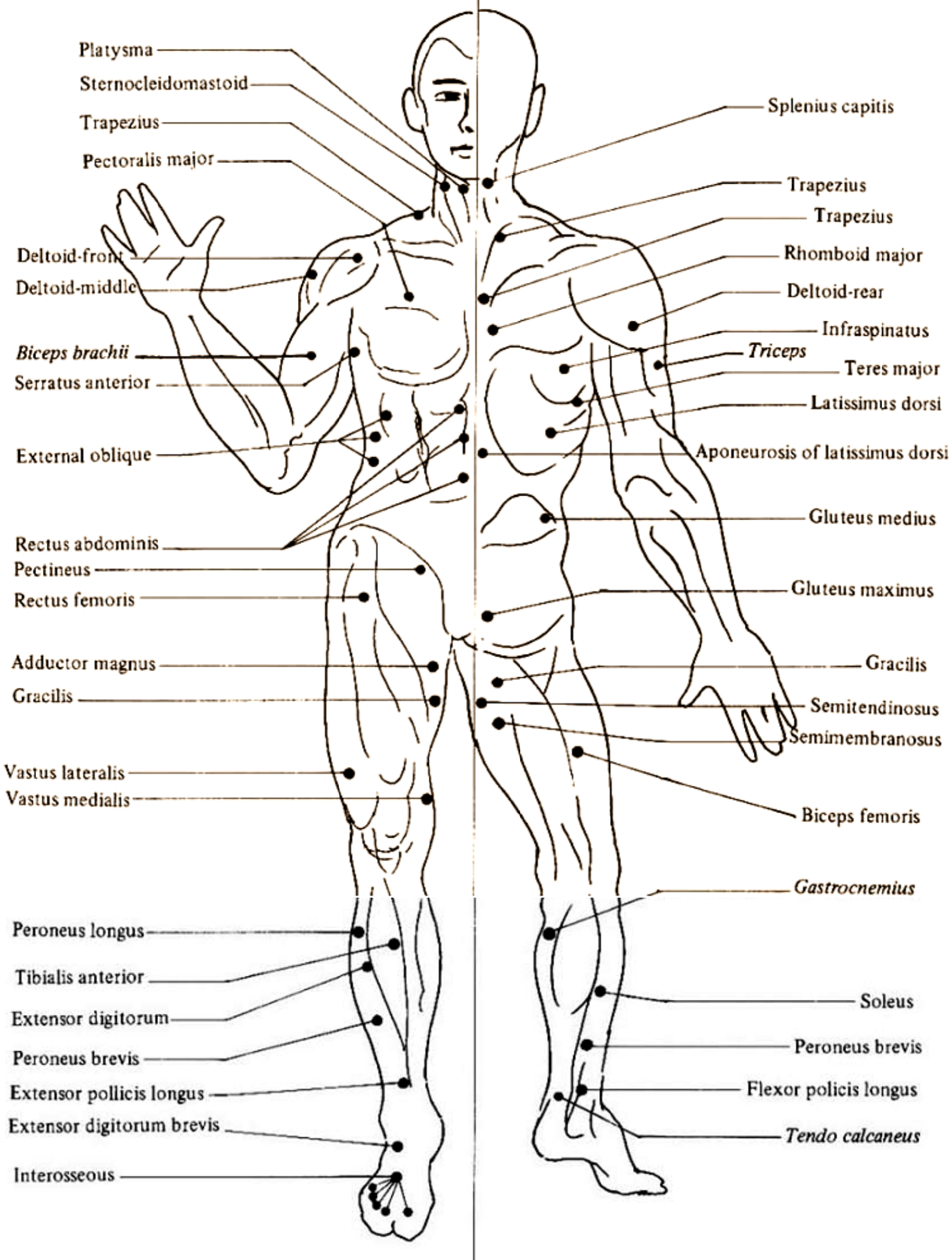


a)-(2). The Vital Points of the Human Body

– back –

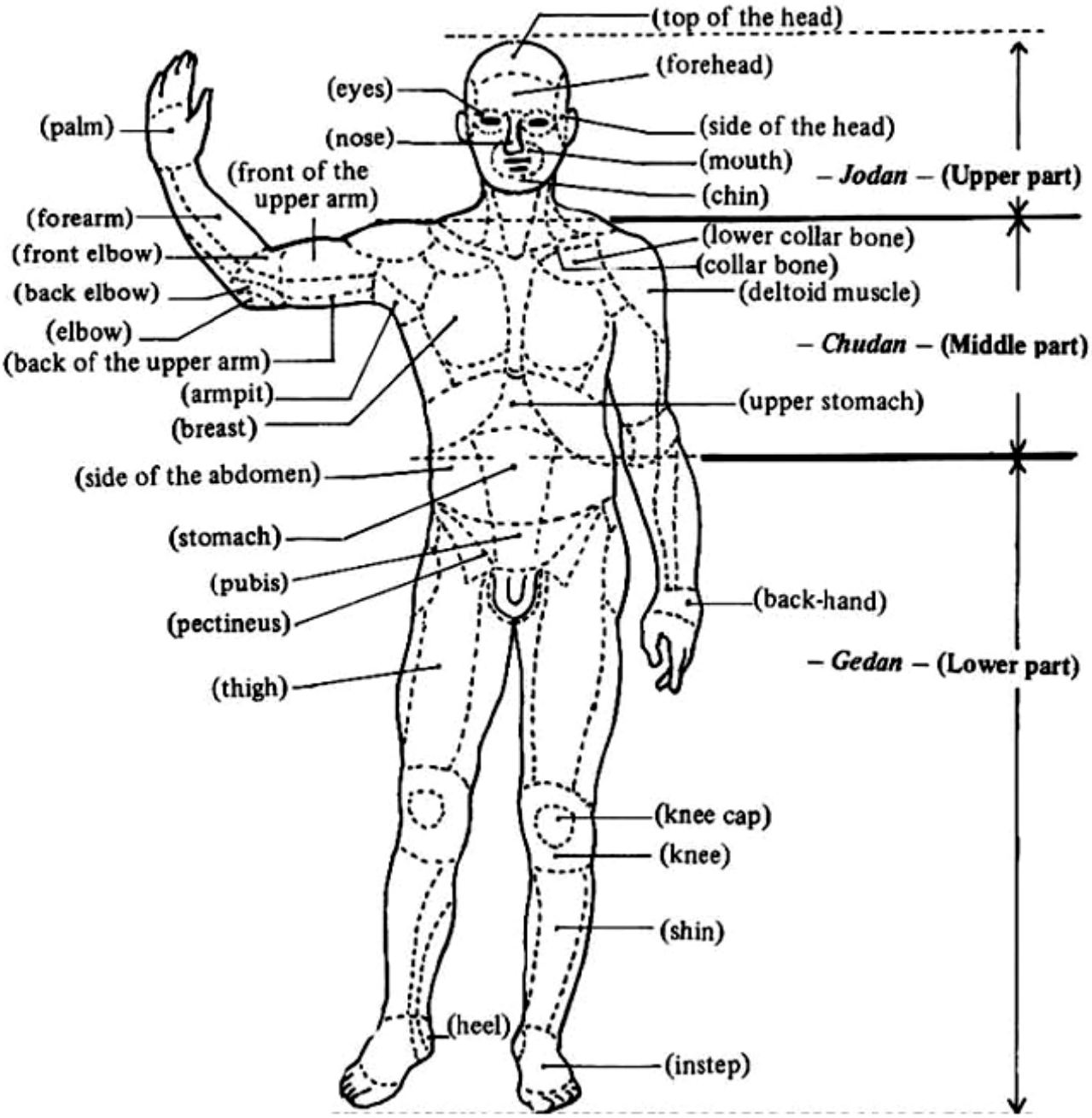


b). The Names of the Muscles



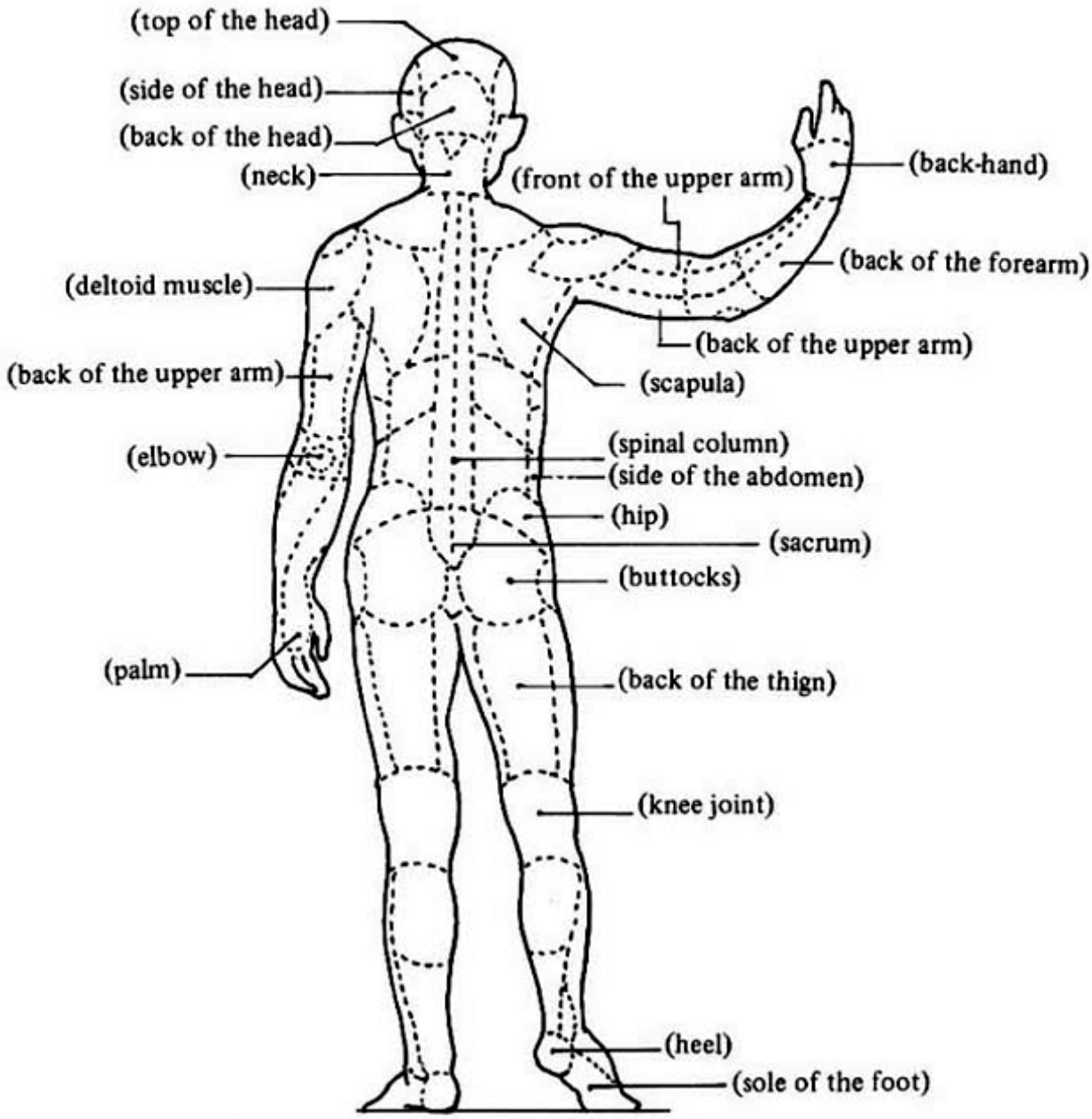
c)-(1). The Parts of the Body

– front –



c)-(2). The Parts of the Body

– back –



d). Terminology

(1). Counting:

ichi . . . . . one
ni . . . . . two
san . . . . . three
shi . . . . . four
go . . . . . five
roku . . . . . six
shichi . . . . . seven
hachi . . . . . eight
ku . . . . . nine
ju . . . . . ten

(2). General Vocaburary:

Jodan . . . . . upper area
chudan . . . . . middle area
gedan . . . . . lower area
kamae . . . . . combative posture
hajime . . . . . begin
yame . . . . . stop
kime . . . . . focus
rei . . . . . bow
yoi . . . . . ready
hidari . . . . . left
migi . . . . . right

(3). Stances:

– dachi (tachi) . . . . . stance
heisoku dachi . . . . . closed foot stance (feet together)
musubi dachi . . . . . formal attention stance (heels together, feet at an angle)
heiko dachi . . . . . parallel stance (feet shoulder width apart)
hachiji dachi . . . . . natural stance (feet shoulder width apart, toes slightly pointed out)
shiko dachi . . . . . straddle leg stance
kiba dachi . . . . . horse riding stance
sanchin dachi . . . . . hourglass stance
zenkutsu dachi . . . . . front stance
han zenkutsu dachi . . . . . half front stance
fudo dachi . . . . . free stance
kokutsu dachi . . . . . back stance
neko ashi dachi . . . . . cat foot stance
renoji dachi . . . . . the letter 'Re' stance
sesan dachi . . . . . side facing straddle stance

(4). Hand techniques:

seiken zuki . . . . . fore fist strike
age zuki . . . . . rising punch
kagi zuki . . . . . hook punch
yama zuki . . . . . mountain punch
awase zuki . . . . . U – punch
heiko zuki . . . . . parallel punch
hasami zuki . . . . . scissors punch
nagashi zuki . . . . . flowing punch
nakadaka ken . . . . . middle finger knuckle fist
ko uchi . . . . . bent wrist strike
kuma-de . . . . . bear hand
washi-de . . . . . eagle hand
empi . . . . . elbow strike
– tsuki (zuki) . . . . . punch or thrust
– uchi . . . . . strike
choku zuki . . . . . straight punch
ura zuki . . . . . short punch (palm side up)
ura-ken uchi . . . . . back fist strike
shuto uchi . . . . . knife hand strike
hiji uchi . . . . . elbow strike

tettsui uchi . . . . . bottom fist strike
nukite zuki . . . . . finger thrust
shotei uchi . . . . . palm heel strike
shotei zuki . . . . . palm heel thrust
furi zuki . . . . . circular punch
mawashi zuki . . . . . round hook punch
tate zuki . . . . . vertical punch
kizami zuki . . . . . leading punch, jab
oi zuki . . . . . lunge punch
gyaku zuki . . . . . reverse punch
nihon zuki . . . . . double punch
sanbon zuki . . . . . triple punch

(5). Foot techniques:

keri (geri) . . . . . kick
mae geri (keage) . . . . . front snap kick
mae geri (kekomi) . . . . . front thrust kick
mawashi geri . . . . . round house kick
ushiro geri . . . . . back thrust kick
yoko geri (keage) . . . . . side snap kick
yoko geri (kekomi) . . . . . side thrust kick
kansetsu geri . . . . . stamping kick, joint kick
hiza geri . . . . . knee kick
nidan geri . . . . . double front snap kick (back leg first)
ren geri . . . . . double front snap kick (front leg first)
ashi barai . . . . . foot sweep
mae tobi geri . . . . . jumping front kick
yoko tobi geri . . . . . jumping side thrust kick

(6). Blocking techniques:

uke . . . . . block
age uke (jodan) . . . . . rising block
chudan uke . . . . . inside circular block
gedan barai . . . . . downward block
hiki uke . . . . . pulling/grasping block
shuto uke . . . . . knife hand block
shotei uke . . . . . palm heel block
chudan uchi uke . . . . . outside forearm block
ko uke . . . . . wrist block
gedan uchi barai . . . . . outside downward block (open hand)
ura uke . . . . . back hand block
hiji uke . . . . . elbow block
hiza uke . . . . . knee block
mawashi uke . . . . . round house block
uchi uke . . . . . inside forearm block
morote uke . . . . . augmented block

(7). Practice fighting:

Kumite . . . . . sparring
sandan gi . . . . . basic sparring adapted from *Gekisai kata*
sanbon kumite . . . . . three step sparring (3 jodan, 3 chudan, 3 gedan)
ippon kumite . . . . . one point sparring where the attacker defends and counters after the attack.
sandan kumite . . . . . three step, three level sparring (1 jodan, 1 chudan, 1 gedan)

sanbon zuki (kumite) . . . . . three step sparring, blocking with one hand against a three punch combination
kihon ippon . . . . . basic one step sparring
jiyu ippon . . . . . one step sparring from free stance
randori . . . . . slow and soft free style with emphasis on technique
jiyukumite . . . . . hard and fast controlled free style fighting

(8). Additional vocabulary:

names of the parts of the foot
josokutei . . . . . ball of the foot
sokuto . . . . . foot edge
kakato . . . . . heel
haisoku . . . . . instep
tsumasaki . . . . . tip of the toes
hiza . . . . . knee

Foot movements
suri ashi . . . . . sliding step
tsugi ashi . . . . . shuffling step
ayumi ashi . . . . . natural stepping
yori ashi . . . . . dragging step
keri ashi . . . . . kicking foot
tenshin . . . . . moving, shifting
chakuchi . . . . . replacing

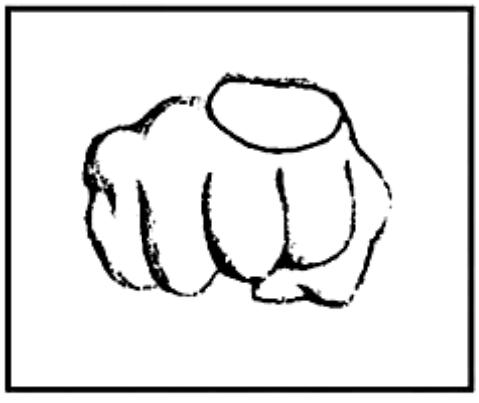
Kamae
kamae . . . . . combative posture
morote no kamae . . . . . augmented hand combative posture
jodan no kamae . . . . . upper level combative posture
gedan no kamae . . . . . lower level combative posture
shizen dachi no kamae . . . . . natural combative posture
hanmi no kamae . . . . . half forward facing combative posture

e). Natural Weapons

(1). Hand Techniques

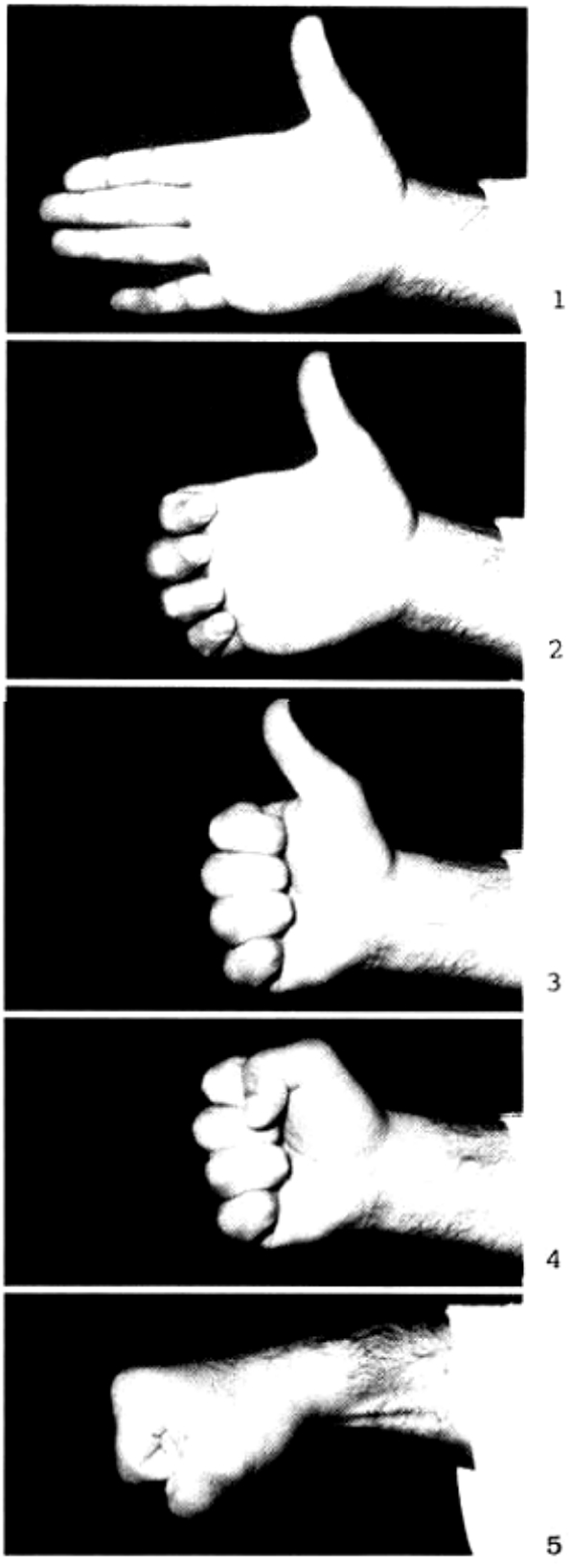
Seiken (fore-fist)

First fully extend all the fingers. Then, leaving the thumb extended, fold the four remaining fingers at the first and second joints. Bend the fingers until the tips of the fingers touch the third joints. Then roll the fingers inward, like you are rolling a piece of paper until it is tightly pressed into the palm. Now, fold the thumb firmly over the fingers pressing it against the index and middle fingers. We call this fist *"seiken."* The part of the fist which hits the target is the knuckles of the index and middle finger. This area is called the *"daikento."*



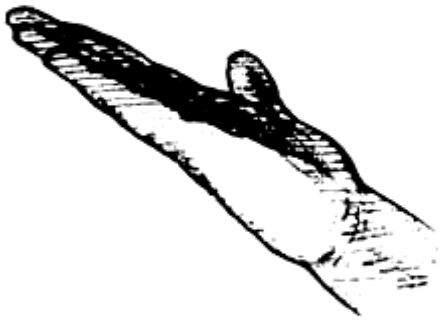
Making a fist

1. Straighten the fingers fully and firmly.
2. Fold the fingers at the middle joints. The finger tips should touch the base of the fingers tightly.
3. Keep bending the fingers inward till they are tightly pressed into the palm.
4. Straighten and tense the wrist and hold the fist firmly.



Shuto (knife hand)

Fully extend the four fingers pressing them tightly together. Fold the thumb against the palm. Use the side of the hand beneath the little finger. However, do not use the area closest to the bottom of the little finger. Instead, use the thicker part of the hand close to the wrist. The *shuto* is used to attack the opponent's face, head, temple, side, arms, legs and joints.



Shotei (palm heel)

Bend the thumb firmly pressing it against the palm. Bend the four fingers slightly. Keep the hand open. Attack with the part of the palm which is closest to the wrist. The *shotei* is very effective when used to attack the opponents face, abdomen, side, and the side of the abdomen. The *shotei* can also be used effectively to block an attack.





Haito (ridge hand)

Extend the four fingers, bend the first joint of the thumb and press it against the side of the palm. Use the base of the index finger for striking. *Haito* is mainly used to attack the opponent's temple, chin, back of the head, throat, face area and the side of the abdomen.



Boshiken (thumb fist)

Form the first as in *seiken*, except for the thumb. The thumb is pressed to the side of the index finger and extended. The tip of the extended thumb is used for attacking the eyes, face area, chin, side of the abdomen and solar plexus.



Yubi hasami (finger pinch)

Form the shape of a pinch with the thumb, index, middle and fourth fingers. *Yubi hasami* is used to pinch the nose, ear, jaw, side of the abdomen or *kinteki* (groin).



Nukite (finger thrust)

In *nukite*, form a fairly level surface with the tips of the first three fingers, with a slight bend in the middle finger. The fingers are kept straight. *Nukite* is used to attack the solar plexus, the point between the eyes, and the armpit.



Nihon nukite (two fingers thrust)

Nihon nukite is formed with the tips of the index and middle fingers. Stretch the index and middle fingers firmly, and grip the other three fingers firmly in the same way as *seiken*.



Ippon nukite (one finger thrust)

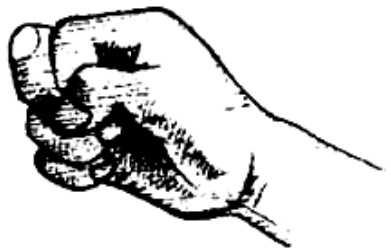
Straighten the index finger, grip the other four fingers firmly in the same way as ***seiken***. Use the tip of the index finger for the attack. *Ippon nukite* is used to attack the face, the back of the head, solar plexus and throat.



Nakadaka-ken (middle finger knuckle fist)

Form the fist as in ***seiken***, but let the middle joint of the middle finger protrude. Squeeze the middle finger tightly with the index and ring finger. Then press the thumb down on the index and the middle fingers and grip firmly.

Use the tip of the middle joint for attacking. This is very effective for attacking the face, throat, solar plexus and side of the abdomen.



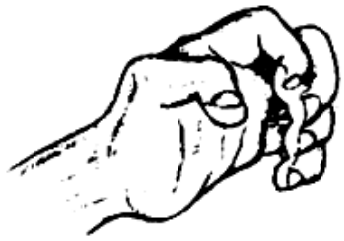
Hiji uchi (empi) (elbow strike)

The tip of the elbow and the surrounding arm area are used for ***hiji uchi***. ***Hiji uchi*** is one of the most effective arm attacks. It is used to attack the face, solar plexus or the side of the abdomen. ***Hiji uchi*** is most effective when the opponent is standing very close.



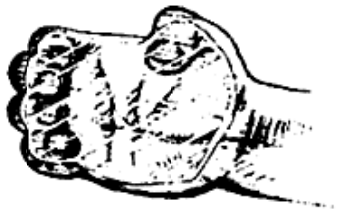
Washi-de (eagle hand)

Bend the fingers and thumb to form an eagle's claw. After striking, catch with the fingers, and pull. It is used to attack the top of the head, throat, collar bone area and groin.



Kuma-de (bear hand)

Bend the fingers at the middle joints until the tips of the fingers touch the palm. The back of the upper half of the fingers and the whole of the palm area used for the attack. ***Kuma-de*** is mainly used to attack an opponent's face area, chest, the side of the abdomen and the solar plexus.



Keiko-ken (one knuckle fist)

Form the fist as in ***seiken*** but allow the middle joint of the index finger to protrude. The thumb is pressed to the tip of the index finger to strengthen it. The second joint of the index finger is used to attack the face area, back of the head, chest, side of the abdomen and the point below the nose.



Tettsui (fist-hammer)

The bottom of the fist is used to strike. *Tettsui* is used to hit the head, face, chest, abdomen, side of the abdomen or leg.



Koken (bent wrist)

Bend the hand downward to its maximum extent and touch the thumb to the middle of the fingers. Use the bent wrist area to attack the opponent's face area, chest, side of the abdomen and lower part of the abdomen. *Koken* can be used for effective blocking.





Hiraken

Bend the fingers at the middle joints until the tips of the fingers touch the palm. The part of the fingers between the middle joints and the first joints are used to attack.



Kaiko-ken (flat fist)

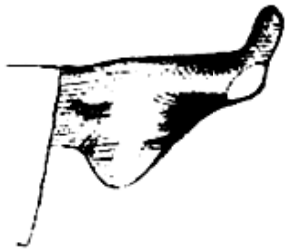
Bend the fingers at the middle joints until the tips of the fingers touch the palm. The joints of the fingers are used to attack.



(2). Parts of the Foot Used for an Attack

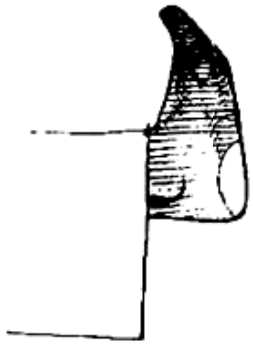
Josokutei (ball of the foot)

By curling the toes upward and using the ball of the foot, it is possible to deliver kicks to the opponent's face area, lower part of the chin, chest, abdomen and the side of the abdomen.



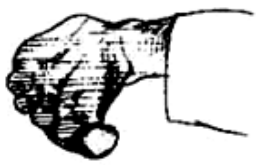
Kakato (heel)

The bottom of the heel area (*kakato*), is used for attacks to the face, solar plexus, abdomen and the side of the abdomen.



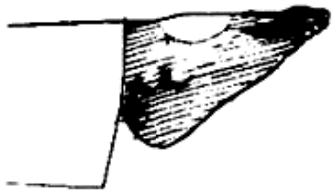
Sokuto (outer edge of foot)

The edge of the outer side of the foot (*sokuto*) is used to attack the face, lower part of the chin, throat, chest, side of the abdomen, knee, and legs.



Sokko (instep)

The ankle and toes are stretched downward, and the top of the foot from the toes to the ankle is used. The *sokko* is used to attack the opponent's face, the back of the head, abdomen, side of the abdomen, groin and thigh.



Kasokutei

The area of the heel near the instep is called the *kasokutei*. This area is used to attack the opponent's face, lower part of the chin, chest, abdomen and legs.

f). Manners

We can not exclude manners in association with people in our society. If a society without manners existed, it would be so confused that it would be almost impossible to live in such a society.

From olden days, it has been said that karate begins and ends with manners. Compared to other martial arts, karate is a fighting art which has very dangerous elements in its techniques. It is very easy for karate to give an impression of being rough and vulgar or even for people to become rude, violent and vulgar in the training. To prevent this, karate has a long history of being polite and having respectful manners while practicing.

From olden days, karate *kata* were performed with a bow to the front at the beginning and end of the performance. Furthermore, there is not a single *kata* which begins with an attack. Karate *kata* always begin with a defence. This is the spirit and philosophy of karate. In the world of karate, even when a man is well trained in techniques, if the man is ill-mannered he cannot be considered a true man of karate-do.

The student of karate should always tell himself that he is training his heart and spirit through karate-do. In this way he does not become an arrogant or prideful person, but polite and modest.

Sometimes, manners become only a form or ceremony without sincerity. We have to be careful not to become like this. Manners should be a natural expression of respect, politeness and warm feeling toward other people.

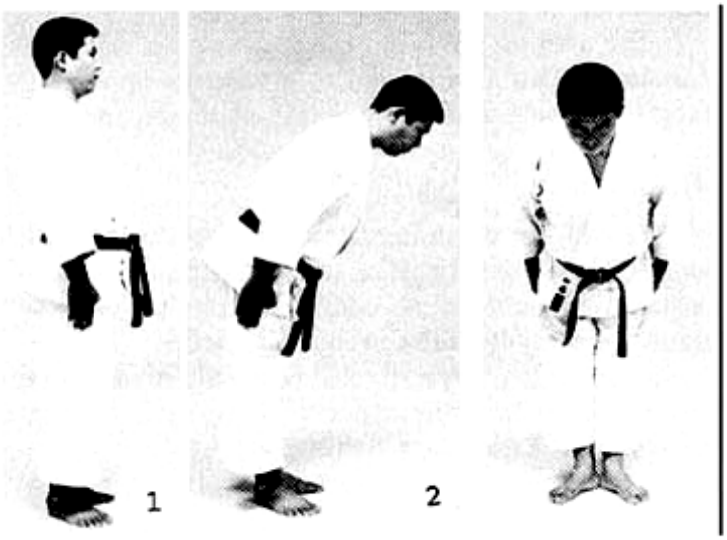
The Bow

There are two different way of bowing. One is done while standing, and the other in sitting posture.

(1). *Ritsurei* (standing bow)

1. Stand in the *musubi dachi* stance first.

2. Withdraw the chin slightly. Lower the shoulders, straighten your arms and hands to the side of the thighs naturally. Straighten the back, and stand in the correct posture.
3. Stand at a comfortable distance from your partner, look at his eyes.
4. Keep a straight line from the head to the hips, incline your upper body about 15 degrees.
5. After bowing, raise your head and return to the natural posture. It is important to do the above motions in one breath.



Ritsurei (standing bow)

First assume ***musubi dachi***, withdraw the chin and look straight ahead. Straighten the back and stand in the right posture.

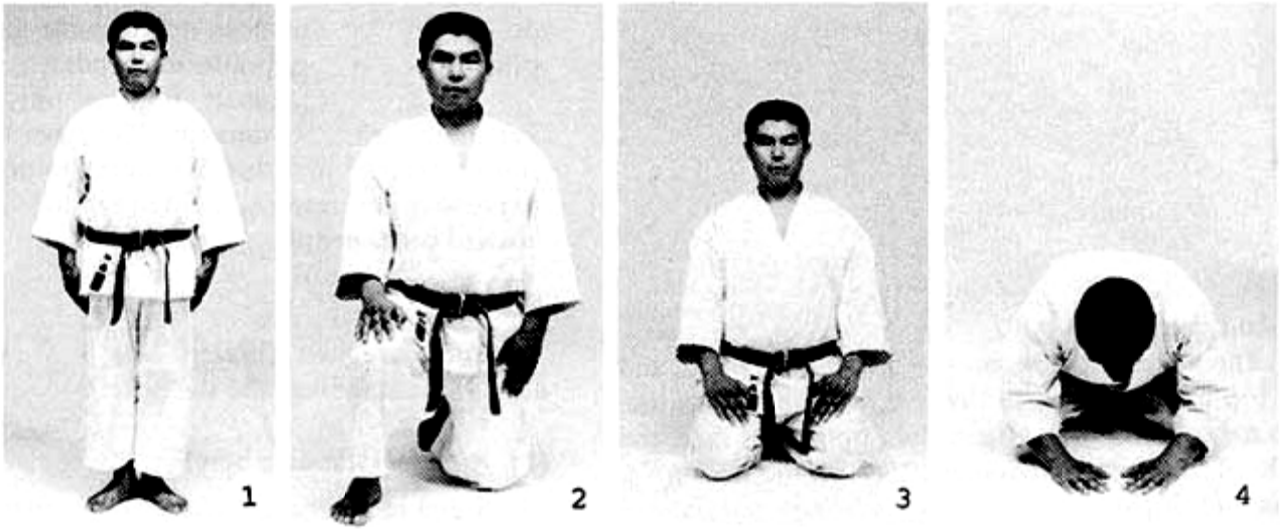
(2). *Zarei* (sitting bow)

1. From the ***musubi dachi*** stance, draw the left foot to the rear.
2. Kneel down on the left knee, place the left knee next to the heel of the right foot, keeping the toe of the left foot bent.
3. Then kneel down with the right knee, parallel to the left knee. The knees are separated by two fists width.
4. Place the big toe of the right foot on the big toe of the left foot.
5. Now sit naturally.
6. Release tension from the body, keep the back straight, close the mouth lightly, and place the hands on the thighs. Look straight forward.
7. Now, slide down the hands from the thighs to the floor, with the hands pointed slightly inward. The tips of the index fingers are slightly apart.
8. Lean your body forward naturally. Your hands and forearms are touching the floor lightly. While you are bowing, try not to lift your bottom from the sitting position. Do the above motions in one breath.
9. After bowing, return to the natural posture beginning with the head. Now, sit in the natural and correct posture and look at your partner's eyes.
10. To stand up, raise your bottom first, then, bend the toes. Raise the right knee first, and then stand up. Return to the original ***musubi dachi*** stance.

It is important to bow sincerely during the training, and to show your appreciation to your partner.

At the end of the training period, even if you are tired and worn out you should try to calm yourself, and bow to your partner sincerely in the correct posture.

Zarei (sitting bow)



(2). Preliminary Exercises

a). Preliminary Exercises

The preliminary exercises which we do today were systematically developed by Miyagi Chojun Sensei. These preliminary exercises serve not only to limber up the muscles but also serve as a basis for perfecting the student's karate techniques. Moreover, these exercises were developed with a great deal of consideration for the needs of the human body. Doing strenuous karate training without the preliminary exercises could cause damage to the muscles. The student will also lack speed and flexibility of movement.

It is important to start with light exercises to warm up the muscles, to limber up all the joints of the body, and to get the blood circulating. After these preliminary exercises, your body is prepared to start hard training. These simple exercises help to improve one's karate techniques and also to arouse one's enthusiasm. These exercises are meant to serve as a lifelong form of mental as well as physical training.

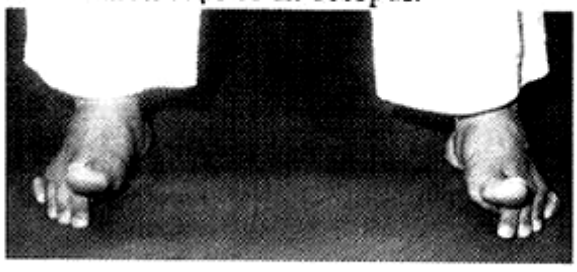
The preliminary exercises begin with a stretching of the joints of the toes, then continue with stretching exercises for the ankles, exercises for the achilles tendon, moving up through the legs, the torso, and upper limbs, finishing up with exercises for the neck.

The latter exercises are to build up physical strength and stamina. Students who find themselves lacking in physical strength and/or stamina should do these exercises repeatedly to help them develop their muscles, physical strength, stamina, and also to help them strengthen their joints. Students should make sure to exhale and inhale correctly while doing each exercise. Doing the exercises with correct breathing helps to improve the blood circulation and strengthens the internal organs, as well as aiding muscle development. For these reasons, doing the preliminary exercises before starting the formal karate training is important.

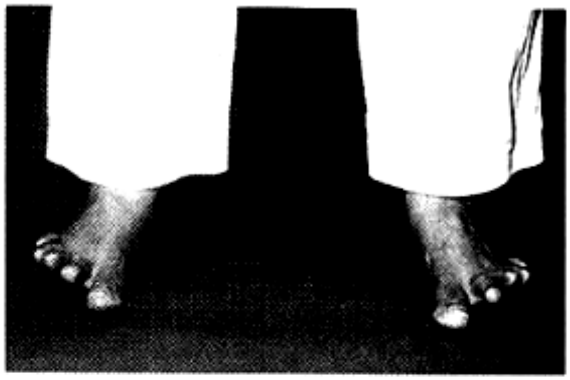
b). Order and Methods

(1). Toe Exercises

Raise the big toes of both feet as high as you can off the floor, curling them upward. At the same time, grip the floor with the other toes, imagining them to be like the suction cups of an octopus.



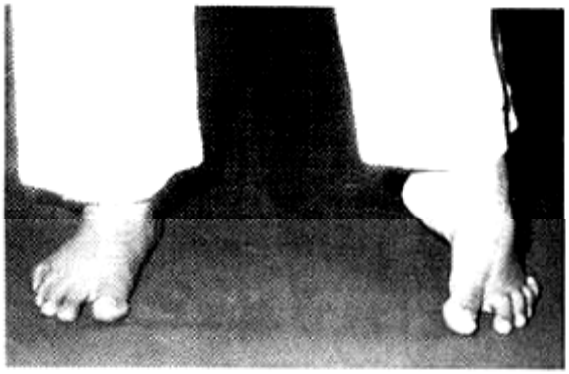
Now, reverse the motion, raise the four small toes of both feet as high as you can off floor, curling them upward. At the same time, grip the floor firmly with the big toe of both feet. Repeat the exercise 20 times.



(2). Ankle Joint Rotations

Standing in the *heiko dachi*, alternately lift one heel and rotate it inward, while keeping the toes firmly pressed to the floor. Do this exercise 10 times for each ankle.





(3). Ankle Joint Stretches

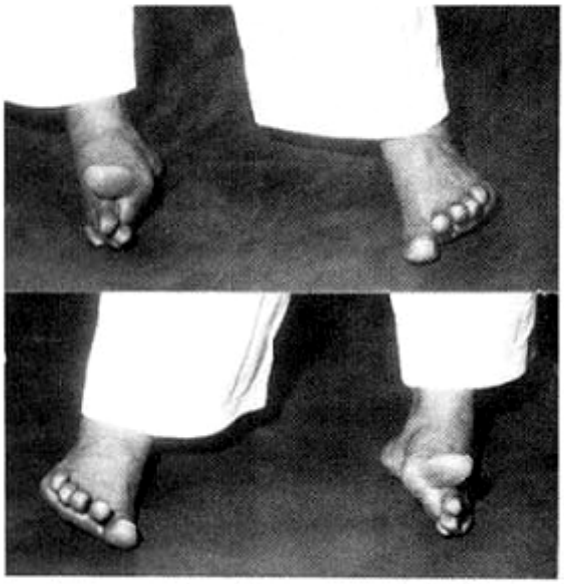
Standing in *heiko dachi*, raise the inner parts of both feet off the floor. At the same time, press the *sokuto* of both feet firmly to the floor.

Now, reverse the motion, raise the *sokuto* of both feet, at the same time, press the inner part of the foot firmly to the floor.

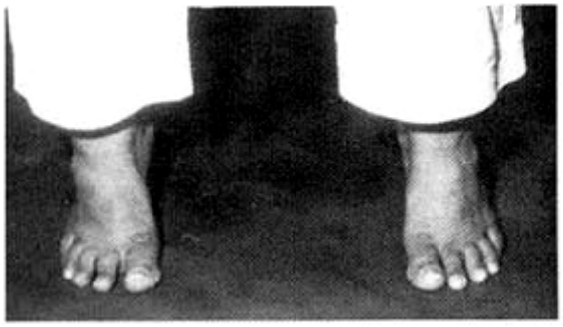
Repeat this exercise 10 times.



This exercise can also be done with the toes of the left and right feet in reverse motion to each other.

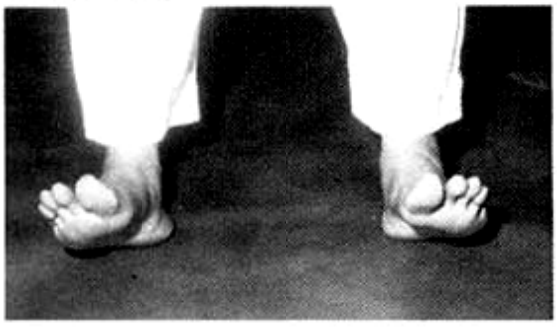


(4). Ankle Stretches



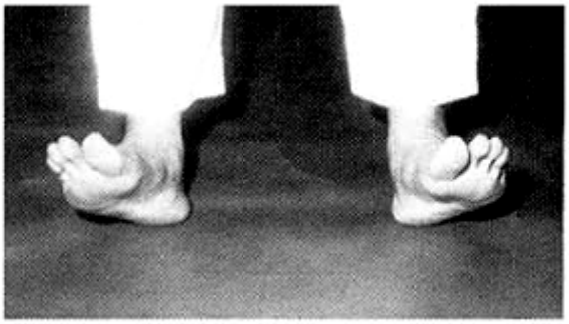
1

Maintaining *heiko dachi*, lift the heels and stand on your toes.



2

Draw the hips backward, at the same time slam the heels down against the floor lifting your toes up high.

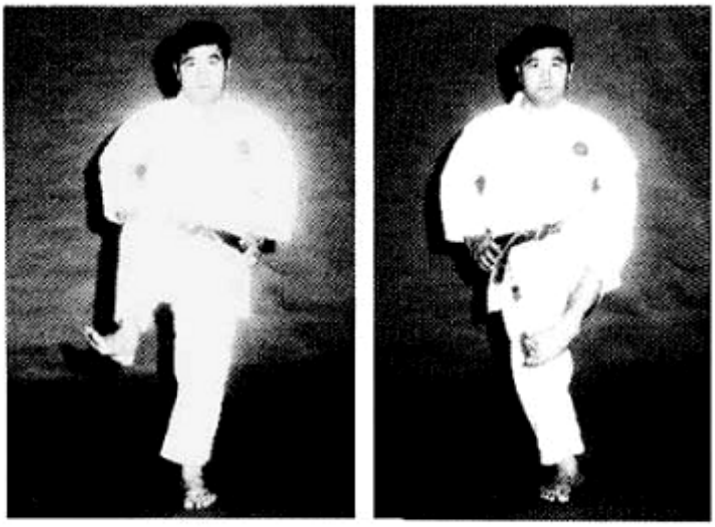


3

This exercise is done to stretch the calf muscles and achilles tendon. Repeat the exercise 20 times.

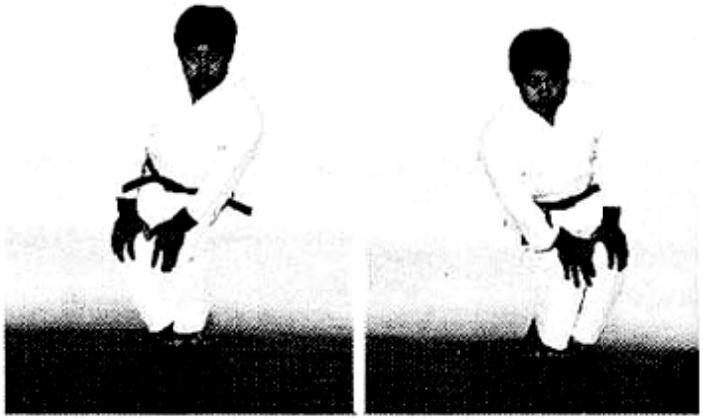
(5). Ankle Rotations

Maintaining your balance, lift one leg bringing your knee up to the height of-your hips. Then rotate your ankle first one way then the other.

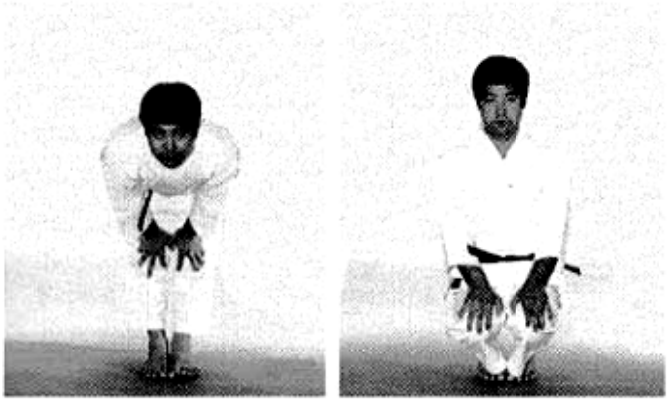


(6). Knee Exercises

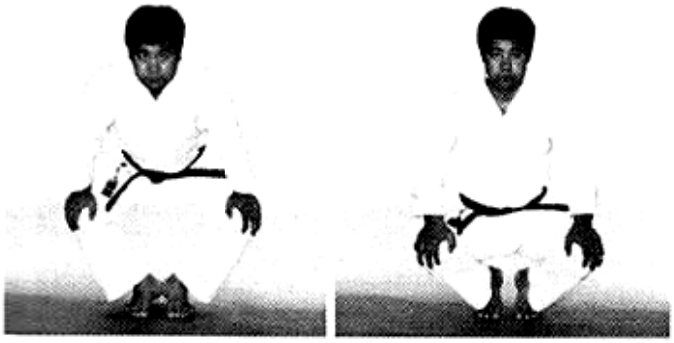
a. Standing in *heisoku dachi*, in a semi-crouched position rotate your knees first one way then the other.



b. Standing in *heisoku dachi*, first press firmly against both knees with both hands, then squat down and return to the standing position.
Repeat this exercise 10 times.



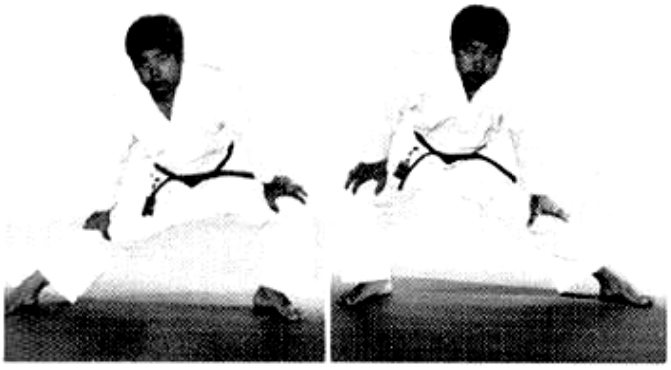
c. From the standing position, squat down beginning with your knees together, gradually rotating them outward and then from the full squat position with the knee wide apart, stand up rotating the knees back inward.



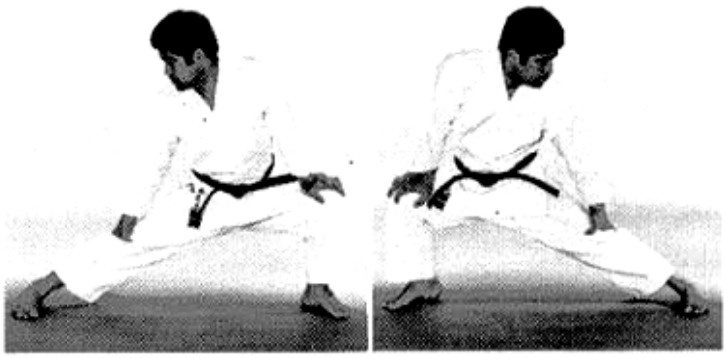
Repeat the exercises rotating the knees in reverse motion to the above.

(7). Ankle and Pelvic Joint Exercises

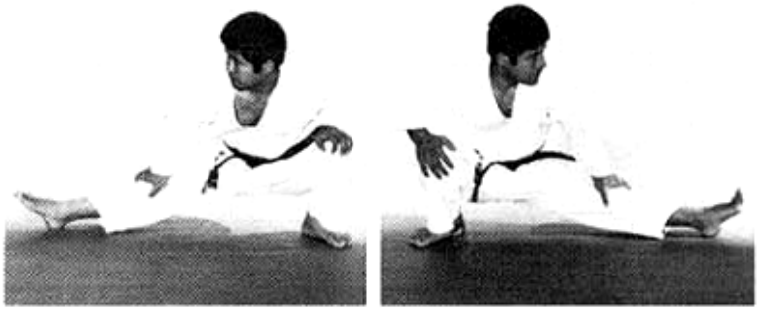
a. Keeping your feet firmly on the floor, toes pointed outward, stretch the instep and knee joint. Alternate this exercise 5 times for each leg.



b. Repeat the above exercises keeping the toes pointed forward, thereby stretching the side of the knee and pelvic joints.



c. Feet wide apart, go down to a full squat position This exercise is done to stretch the pelvic joints and the muscles of the lower limbs. Breathing should be coordinated so that you exhale as you stretch.

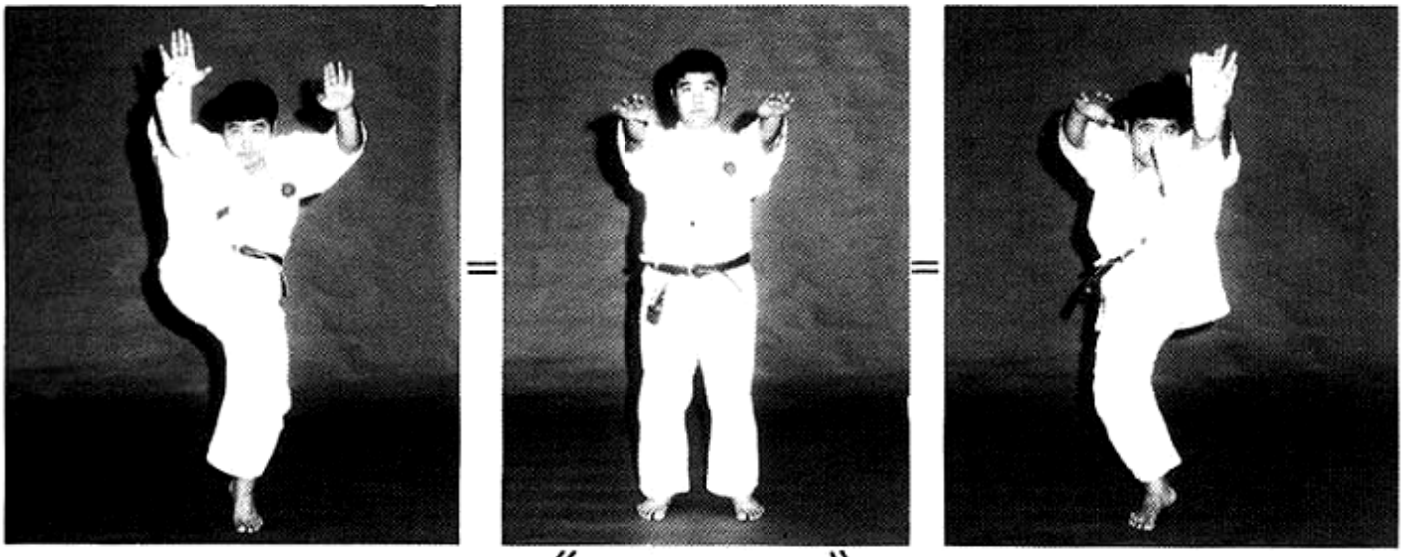


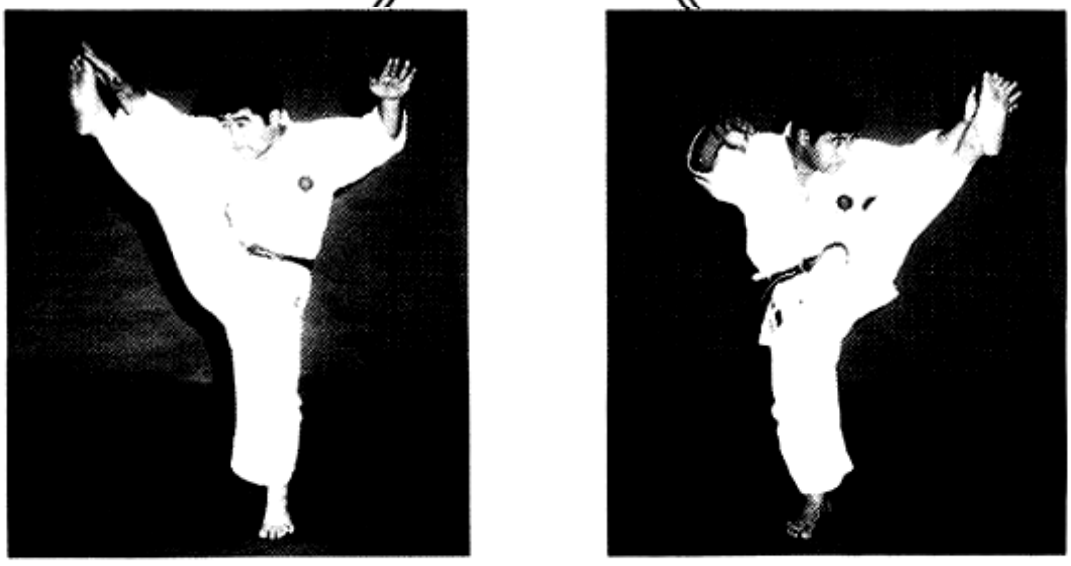
c. Repeat this exercise with the hands extending out to the sides.



(8). **Leg Raises**

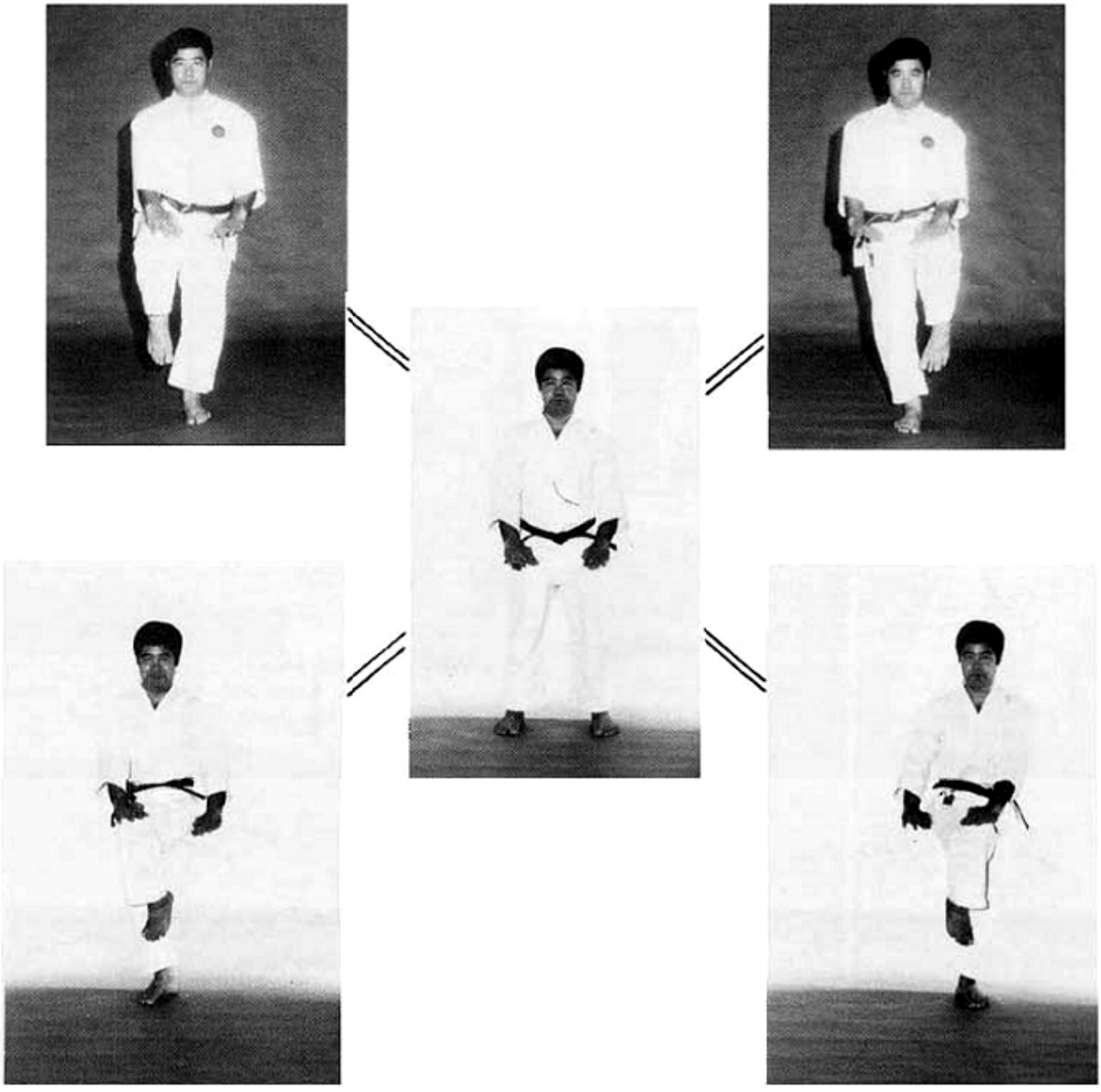
a. Standing in *heiko dachi*, with the hands extending forward, keeping your legs fully extended alternately lift them up to touch the corresponding hand.
Do this exercise 10 times with each leg. Exhale as you stretch the leg.





b. Repeat this exercise with the hands extending out diagonally instead.

a. Standing in *heiko dachi*, with the hands open and turned palm downward with fingers spread apart, alternately kick up the knees slamming them against the palm of the corresponding hand. Be sure to brace the hand firmly, thereby allowing as little movement as possible when the knees slam up against them. Be sure to keep your back muscles firm throughout the exercise. Do not raise the shoulders while kicking.
Repeat the exercise 20 times for each knee.



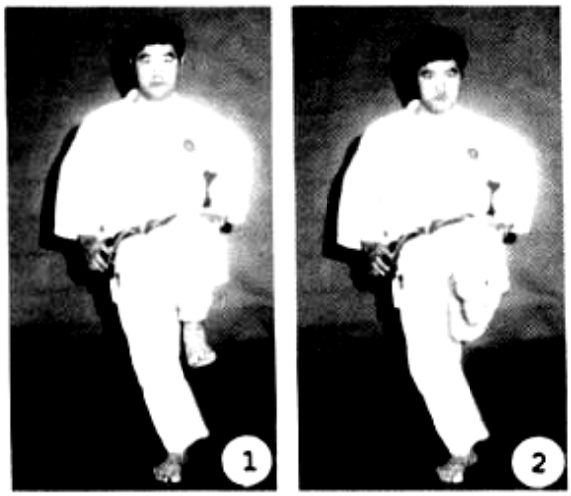
b. Repeat the above exercises, but this time bring the knee up against the opposite hand. Concentrate on your knees and relax the ankles.

(10). *Keri* (kicks)

Learning to kick correctly during the warm-up will accelerate your rate of improvement.

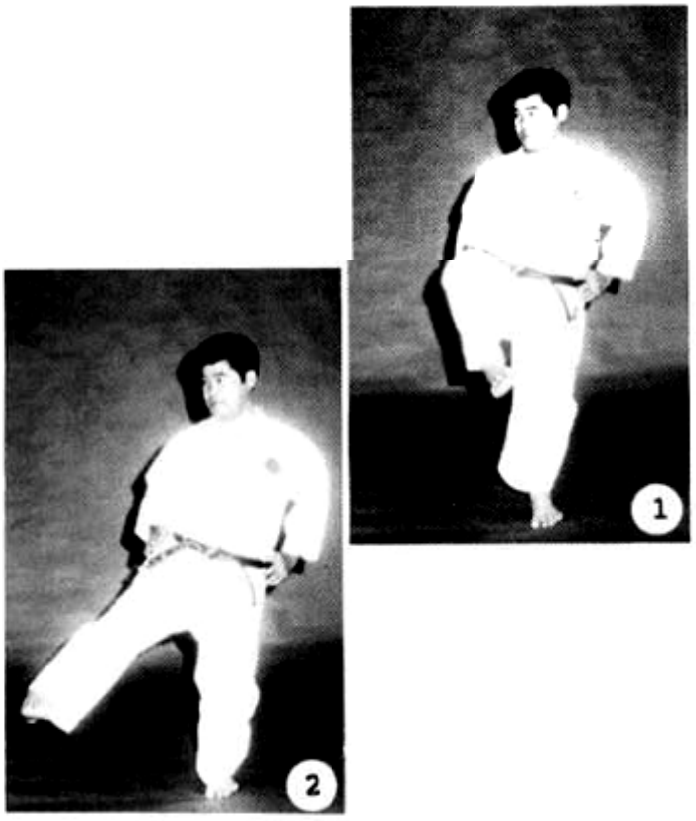
a. *Mae geri* (front kick)

Raise the knee and kick forward (groin level), focusing on the ball of the foot. Begin by kicking slowly and then gradually increase your speed. After kicking low, gradually try to kick higher. At first, concentrate on kicking correctly, powerfully and quickly, at the height that is most comfortable for you.



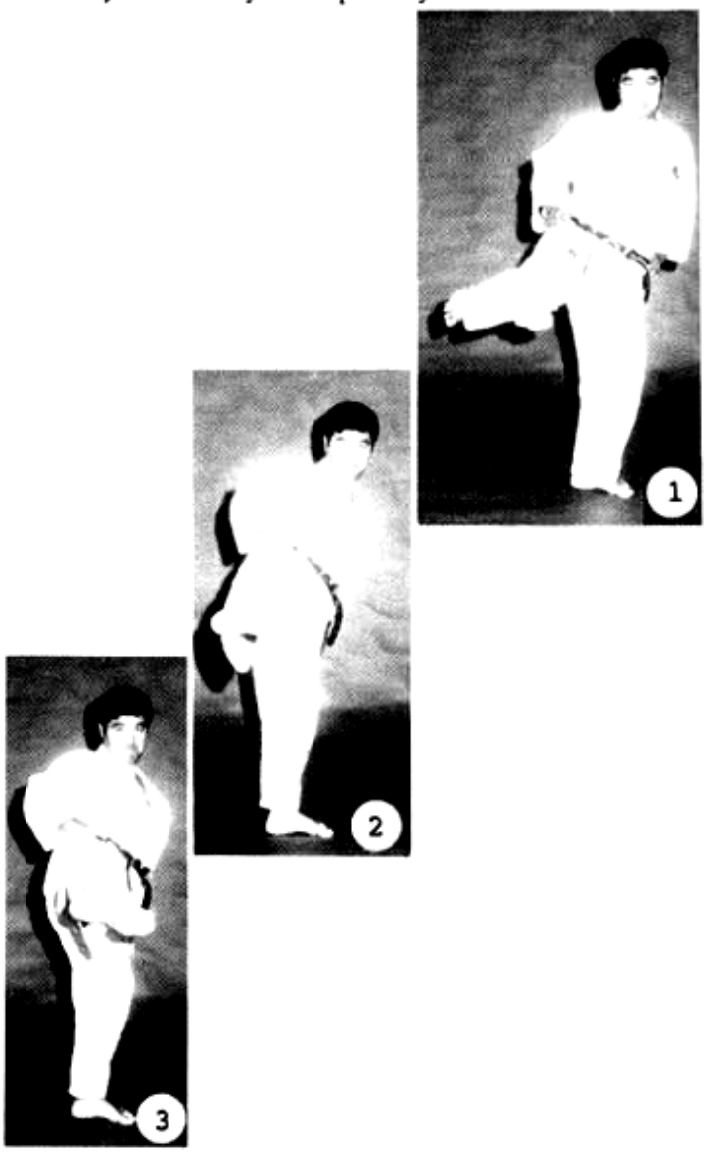
b. *Yoko-geri* (side kick)

Raise the knee, rotating the ankle slightly inward, and then kick out to the side with a powerful stamping down feeling.



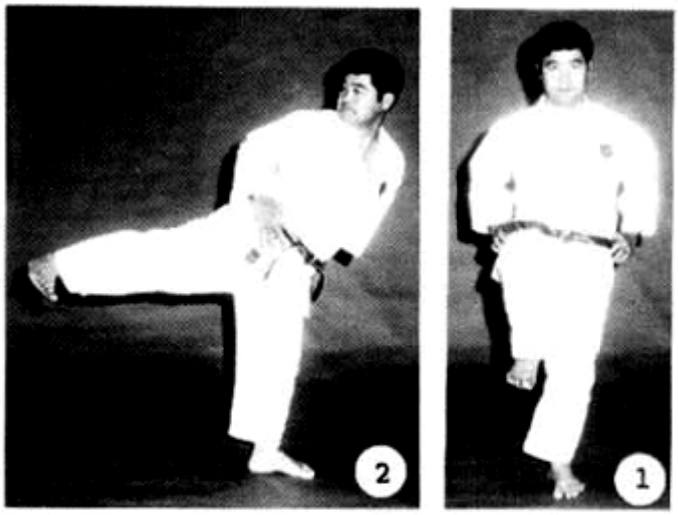
c. *Gedan Mawashi-geri* (low round-house kick)

Raise your knee and ankle up to hip level, and tense the muscles of the side. Then kick, making sure you rotate your hips fully.



d. *Ushiro-geri* (back kick)

Raise the knee and kick to the rear while looking over your shoulder at your heel.



(11). Stretching and Bending of the Body

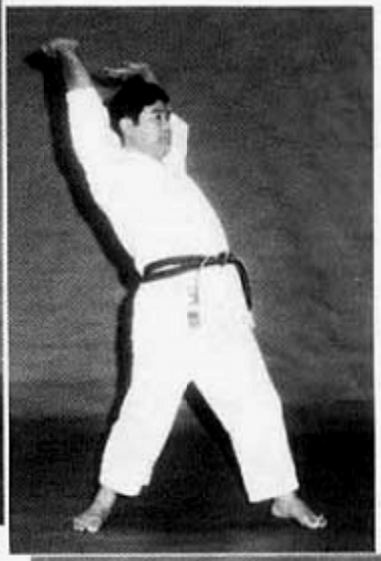
a. Assume the natural position with the hands in a ready position.
Swing the arms, bend the upper body deeply forward from the waist and touch the floor three times with both hands.
Then, stretch the upper body backward, placing the hands on the buttocks. Repeat the stretching and bending exercises ten times each.



1



2



3

Placing both hands
on the buttocks, exhale.

2





Try to put your chest on your knees.

Touch the floor three times with the palms.



4



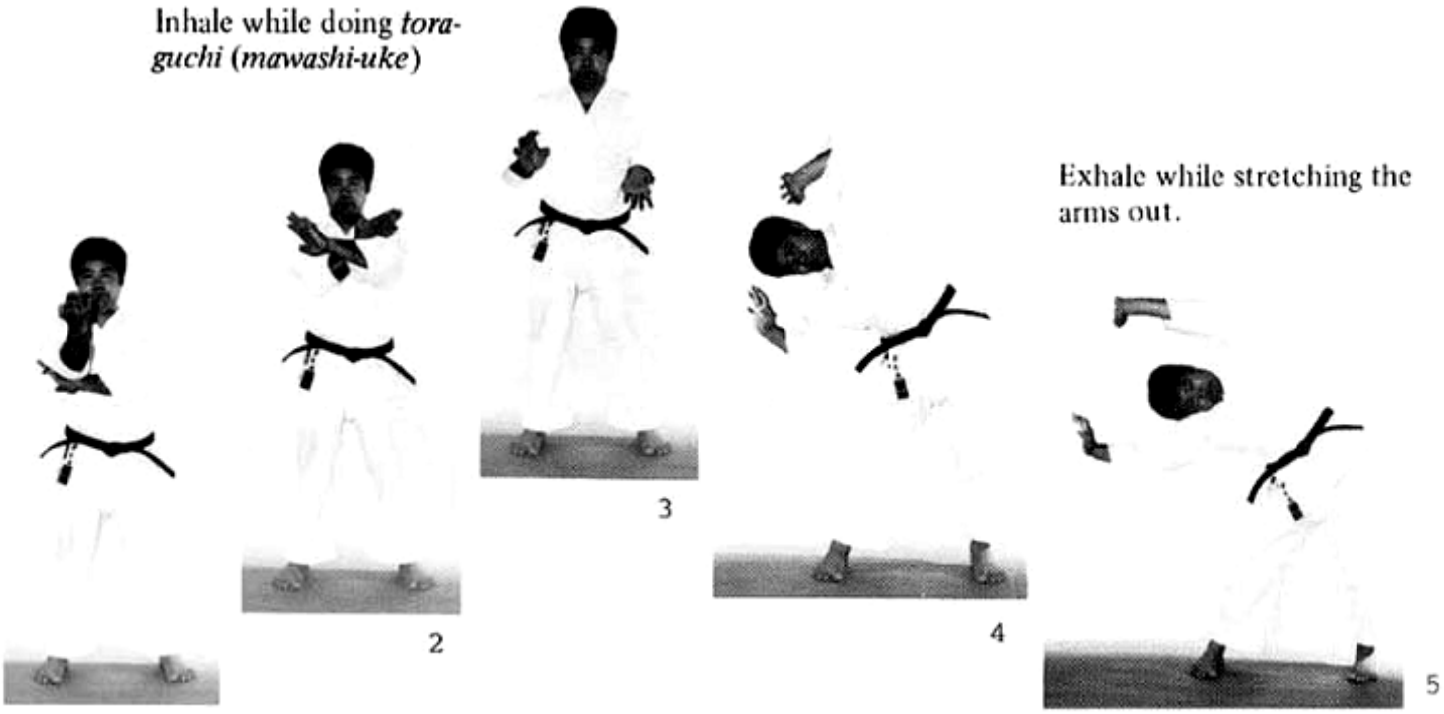
From another angle:

b. Stand with your feet wide apart. Bend the upper body diagonally forward from the waist. Trying to put your chest on your knee, touch the floor three times with both hands, then stretch the upper body backward with the hands stretching upward along with the upper body. Exhale slowly while bending forward.



5

Inhale while doing *tora-guchi* (*mawashi-uke*)

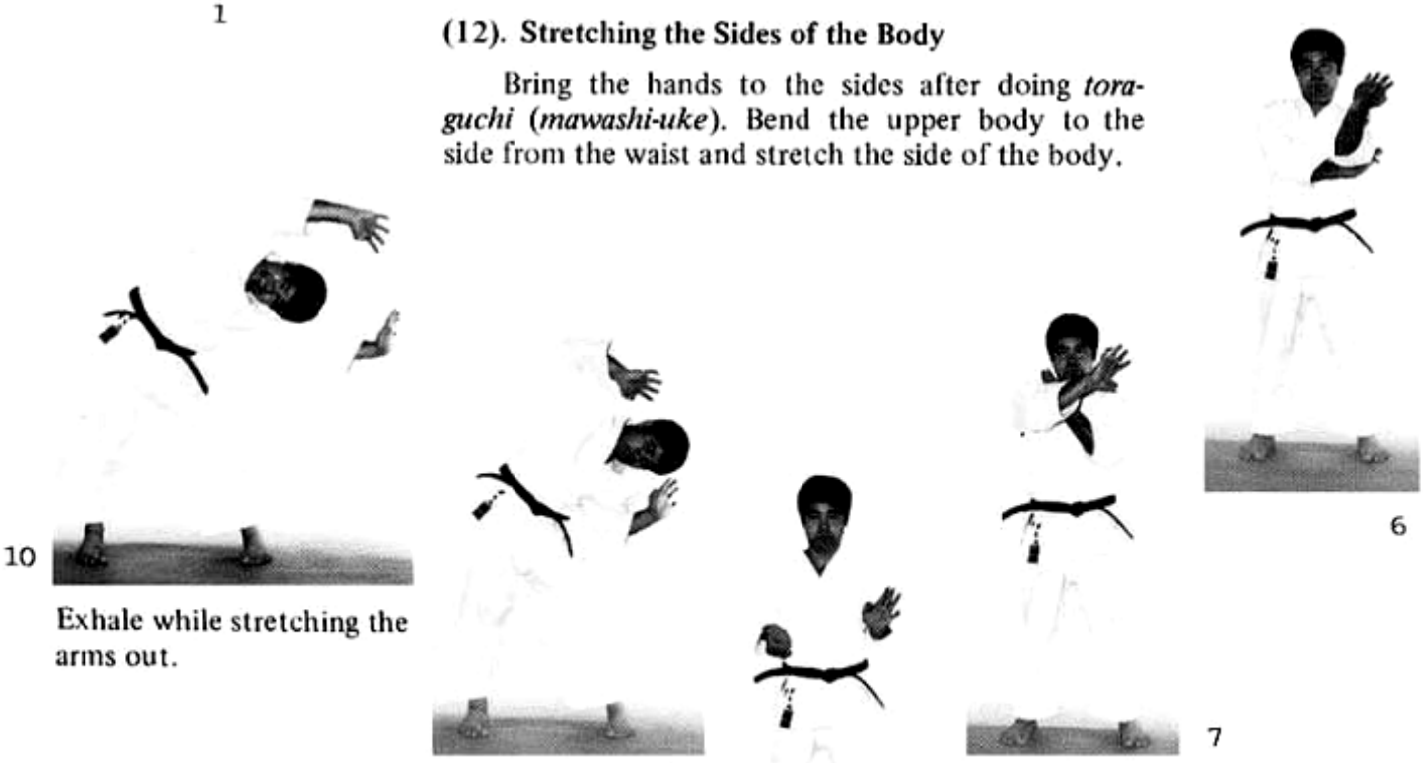


1 2 3 4 5

Exhale while stretching the arms out.

(12). Stretching the Sides of the Body

Bring the hands to the sides after doing *tora-guchi* (*mawashi-uke*). Bend the upper body to the side from the waist and stretch the side of the body.



6 7 8 9 10

Exhale while stretching the arms out.

Tora-guchi (*mawashi-uke*)

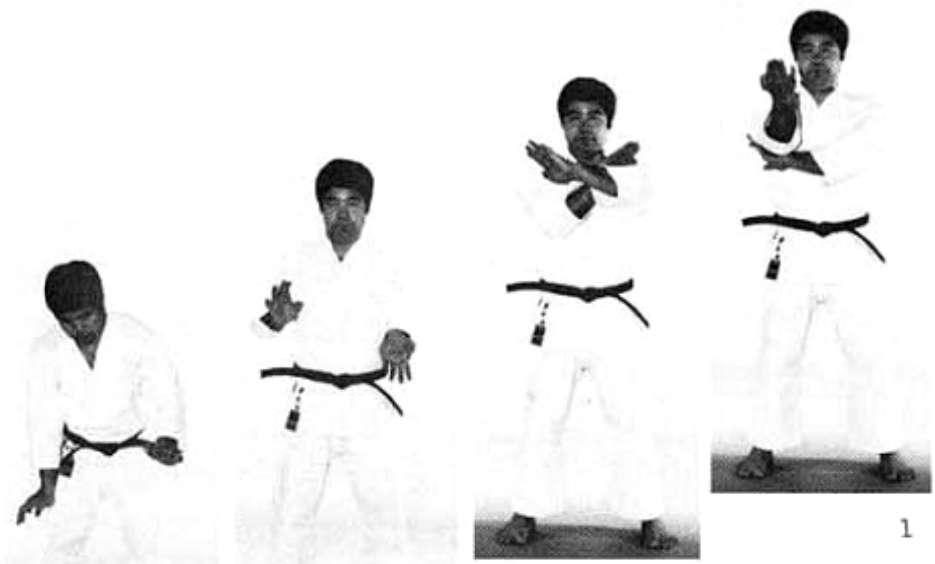
(13). Twisting the Upper Body

First do *tora-guchi* (*mawashi-uke*), then turn the upper body to the rear turning at the waist, and push with both hands to the rear.



Tora-guchi (*mawashi-uke*)





Tora-guchi (*mawashi-uke*)



(14). Twisting the Upper Body Downward

Bring the hands to the sides after doing *tora-guchi* (*mawashi-uke*). Twist the upper body down in a spiral motion. Repeat three times.



From another angle:

(15). Twisting the Hips

a. Assume the natural stance, straighten the hands naturally. Relax the entire body and swing the arms to the right and left.





b. Rotating the upper body.
Straighten the hands and rotate the upper body. Bend the upper body backward as much as possible while the hands swing to the rear.









Keeping the hands on the hips, twist three times in succession to the right, using a snapping motion. Then twist the hips to the left in the same way. Repeat the movements ten times on each side.



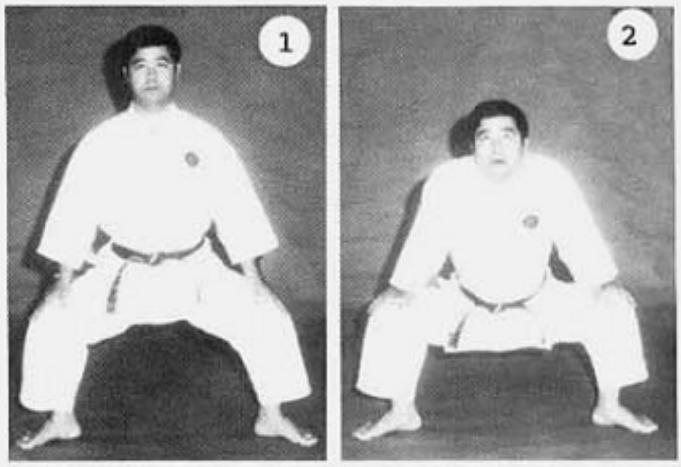


(16). The Exercises for the Shoulder Joints

a. Assume *shiko dachi*, with the hands on the knees. Bend and push the right shoulder forward, then the left shoulder.
Repeat the exercises five times with each shoulder.



b. Inhale as you raise your hips.
Relax the shoulders and drop the hips. Simultaneously exhale in a short burst, saying "Hatt." Repeat the exercise about ten times.
This exercise stimulates the internal organs through the action of the shoulder joints, back muscles, chest muscles, and diaphragm.





(17). Thrusting the Open Hands High Overhead

a. Assume a high *shiko-dachi*. Keep one hand at the side and the other hand on the thigh. Inhale deeply, then thrust the open hand high overhead while exhaling explosively, saying "Hatt." Extend the arm straight upward past the ear. Bend the head backward as you thrust. Repeat the exercise ten times with each hand.



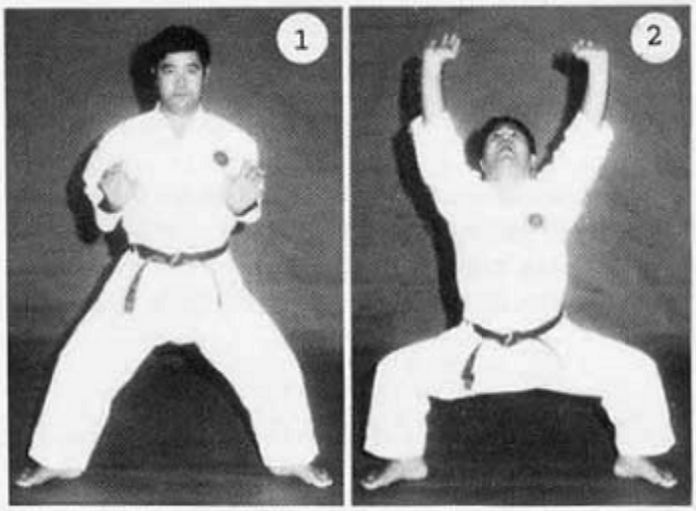


b. Tighten the muscles of the buttocks and anus as you raise the hips and return to the original position.



(18). Thrusting Both Hands High Overhead

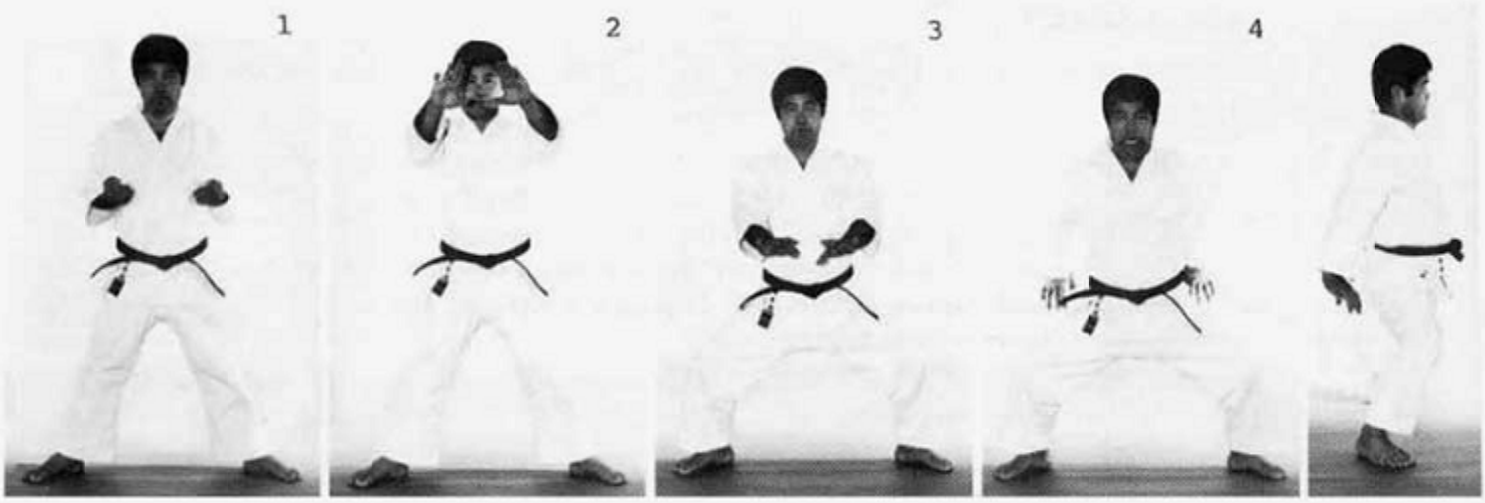
Ready both hands at the sides. Drop the hips and thrust both open hands high over head, extending the arms straight up in line with the ears. Exhale explosively saying 'Hatt' as you thrust.
Tighten the muscles of the buttocks and anus as you draw the hands to the sides and return to the original position.
Repeat the exercise ten times.



(19). Thrusting Backward with Open Hands

a. Hold both open hands in front of your face. As you exhale explosively, thrust your hands firmly to the rear. Push the shoulder blades firmly to the rear as you thrust. (1 – 4).

b. Draw the shoulder blades close to each other and throw out the chest.





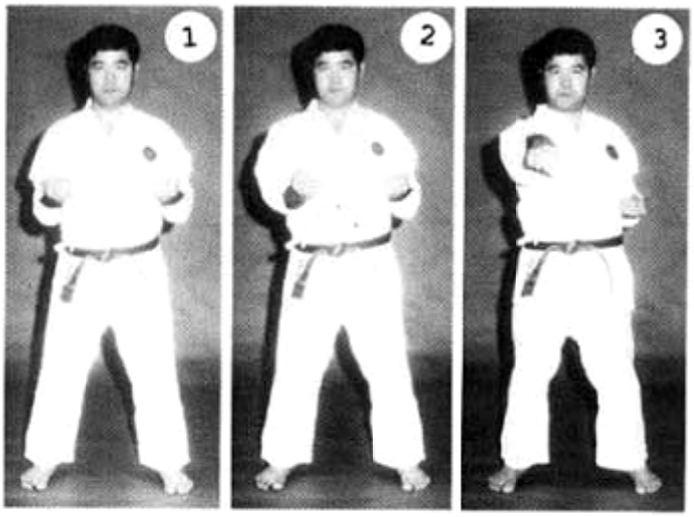
As you return to your original position, tighten the muscles of the buttocks and anus, twist the fists and bring your arms to your sides as you rise. Inhale as you rise.

c. Hold the fists firmly clenched.

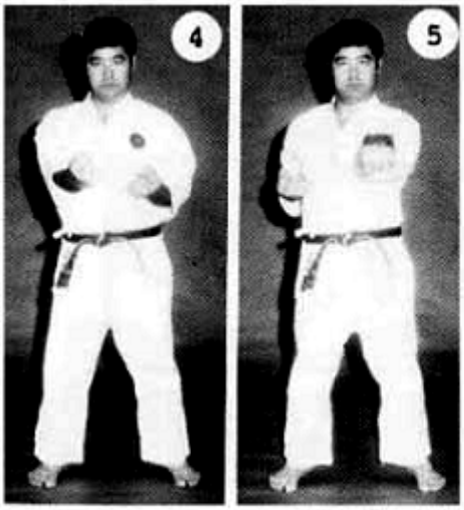
d. Twist the fists and draw the fists to the sides as you raise the hips.

(20). Punching

Assume *heiko-dachi* with both fists at the sides. Thrust the right fist forward, aiming at the solar plexus. Twist the right fist inward as you deliver the punch. Focus all your power in the first two knuckles at the moment the elbow is straightened. Draw the left fist to the side as you thrust with the right fist. Breathe out as you punch.



a. Tighten the muscles of the back, the wrist, elbow, the joints of the knees, shoulders, ankles and the soles of the feet at the moment the elbow is straightened.



b. Concentrate on the first two knuckles of the fist and focus all your power there.

(21). Push-ups (in cat style)

This push-up exercise imitates the movements of a cat stretching after it wakes up.
This exercise helps to develop the muscles of the neck, hips and forearms, and also stimulates the internal organs. It helps to build up stamina.



1

a. Keep the soles of the feet firmly on the ground, without lifting the heels from the floor.
Tuck your chin in, straighten the back and form a pyramid shape.



2

b. Lower the body into the normal push-up position, supporting the body with bent arms.



3

c. Lift the chin, arch the neck backward and simultaneously exhale saying "Hatt."



d. Look to the left and right. Then look down at the floor. Exhale when looking to the left and right.

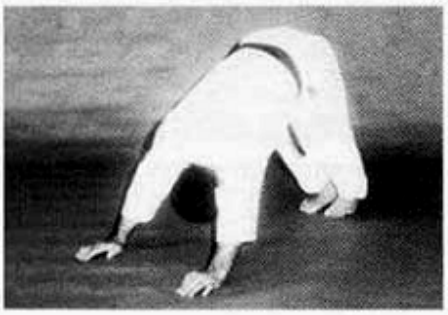

5


6

e. Draw the hips backward, straightening the arms. Inhale slowly in this position.


7

f. Return to the original pyramid shape.


8

g. Then, drop the hips down to the floor quickly. Straighten the arms and arch the upper body backward, and exhale saying "Hatt."


9

(22). Kicking Backward with Both Legs While Keeping the Hands on the Ground

From a squatting position, kick backward in the air with both feet, concentrating on the heels. Then, relax the body and return to the squatting position with your feet together.

Arch the head and upper body backward and exhale strongly saying "Hatt" as the feet touch the ground.

Kick diagonally to the rear, as well as directly back.

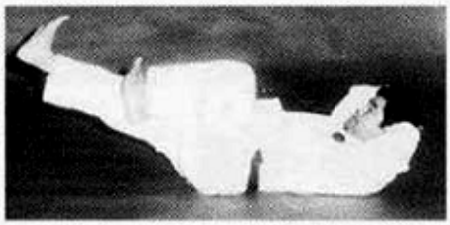
Repeat the exercise ten times.

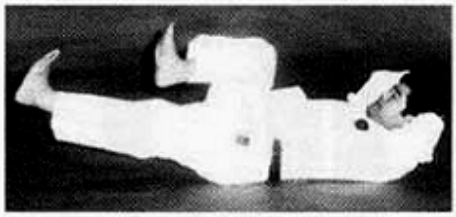






(23). Exercise for the Abdominal Muscles reverse (bicycle riding exercise)

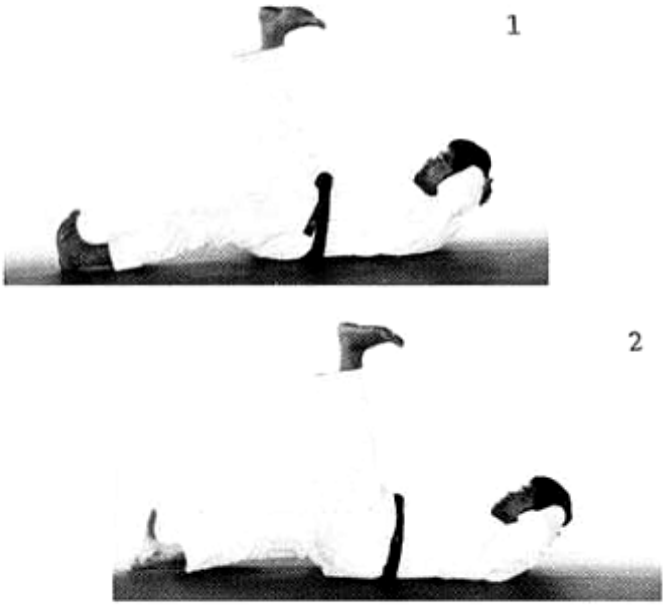

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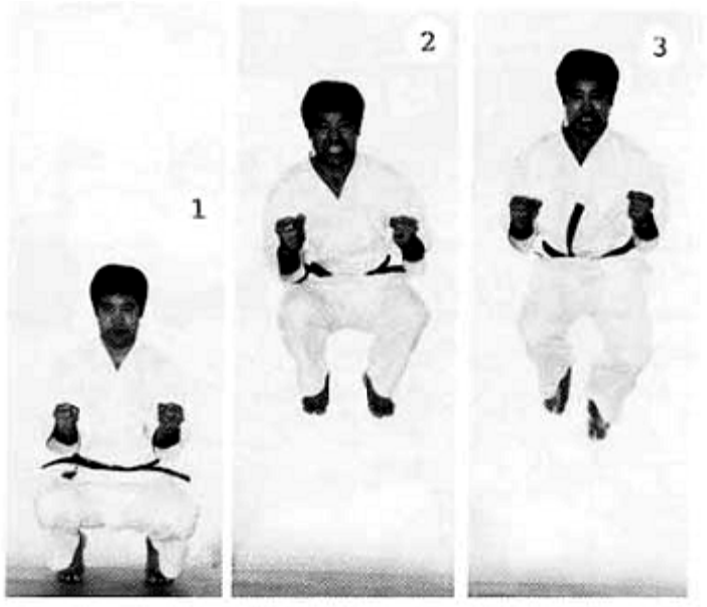
a. Extend the legs and kick with the heels while moving the legs in a circular motion opposite to that of riding a bicycle. Concentrate on the heels. Gradually increase the speed of the kicks. Repeat the exercise about 50 times.

b. Leg lifts while lying on your back on the ground. Extend one leg straight up so that the sole of the foot is facing the ceiling. Then drop the leg to the ground, still keeping the tension in the heel. Next lift the other foot in the air in the same way. Repeat the exercise about 50 times.



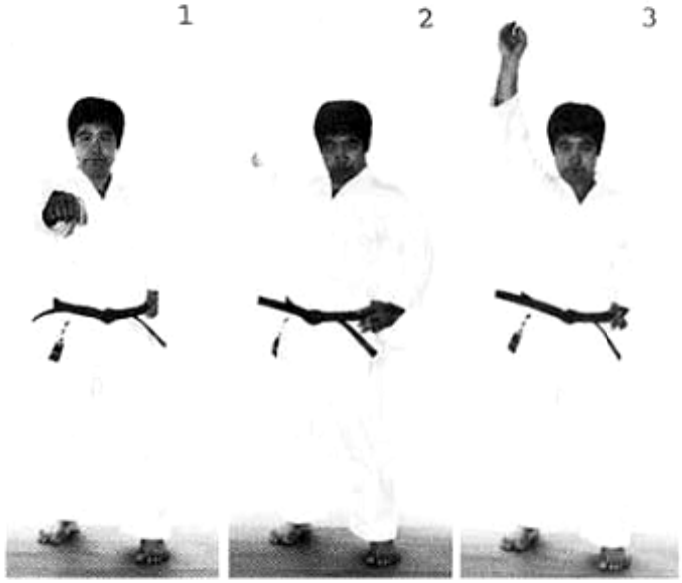
(24). Jumps

Assume a squatting position. Bounce lightly two or three times. Then, jump as high as possible with the heels touching the thighs, and *kiai* (shout). Repeat the exercise 20 times.



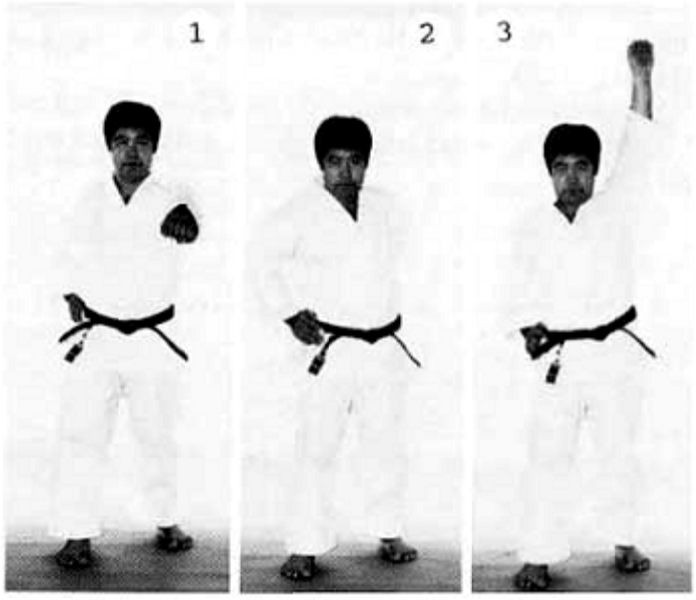
(25). Swinging the Arms

Assume *heiko dachi*, with the left foot slightly forward. Place the left hand on the hip. Bring the right arm to the shoulder level, holding the fist lightly clenched. Then, swing the arm forward with a circular motion. Gradually, increase the speed of the swing. After you reach top speed, gradually decrease the speed. Then, swing the arm backward in the same way.



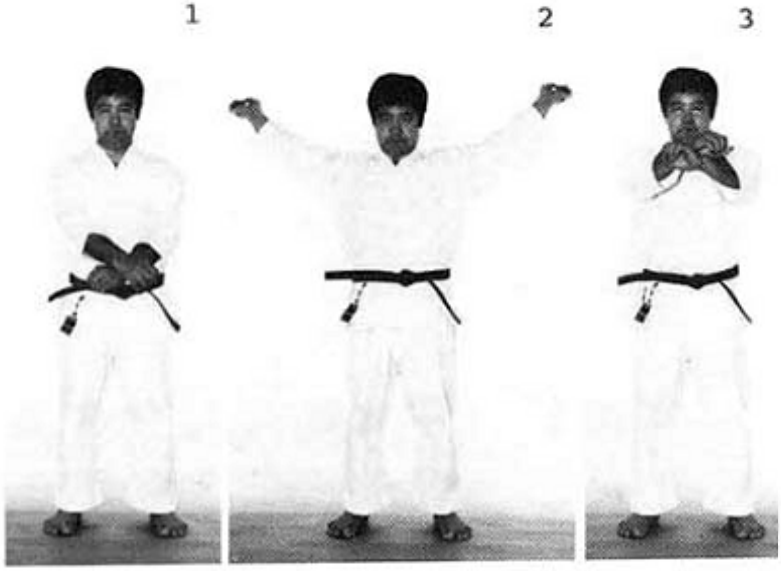
b. Swing the arm a whip-like action.

c. Repeat the exercise with the other arm in the same way.



(26) Swinging Both Arms

Assume *heiko dachi*. Swing the arms inward and outward in front of the chest in a circular motion, crossing the arms in front of the chest. Do not move the upper body while swinging the arms.



(27). Exercises for the Wrist and Fingers

Hold both hands in front of the chest, at a level a little lower than the shoulders (1). Draw the hands toward you, and push them against each other as hard as possible (2).

Bend the wrists as much as you can (3). Then lift the hands over the head (4, 5). Bring the hands down in front of the chest, and push the hands against each other (6). Bend the wrists (7). Do not raise the shoulders while pushing and bending the hands.

Lower the hands, the tips of the fingers facing downward and push and bend the hands in the same way (8, 9, 10).

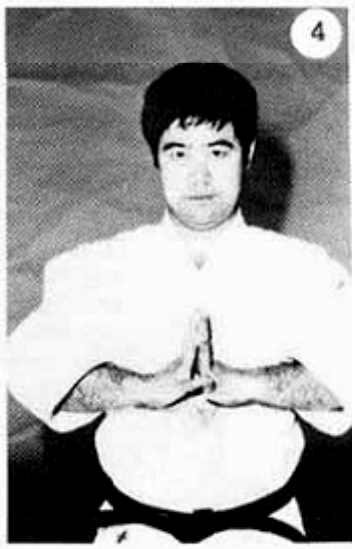
Shake the hands afterwards to improve blood circulation. Then, bend and twist the wrists backward and forward.



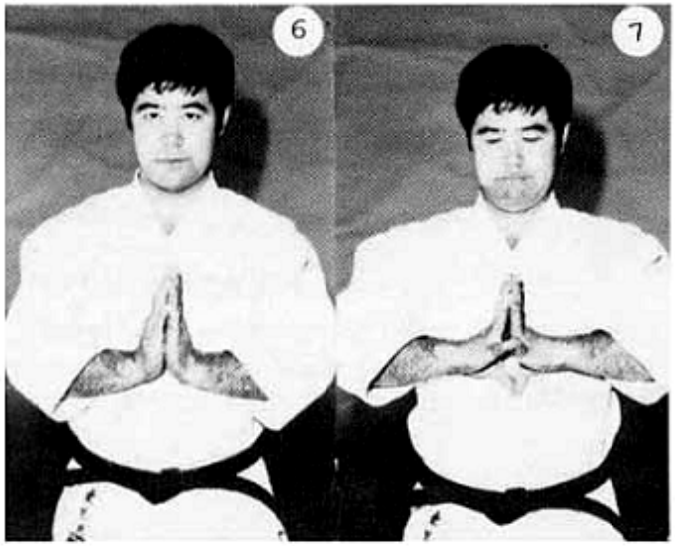


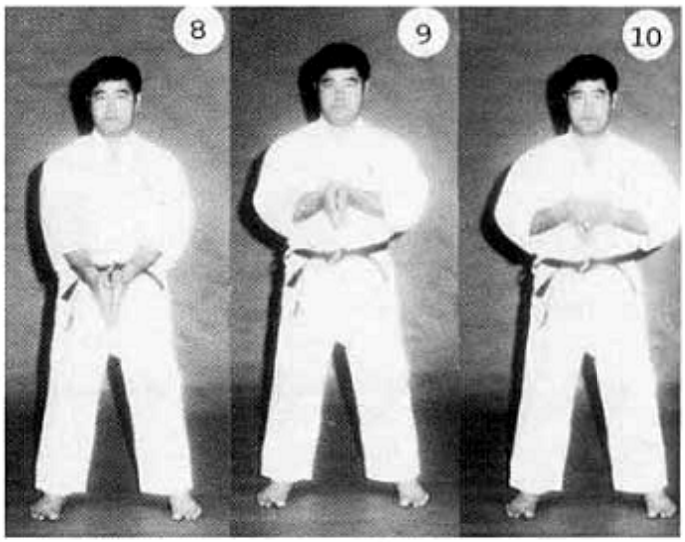








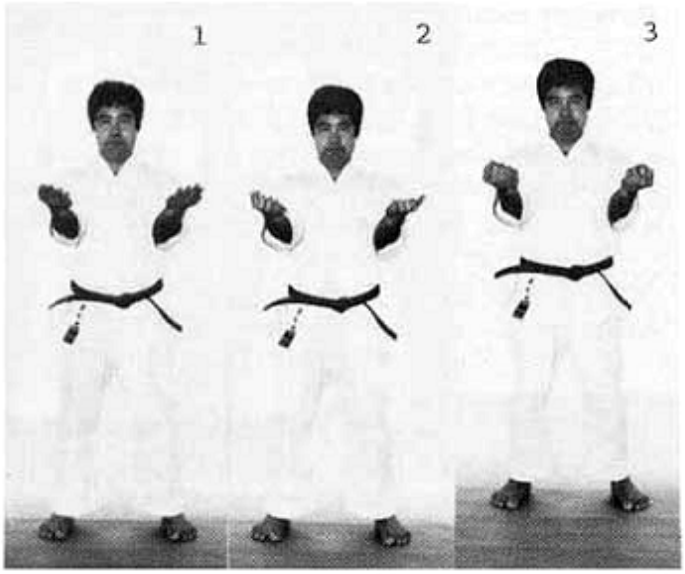




(28). Exercises for Grasping

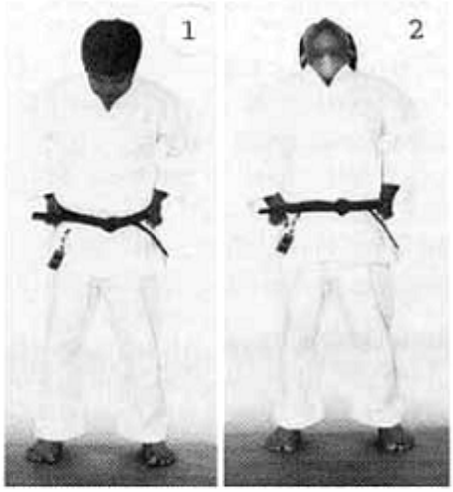
Hold the fist in *seiken* fist style. Grip the fists as hard as possible. Concentrate all your power in the fists.

This exercise helps to build up grasping power.



(29). Exercises for the Neck

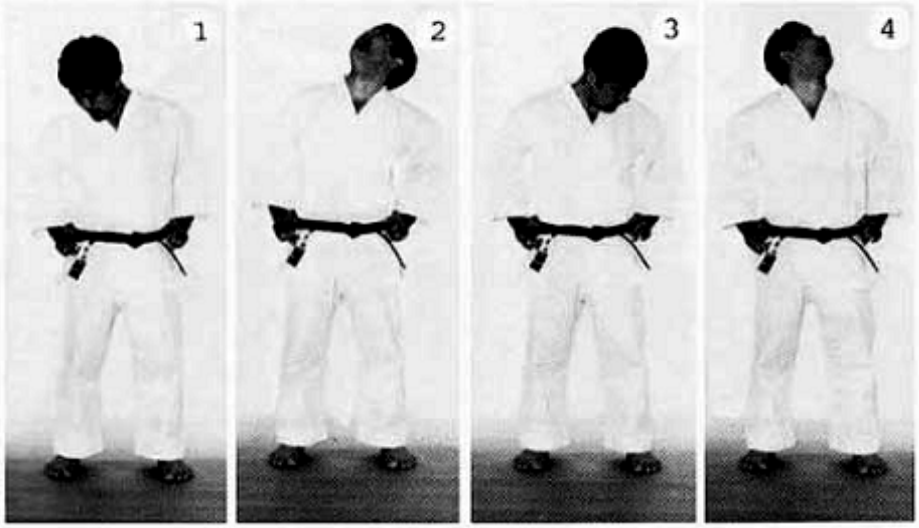
a. Relax the shoulders. Tuck in your chin. Inhale as you do so.
Then, lift the chin and drop your head backward.
Then drop the head forward.
Repeat the exercise five times each way.



b. Bend the head to the side, (trying to touch the shoulder).
Lower the opposite shoulder while doing this. Exhale while bending the head to the side, and inhale when the head comes back to the center. Repeat the exercise five times on each side.

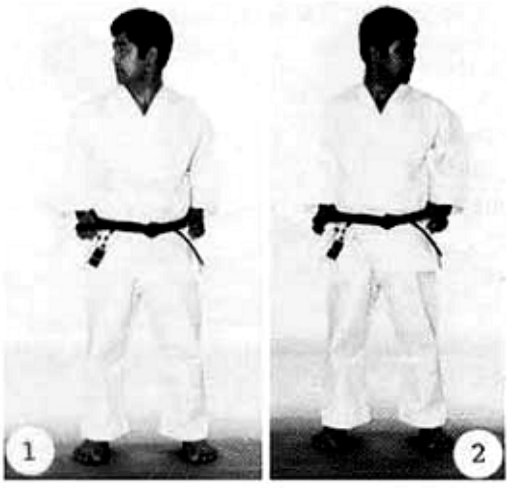


c. Bend the head diagonally to the left and right. Inhale while the head is up and exhale when the head drops downward and backward. Repeat the exercise five times.



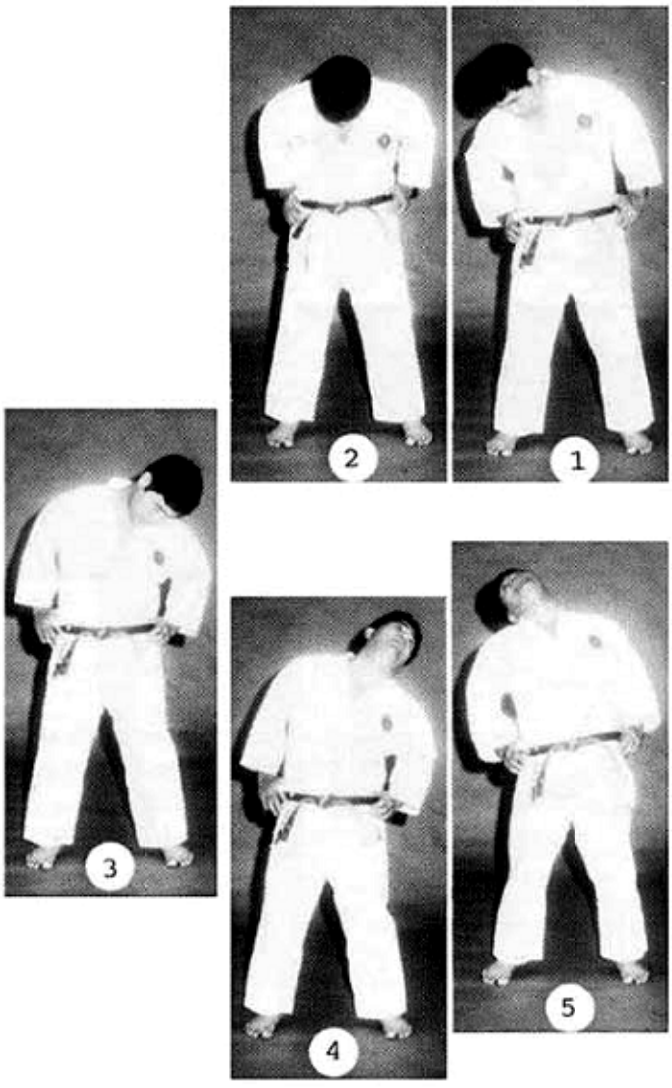
d. Turning the head to each side

Turn your head to the right and exhale. Draw the left shoulder back as the head turns to the right. Inhale when the head is facing directly forward. Now turn the head to the left. Repeat the exercises five times on each side.



e. Rolling the head

Roll the head in a circular direction.



(30). Deep Breathing

Assume *hachiji dachi*. Bring both arms to the level of the shoulders in a circular motion. Throw out the chest and inhale deeply. Drop the arms downward. Exhale as you bring the arms outward from that position.

c). The Closing Exercises

The closing exercises are done after the main karate training to slow down your breathing and also done to cool down the body and restore it to its normal metabolic rate. It is important to do the closing exercises with the correct posture and in a correct manner according to your physical condition.

Try to do these exercises slowly and rhythmically, concentrating on relaxing your muscles as well as all the parts of the body, thereby bringing the breathing back to normal. Finish these exercises with a few deep breaths.

Be sure to do the warming up exercises at the beginning of the training. Try to find the best way of doing the closing exercises to suit your own physical condition. Add more exercises after the group exercises if you feel it is necessary for your body conditioning.

Part 7. The Supplementary Exercises

(1). Preparation and Directions

The supplementary exercises are practiced with various training aids to develop physical strength, stamina, speed and muscle coordination. The exercises are very useful for basic training. If students understand the principles behind each exercise and practice them methodically, these exercises will greatly improve their ability and body movement.

It is important to do these exercises regularly for a long period and then you will find your physical strength greatly increased. These exercises can help you get out of a "slump" you might have been facing for a long time. Developing physical strength takes time so you should not expect instant results.

I would like to point out some things which are important to remember when doing supplementary exercises using training aids.

(1). Before you begin training, make sure that the equipment is in good condition.

(2). You should take good care of the equipment since the equipment will help you develop your ability and skill.

(3). When you are using the equipment, make sure that you are not in someone's way since some of the equipment can be very dangerous. If you are practicing in front of a mirror, keep a safe distance from the mirror.

(4). After training, be sure to store the equipment properly.
If you see any equipment misplaced, put it back in its proper place.

(5). Know your physical condition well, and design a program of exercise according to your condition and individual need.

(6). When using the iron oval (*kongoken*) which is very heavy, it is better to practice with the help of other students.

(7). It is very important to know your own physical strength. Choose equipment which is appropriate for you. Do not start using equipment which is too heavy for you. Be sure to start with equipment which you can handle easily, and then move on to the heavier equipment when you feel comfortable with the lighter ones.

(8). If you are right handed, it is important to do two or even three times as many repetitions with your left hand as with your right.

(9). Make sure to maintain correct posture while handling the equipment. Lift the equipment from the ground with care, being sure to bend your knees. Handling equipment with a bad posture could cause injury to your back and hips. To lift the equipment, drop your hips and then rise with the equipment firmly in hand.

(11). You should always remember that even everyday things in your environment can be used as training aids to help you build up your strength.

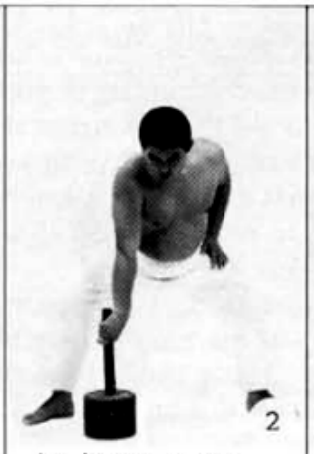
(2). The Supplementary Exercises

a). *Chishi* (stone lever weight)

The *chishi* is used mainly to strengthen your grip and wrists. In addition, the exercises with the *chishi* also help to strengthen the elbow, shoulder and wrist joints. Exercising with the *chishi* also gives sharpness of movement when doing *tsuki* (thrust or punch, *shuto uke* (knife hand block), *nagashi uke* (flowing block) and *hiki uke* (grasping block). Moreover, exercising with the *chishi* develops *muchimi* (heavy sticky hand) and intensity in your movements.



(1)
Place the feet so that the heels are separated by a distance roughly equal

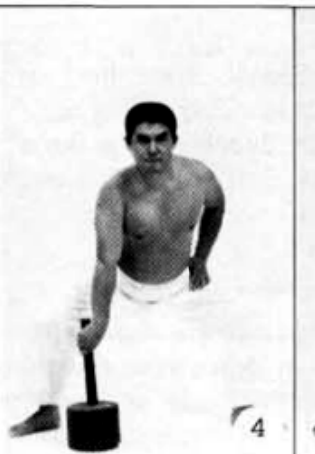


to twice your shoulder width.

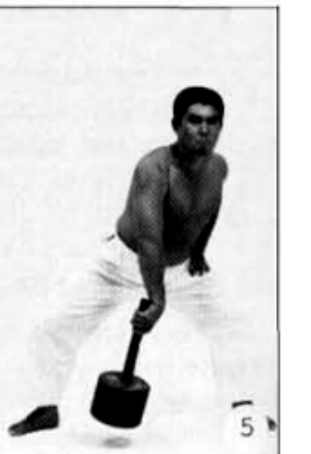
(2)
Grasp the chishi.



(3)
Place the left hand on the hip.



(4)
Grasp the chishi firmly with the right hand.



(5)
Lift the chishi as you inhale through the nose.



(6)
Bring the chishi upward with a circular motion from the inside.



(7)
Extend your elbow as you do so.



(8)
Hold the chishi upright and start exhaling.



(9)
As you lower the hips, exhale from the mouth. Continue to grasp the chishi



firmly.

(10)
Tensing the latissimus dorsi muscles, lowering the shoulders and grasping the chishi even more



firmly, exhale saying "Hatt"

(11)
and focus power in the tanden.



(12)
Raise the hips slowly.



(13)
Drop the chishi to the right side.



(14, 15)
From the right side, bring the chishi upright with a swinging motion. Inhale.





(16)
Grasp the upright chishi more firmly. Lowering the hips, exhale



saying "Hatt".
(17)
Hold the position for an instant and focus power.



(18, 19)
As you raise the hips, raise the chishi upward.





(20)
Drop the chishi inward.



(21, 22)
Lower the chishi downward.





(23)
Swing the chishi upward from inside as you inhale.





(25, 26)
The movements in nos. 23 to 26 are the same as in nos. 5 to 9.





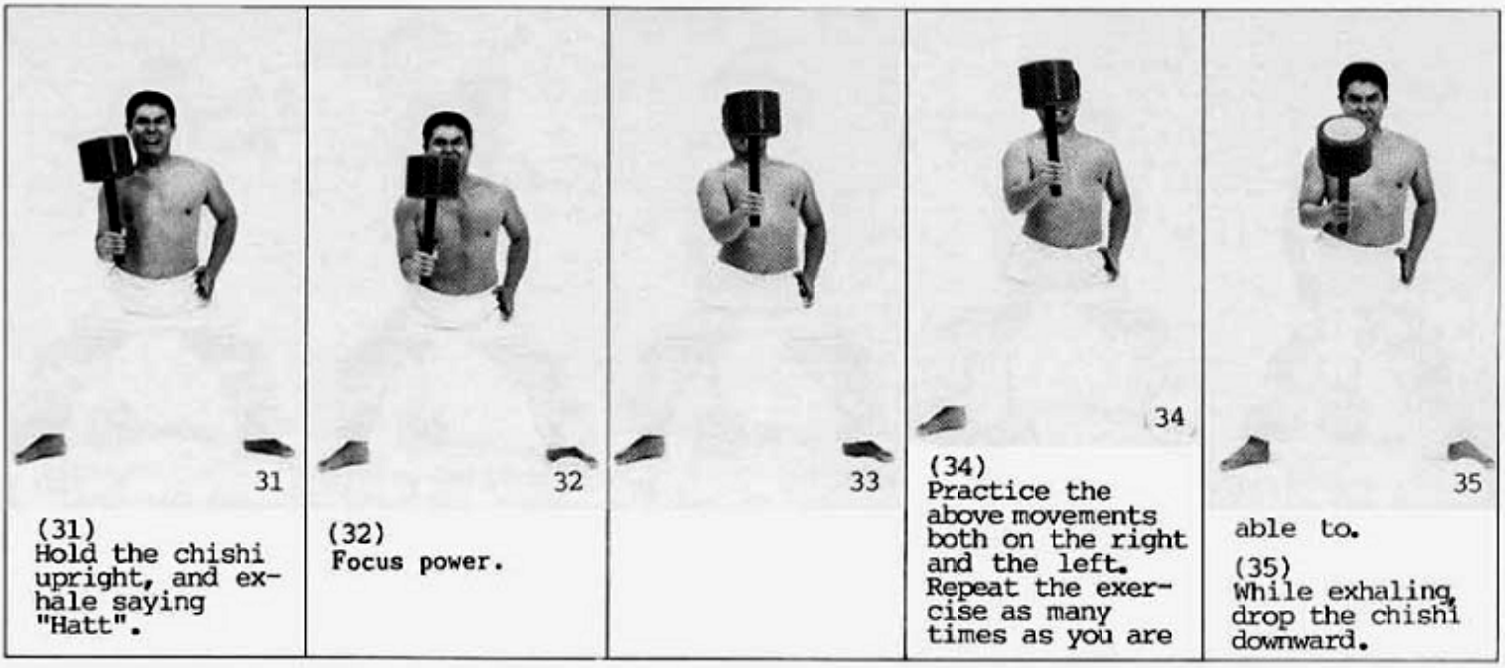
(27)
The key points are the same as in no. 10.





(29)
Bring the chishi up from the side.



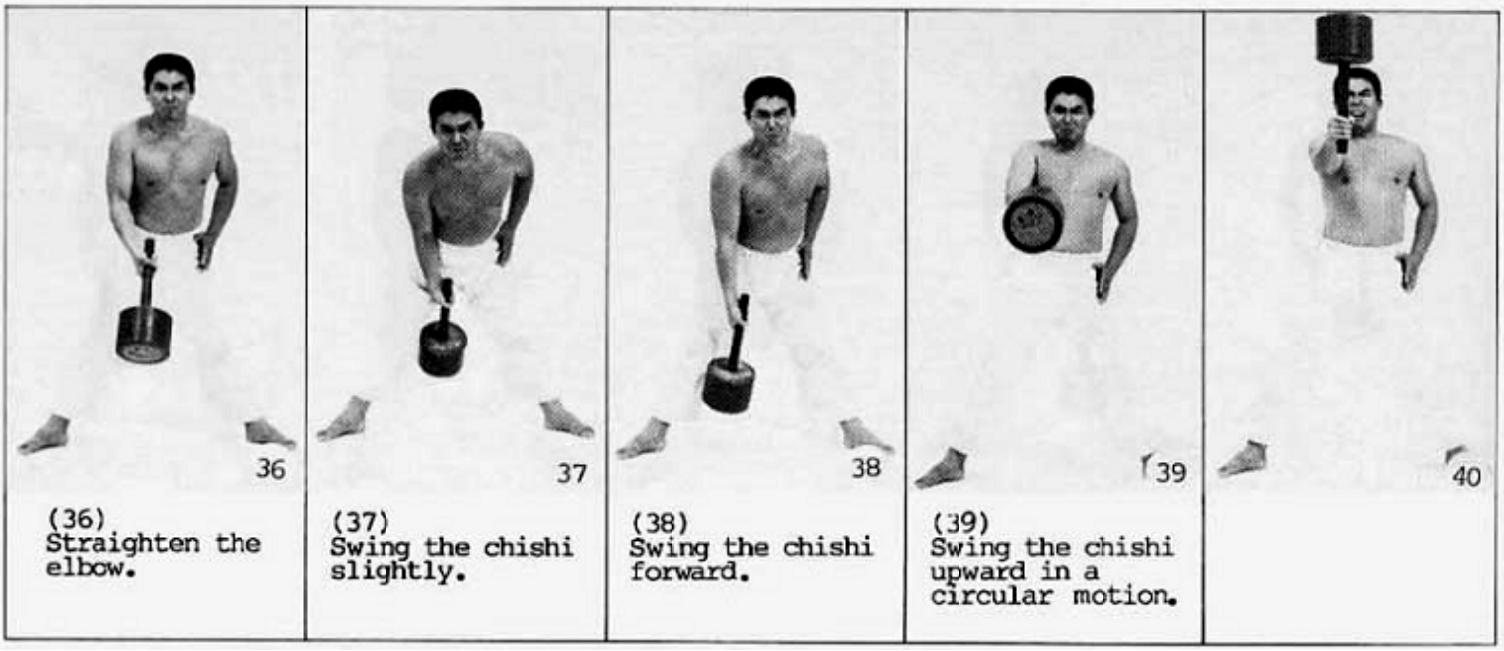


(31) Hold the chishi upright, and exhale saying "Hatt".

(32) Focus power.

(34) Practice the above movements both on the right and the left. Repeat the exercise as many times as you are able to.

(35) While exhaling, drop the chishi downward.

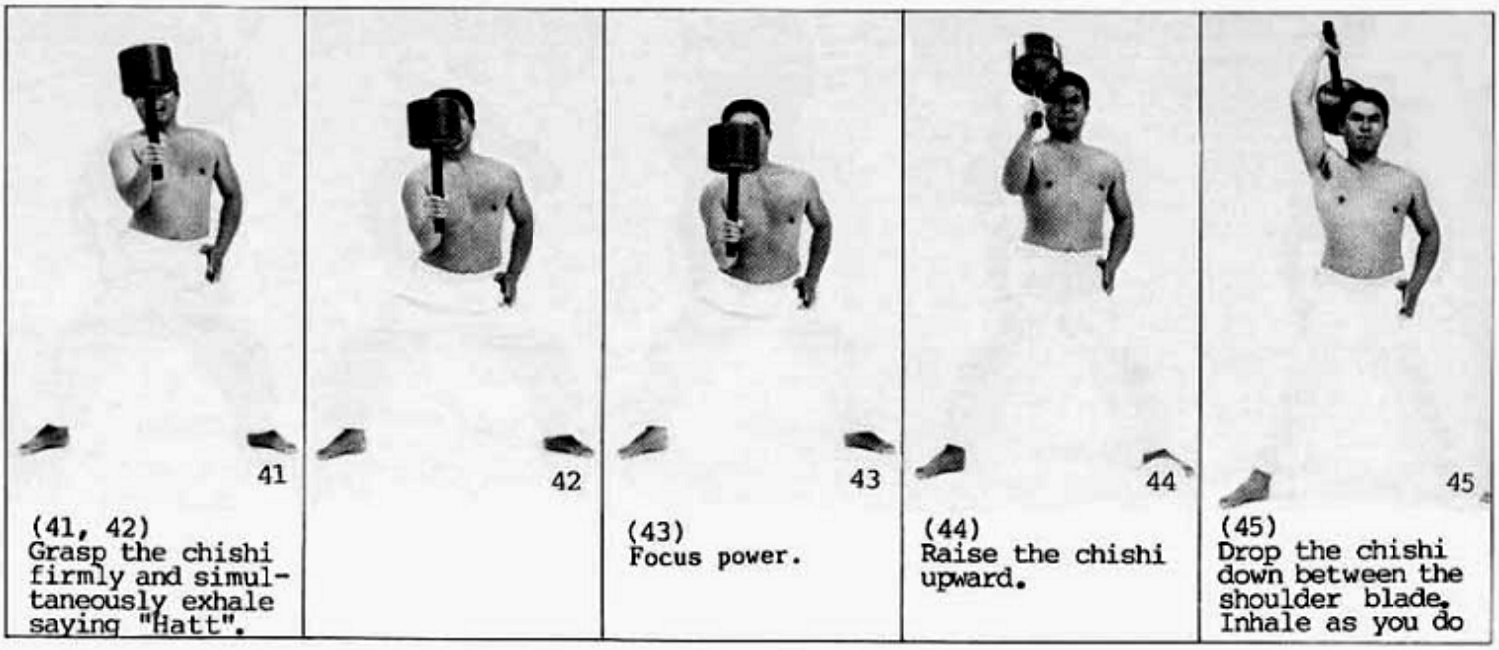


(36) Straighten the elbow.

(37) Swing the chishi slightly.

(38) Swing the chishi forward.

(39) Swing the chishi upward in a circular motion.



(41, 42) Grasp the chishi firmly and simultaneously exhale saying "Hatt".

(43) Focus power.

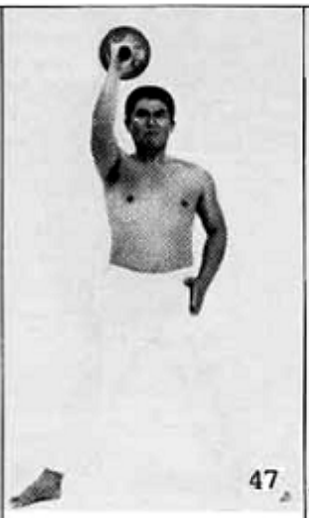
(44) Raise the chishi upward.

(45) Drop the chishi down between the shoulder blade. Inhale as you do



so.

(46, 47)
Bring the chishi forward again and inhale.





(48)
Grip the chishi firmly and exhale saying "Hatt".





(50)
Focus power.
Repeat the above movements (down and up) over and over.





(52)
Drop the chishi down.





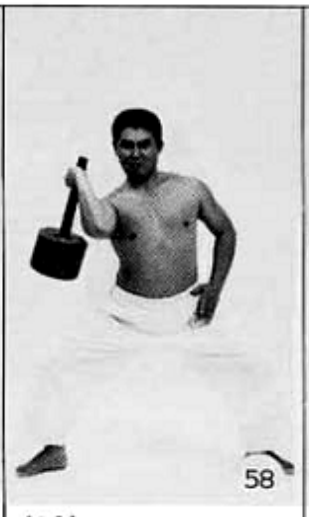


(55, 56)
Swing the chishi upward and around the shoulders.





(57)
Bring the chishi to the right side.



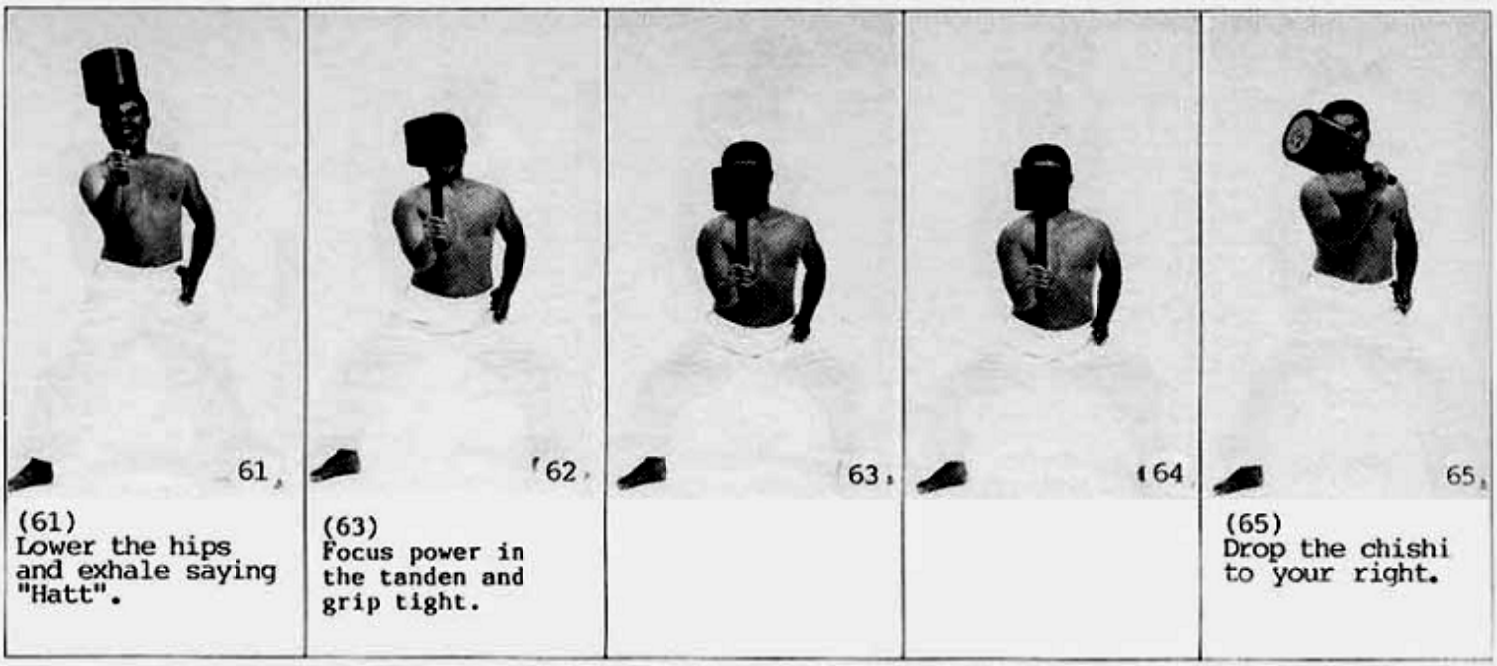
(58)
Raise the hips slightly.



(59)
As you raise the hips, rotate the handle of the chishi with the wrist, turn the



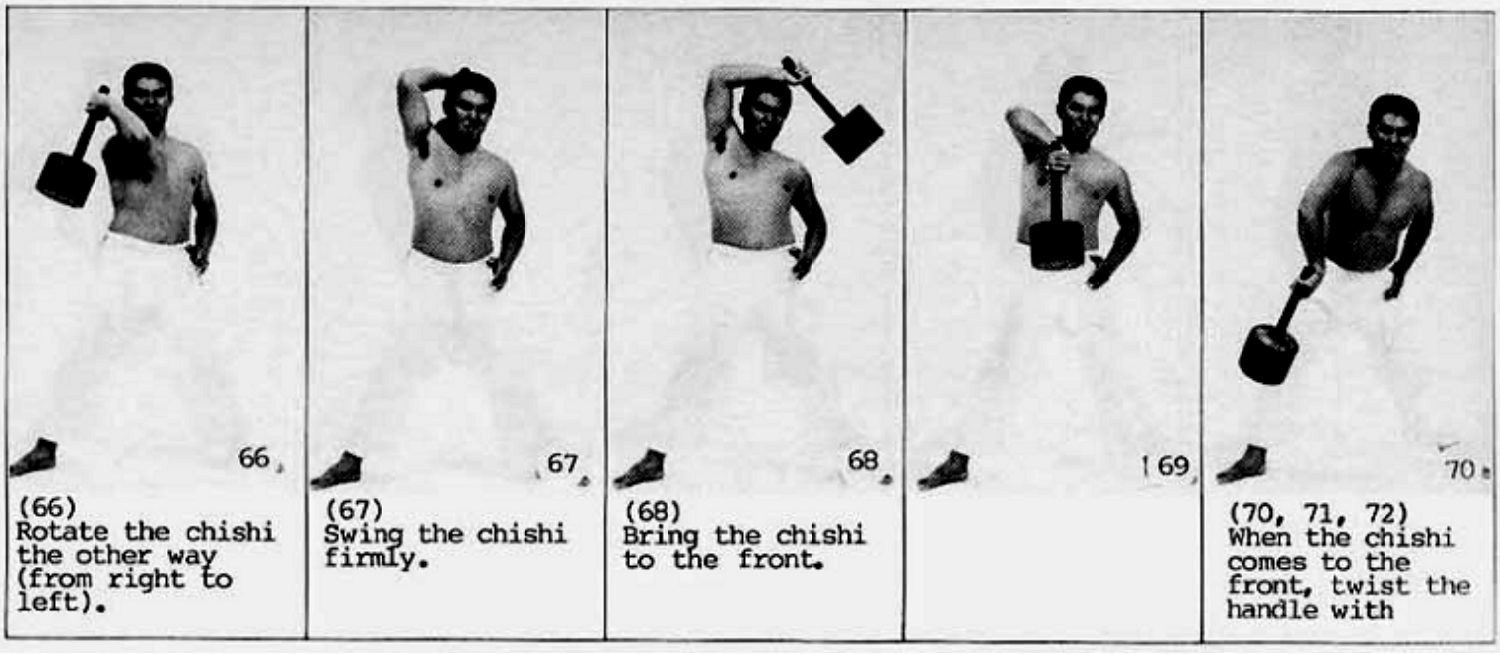
chishi upright.



(61)
Lower the hips and exhale saying "Hatt".

(63)
Focus power in the tanden and grip tight.

(65)
Drop the chishi to your right.

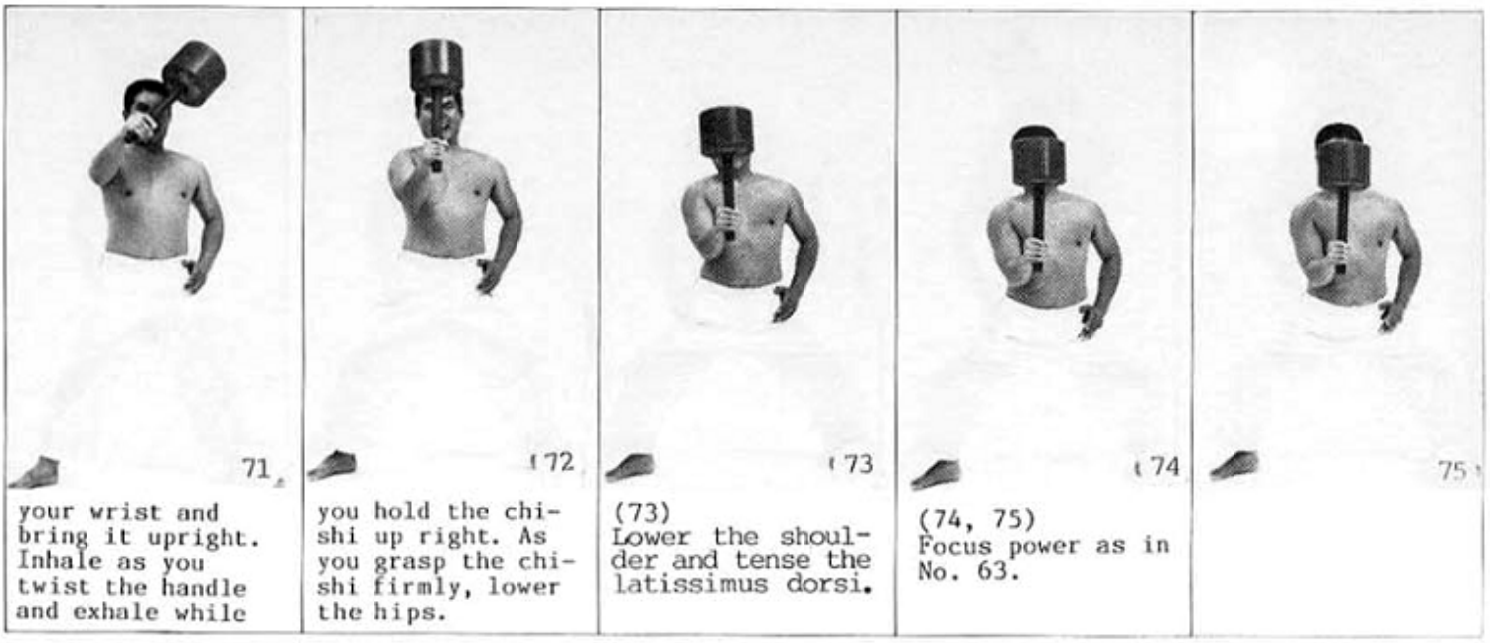


(66)
Rotate the chishi the other way (from right to left).

(67)
Swing the chishi firmly.

(68)
Bring the chishi to the front.

(70, 71, 72)
When the chishi comes to the front, twist the handle with



your wrist and bring it upright. Inhale as you twist the handle and exhale while

you hold the chishi up right. As you grasp the chishi firmly, lower the hips.

(73)
Lower the shoulder and tense the latissimus dorsi.

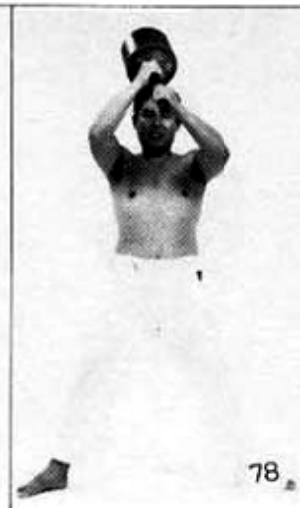
(74, 75)
Focus power as in No. 63.



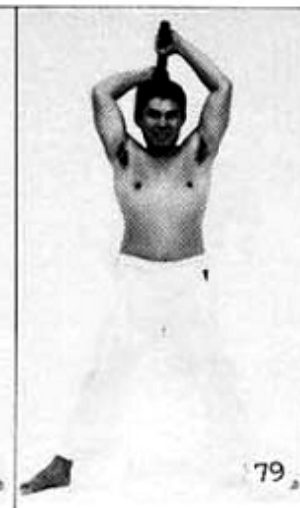
(76)
Hold the chishi with both hands.



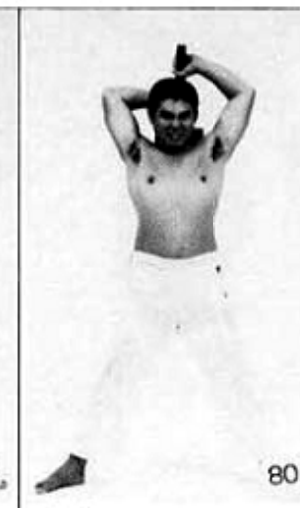
(77)
Raise the chishi over the head and drop the chishi behind the



head. Slowly lower the chishi downward.



(79)
Bend the arms as far back as possible. Exhale.



(80)
Inhale as you bring the chishi up and over the head.



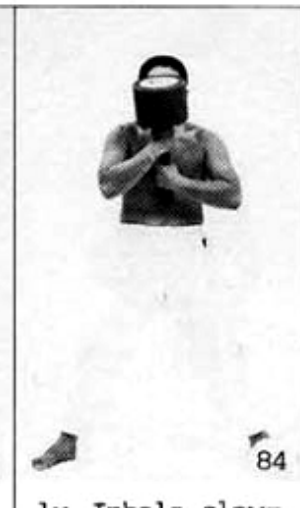
(81)
Bring the chishi forward.



(82)
Draw the head of the chishi in toward the face.



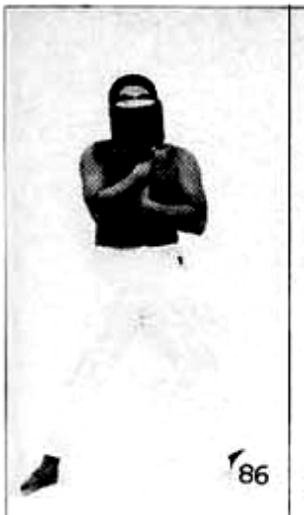
(83, 84)
Bend the wrists inward and grasp the handle firm-



ly. Inhale slowly.



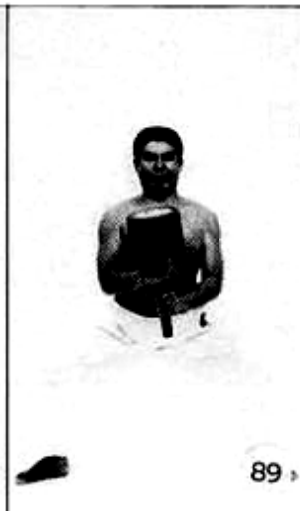
(85)
Bend the wrists fully inward and grip the handle firmly.



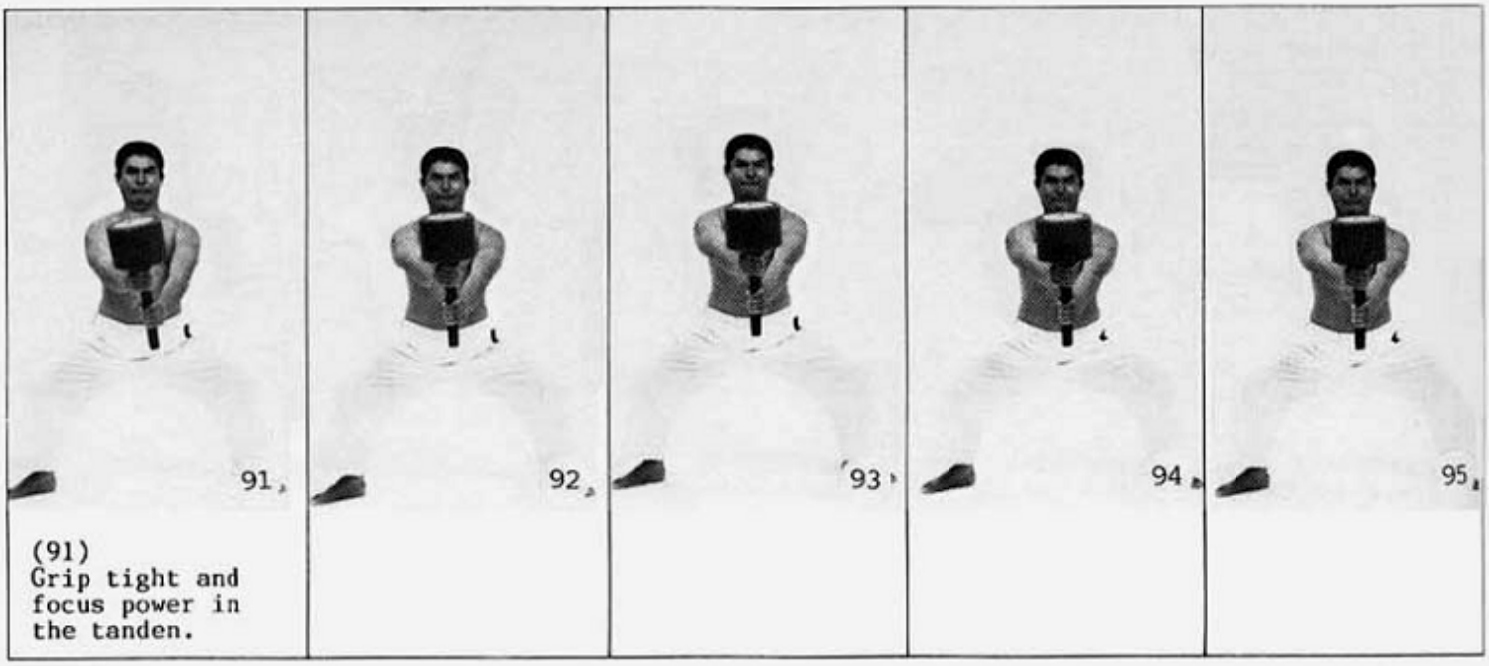




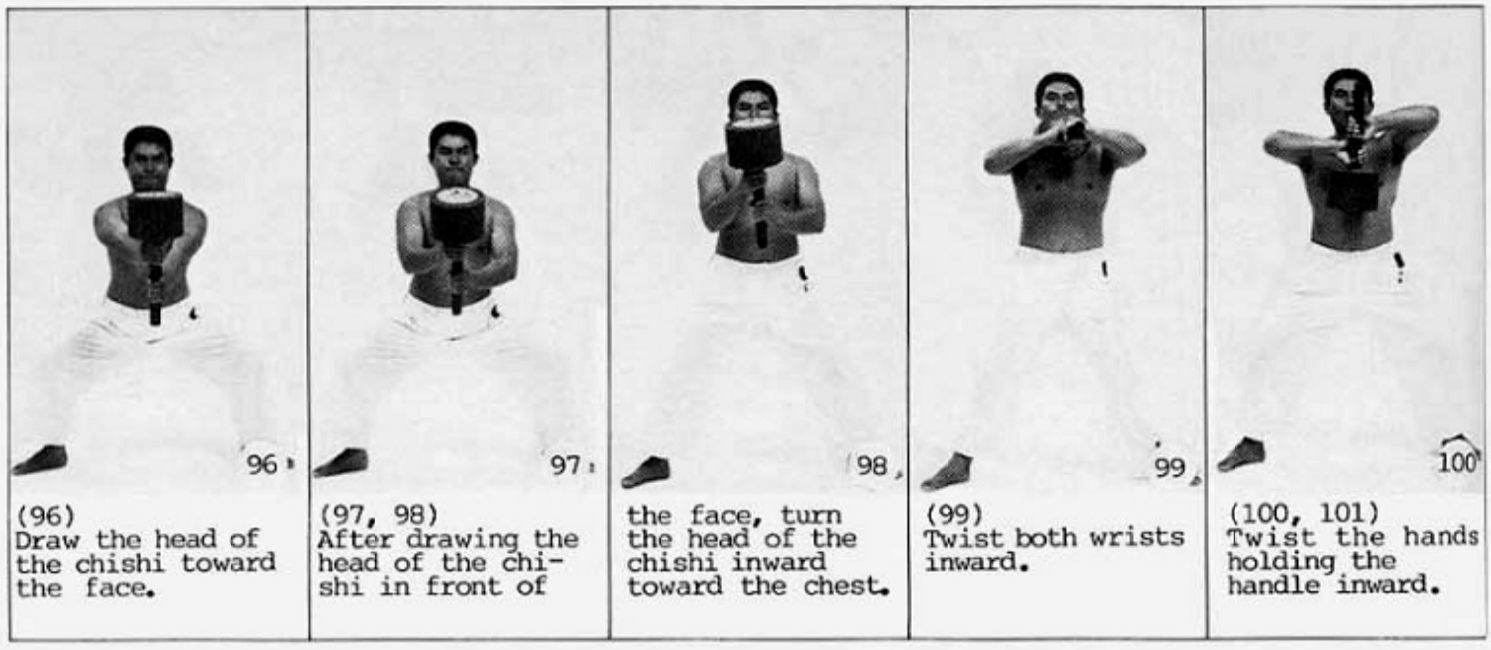
(88)
Twisting the handle, push the handle forward. Exhale slowly.







(91)
Grip tight and focus power in the tanden.

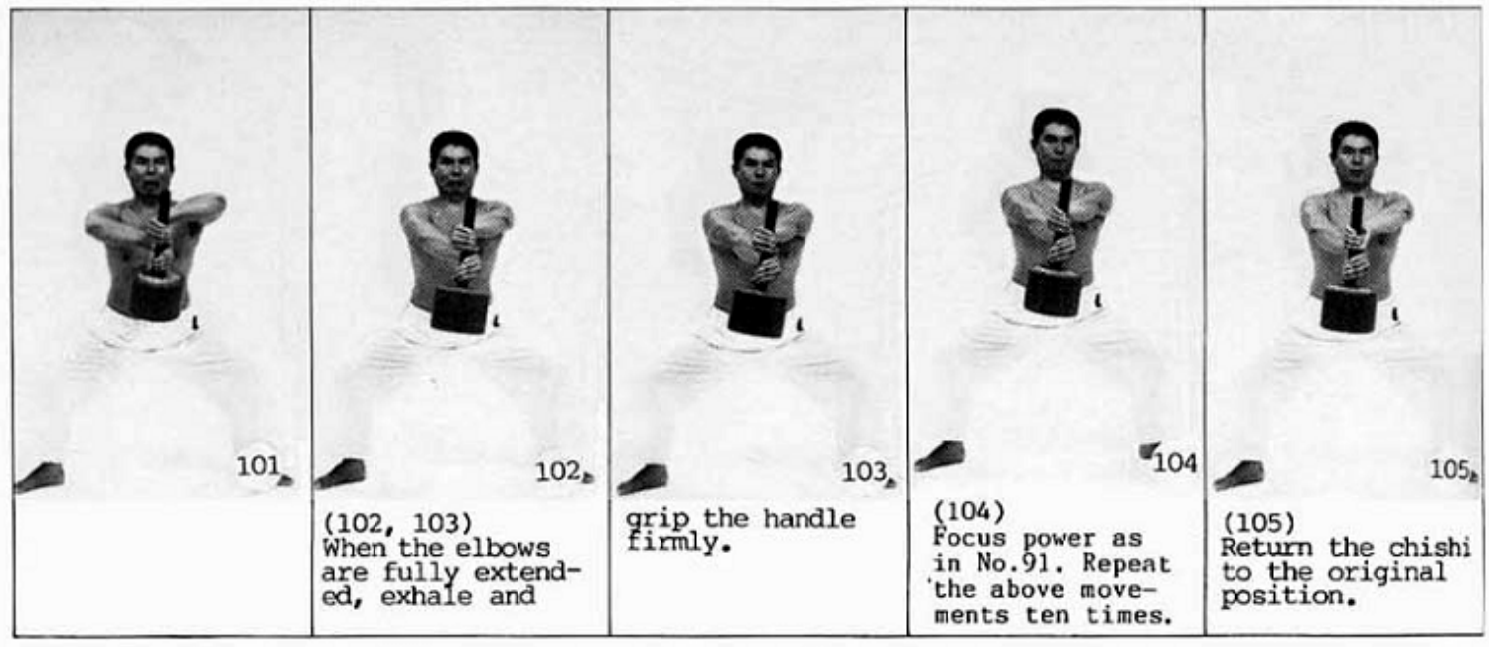


(96)
Draw the head of the chishi toward the face.

(97, 98)
After drawing the head of the chishi in front of the face, turn the head of the chishi inward toward the chest.

(99)
Twist both wrists inward.

(100, 101)
Twist the hands holding the handle inward.



(102, 103)
When the elbows are fully extended, exhale and grip the handle firmly.

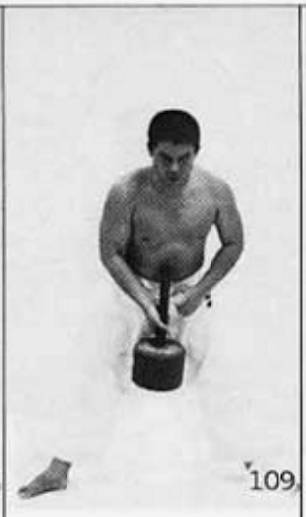
(104)
Focus power as in No.91. Repeat the above movements ten times.

(105)
Return the chishi to the original position.









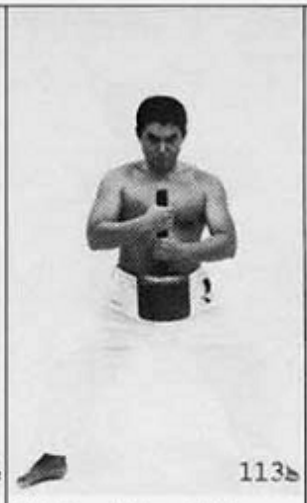


(110)
Tuck the chin in.

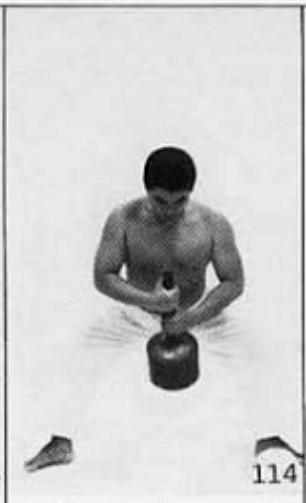




(111, 112)
Straighten the spine and grasp the handle firmly.



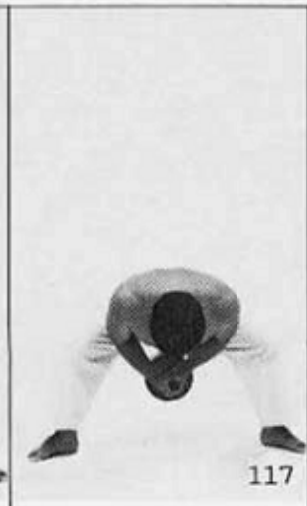
(113, 114, 115, 116)
Keeping the back straight, slowly lower the hips,



and exhale.



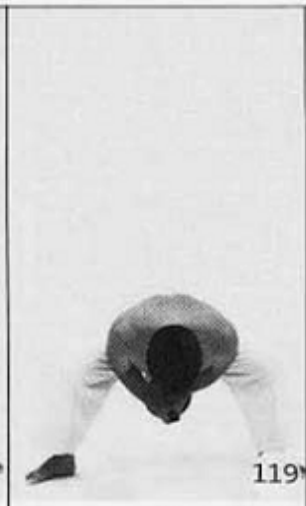




(117, 118)
Bend the upper body forward and thrust the chishi



fully to the rear.

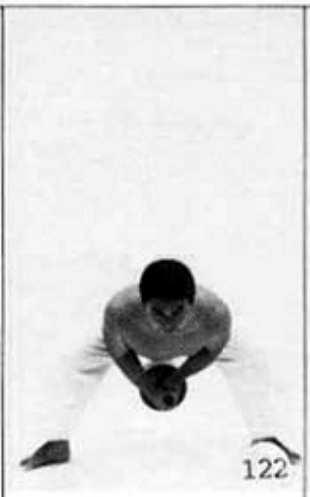


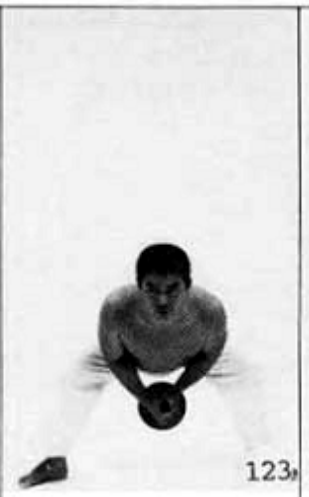
(119, 120,121, 122)
As the elbows are extended to the rear, slowly

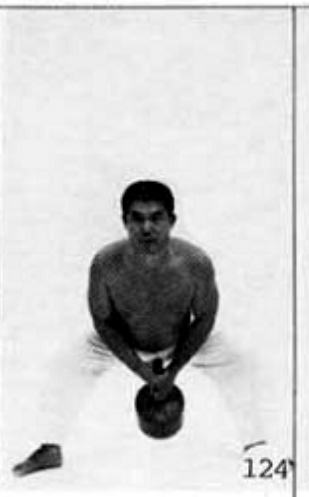


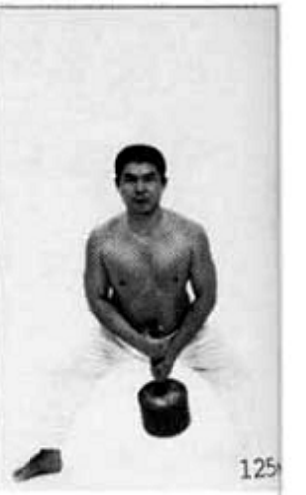
raise the head and exhale "Hatt". Repeat about ten times.


121

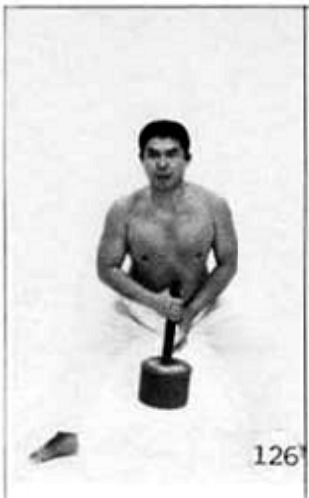

122


123


124


125

(123, 124, 125)
Keeping the spine straight, raise the upper body.


126


127

(127)
Grasp the handle first with the right hand.


128

(128)
Then take hold with the left hand.


129

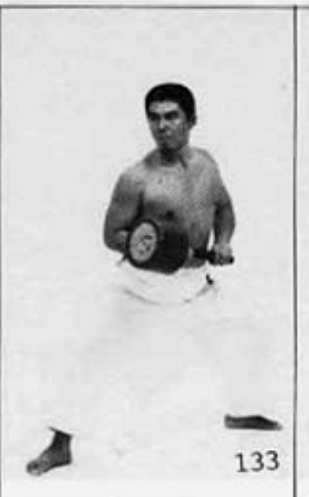

130

(129, 130, 131)
Grasp the neck of the handle with the right hand and grip the end of the handle firmly with the left hand.


131


132

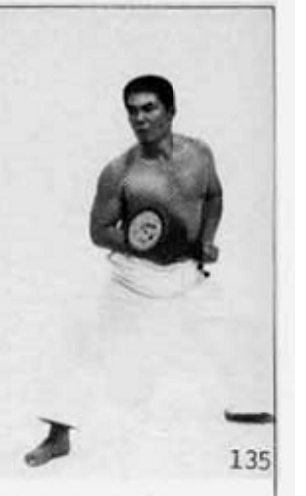
(132)
The palms of both hands face upward when the chishi is drawn


133

toward you.
(133, 134)
Twisting the chishi, thrust it diagonally for-


134

ward at full speed. The palms of the hands face upward as you thrust the chishi forward.


135

(135, 136)
Grasp the handle firmly as you thrust the chishi, and focus



136

the power in your hands. Do not use a snapping motion as you thrust the chishi forward.



137

(137, 138)
Draw the chishi firmly toward you, turning the hands so that the palms of the



138

hands face upward.
Practice the above movements about ten times.



139



140



141



142

(142)
Now hold the chishi the other way.



143



144

(144)
Draw the chishi fully toward you.



145

(145)
The key points are the same as in no. 132, but reverse the move-



146

ments.

(146)
The key points are the same as in no. 132, but



147

reverse the movements.



148

(148)
Draw the chishi quickly toward you.

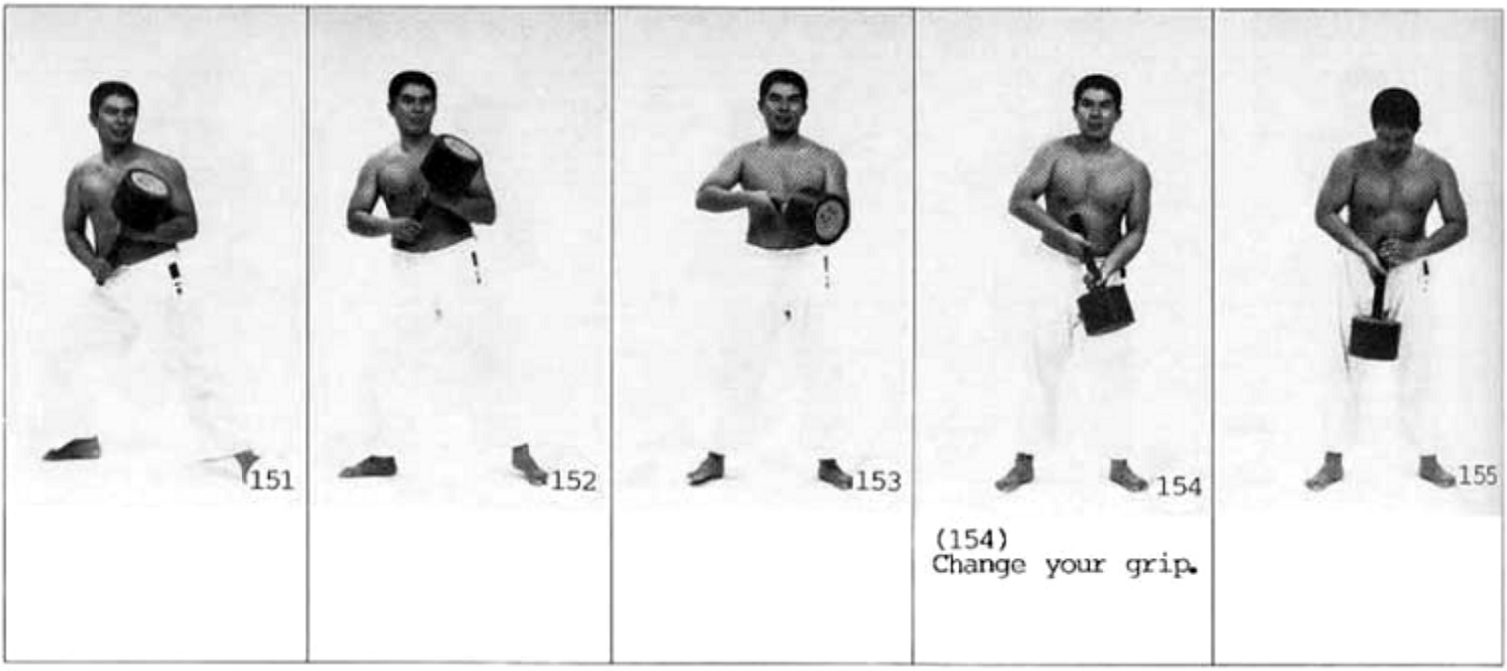


149

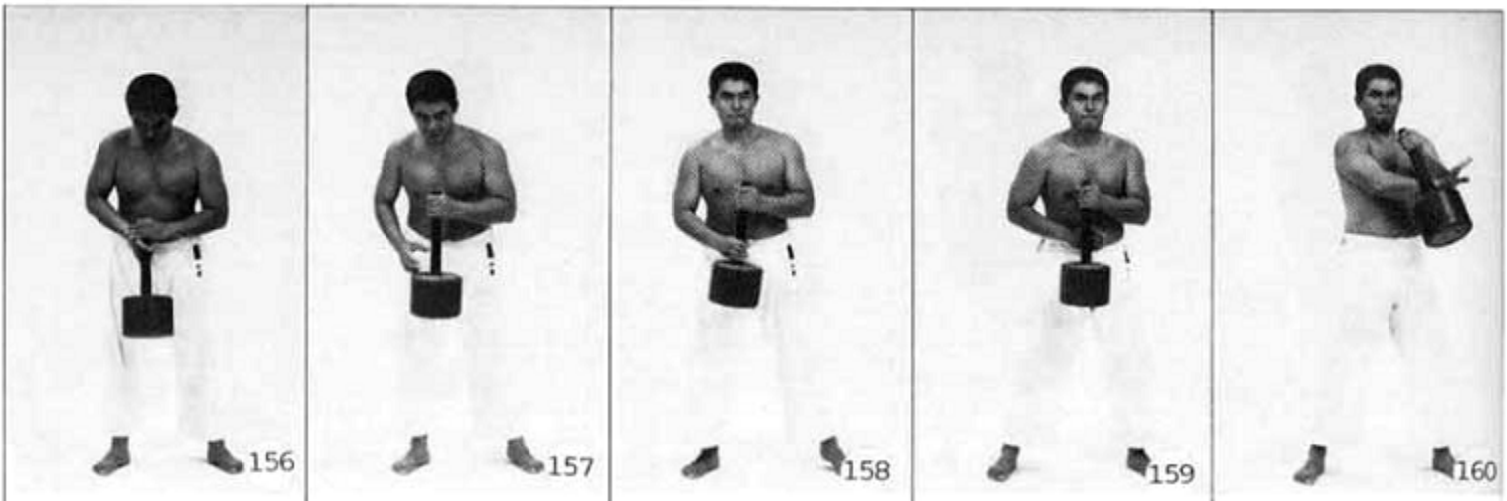
(149)
Repeat, thrusting about ten times.



150

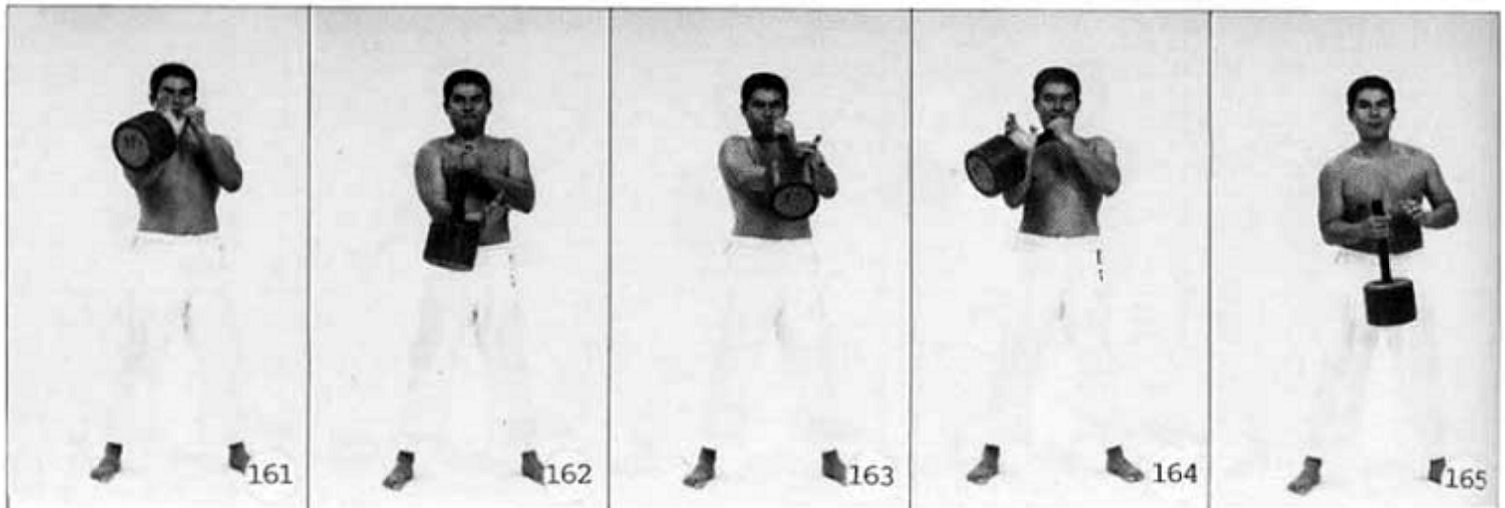


(154)
Change your grip.



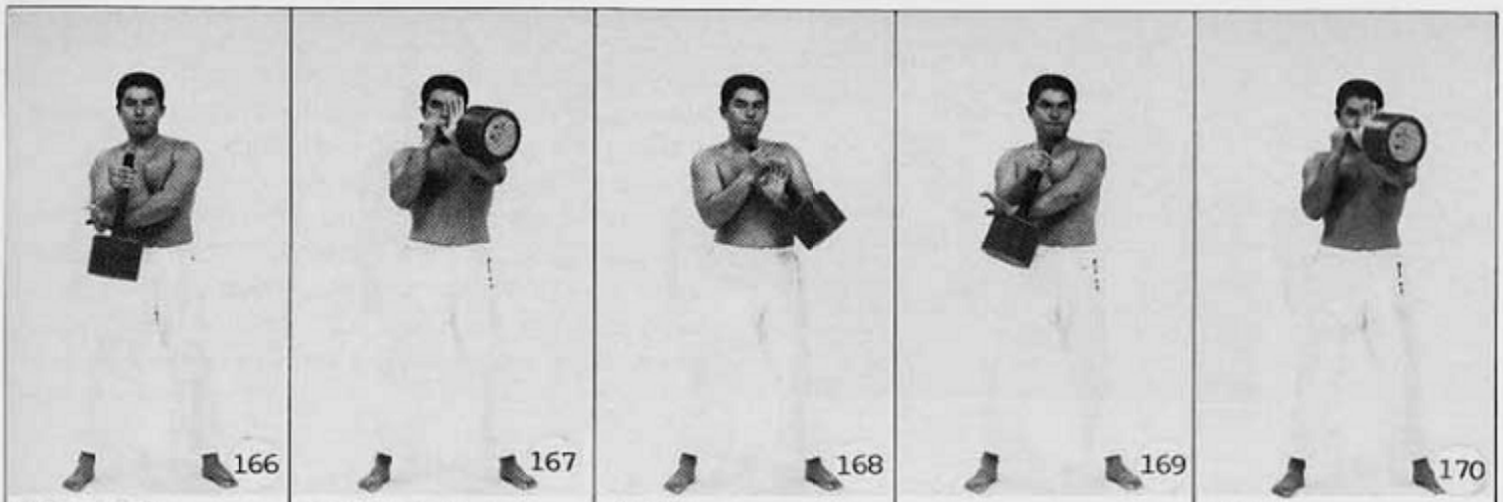
(157)
Grip the end of the handle with the left hand.

(159, 160)
Grip the chishi firmly with the left hand and hook the right wrist under the neck of the chi-shi.



(161, 161, 162, 163)
Move your right hand in a circu-lar motion as if doing hiki uke (pulling block). Repeat the movement 20 times.

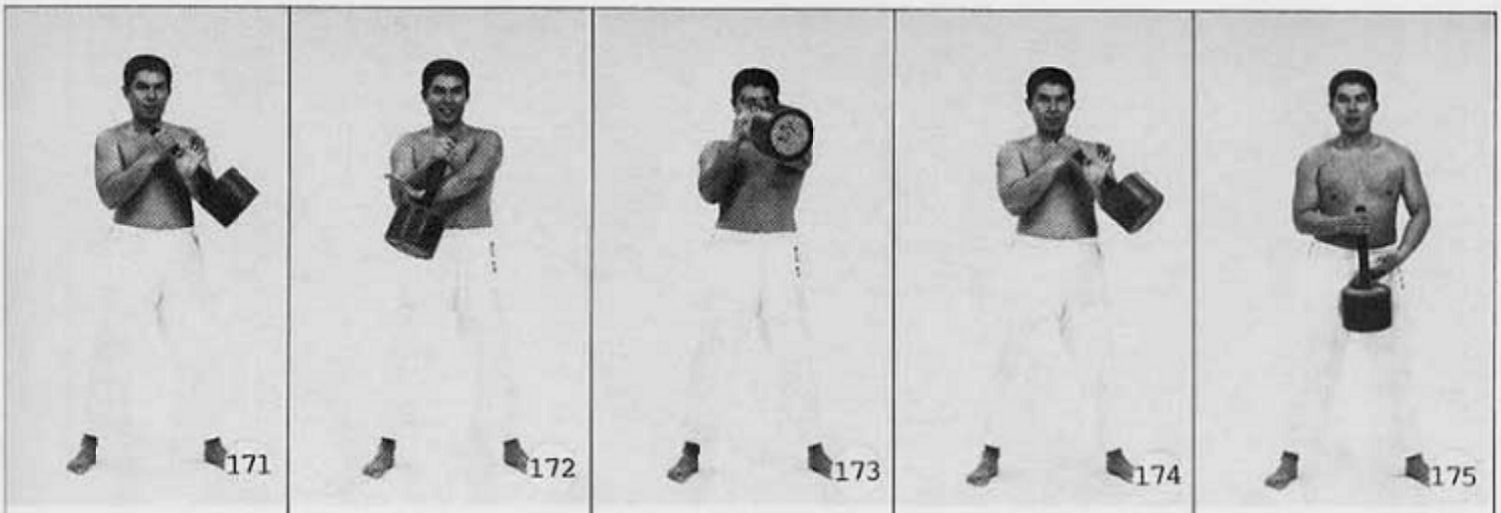
(165)
Now hold the chi-shi with the right hand.

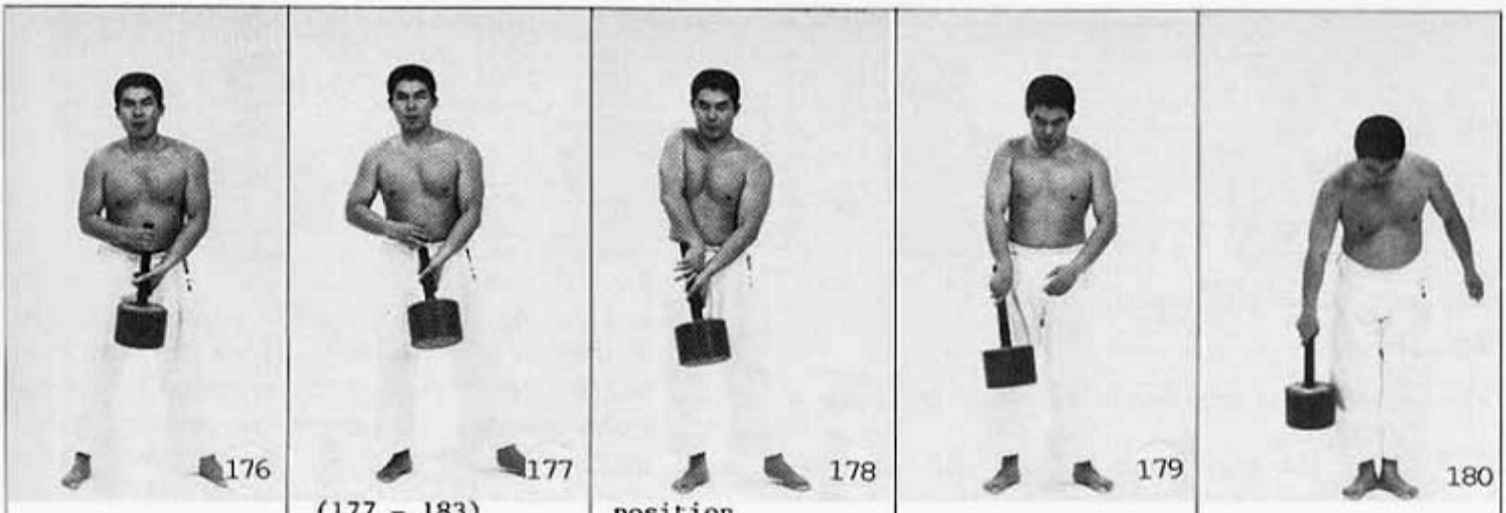


(166, 167)
Hook the left hand under the neck of the chi-shi, and rotate the hand in a circular motion.

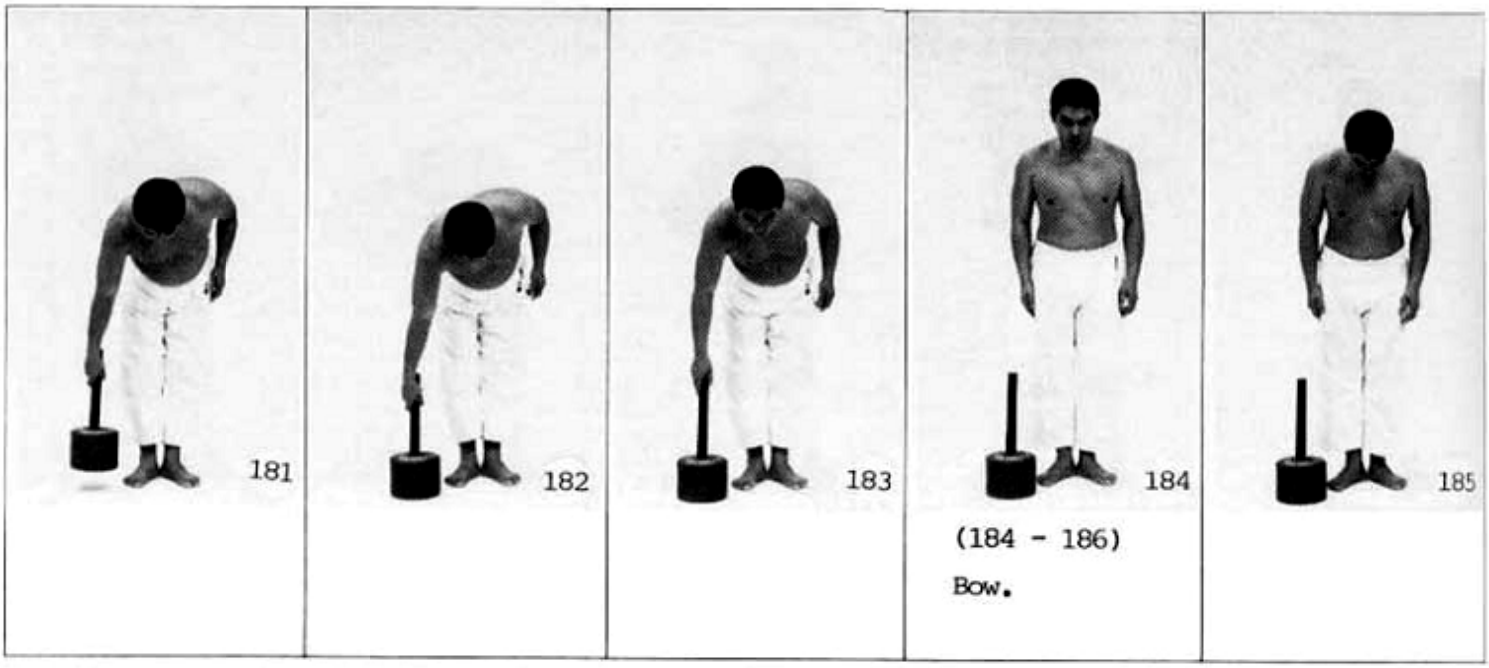
(168)
After doing hiki uke (pulling block), draw the elbow firmly to the side.

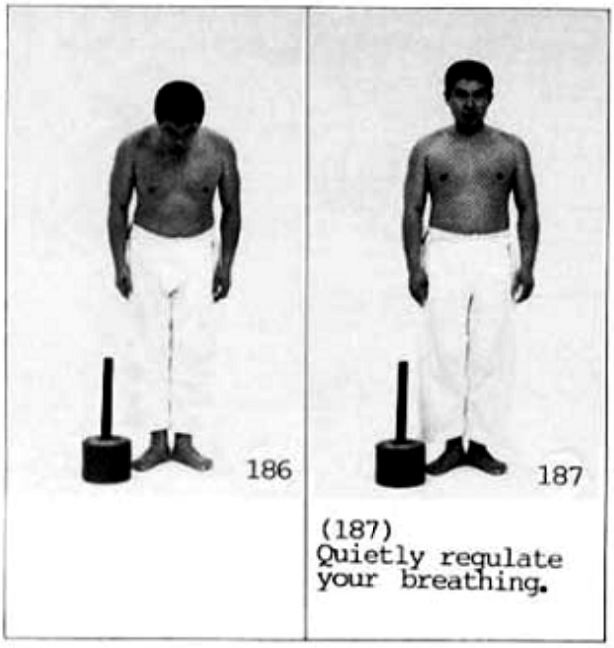
(170)
Repeat the above exercise 20 times.





(177 - 183)
Change your grip. Carefully place the chishi back in the original position.





b). *Nigiri-game* (gripping jar)

Effectiveness:

1). Grasping the *nigiri-game* helps to build up a strong grip.

2). Lifting the *nigiri-game* forward and sideways, strengthens the shoulders and wrists.

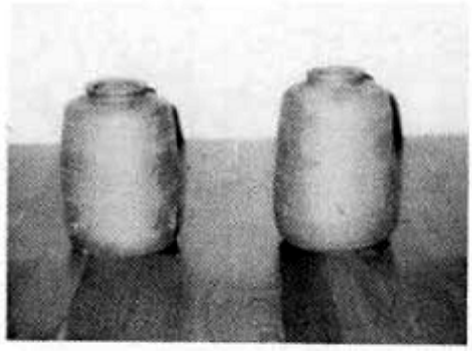
3). Drawing the *nigiri-game* to the rear helps to build up the muscles of the forearms and improves the posture.

4). Spread the toes and keep the soles of the feet and the toes firmly in contact with the ground as if they were stuck to it. (Like the roots of a willow tree spreading underground.) Turn the knees inward and tighten the muscles of the thighs. Training with the *nigiri-game* builds up stability as well as strong hips, legs and feet.

5). Training with the *nigiri-game* strengthens the internal organs through the system of deep breathing. It also helps to build up a strong lower abdominal area.

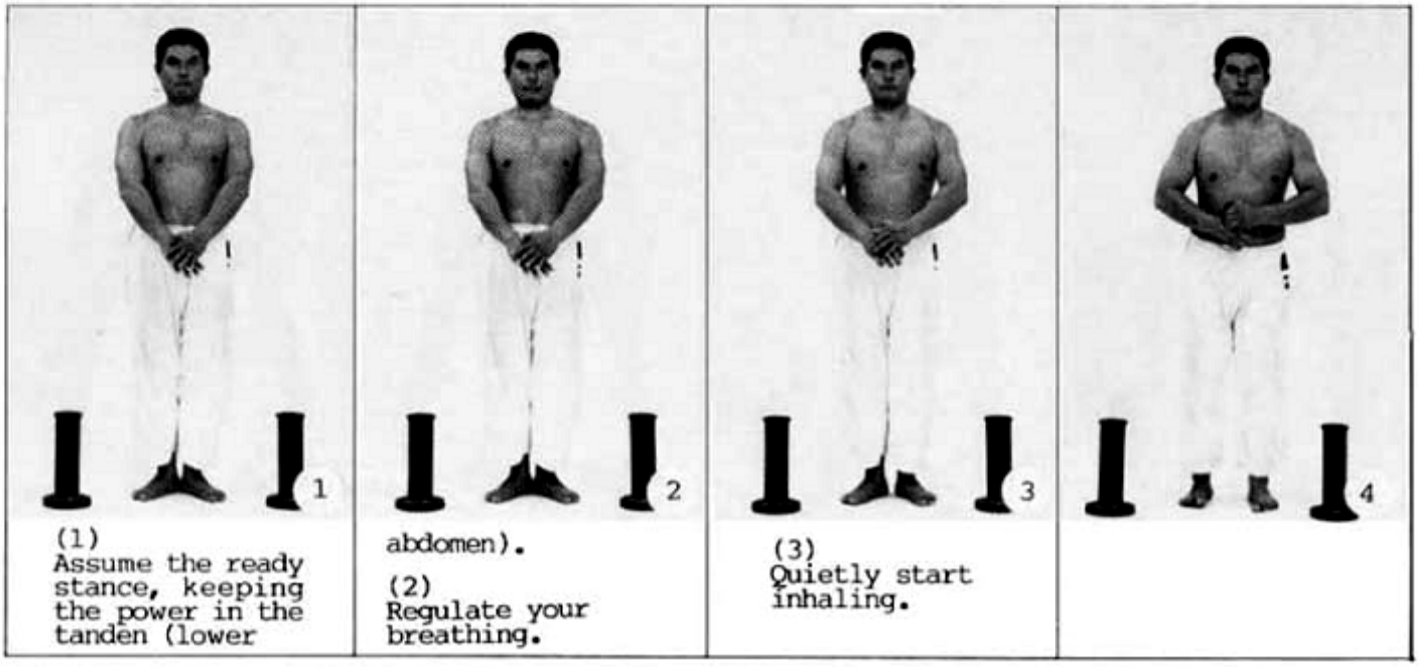
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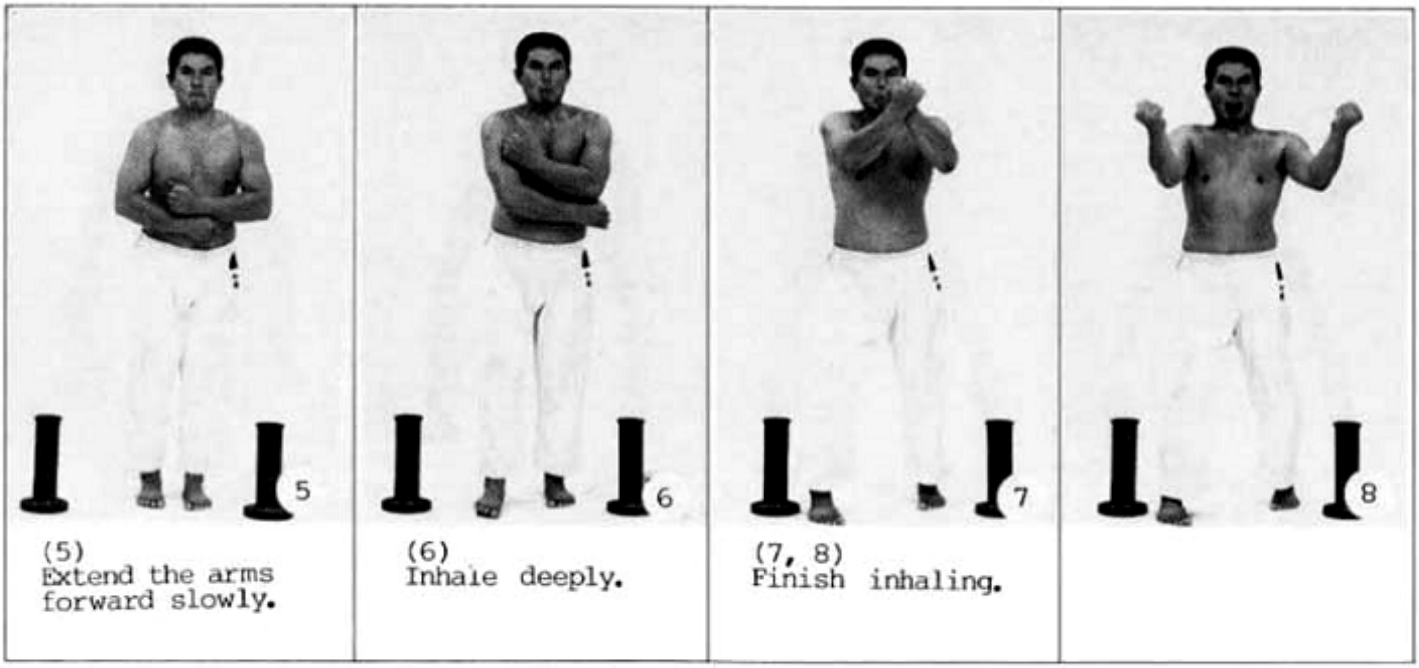
At first, use empty ***nigiri-game*** for training. After spending some time doing ***nigiri-game*** training, gradually make the ***nigiri-game*** heavier by putting sand in the jar. Add more sand as your physical strength improves. After building up some gripping power, use a ***nigiri-game*** with a straight mouth. After acquiring more gripping power, oil the mouths of the jars to make them slippery. To build up gripping power for ***nigiri-game***, practice gripping tennis balls or small smooth stones.



Training method

(Using iron pipes substituted for the traditional jars)







(9)
Now draw the elbows in and exhale. Assume sanchin no kamae.



(10, 11)
Exhale deeply expelling all the air in your



body.
Tense the whole body when you finish exhaling.



(12)
Slowly open the hands.

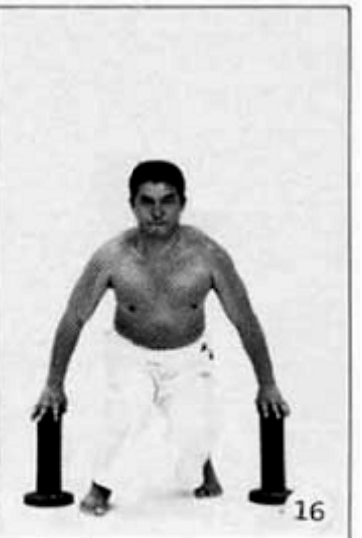


(13, 14)
Keeping the spine straight, drop the hips.

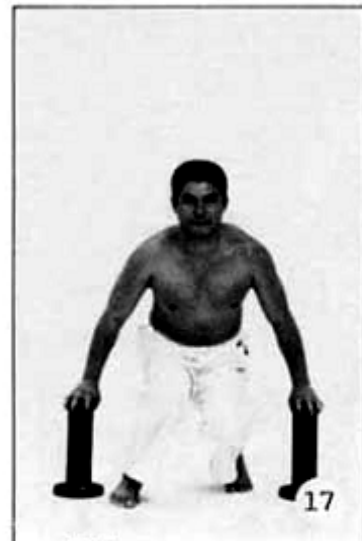




(15)
Bend the knees.



(16)
Grasp the pipes. Bend the thumb in.



(17)
Put the sides of the bent thumbs against the pipes.



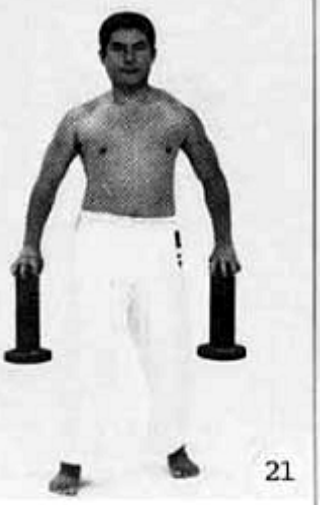
(18, 19)
Grasp the pipes firmly and then rise.



(20, 21)
After grasping the pipes firmly, assume san-



chin dachi.

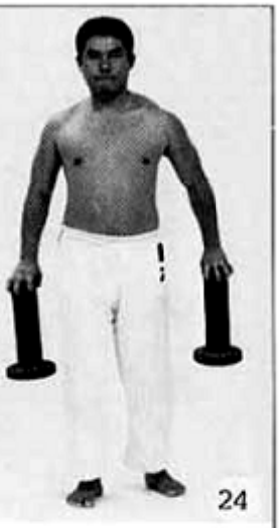




(22, 23)
Keep the spine straight. Drop the shoulders



and tuck the chin in.



(24)
Keep gripping the pipes firmly. Slide the left foot smoothly forward.



(25, 26)
The sole of the foot moves lightly over the ground.

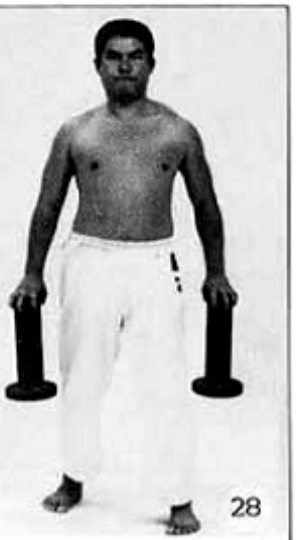


As you finish sliding the left foot forward. Grasp the pipes even more firmly.

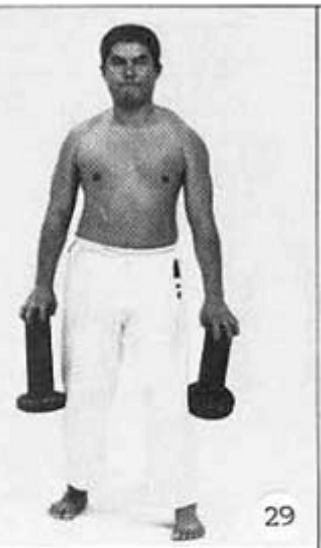


even more firmly.

(27)
Tense the whole body



as you assume hidari (left) sanchin dachi.





(30)
Lift the left pipe forward.



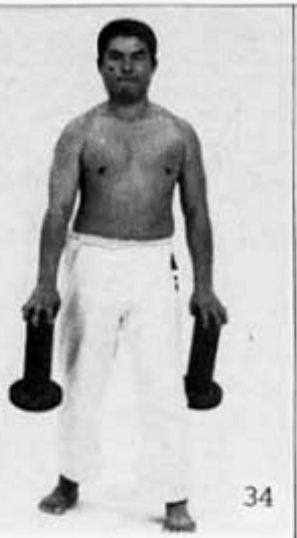
(31)
Lift the left pipe upward using the wrist.



(32)
Then hold the pipe forward, parallel to the floor.



(33)
Return to the original position.

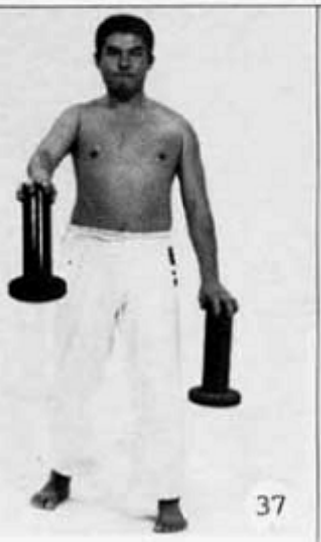


(34, 35)
Now, lift the right pipe.

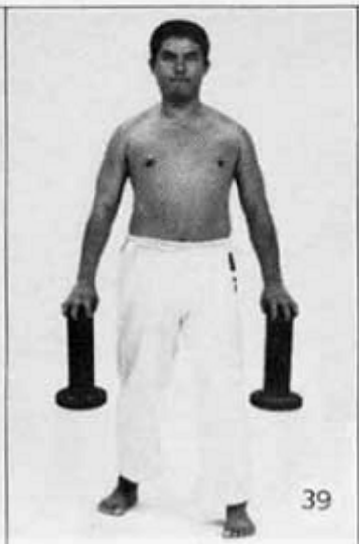


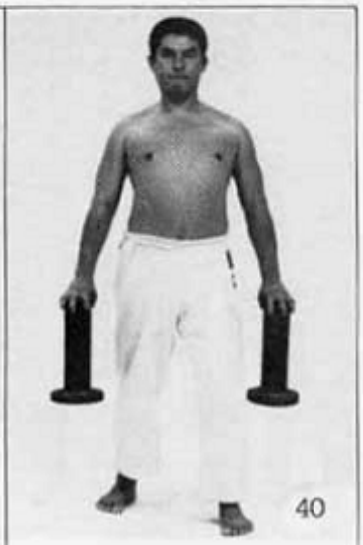


(36)
Lift the pipe up using the wrist. Hold the pipe parallel to the floor.











(41)
Now, slide the right foot forward, and assume migi (right)



sanchin dachi.





(44)
Inhale slowly and deeply.



45



46



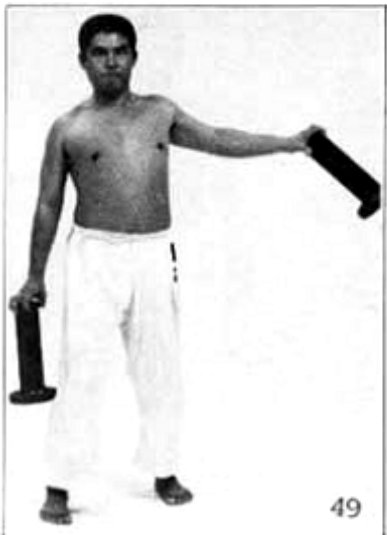
47

(47, 48)
Extend the left arm holding the pipe to the side. Tense the



48

wrist and straighten the pipe so that it is parallel to the floor.



49



50

(50)
Lower the pipe slowly.



51



52

(52)
Now extend the right arm holding the pipe.



53

(53)
Tense the wrist and straighten the pipe so that it is parallel to



54

the floor.

(54)
Lower the pipe slowly.



55



56



57

(57)
Tense the whole body.



58

(58, 59)
Slide the left foot forward in a circular motion.



59



60

(60, 61)
Assuming hidari sanchin dachi, press the floor



61

firmly with the sole of the foot. Tense the lower body.



62

(62)
Tense the whole body.



63

(63, 64)
Slowly bring both pipes forward.



64

Inhale slowly and deeply.



65

(65, 66, 67)
Keep the pipes in that position for some time. Then



66

lower them slowly. Exhale deeply and stop. Tense the lower part of the



67

abdomen while doing so.



68

(68)
Inhale as you drop the arms.



69

(69, 70)
Now, extend the arms holding the pipes to the



70

sides. Inhale slowly and deeply.



71

(71)
Inhale deeply and tense the whole body.



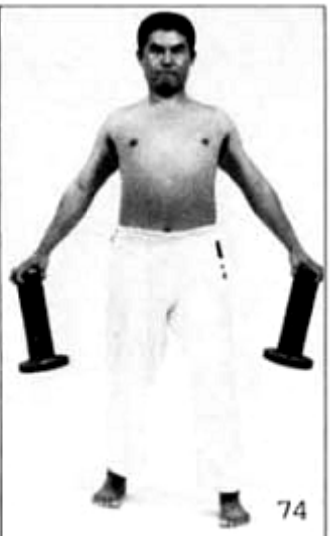
72

(72)
Hold your breath after inhaling. Grasp the pipes more firmly.



73

(73)
Lower the pipes slowly. Exhale as you do so.



74

(74)
Do not relax the lower body as you lower the pipes.



75



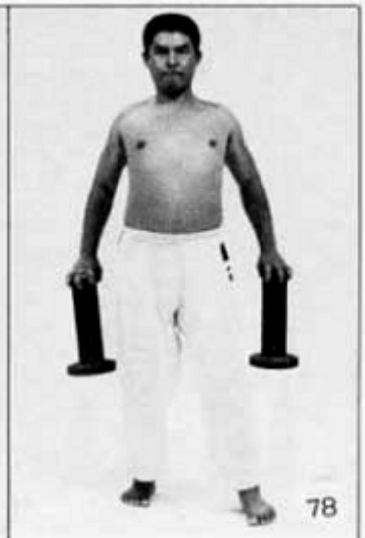
76

(76, 77)
Tense the whole body even more and grasp the pipes



77

more firmly.



78



(79, 80)
Slowly slide the right foot forward. Keep



tensing the butocks.



(81)
Now assume migi sanchin dachi.









(85, 86)
Slowly slide the right foot to the rear.







(88, 89)
Concentrate on the back, maintaining a straight back and tensing the muscles



of the back. Tighten the buttocks. Grasp the pipes even more firmly.



(90, 91)
Do not lift the heel from the floor, but slide it along the floor as you move backward.



91

(Concentrate on the inside of the sole as you slide your feet over the floor.)



92

(92)
Keep the soles of the feet in light contact with the



93

floor when stepping.



94

(94, 95)
At the end, still tensing the whole body, inhale deep-



95

ly and slowly.



96

(96, 97)
As you exhale, place the pipes slowly on the floor.



97



98



99



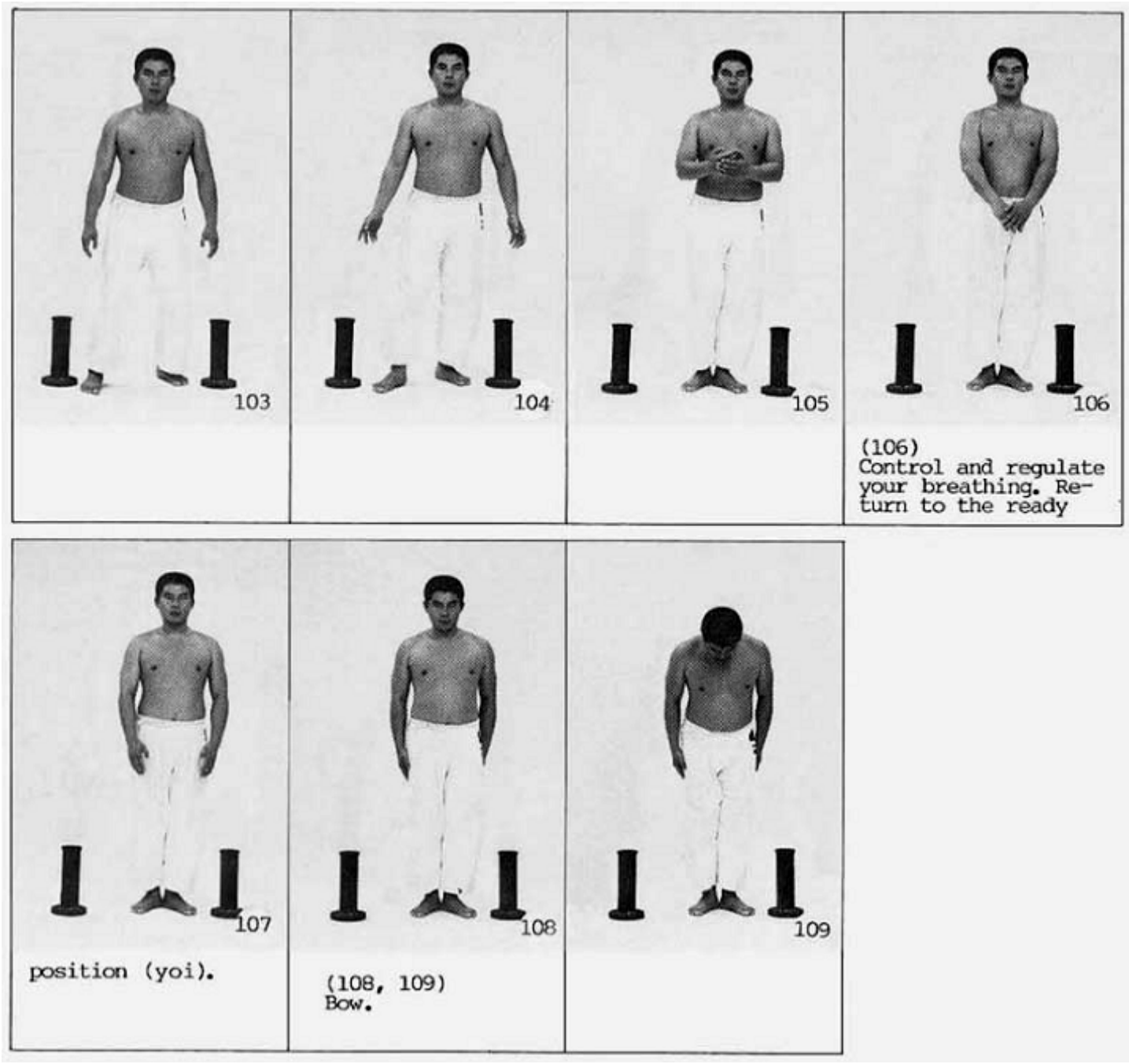
100



101



102



c). *Makiwara* (striking post)

Striking the *makiwara* is one of the most fundamental exercises of karate. You can strike the *makiwara* using *seiken zuki*, *shotei zuki*, or *hiji uchi*. Striking the *makiwara* hardens the first two knuckles as well as the back and the heel of the hand. It also strengthens the wrist.

The *makiwara* can also be struck with the feet to develop one's kicking power.

(1). How to strike the *makiwara* in *sanchin dachi* stance

Before striking the *makiwara*, make sure that the *makiwara* is in good condition. Make sure the surface is even and has no projections.

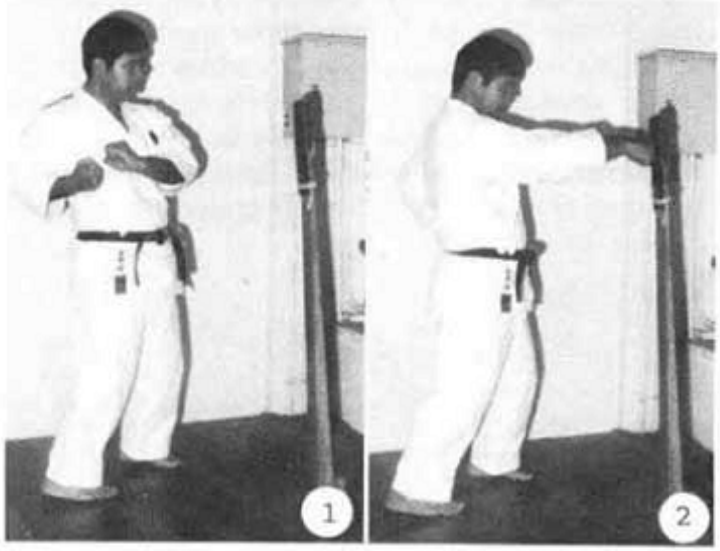
To measure the correct distance from the *makiwara*, face the *makiwara* and extend your arm forward positioning yourself so that your first two knuckles touch the *makiwara*. Assume *sanchin dachi* or *han zenkutsu dachi*. Strike the *makiwara* lightly with *seiken* about ten times to warm up the fists and to acquaint your fists with the *makiwara*. Then, gradually add more power to the punch. When you strike the *makiwara*, the points to observe are the following:

1). Withdraw the opposite fist, which is placed horizontally across the stomach, to the side.

2). Rotate the hips in a sharp motion.
3). Strike the *makiwara* with all your power taking the shortest route to the *makiwara*.

Make sure to strike the *makiwara* and follow through, twisting the hand while keeping the shoulder relaxed and in a natural position. At the moment of impact, exhale and concentrate your power in the *tanden* (the lower abdomen) by shouting (*kiai*). Beginners will find that their fists will hurt. It is important for the beginner not to over do it. Striking the *makiwara* fifty times with each fist is enough to start with. Practice will gradually toughen the skin of the knuckles. If the pain is severe, put some sponge between the wood and the *makiwara* to soften the surface of the hitting area.

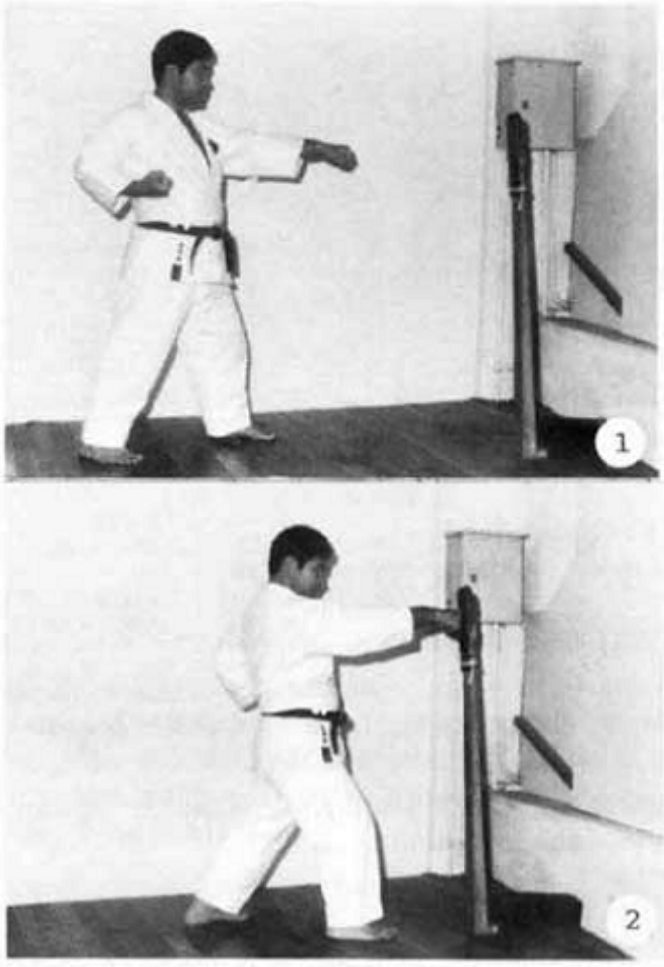
When you can strike the *makiwara* smoothly and rhythmically, add more power to the punch. If you practice with the *makiwara* everyday, your knuckles will get harder from the inside and calluses will form

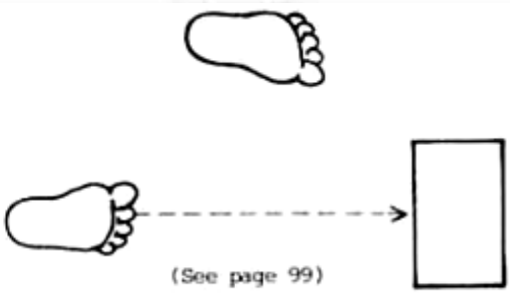


on the knuckles which should prevent any further pain to the fists. At this stage, you can strike the *makiwara* with all your power, as if you were facing an opponent. Also, at this stage, you should spend more time with the *makiwara*. It is very important to get used to the *makiwara* and practice with it every chance you have. If a right-handed student strikes the *makiwara* 100 times, he should try striking it 200 times with his left hand. Students should always practice two or three times more with their weaker and less developed parts of the body than with those parts which are already well developed.

Often when a student first begins practicing with the *makiwara* the skin on the knuckles tends to peel. When the skin begins to peel, stop striking immediately. Disinfect the afflicted area, and then apply an adhesive plaster to the wound. Do not strike the *makiwara* with *seiken* until the wound is completely healed. You can still strike the *makiwara* with *shuto uchi*, *shotei zuki* or *hiji ate*.

After the skin of the knuckles is hardened, striking the *makiwara* should no longer hurt the knuckles. Now the student can strike the *makiwara* with more power and spend more time with the *makiwara*. The problem is, at this stage water blisters tend to form on the hardened skin of the knuckles. Again, the student should stop striking the *makiwara* before the water blisters break. For treatment, prick the blisters with a disinfected needle and squeeze the liquid from the blisters completely. Apply disinfectant or salve to the wound, and then apply an adhesive plaster. It is important not to strike the *makiwara* with *seiken* until the wound is healed. Keep striking the *makiwara* with *shuto uchi*, *shotei zuki* and *hiji ate*.



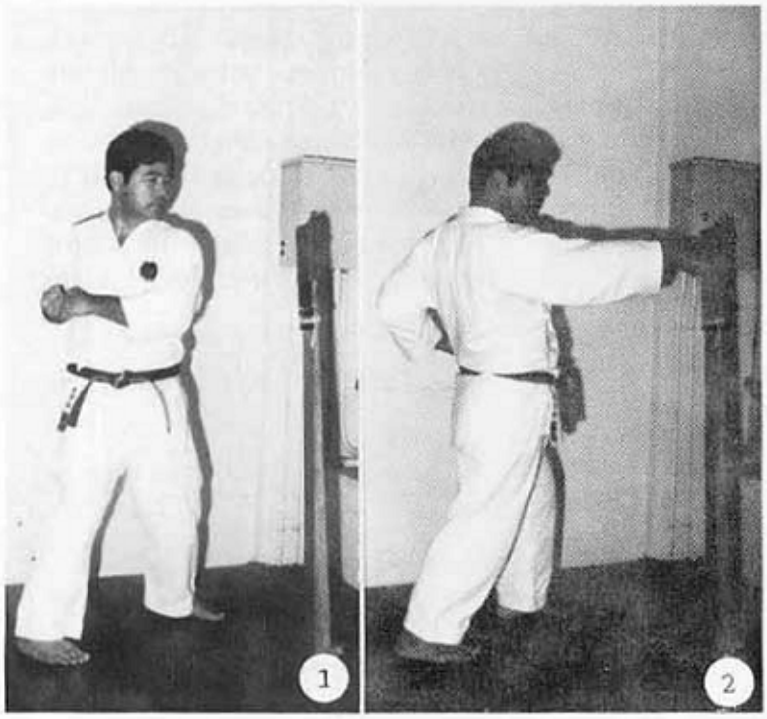


Assuming the ready position

In preparing to hit the *makiwara*, keep the striking arm above the elbow to the side.

Keep the forearm of the opposite arm horizontally across the stomach facing downward.

(2). How to strike the *makiwara* with *Gyaku zuki* (reverse punch)



1). Key points for *Gyaku zuki* (striking with the right fist)

a. Face the *makiwara* at a suitable distance.

b. Assume left *han zenkutsu dachi* (half front stance). Bring the right fist to the right side and hold the left fist in front of the chest.

c. Assume a *hanmi* (half front) position looking toward the *makiwara*.

d. Relax the entire body and support the body weight equally with both feet.

e. Thrust the right fist straight toward the *makiwara*.

f. Simultaneously, pull the left fist, left shoulder and left hip strongly, and thrust the right hip and shoulder powerfully forward. Press hard against the floor with the ball of the rear foot.

g. Strike the *makiwara* powerfully with the first two knuckles of the right fist. Concentrate all the power of the body in the first two knuckles of the fist.

h. Immediately after striking the *makiwara* with the fist, push firmly against the *makiwara* with a twisting motion.

i. Punch as you begin to rotate your body.

j. At the moment of impact, support your body weight with the left foot (the front foot).

k. At the moment of impact, keep the wrist and forearm in a straight line and keep the fist tight.

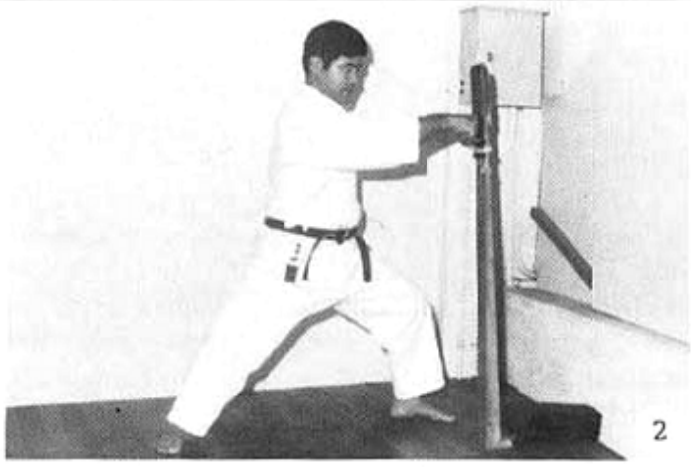
l. When you first begin to strike the *makiwara*, carefully observe the correct form for each punch.

m. Imagine that your body is an airplane propeller. Your head and torso are the pivot, and the left half of the body and the right half of the body are the blades of the propellor.
The result of the rotary motion is that at the moment you strike the *makiwara*, the power of the left half of the body is added to that of the right half, doubling the power of the strike.

Striking the *Makiwara* from *Shiko dachi*

Stand a little to the side of the *makiwara* so that the *makiwara* is directly in front of your hitting arm. Lower your hips and assume *shiko dachi*. Strike the *makiwara* with all your power. Withdraw the opposite fist to your side but do not rotate the hips as you strike the *makiwara* from *shiko dachi*. At the moment of impact, exhale and follow through twisting the fist, then draw the fist back to your side immediately. Repeat the motion.

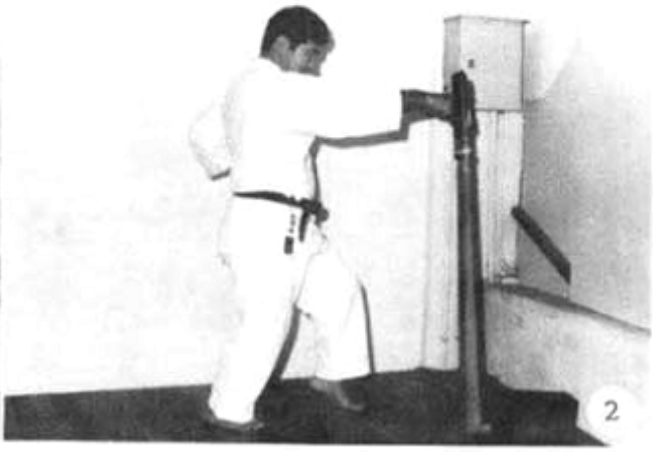




Striking the *Makiwara* from *Nekoashi dachi*

Stand several steps away from the *makiwara* and assume *nekoashi dachi*. Hold the right fist to the side and the left fist extended forward. Rush toward the *makiwara* bringing the right foot quickly forward and strike with the right fist. As you strike the *makiwara* rotate the hips and withdraw the left fist to your side. After striking, step back immediately to the original position. Repeat these motions.





Striking the *Makiwara* with the Different Hand Techniques:



(1). *Shuto uchi*

Stand in *heiko dachi* to the side of the *makiwara*. Hold the right hand up in shuto in a *jodan kamae* and





inhale, then strike the *makiwara* with *shuto*. Exhale while hitting the *makiwara* with *shuto* in a sharp motion as if you were chopping a tree with an axe.

(2). *Haito uchi*

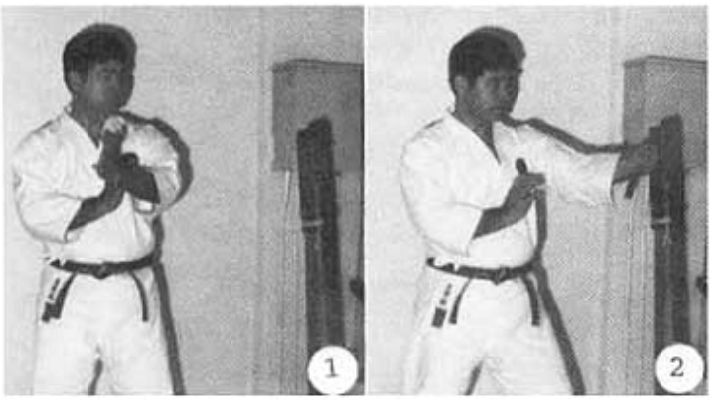
Stand in *heiko dachi* to the side of the *makiwara*. Swing the arm from behind you to strike the *makiwara* with *haito uchi* (ridge hand strike), the inner edge of the hand.





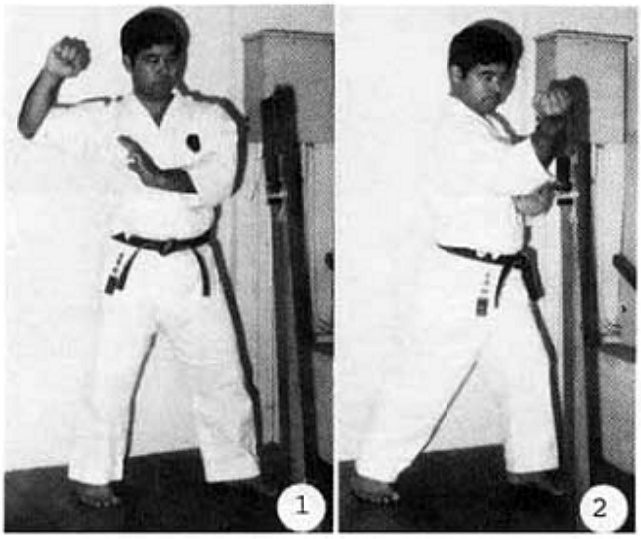
(3). *Ko uchi*

Stand in *heiko dachi*. From kamae position, strike the *makiwara* firmly with *ko uchi* (bent wrist strike) using the back of the wrist.



(4)-a. *Naiwan uchi* (inner arm)

Assume the *han zenkutsu dachi* stance to the side of the *makiwara*. Strike the *makiwara* with the inner arm area firmly. The student should practice two or three times more with his weaker arm.



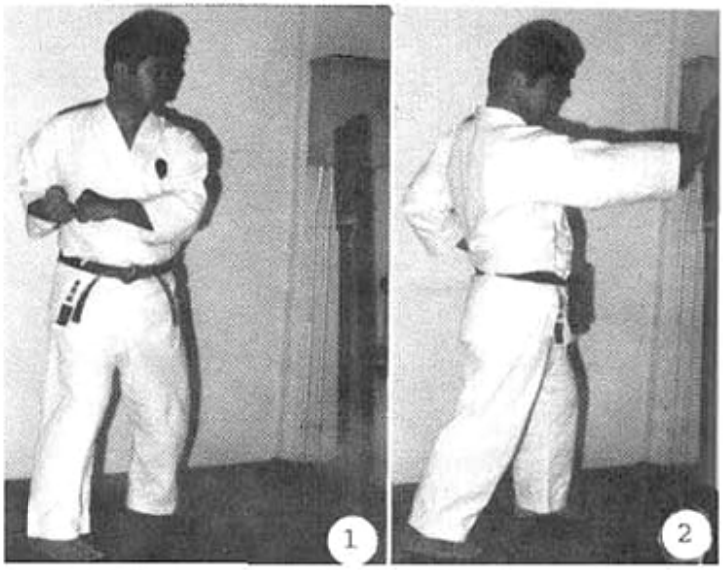
(4)-b. *Gaiwan* (outer arm)

In *gaiwan uchi*, employ the outer arm area for striking the *makiwara*.



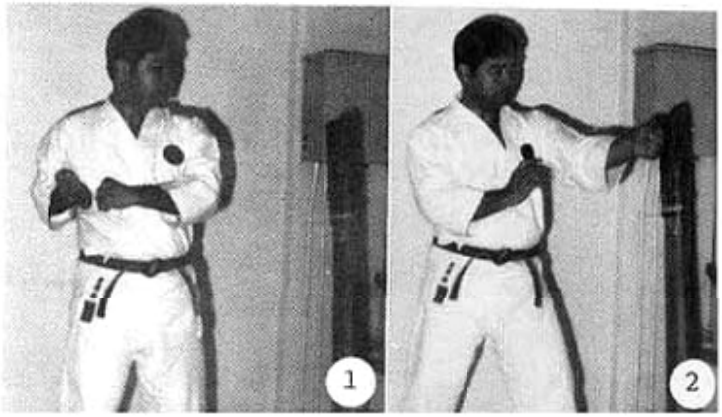
(5). *Shotei zuki* (palm heel)

Thrust at the *makiwara* with all your might taking the shortest route to the *makiwara*. At the moment of impact, concentrate all your power in the *shotei*.



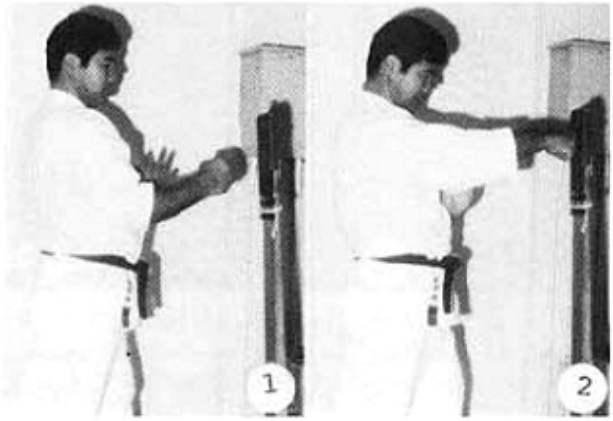
(6). *Uraken uchi*

Stand in *sanchin dachi*. Hold the fists in the ready position. Strike the *makiwara* with the back of the fist, using a wrist snap.



(7). *Kizami zuki*

Stand close to the *makiwara*. Using a snap, thrust firmly and quickly at the *makiwara* with *kizami zuki*.



(8). *Hiji ate*

Assume *han zenkutsu dachi*. Withdrawing your fist to your side and rotating your hips, strike the *makiwara* with your opposite elbow.



(2). *Ushiro geri*

Stand with your back facing the *makiwara*, raise your left knee and kick the *makiwara* directly with the left heel.



Kicking the Makiwara:

(1). *Maegeri*

Assume the natural stance, raise your knee, tense the *josokutei* (ball of the foot) and kick the *makiwara* at the height you find most comfortable. This exercise hardens the *josokutei* and develops kicking power.









Sokutei Maegeri

(3). *Hiza geri*

Assume left *han zenkutsu dachi*, raise your right knee, and strike the *makiwara* with the knee using a swinging motion. While hitting the *makiwara*, relax the ankle, and concentrate on the knee. This exercise strengthens the knee and also the power to raise the knee.





(4). *Sokuto geri*

Stand to the side of the *makiwara*, raise the knee of your kicking leg, tense the foot edge and kick the *makiwara* with the edge of the foot close to the heel.





(5). *Mawashi geri*

Stand to the side of the *makiwara*, and assume *han zenkutsu dachi*. Concentrate your power in the instep, rotate your hips and kick the *makiwara* firmly with the instep.

How to Construct a *Makiwara*

(a). The Hitting Area

In the past in Okinawa, people used to make the hitting area of the *makiwara* using straw rope. They wrapped a thick coil of straw rope around the tip of a board of wood and then beat the coiled area with a log to make the surface even and smooth. This is why it is called a *"makiwara,"* for *makiwara* means coiled rope in Japanese. Sometimes cloth was first wrapped around the board to give a cushion to the hitting area. People used to say that the straw coiled *makiwara* is best because the straw acts as an antisceptic on bruised skin and also helps to harden the skin of the knuckles fastest. But on the other hand, straw rope is not very durable, therefore, it is easily worn out or torn. Another bad point about the straw coiled *makiwara* is that it darkens the skin and makes the hands unsightly.

The *makiwara* is now sometimes made from black rubber. The rubber should be softer than the rubber which is used for car tires. Black rubber of 0.3 cm (0.1 in.) thickness is best. A *makiwara* made with black rubber is easy on the knuckles.

Today, leather is often used for the hitting surface of the *makiwara*. It is easy on the knuckles and also it does not bruise the skin of the knuckles much compared to other materials. To protect their knuckles, beginners should put sponge or rubber between the board and the leather.

(b). Type of Wood

Use wood which is springy. The wood used in Okinawa is called *"shiza."*

(c). Board Length

2.1 meters (6.89 ft.)

(d). Thickness of the Board

Place the thicker end of the board into the ground. Make the board thinner toward the tip of the *makiwara* to give it spring. If the tip of the *makiwara* is not thin enough, you could injure your chest.

(e). Height of the Hitting Area

The standard height for the hitting area of the *makiwara* is a little lower than your shoulders when assuming *sanchin dachi* or *han zenkutsu dachi*.

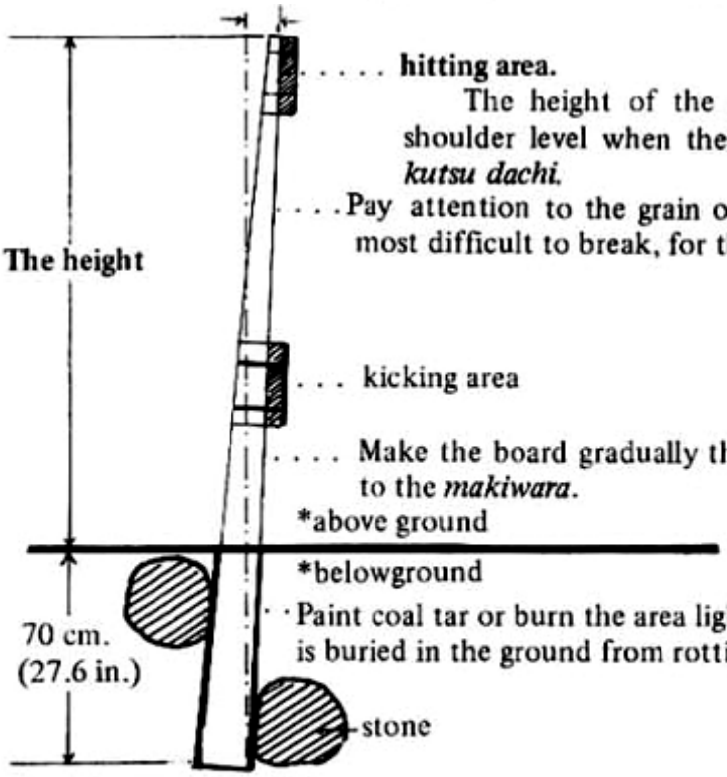
There are two ways of constructing a *makiwara*. One way is to bury one end of the board directly in the ground. In this case, paint the area which will be buried with coal tar or burn the area lightly to protect it from rotting.

Another way of constructing a *makiwara* is to make a square hole in the ground and pour concrete into the hole to serve as a foundation. Wall off a cavity in the center within which the *makiwara* is to be wedged when the concrete dries. This makes it easy to replace the board if it is broken.

Pay attention to the grain of the wood, being sure to use the strongest surface for the front of the *makiwara*.

The height of the user.		**The ideal height of the *makiwara*** from the floor to the tip of the *makiwara*	
156 cm. . . . . 168 cm.		110 cm. . . . . 125 cm	
(61.5 in.)	(66.2 in.)	(43.3 in.)	(49.3 in.)
170 cm. . . . . 180 cm.		130 cm. . . . . 135 cm.	
(67 in.)	(71 in.)	(51.2 in.)	(53.2 in.)
181 cm. . . . . 195 cm.		140 cm. . . . . 150 cm.	
(71.3 in.)	(76.8 in.)	(55.2 in.)	(59 in.)

(f). Points in Constructing a *Makiwara*



. . . . . **hitting area.**
The height of the hitting area should be a little below shoulder level when the user is in *sanchin dachi* or *han zenkutsu dachi.*

. . . . Pay attention to the grain of the wood. Use the side which is most difficult to break, for the front.

. . . kicking area

. . . . Make the board gradually thinner toward the tip to give spring to the *makiwara.*

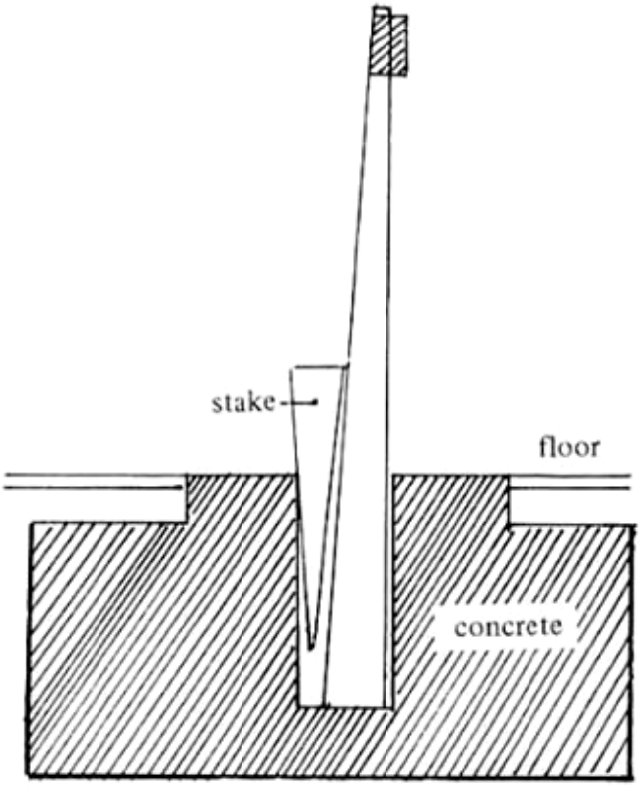
*above ground

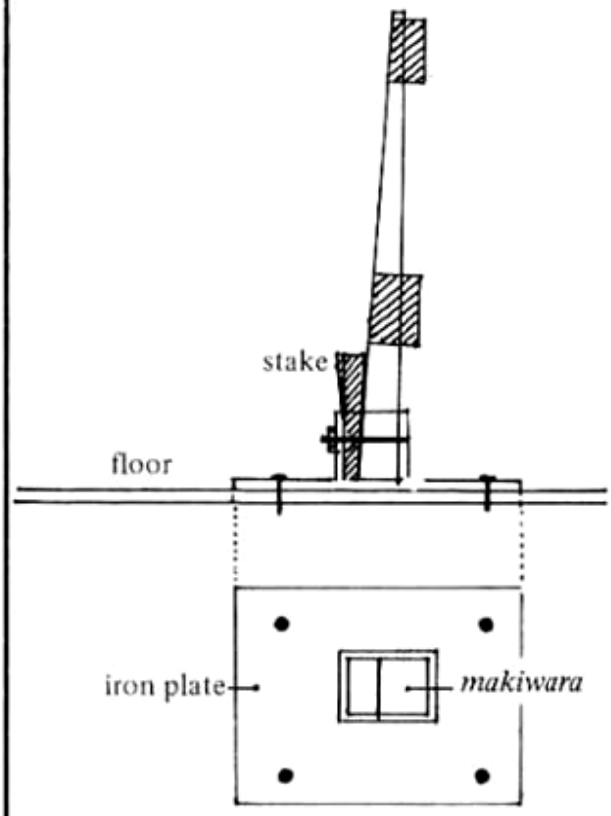
*belowground

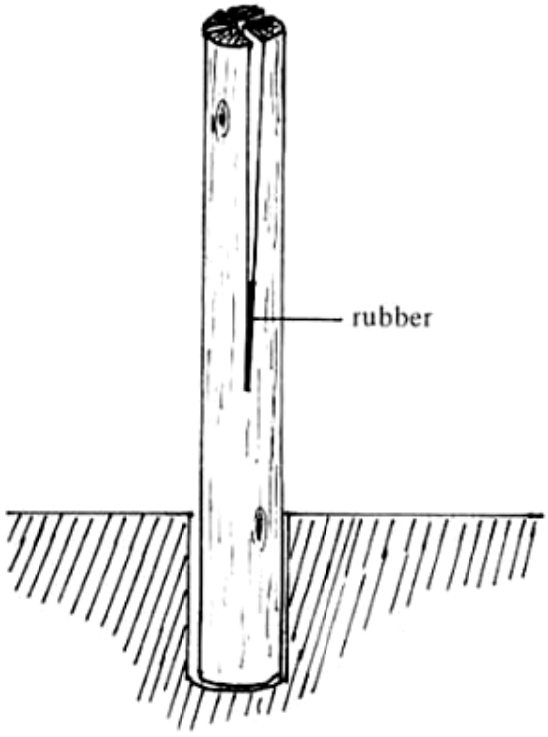
. . Paint coal tar or burn the area lightly to protect the area which is buried in the ground from rotting.

stone

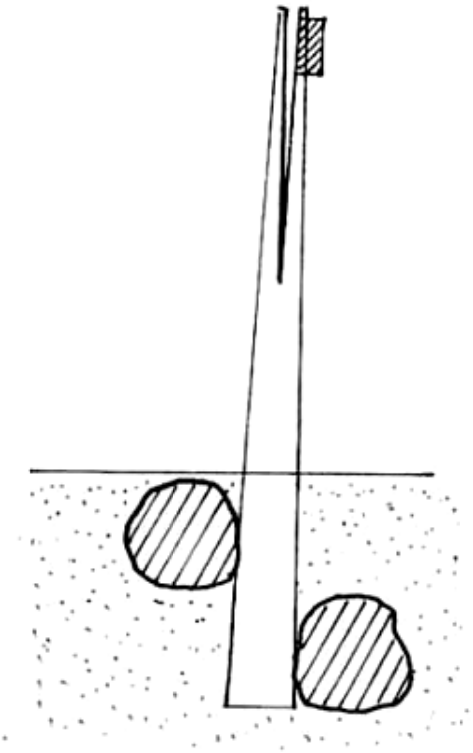
(g). A *Makiwara* wedged in concrete





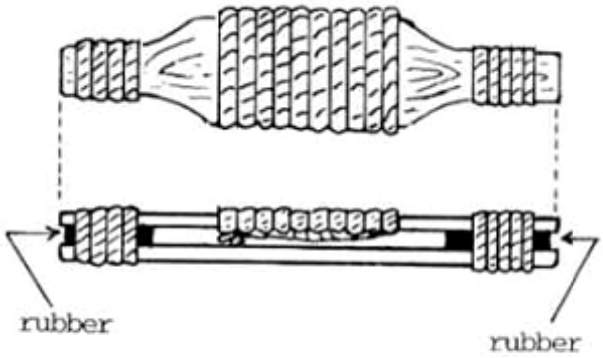


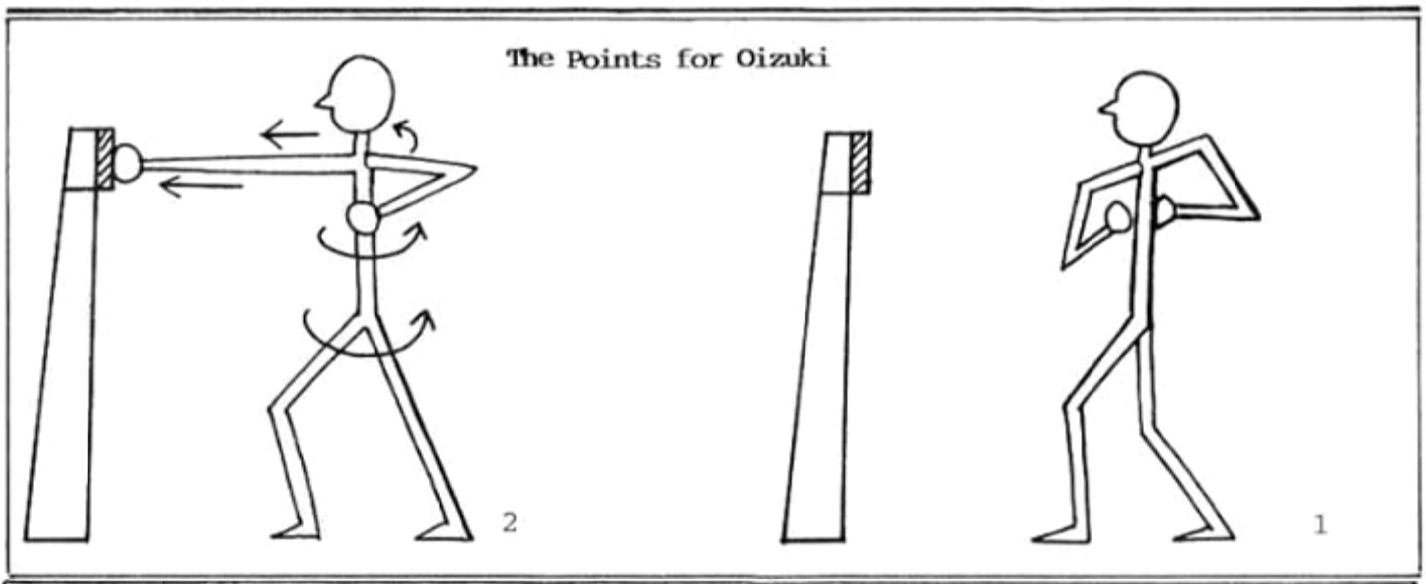
(h). A *Makiwara* which is buried directly in the ground

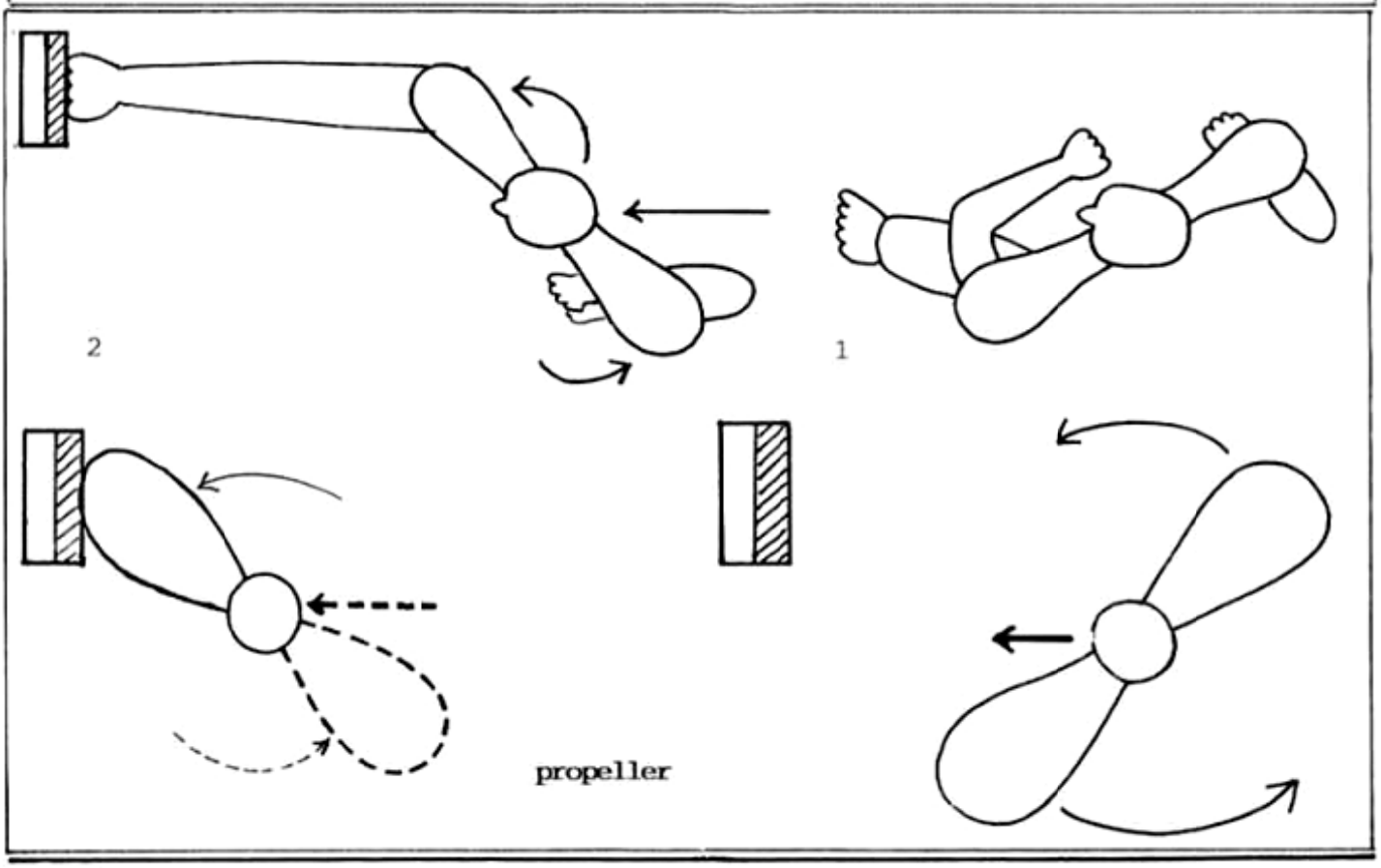


d). ***Temochi-shiki Makiwara*** (hanging striking post)

The good points of this hanging ***makiwara*** is that you can strike and kick it from many different angles, and it is also portable. Training with the hanging ***makiwara*** strengthens the power of the punch, kick and elbow strike.

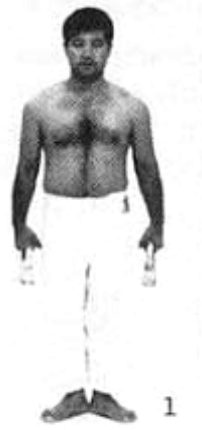






e). *Ishisashi* (stone padlock)

The ***ishisashi*** is used to develop and strengthen the muscles of the forearm, upper arms, and wrists. Exercising with the ***ishisashi*** also gives crispness to your hand and pulling techniques.



1



2

(2)
Inhale and exhale three times.



3

(3)
Concentrate all your power in the tanden (lower abdomen).



9

(9)
Exhale deeply, then concentrate all your power in the tanden. Bring both hands up



10

into a double chudan uke.

(10, 11)
Still tensing the tanden, draw the left hand back-



11

ward, keeping the elbow tense. Keep the right hand in the chudan - blocking position.



12

(12)
After drawing the left hand fully to the side, thrust it firmly forward.



13

(13)
As you thrust it forward grasp the ishi-sashi very tightly and rotate the hand



19

(19)
Return your left hand to the chudan blocking position.



20

(20)
Tense the right elbow and draw the right hand to the side with a pulling motion.



21

(21)
Then, thrust the right hand forward.

(22)
At the moment the elbow is



22

straightened grasp the ishi-sashi firmly and twist the fist slightly inward to focus the thrust.



23

(23)
Bring the right hand back to the chudan blocking position with a pulling motion.



4

(4)
Inhale slowly and deeply.



5

(5, 6, 7, 8)
Cross the arms in front of the chest and assume the morote chudan no kamae (as



6

in the kata Shisochin), drawing the elbows in. Exhale as you execute this movement.



7



8



14

to a seiken.

(14)
Concentrate your power in the tanden.



15

(15)
Bring back the left hand to the chudan - blocking position using a pulling motion.



16

(16, 17, 18)
With the ishisashi hanging from both hands, slide the left foot forward slowly.



17



18



24

(24, 25)
Slide the right foot slowly and quietly forward in a semi-circular motion.



25



26



27

(27)
Concentrate all your power in the tanden.



28

(28)
Draw the left hand slowly to the side.



29



30

(30)
Now, thrust the left hand forward.



31

(31)
The key points are the same as in nos. 13 and 14.



32



33

(33)
The key points are the same as in no. 15.



39



40



41

(41)
The key points are the same as in no. 22.



42



43



49



50



51



52



53

(53)
Control and regulate your breathing.


34


35


36


37


38


44

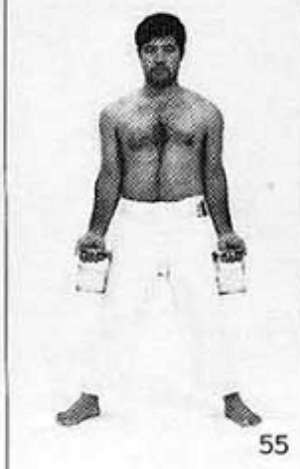

45


46


47


48


54


55


56

(56)
Raise both hands upward to the sides, as you inhale slowly.


57

(57)
Straighten the elbows.



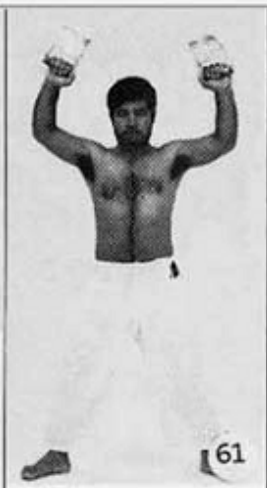
(58)
When the ishi-sashi reach the level of the shoulders, bend both elbows inward.



(59)
Let both ishi-sashi meet in front of the face. Drop the hips as you do so.



(60)
Grasp the ishi-sashi firmly.



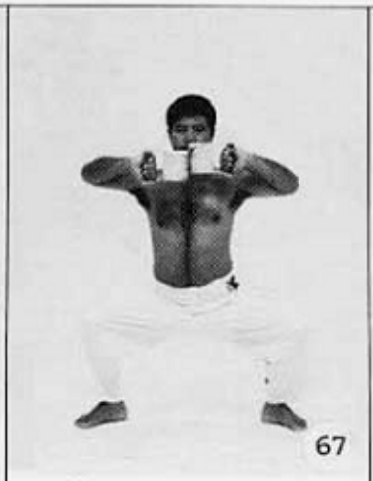
(61)
Then, raise the ishisashi upward from the face level.



(62)
Extend the arms slowly to the sides.



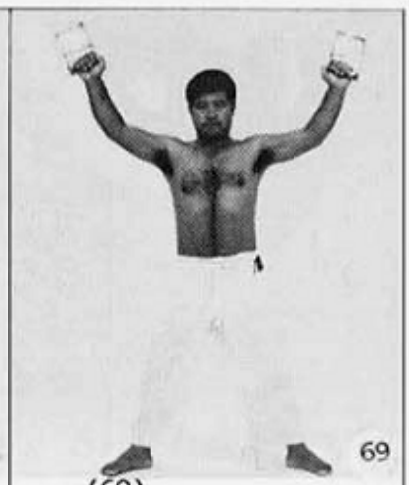
(66)
Lower the arms slowly to the face level.



(67)
Let the ishisashi meet in front of the face, and hold them for same time at that level.



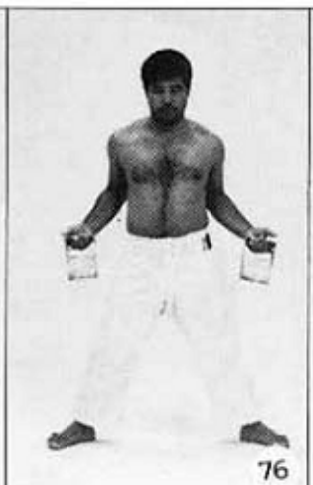
(68)
The key points are the same as in no. 61.



(69)
The key points are the same as in no. 62.
Return to starting position and repeat 10 times.









(74, 75, 76, 77)
Lower the arms to your sides grasping the ishisashi firmly.



63

(63)
When both arms are fully extended, hold the ishisashi at that level for some time.



64

(64)
Now, raise both arms upward.



65

(65)
Keeping the elbows at the sides, raise the forearms upward to the head.
Repeat this 10 times.



70

(70)
The key points are the same as in no. 58, but move a little faster.



71

(71)
The key points are the same as in no. 59, but move a little faster.



72



73



78

(78)
Bend your knees.



79

(79, 80)
As you grip the ishisashi firmly, bend the wrists upward.



80



81

(81)
Relax the grip.

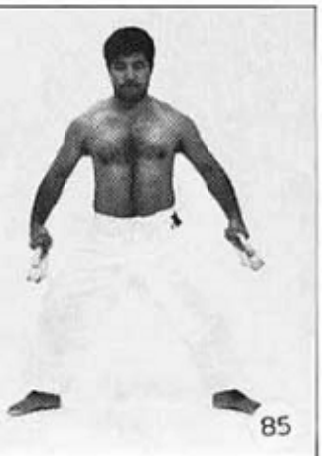

82

(82)
Grasp the ishisashi as you lower the hips.


83

(83)
The key points are the same as in no. 67.


84


85

(85)
Release the tension.


90

(90, 91)
Relax the wrists. Repeat the movements for strengthening the wrists.


91


92

(92)
Return to the natural stance.


93


94

(94)
Now, turn to the left side.


99

(99, 100)
Extend the right arm to the rear and the left arm up forward in a thrusting motion,

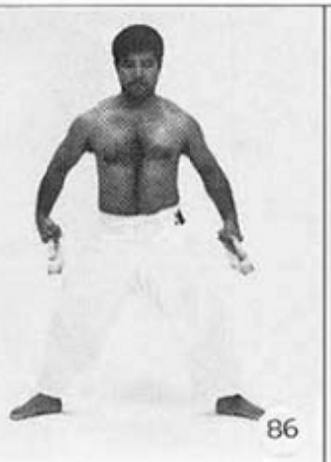

100

keeping the shoulders down and stretching the elbows. Tense the muscles of the back and the upper arm.


101


102

(102)
Now, step across to the right with the left foot and turn through 180 degrees.


86


87


88

(88, 89)
Grasp the ishisashi more firmly, and bend the wrist upward.


89


95

(95)
Slide the left foot slowly forward to the left.


96

(96)
Assuming hidari (left) zenkutsu dachi (front stance), bring the left arm to a jodan position, and the


97

right arm to a gedan position.

(97)
Grasp the ishisashi firmly with each hand.


98

(98)
Tense the muscles of the whole body.


103

(103)
Face the opposite direction.


104

(104)
Assume migi zenkutsu dachi (right front stance).


105

(105)
Bring the right arm to a jodan position, and left arm to a gedan position.


106

(106, 107)
Thrust the right arm firmly out, lower the shoulders and tense the muscles of the back. Extend the left arm to the



rear. Tense the muscles.



(108)
Then, step with the left foot to face the original front.



(109)
Assume left zenkutsu dachi (front stance).



(110)
Bring the left arm to a jodan position and the right arm to a gedan position.



(111)
The key points are the same with no. 99.







(114)
Step across with the left foot.



(115)
Turn to face the rear.



(116)
Assume migi zenkutsu dachi (right front stance).





(118)
The key points are the same as in no. 106.

Note

Inhale as you move your feet and exhale as you assume zenkutsu dachi (front stance). Bring one arm to jodan position and the other arm to gedan position. At the moment of focusing this motion, exhale saying 'Hatt.'

Repeat and practice changing the body position according to this pattern. This pattern of moving in four directions is the same as is found in the kata Shisochin.

f). *Tan* (barbell)

The exercises with the *tan* strengthen the muscles of the upper arms, forearms, and the lower limbs. Also the exercises help to strengthen the wrists, hips and neck.



1

(1)
With the back of the hands facing upward, place the tan on the upper arms and roll it downward. Assume sanchin dachi while doing this.



2



3

(2) and (3).
Roll the tan from the upper arms onto the forearms. When the tan reaches the wrists, throw it upward using the wrists.



4

(4)
Catch the tan with the forearms (thumb side up). Tense the whole body at the moment of catching the tan. This builds up fore-arm strength.



5

(5)
Now roll the tan from the wrists to the upper arms.

Tan (barbell)

The bar is usually made of wood. The mid section of the bar is thicker than the ends. The center is thicker to fit the back bone. Often, the wheels of a trolly are used for the end weight. The wheels should weigh 20 to 30 kg combined.



Grasp the bar firmly and swing the tan up and down using both hands.





Standing in shiko dachi, twist the hips and the tan to the right and left.



1

Place the tan at the back of the neck (placing the center of tan on the spine).



2



3

Roll the tan downward from the neck position as you raise the upper body.



4

Catch the tan at the moment it reaches your wrists.



5

Now, lower your upper body below hip level, and roll the tan backward toward the neck.

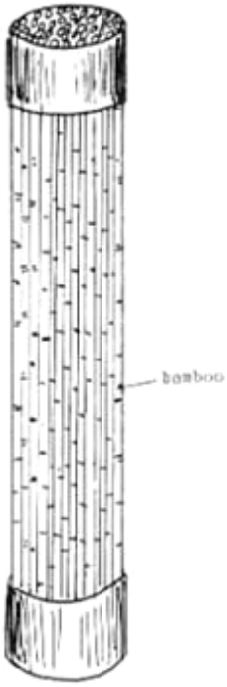


6

Raise the upper body and lower it below the hip level, and roll the tan back and forth.

g). ***Tou*** (cane or bamboo bundle)

Use a bunch of cane or narrow bamboo sticks tied at both ends with straw rope. Thrust at the bunch of cane with *nukite*. The exercise strengthens the tips of the fingers. You can also grasp a piece of cane or bamboo after thrusting at the bunch, and then try to pull it toward you.



h). ***Jari bako*** (sand-box)

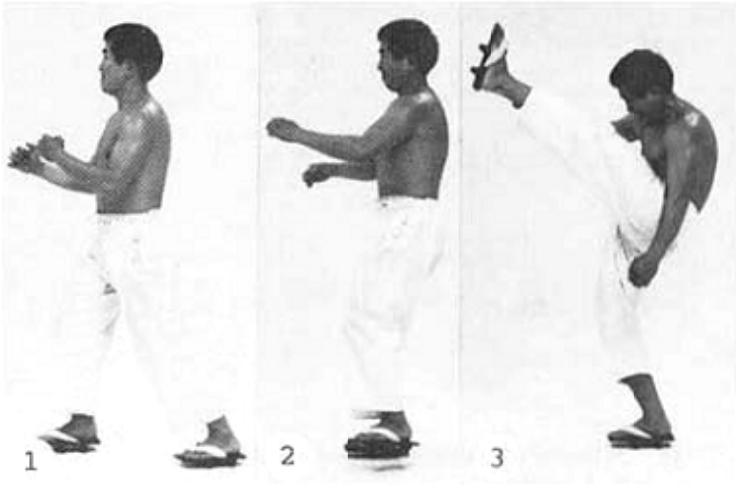
Fill a box with beans, gravel or sand, and then thrust your fingers into it. Repeat about 200 times with each hand daily, to harden the tips of the fingers and strengthen the finger joints. This exercise also adds power to the knife hand attacks.

i). ***Tetsu Geta*** (iron clogs)

The exercises with the iron clogs, which consist of walking and lifting the legs, strengthen the muscles of the legs, abdomen and back. These exercises also give power to your kicks.

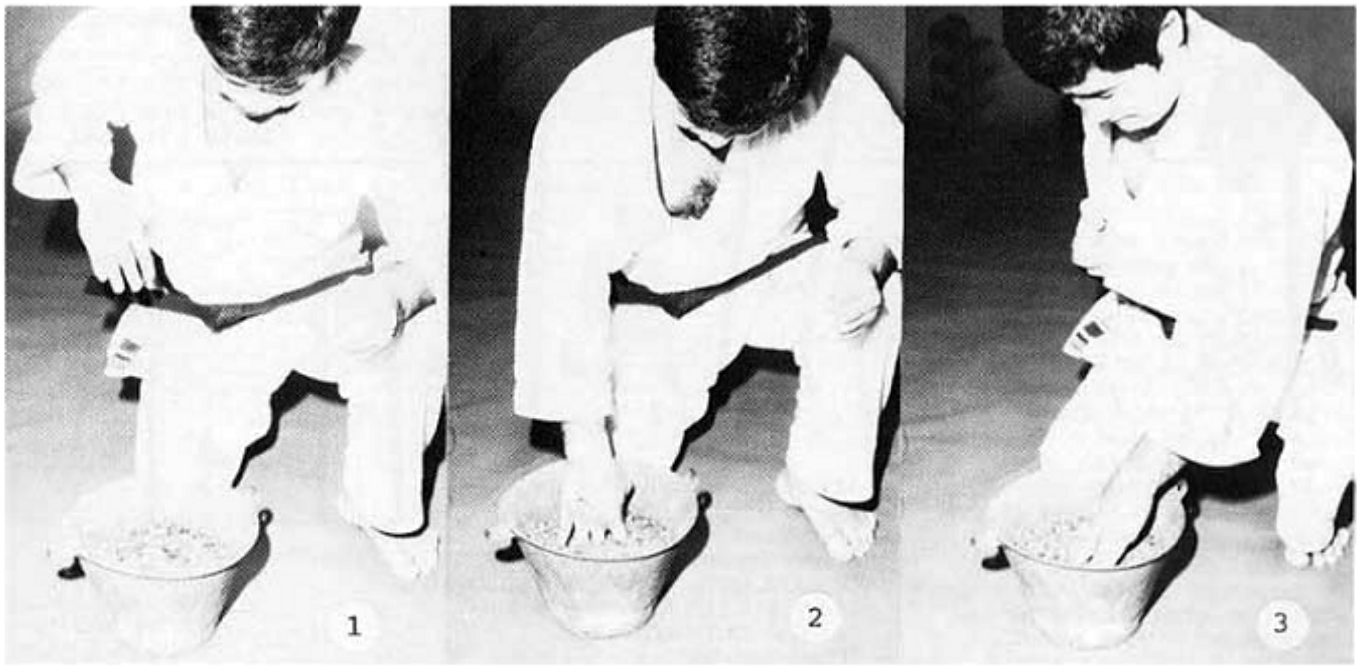
Training with the iron clog

Raise the knee fully to the chest level. Keeping the knee at the chest level, extend the leg slowly forward. Next, bring down the foot slowly down to the ground.



To begin with, wear clogs weighing 3 kg. for training. Draw the left foot to the rear and then swing it high to the front. Exhale as you swing the foot up. Repeat the exercise ten times.

Now change feet and swing the left foot in the same way (about ten times in the beginning). Relax the upper body while swinging the foot. Straighten the knee as you swing the leg.



Swinging the leg to the side

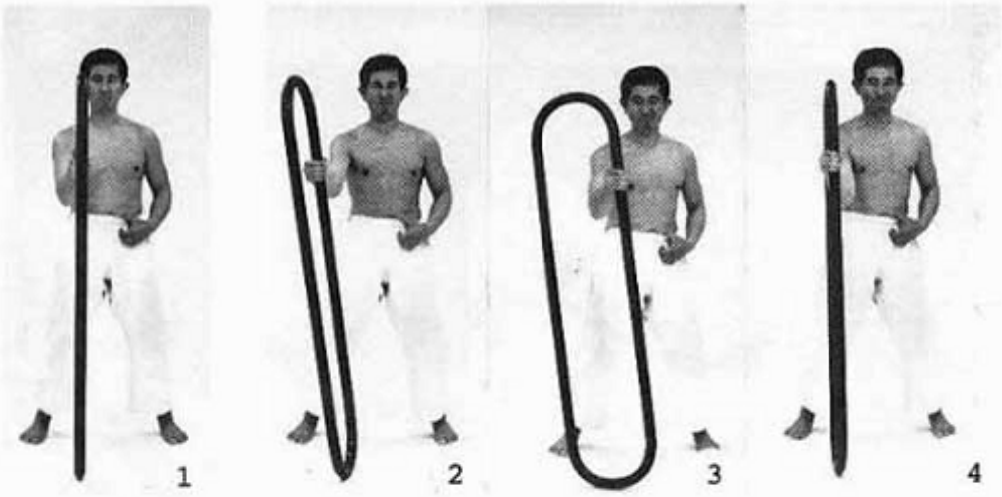
Assume *heiko dachi* (parallel stance). Quickly swing the leg upward to the side.

Keeping the knee extended and the hips twisted inward, swing the leg higher. Repeat the exercise ten times with each leg.



j). *Kongoken* (oval metal weight)

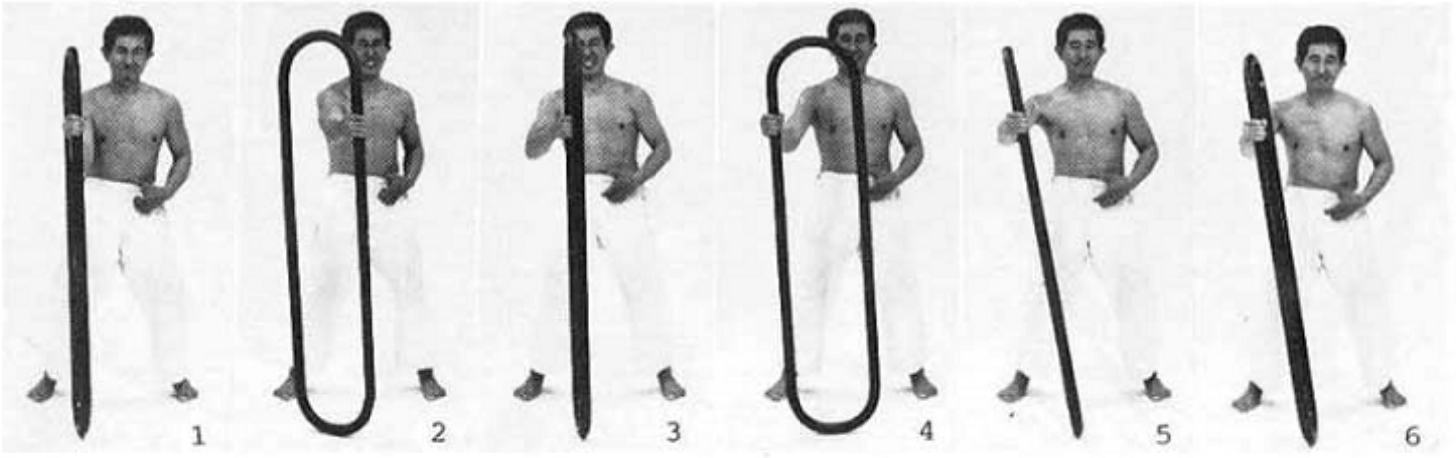
The *kongoken* weighs at least 30 to 40 kgs., therefore, it is better to train together with a partner when using it. The exercises with the *kongoken* are effective in developing a strong body and powerful thrusting and grappling techniques.



Assume the natural stance (shizen dachi). Stand the kongoken upright and hold it with the right hand. (Photograph no. 1) (when you start turning the kongoken with the wrist, grip the kongoken firmly.

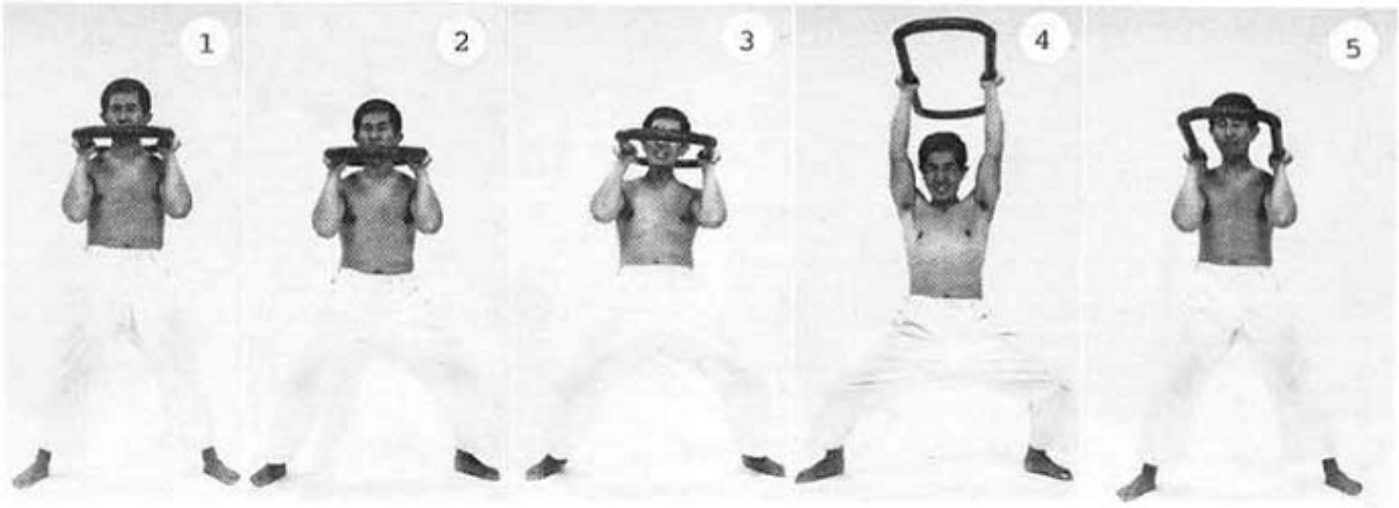
After it begins to swing, use a lighter grip.)

Draw the kongoken firmly toward you, and then turn it firmly with the wrist from inside outward. (Photographs no. 2 - no. 4)



Now, turn the kongoken the other way around. First, push the kongoken firmly with the outer part of the upper arm (elbow area), and rotating the wrist strongly, turn the kongoken firmly from the outside inward.

Since the kongoken is very heavy, it is difficult to balance it well as you turn it. It can be dangerous. It is a good idea to ask another student to practice with you in the interest of safety.

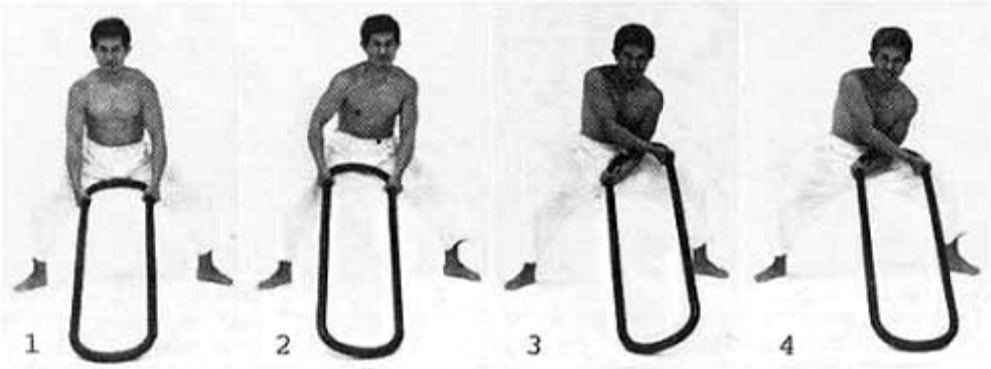


Assume a natural stance (a little wider than the ordinary stance). Lift the kongoken to the shoulders holding the center of the kongoken and balancing it carefully. (Photograph no. 1)

As you exhale, lift the kongoken over your head. Drop the hips as you lift the kongoken, and assume shiko dachi (straddle leg stance). (Photograph nos. 2 - 4)

From shiko dachi stance (straddle leg stance), raise the hips as you lower the kongoken to shoulder level and assume a natural hachiji dachi.

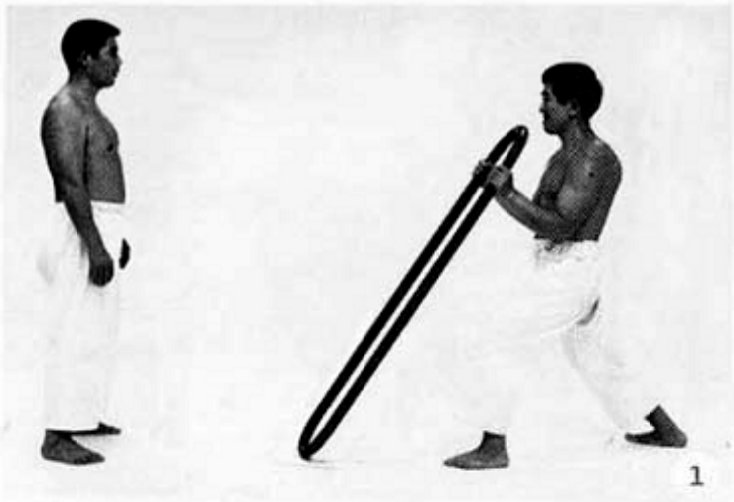
Increase the number of repetitions as your overall physical strength and arm strength increase. These exercises build up the legs and arms.



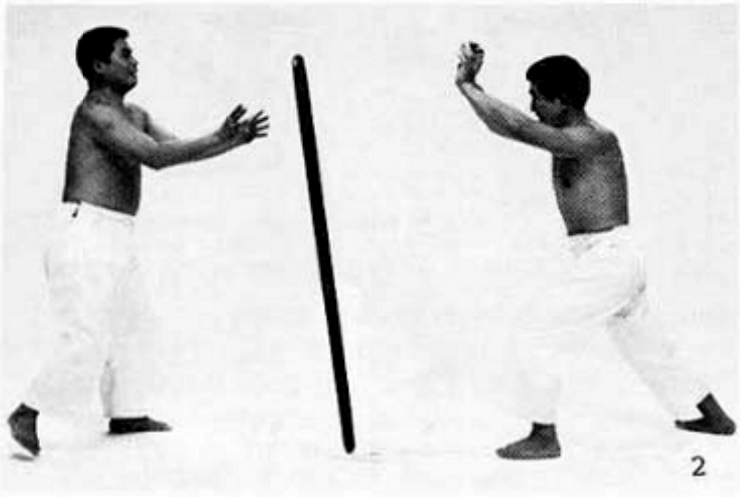
Assume shiko dachi and hold one end of the kongoken with both hands.

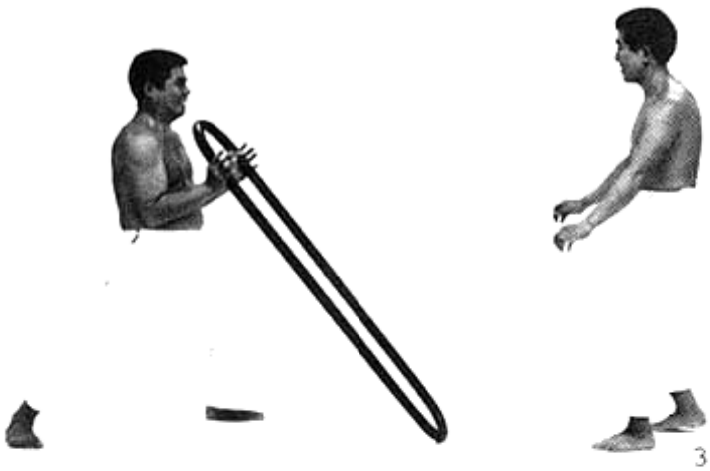
Roll the kongoken firmly from right to left with both hands as if turning a wheel. It is important to keep the back straight and the hips low. The rolling motion should be coordinated with the breathing.

Now, roll the kongoken from left to right. Increase the number of repetitions as your physical strength increases.

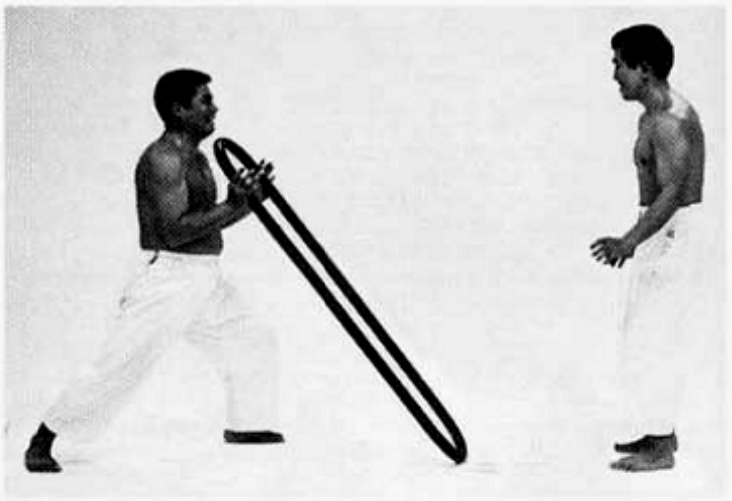


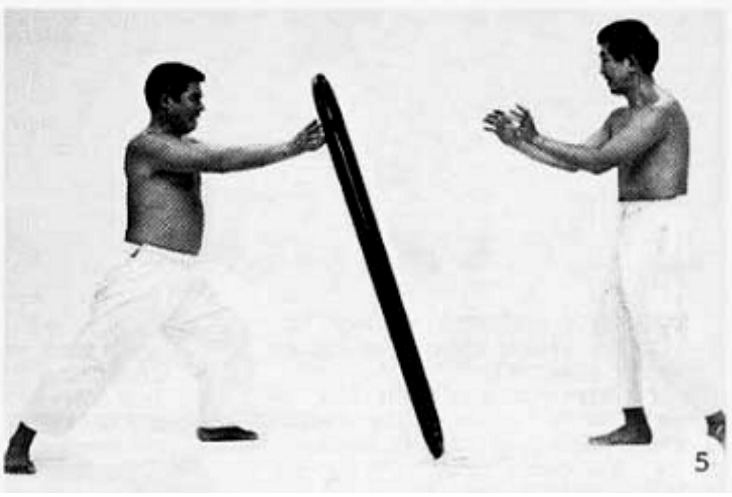
This is an exercise to do with a partner. One person supports the kongoken while in zenkutsu dachi (front stance), tensing the muscles of the legs, back, and buttocks. Grip the kongoken with all your strength. Carefully observe your partner's breathing.





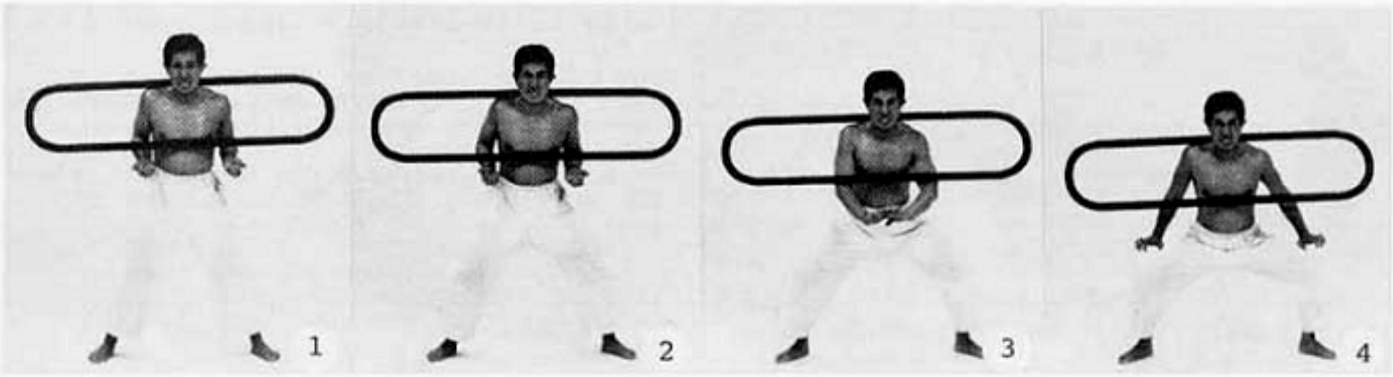
Throw the kongoken to your partner, and immediately step forward and return to the natural hachiji dachi. The receiver steps to the rear with the right foot and assumes hidari zenkutsu dachi (left front stance) and catches the kongoken. Tense the muscles of the legs, back and buttocks and exhale at the moment you catch the kongoken.





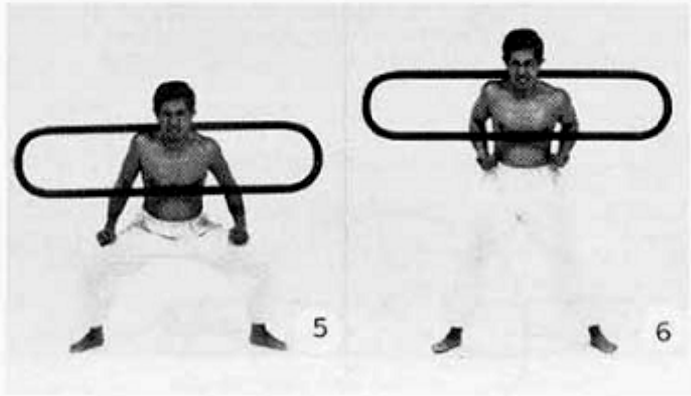


After exhaling, inhale, and at the same time, throw the kongoken back to your partner with a pushing motion. The key points are the same as in no. 1. The receiver catches the kongoken in the same way as in no. 3.



Rest the kongoken on the neck and shoulders as in the photograph. Keep the kongoken balanced. As you inhale, open both hands and draw them to your sides (the fingers face forward and the heel of the palm is drawn to the rear).

As you exhale quickly, draw both hands backward, and stick your head out, supporting the kongoken with the neck only.



As you pull up your fists from the rear to the sides, raise your hips and assume the natural hachiji dachi. Inhale and tighten the anus and the muscle of the buttocks as you raise your hips. As the strength of your neck and body builds up, increase the number of repetitions. This exercise helps to build up the muscles of the legs, back and neck.

Exercises done with a partner.



The person on the left stands on one end of the kongoken, while the other person supports the other end on his neck and shoulders. Sink into shiko dachi (straddle leg stance).

Drop the hips continuing to support the kongoken. It should be on the muscles of the thighs. By adjusting his position, the person on the left can vary the amount of weight resting on his partner's neck.

Raise the hips slowly.



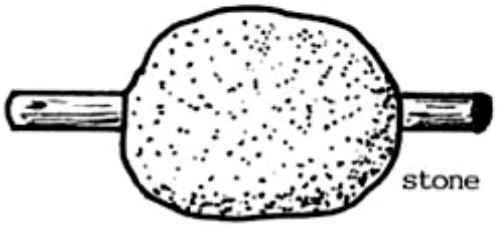
One person steadies the kongoken so that it will not move while his partner does push ups with the kongoken resting his neck.
Do push-ups, stretching and bending the arms fully. Increase the number of push-ups as your physical strength increases.
This exercise builds up the muscles of the chest, abdomen, and arms, and also increases your stamina.



At first, do not do this push up exercise more than ten times in succession. Change with your partner after doing it ten times.

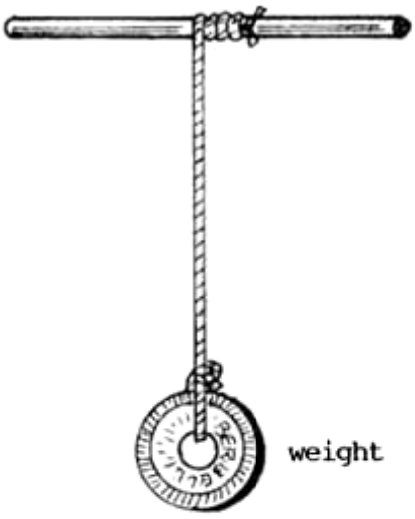
k). *Sashi-ishi* (natural stone weights)

The exercises with the *sashi-ishi* strengthen the hips, wrists, striking power and kicking power. Moreover, the exercises with the *sashi-ishi* develops *muchimi* (sticky hand) and intensity in your movements.



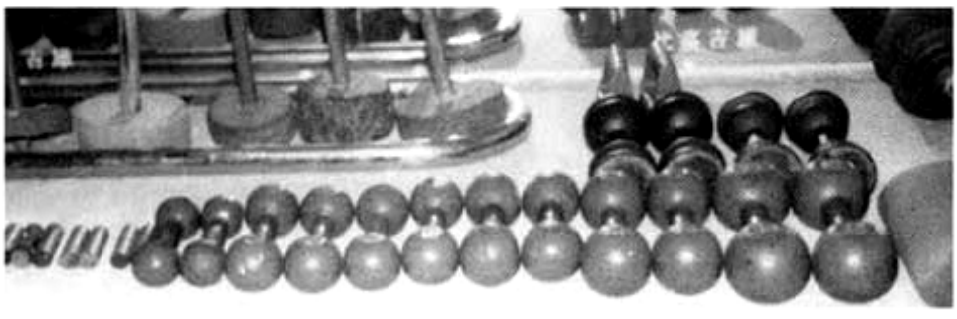
l). *Makiage Kigu* (wrist roller)

Makiage Kigu is used mainly to strengthen the grip and the wrists. The exercises with *makiage kigu* also develop the forearms.



m). *Tetsuarei* (dumbbell)

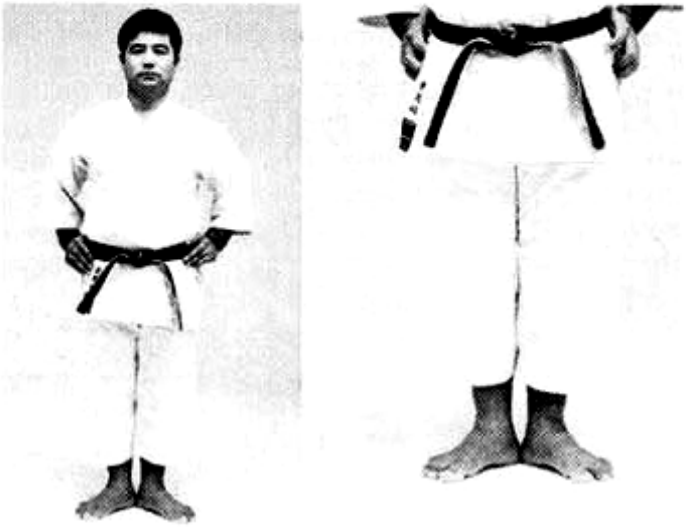
Training with the *tetsuarei* develops one's striking power and strengthens the muscles of the upper arms and forearms, the muscles of the neck, chest, back and lower limbs. Exercising with the *tetsuarei* helps to build up power for basic techniques.



Part 8. The Fundamental Techniques

(1). Stance and Posture

Stances



Musubi dachi (formal attention stance)

Point the feet diagonally outward, keeping the heels together. Straighten the knees naturally.

Heiko dachi (parallel stance)

(a). *Heiko dachi*



The toes of both feet are pointed directly forward. The inner sides of both feet are kept parallel to each other. Locate the center of gravity at a point midway between both feet. The knees are straightened naturally.

(b). *Migi Heiko dachi*
(the right foot forward *heiko dachi*)

From *heiko dachi*, step forward with the righ foot. The toes of the right foot are pointed directl forward, and the inner sides of both feet are kep parallel to each other. Locate the center of gravity a a point midway between the toes of the rear foot an the heel of the front foot. The knees are relaxed an straightened naturally.



Sanchin dachi

From *heiko dachi*, step forward with the right foot, so that the left foot is diagonally behind the right. Keep the heel of the front foot on the same line as the big toe of the rear foot. The toes of both feet are turned slightly inward. Tense the muscles of the inner side of the thighs and pull the hips upward and tense the buttocks inward simultaneously. The center of gravity falls at a point midway between the feet. Keep the soles of the feet firmly in contact with the ground.



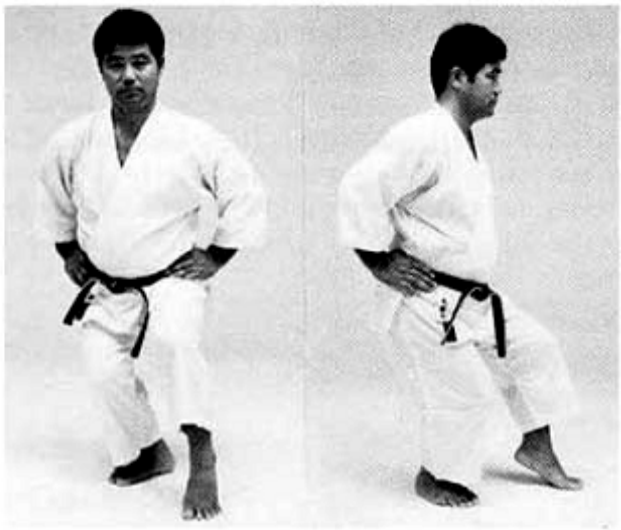
Renoji dachi ("レ" stance)

From ***musubi dachi***, step forward with the left foot. The toes of the left foot are pointed directly forward, and the toes of the right foot are pointed outward at a 45 degree angle, so that the left foot and right foot form the Japanese letter 'Re.' The distance between the heel of the front foot and the heel of the rear foot is equal to the length of one foot. The knees are straightened naturally.

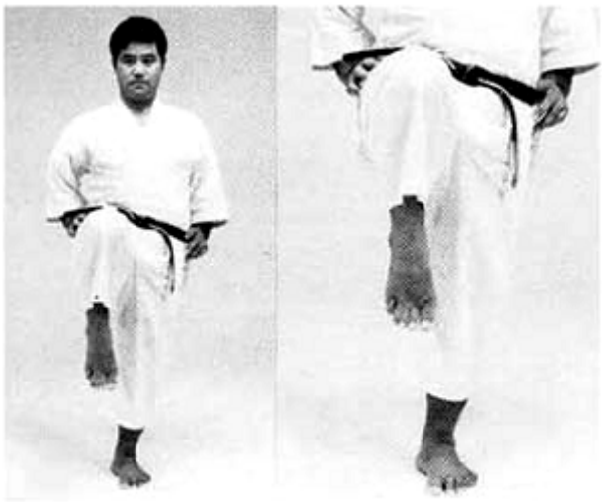


Nekoashi dachi (cat stance)
(left foot forward ***nekoashi dachi***)

To assume ***nekoashi dachi***, first begin with ***musubi dachi***. Then step forward about one foot length with the left foot. From this ***renoji dachi*** stance, lower the hips deeply and support most of the body weight with the rear leg. The heel of the front foot is raised slightly, and the ball and the toes of the front foot touch the ground lightly. It is important to support most of the body weight with the rear leg.



Sagiashi dachi (Heron stance)



To assume ***sagiashi dachi***, raise one knee while balancing on the other foot. The knee of the supporting leg is bent slightly. The toes of the lifted leg are pointed downward. The body weight is supported mainly by the inner side (the big toe side) of the foot you are standing on.

Shiko dachi (straddle leg stance)

Separate the legs by about twice of the width as for ***hachiji dachi***. Lower the hips deeply. The big toes are pointed outward diagonally. The knees are turned outward. The body weight is supported evenly by both legs. The inner sides of the feet support most of the body weight. Keep the soles of the feet firmly in contact with the ground.



Naname Shiko dachi (diagonal ***shiko dachi***)

The points to observe are the same as with ***shiko dachi***, but turn the body diagonally to the front, keeping the face directly forward. Separate the legs by about twice the width as for ***hachiji dachi***. Lower the hips deeply. The knees are turned outward. The center of gravity falls at a point midway between the feet.



Yokomuki Shiko dachi



Naname Shiko dachi

(Right) ***Zenkutsu dachi*** (front stance)

To assume *zenkutsu dachi*, first assume *heiko dachi*, then withdraw the left foot fully to the rear, maintaining a width between the feet equivalent to the width of the shoulders. Point the front foot very slightly inward and the rear foot diagonally outward. Drop the hips deeply. Bend the knee of the front leg and turn it slightly inward. Straighten the rear leg naturally, keeping the heel of the rear foot firmly on the ground. The weight of the body is supported by both legs, but mostly by the front leg.



(left) ***Kokutsu dachi*** (back stance)

To assume left *kokutsu dachi*, first assume left *zenkutsu dachi*. From left *zenkutsu dachi*, straighten the left knee and transfer the weight from the front leg to the rear leg, then bend the rear knee. Most of the weight of the body is supported by the rear leg.





Heisoku dachi (closed foot stance)

Keep the feet parallel and touching each other. Keep the knees straight but relaxed.



Sesan dachi (side facing straddle stance)

Separate the legs as for *shiko dachi* and lower the hips deeply. The body is facing the front diagonally. The front foot is pointed directly forward and the rear foot is pointed sideways. The center of gravity falls at a point midway between the feet. This stance is found in the *Kata Sesan*.



Kiba dachi

(horse riding stance)



From *shiko dachi*, turn the heels of both feet outward. The knees are turned inward. The weight of the body is supported equally by both legs.

Naihanchi dachi

To assume *naihanchi dachi*, first assume *hachiji dachi*. From *hachiji dachi*, turn the heels outward and the tips of the toes are pointed slightly inward. Tense and tighten the knees inward. Lower the hips. Tense the buttocks in the same way as with *sanchin dachi*. The body weight is supported equally by both legs.



Bensoku dachi

Cross the legs, bend the knees and lower the hips. In *bensoku dachi*, the body weight is supported mainly by the right leg. *Bensoku dachi* is often used to change the direction of one's movements quickly. In application such a movement is a spiral, beginning with lower part of the body.
(This can be seen in the *kata Sepai*.)





Han Zenkutsu dachi

From *heiko dachi* stance, withdraw the left foot to the rear (about half the length which it is withdrawn for *zenkutsu dachi*). The knee of the right front leg is bent and the left rear leg is straightened. Tighten both knees inward. The weight of the body is distributed equally between both legs.

Moto dachi

From *migi zenkutsu dachi*, turn the body slightly diagonally, to assume half-front facing stance. Bend both knees slightly and lower the hips. The toes of the right foot are pointed directly forward, and the toes of the rear foot are pointed diagonally forward. The weight of the body is supported by both legs equally.



Hanmi Kokutsu dachi

Place the rear foot in a position so that the heel is in line with the inner side of the big toe of the front foot. Point the front foot directly forward and turn the rear foot to the side. Lower the hips and support most of the weight of the body with the rear leg. Bend the front leg slightly.



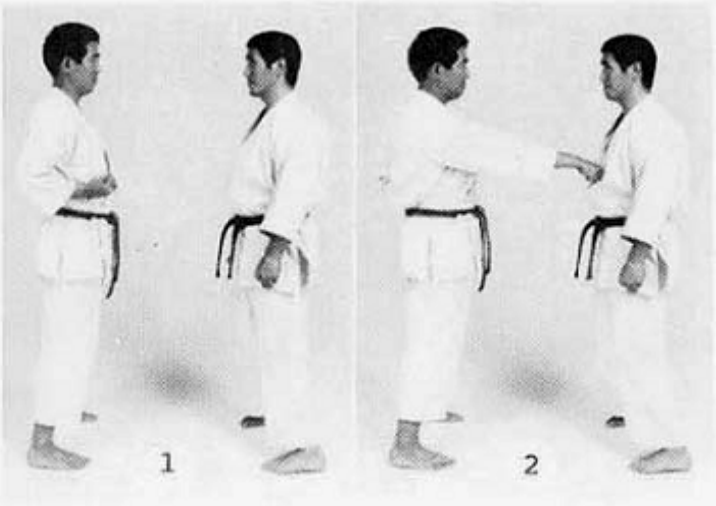
(2). Hand Techniques

Thrusting or Striking Techniques:

Seiken choku zuki (straight forefist strike)

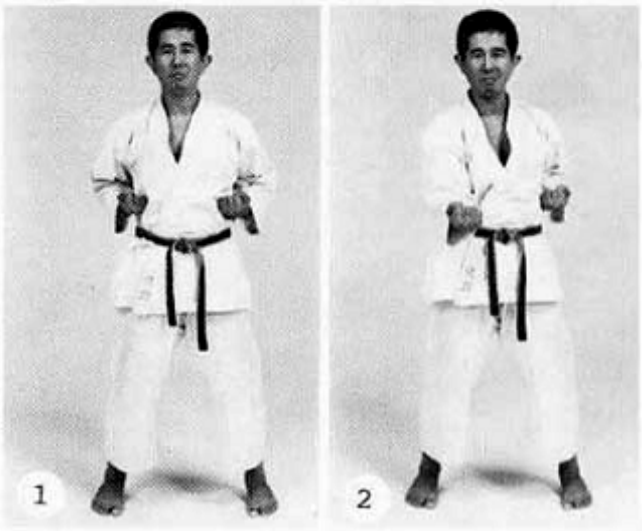
1. First assume *heiko dachi*. Hold the fists at the side in the ready position.
2. Twist the fist inward when delivering the punch directly forward.
3. At the moment the elbow straightens, concentrate all the power in the knuckles of the punching fist.
4. Taking the correct distance from the opponent, deliver the punch with maximum speed.
5. Punch to the *suigetsu* of the opponent. At the moment of impact, focus all your power in the punching fist and tense all the muscles of the body.

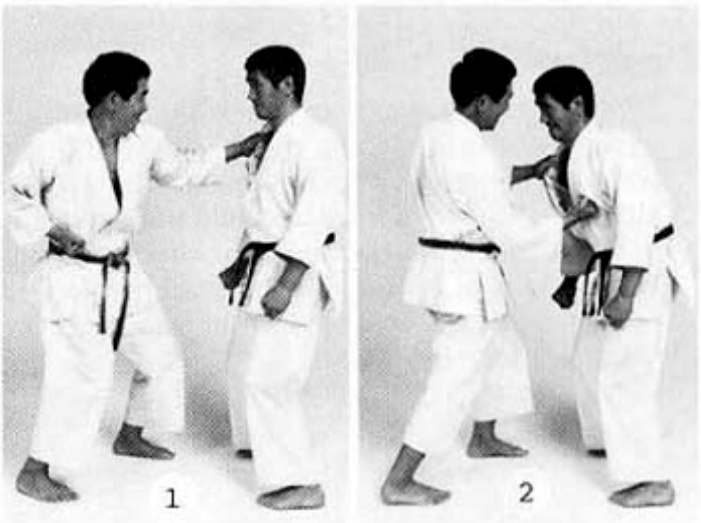




Ura zuki (close punch)

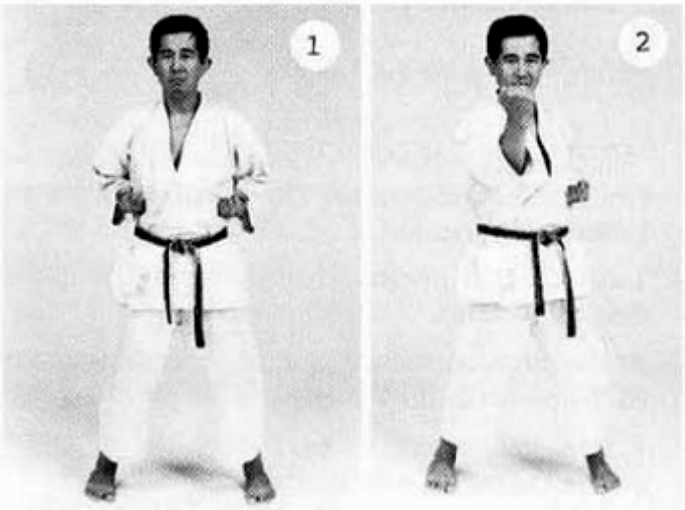
1. Hold the fists at the side in a ready position.
2. With the back of the fist facing down, thrust the forearm directly forward and deliver the fist with maximum speed. At the moment of impact, concentrate all your power in *kento*, the first two knuckles of the fist.
3. When the opponent is close to you, grab the collar of his jacket and thrust to *ganka* (the area below the breasts) or to *suigetsu* (solar plexus) with *ura zuki*. The punch should be executed with a scooping motion. This technique is found in the *kata Saifa* and *Sepai*.

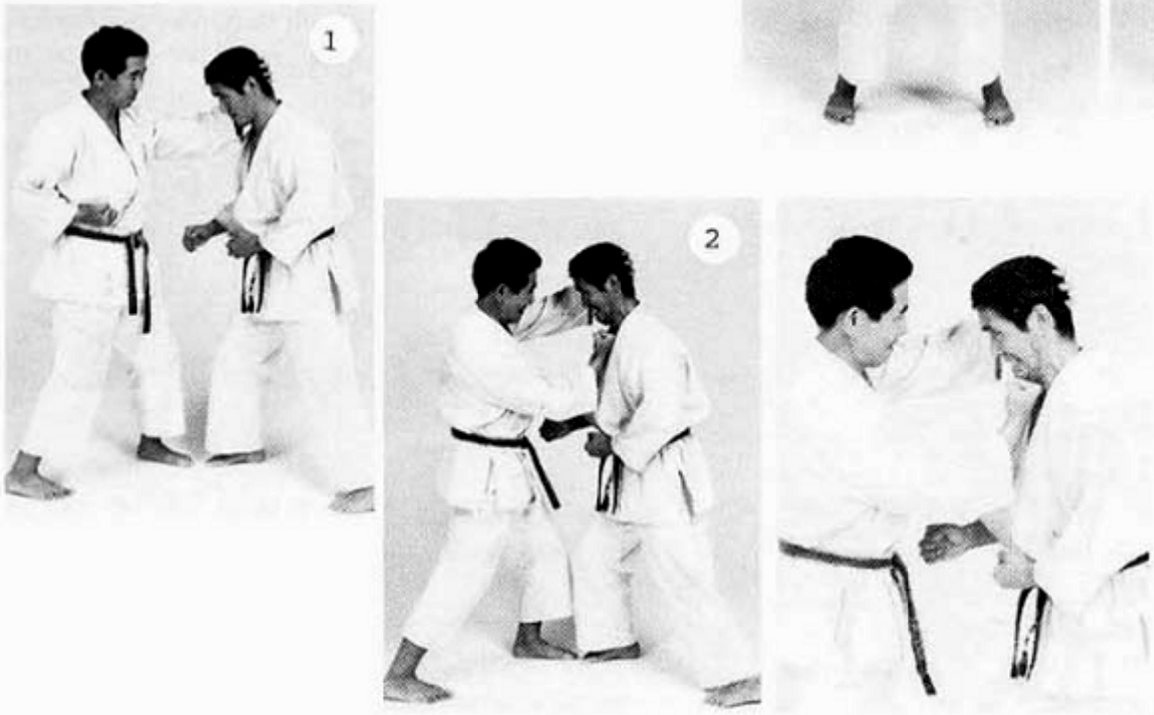




Age zuki

1. Hold the fists at your side in the ready position.
2. Thrust the punch upward with the greatest possible speed. Focus all of your body power in the punching fist at the moment of impact.
3. When the opponent is close to you, grab the back of his head and draw it close to you.
4. Execute *age zuki* with maximum power to the chin of the opponent.
   This technique is found in the *katas Seiyunchin and Kururunfa.*



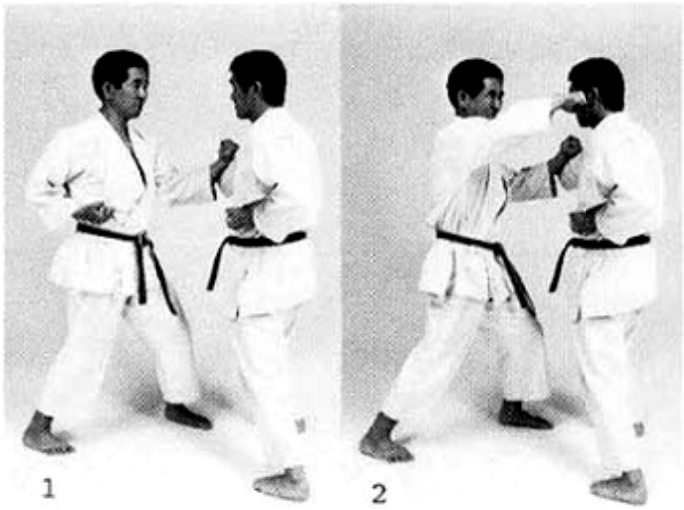


Mawashi zuki (roundhouse punch)

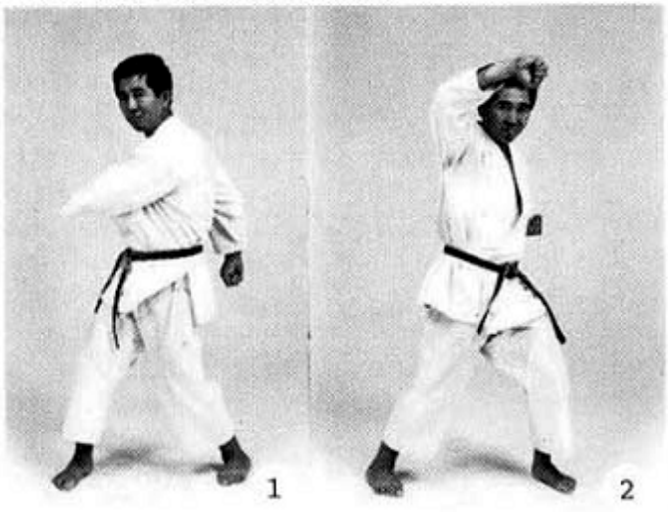
1. *Mawashi zuki* is used to attack the opponent's *kasumi* (the side of the eyes), *jiko* (ears) and *dokusen* (jaw area) when the opponent is relatively close to you. *Mawashi zuki* should not applied in a big motion, but in a circular motion to the target. At the instant the fist reaches the vital point, focus all your power in the first two knuckles of the fist.

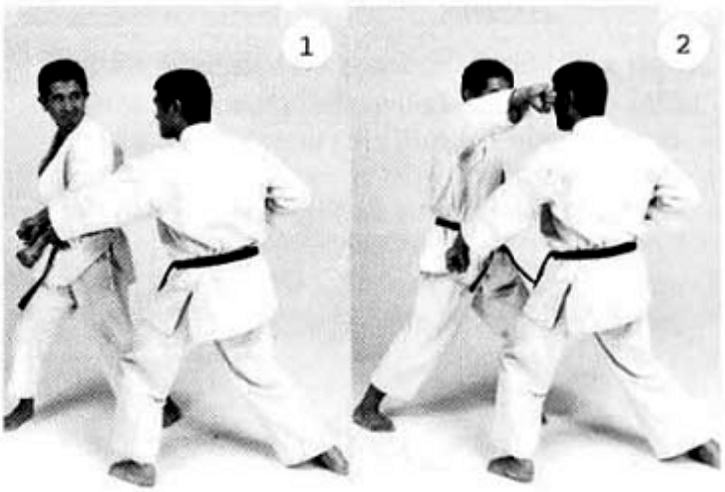
2. When the opponent is close to you, rotate the fist from the side and deliver the punch in a half circular motion to the target (aiming at the face of the opponent).
   Apply the punch with the greatest possible speed and focus all of your body power in the punching fist at the moment of impact.





2. ***Furi zuki*** (circular punch)





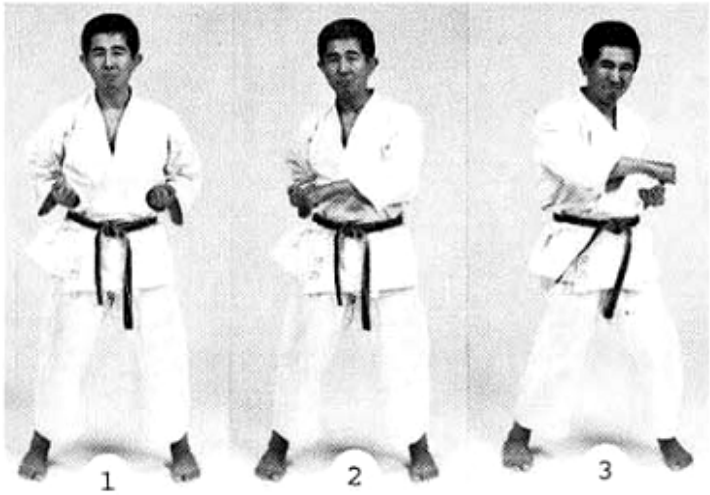


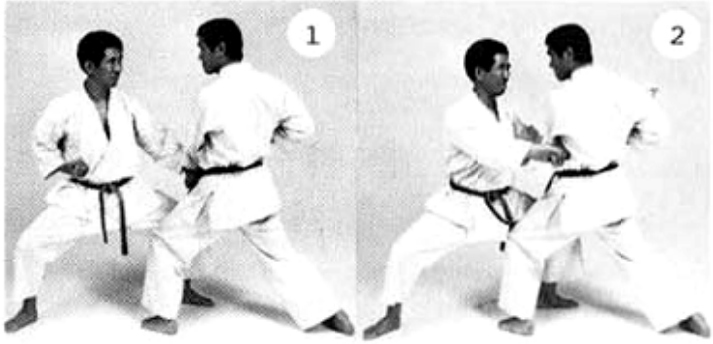
1. From ***hachiji dachi***, twist the hips and deliver the punch as if one is swinging a whip at the target. Execute the punch to the target in a circular motion while twisting the hips and withdrawing the shoulder. At the instant the punch is applied, focus all of your body power in the punching fist.
2. Parry the opponent's attack with ***gedan barai***. In the next moment, execute ***furi zuki*** in a circular motion with a whipping action to the temple of the opponent. To deliver a strong punch, co-ordinate it with a circular motion of the body.
3. Use the effect of rotating the hips and shoulders to execute a speedy and effective punch. This technique is found in the ***kata Sepai***.

Kagi zuki (hook punch)

1. This punch is used when you are facing the side of the opponent's body at a close distance. Deliver the punch to the side of the opponent with the elbow bent at a 90 degree angle. Twist the fist while delivering the punch. At the moment of impact, concentrate all your power in the fist. This technique is found in the ***kata Sesan***.







Awase zuki (U punch)

Awase zuki is a kind of double fist punch, executing *seiken zuki* and *ura zuki* at the same time. Use the upper arm as in the normal reverse punch, and the lower arm as in the close punch with the back of the fist facing downward. Deliver both punches at the same time directly forward. At the moment of impact, concentrate all of your power and tense all the muscles of your body. This technique is found in the *katas Gekisai Daiichi, Sanseru* and *Suparinpei.*











Yama zuki (mountain punch)

Deliver the upper arm in an arc, upward and forward, as if tracing a mountain. Thrust the lower arm slightly upward. Execute both punches simultaneously as in *awase-zuki*.





Heiko zuki (parallel punch)

1. *Heiko zuki* is also a kind of double-fist punch. Deliver the punch forward with both hands with the back of the fists facing upward. When delivering the punch, twist the fists inward and, focus all your power at the moment of impact.
2. Execute *heiko zuki* to the *ganka* of the opponent. This technique is found in the *kata Saifa*.







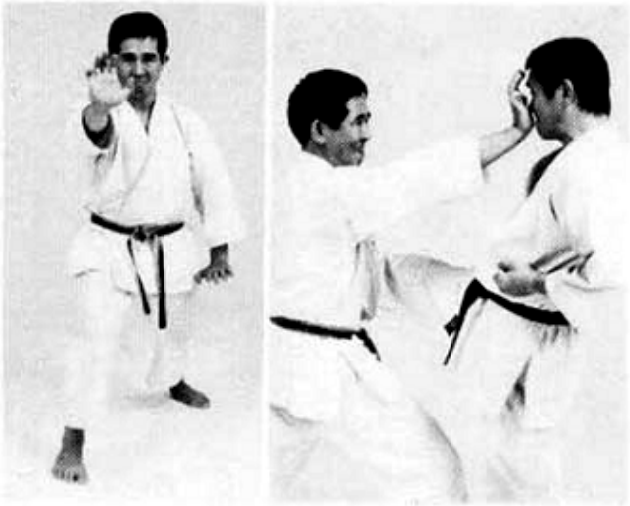


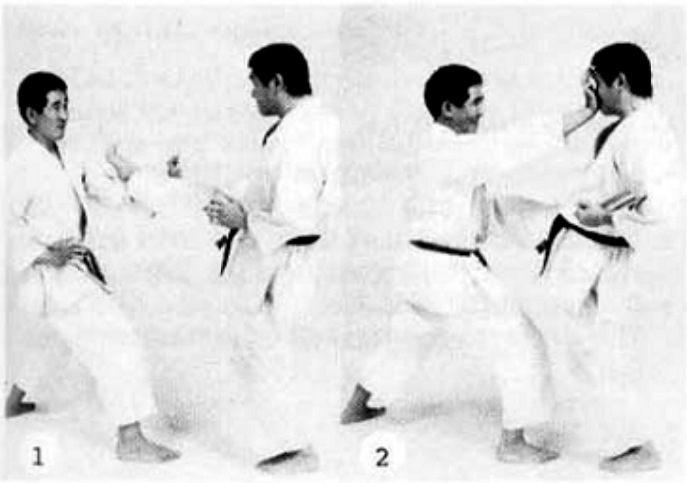
Shotei zuki (palm heel thrust)

The palm heel area close to the wrist and thumb is used to strike. From the side in ready position, deliver *shotei zuki* upward and directly forward. Concentrate all the power of the body in the palm heel area at the moment of executing the thrust to the target.

Shotei zuki is most effective when it is applied to the *jinchu* (below the nose area), the nose or the chin of the opponent.

This technique is found in the *kata Shisochin, Sesan* and *Suparinpei.*



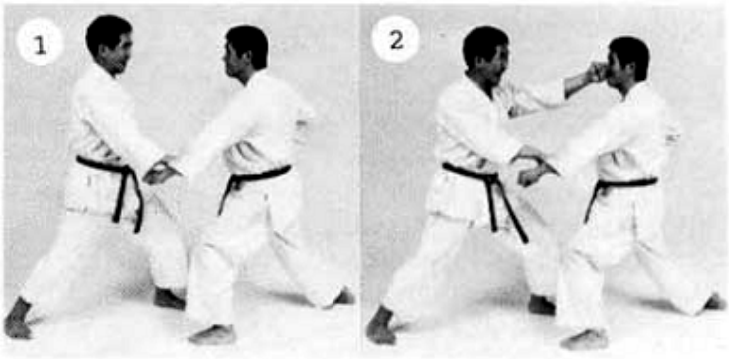


Tateken zuki (vertical fist punch)

Hold the fists at the side in a ready position. Deliver the fist directly forward, twisting the fist 90 degrees. The fist should be in a vertical position upon impact. Focus all the power of the body in the fist at the moment of impact.

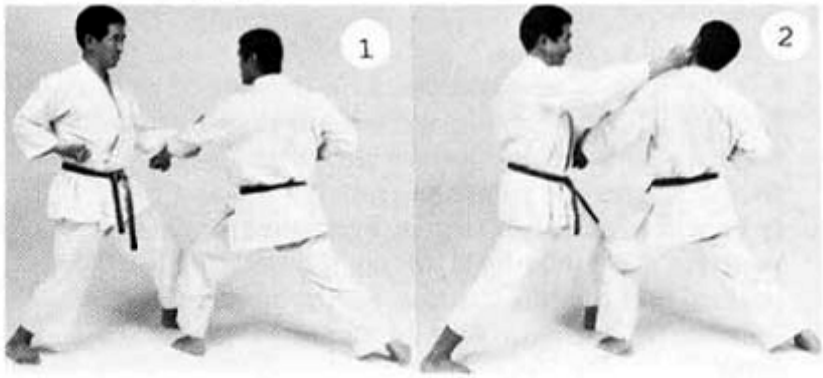






Nakadaka Ippon-ken zuki (middle finger knuckle fist)

To form *nakadaka-ken*, first form the fist in *seiken*, but allow the middle joint of the middle finger to protrude. Fold the thumb over the index



Uraken uchi (back fist strike)

1. *Uraken uchi* is used when the opponent is relatively close to you.
2. The first photograph shows how after an attack is blocked with *shotei otoshi uke*, the defender is in a suitable position to execute *uraken uchi*.
3. To perform *uraken uchi*, relax the shoulder, elbow and wrist and using the snap of the elbow and wrist effectively, deliver *uraken uchi* to the opponent's nose, ear or *jinchu* (below the nose area). This technique is found in the *kata Gekisai, Saifa, Seiyunchin, Sepai* and *Suparinpei.*



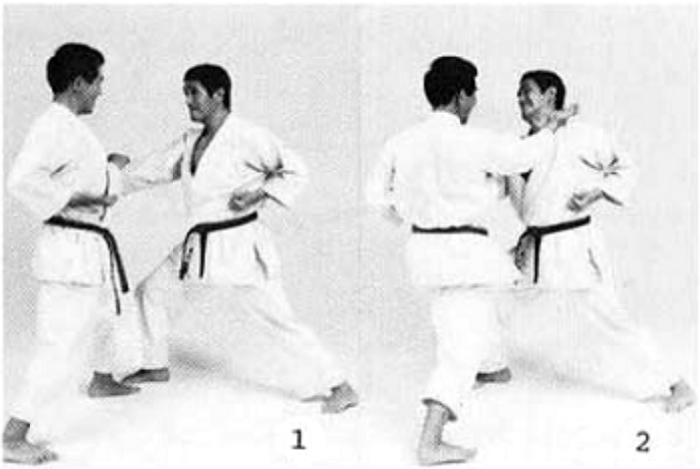




Shuto uchi (knife-hand strike)

1. Block the attack with one hand and withdraw the other hand to the side.
2. Use the edge of the open hand on the side of the little finger. Make contact with the thickest part of the edge of the hand, toward the wrist. Tuck the thumb against the palm and tense the thumb firmly as well as the other fingers. From the side ready position, bring the hand to ear level and deliver *shuto-uchi* from the outside to the neck of the opponent. This technique is found in the *kata Sepai*.





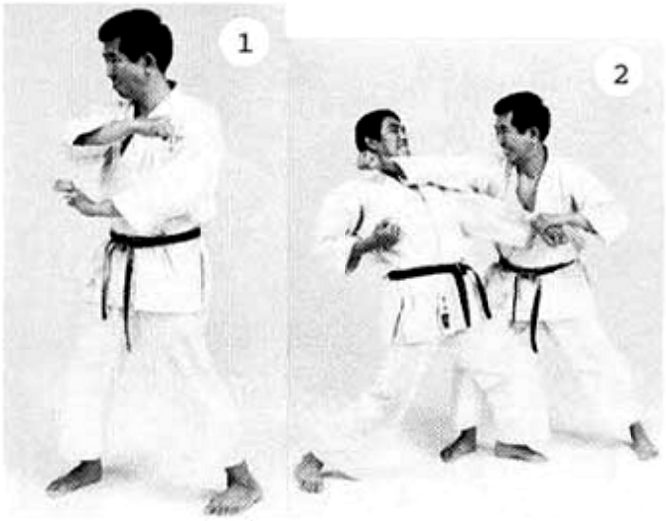
Ko uchi (bent-wrist strike)

1. The points are the same as with *uraken uchi*. To strike a target with *ko uchi*, use the full effect of the snapping motion of the elbow, wrist and forearm. Release the tension from the joints and use the forearm as a whip.
2. This shows the moment *ko uchi* is executed to the face.



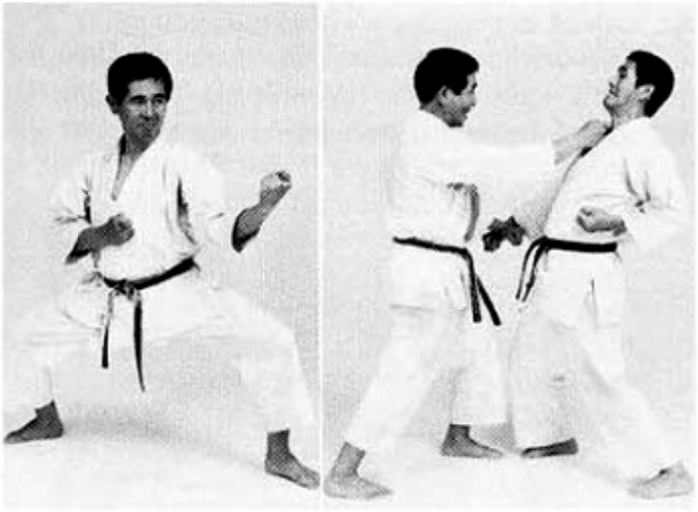
Kote uchi (forearm strike)

For *kote uchi*, the forearm near the wrist, the side of thumb and also the side of the little finger, are used to strike the target. From a position in front of the chest, using the snap of the elbow, execute *kote uchi* to one of the opponent's vital points. *Kote uchi* should be delivered to a vital point such as the neck of the opponent in a swinging motion. It is also effective to execute *koteuchi* in a combination with *furi zuki* or *choku zuki*.



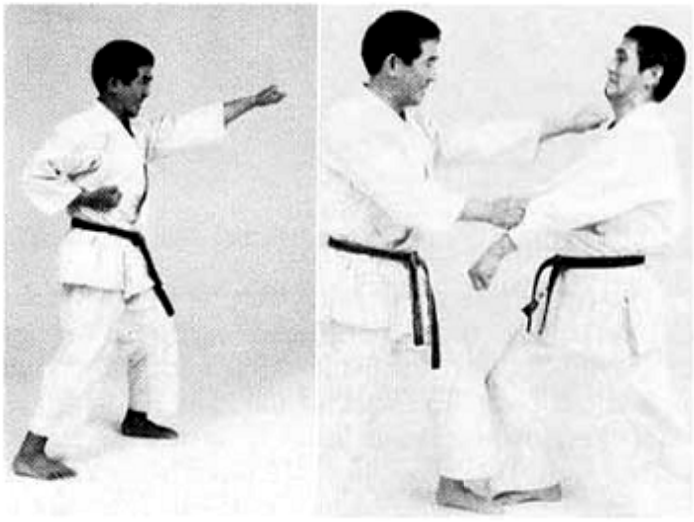
Keiko-ken zuki (one knuckle fist)

To form *keiko-ken*, first form the fist as in *seiken*, but allow the middle joint of the index finger to protrude. The bent index finger is pressed by the thumb and the middle finger to strengthen the fist so that it resembles the sharp beak of a bird. From a position in front of the *suigetsu* (solar plexus) deliver the knuckle strike directly forward to the throat or the *hichu* (the base of the neck) of the opponent. This technique is found in the *kata Suparinpei*.



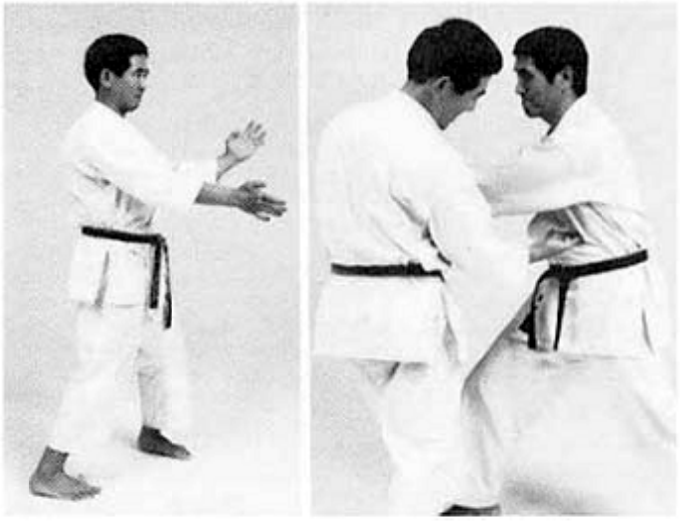
Boshiken zuki (thumb fist)

To form *boshiken*, the four fingers, except the thumb, are formed as in *seiken*. The thumb is straightened and pressed firmly against the side of the index finger to strenghten it. The tip of the thumb is used for attacking. From the ready position, deliver the fist directly forward to a vital point of the opponent, such as the throat or *hichu* (the base of the neck).



Nukite zuki (spear-hand)

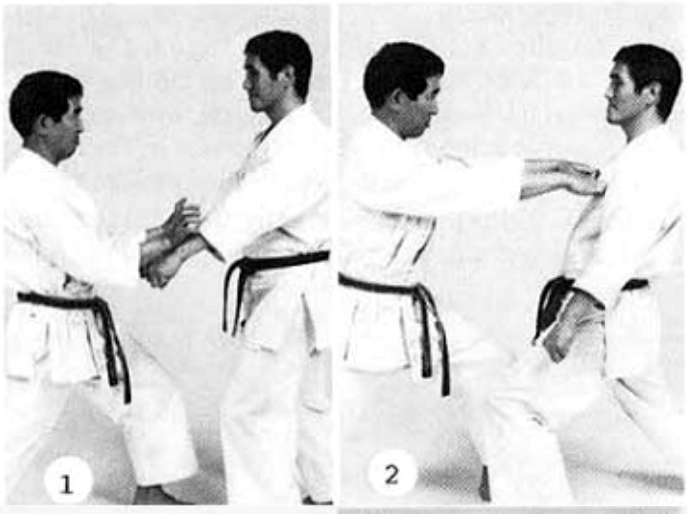
To form *nukite*, bend the thumb at the joint and press it against the side of the palm firmly. The other fingers are kept straight. The tips of the fingers are used to attack *suigetsu* (solar plexus), *inazuma* (the side of the abdomen) or *denko* (the side of the lower chest). To attack, from the position of *chudan* (middle level), deliver *nukite* directly forward to the target. This technique is found in the *kata Shisochin*.





Kaiko-ken zuki (a crab shell fist)

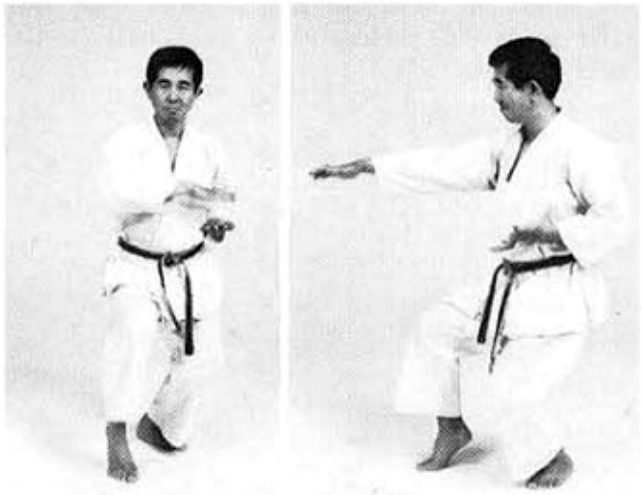
The fist is given this name because the fist looks like a crab shell. Bend the fingers inward until the tips of the fingers just touch the palm. Tuck the thumb against the palm. The back of the hand is facing upward. Employ the finger joints to attack the target. Deliver both fists from the side directly forward to the target at the same time. *Kaiko-ken* is a hidden technique from *Saifa*. In the *kata* it is replaced by *heiko zuki*.

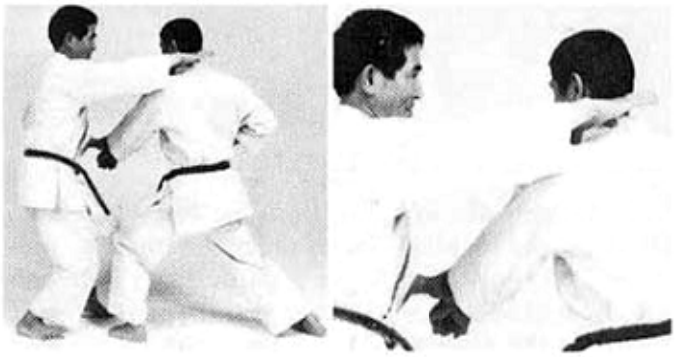




Haito uchi (ridge hand strike)

The opposite side of the hand from that used in *shuto* is employed to attack. The point of contact is just below the index finger. From the ready position of *chudan* (middle level), swing the right hand *haito* outward to a target concentrating the power in the *haito* area upon impact.





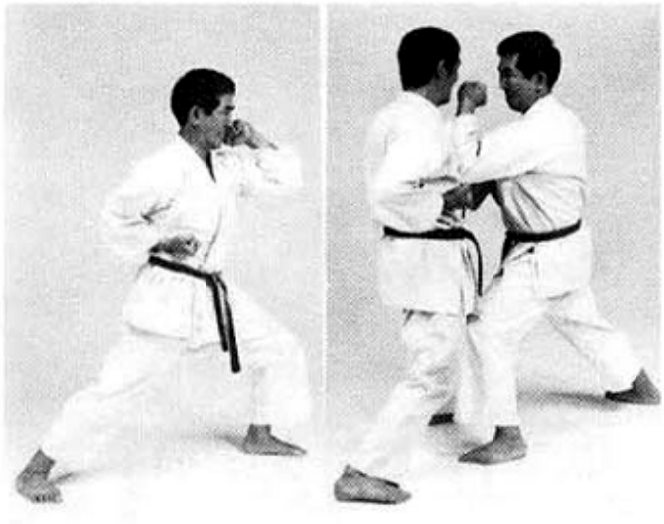
Tettsui uchi (iron hammer strike)

Use the bottom of the *seiken* to strike a target. From *jodan* (upper part), execute the *tettsui* fist to the back of the opponent's head as if you are striking the head of the opponent with a hammer. Hold the fist lightly while in *jodan* (upper level). Tense, the fist firmly and focus all your power in the fist at the moment it is applied to the target. This technique is found in the *kata Saifa*.



Hiji ate (elbow strike)

Sometimes this technique is called *tate hiji ate* or *age hiji ate*. From the side ready position, drive the elbow upward firmly and quickly, and strike the opponent's chin or solar plexus. Focus all your power in your elbow at the moment of impact. Relax the shoulder, and drive the elbow upward to the target with a thrusting motion. This technique is used when the opponent is close to you. It is found in the *katas Gekisai, Seiyunchin, Shisochin, Sanseru, Kururunfa* and *Suparinpei.*



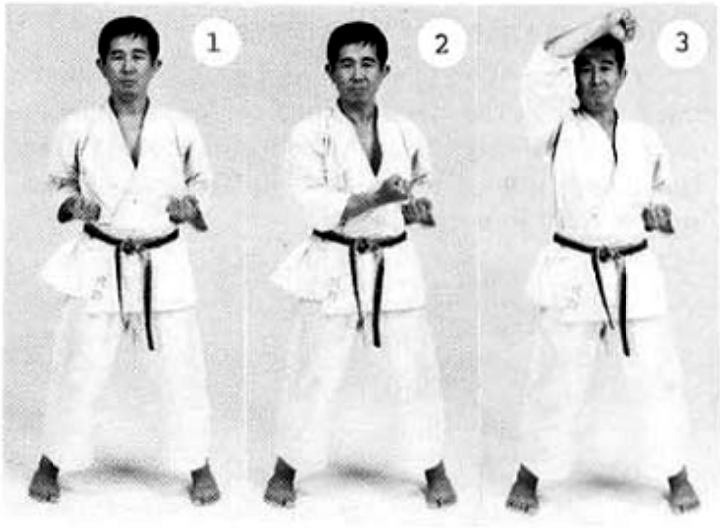
Uke waza (blocking techniques)

Jodan age uke (rising block)

Jodan age-uke is one of the basic techniques used to block attacks aimed at your face and head area. The blocking area is the part of the forearm near the little finger side of the wrist. This technique is found in the *kata Gekisai*.

Directions for *Jodan age uke*

1. Assume *heiko dachi* (parallel stance).
2. Tuck your chin in.
3. Straighten your back and relax the shoulders.
4. Look straight forward.
5. Take a ready position with the fists at the sides. (Photo. 1)
6. Move the right fist diagonally upward and forward keeping the fist close to the side of the body. (Photo. 2)
7. Cross the right arm and left arm in front of the throat. As the right arm moves up, twist the forearm so that the palm area faces outward.
8. Drive the fist upward to your forehead level and block the attack firmly upward. (Photo. 3)
9. At the moment of contact with the attack, tense the wrist and grip the fist firmly.
10. End the block with your forearm the distance of one fist in front of your forehead, with the bottom of the fist facing upward.



The key points for *Jodan age uke*

1. As you raise the blocking arm upward, pull the opposite arm downward powerfully. Using the reaction of pulling the opposite arm downward firmly, thrust the blocking arm upward and focus the block.
2. Pull the opposite arm powerfully downward as if you are applying *hiji-ate* (elbow strike) to the rear.
3. When you are facing an opponent who is greatly superior in strength and skill, and trying to block an attack to the upper section, block the attack in front of the face by twisting the fist. At the moment the block is focused, bring the elbow slightly downward to help parry the attack. But at the first stage of practising *jodan age uke*, I recommend that you thrust the blocking arm upward without using this technique at the moment of focusing the block. This basic method helps to build up blocking power sufficient to break the arm of the attacker.



Jodan age uke

Chudan yoko uke (middle level circular block)

Chudan yoko uke is one of the basic techniques used to block the attacks aimed to your middle section. The blocking area is the part of the forearm near the thumb side of the wrist. This technique is common in Goju Ryu *Kata*.

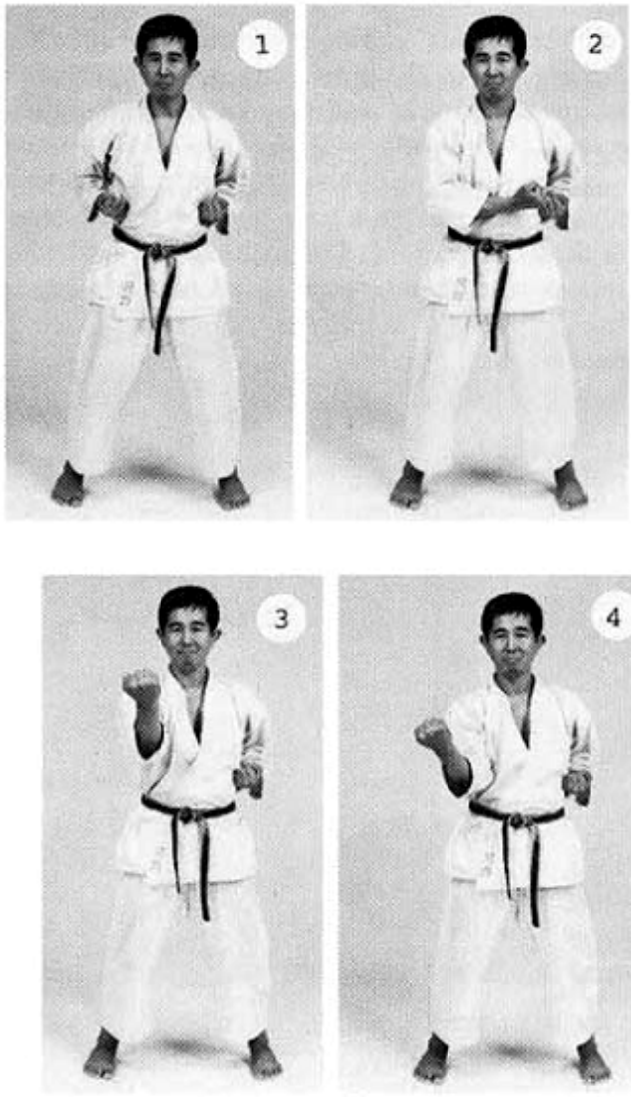


Directions for *chudan yoko uke*

From the ready position, slide the right fist to the left side keeping the fist close to the chest. The fist faces upward. From the left side, bring the right fist forward in a circular motion across to the right side. Block the attack in front of the chest with the part of the forearm near the thumb side of the wrist.

The key points for *chudan yoko uke*

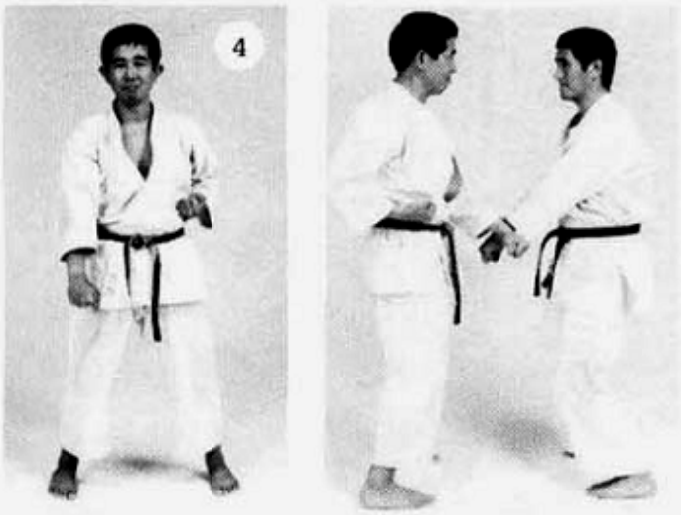
1. As you swing the right arm from the left side to the right in circular motion, keep the right elbow close to the front of the body, using it as a pivot. Do not allow the elbow to move to the side of the body. Block the attack without moving the elbow past the width of the body as seen from the front.
2. At the moment the attack is blocked using *chudan yoko uke*, the blocking fist should be the height of the shoulders.
3. As you block the attack, draw the elbow firmly in to the body, keep the wrist and forearm in a straight line, and lower the shoulders and tense the muscles of the latissimus dorsi.
4. At the moment the attack is blocked, the palm faces upward.
5. If you to block an attack with *chudan yoko uke* using the left arm immediately after blocking with the right arm, slide the left fist to below the right elbow. Cross both arms in front of the chest, and bring the left arm forward in a circular motion to the left side and block the attack. Draw the right arm firmly to the side as if applying *hiji ate* (elbow strike to the rear).



Gedan barai (downward block)

1. *Gedan barai* is used to block an attack directed to your middle-section or lower-section. For *gedan barai*, the blocking surface of the forearm is the area at the bottom of the wrist on the side of the little finger. To apply *gedan barai*, raise the blocking arm beside the ear. Strike downward in a big circular motion with the back of the fist facing outward.
2. The instant the block is applied, all the power must be concentrated in the wrist. Use the effect of the snap of the elbow while applying *gedan barai*. It is most effective to block when the attack is not yet fully developed.
3. It is important to apply *gedan barai* as firmly as possible to discourage further attack. Strike the attacking arm or leg of the opponent with all your power.
   Delivering *gedan barai* to the elbow joint of the opponent is very effective.





Jodan soto yoko uke (upper level block from inside outward)

1. To apply *jodan soto yoko uke*, first bring both fists to your side in the ready position. Bring your blocking arm to the opposite side. From this position raise the arm upward and outward passing the face in swinging motion and block the opponent's forearm with the back of your fist facing forward.



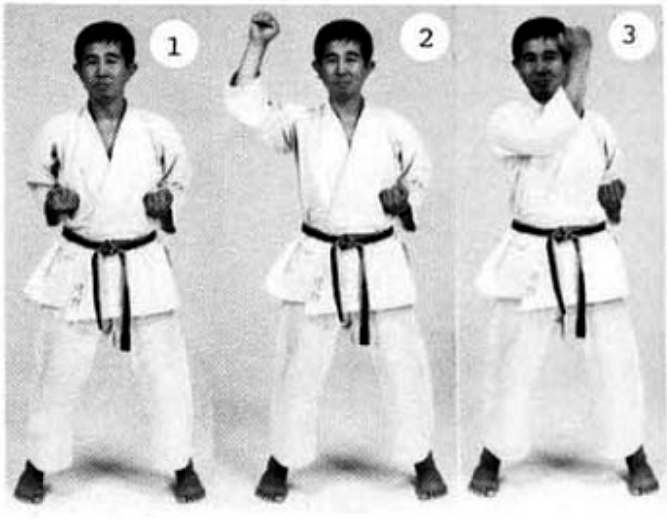


2. For *jodan soto uke*, the blocking surface is the area of the forearm on the thumb side of the arm. *Jodan soto yoko uke* is used to block an attack directed to your face or head. It is often used to block *mawashi zuki, mawashi geri* or *jodan yoko geri*.

Jodan uchi yoko uke (upper level block from outside inward)

1. Raise the blocking arm to the side so that the fist is near the ear. From this position, swing the arm firmly to the other side of your face and block the attack. Rotate the forearm simultaneously while swinging the arm to the side, so that the back of the fist is facing forward.

2. At the instant your forearm meets the attacking arm, tense the fist firmly and concentrate all your power below the wrist. Strike the attacking arm of the opponent with all your power.
Jodan uchi yoko uke is used to block *furi zuki, mawashi zuki, mawashi geri* or *yoko geri*.

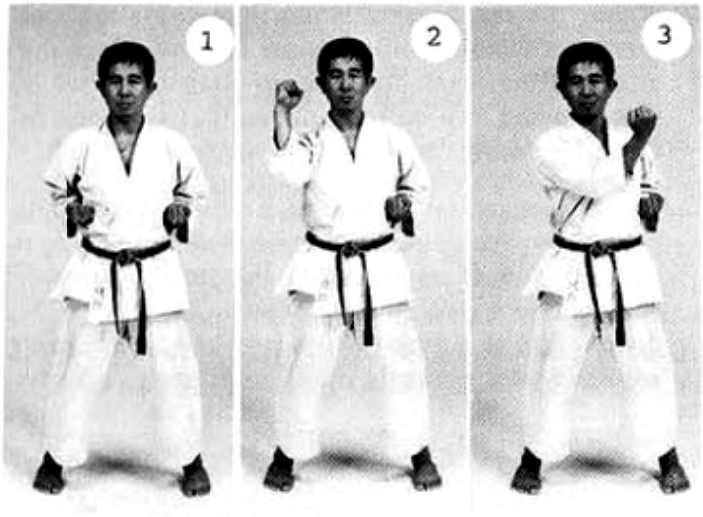


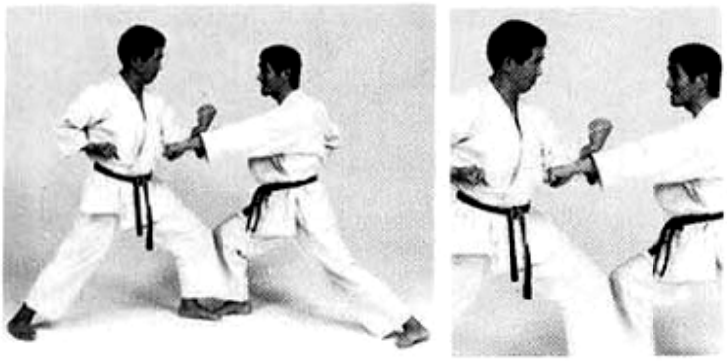


Chudan uchi uke (forearm block from outside inward)

Bring both fists to your sides, in the ready position. Raise your blocking arm upward. From this position, swing the arm firmly to the other side. The arm moves from outside inward, blocking the attack.

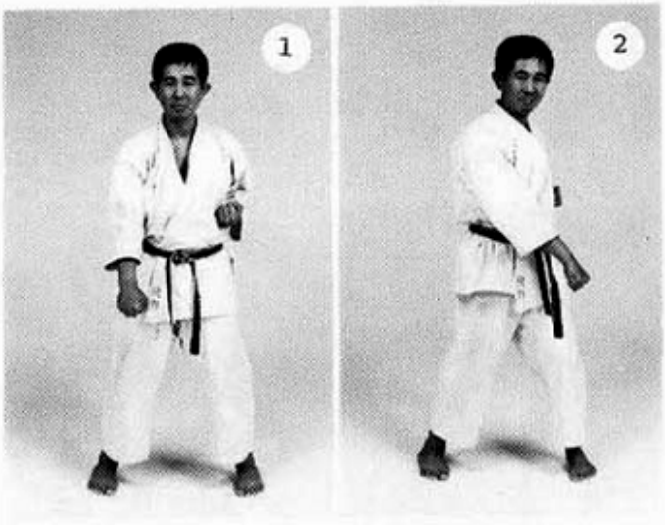
At the moment the forearm meets the attacking arm, tense the fist firmly and focus all your power at the bottom of the wrist. Use the effect of the snap of the elbow at the moment of impact. ***Chudan uchi uke*** is used to block ***chudan zuki***, ***mawashi zuki*** or ***yoko geri*** directed to your middle section.





Gedan uchi barai (downward block from outside inward)

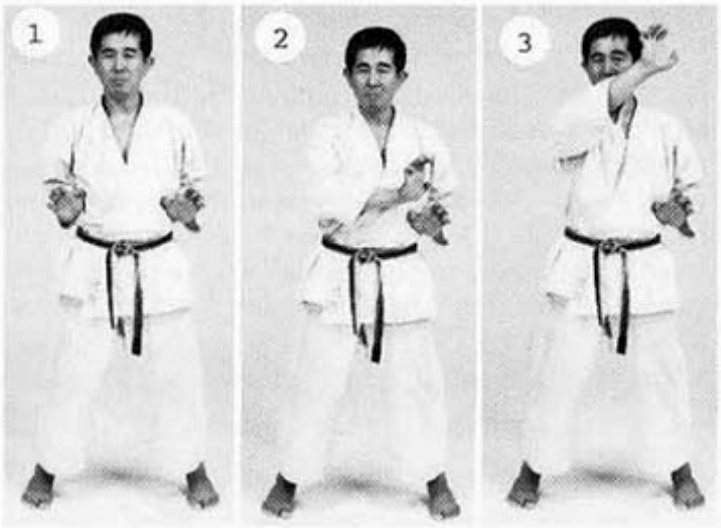
Assume a ready position with the blocking arm in front of the thigh. From this position, swinging the arm inward to the outside of the other thigh and rotating the forearm inward, block the attack. The blocking surface is the lower part of the inner forearm. It is important to block as the attack begins. Use the effect of swinging the arm and rotating the hips to execute ***gedan uchi barai***.

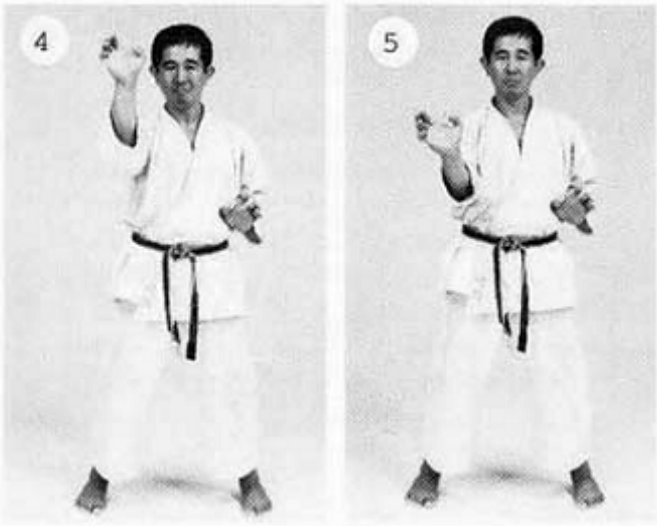


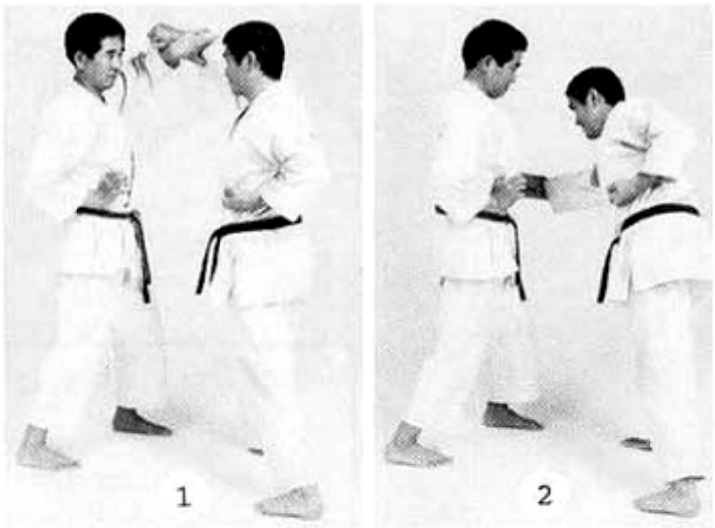


Jodan hiki uke (upper level pulling block)

1. Begin with both hands open in the ready position. Move the right hand to the left side. Then move the right hand upward, passing the face and moving to the other side of the face in a circular motion.
2. From this position, concentrate all your power in the wrist and block the attacking arm as you firmly pull the elbow down to the side, hooking the attacking arm with the wrist and palm heel and pulling it down to the middle section. Use ***muchimi*** (sticky hand) to hook the attacking arm to pull it down to the middle section and thus pull the opponent off balance.
   This technique is used to block ***furi zuki***, ***mawashi zuki*** or ***choku zuki***.



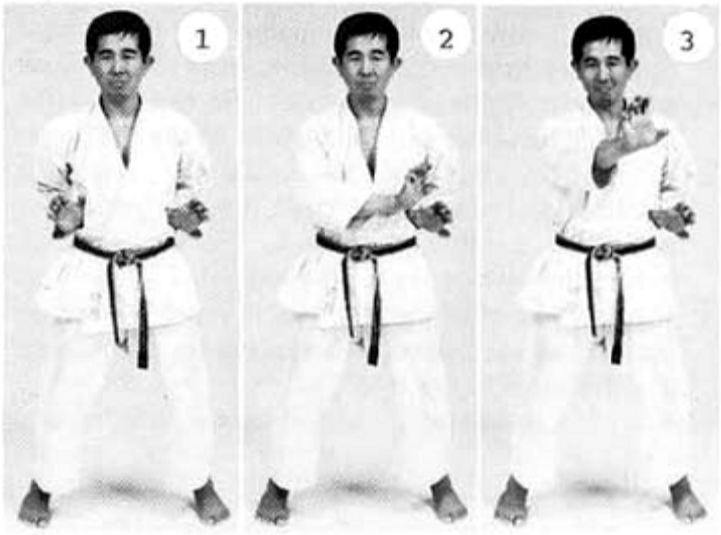




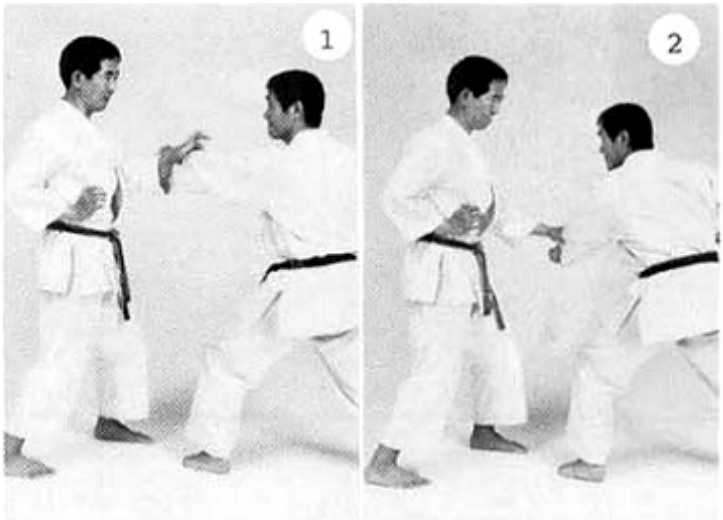
Chudan hiki uke (middle level pulling block)

The key points are the same as for *jodan hiki uke*. In *chudan hiki uke*, the blocking arm is extended forward to hook the attacking arm with the wrist and the palm heel. Pull it down with a circular motion. To apply *chudan hiki uke*, drop the hips and concentrate the power in the *tanden* (lower abdomen). Use *muchimi* to hook and grasp the attacking arm of the opponent and then pull it down.

It is important to apply *chudan hiki uke* before the opponent's *chudan zuki* is fully extended. Deflect the attack rather than block it directly. This technique is first found in the *kata Gekisai Dai'ni*.

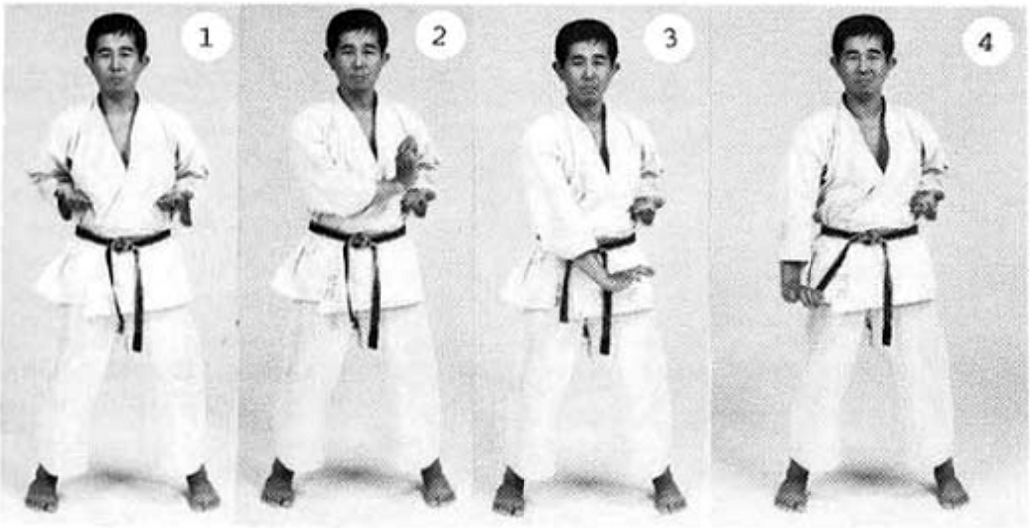


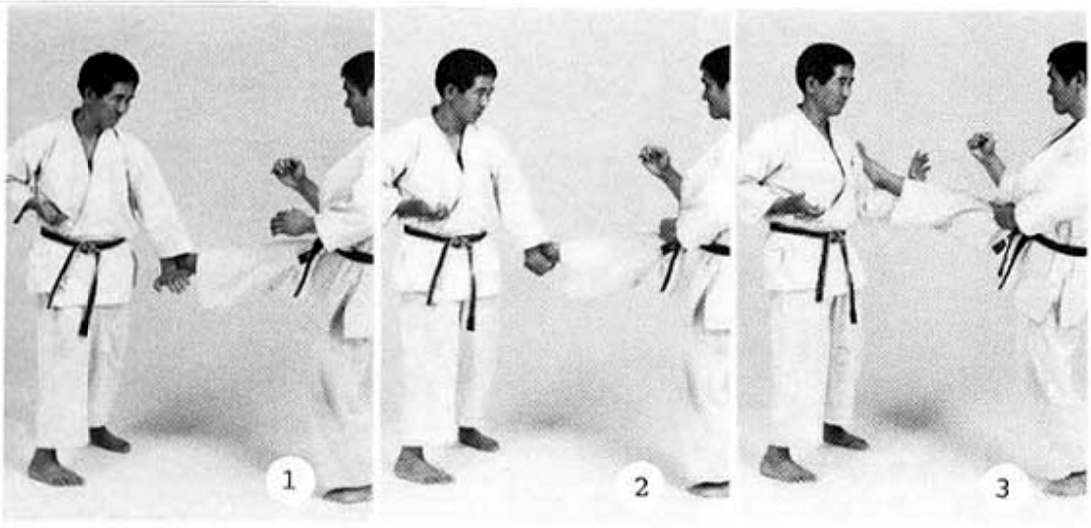




Shotei gedan barai (open hand downward block)

1. Begin with both hands open in the ready position. Bring the right hand to the left side. From this position, swing the hand downward in a circular motion and block the attack.
   Focus all your power swinging the open hand downward in a circular motion, and end the block within the width of your body. Do not move the blocking hand beyond the outside of the thigh.
2. While delivering the block, do not raise the shoulder and elbow, but twist the forearm downward and execute the block. Block the attack before the kicking leg is fully extended.
3. Using the snap of the elbow, it is possible to strike the side of the opponent's kicking leg with *shotei* and deflect it to the side.





Shotei otoshi uke (open hand dropping block)

Assume *morote no kamae*. Drop the right hand (*shotei*) straight downward and block the attacking arm downward. Until the moment the hand drops, relax the hand. At the moment the hand drops downward, tuck the thumb against the palm and tense it. Also tense the palm as hard as possible and focus your power in the *shotei*. At the moment of impact, lower the shoulders and tense the back muscles.



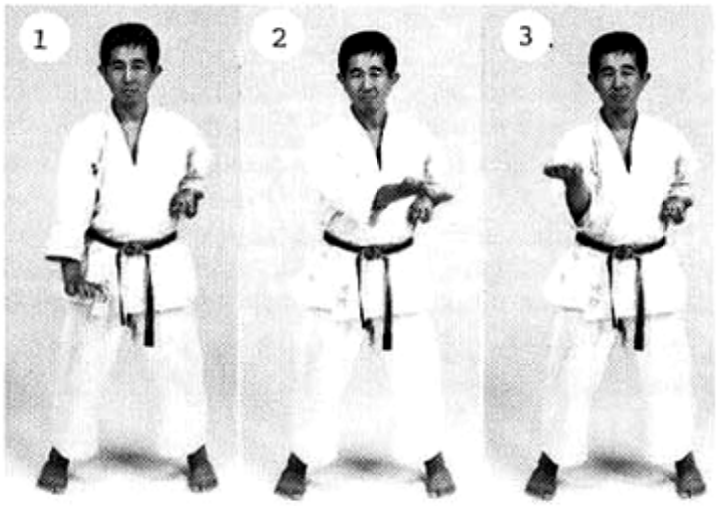


Chudan sukui uke (middle scooping block)

Drop the hand downward. While bending the wrist and rotating the forearm, move the hand in a circular motion and block the attacking arm with a scooping motion.

Do not raise the elbow, but lift the forearm as you block. Tuck the thumb in and tense the palm as you scoop the elbow of the attacking arm upward.

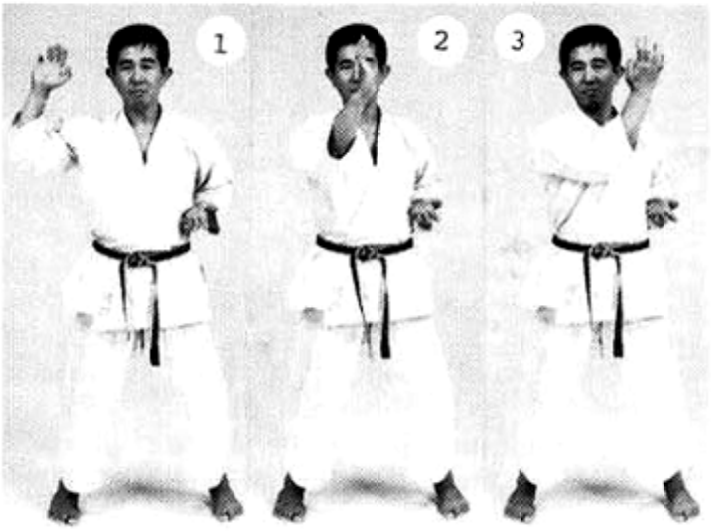




This technique is found in the *kata Saifa, Seiyunchin Sesan, Kururunfa* and *Suparinpei.*

Jodan nagashi uke (upper level sweeping block)

1. Hold the right open hand in a *jodan no kamae.* Swing the hand from outside to inward to sweep aside the opponent's attacking arm as you rotate the forearm.
2. It is important to meet the attacking arm as soon as the attack is delivered. Do not resist the attack directly, but sweep aside the attacking arm.

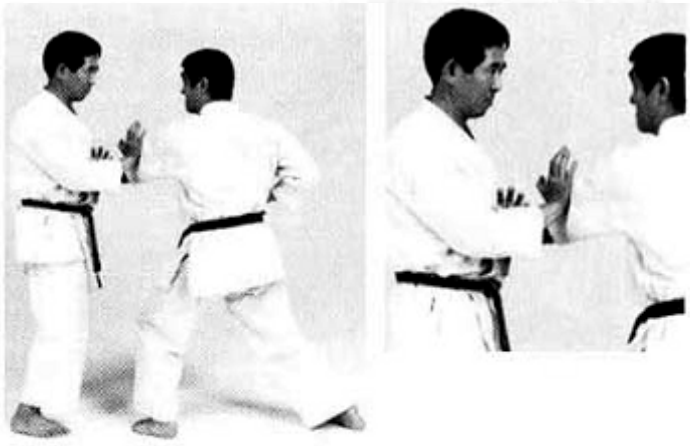




Chudan shotei yoko uke (middle level open hand side block)

Hold both hands open at your sides. Move the right hand directly to the left side to block the attack. Tuck the thumb firmly against the palm and tense the palm when you block the attack. Concentrate all the power in *shotei* as you block the attack. This technique may be used effectively against the attacker's elbow.





Jodan ko uke (bent wrist block)

Bend the hand inward and downward at the wrist. Raise the hand directly upward, and block the attack with the top of the wrist. Focus all your power in the top of the wrist at the moment of blocking. The forearm should be held upright when blocking. Strike under the opponent's wrist to block. This technique is found in the *katas Sanseru* and *Suparinpei.*







Kosa uke (cross block)

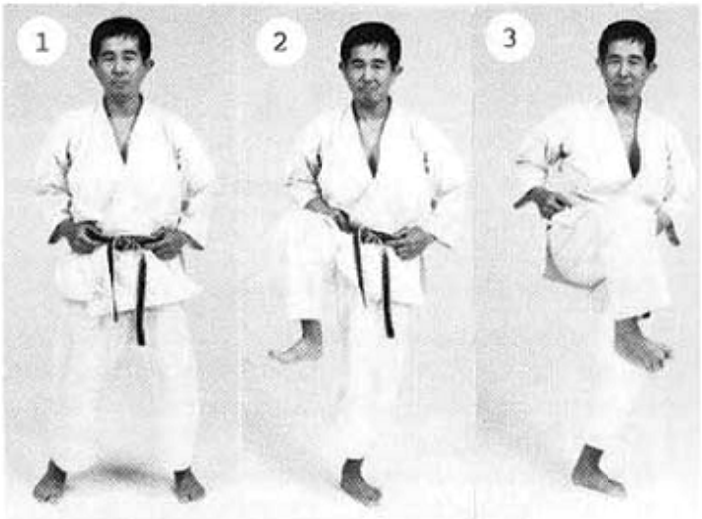
Assume a ready position. Drop the hips and cross the fists at the wrists, blocking the attack with the crossed hands with all your power. While blocking, do not raise the shoulders but tense the lateral muscles (latissimus dorsi). This technique is found in the *kata Sanseru.*





Hiza uchi uke (knee block from outside inward)

From the natural stance, raise the right knee to the level of the abdomen quickly. Then move the right knee from outside to inward and block the attack with the knee. The knee should be driven from outside inward at the same level in a circular motion to block the attack. The block should be well timed to block the attack. For instance, to block a *mae geri*, *hiza uchi uke* should be performed before the kick is fully extended.





Hiza soto uke (knee block from inside outward)

From the natural position, raise the right knee to the left side at the level of the abdomen. Then move the knee from inside outward firmly and block the attack with the knee. Move the raised knee in a large smooth circular motion until the blocking leg touches the ground. Deflect the kicking leg from inside outward before the kick is fully extended.







(3). Leg Techniques

Kicking techniques

Mae geri (front kick)

Assume *han zenkutsu dachi*, with your hands in *morote no kamae*. Draw in the chin to the neck and keep correct posture, raise the knee of the kicking leg to the level of the chest. Bend the toes back and tense them firmly. Pushing the hips forward, kick directly forward using the snap of the lifted knee effectively. Focus all your power in the *josokutei* at the instant the knee is straightened. After completing the kick, withdraw the kicking leg quickly to its original position. If you don't, it gives the opponent a chance to catch or sweep your kicking leg.



Mae geri (front kick)









Gedan mae geri

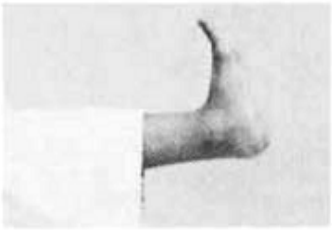


Jodan mae geri (upper kick)

Raise the knee of the kicking leg to the level of the chest, then kick forward to the upper area. At the moment of impact, focus all your power in the *josokutei*. Use the snap of the knee to kick forward.

Mae kakato geri (heel kick)

Kick forward with the *kakato* (heel), tense and concentrate all the power in the heel upon impact.



Tsumasaki mae geri (kicking with the tips of the toes)

Keep the sole of the foot parallel to the ground and tense the tips of the toes. Kick horizontally forward using the snap of the knee.



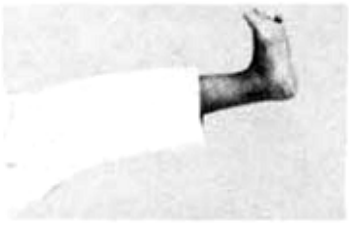
Kicking with *haisoku* (instep)

Using the snap of the knee, kick the side of the abdomen or to the ***kinteki*** (groin) with the instep.



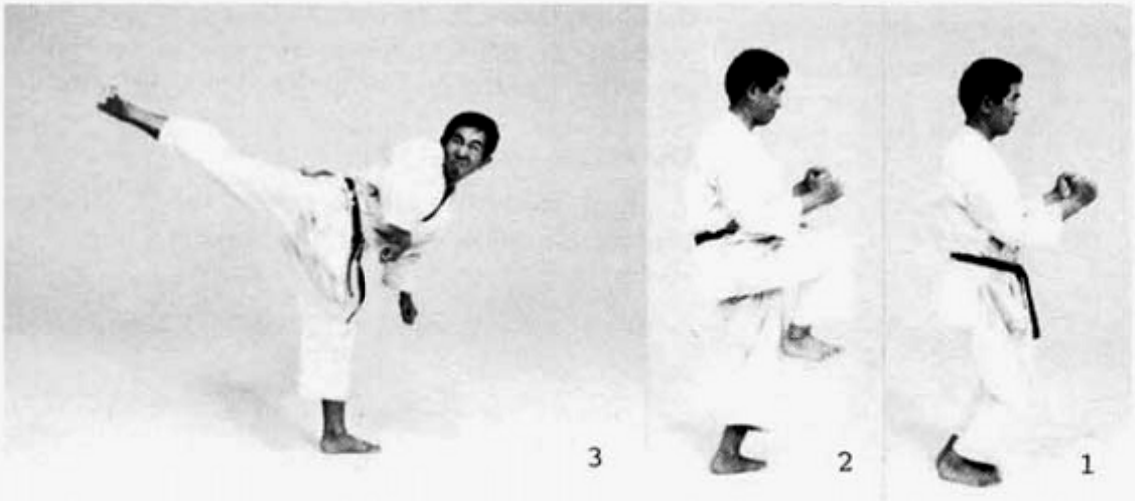
Kicking with *sokuto* (foot edge)

Using the snap of the knee, kick forward with *sokuto* (foot edge). This kick is used to attack the opponent's lower abdomen.



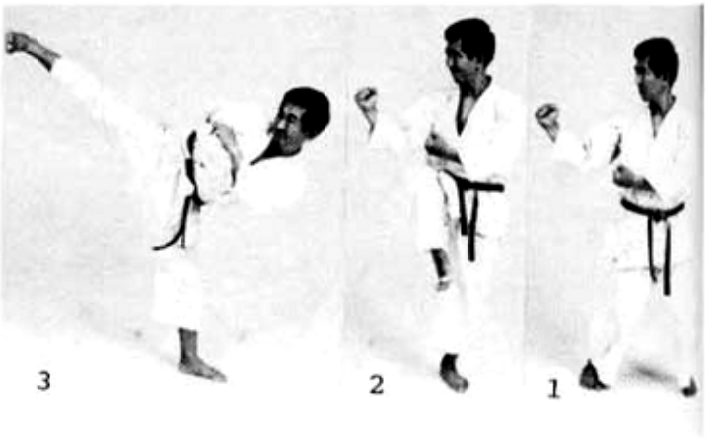
Ushiro geri (back kick)

Assume ***heiko dachi*** and lift the kicking leg (right leg) to the level of the chest. Lean your upper body forward and then, using the snap of the knee, deliver a kick to the rear. As you kick, your back should form an arch shape. Look over the shoulder at the target while delivering the kick, ***jodan ushiro geri***, ***chudan ushiro geri*** and ***gedan ushiro geri*** are delivered in the same way.



Yoko geri (side kick)

Assume ***uchi hachiji dachi***, raise the knee of the kicking leg (right knee) to the level of the abdomen, curl the toes back and tense the outer edge of the foot. Deliver the kick upward to the side, focusing the outer edge of the foot on impact. At the moment the kick is applied, rotate the hips, so they are twisted forward, and focus all the power in the edge of the foot. Keep your eyes on the target at your side. Bend the supporting leg slightly to keep your balance. It should be straightened at the moment of impact. ***Gedan sokuto geri*** is mainly aimed at the knee of the opponent.



Jodan sokuto geri, chudan sokuto geri, and *gedan sokuto geri* are the variations of *yoko geri*..







Gedan geri



Jodan mawashi geri (upper round kick)

Assume *han zenkutsu dachi*. Raise the knee of the kicking leg to the height of the abdomen. Tense the tips of the toes. Swing the foot around your body from outside inward, aiming at the side or upper area. At the moment the kick is applied, focus your power in the ball of the foot.

Fumikomi-geri (stamping kick)

Training method for the stamping kick

1. Assume *heiko dachi* and hold your hands on your hips and look forward.
2. Lift the knee of the kicking leg to the height of the abdomen. Draw the heel of the kicking leg to the inside of the thigh of the supporting leg. Curl the tips of the toes upward and tense them. Bend the supporting leg slightly to provide stability.
3. Stamp downward and inward at the target.
4. These photographs show *fumikomi geri* being applied to a downed opponent's armpit.







Ushiro mawashi geri (round kick to the rear)

Assume *heiko dachi*, hands in the *morote* position. Raise the knee of the kicking leg (right leg) to the height of the abdomen, holding the leg on the left side of the body. Twist the right hip to your left, and deliver the round kick to the right. The right heel faces the right at this movement. Lift the knee fast, and snap it out, almost kicking your own buttock.

b. These photographs show *ushiro mawashi geri* (hook kick) being delivered to the back of an opponent's head.





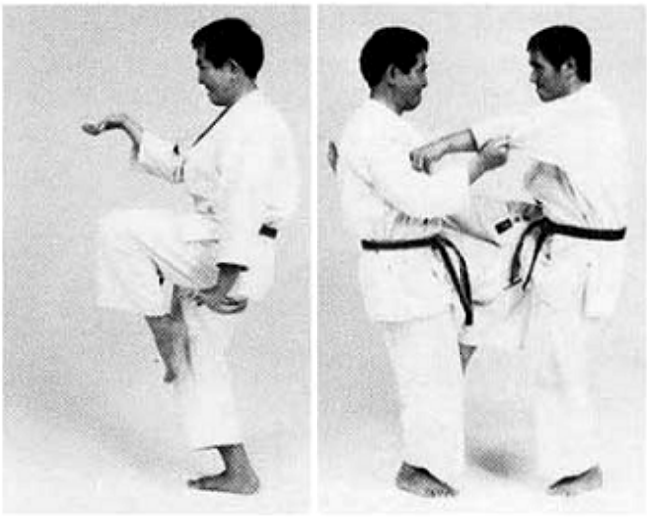
Gyaku mawashi geri (reverse round kick)



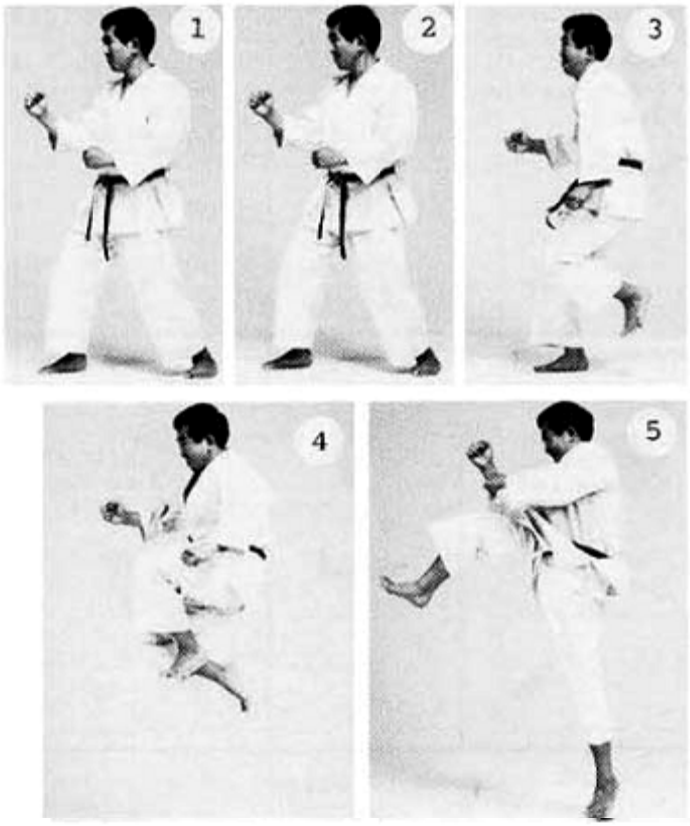
Assume *heiko dachi*, hands in *morote* position. Raise the knee of the kicking leg (left leg) holding the leg on the right side of the body. Deliver the round kick from the right to the left in a circular motion. This kick is the reverse of the normal *mawashi geri*.

Hiza ate (knee strike)

Raise the kicking knee (left knee) in *chudan* or *gedan* position. From that position, concentrating all the power in the top of the knee, deliver the knee strike to the *kinteki* or the lower abdominal area in an upward direction. Do not tense the ankle or toes, but keep them relaxed. This technique is found in the *kata Saifa*.



Tobi nidan geri (jumping double kick)



Uke waza (blocking techniques)

Sokutei osae uke (pressing block with the sole of the foot)

The instant the opponent begins delivering the kick, stop the kick by pressing down hard against the ankle.



Sokutei harai uke (sole of the foot block)

Block the attack with the sole of the foot, moving the foot firmly and strongly from outside inward.



Haisoku barai (instep block)

Swing the instep of the foot from inside out in a circular motion and block the attack.





(4). *Tenshin* (body shifting techniques)

Tenshin, a type of *sabaki* (a shift in the position and angle of your body) involving mainly the hips and feet, is used to prepare a stance for both defense and attack. In other words, the purpose of the *tenshin* is to change the position and angle of your body to avoid the attacks of your opponent and then put you at the correct distance from your opponent for a counter attack.

The following are important points in practicing *tenshin*.

a. To prevent the hips from being unstable and without support, tense the lower part of the abdomen, bend the legs sightly at the knees, and keep the center of gravity between the legs. Quickly move your body and feet according to your purpose.
b. *Tenshin* involves a free twisting, turning and rotating of the hips while pivoting on the balls of the feet.
c. Always keep your hips on the same level while moving. *Tenshin* has to be done with speed and accuracy.
d. It is necessary to practice over and over to be able to accurately execute *tenshin* in every possible direction.
e. *Tenshin* is a defensive movement. But at the same time it is used to prepare an attack.
f. It is important to keep the hips firm.
g. It is important not to make any unnecessary movements while you execute your move.
h. While you are practicing, keep your shoulders relaxed, your hips low, your posture stable, and execute your movements smoothly and rhythmically.

Now, let me explain "*tenshin*" using the example of left *nekoashi dachi*. To make a forward shift, take a step forward with the left foot. The right foot should follow the left foot at the same time. To make a backward shift, take a step backward with the right foot; the left foot follows the right foot. You should practice these movements over and over, at first slowly, in order to master executing "*tenshin*" accurately. Then, gradually, you can practice these movements quickly and sharply.

To make the sliding shift to the right and left in *nekoashi dachi*, keep your posture natural, hips stable and prevent the hips from going up and down. Move smoothly and sharply to the right and left. While you are practicing, keep your hands on your hips. Repeat these movements over and over until you can execute a sharp, accurate and smooth "*tenshin*" in every possible direction.

(1) Assume heiko dachi, placing the hands on the hips.	 1	(2) Bend the knees slightly, and keep the eyes looking forward.
(5, 6) Twist the upper body and the hips to the left as you slide the left foot to the right.	 6	(7) Slide (in suriashi) the left foot to the left slowly.

A. Training Method for Tenshin

1). Practice the movements slowly at first.
2). Gradually use more speed. Repeat the movements over and over.
3). Make the movements sharp, speedy and rhythmical.
4). Do not move the body up and down but keep it at the same level while moving in nekoashi.


2

(3)
Slide the right foot slowly to the right.


3

(4)
Draw the left foot to the right foot in suriashi (sliding).


4


5


7

(8)
Slide the left foot to the left.


8

(9)
Draw the right foot toward the left foot.


9

(10)
Twist the upper body and the hips to the left as the foot moves.


10

(11)
When you are accustomed to the movements, slide the right foot quickly to the right directly to the side.


11


12

(12)
Slide the right foot to the right withmaximum speed.


13

(13)
At the same time, draw the left foot quickly towards the right foot.


14

(14)
Keep the hips at the same level while shifting.

(15)
Slide the left foot quickly towards the left.


15

(16)
Simultaneously draw the right foot to the left foot.


16

(17)
Twist the hips and upper body sharply, keeping on balance.


17

(18)
Slowly slide the right foot diagonally backward.


18

(19)
Draw the left foot toward the right foot.


19


20

(21) While pivoting on the right foot, slowly slide the left foot diagonally backward.


21

(22) Draw the right foot toward the left foot.


22


23


24

(25) Slide the right foot diagonally forward.


25


26

(27) Draw the left foot quickly to the right.


27

(28) Slide the left foot sharply and quickly diagonally forward to the left


28


29

(30) Draw the right foot toward the left foot.


30

(31) Be sure to keep the hips on the same level.


31

(32) Slide the right foot.


32


33


34

(35) Slide the left foot diagonally back to the left.


35

(36) Quickly draw the right foot to the left foot.


36


37


38

(39) Assume heiko dachi. The feet should be roughly shoulder width apart.


39

(40) Bend the knees slightly and relax the upper body. Place the hands at the hips.


40

(41) First slide the right foot forward.


41


42


43

(44) Draw the left foot quickly to the right foot.


44

(45) Slide the left foot backward.


45


46

(47) Draw the right foot back to the left foot as the left foot slides backward.


47

(48) Until you become accustomed to the move, slide the foot slowly over the floor.


48

(49) Keep the soles of the feet in light contact with the floor while moving the feet.


49


50

(51) Quickly draw the left foot to the right foot.


51

(52) When you are used to the move, slide the left foot backward sharply and quickly.


52


53

(54) Draw the right foot to the left foot quickly and sharply.


54


55


56


57


58


59


60

(61)
Bend the knees slightly, place the hands at the hips and assume the natural stance.


61

(62)
Concentrate the power in the tanden (lower abdomen), relax the shoulders. The body weight is supported on the balls of the feet (josokutei).


62

Lift the heels slightly.

(63)
Move the hips first.


63

(64)
Draw the right foot slowly back allowing it to slide over the floor.


64

(65)
Keep the eyes looking diagonally forward.


65

(66)
Return to the original position.


66


67

(68)
The key points are the same as in no. 63.


68

(69)
The key points are the same as in no. 64.


69

(70)
The key points are the same as in no. 65.


70


71


72

(73)
Concentrate the power in the lower abdomen, and bend the knees slightly. Support the body weight with the josokutei (the balls of the feet) and lift the


73

heels slightly.

(74)
Practice the movements over and over. When you are accustomed to the movements, always move the hips first.


74

(75)
As you draw the right hip sharply back, simultaneously slide the right foot back, keeping the sole of the right foot in contact with the floor.


75

(76) Simultaneously, draw back the right shoulder quickly and sharply. Keep the eyes looking diagonally forward.


76

(77) Return smoothly to the original positon.


77

(78) Natural stance.


78

(79) The movements are as in no. 74, but using the other foot.


79

(80) The movements are as in no. 75, but using the other foot.


80

(81) The movements are as in no. 76, but using the other foot.


81


82

(83) Return to the original position.


83

(84) Drop the hands naturally, and assume the natural stance.


84

(85) Relax the shoulders and concentrate the power in the tanden. Bend the knees slightly.


85

(86) Draw the chin in toward the neck, keeping the eyes looking forward and relax the whole body.


86

(87) Twist the upper body, turning the hips and shoulders, drawing the left hip and left shoulder backward. Swing the hands to the left.


87

(88) At the same time, twist the right hip and right shoulder to the left. Keep the eyes looking forward. Do this movement slowly.


88


89

(90) Return to the original position.


90


91

(92) The movements are as in no. 87, but reversed. Swing the hands to the right.


92

(93)
Reverse the movements of no. 88, twisting in the other direction.


93

(94)
Place the hands on the hips.


94


95

(96)
Keeping a natural stance, twist the upper body only. Keep the left foot firmly on the floor.


96

(97)
Bend the knees slightly. Twist the hips sharply and quickly to the left. Twist the upper body quickly to the left along with the hips.


97

(98)
Return to the original position.


98


99

(100)
Assume the natural stance, keeping the eyes looking forward.


100

(101)
Twist the left hip to the right. At the same time twist the upper part of the body too.


101

(102)
Return smoothly to the original position.


102


103


104

(105)
The key point is to draw the left shoulder back firmly as you twist the hips. Keep the hips at the same level as you twist.


105


106


107


108

(109)
Draw the right shoulder firmly to the rear when drawing back the hips. Twist the hips at the same level.


109


110


111


112


113


114


115

(116)
Assume the natural position, placing the hands on the hips and keeping the eyes looking directly forward.


116

(117)
Move the left foot diagonally backward to the left.


117


118

(119)
Draw the front foot (right foot) toward the left.


119

(120)
Move the feet and upper body backward at the same time.


120

(121)
After completing the move, at the next moment, Slide the feet diagonally forward.


121

(122)
Draw the left foot to the right foot as soon as the right foot slides forward.


122

(123)
After practicing the movements over and over, and becoming accustomed to them, slide the feet sharply and quickly


123

(124)
Draw the right foot, to the left foot immediately after sliding the left foot backward.


124


125

(126)
Turn in the opposite direction, facing diagonally left forward.


126

(127)
Take the first sliding step with the left foot to the left, then draw the right foot swiftly to the left foot.


127

(128)
Slide both feet sharply and quickly.


128


129

(129, 130)
Slide the left foot sideways. (Changing the direction of the body).


130


131

(131, 132)
As soon as the left foot completes the sliding move to the side, twist the hips sharply and move the right foot so as to change the direction


132

you are facing.

(133)
Move the feet quickly and sharply for tai sabaki (changing the direction of the body).


133

(134)
Return to the original position.


134

(135)
Assume the natural stance.


135

(136)
Move in the opposite direction. Slide the right foot sideways.


136


137

(138)
As soon as the right foot completes the sliding move, pivot on the right foot and move the left foot back to the direction you are facing.


138

(139)
Continue to look to the side.


139

(140)
Return to the original position.


140


141

(142)
Slide the left foot to the left side.


142

(143)
Pivoting on the sliding foot (the left foot), move the right foot back, and change the direction you are facing.


143


144


145


146


147


148


149

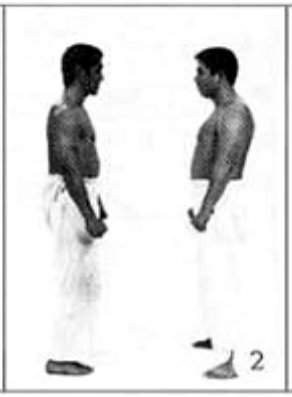
Part 9. The Training of the Forearms

Kotekitae
(strengthening the forearms)

a. *Kotekitae* is a training method to strengthen the inner and outer forearms by striking arms with a partner. This training helps to build up blocking power.
b. *Kotekitae* training helps to build up pulling strength and *muchimi.*
c. It also helps to build up strong forearms as hard and heavy as iron which can break the arms or legs of an opponent when used to block his attacks.
d. Hitting one anothers forearms is painful. You learn physical and mental endurance through *kote kitae* training.

(1). *Gaiwan kotekitae*
(Strengthening the outer forearms)





Relax the body. Strike one another's right outer forearms speedily, with a whipping motion.









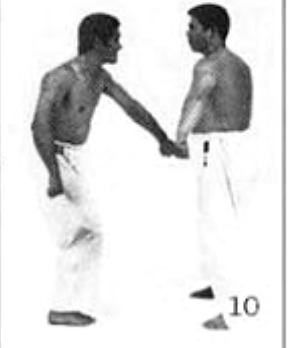
Then strike one another's left forearms in the same way.



Twist the arm slightly inward upon impact. Strike one another's right and left forearms alternately about one hundred times each training session to strengthen the outer forearms.









(2). *Naiwan kotekitae* (strengthening the inner forearms)

From the face level, swing your arms down in a circular motion and strike one another's inner forearms. This movement is the same as the block gedan barai.





Strike one another's forearms about 100 times each training session.











(3). *Chudan soto-uke kotekitae* (strengthening the outer forearms by blocking *chudan*)



Move the left forearm from the left side to the right side and deliver a chudan block from inside outward in a circular motion. Strike each other's forearms making contact in front of the face. Then,

return the elbow to the side.





The instant after striking each other's forearms, hook the partner's fist with the wrist and pull it firmly to the side. This exercise helps to build up pulling strength as well as hardening the forearms.





Tense and sink your power to the tanden, and strike each other's forearms with all your power.



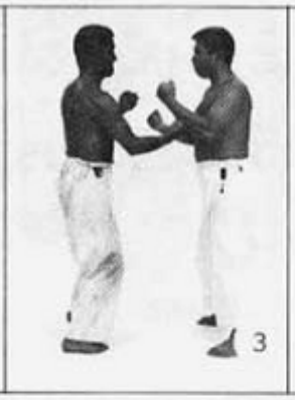


(4). *Chudan uchi-uke kotekitae* (strengthening the forearms by doing *chudan* inward block)

Deliver chudan uchi-uke (chudan inner block) from outside inward and strike each other's inner forearms as hard as possible.













(5). *Chudan soto hiki uke kotekitae* (strengthening the forearms by doing *chudan* outward pulling block)

This helps to build up pulling strength and muchimi. Assume an open hand chudan kamae. Do the chudan outward pulling block, hooking one another's wrists and pulling against one another.



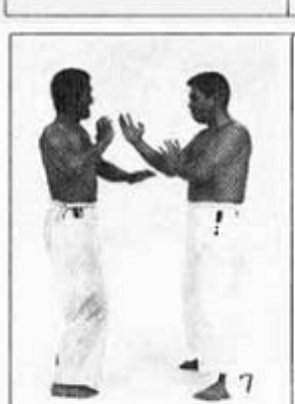












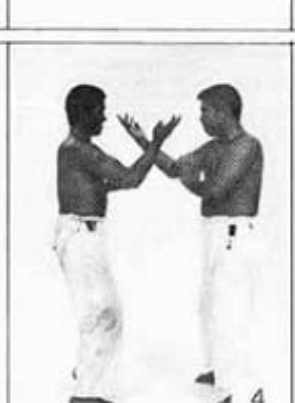
(6). *Chudan uchi hiki uke kotekitae* (strengthening the forearms by doing *chudan* inward pulling block)

Keep the hands open in the chudan position. Hook one another's inner forearms as you do the chudan inner pulling block. This helps to build up strength for blocking and pulling.














7

Meet your partner's forearm with a circular movement of your own forearm. Then pull with all your power. This helps to build up chudan blocking strength.


8


9


10


11

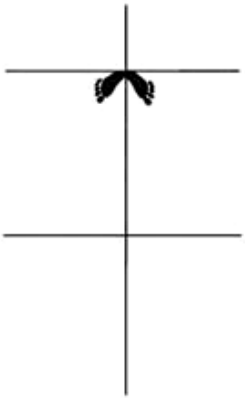

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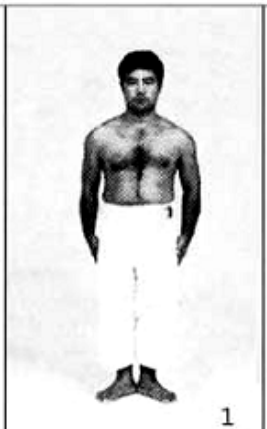

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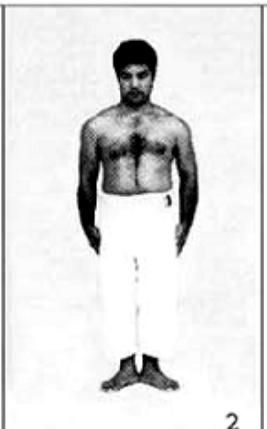

14

Part 10. The Fundamental *Kata, Sanchin*

Higaonna Kanryo Sensei's *Sanchin*

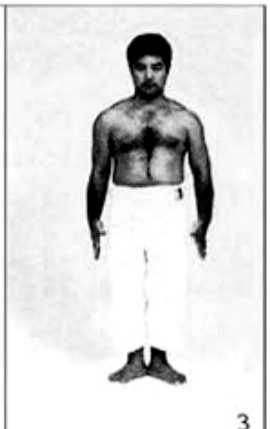


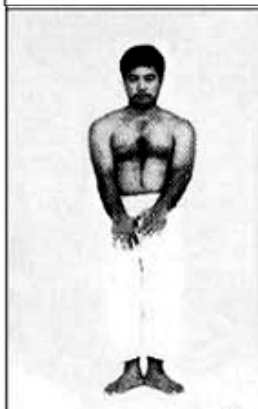




(1) - (2)
Look straight forward. Breathe deeply using the lower abdomen. Concentrate power in the lower abdominal area.

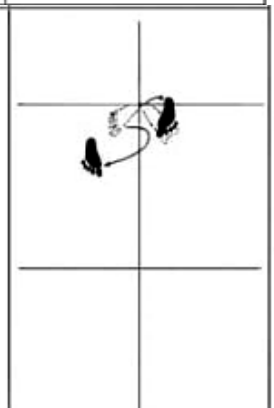
(3) - (5)
Assume the ready position ("yoi" position).

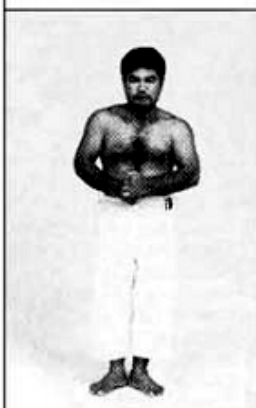


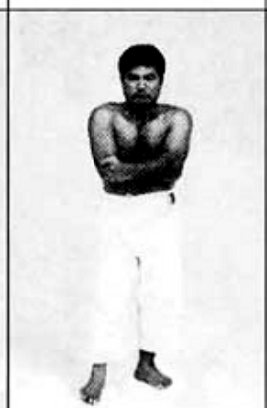




(6) - (8)
Take a long breath through the nose, and simultaneously slowly perform morote chudan uke (double inside circular block). At the same time, step forward with the right foot from the formal stance. Keep the right foot in continuous contact with the floor as it traces a semicircle on the floor. The left foot acts as a pivot and assume migi (right) sanchin dachi (hourglass stance).









(9) - (10)
Slowly focus morote chudan-uke (double inside circular block), exhaling slowly from the mouth and assume migi (right) sanchin dachi.





10

(11) - (12) Next, twist the forearms to the outside and pull and tense both elbows toward the torso. Pull the chin in, lower the shoulders and tense the muscles of the latissimus dorsi (kohaikin). Straighten the back, tighten the buttocks and bend the knees slightly inward and tense them. There should be space for one fist between the elbow and the torso.



11



12

(13) - (17) Maintain sanchin dachi. Inhaling through the nose and gripping the left fist as tightly as possible, pull the left fist firmly back as far as possible. (as if pulling the belt of the opponent). While pulling the left fist to the side, keep the arm in close contact with the body, do not raise the shoulders, and keep tensing the lateral muscles. Inhale slowly.



13



14



15



16



17

(18) - (22) Maintaining sanchin dachi, tensing the fist straight forward toward ganka (below the breast area). When the fist is almost fully extended, twist the fist inward and focus the thrust. At the moment of focusing the thrust, concentrate power in the tanden and exhale explosively through the mouth, making a guttural "Ha" sound. Keep the whole body tensed while performing this motion. Be sure to tense the lateral muscles and thrust the arm out keeping close contact with the side of the body.



18



19



20



21



22

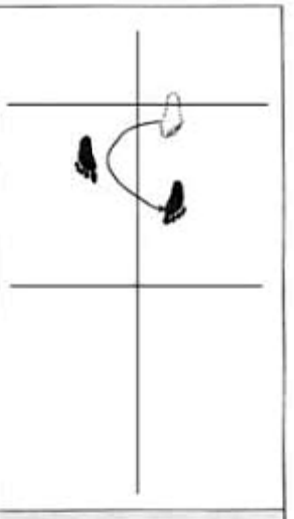
(23) - (25) While tensing the whole body, tighten the left fist and with a pulling motion perform a left middle hooking block. Inhale slowly and deeply while pulling the fist and exhale in a short burst at the moment of focusing the block.







(26) - (28)
From migi (right) sanchin dachi, pivoting on the right leg, step forward with the left foot tracing a semi-circle and assume hidari (left) sanchin dachi. Be sure to tense the whole body while taking the step forward.









(29) -(32)
Perform the opposite of the movements of nos. 13 - 17. The key points are the same.









(33) - (37)
Perform the opposite of the movements nos. 18 - 22. The key points are the same.











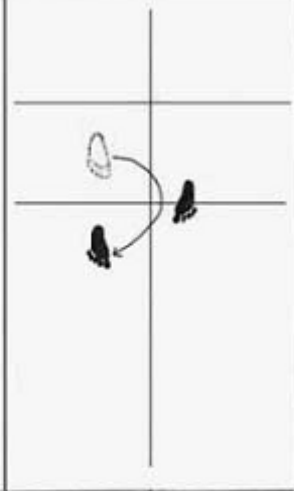
(38) - (40)
Perform the opposite of the movements no. 23-25. The key points are the same.


38


39


40

(41)
From migi (right) sanchin dachi, pivoting on the left leg, step forward tracing a semi-circle on the floor with the right foot, and assume migi (right) sanchin dachi.




41

(42) - (46)
Perform the same movements as in nos. 13 - 17. The key points are the same.


42


43


44


45


46

(47) - (50)
Perform the same movements as in nos. 18 - 22. The key points are the same.


47


48


49


50

(51) - (53)
Maintain migi sanchin dachi. After focusing the left middle thrust, pull the left fist back firmly to the side inhaling at the same time. Keep tensing the latissimus dorsi (kohai-kin) while pulling the fist back.


51


52



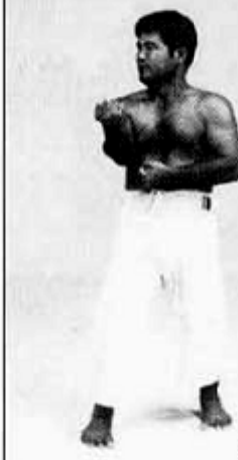
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(54) - (60) Maintain migi sanchin dachi. Turn the face to the right. Simultaneously slide the left fist to the right side, under the right elbow. Then, move the right foot across the left foot, drop the hips and assume bensoku dachi (cross legged stance).

Then turn sharply to the rear, and swiftly execute hidari (left) chudan yoko uke (middle circular block). Use the effect of muchimi (sticky hand) while performing the circular block). Pull the right fist back to the right side. Assume hidari (left) sanchin dachi after turning to the rear.



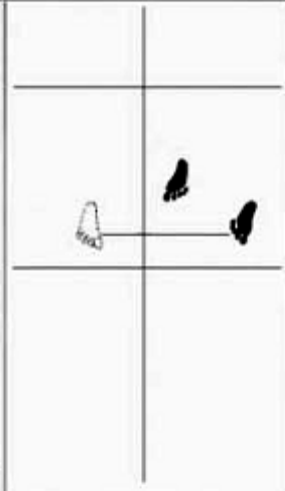
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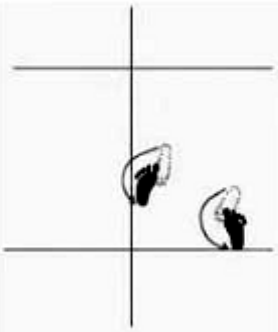




57



58





59



60

(61) - (63) Face the rear in left sanchin dachi and apply migi (right) chudan tsuki (middle thrust) in the same way as in nos. 33 - 37.



61



62



63

(64) - (65) Maintain hidari sanchin dachi. After focusing migi chudan tsuki (middle thrust), perform and focus migi (right) chudan uke (middle circular block). The key points are the same as in nos. 23 - 25.

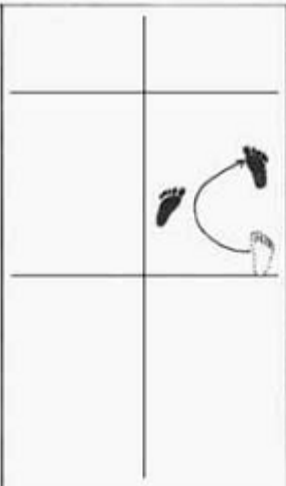


64



65

(66) - (67) From hidari sanchin dachi, pivoting on the left leg, slide the right foot forward (in the direction you are now facing), tracing a semi-circle on the floor.







(68) - (71) Maintain migi sanchin dachi. Pull the left fist back to the left side. The key points are the same as in nos. 13 - 17.

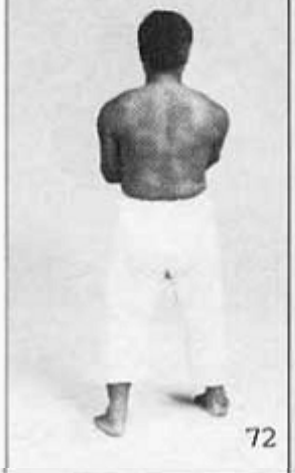








(72) - (74) Maintaining migi sanchin dachi, and facing the rear, apply and focus hidari chudan tsuki (middle thrust). The key points are the same as in nos. 18 - 22.







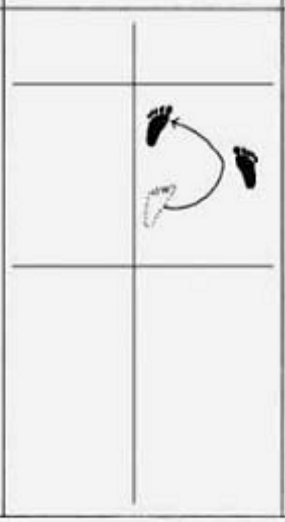
(75) - (77) Maintaining migi sanchin dachi, perform hidari chudan uke. The key points are the same as in nos. 23 - 25.







(78) - (79) From migi sanchin dachi, perform the opposite of the movements nos. 66 - 67. Step forward and assume hidari sanchin dachi.



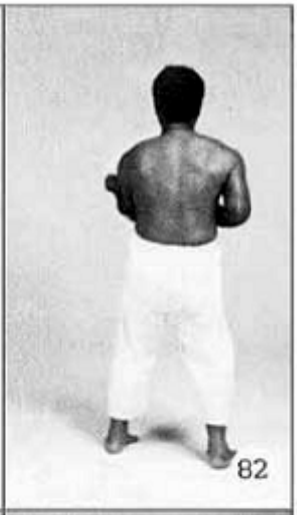




(80) - (83) Perform the opposite of the movements nos. 13 - 16. Pull the right fist back to the right side.









(84) - (87) Maintaining hidari sanchin dachi, perform the opposite of the movements nos. 18 - 22. (applying migi chudan tsuki).







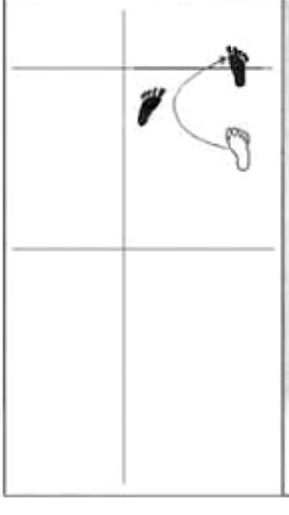


(88) - (89) Maintaining hidari sanchin dachi, perform the same movements as in nos. 64 - 65. The key points are the same.





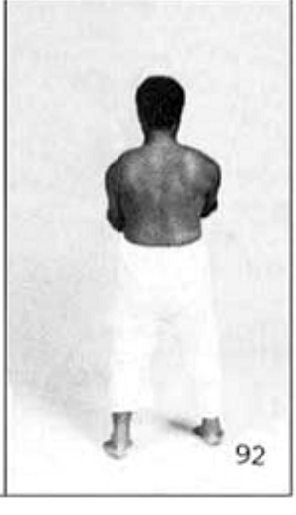
(90) - (91) Keeping both fists in the middle circular block position, step forward. The key points are the same as in nos. 66 - 67.



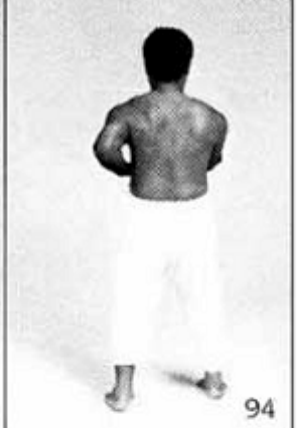




(92) - (94) Maintaining migi sanchin dachi, pull the left fist back to the left side. The key points are the same as in nos. 13 - 17.



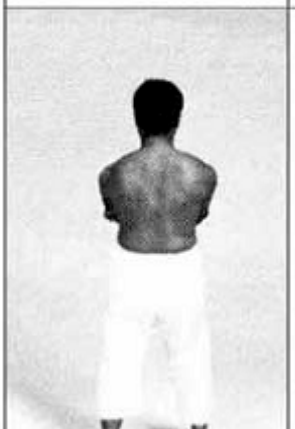

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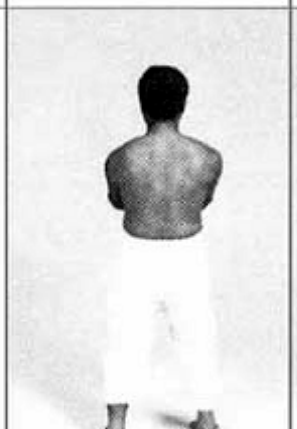
(95) - (97) Maintaining migi sanchin dachi, apply and focus hidari chudan tsuki. The key points are the same as in nos. 18 - 22.

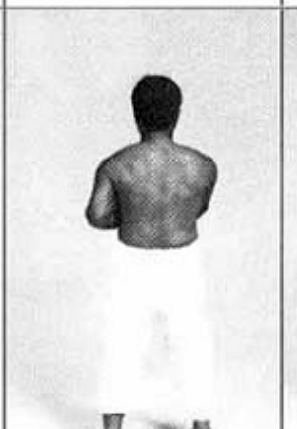

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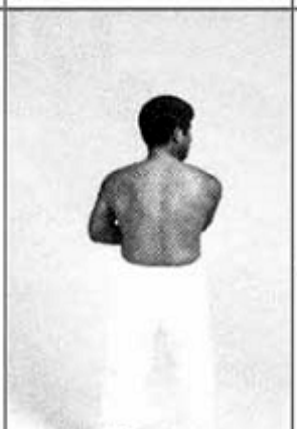
(98) - (100) Maintaining migi sanchin dachi, pull the left fist to the left side. The key points are the same as in nos. 51 - 53.

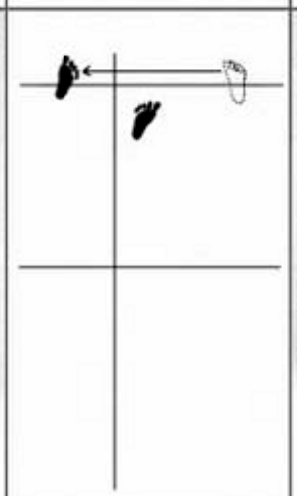

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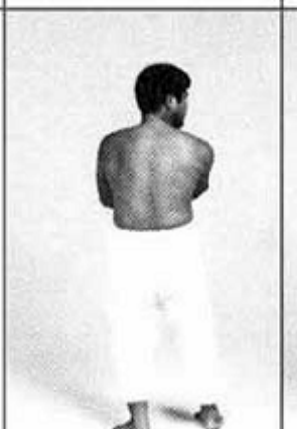

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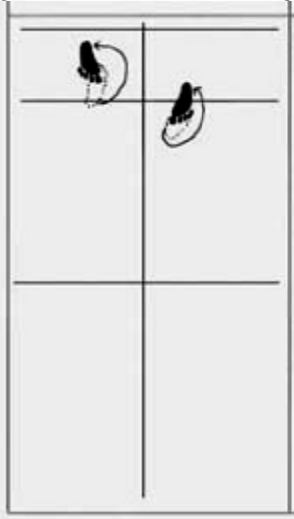
(101) - (105) From migi sanchin dachi, perform the same movements as in nos. 54 - 59.

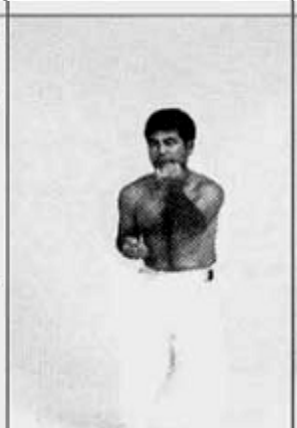

101




102


103




104


105

(106) - (109) Assume hidari sanchin dachi, and perform the same movements as in nos. 33 - 37. The movements and the breathing are the same.


106


107


108


109

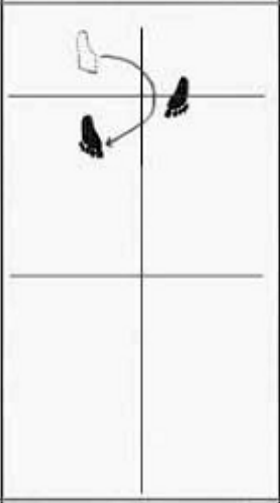
(110) - (112) Perform the same movements as in nos. 38 - 40. The key points are the same.


110


111


112

(113) - (117) From hidari sanchin dachi, slide the right foot forward, tracing a semi-circle on the floor and assume migi sanchin dachi. The hand techniques are the same as nos. 41 - 46. The breathing is the same as in nos. 41 - 46.

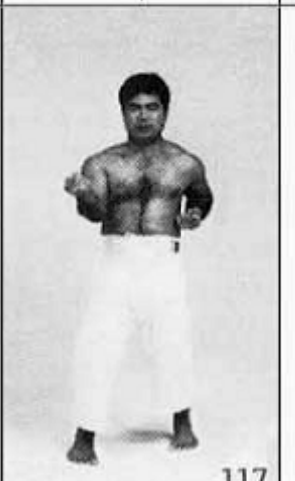



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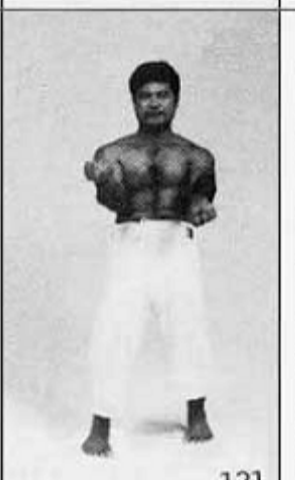

117

(118) - (121) Parform the same movements as nos. 47 - 50.


118


119


120


121

(122) - (124) Maintaining migi sanchin dachi, pull back the left fist to the left side. As you pull the left fist to the side, open the left hand. At the same time open the right hand, tense both arms and form and focus a circle shape with the arms.

Inhalation and exhalation are comparatively short. As you focus the circle shape with the arms, concentrate power in the tanden and breathe out.


122


123


124

(125) - (130) Maintaining migi sanchin dachi, the arms forming a circle shape, inhale deeply through the nose. Clench the fists, starting with the index fingers and then press the thumb firmly on the index and the middle fingers. Tensing the latissimus dorsi (kohai-

kin), turn the fists palm up and pull both fists firmly back.


125


126


127


128


129


130

(131) - (133) Maintain migi sanchin dachi. Thrust both arms forward in a pushing motion. Tense the wrists, palms and palm edge areas and form and focus a circle shape with both hands. Breathe out through the mouth. Co-ordinate your breathing with the moment of

focusing a circle shape with the hands.


131


132

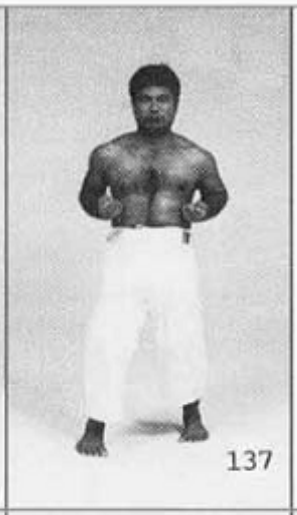

133

(134) - (137) Perform the same movements as in nos. 125 - 130. The key points are the same.


134


135


136


137

(138) - (142) Maintaining migi sanchin dachi, perform the same techniques as in nos. 131 - 133. The key points are the same.


138

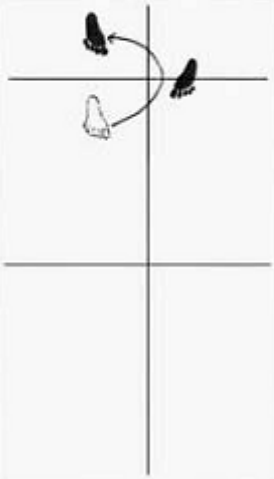

139


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141


142

(143) - (148) From migi sanchin dachi, slide the right foot backward and assume hidari sanchin dachi. Simultaneously, move the left hand to the right side, so that the left hand is under the right elbow, ready to perform tora guchi. Tensing the left knife hand area, execute tora guchi (open hand circular block) in front of the face. As you apply a circular block with the left hand, perform uchi kake uke (inside hooking block) with the right hand. Inhale as you perform the blocks. Then, pull the right hand back to the right side. After both hands are fully pulled back to the sides, tighten both palms and slowly push the hands forward with all your strength. Breathe slowly out as you push forward. As you focus the technique concentrate power in the tanden.




143


144


145


146


147


148


149

(149) - (154) Maintaining hidari sanchin dachi, and inhaling deeply, trace a circle in front of the body with both hands and bring them together in front of the body with the right hand resting on the palm of the left. Then bring the left foot back to the right and

assume the for mal stance while turning the hands. Drop the hands to in front of the kinteki (groin) and finish.


150


151




152


153


154


155

(155) -(157) Maintaining musubi dachi (formal stance), with the hands crossed in front of the groin, exhale from the mouth and then immediately inhale through the nose. Then exhale continuously in short bursts, making guttural "Ha" "Ha" "Ha" sounds.

Then let your breathing return to normal.


156


157


158

(158) - (162) Bring the hands from in front of the kinteki (groin) to the sides of the legs and relax the whole body. Breathe normally. Finish the performance with a bow.


159


160


161


162

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Master Morio Higaonna, 8th dan and Chief Instructor of the International Okinawan Goju-Ryu Karate-Do Federation (IOGKF), was born in 1938, in Naha the capital city of Okinawa. He began his training at the age of 14, and in 1954, at the age of 16 he began training in Goju-Ryu under the guid-ance of Master An'ichi Miyagi, the most knowledgeable and devoted student of Goju-Ryu founder, the late Master Chojun Miyagi.

Through long hours of arduous training and with a ferocious dedication which is rare in even the greatest of Masters, Master Higaonna quickly established himself as one of the island's top karate men.

In 1960, at the age of 22, he moved to Tokyo, mainland Japan to study commerce at Takushoku University. He was invited to teach at Tokyo's Yoyogi dojo where he soon attracted a large following of dedicated ka-rate-ka, sometimes he taught as many as 1,000 students a day. Students traveled from all over the world to train with Master Higaonna and as a result the IOGKF was established in 1979. The IOGKF is now established in 30 countries world-wide.

Training has always been the central theme of Master Higaonna's life. He has never sought the limelight in the martial arts and his reputation is simply the result of his superb skills and mastery of his art; a mastery which is only exceeded by his genuine modesty and humility.

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