OKINAWAN GOJU-RYU II



Advanced Techniques of Shorei-Kan Karate

by Seikichi Toguchi

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I feel that the shorei-kan system is the realization of a dream by my teacher, Chojun Miyagi. Within this system are the theories, principles and techniques I learned from him and Seko Higa, his top student.

Seikichi Toguchi

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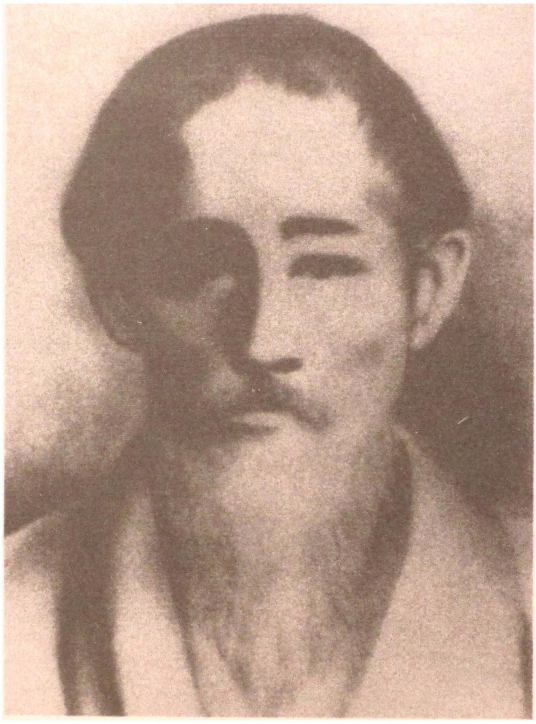
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Part I

A Martial Arts Retrospective

Chapter 1

A PERSONAL HISTORY OF OKINAWAN GOJU-RYU KARATE



Kanryo Higashionna

When I was 16, I joined the *dojo* (training hall) of Seko Higa. It was 1933 and I was at school for the study of fishery. The dojo was near my home and had been operating for about a year before I joined. Higa had opened the dojo after retiring from the police force.

Prior to starting my formal training with Higa, I had studied the fighting arts from my father, who had me practice daily on the *makiwara* (straw-padded striking post) in our backyard. I looked forward to formal training because I felt it would make me strong. As a boy, I had dreams of becoming a boat captain and felt that being strong would be a great asset.

There are many dojo in Okinawa now, but at that time there were very few. *Goju-ryu* karate dojo numbered only two: Okinawan goju-ryu founder Chojun Miyagi's dojo, located in the Matsuyama-cho section of



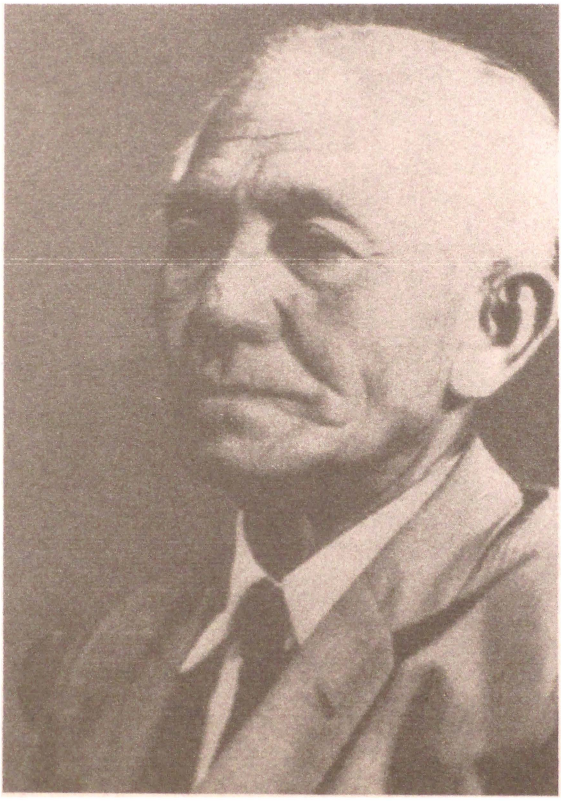
Chojun Miyagi

Naha city, and Seko Higa's dojo, located in the Kumoji section of the same city.

Although we called it a dojo, Miyagi actually trained in his garden. Higa's dojo was his living room and *roka* (hallway/foyer). It should be noted here that only three of Miyagi's students were certified to open a dojo: Seko Higa, Jinan Shinsato and Jinsei Kamiya.

This is confirmed in a 1936 article, "Karate Do Gairyaku," written by Miyagi. Although those three students taught and promoted goju-ryu, only Higa actually opened his own dojo and professionally taught the art. No other student of Miyagi ever opened a branch dojo while the master was alive.

In this article, Miyagi also named the following individuals as teachers of Okinawan karate: Kentsu Yabe, Chomo Hanashiro, Chotoku Kyan,



Seko Higa

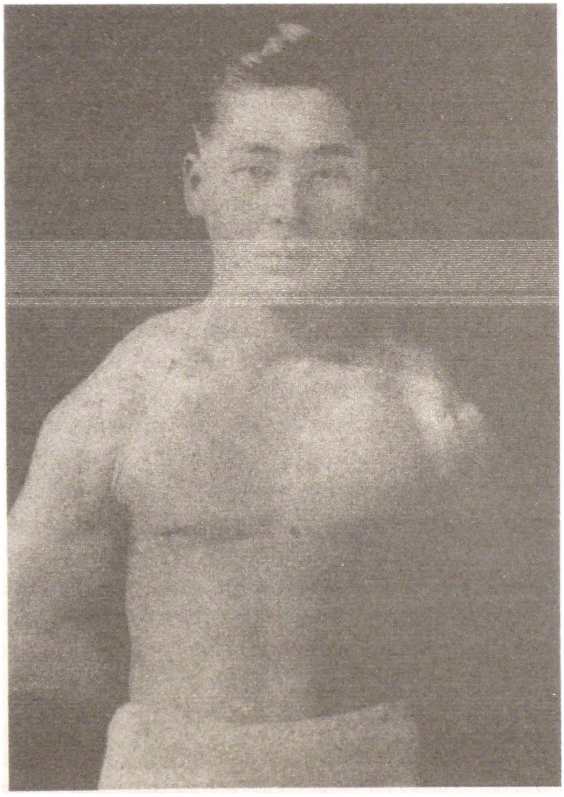
Anbun Tokuda, Chohatsu Kyoda, Choshin Chibana, Jinsei Kamiya, Shinpan Gusukuma, Seko Higa, Kamado Nakasone and Jinan Shinsato.

When I joined Higa's dojo, there were only seven or eight students. I remember Seiju Yamashiro and Choboku Takamine were Higa's top students. Higa also had a female student named Hatsue Maeshiro who later became widely known as an expert with the *sai* (fork-dagger featuring two curved prongs).

Miyagi often came to supervise and teach at Higa's dojo. We were fortunate to be able to study with both masters.

EARLY BEGINNINGS

The first thing I learned from Higa was how to walk in the *sanchin dachi* (basic "hourglass" stance). This exercise was monotonous and boring



The author, 18 years old

but repeated numerous times until *sensei* approved. We were usually asked to perform *kata* (form[s]) in front of him one at a time. When he finished teaching one of us a segment of kata, he would call for the next student. Meanwhile, other students practiced by themselves in the garden either doing kata or practicing *kigu hojo undo* (equipment exercises), which consisted of makiwara, *sashi* (thrusting stones), *chishi* (circular block-like tools with handles) and *kongoken* (iron ring).

Over the course of many years, I learned each of the goju-ryu *koryu* (classical) kata one at a time. I learned them in the following order: *saifa* ("smash and tear"), *seyunchin* ("pull into battle"), *seisan* ("13 hands"), *seipai* ("18 hands"), *shisochin* ("conquer in four directions"), *sanseiru* ("36 hands"), *kururunfa* ("forever peacefulness, stops, shatter") and *suparinpei* ("108 hands"). It generally took one to two years to learn each kata. The most advanced kata of goju-ryu is suparinpei, which I learned after World War II.

Both Higa and Miyagi were very strict and questions were not permitted during training. When we practiced, we were not allowed to perform the kata beyond the part they had taught us. In essence, you were not allowed to learn a new sequence of the kata until the initial section or techniques were approved. However, we often learned these later sequences beforehand because our *sempai* (seniors) showed us.

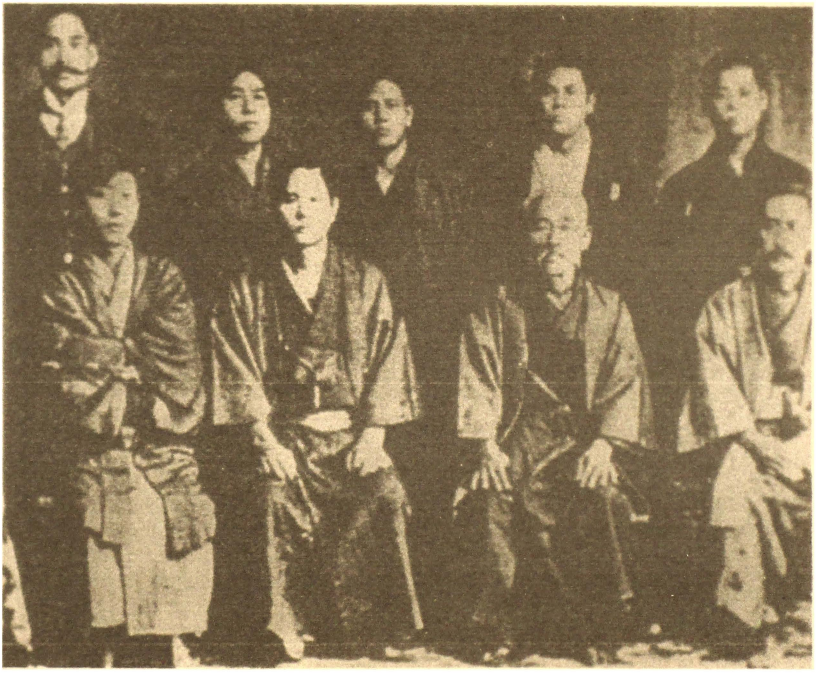
Generally, *kumite* (sparring) was not taught until after 10 years of study, and no explanation of techniques was given. We simply followed instructions. We were not even permitted to utter a word in response to their commands during training. We heard only the voices of our masters. The sensei often said they were the "sculptors" and we were "the raw material" to be sculpted.

The main training subjects were the constant repetition of the *gekisai dai ichi** (attack and smash number one) and *gekisai dai ni* (attack and smash number two) kata, which were created by Miyagi. We also did *yobi undo*, a series of warming up exercises also created by Miyagi. This sequence involved a combination of karate techniques and yoga exercises designed to build our bodies for better performance of karate techniques. This beginning exercise sequence was regularly practiced for one hour in each class. In my *shorei-kan* classes over the years, I kept the essence of this exercise series, but it was limited to 30-40 minutes due to time constraints.

** Master Chojun Miyagi created kata gekisai dai ichi with the cooperation of Master Shoshin Nagamine (Shorin, Matsubayashi-ryu).*

Chapter 2

CHOJUN MIYAGI AND SEKO HIGA



Kanryo Higashionna (third from left in the front row).
Chojun Miyagi (third from left in the rear row, cir. 1910).

SEKO HIGA

Seko Higa really loved karate, which was why he quit the police force and opened his dojo. He was a gentle, happy man. I studied with him for more than 33 years and in all that time he never got angry. However, when he taught he was just like Miyagi: very strict. He was highly dedicated to the preservation of goju-ryu techniques and would practice for many hours in front of a mirror to check himself. I never saw anyone else practice to this extreme.

Higa joined Kanryo Higashionna's dojo of *naha-te* when he was 14 years old. However, after only three years of studying with him, Higashionna passed away. Higa continued his study with his sempai, Chojun Miyagi, and trained with him until his death in 1953. For nearly 40 years, he dedicated himself to Miyagi, who was one of the most significant individuals in the early development of Okinawan goju-ryu karate. I truly believe he was the most beloved student of Miyagi.

Higa went to teach karate in Saipan in 1935 at the request of a friend. This venture did not turn out well and after two years he returned to Okinawa. I believe that if Higa had spent this time in Tokyo, the history of goju-ryu karate would probably be quite different today. While Higa was in Saipan, I ran the dojo and conducted all classes.

When Higa returned, I went to Tokyo to study for my electrical



In the second row, from left: Seko Higa, Taizo Tabara, Kenwa Mabuni, Chojun Miyagi, Chohatsu Kyoda, Jin-an Shinsato, Keiyo Matanbashi. Behind Miyagi: Genkai Nakaima (cir. 1924).

engineering license. Prior to my departure, Miyagi gave me a letter of introduction to Gichin Funakoshi, who would later become well known as the father of karate. I met Mr. Funakoshi in the Koishikawa section of Tokyo, where he lived. He welcomed me, offered dinner and we had a wonderful time speaking of karate.

When I passed the exam for electrical engineering, I worked at the Kawasaki Seitetsu steel mill for a while then returned to Okinawa. It was at this time in 1940 that Higa received the rank of *renshi* (equivalent to seventh dan) from Dai Nippon Butokukai (the largest martial arts organization recognized by the pre-war government). This was in recognition of his dedication to karate. It was only the second time that the organization ever gave a certificate to a *karateka* (karate practitioner).

The only other person ever to receive a certificate was Miyagi, who had obtained the title of *kyoshi* (equivalent to eighth dan) six years earlier. Since Dai Nippon Butokukai was dissolved in 1946 at the order of the occupying American force, I believe that nobody else in the karate world was given a title of karate mastership by the pre-war government martial arts body.

Meanwhile, World War II escalated and I was drafted into the military, during which time I served as an electrical engineer for the army and was stationed in Sumatra, Indonesia. On the army base, *sumo* (Japanese wrestling) was very popular and consequently a permanent *dohyo* (wrestling ring) was built. I practiced karate by myself there in the early morning.

Many army officers noticed my solo practice and one day they asked me to teach them. I obliged and soon began teaching a group of officers. Because of this relationship, I was treated very well and became the envy of many soldiers. Karate proved to be a benefit during my stay in Sumatra.

I recall an incident while in the army that gave me another reason to appreciate my karate training. One of my colleagues was an alcoholic who became violent after drinking. One day, to stop him from hurting anyone, I subdued him and tied him to a tree. He didn't appreciate this and formed a plan for revenge. A few days later, while sitting in one of the grass shacks where we ate and engaged in after-dinner conversation with my colleagues, I suddenly felt something cold on the back of my neck. Just as I shifted my body, a spear passed by my ear. I turned and saw my friend whom I had tied to the tree. I grabbed the spear, disarmed him and he was later arrested by the military police.

Another great debt I owe my karate training became apparent when we lost the war and became prisoners of the British army. We were

confined to a small barren island near Sumatra. There were more than 1,000 of us with no food except for meager rations brought by the British that were not nearly enough for everyone's survival. We ate whatever we could find on the island: tree bark, grass roots, lizards, etc. Many people died of starvation.

I had maintained my stamina and would walk to the beach daily and catch fish, shellfish and other edible things. I am convinced that without my karate training, I may not have had the energy or will to survive. I often dream about this hellish nightmare.

Finally, a boat from Japan came and took us home to Okinawa in December 1946. Immediately upon my return, I went to visit Miyagi and Higa. They lived in Gushikawa, a city located in the middle of Okinawa near Koza. Both were elated to see me return unscathed from the battlefield. Those masters who survived the atrocities of the Okinawan war were exhausted and miserable, as were all of the surviving Okinawans. Higa was also affected by the war and was financially affected more so than Miyagi. Because the country was in disarray, he was unable to find work.

CHOJUN MIYAGI

I remember well my training with Miyagi, in particular the look of his eyes: They were very intimidating. After training he seemed to transform and become gentle and warm and would often speak about the history of karate, it's relationship with Buddhism and his ideas about the future of karate. It was obvious to me that he cared greatly about his art and speaking about it made him happy.

He was one of the first karate teachers to commence instruction after the war. Slowly his students began to return from the conflict, but unfortunately one of his most senior students, Jin-an Shinsato, did not.

Although Miyagi was adopted into one of the wealthiest families on Okinawa, the war destroyed his assets and wealth. He found it difficult to survive, but remained an honest and simple man despite his impoverished situation.

Miyagi was especially affected by the deaths of two daughters and a son. I suppose because of this incomprehensible tragedy, Miyagi's blood pressure rose and his health began to fail. Even though he was distraught, he had already begun to teach karate at the police academy in Gushikawa right after the war in 1946.

Before the war, Miyagi had incurred a monetary debt of 10 yen to a Mr. Maeda in Itoman. Miyagi believed that the war was no excuse for not

repaying this small obligation. So strongly did he feel this that he traveled all the way to Itoman to pay back the debt. At that time, there was no public transportation, so I drove him to Itoman and then back to Naha. Mr. Maeda was obviously moved by this great man's concern and honesty.

After the war, all of Miyagi's students wanted to help our teacher and promote goju-ryu. So we planned and publicized a karate demonstration with the goal of raising money for Miyagi. Because of his fame, we decided to use his name in the expectation that many people would come to watch. With much excitement we told Miyagi of our plan. He told us, "Your idea is excellent, but I do not want to demonstrate." This was a real problem since we had already publicized that he would perform.

Rather than mislead the public, we abandoned the project. Miyagi was a man who despised the idea of making money through karate. He never charged instruction fees. We would pay him in other ways, usually by bringing gifts or doing things for him.

I hope that these descriptions of the episodes in Miyagi's life convey to you what a unique person he was. For him karate was sacred like a religion and he held it in higher regard than money.

REBUILDING

As I mentioned, World War II had severely affected Higa's finances. He was unable to find work and although he wanted to teach karate, there were no students. People were worried about simply surviving each day, not practicing karate.

Fortunately, upon returning from the war, I became moderately successful, which allowed me to help Higa. My business was somewhat unique. I had located downed airplanes off the coast of Itoman and peeled off the metal coverings. I then melted down the metal and poured it into a mold that was actually an army helmet. Then I fashioned pots for cooking. Many people came to buy these as kitchen utensils and soon I was able to employ a few people and buy an old truck. At this time I asked Higa to come and live with me.

While Higa was living with me, Seiyu (Kaka) Nakasone of *Tomari-te* (Tomari hand) introduced me to my future wife, Haruko. With Higa acting as an official matchmaker, we married.

In 1947, I suggested to Higa that the time was right to build his dojo. He agreed and we decided to seek the help of Dr. Jinsei Kamiya, one of the three students Miyagi allowed to teach his discipline. He was a medical doctor who owned a hospital. I visited his house and told him of the difficult situation that Higa was in and how I wanted to build a dojo for

him. I asked if he could help us, hoping he might have some land that we would be able to use. He immediately agreed and gave us land in Itoman. I was grateful to him and touched by his generosity and respect for Higa.

I collected money from Higa's students to purchase materials and we built a small dojo for him. The dojo was completed by the end of 1947 and may have been the first karate school built in Okinawa after the war.

I mentioned earlier that I never saw Higa get angry, but I must admit that there was one time. It had to do with this new dojo. At night, a section of the single room became Higa's bedroom. There was a wooden pole that acted as a support for the curtain which was hung at night to make his bedroom. I felt that without the pole we would have much more room for training. One day while he was away I cut down the pole and removed it. When he returned and found I had cut it down, he was furious. It was the first and last time I ever saw him angry. I apologized and replaced it immediately.

At this time, Dr. Kamiya was also the president of the Itoman Athletic Association. Two years after the opening of Higa's dojo, he built a training hall for the association that featured the practice of judo and karate. I was appointed, with the recommendation of Miyagi and Higa, to the

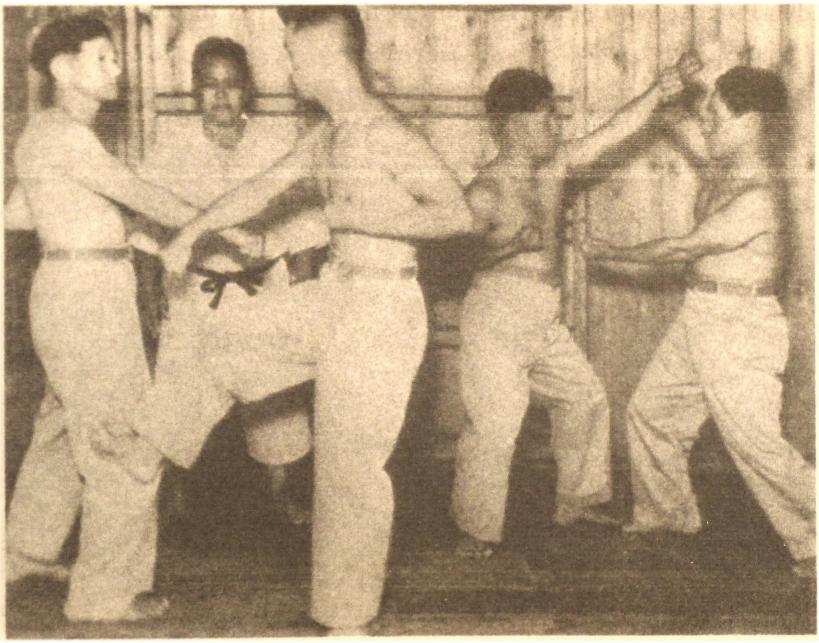


At the opening ceremony of the dojo of Itoman Athletic Association (1949), in the circles: 1. Chojun Miyagi, 2. Shoshin Nagamine, 3. Jinsei Kamiya, 4. Seko Higa, 5. Seiyu (Kaka) Nakasone, 6. the author.

post of karate *shihan* (master teacher) of this new hall. The opening ceremony of this dojo was attended by many celebrated masters including Chojun Miyagi, Seko Higa, Seiyu (Kaka) Nakasone (Tomari-te) and Shoshin Nagamine *(shorin, matsubayashi-ryu)*.

In 1950, we got together and decided to build a house and a dojo in Naha for Miyagi since his house was destroyed during the war. We all ran around collecting money. Dr. Jinsei Kamiya, a respected and popular man, wrote a letter of solicitation and I carried it around seeking contributions. We did not get much money in Naha but were very successful in Itoman because at that time the people of Itoman were much more well off. We built a small house and a dojo for our teacher in 1951. The photograph in which Miyagi teaches the four of us was taken in this newly built dojo.

One day in 1952, after training with Miyagi and Higa, a number of us got together and discussed the idea of forming an organization to promote the growth of goju-ryu karate. We came up with the name Goju-ryu Shinkokai (association to promote goju-ryu). Miyagi agreed, and we began



In the new dojo of Miyagi (1952). From left: Meitoku Yagi, Chojun Miyagi, Eiichi Miyazato, the author and Eiko Miyazato.

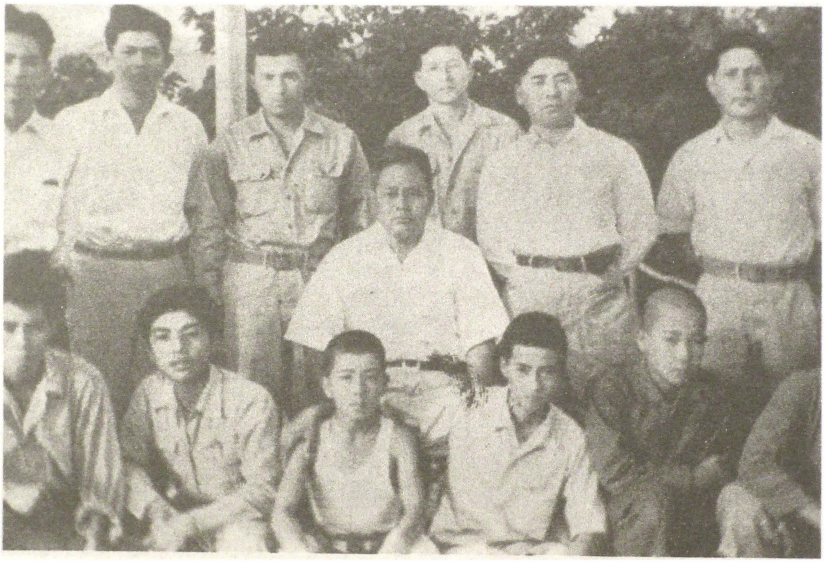
preparations. The founding members were Seko Higa, Keiyo Matanbashi, Jinsei Kamiya and Genkai Nakaima.

We placed two announcements in the *Ryukyu Shinpo* newspaper: one invited all of Miyagi's students, past and present, to join; the second announced the actual establishment of the association.

Nakaima drafted the original rules and regulations for the association. As part of these guidelines, he detailed the rules for promotional examinations. At that time, Miyagi never gave his students any *dan* (black belt ranking). Since all of us wanted to wear black belts similar to those worn in judo, we supported Nakaima's inclusion of the dan system.

Once completed, we brought the charter to Miyagi for his approval. Upon reading the section dealing with dan ranking, he asked who would actually give this ranking. We responded that he, the style's founder, would do that. He got quite angry and said he would never give dan ranking to us. He said that the dan should only be given by the emperor's family via Dai Nippon Butokukai. We really couldn't argue the point as he was our teacher. We deleted the section pertaining to rank from the charter.

Since Miyagi died suddenly the following year, none of us received dan ranking from him. The truth of the matter is that we, his senior



In the garden of Miyagi's house (1952). In the rear row, third from left: Eiichi Miyazato, Chojun Miyagi (sitting), Meitoku Yagi, the author and Eiko Miyazato.

students, promoted each other in an effort to promote goju-ryu.

Let me explain a little more on this matter. After our teacher's demise in 1953, we reorganized Miyagi's Goju-ryu Shinkokai and changed the name of the association to Okinawa Karate-do Gojukai (the association of Okinawan karate goju-ryu). The first president was Seko Higa. I was elected vice president. It was on this occasion that we granted dan rankings to each other. This association is still active in Okinawa.

Beginning in 1952, Miyagi's health severely declined. When he taught us, he always sat on a chair and orally instructed us one at a time. He would make comments such as: "Ah, the hand is too high, lower it," or "Bend your elbow and turn it inward." He would also have the senior students physically correct the juniors.

In the pre-war classes, Miyagi taught the sanchin kata with two 180-degree turns. However, after the war, he remained seated and would not allow students to turn their backs on him. It was considered disrespectful to turn one's back on their teachers in Okinawa. Thus, the turns were subsequently eliminated from the original form and what remained in their place were three steps forward and three back.

Therefore, the students who joined the dojo around 1950 learned this later version of sanchin. I have heard that some of these people mistakenly believe that this is the correct form of sanchin and even teach it as such. But let me emphasize: The technique of turning by the crossing of legs is critical to goju-ryu karate techniques. There are many turning techniques in the eight goju-ryu koryu kata. The fundamental kata — sanchin — without this proper turning technique, serves little purpose for advanced training. I regret that Miyagi changed the kata because it has caused much confusion in goju-ryu karate in Okinawa and throughout the world.

I would like to set the record straight with regard to sanchin kata. In Chojun Miyagi's article, "Goju-ryu Kenpo" written in 1932, he clearly explains the precise techniques of sanchin kata. In Miyagi's own words we can see the clarification and detail about turning and its importance. In the chapter "Explanation on the Basic Kata Sanchin" (See figure C.), he writes:

> *The third important keypoint: After the third forward step and punch with left hand, pull the left hand back past your nipple and then bring it under the right elbow (your elbow is on top of the left wrist).*
>
> *At the same time you place your right foot diagonally in front of the left foot in order to be able to stand in correct sanchin dachi after turning (at this foot position the legs are crossed).*

Then quickly turn on the ball of the foot as if you are pressing both feet into the ground. After completing the turn, execute a right-hand punch.

There is another important item I wish to clarify. Let me first say that I was not named the successor of goju-ryu by Miyagi, but nor was anyone else. There are some goju-ryu teachers who claim to have been privately appointed successor by Miyagi. These claims are ludicrous and disrespectful to his memory. He never publicly named anyone as successor. Common sense would dictate that if he were to appoint someone, it would have been to a longtime student and it would have to be of public record to have any value. Miyagi was not a man to do things in a haphazard manner — everything was very deliberate and precise.

It would also be logical to assume that since Miyagi would not grant dan ranking, how then would he be inclined to name a successor? I feel Miyagi would be rolling over in his grave with the plethora of ridiculous claims about this matter.

I believe that in the beginning of 1953, he felt death was near. His blood pressure was very high and I noticed that his strength and stamina were low. Looking back, I see now that with the approach of his death, he felt the time was right to impart his secret theories of karate to me. These theories included *kaisai no genri* (the theory on karate kata), how to create *hookyu* (unified) kata and the concept of creating and developing a teaching system for karate. These were all fundamental to create a legacy for future generations.

I cannot stress enough how puzzled I was that he discussed these things. Until this time he never taught theory. As I previously mentioned, Miyagi never explained what we did or the reason behind it. I was happy that he confided in me but was somewhat bewildered.

By 1953, I had a tea business. While on my deliveries, I would often stop at Miyagi's house to say hello. He would begin speaking of these theories and would go on for hours at a time.

Needless to say, I found it difficult to complete my delivery work. While he was speaking, I naturally could not leave. Many times his wife would come in and say, "Toguchi, sensei is tired. Perhaps it's time to leave."

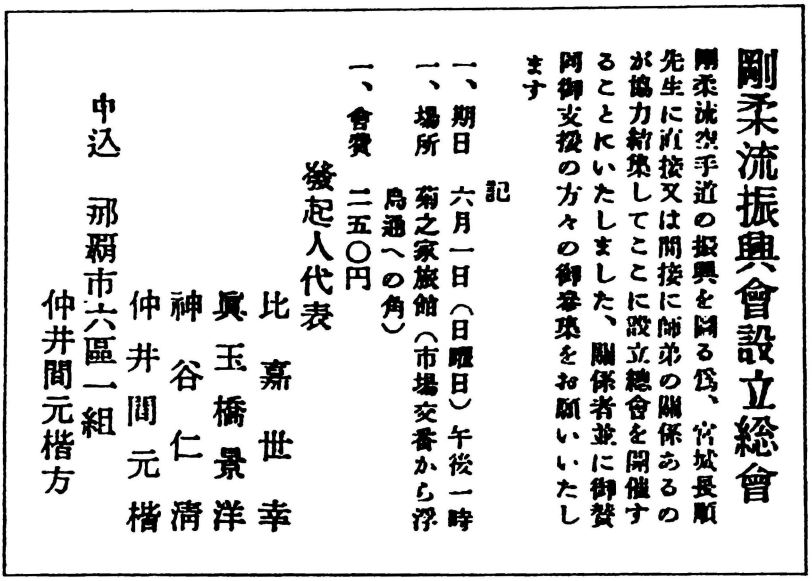
Hearing this Miyagi would get angry and say, "I haven't finished my conversation yet. Leave us," and she would leave. I remember this fondly as it was a funny scene. It was obvious to me by his actions and passion that he really wanted to transfer his valuable information to me.

He died on Oct. 8, 1953, of heart failure. The death of my teacher was

a great shock to me. After his death I wondered why he apparently gave this information only to me. I thought about it constantly for days and weeks and finally came to the realization that it was my teacher's wish that I complete his dream of creating a karate teaching system.

Upon my master's death, I wrote a commemorative poem:

A tiger dies and leaves its fur,
A man dies and leaves his name,
A teacher dies and teaches death.



剛柔流振興會設立總會

剛柔流空手道の振興を圖る爲、宮城長順先生に直接又は間接に師弟の關係あるのが協力結集してここに設立總會を開催することにいたしました、關係者並に御賛同御支援の方々の御參集をお願いいたします

記

一、期日　六月一日（日曜日）午後一時
一、場所　菊之家旅館（市場交番から浮島通への角）
一、會費　二五〇円

發起人代表
比嘉世幸
眞玉橋景洋
神谷仁清
仲井間元楷

申込　那覇市六區一組
仲井間元楷方

(Figure A)

The notice of a meeting to discuss establishing the association of Goju-ryu Shinkokai in *Ryukyu Shinpo* newspaper (1952).

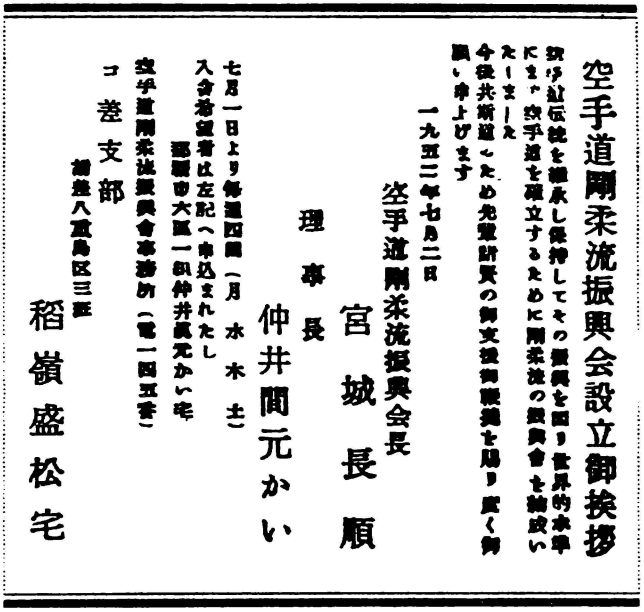
It reads:

The general assembly for founding Goju-ryu Shinkokai.
In order to promote the growth of goju-ryu karate, those who directly or indirectly study with Chojun Miyagi will hold a general assembly to establish the association Goju-ryu Shinkokai. We need your support and hope you join us.

Date: June 1st (Sunday), 1 p.m.
Place: Kikunoya Ryokan (hotel)
Fee: 250 yen

The founding members:
Seko Higa
Keiyo Matanbashi
Jinsei Kamiya
General Nakaima

Office:
Genkai Nakaima
1 Kumi 6 Ku, Naha city


空手道剛柔流振興会設立御挨拶

琉球伝統を継承し保持してその優秀を図り世界的水準にまで空手道を確立するために剛柔流の振興会を結成いたしました
今後共斯道のため先輩諸賢の御支援御鞭撻を賜り度く御願い申上げます

一九五二年七月二日

空手道剛柔流振興会長
宮城長順

理事長
仲井間元かい

七月一日より教場四箇（月 水 木 土）
入会希望者は左記へ申込まれたし
那覇市六区一組仲井間元かい宅

空手道剛柔流振興会事務所（電一四五番）
コ差支部
那覇八区鳥区三班
稲嶺盛松宅

(Figure B)

The notice in *Ryukyu Shinpo* newspaper of Goju-ryu Shinkokai having been founded.

It reads:

The announcement of establishment of Karate-do Goju-ryu Shinkokai.
We have founded Goju-ryu Shinkokai for the purpose of preserving traditional karate and promoting the growth of the discipline worldwide. We do our best for the art and look forward to having support from the people who are concerned with us. July 2, 1952

President of Goju-ryu Shinkokai
Chojun Miyagi

The chief of the board of directors
Genkai Nakaima

Information and inscription:
Starting from July 1 classes are 4 times a week. (Monday, Wednesday, Thursday & Saturday) anyone wishing to study contact:
Genkai Nakaima
1 Kumi 6 Ku, Naha city
The office of Karate-do Goju-ryu Shinkokai - Tel. 145

Branch dojo in Koza city
Seisho Inamine
3 Han Yaejimaku, Koza city



Figure C. The cover of the article "Goju-ryu Kempo." The letters are Chojun Miyagi's own handwriting.

It reads:

To Mr. Kiju Azama
August 29, 1932 Chojun

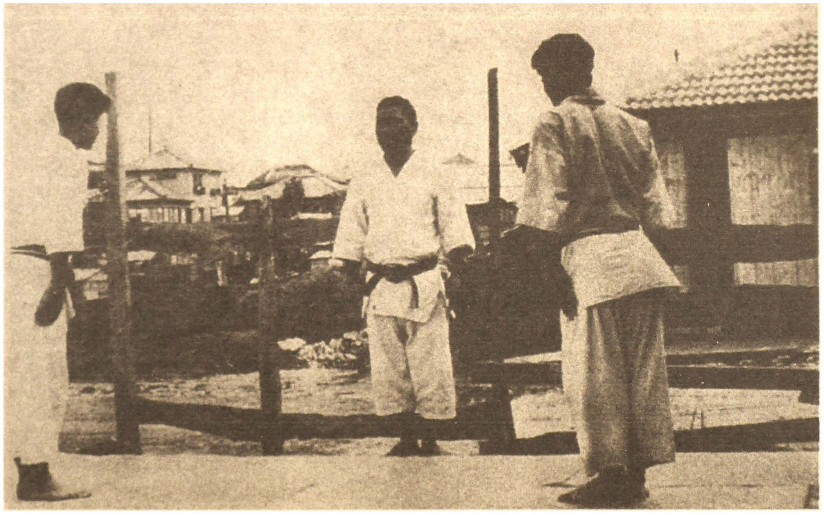
Goju-ryu Kempo

Chapter 3

DEDICATION, DEVOTION AND COMMITMENT

I felt strongly that it was Miyagi's desire that I complete his dream. Taking this very seriously, I quit my business and opened a dojo in Koza city as a full-time professional karate teacher. I opened my shorei-kan dojo in March 1954. I believe that it was the third dojo to open after the war in Okinawa after Higa and Miyagi's schools. I had only a few students in the beginning, so my wife worked to help support us.

Koza city was the home of the United States Air Force base at Kadena and many American soldiers came to the dojo for instruction. At first I had hostile feelings toward Americans so I refused to teach them. Then one day, a student of Higa introduced me to an American soldier and

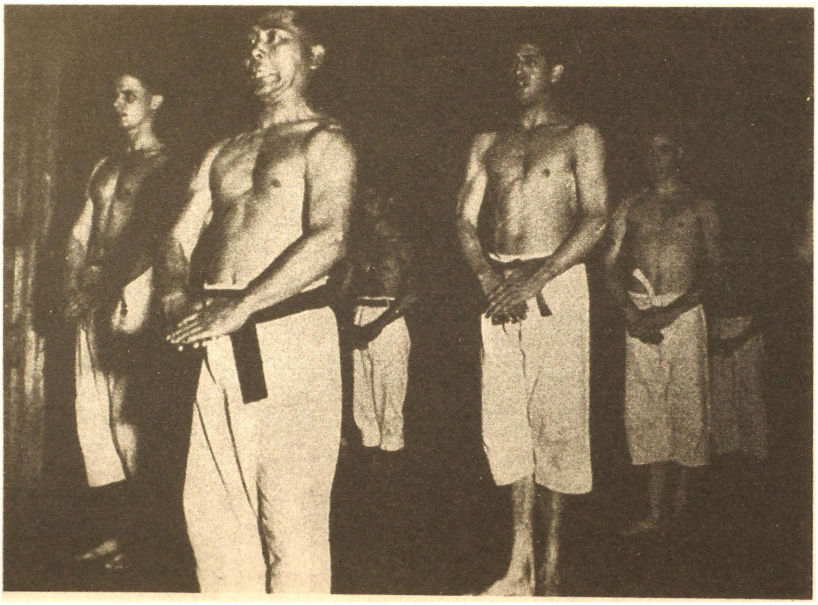


Shorei-kan dojo in 1954. Center: the author, right: Ryugo Sakai.

asked me to teach him; this I could not refuse. After teaching him the word spread and I was soon teaching about 40 American soldiers.

Looking back, I realize that teaching the American GIs really helped me to apply Miyagi's theories while developing a cohesive teaching system. Had I not taught them, my shorei-kan system would look nothing like it does today. This may sound confusing, but let me explain. When I taught kata to the Americans, they always asked questions regarding the meaning of the kata movements and how they could be applied to real fighting situations. Okinawans would never ask such questions. I could not speak English, so I spent countless hours figuring how to clearly transmit the meanings of the kata. Since kata is like a dance form and the techniques of combat are contained within, I thought that a two-person sequence of the kata would give clear answers to the questions posed by the Americans.

I named this subject *bunkai kumite* (two-person sequence of kata). The first one I created was for Miyagi's gekisai dai ichi kata that I illustrated in my previous book *Okinawan Goju-ryu* (Ohara Publications Inc., 1976). I found that by practicing this they could learn and develop the basic techniques of karate: timing, focus, power and speed.



The author training with American soldiers (1957).

However, as time passed, I found that this sequence was difficult for beginners, so I created an easier version of kumite called *kiso kumite* (systematized pre-arranged sparring) which provided a more progressive method of learning karate techniques. I found that this worked very well, so I created 10 levels of kiso kumite.

Miyagi's lifelong goal was to make karate part of the physical education curriculum in schools. For this reason, he believed it was of the utmost importance to develop a group teaching method. This concept is clearly detailed in his article "Karate-do Gairyku" in the section entitled "Karate Teaching Method."

This section illuminates several components of his view on teaching karate systematically:

- *yobi undo* (warming up exercises)
- *kihon kata* (basic kata: *sanchin, tensho, naifanchi*)
- *hojo undo* (supplementary exercises, including basic techniques and equipment)
- *kaishu kata* (classical kata)
- *kumite renshu* (sparring exercises)

Miyagi once told me of his idea to make 10 new hookyu kata. Unfortunately, he died after only creating gekisai dai ichi and dai ni kata.



After a goju-ryu karate demonstration in Itoman (1957). In the front row from left: Seiko Kikuchi, George Kobayashi and Juei Tamashiro. In the rear row: the author, Koshin Arashingaki, Seko Higa, Meitoku Yagi, Yushin Tamashiro and Choshi Ishimine.

He had also told me of his ideas for making the next advanced set of kata, which he called the *gekiha* (advanced kata) series. So, following his principles, I created the gekiha dai ichi and dai ni kata. I showed them to my teacher Higa and my sempai Mr. Meitoku Yagi. They both approved and felt it was what Miyagi sensei was striving for. This made me very proud and I continued to create kata, numbering eight in all, adding them to my teacher's original two. I believe I have fulfilled his dream of making 10 hookyu kata.

In addition to these kata, I created other subjects. It took more than 20 years to complete the shorei-kan karate teaching system. As can be seen by reviewing Miyagi's "Karate Do Gairyaku" article, my shorei-kan system follows the precepts and principles set forth by my teacher.

I am proud to say that I have added a new dimension to Okinawan karate with my teaching system. The following is an excerpt from an article written for our 1970 school newsletter by Ryugo Sakai, one of my first students.

> *At that time, the dojo was very small with a training floor of about 30 square meters. After each night's training, Toguchi sensei always talked to us about his vision of karate for the future under the beautiful starry sky until late night.*
>
> *In these early days of karate, people still called the discipline te and it was taught in the old fashion manner. No master of a karate dojo on Okinawa employed a promotional system and only teachers put black belts on themselves.*
>
> *It was Toguchi sensei who initiated a teaching method of karate including the promotional system. Many karate teachers from all styles criticized him for his endeavor. Toguchi sensei ignored them. He made the belt system with four colors: white, green. brown and black. I still clearly remember the excitement of changing the belts after I was promoted each time.*
>
> *In 1956, an all-Okinawan athletic festival was held in Koza city. Each dojo sent five karateka to demonstrate. All of them, tough looking guys with more than 10 years of experience in karate, did very impressive kata and budo kumite whereas we, with merely three years of experience, demonstrated the subjects Toguchi sensei created for his system.*
>
> *All participants were anxious to read the following day's newspapers. We wanted to know which school would be in the headlines. And it was shorei-kan. The two major newspapers of*

the island showcased shorei-kan in their papers with big and numerous photos.

Since then, the fame of shorei-kan spread in the Okinawan karate world. At the aforementioned festival, Master Shoshin Nagamine (shorin, matsubayashi-ryu) praised Master Toguchi as one of the greatest karateka in the history of Okinawan karate.

Shortly after the festival, many dojo began their own promotional system."

I must note here another important experience that aided me in the development of the shorei-kan karate teaching system. Until around the time I opened my dojo, there existed a custom on Okinawa between karateka to test each other's fighting skills in actual combat. This custom was called *kakidameshi*.

The more famous the karateka, the more often he would be challenged by a karateka seeking fame. Seiyu (Kaka) Nakasone of tomari-te was a carpenter by trade. He was once attacked by a man while working. Nakasone instantly blocked the assailant's attack and simultaneously struck the man on the head with the hammer he was holding. The man



The demonstration in Koza city (1956). Center: Ryugo Sakai, far right: Joe White (an American soldier).

was knocked unconscious and hospitalized.

Seko Higa and Choshin Chibana of shorin-ryu were constant targets of kakidameshi. I was challenged quite often and therefore always walked close to the left side of the road so as to never leave my left side open. I became especially careful at corners, where attacks often occurred. When I went home late at night, I would first knock on my door to let my family know I was approaching. I would then walk around the block once, watching in all directions, and would enter my home through the back entrance. Nowadays these attacks seem unbelievable, but it was a true part of karate life in Okinawa back then.

It is very interesting to note that Chojun Miyagi was an exception to kakidameshi. Even though he was very famous, he was held in great respect and awe by all karateka on Okinawa and thus no one dared to test his fighting skill. Of all the teachers I have known, none was respected like Miyagi. This was truly remarkable.

With regard to kakidameshi, I would like to describe one of my experiences. As I mentioned earlier, when I opened my dojo in Koza city, my wife helped support me by running a shop. One day some *yakuza* (gangsters) came to her shop to extort money. I naturally refused their demands. As expected, they challenged me to kakidameshi. All yakuza on Okinawa practiced karate and they were eager to test my skills. Approximately a dozen men came to the shop armed with clubs. I luckily beat them all and they were subsequently arrested.

I always kept in mind these real fighting situations as I was developing my shorei-kan teaching method. Utmost in my mind was that the techniques studied had to actually work in a real fighting situation.

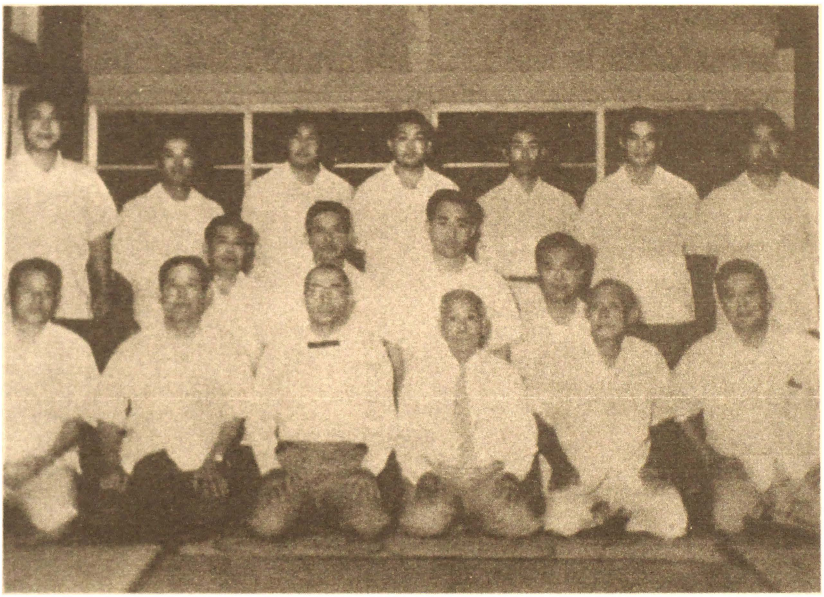
Miyagi always said that *budo* (martial ways) had to really work in the streets. In his article "Karate Do Gairyaku," he describes the term *kaisai*, which simply means the applications hidden in koryu kata. The heart of this kaisai theory, as described by Miyagi, is *kobo no jitsu* (the essence of fighting). This term means that in a real street fight, the application taken from koryu kata must really work. This is a point he describes clearly in his article. Although I never looked for a fight, I was often forced into one. In the frequent engagement of kakidameshi, I gained great insight and experience that helped me in developing the shorei-kan system.

A FEDERATION BEGINS

During these years, life was difficult for the Okinawan people and very few practiced karate. Even so, in 1956 the Okinawan Karate-Do Federation was established. The first president was Choshin Chibana (shorin-ryu) and the vice president was Seko Higa. In addition to Shoshin Nagamine (shorin, matsubayasi-ryu), Yuchoku Higa (shorin-ryu) and I were appointed to the board of directors. This was perhaps the first time karate people in Okinawa united.

When I opened my dojo, many Okinawans were poverty-stricken. My respected friend, Shinken Taira of Okinawan *kobudo* (weapons way), was among those devastated by the war. Once I had enough students, I invited him to teach kobudo in my dojo. Even after I left Okinawa for Tokyo, he remained to continue teaching at my dojo.

Taira taught there for almost five years. Using his kobudo techniques, I created the shorei-kan subjects rhythm *bo dai ichi* (staff kata number



The karate masters of Okinawa (1957). In the first row from left: Meitoku Yagi, Shoshin Nagamine, Hiroshi Kinjo, Choshin Chibana, Seko Higa, Yuchoku Higa. In the second row: Seiko Kikuchi, Kan-ei Ueichi, Katsuyu Miyahira, Jokei Kushi. In the third row: Kokichi Nagamine, Choboku Takamine, George Kobayashi, Shugoro Nakasato, Yoshio Shimabukuro, Choki Ohta and the author.

one performed to music) and *bo dai ni* (staff kata number two performed to music). I also incorporated several kobudo subjects and included weapons: *bo* (staff), sai, *tonfa* (Okinawan farming tool), *nunchaku* (two rods joined by short chain or rope), *kama* (sickle), plus others. Taira's involvement with shorei-kan is an important event that contributed to the development of my system.

With regard to music kata, I created the 10th hookyu kata to be performed to music. I named it *hakutsuru no mai* (dance of a white crane). I also created kata done to music which I named rhythm karate dai ichi, dai ni and dai san for children. All music for my karate and kobudo kata were composed by my friend Mr. Seihin Yamauchi, the renowned Okinawan folk music composer.

At this time, just after World War II, Okinawa was cut off from communication with mainland Japan. Consequently we had no knowledge

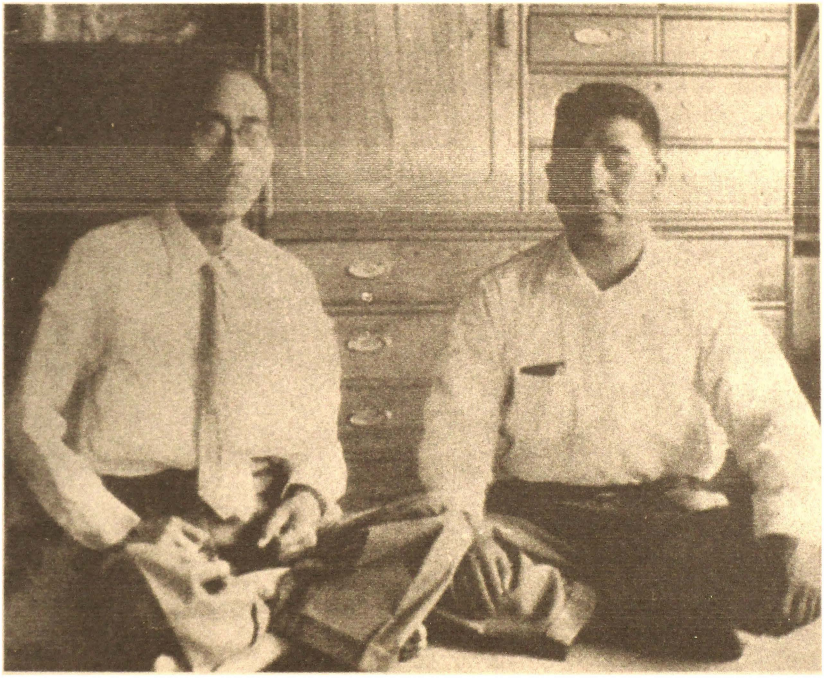


In the front row from left: George Kobayashi, Masao Mikami, the author, Seikichi Higa (son of Seko Higa). In the rear row: Seiko Kikuchi, Seko Higa, Kogyu Tazaki, Shinken Taira and Shunshin Furuken (1959).

of what was occurring with karate there and they had no knowledge of us. Because of this, I was chosen as the Okinawan Karate-Do Federation's representative to go to Japan in 1959 and ascertain the status of karate.

Surprisingly, what was being taught in goju-ryu dojo in mainland Japan was very different from Miyagi's teachings. This spurred a tremendous feeling of responsibility to teach original Okinawan goju-ryu karate in Tokyo. I realized that in order to follow Miyagi's dream to spread karate to the world, I would need to be in Japan. Therefore, I returned to Okinawa to make preparations for a move into Tokyo. I left my family in Okinawa along with my dojo that by then had 200 students, placing my two senior students in charge.

I first taught at a dojo in the Yoyogi section of Tokyo. I left after about a year and began teaching at several Shinto shrines. These classes were held outdoors and the summer brought many students while the winter drew very few. It was a very difficult time financially, but I felt strongly about my mission to spread traditional goju-ryu karate.



Chohatsu Kyoda and the author
(in Kyoda's house in Ohita-Kan, Japan 1958).

The winter brought little remuneration and training outside in the snow was both a new and unwelcome experience. After all, I had lived in warm Okinawa all my life. As I look back now, I recall it fondly, but it didn't seem so wonderful then.

In 1964, Seko Higa died. His death touched me more deeply than the death of Miyagi. We were like a family and our close relationship had ingrained in me a sincere and unique devotion to karate. I am who I am today because of my relationship with Higa.

Both Miyagi and Higa were karate *bushi* in the true meaning of the word. The term "karate bushi" is the highest term of respect in Okinawa for a karateka. I was very fortunate to have had them as my teachers and will be forever grateful.

In 1968, I was finally able to open an indoor karate dojo. I must note that this school — in the Nakano section of Tokyo — was built because of the dedication and enthusiasm of my students. This dojo was built for me just as we, the students of Miyagi and Higa, had built the dojo for our teacher. Most notable of my students is Toshio Tamano, whose father, Genkichi Tamano, built the dojo.

All of my students worked extra jobs and canvassed Japan and Okinawa in an effort to raise money to maintain the *honbu* (headquarters) dojo in Tokyo. With the Tokyo and Okinawa honbu dojo as the foundation,



In a Shinto shrine yard in Tokyo after a shorei-kan demonstration (1967).

shorei-kan began to spread to the United States, Europe, South and Central America, Canada, India and elsewhere around the world.

I would like to continue my mission to bring Miyagi's dream to the world. My life has been intertwined with goju-ryu karate for almost 65 years. I hope my recounting of it has provided you with insight and perhaps some inspiration.



Author (center) with senior students Toshio Tamano and Scott Lenzi outside Tokyo honbu dojo (1997).

Part II

The Secrets of Kata

Chapter 4

THE IMPORTANCE OF KATA AND KAISAI

KARATE KATA

Why is the solo activity "kata" — a dance-like movement — so important to the fighting art of karate? Although this question is very important and quite common, I do not believe it has been explained from the traditional karate point of view by any Okinawan karate teacher.

Kata has two purposes: the practice of budo and a means of physical conditioning while executing those movements. There is a difference between sports movements and budo.

Generally speaking, physical movements for sports are based on those of daily life such as walking, running, throwing, jumping, lifting, etc. In sports, we compete using these familiar movements. How fast can we run? How much weight can we lift? How high can we jump? With this underlying concept integrating competition and personal challenge, man created the games of the marathon race, weightlifting, high jump, and so forth.

I believe the techniques used in sport karate are not very different from the movements of everyday life. Many of the punches and kicks used in karate *jiyu kumite* (free sparring) are easily copied and executed by children who have never studied the discipline. There is no consistent training required to execute these techniques. If you are big and forceful, you have an advantage in this type of sparring. If you can also execute swift attacking techniques, you can generally win.

The techniques of Japanese budo, however, are quite different from sport. When fighting with the techniques of the martial arts, you are not necessarily big and swift. Instead of using only your own speed and force, you are required to also utilize your opponent's power and speed. In doing so, however, you need to move in particular ways that are rarely found in everyday life.

In the koryu kata of goju-ryu, for example, there are many strange movements to which our bodies are not accustomed. That is why Miyagi created yobi undo, which was designed to get our body accustomed to such movements. And he augmented this training with *kigu hjo undo*

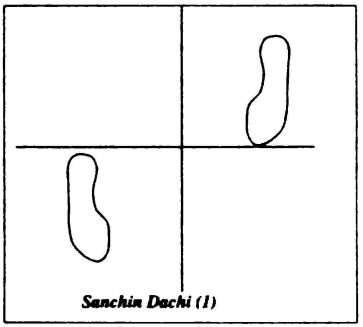
(special equipment exercises) to improve the basic techniques and physical strength. By practicing these supplemental exercises, we can achieve the physical conditioning and flexibility required to learn and execute the koryu kata techniques.

Once our body is conditioned and we can perform kata techniques correctly, we are then ready to learn how to fight with budo techniques. This is why Miyagi taught kumite techniques only to those who could perform kata well.

Let me explain it more by applying a specific technique of goju-ryu's sanchin dachi and its walking pattern as an example. Sanchin dachi is the fundamental stance of goju-ryu karate. Each step consists of two movements:

1. Step with the toes of both feet pointed inward/heels outward while knees are slightly bent. The front foot's heel and the rear foot's big toe are on one line. The stance is approximately equal to your shoulder width. (See diagram A.)

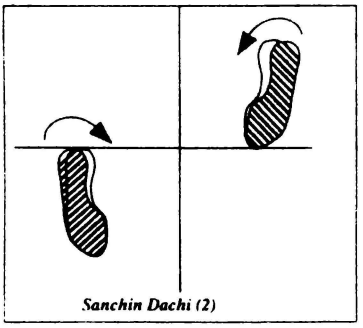
(diagram A)



Sanchin Dachi (1)

2. Turn on the balls of both feet to bring your heels inward and your hips upward. When stepping, you slowly and alternately bring each foot forward or backward in a semi-circular motion. (See diagram B.) (Please refer to my book *Okinawan Goju-ryu* for more details on this stance).

(diagram B)



Sanchin Dachi (2)

It is indeed a strange stance and way of walking. No one would stand or walk in this fashion in normal life. And if we did so in an actual fight, we would surely and instantly be knocked to the ground.

Why then, do we use this clumsy footwork in goju-ryu karate? The answer is that this stance (and its semi-circular walking motion) was created as a training method to learn how to stand firmly while fighting. It is purely a training method, not something we apply in combat.

The semi-circular motion of the feet facilitates the proper alignment of the feet: toes inward/heels outward. Only after placing the feet in this position can we stand firmly by turning the heels inward while turning the hips upward. Though sanchin dachi is narrow and short, we can keep good balance while maintaining *ki* (energy) in the *tanden* (abdomen).

However, since this type of stance does not exist in daily life, it is very difficult for us to do without practice. We need to train our bodies to make it feel natural. That is why Higa insisted that I practice only this walk for three months when I joined his school.

Once we can correctly stand in sanchin dachi at any moment, in any circumstance, we no longer need to step in a semi-circular motion. We are then ready to learn other more advanced fighting techniques.

This training method is similar to that of learning a musical instrument. In playing the Okinawan *shamisen* (guitar-like string instrument), for example, the fingers of both hands move in different directions at different speeds simultaneously. We do not move our fingers this way in our daily life. So, as beginners, we learn a variety of fingering patterns and scales which we must practice every day. When our fingers can move smoothly, we are ready to learn to play music. This is exactly the same principle when learning goju-ryu techniques.

In this regard, there are some problems in the present karate world. Some karateka change kata of their styles into simplified movements. In other words, they transfer the kata's particular budo movements into those of daily life. By doing this, however, one can no longer condition oneself for budo techniques. Worse yet, the precious ancient techniques hidden in kata disappear.

That's why Miyagi and Higa were careful and strict in teaching kata. I, too, teach the same way because I believe it is my mission to transmit the valuable techniques of goju-ryu karate unchanged to future generations.

KAISAI

Let us examine the second purpose of karate kata training: the practice of secret ancient fighting techniques.

Kata is composed of many apparent movements of fighting techniques or *hyomengi*. However, we should be aware that many of them are modified movements of real fighting techniques. We need to research and find out the original fighting techniques created by ancient masters in kata's hyomengi by using a certain method.

The work to find hidden techniques in kata is called kaisai in goju-ryu karate. The guiding principle for kaisai is called kaisai no genri or "the theory of kaisai." These terms were created by Chojun Miyagi. He originally called kaisai *toki to musubi*, and kaisai no genri *toki to musubi no genri*. These terms are found in his aforementioned two articles "Karate-Do Gairyaku" and "Goju-Ryu Kempo." As he found the latter quite wordy, he changed them to the former. "Kaisai" and "toki to musubi" mean exactly the same in Japanese. A technique found from a hyomengi through the work of kaisai is called *kaisaigi*.

Many years ago, karateka were quite strict about keeping their own fighting techniques secret from other schools. As kata gradually were taught to a great number of people, the ancient masters knew it was difficult to conceal their kata from the eyes of other schools. So they orally transmitted the theory to only one student in each generation. Thus, they believed that even if kata were stolen, but the theory on how to read hyomengi's implication was not, the secrets would remain intact. Because of this reason, the theory of kaisai was never revealed to the public.

Chojun Miyagi taught me this theory just before his death and recommended that I not make it public. However, as karate has become popular around the world, I felt it would not benefit true karate if I were to hide it as a secret in my shorei-kan school. I regret that the public has lost confidence in traditional Okinawan karate and may not understand the true value of karate kata.

Hence, I would like to reveal a part of this theory for the first time while conveying to the reader the depths of Miyagi's goju-ryu karate. It should be noted that my student Toshio Tamano, with my permission, has written a book in Japanese on this subject titled *Okinawa Karate Goju-ryu, Shinjinbutsu Ohraisha* that was published in 1991.

Chapter 5

THE EVOLUTION OF KATA

Before examining kaisai no genri, one should understand how kata was created and how it evolved into its present form. In the beginning, ancient people created their own fighting techniques in the forms of two-man tandem sparring sequences. This type of kumite consisted of one or two techniques.

Through the ages, many techniques were created and the kumite were collected in great number. However, martial artists began looking for another way to train because they had difficulty remembering all the kumite. They also found kumite practice somewhat inconvenient because it regularly required a practice partner. Thus they sought a better way.

After centuries of trial and error, the people created a new training method: a solo, dance-like form. They changed some of the original kumite techniques into modified movements to fit a solo performance and hide the techniques from the eyes of the other schools.

In the primitive stage of kata development, techniques were randomly combined into a string of motions. In so doing, it became endlessly long and diffused from the choreographic point of view. The ancient masters were not satisfied with it.

As kata evolved, the masters painstakingly developed a set of regulations or guiding parameters. They did not simply combine techniques haphazardly but followed the rules to create kata. Consequently, they succeeded in making kata concise and easy-to-remember. The koryu kata of goju-ryu belongs to this evolved form.

So if we know those guidelines, we can guess how the ancient masters developed kata from the original fighting techniques. The rules they used were the prototype of kaisai no genri.

Kaisai is the process enabling one to trace the original technique hidden in the current-day koryu kata with the help of theory. Kaisai no genri is a kind of key to read a secret code.

KAISAI NO GENRI

Kaisai no genri consists of *shuyo san gensoku* (three main principles) and many *hosoku joko* (supplemental principles). For this publication, only shuyo san gensoku will be discussed.

The three main principles or shuyo san gensoku are:

1. **Don't be deceived by the Enbusen Rule.**
2. **Techniques executed while advancing imply attacking techniques. Those executed while retreating imply defensive or blocking techniques.**
3. **There is only one enemy and he/she is in front of you.**

Let us examine each of those principles in detail:

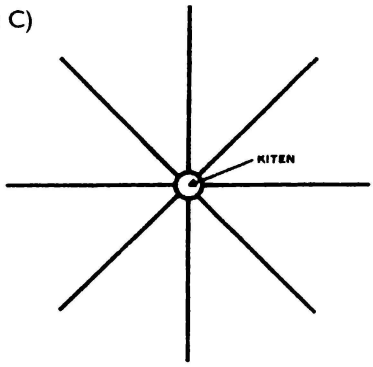
1. Don't be deceived by the Enbusen Rule.

Enbusen literally means the lines for performance of fighting techniques. (See diagram C.) The Rule of Enbusen was created in order to make kata concise. This was the first rule the ancient masters created for the last stage of kata.

Looking at the enbusen diagram, you will notice eight directions indicated by straight lines. The crosspoint of four lines is called the *kiten* (basic point). Kata is arranged to start at this point and move toward any of those eight directions and finish on or around kiten.

In the Rule of Enbusen, the stepping patterns are designed to be symmetrical. For example, three steps forward are countered with three

(diagram C)



steps backward. One step left is balanced with one step rightward and so on.

Also, in order to keep kata concise, the ancient people limited the numbers of *unsoku* (footsteps) at a time. Normally, in Okinawan karate kata, we find the maximum number of unsoku is three.

In short, the movements in kata are regulated and artificially designed. The first rule of shuyo san gensoku is saying that those movements have nothing to do with real fighting situations. In a real fight, no one would step back because he/she advanced previously nor limit his/her number of steps to three. In a street fight, needless to say, every technique must be free, fast and, most importantly, spontaneous.

Therefore, applying kata movements directly to kumite is a mistake. A man performs a kata alone. His partners surround him in the directions of enbusen lines. When the center man executes the kata, his partners punch, kick or block according to the hyomengi he does.

We must remember that kata is choreographed and artificial. Punching left does not mean you fight against an enemy on your left side. The people who created this kind of kumite are fooled by the Rule of Enbusen. From training such as this, we'll never get kobo no jitsu from kata.

2. Techniques executed while advancing imply attacking techniques. Those executed while retreating imply defensive or blocking techniques.

If kata's hyomengi are not for real fights, how then do we find clues of real fighting techniques in it? The second rule gives us the answer. It says that when unsoku is in advance, we should always consider the real meaning of hyomengi as an attacking technique even if it appears to be a blocking one. When unsoku is in retreat, it should be considered a blocking technique even though the hyomengi is apparently an assault.

For example, in the seyunchin kata, there are *gedan uke* (low blocks) with advance steps in *shiko dachi* (square stance). According to the second rule, we must consider their kaisaigi as gedan striking techniques. If we ignore the rule and assume the gedan uke as they appear, we end up finding the opposite fighting techniques from the ones intended by the ancient people.

3. There is only one enemy and he/she is in front of you.

In kata, as we face toward many directions along the lines of enbusen, we tend to believe that kata is created in a situation wherein one man fights against several people at a time. Not so, the third rule says.

The origin of kata was a two-man tandem sparring form, as I have explained previously. It was the kumite of one vs. one. Therefore, when the ancient people rearranged it into a dance-like kata, they maintained its original concept of man-to-man combat.

In reality, from the street-fighting point of view, it is impossible to make a kata that is designed to fight against many attackers at once. A man cannot simultaneously execute many different techniques. This kind of fight exists only in movies or novels.

The third rule also says when doing kaisai, we should, as a principle, consider the imaginary opponent as always in front of us and look for a kaisaigi accordingly. Though we do find kaisaigi in some kata fighting against an enemy behind us, the majority of them are the ones against an adversary in front.

With the main three principles of kaisai no genri, we can roughly guess a kaisaigi of a hyomengi. In order to find a precise one (or many), we need to use the regulations of hosoku joko. However, since my space within this book is limited, such a topic would require further analysis elsewhere.

THE METHOD OF KAISAI

There are two methods in kaisai. Chojun Miyagi named them *en-eki-ho* (deductive method) and *kino-ho* (inductive method).

En-eki-ho is the method in which we deductively find kaisaigi from hyomengi. It is the way to logically analyze a specific hyomengi of a kata and find its kaisaigi by following the rules of kaisai no genri.

For example, we try to figure out the meaning of the hyomengi at the beginning of the seipai kata in which we swing the right arm in a semicircular motion in *shuto uchi* (knife-hand strike) fashion. We utilize shuyo san gensoku and hosoku joko and logically find the answer.

Kino-ho is a method to inductively search for some fighting techniques usable to a particular fighting situation in hyomengi kata. This method resembles the solving of a mathematical problem. A kata is like a mathematical formula or equation with a specific fighting situation being similar to a number or value we would insert into the math formula. We solve the mathematical equation by inserting a numeric figure into the formula. In the same fashion, we search for a kaisaigi by applying a specific fighting situation to kata.

By using either one of those two methods, we try to find a kaisaigi. However, the work of kaisai is not completed at this stage. After finding what one believes to be a kaisaigi or application, one must examine it to

see if it is an effective technique for actual combat. For this, we rearrange the newly found kaisaigi into a two-man tandem kumite, which is called kaisai kumite. It is, in effect, the reverse of the evolution of kata to find a kumite's origin from a kata we practice today.

Once we are sure that the kaisaigi works, we must practice this kumite over and over until we master it. When we reach a level in which we can freely use the technique, as Miyagi writes in his previously mentioned articles, we have obtained kobo no jitsu. The work of kaisai finishes here.

I would like to note that I used both methods to find many kaisaigi in the koryu kata of goju-ryu and used them to create all subjects of *yakusoku kumite* (pre-arranged sparring form) of the shorei-kan karate teaching system (i.e., kiso kumite, bunkai kumite, etc.).

Part III

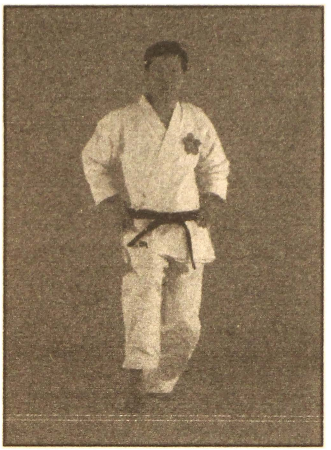
Advanced Techniques

Chapter 6

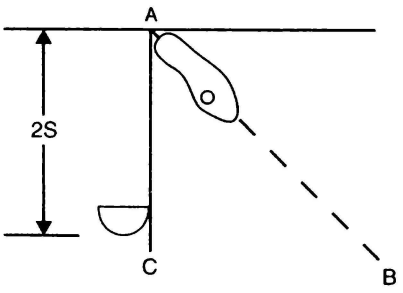
STANCES

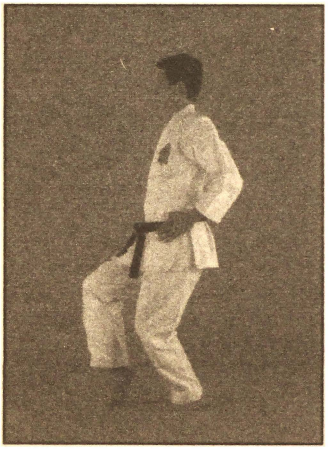
Neko ashi dachi (cat stance)

1. The rear foot is on line AB at a 45-degree angle.
2. The front foot is on line AC. The distance between the heel of the rear foot and the toes of the front foot is two *sokucho* (foot length).
3. Only the ball of the front foot touches the ground but it has no weight on it.
4. Pull back the buttocks corresponding to the rear foot on an angle in order to protect the groin.
5. The shin of the front foot is perpendicular to the floor and the front leg's thigh is on a 45-degree angle to the floor.



Front view





Side view

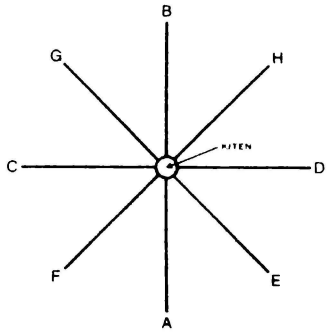
Stance basics:
(See diagrams AA and BB.)



(diagram AA)

ENBUSEN DIAGRAM

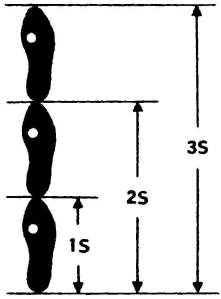
This diagram shows enbusen lines or the direction of kata. Kata, performed in these line directions only, begin at the center of the circle which is called the kiten. Stand here facing in the direction of enbusen line A (forward in the photographs). This position determines all others: to the student's back is B; to his right, C; to his left, D; and so forth.



(diagram BB)

FOOT SCALE

Your foot length or sokucho determines stance measurements. One sokucho (1S) is one foot length, two sokucho (2S) are two foot lengths. The spot on the footmark indicates the ball of the foot (BF).



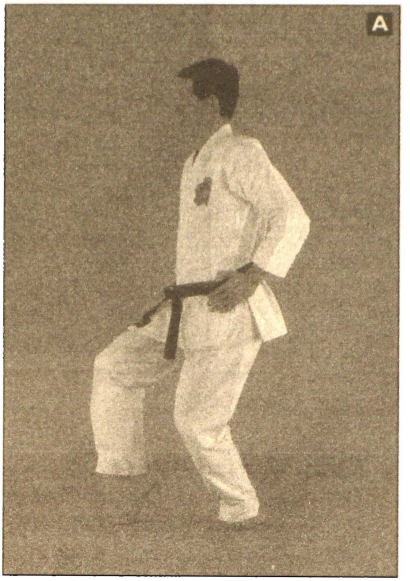
Moving in neko ashi dachi

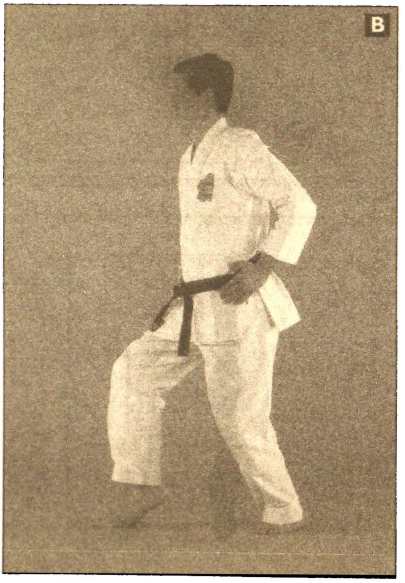
Forward:

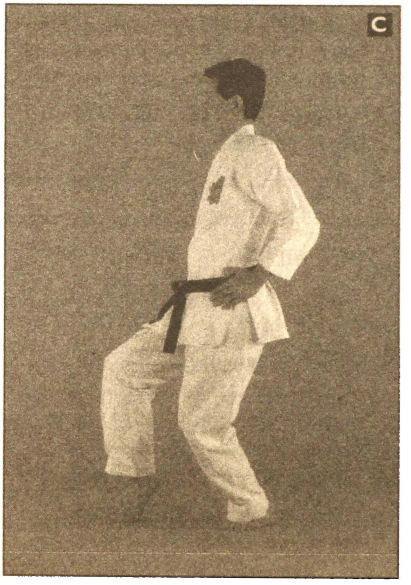
A. Begin in neko ashi dachi.

B. Slide the front foot's heel forward keeping it on the ground.

C. Slide the rear foot forward and as it moves into the basic position bring the front foot's heel back off the ground with the ball of the foot maintaining contact (the front foot should have no weight on it).







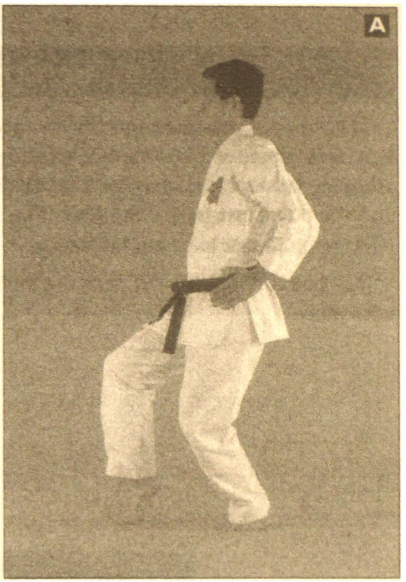
Backward:

A. Begin in neko ashi dachi.

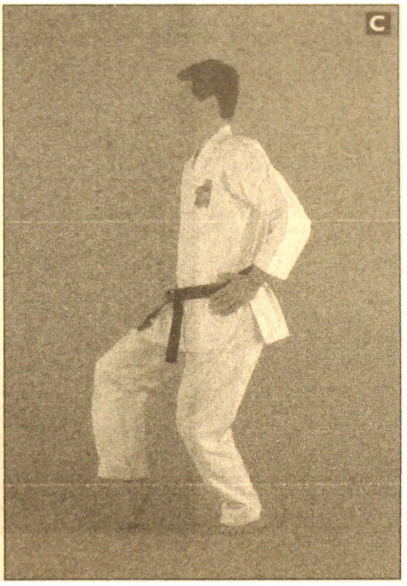
B. Put weight on the front foot (heel still off the ground) and immediately slide the rear foot backward.

C. Quickly draw back the front foot to the basic position.

(Key point: While moving forward or backward, keep the back straight and the hips drawn back.)







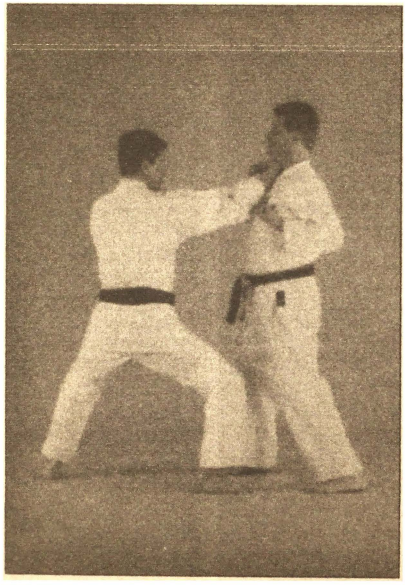
Chapter 7

STRIKES

Koken (bent wrist)

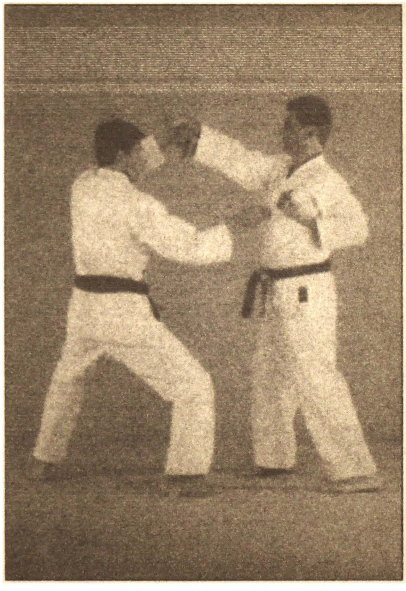
This strike is executed utilizing the apex of the bent wrist as the striking surface. It is very effective in a close-quarter fighting situation and is delivered in a quick snapping fashion. Main targets include the solar plexus, the floating ribs, the throat and the point just below the nose. The hand position is also used as an extremely effective goju-ryu blocking technique.

(Key point: With the wrist bent, the thumb, index and middle fingers should not touch each other.)



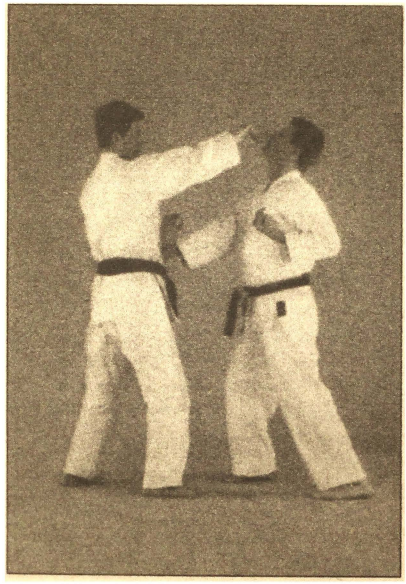
Kei koken ("the cock's beak" strike)

This strike utilizes the second knuckle of the index finger. The movement of the hand and wrist in this position resembles the striking motion of a fighting cock. The striking surface is quite small and thus concentrates tremendous force into a small area. This strike is very effective for striking a number of vital points on the body. These locations include the *suigetsu* (solar plexus), the *jinchu* (point just below the nose) and a point just under the *shinka* (heart), to name a few.



Chu koken

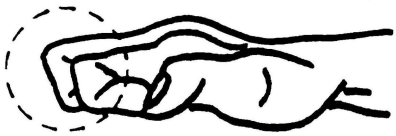
This strike uses the second knuckle of the middle finger. Although *chu koken* resembles *kei koken*, the essence of the strikes is different. Kei koken, by its nature, penetrates and attacks vital points. Chu koken is executed in a lateral movement with the wrist in a fixed position. The main targets are the temple and ribs. The technique is also used when you are on the ground to strike upward. In that case, use a circular motion of the arm to strike the groin area.

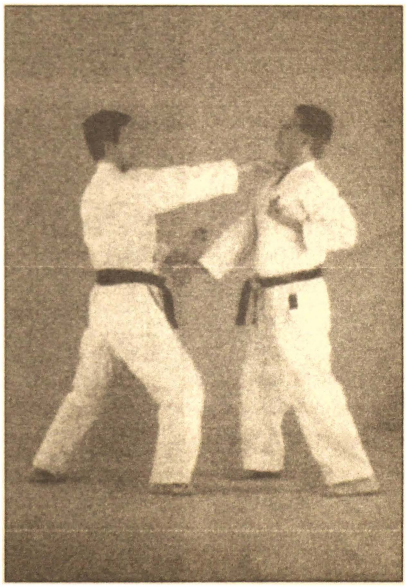


Hiraken

This strike utilizes the second knuckles of all four fingers, not including the thumb. (See illustration E.) It was designed to attack parts of the body which are impossible to reach effectively with a *seiken tsuki* (closed fist). For example, it would be difficult to deliver an effective strike to the throat with a seiken tsuki but devastating with a *hiraken*. This strike can easily crush the trachea and severely damage the throat.

(illustration E)



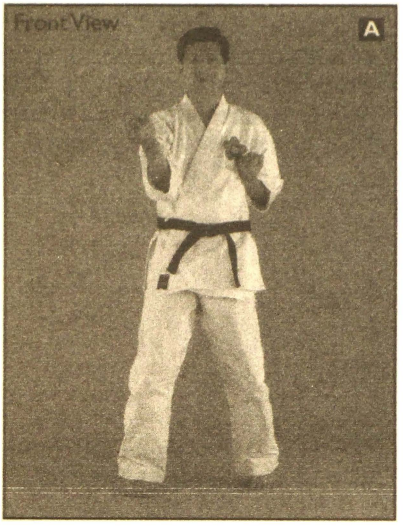


Chapter 8

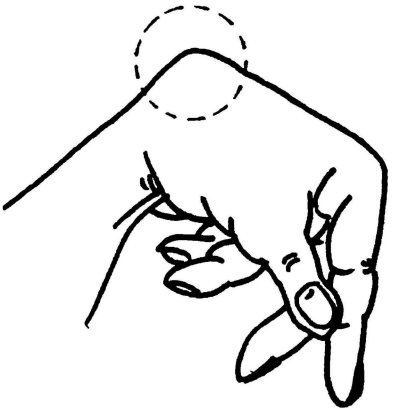
BLOCKS

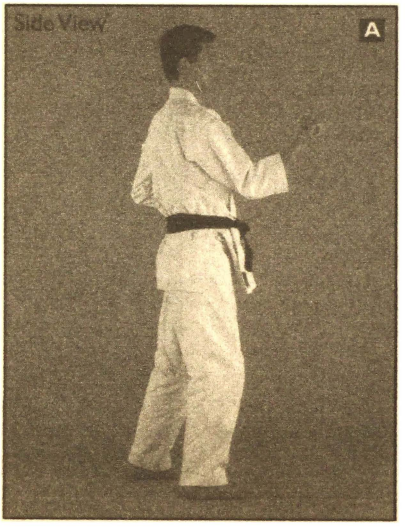
Ko uke (arc block)

1. The blocking point is on the wrist of the upper thumb side. (See illustration A.)
2. The first, second and third fingers should not touch each other. (See illustration A.)
3. The distance between the wrist and forehead is one-and-a-half feet in a 45-degree angle upward. (See illustration A.)
4. Head blocking hand always comes outside and chest palm-heel block comes inside. (Photos A-G)
5. Both hands move along the center line of the body. (Photos A-G)

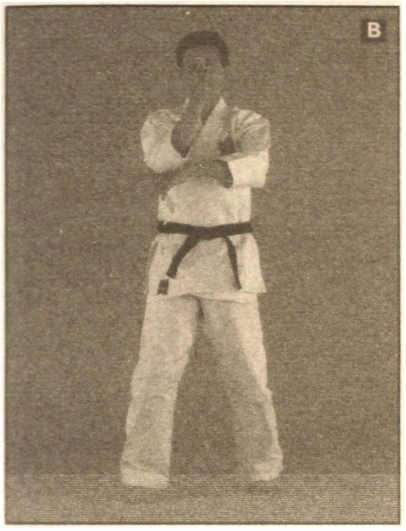


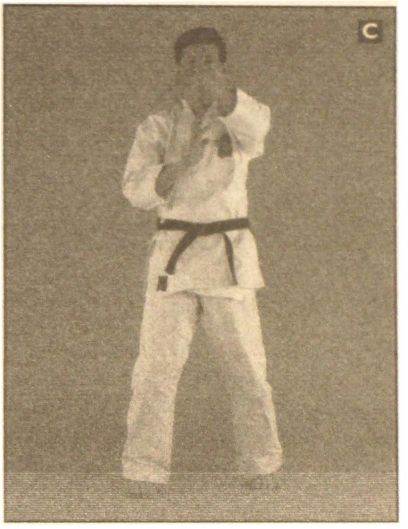
(illustration A)

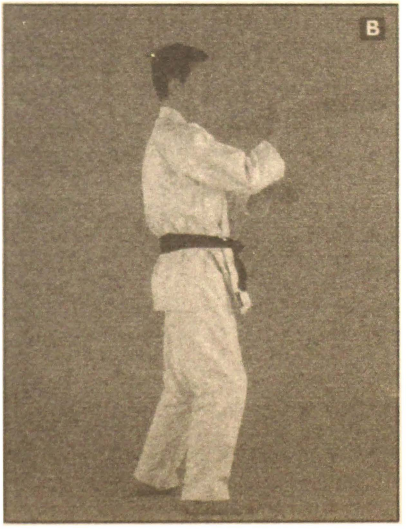


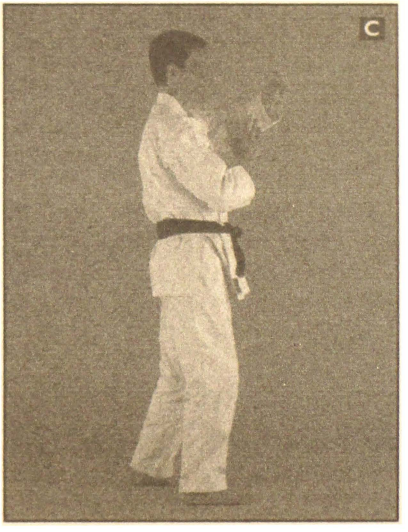


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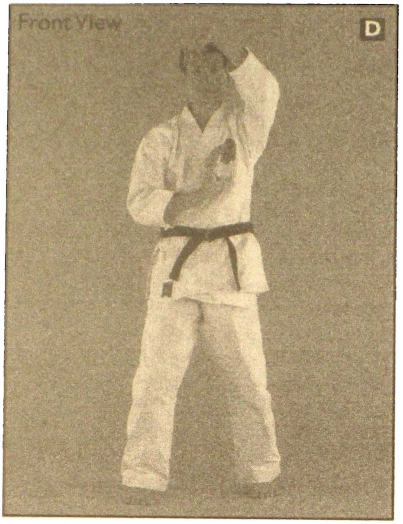


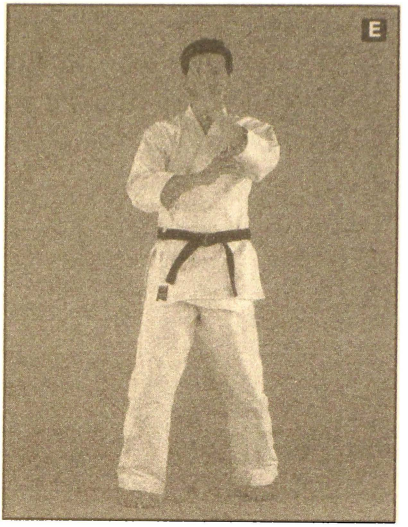


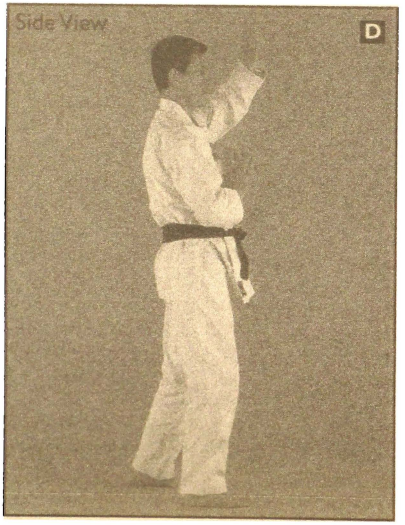


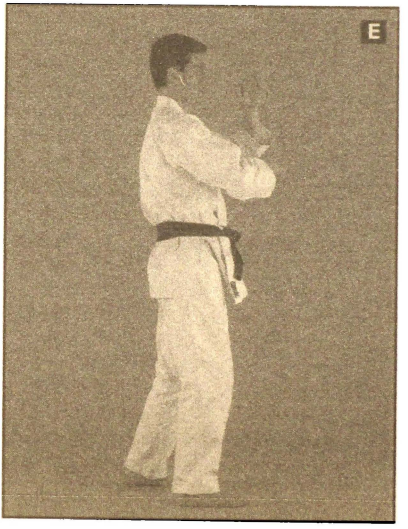


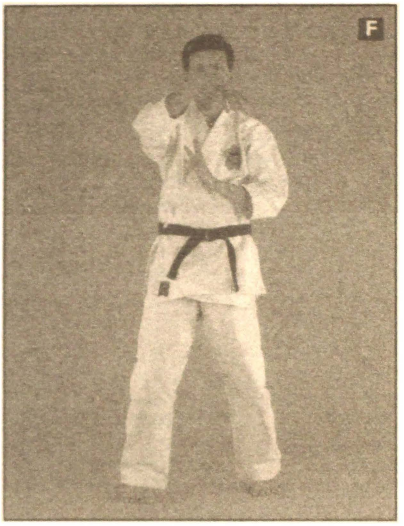
Ko uke (arc block) continued

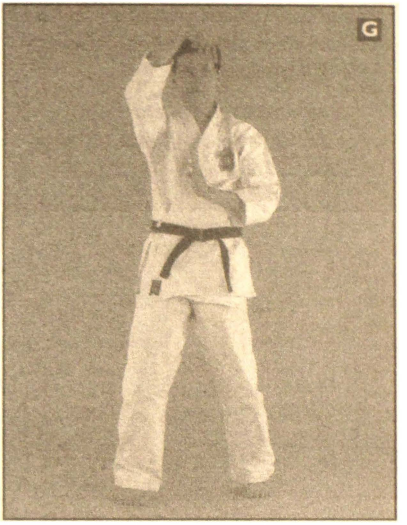




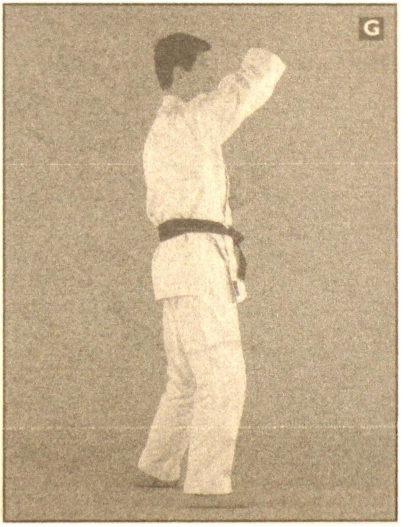





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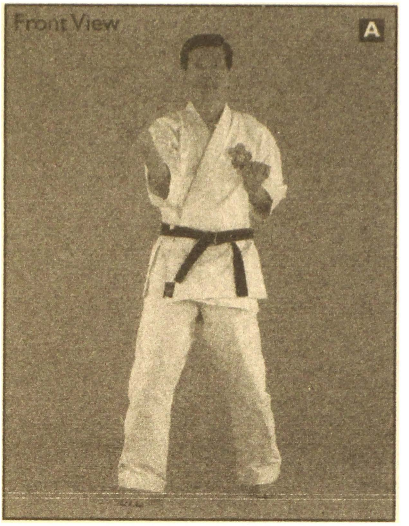

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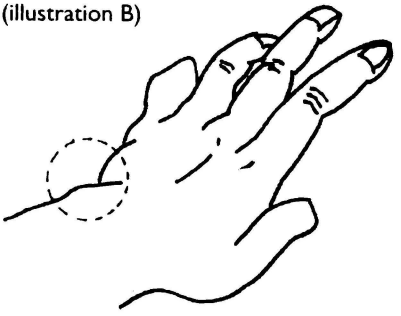

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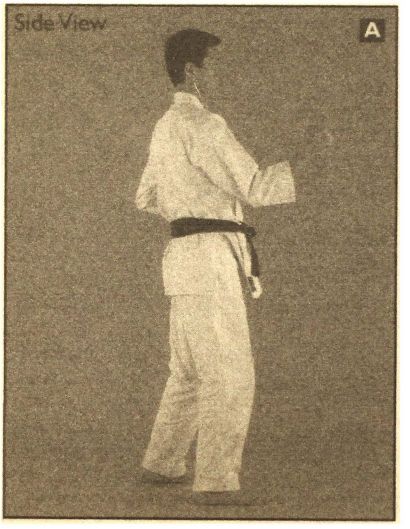
Hiki uke (hooking block)

1. The blocking point is on the outside of the wrist; bend the wrist outward. (See illustration B.)
2. The principle is the same as a regular chest block. (Refer to first volume of *Okinawan Goju-Ryu*)

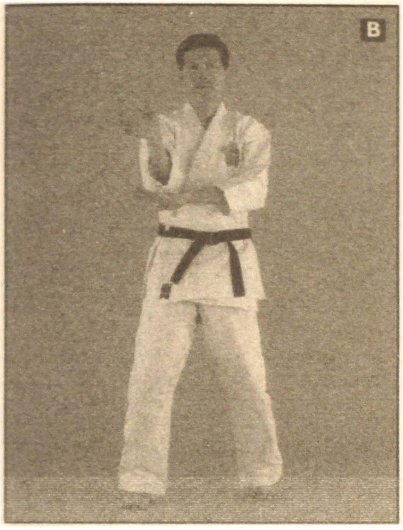


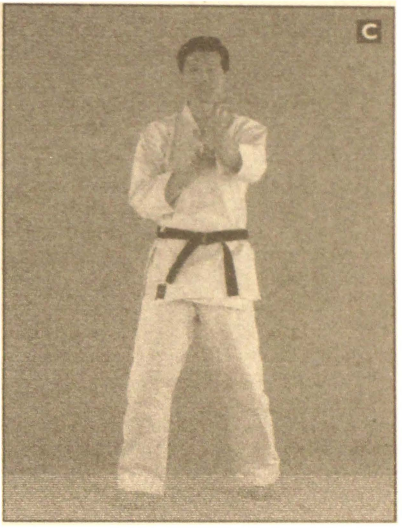
(illustration B)

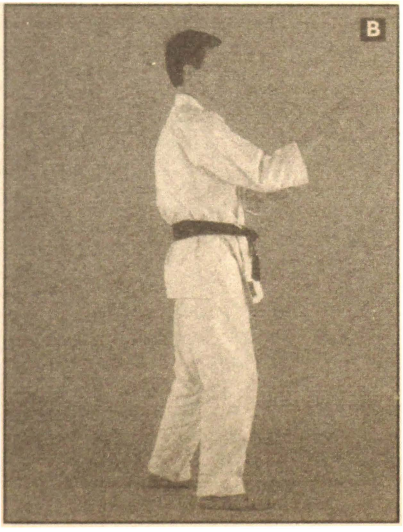




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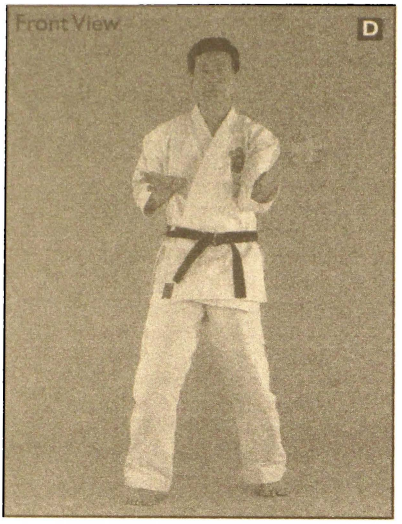


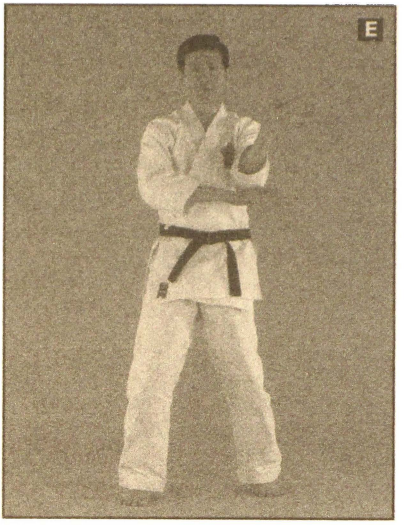


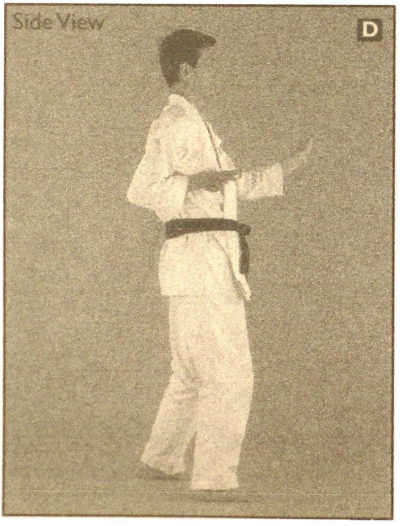


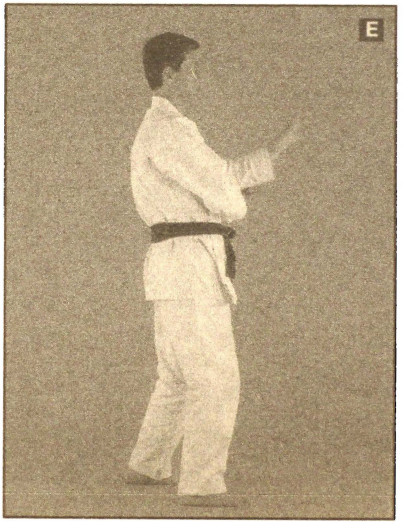


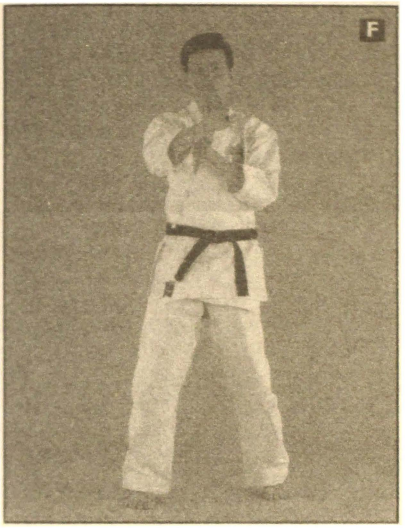
Hiki uke (hooking block) continued

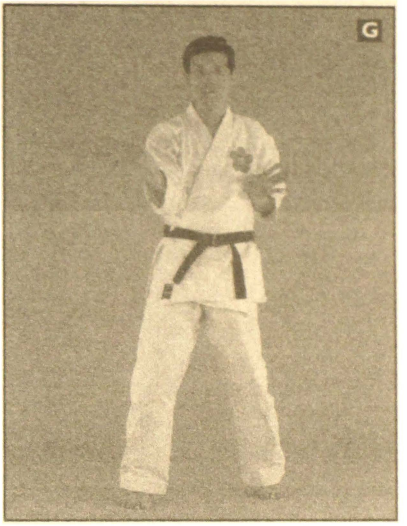


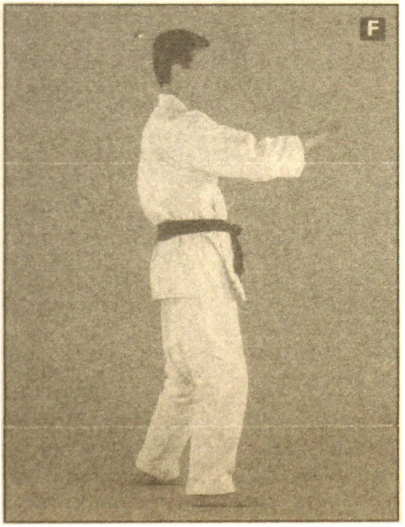


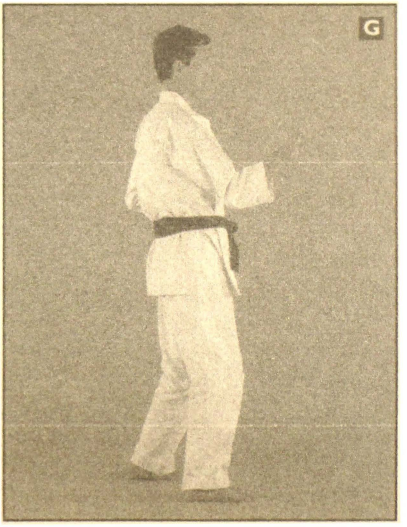





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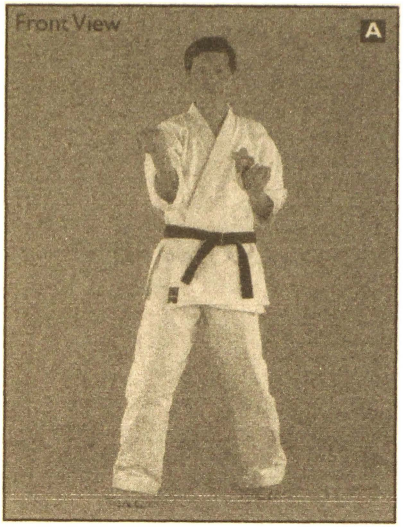

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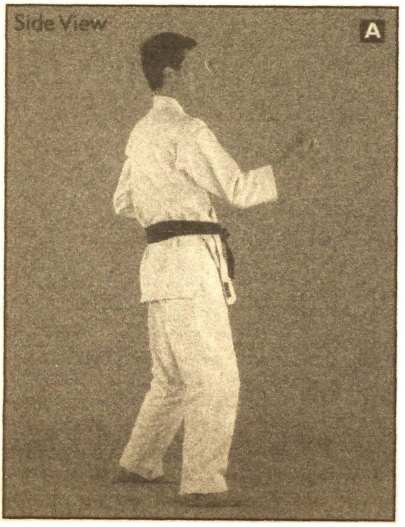

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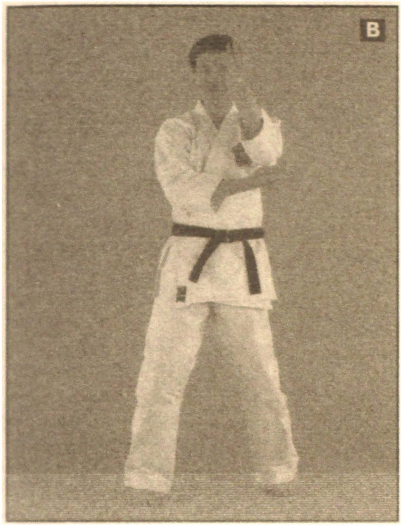
Gedan harai uke (low sweep block)

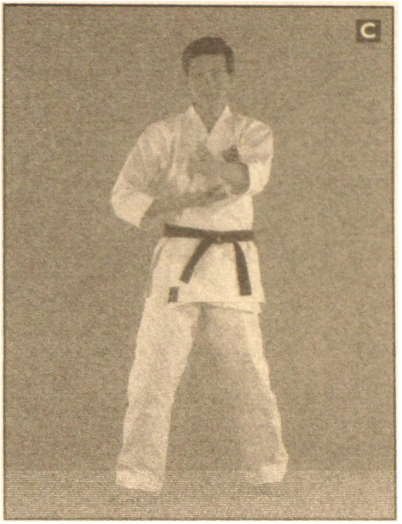
1. The principle of this block is the same as the regular closed-hand down block.
2. When finishing the block, push the palm heel downward. Fingers should be pointed toward you.

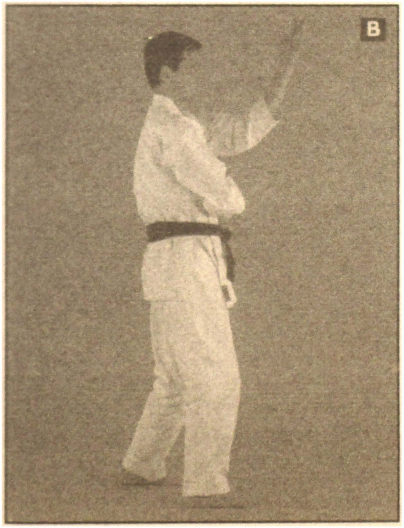


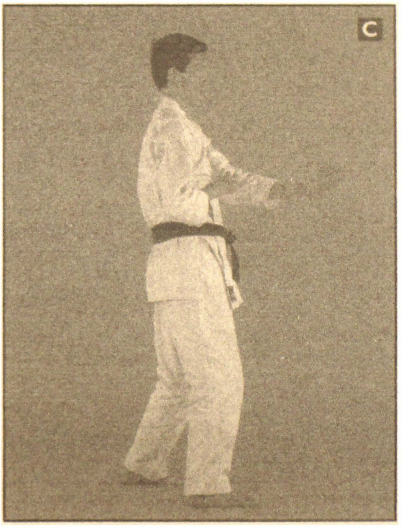


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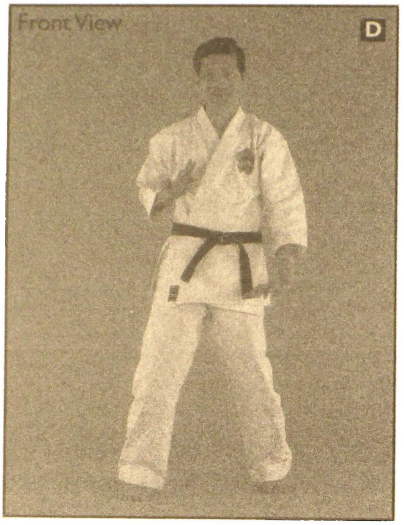


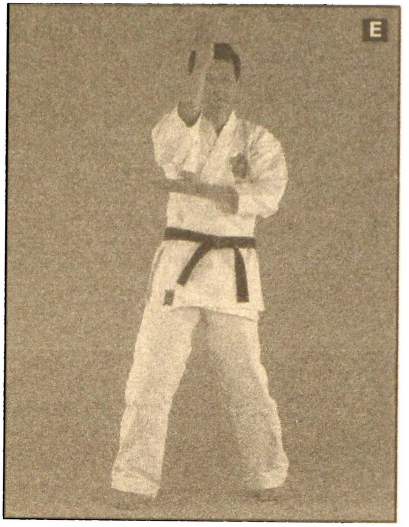


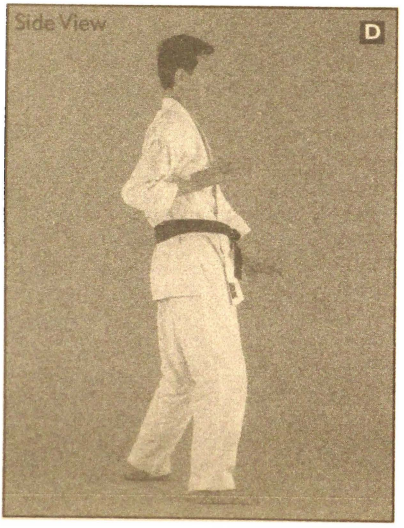


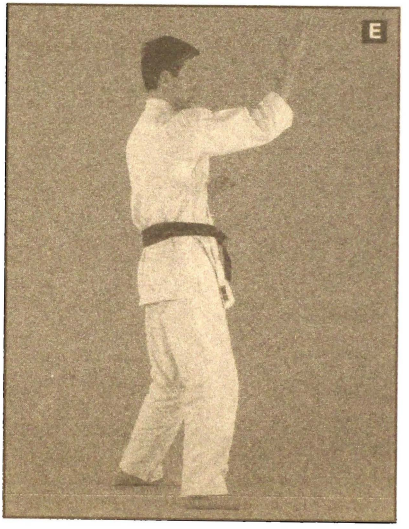


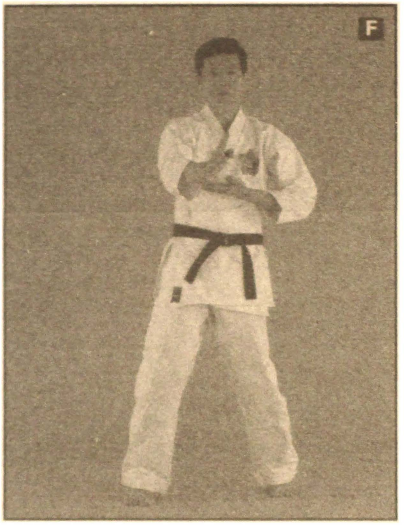
Gedan harai uke (low sweep block) continued

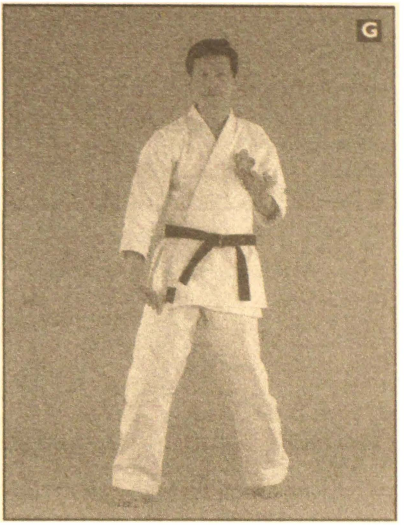


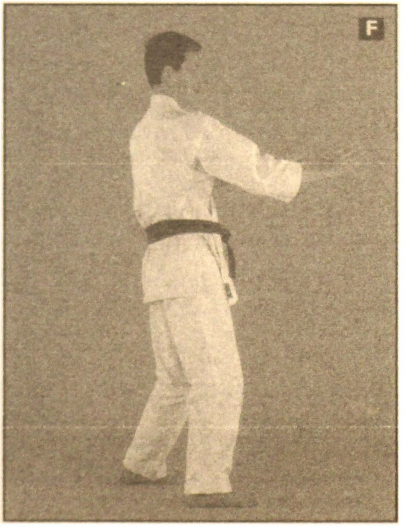


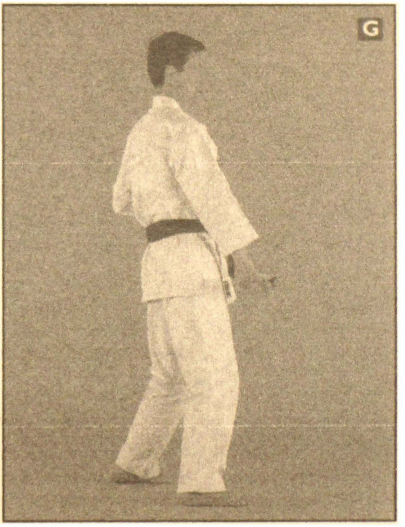





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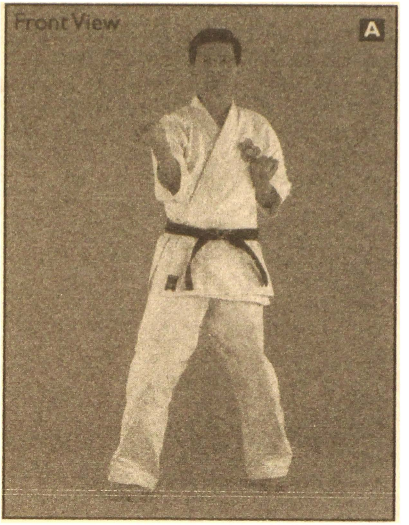

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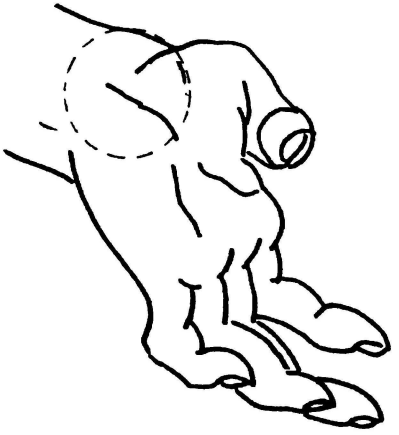

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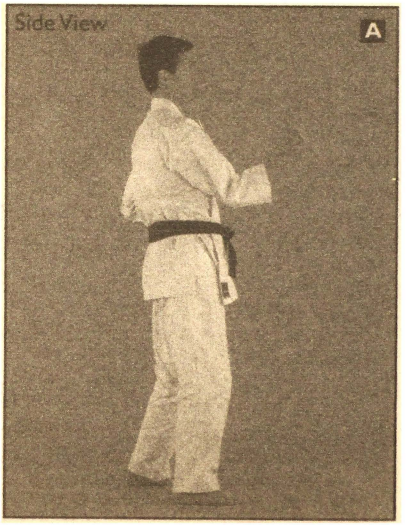
Ura uke (back-of-palm hooking block)

1. Bend wrist hard with palm heel out. (See illustration C.)
2. When finishing block, twist the forearm outward and snap the hand downward.

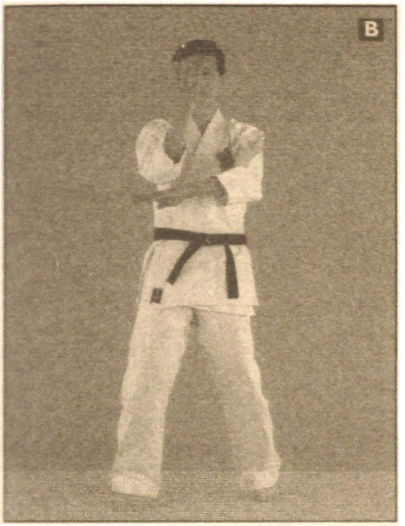


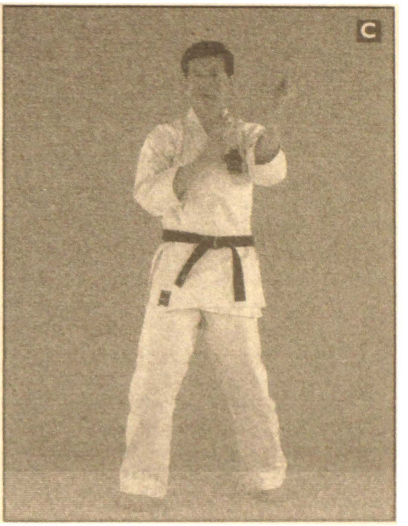
(illustration C)

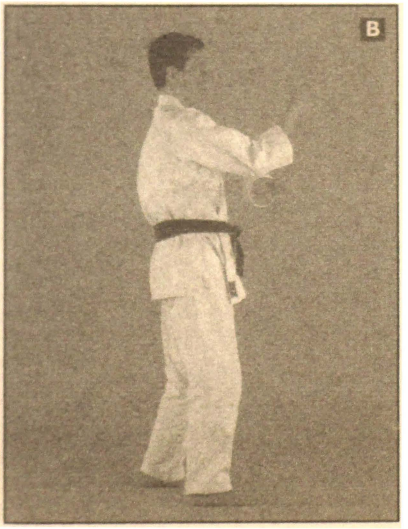


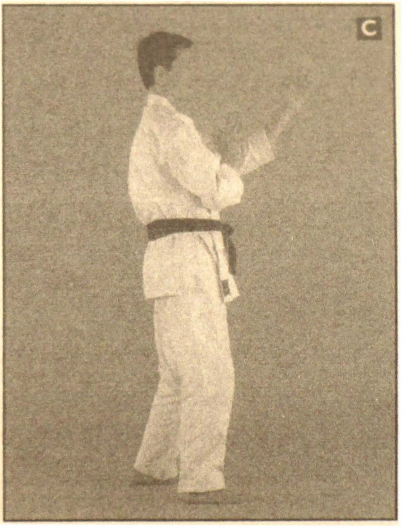


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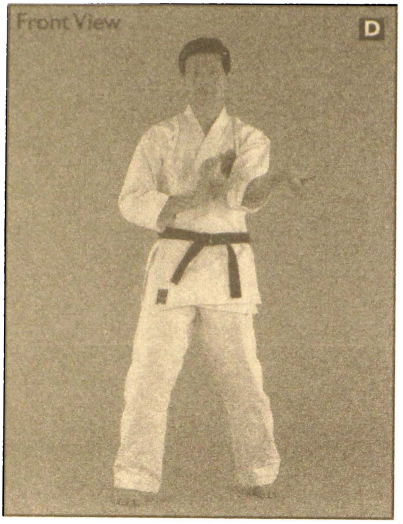


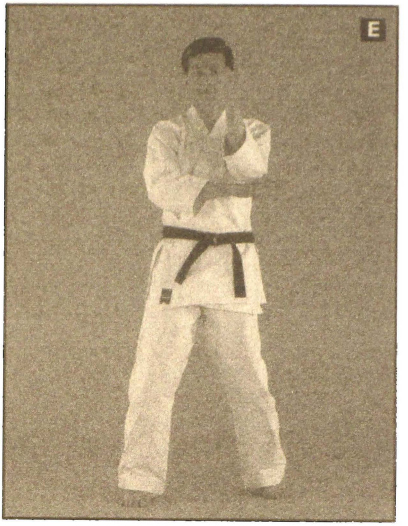


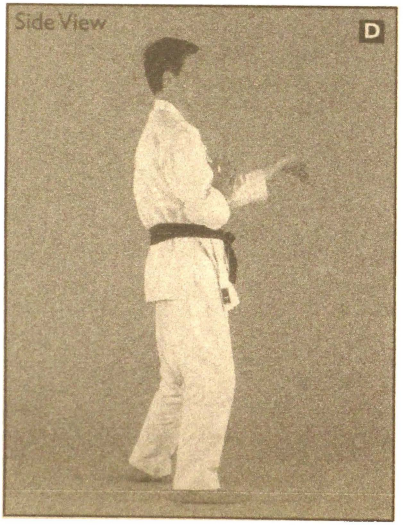


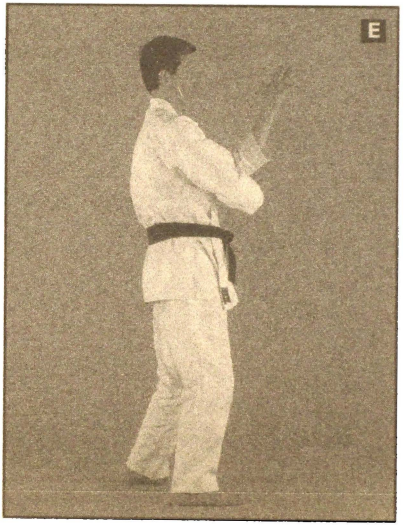


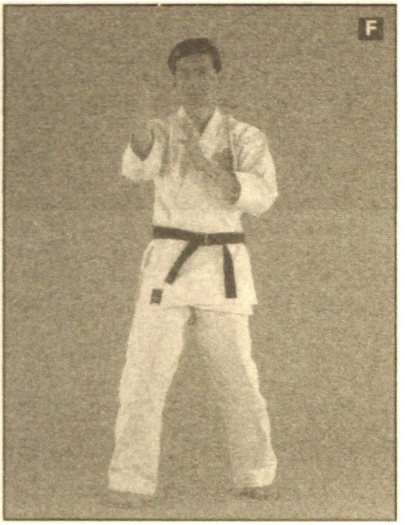
Ura uke (back-of-palm hooking block) continued

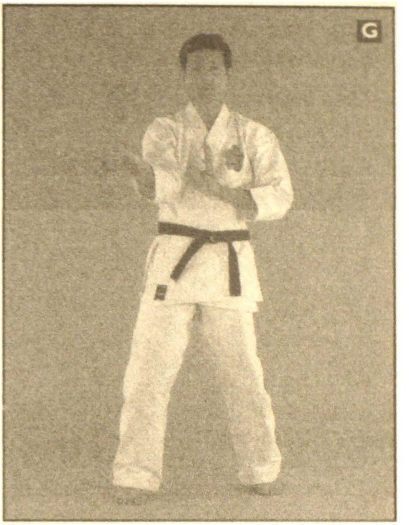


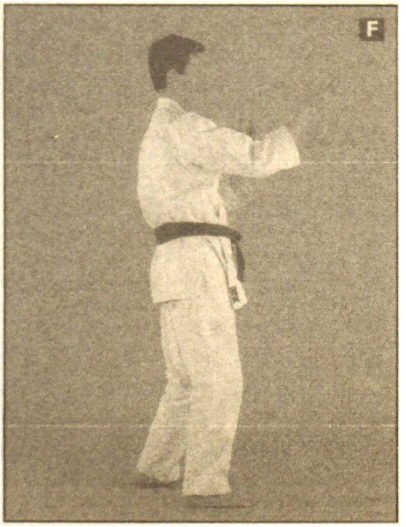


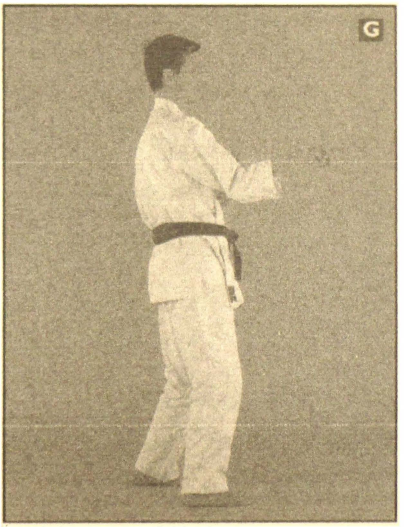





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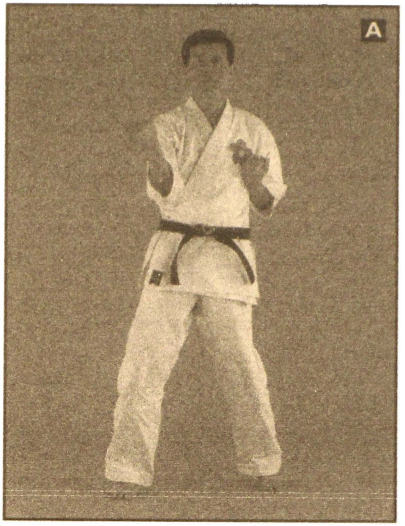

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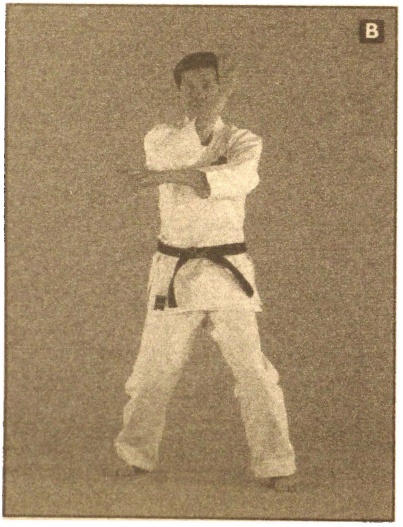

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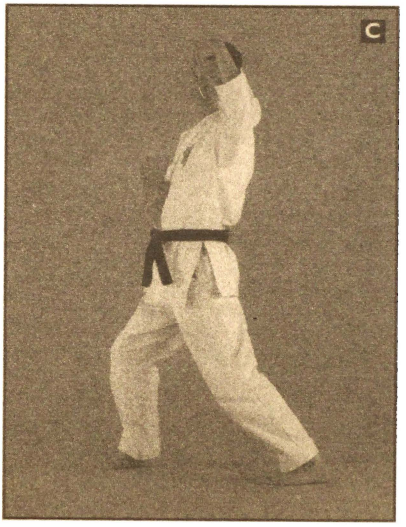
Taihineri ko uke (body-twisting head arc block)

Key points:

1. Step back with right foot from an on-guard position into a zen stance, feet facing in direction C on enbusen diagram. (photo A-C)
2. Blocking hand first crosses in front of chest and upward at a 45-degree angle. (photo B)
3. Twist left shoulder back and twist left hip forward. (photo C)
4. Keep body straight and balanced. (photo C)
5. Block with forearm and maintain a 45-degree angle. (photo C)



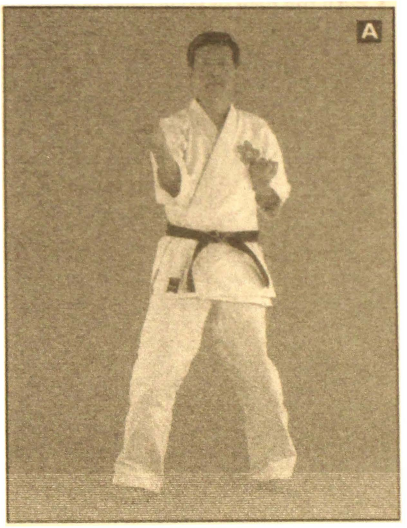


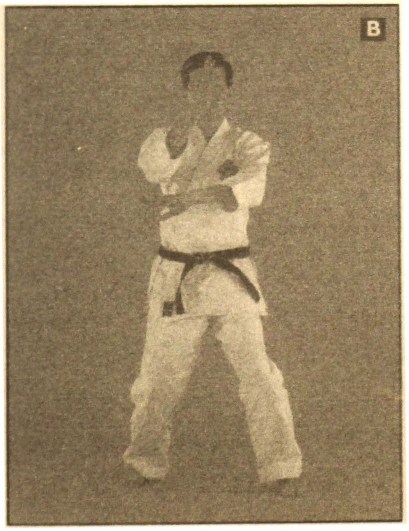


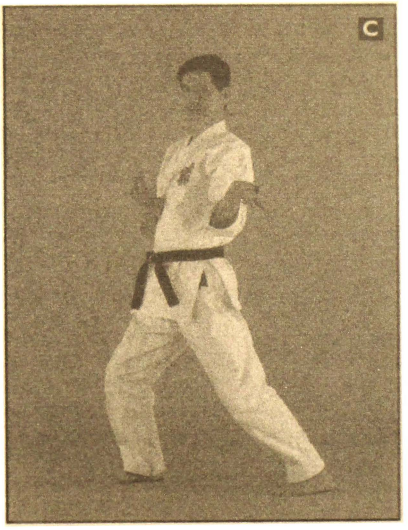
Taihineri ura uke (body-twisting back-of-palm hooking block)

Key points:

1. Step back with right foot from an on-guard position into a zen stance, feet facing in direction C on enbusen diagram. (photo A-B)
2. Blocking hand first crosses in front of chest and upward at a 45-degree angle. (photo B)
3. Twist left shoulder back and twist left hip forward. (photo C)
4. Try not to raise blocking shoulder. (photo C)
5. Keep body straight and balanced. (photo C)
6. Block with outside forearm. (photo C)



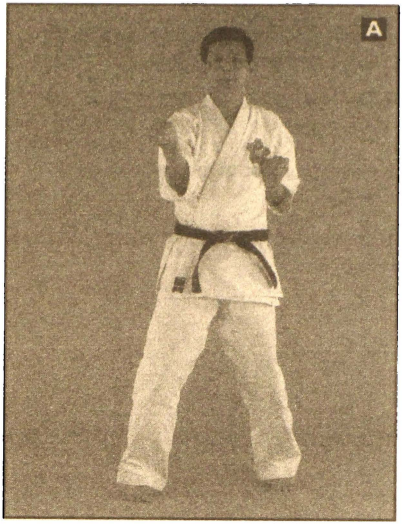


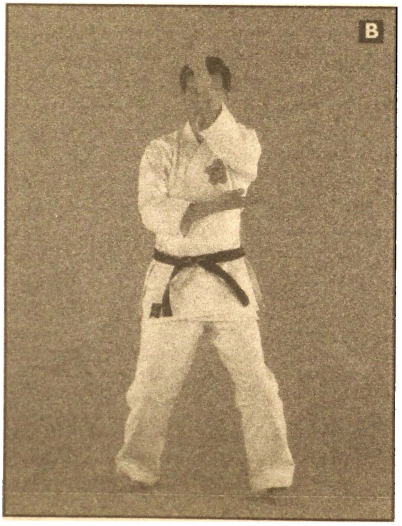


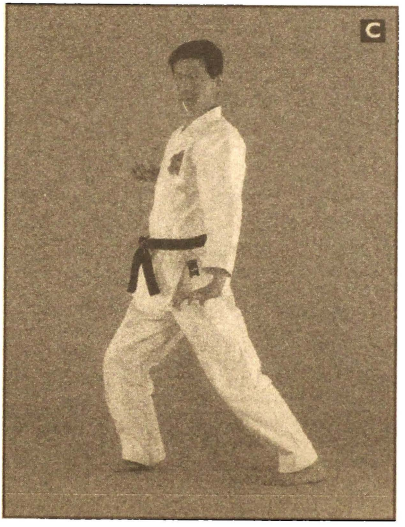
Taihineri harai uke (body-twisting down block)

Key points:

1. Step back in the same manner as you did for a head block. (photo A-B)
2. Do a down block same as the gedan harai uke, except that you twist your body. (photo C)
3. Push the heel of your palm downward. (photo C)

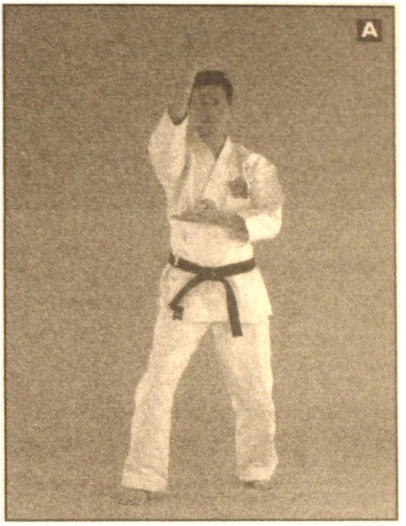




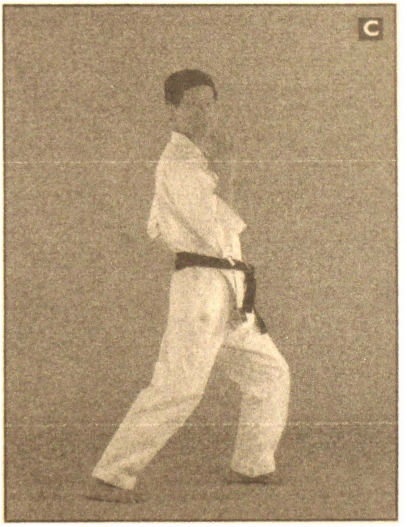


Kuri uke (elbow block)

This block is executed by bringing the elbow downward to intercept the attack and protect the rib cage. It is designed to protect the side of the body and is executed in place while pivoting.

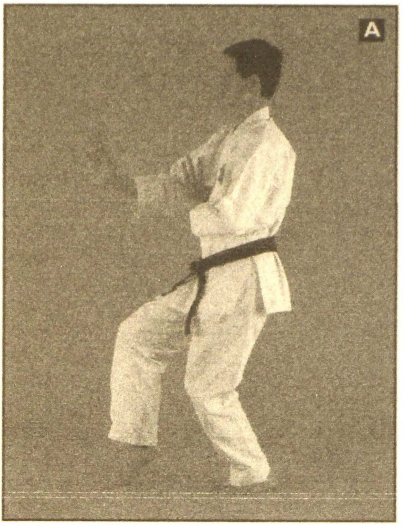




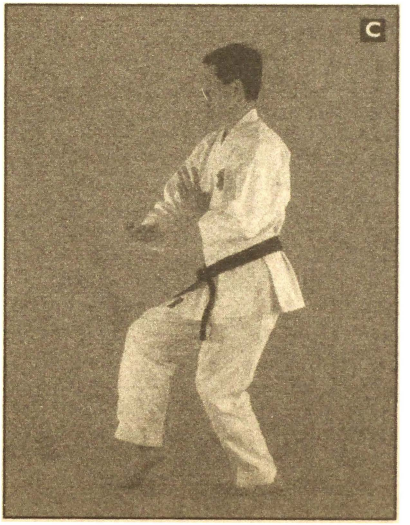


Sukui uke (upward scooping block)

This block is executed in neko ashi dachi and is designed against a *mae geri* (front kick). The technique employs a scooping motion to catch the attacking foot while having the groin (via neko ashi dachi) at a safe distance from the attacking foot.







Chapter 9

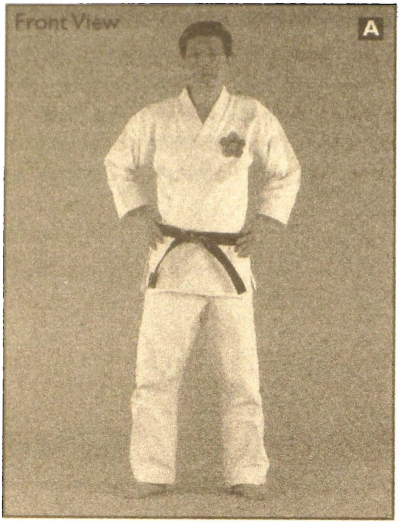
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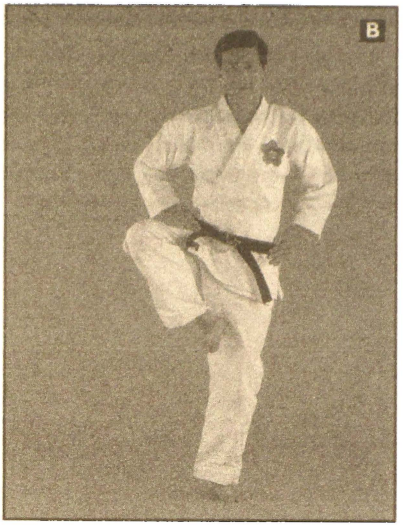
Gedan sokuto geri ("foot sword")

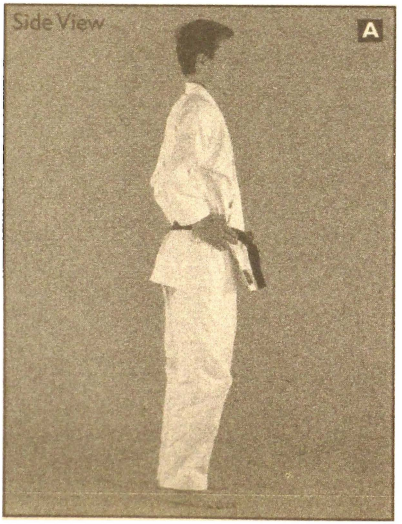
In goju-ryu, this kick is principally aimed at the knees. The technique is executed in close proximity with a strong downward thrust and twist of the attacking foot. Distance to the opponent is proportional to the force that is exerted. The closer to the opponent, the more powerful the resultant kick. This technique does not produce the same potentially fatal results as does mae geri. Rather, it is designed to decisively incapacitate the opponent.

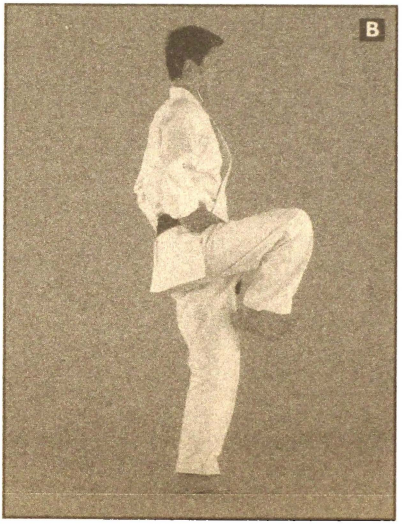
(photos on next page)

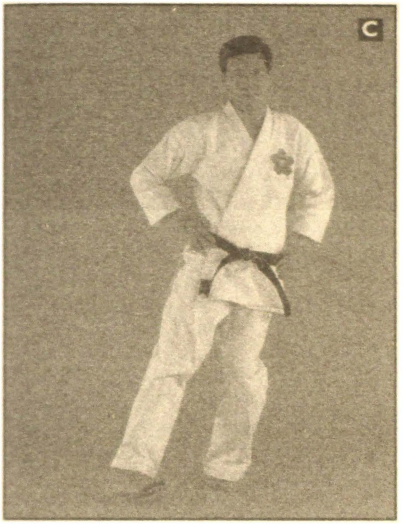
Gedan sokuto geri ("foot sword") (continued)

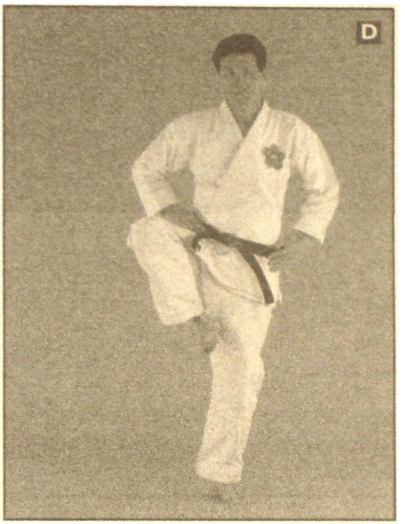


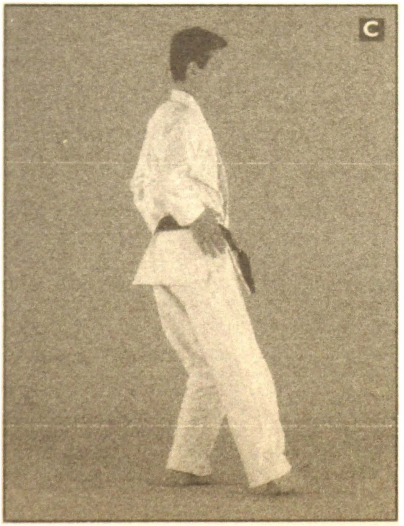


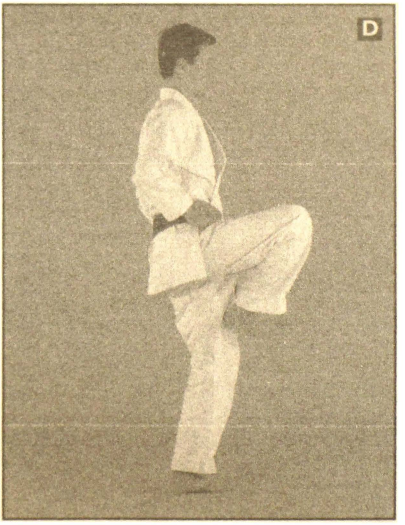





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Part IV

Kata Gekiha Dai Ichi and Bunkai

Chapter 10

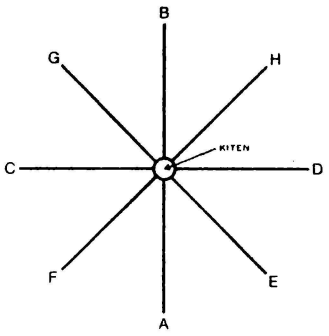
KATA GEKIHA DAI ICHI

(Refer to diagram AA for enbusen lines.)

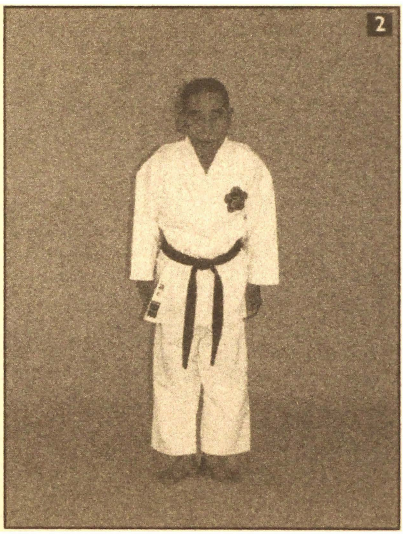
(diagram AA)

ENBUSEN DIAGRAM

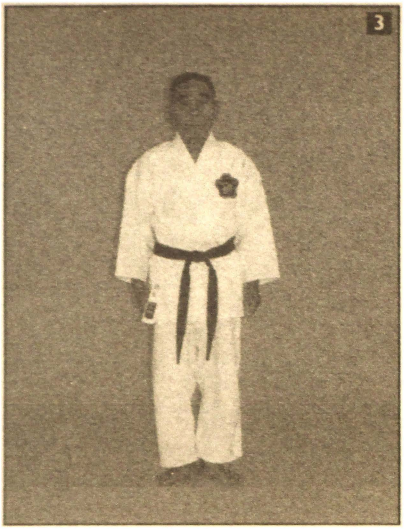
This diagram shows enbusen lines or the direction of kata. Kata, performed in these line directions only, begin at the center of the circle which is called the kiten. Stand here facing in the direction of enbusen line A (forward in the photographs). This position determines all others: to the student's back is B; to his right, C; to his left, D; and so forth.

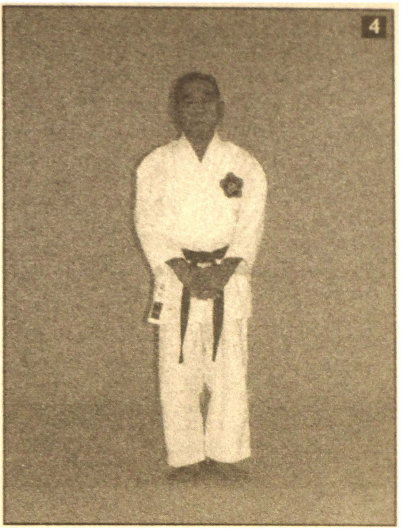




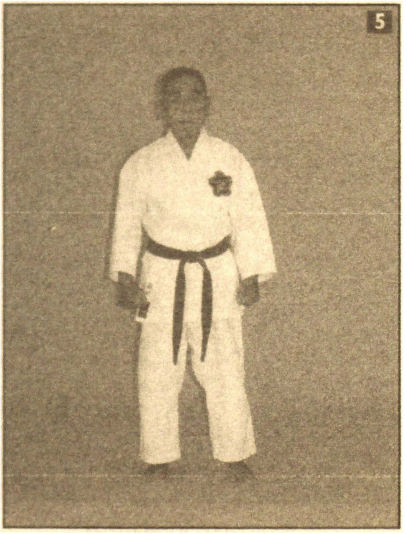


Attention and bowing.





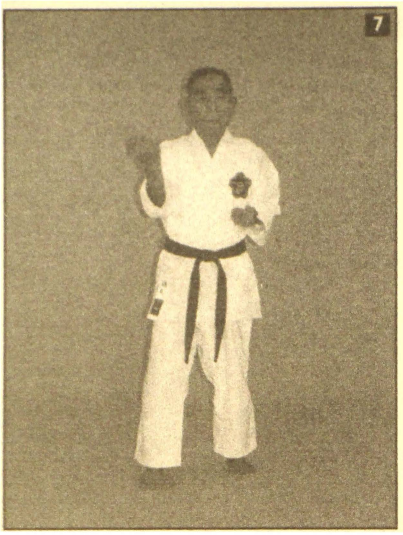
Attention and ready position.



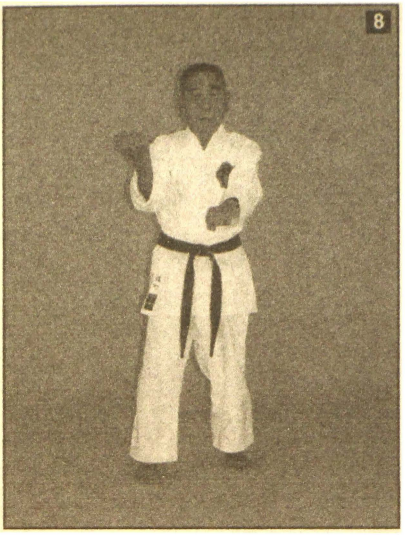
Open.



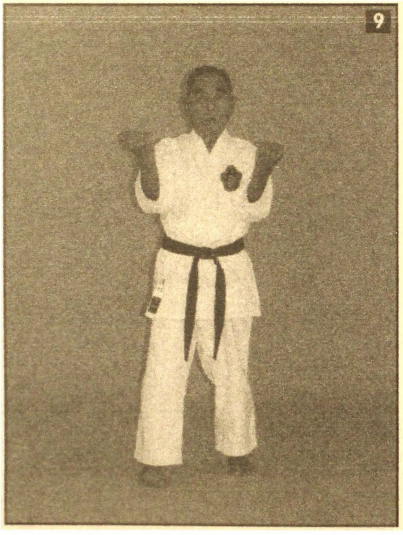
Double hands on guard;
right foot forward.



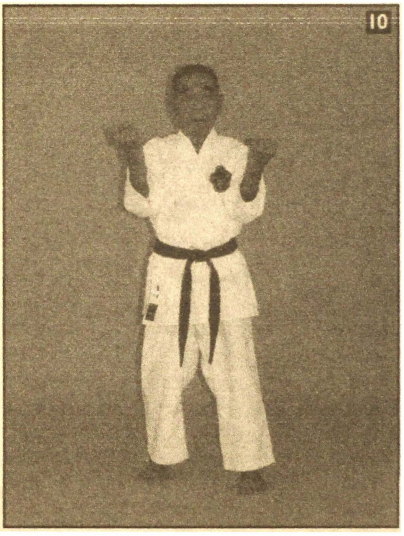
Pull left hand back slowly...



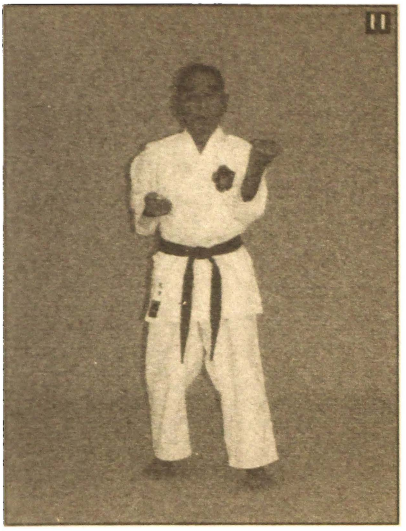
...and chest-punch fast.



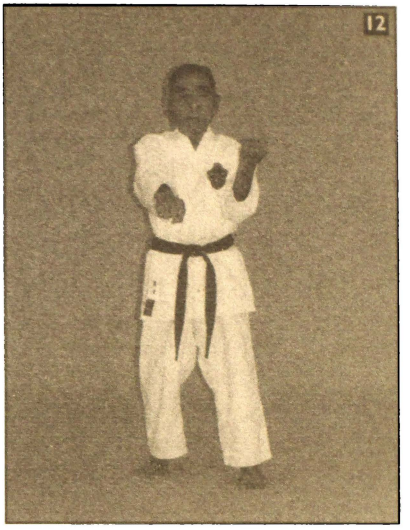
Fast left chest block.
(Note: See gekisai #1 kata.)



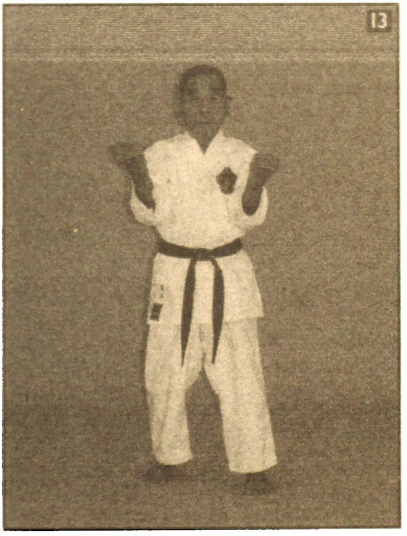
Left foot steps forward as...



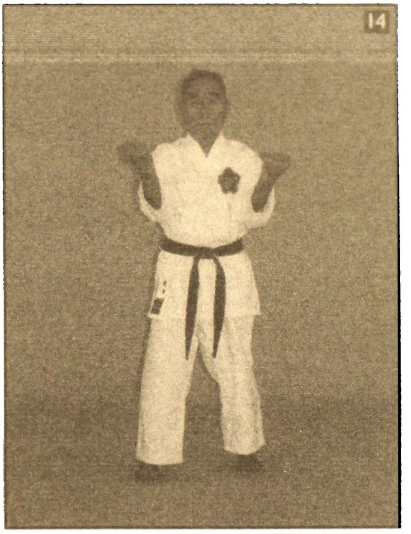
...right hand pulls back slowly...



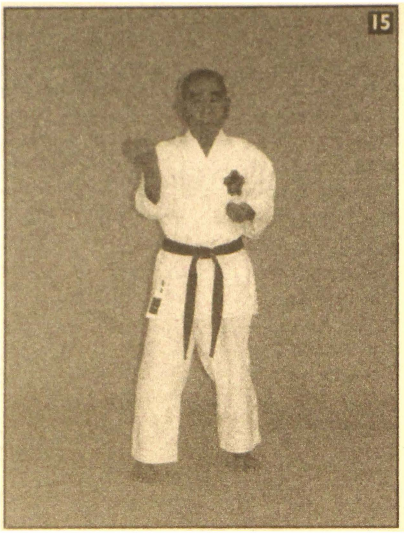
...and delivers a fast chest punch.



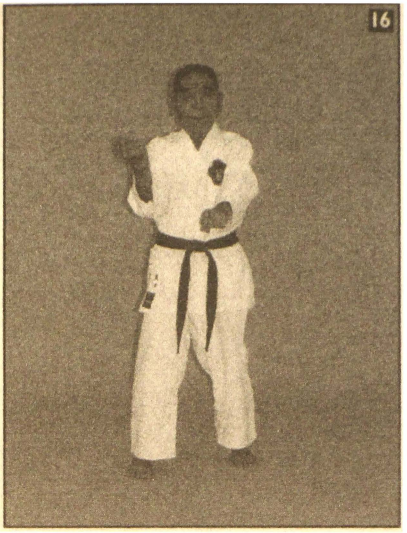
Fast right chest block.



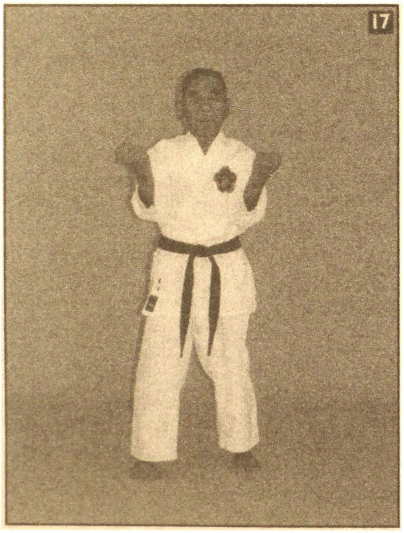
Right foot steps forward...



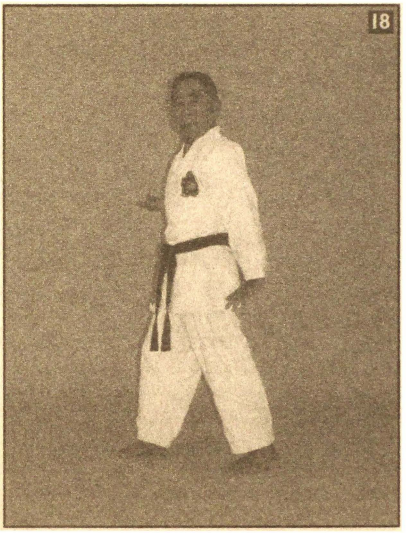
...and left hand pulls back slowly...



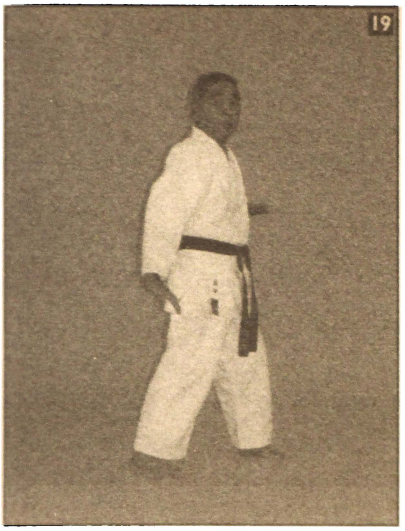
...then delivers a fast chest punch.



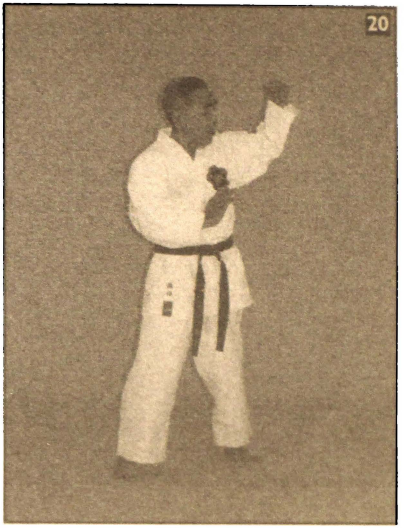
Fast left chest block.



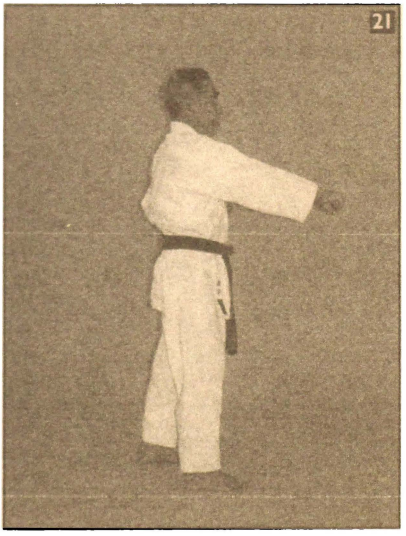
Right foot steps back while executing a left taihineri gedan harai uke.



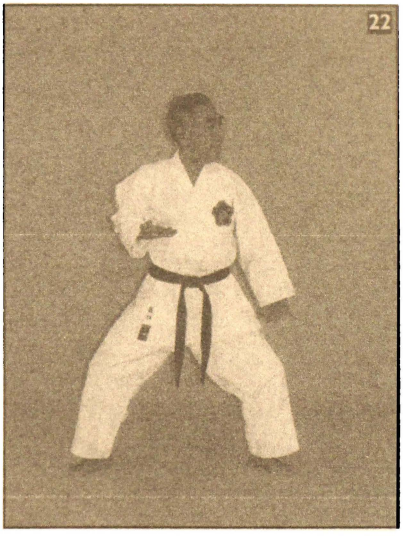
Left foot steps back with a right taihineri harai uke.



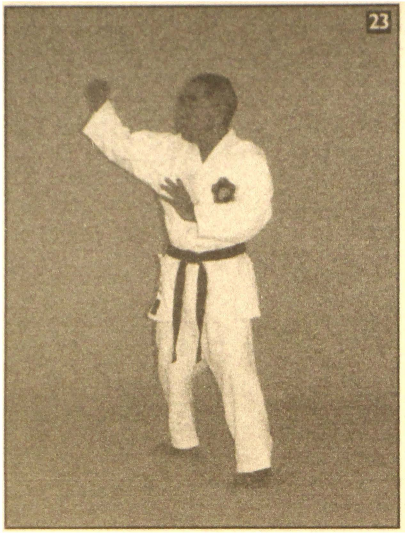
Pivot fast while simultaneously executing a left taihineri ko uke facing direction C.



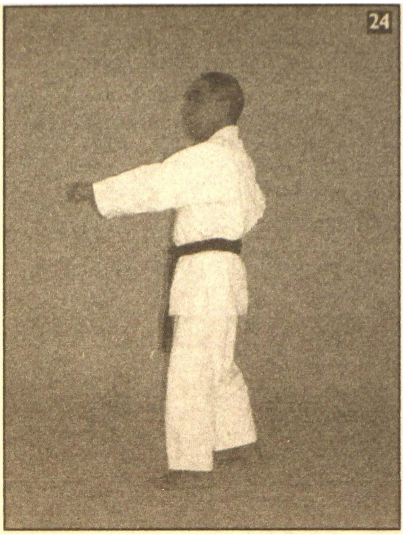
Step in direction C with a right chest punch.



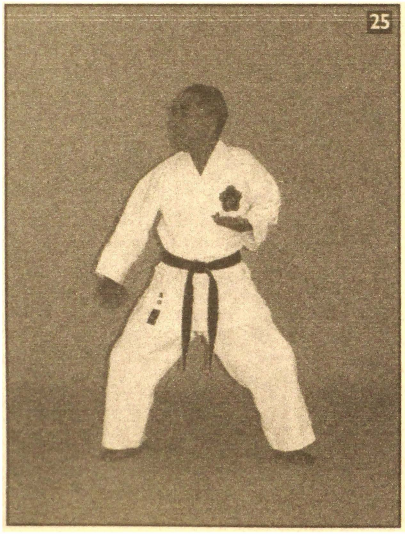
Right foot steps back to direction D; execute a left down harai uke.



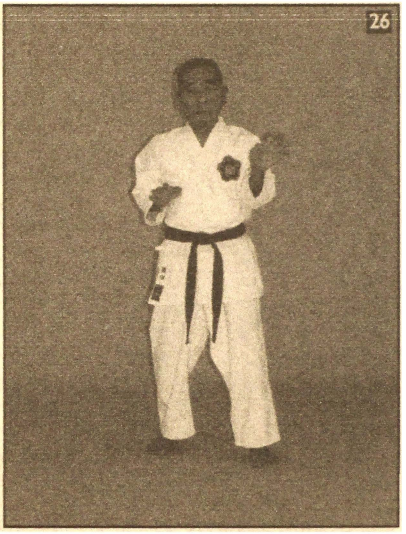
Left foot steps up to direction A with a right taihineri ko uke performed facing direction D.



Left foot steps into direction D while delivering a left chest punch.



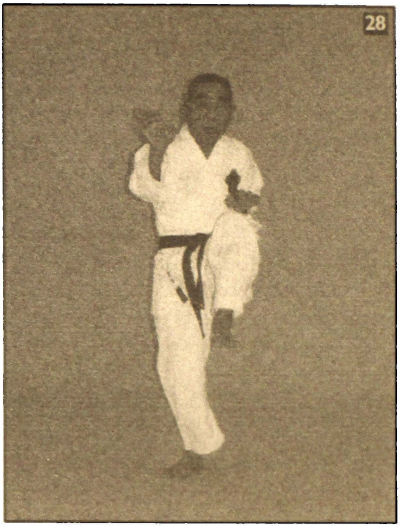
Left foot steps back to direction C with a right down harai uke.



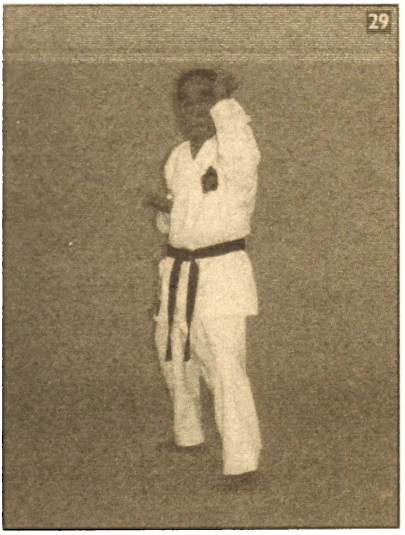
Left foot steps in direction A with a basic stance and deliver a left *mawashi hiki uke* (rotating hooking block).



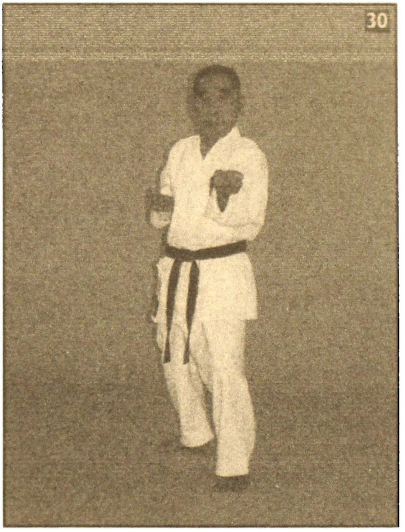
Step forward with a right mawashi hiki uke.



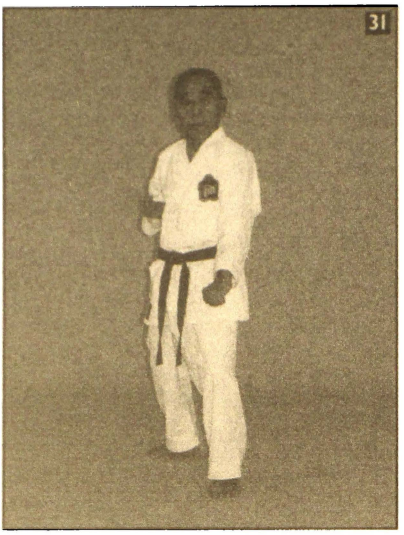
Left foot executes a mae geri.



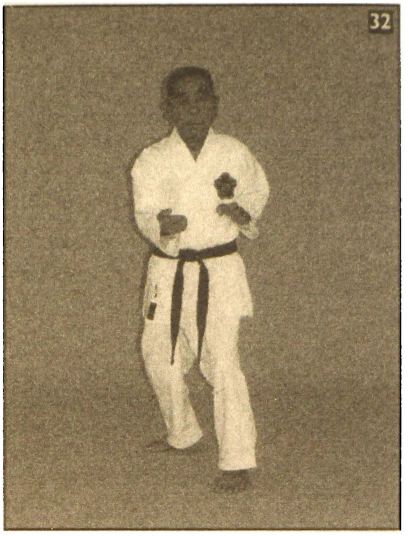
Stomp and elbow attack. Open hands.



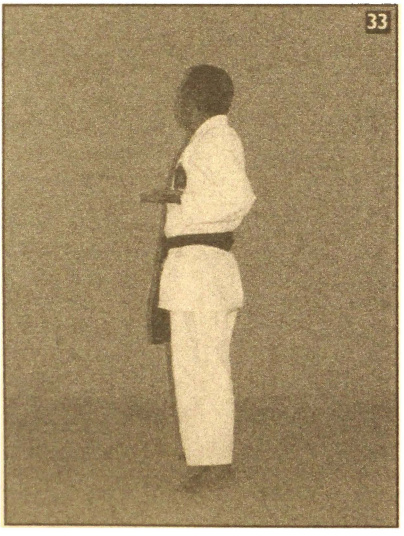
Left backfist.



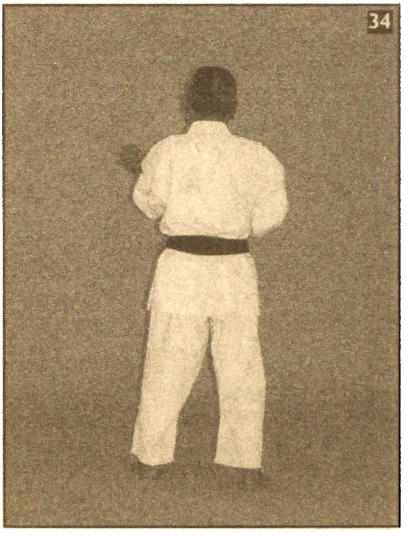
Left down block.



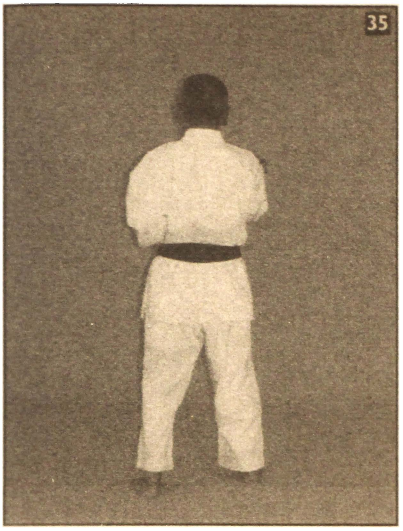
Right undercut.



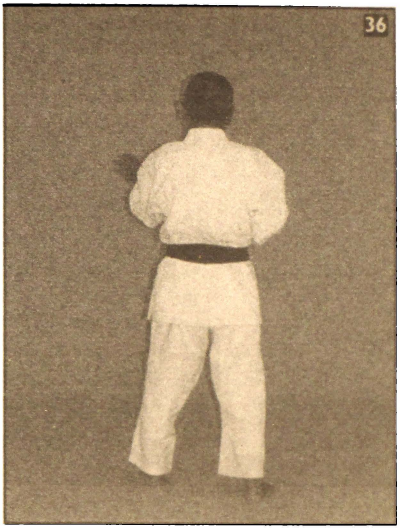
Right hand shuto uchi.



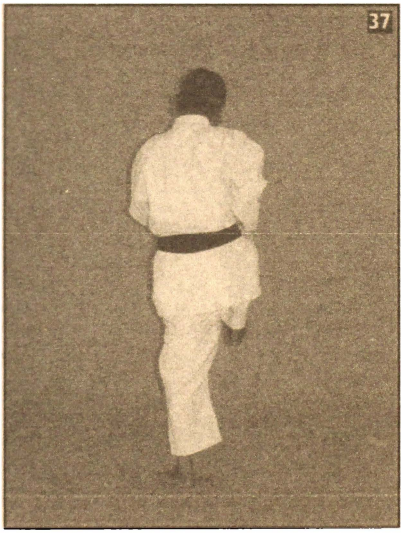
Left foot steps in direction B
with a left mawashi hiki uke.



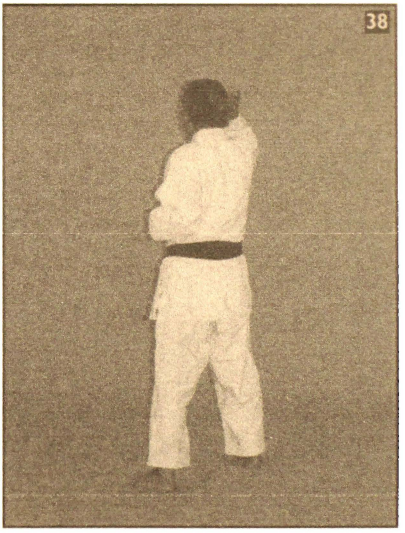
Right foot steps in xvdirection B with mawashi hiki uke.



Right foot steps back into a left mawashi hiki uke.



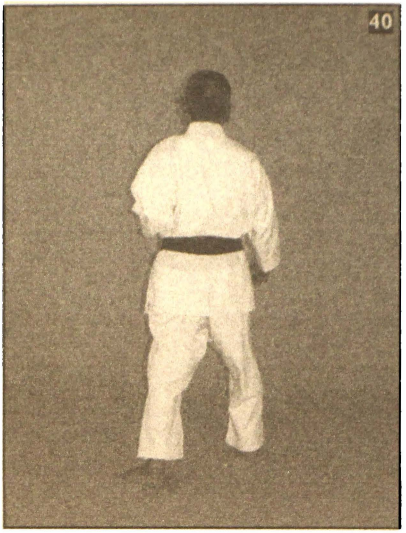
Right foot readied for a kick.



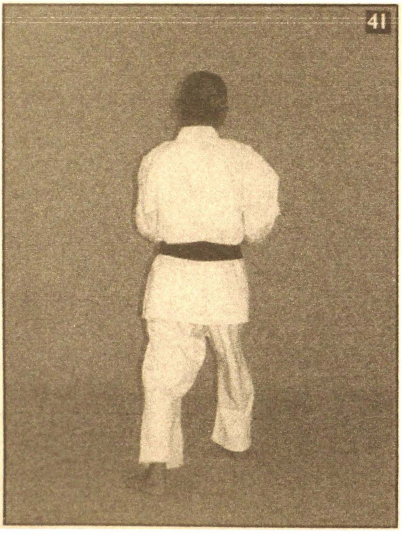
Stomp and elbow attack. Open both hands.



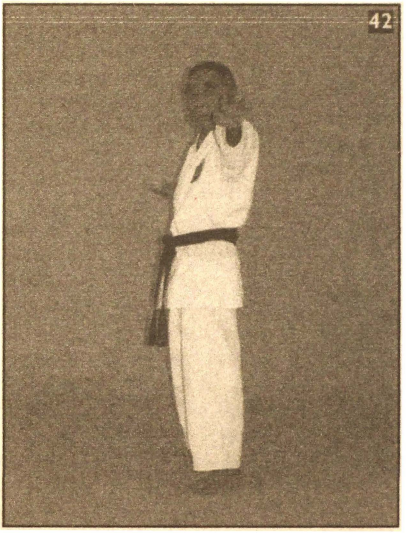
Right backfist.



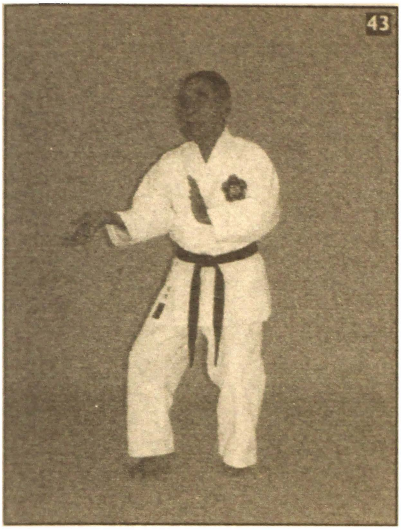
Right down block.



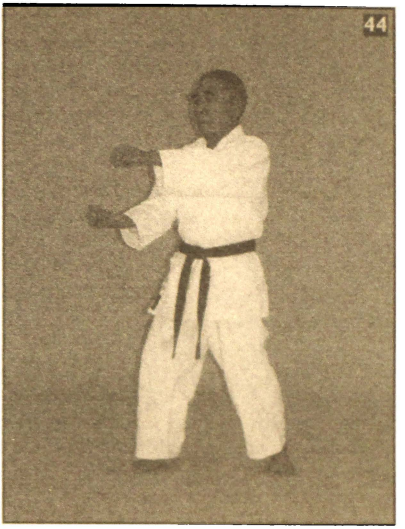
Left undercut.



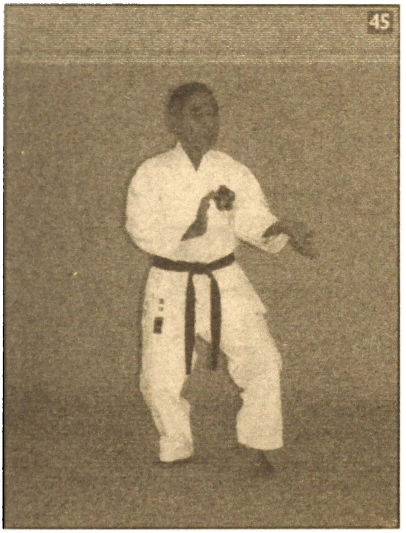
Left sweep chop to direction A.



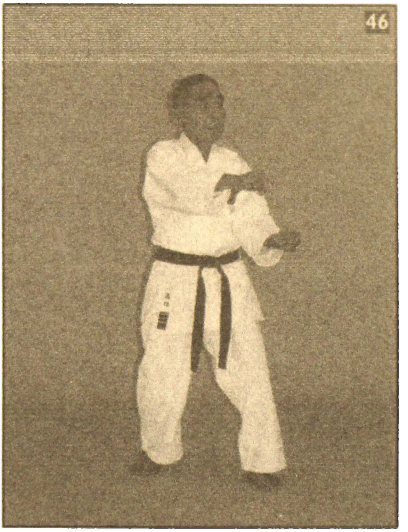
Left foot slides back to direction B-C to cat stance simultaneously executing a right ura uke.



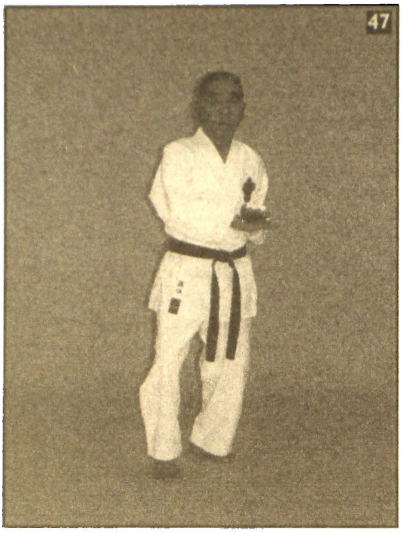
Slide up to direction A-D in a short zenkutsu dachi and perform a double-hand punch.

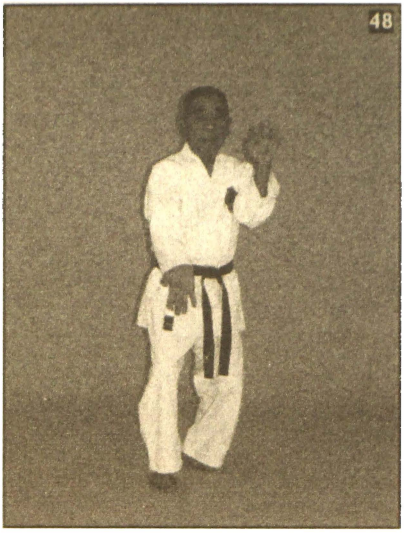


Right foot slides back to direction B-D in cat stance while simultaneously executing a left ura uke.

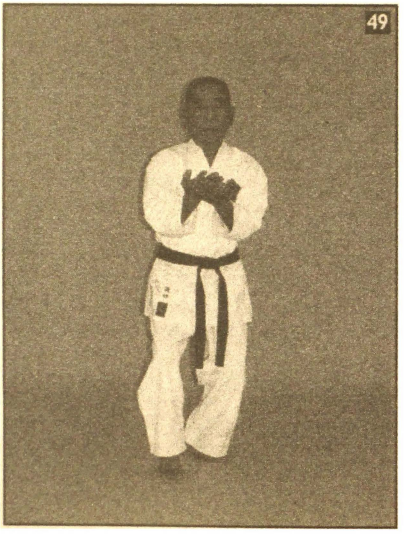


Slide up to direction A-C in a short zenkutsu dachi and perform a double-hand punch.

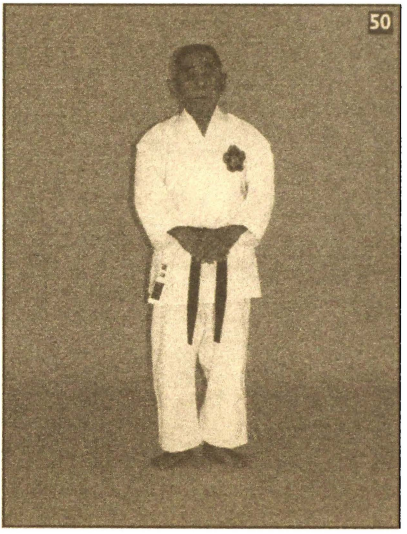




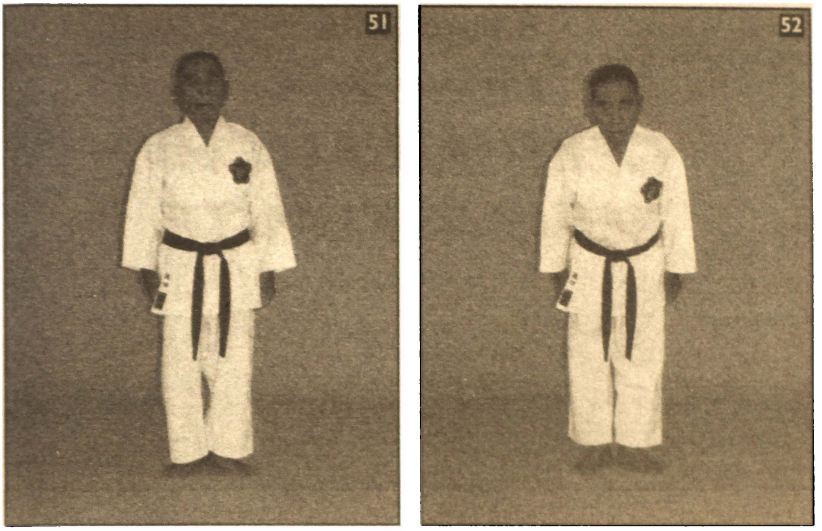
Left foot moves back to direction B in a cat stance and a right *tomoe uke* (circular block) is executed.



Close hands.



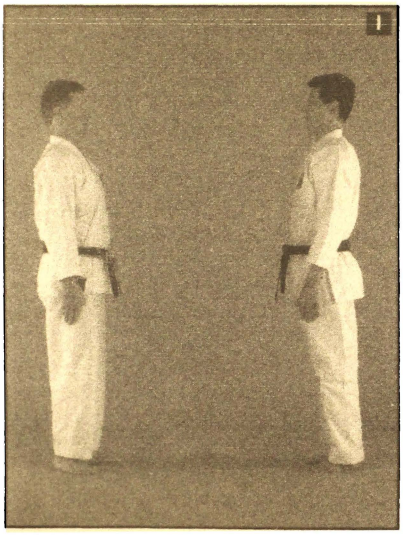
Ready.



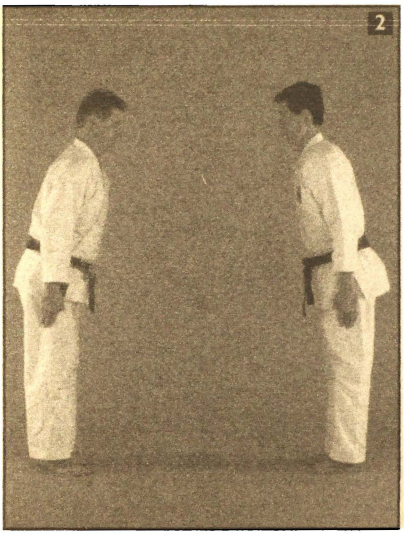
Attention and bowing.

Chapter 11

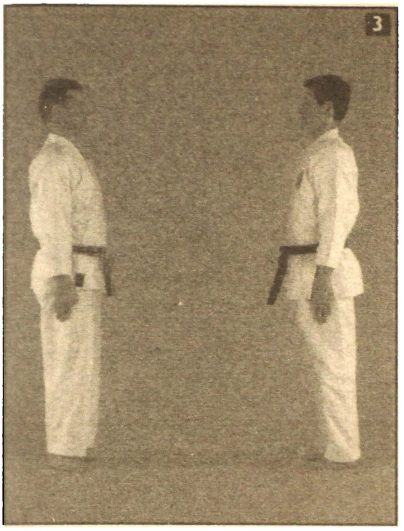
GEKIHA DAI ICHI BUNKAI KUMITE



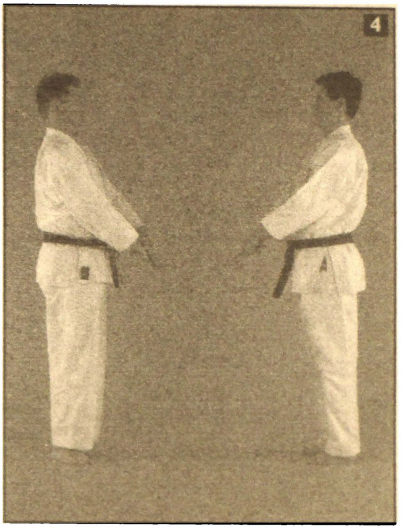
Attention.



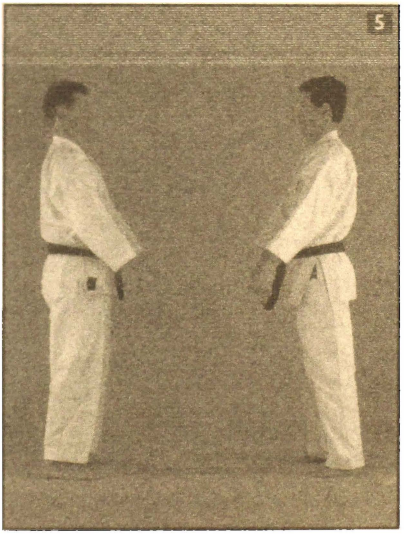
Bowing.



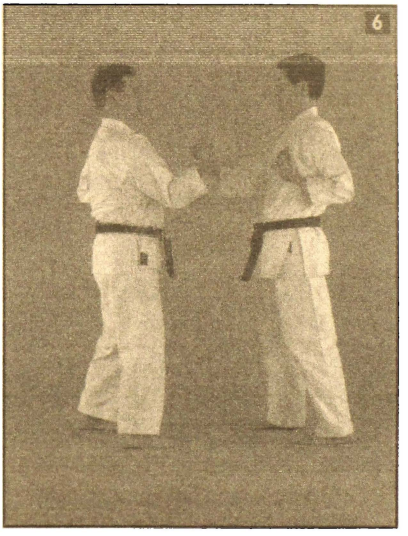
Attention and ready.



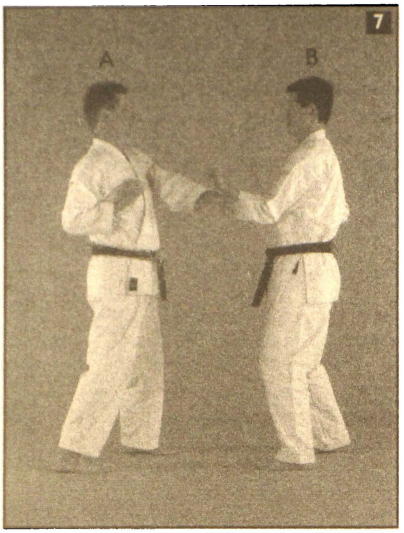
Yoi (ready position).



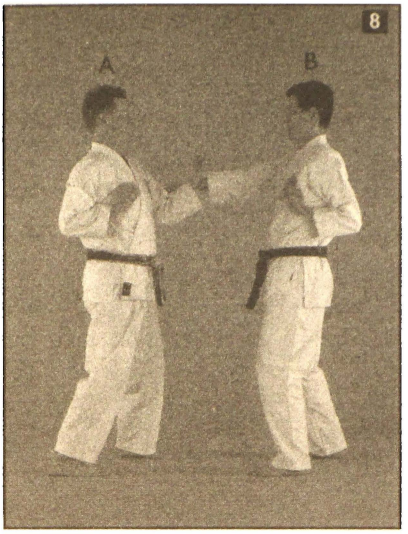
Hirate (Open).



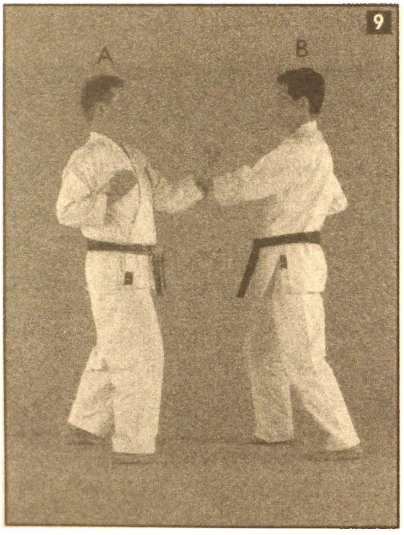
On guard.



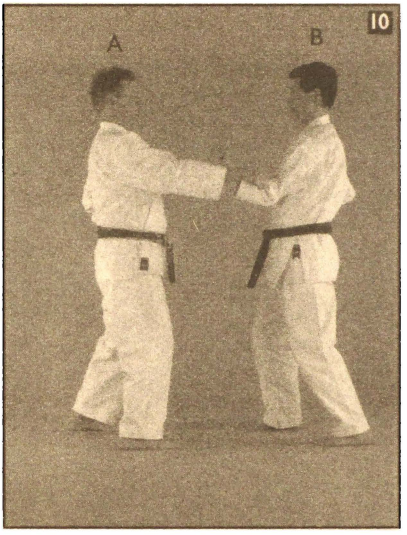
(A) Step in and left chest punch.
(B) Step back and left chest block.



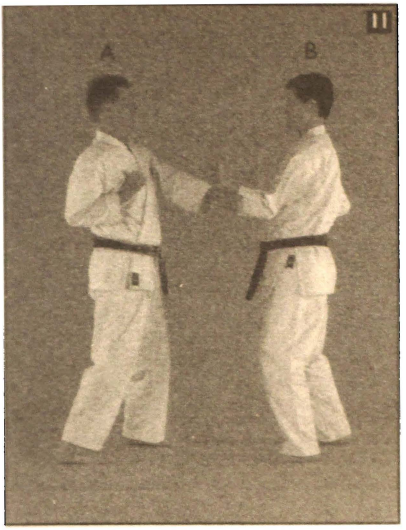
(B) In place. Right chest punch.
(A) In place. Left chest block.



(B) Step in and left chest punch.
(A) Step back and left chest block.



(A) In place. Right chest punch.
(B) In place. Left chest block.



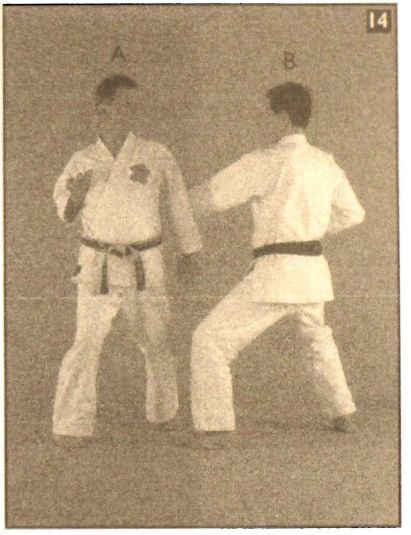
(A) Step in and left chest punch.
(B) Step back and left chest block.



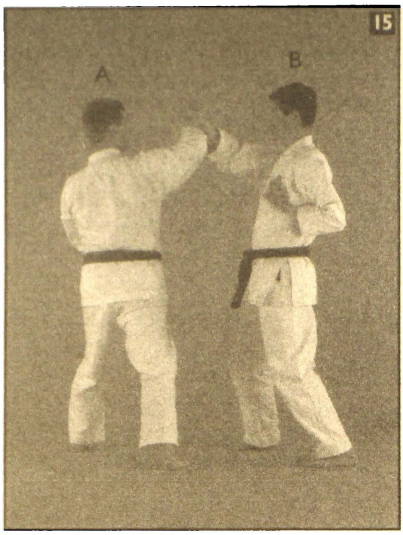
(B) In place. Right chest punch.
(A) In place. Left chest block.



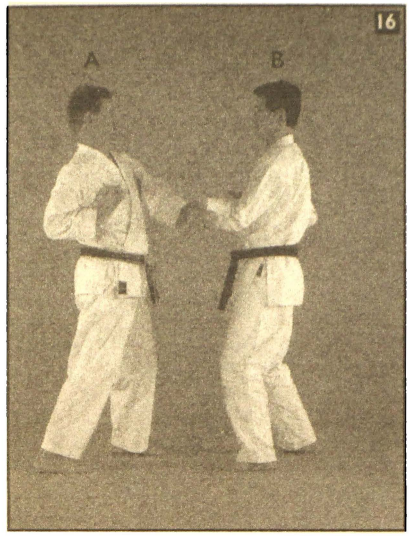
(B) Step in at a 45-degree angle to shiko dachi and right down punch.
(A) Step back and right taihineri down block.



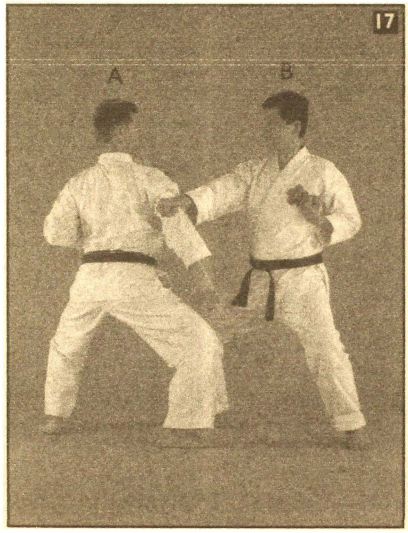
(B) Step in at a 45-degree angle to a shiko dachi and left down punch.
(A) Step back and left taihineri down block.



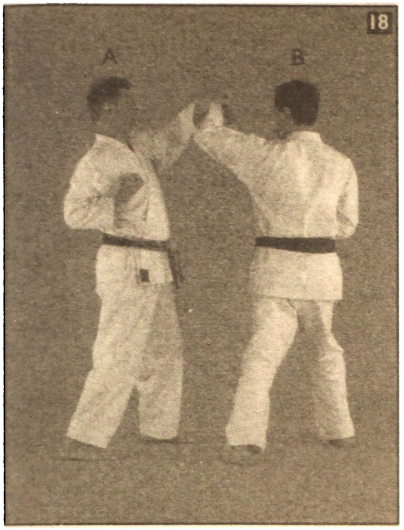
(B) Step in to basic stance and right head punch.
(A) Step back and right taihineri head block.



(A) Step in to basic stance and left chest punch.
(B) Steps back and left hiki uke.



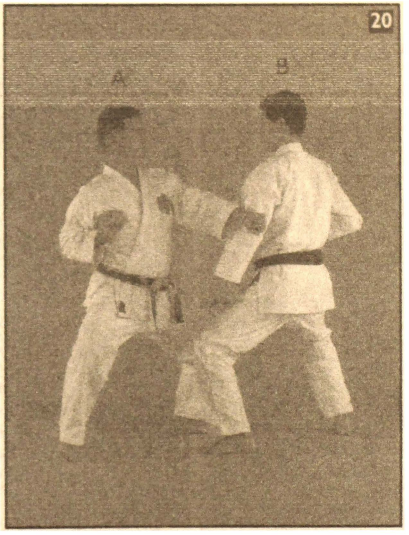
(B) Steps in at 45-degree angle to shiko dachi and right down punch.
(A) Step back at 45-degree angle to shiko dachi and right down harai uke.



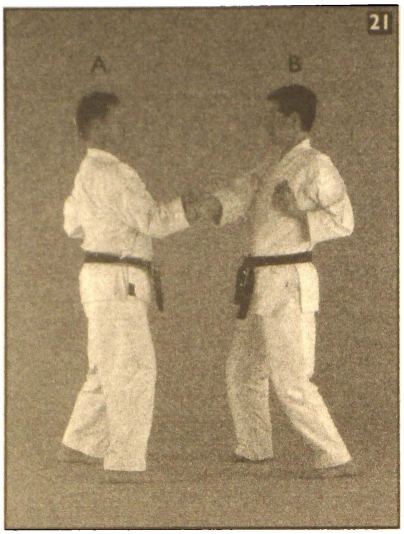
(A) Step in and left head punch.
(B) Steps back and left taihineri head block.



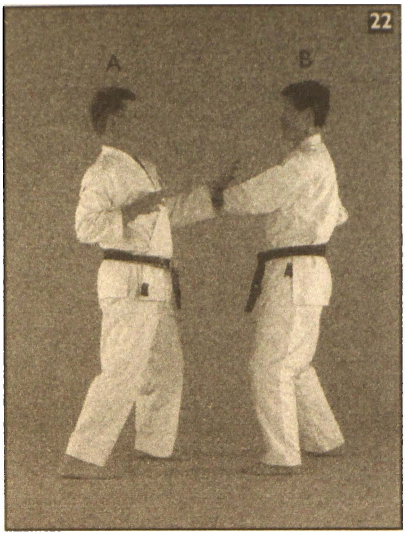
(B) Step in and right chest punch.
(A) Step back and right hiki uke.



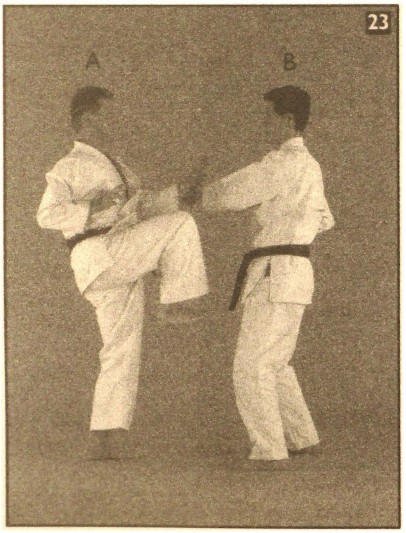
(A) Step in at 45-degree angle into shiko dachi and left down punch.
(B) Step back at 45-degree angle to shiko dachi and left down block.



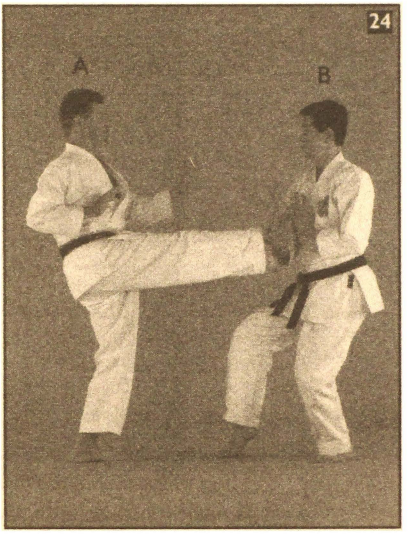
(B) Step in and right chest punch.
(A) Step back and right hiki uke.



(B) Step in and left chest punch.
(A) Step back with a left hiki uke.



(A) Prepare right foot for front kick.
(B) In place.



(A) Front kick.
(B) Slide back to right cat stance and right sukui uke.



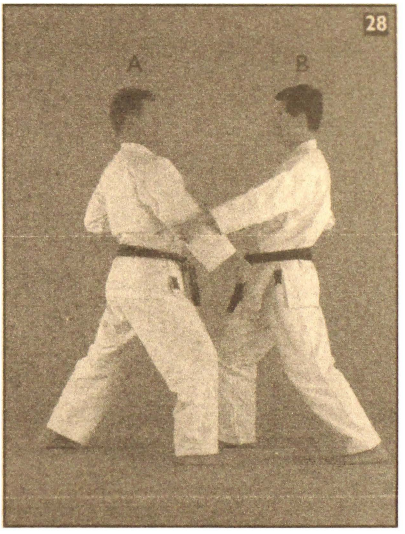
(A) Pull back.
(B) In place.



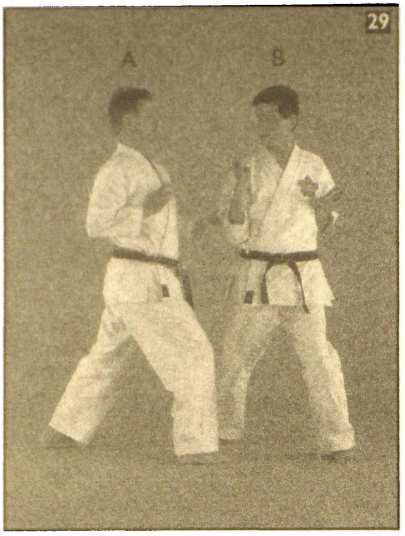
(A) Stamp and elbow attack to solar plexus.
(B) Slide right foot forward to left zenkutsu dachi and right shotei.



(A) Right backfist attack to chin.
(B) In place, push the elbow slightly.



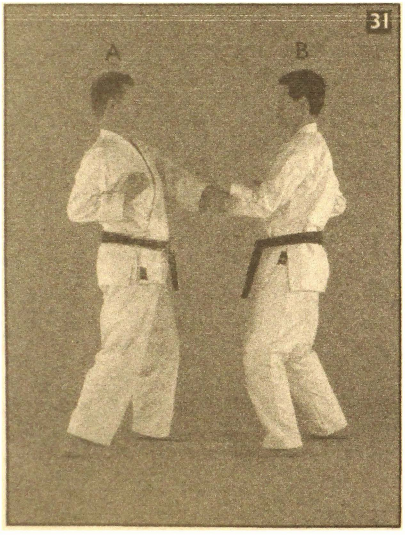
(A) Right down block.
(B) Pivot to right zenkutsu dachi and left down punch.



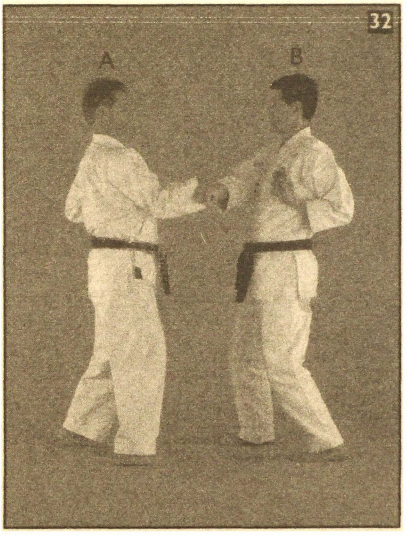
(A) In place, left undercut.
(B) In place, right kuri uke.



(A) Right-hand sweep chop.
(B) In place, right head block.



(A) Step in and left chest punch.
(B) Step back and left hiki uke.



(B) Step in and right chest punch.
(A) Step back and right hiki uke.



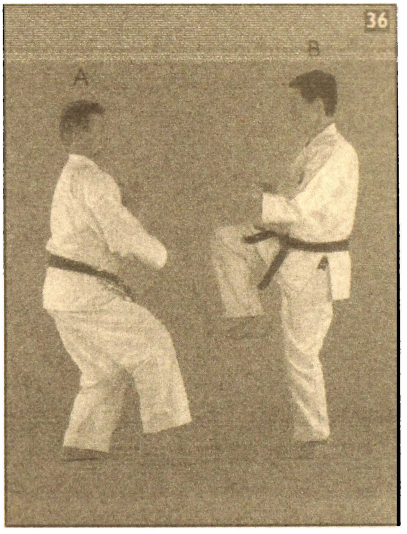
(A) Step in and left chest punch.
(B) Step back and left hiki uke.



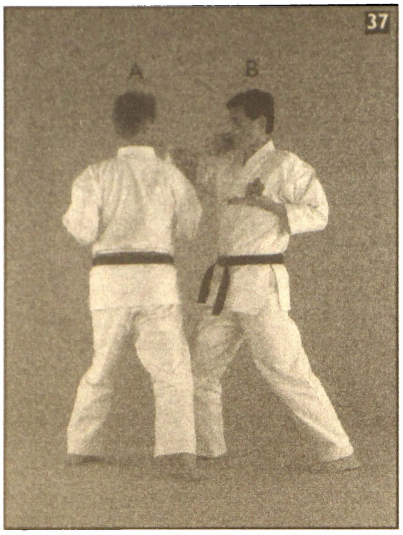
(A) In place.
(B) Prepare right foot for front kick.



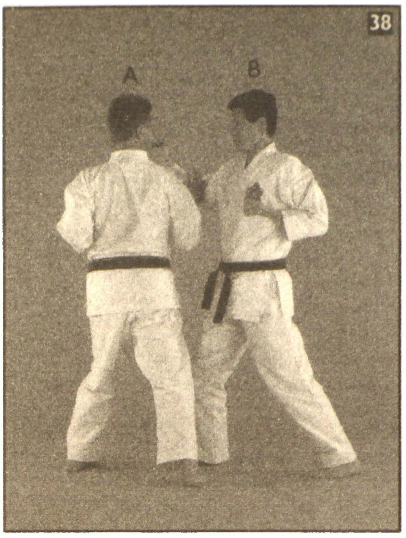
(B) Front kick.
(A) Slide back to right cat stance and right sukui uke.



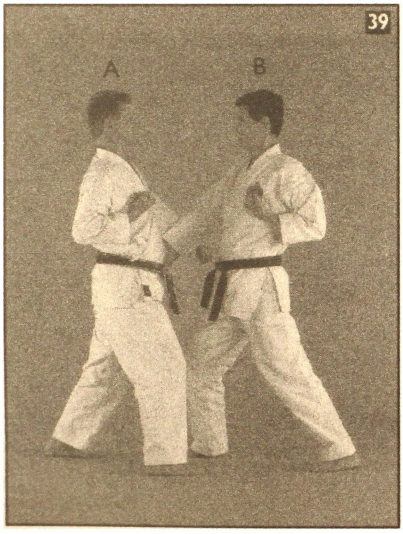
(A) In place.
(B) Pull back kicking leg.



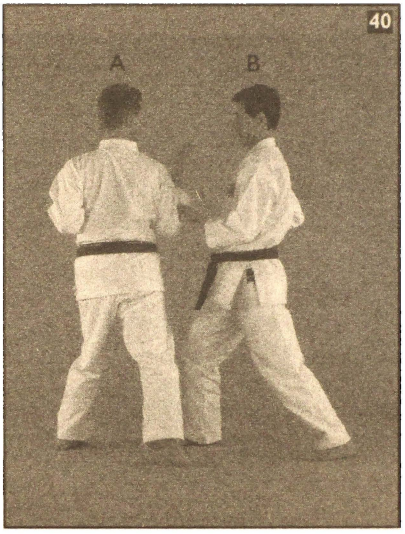
(B) Stamp and elbow attack to solar plexus.
(A) Right foot slide forward pivot to left, zenkutsu dachi and shotei.



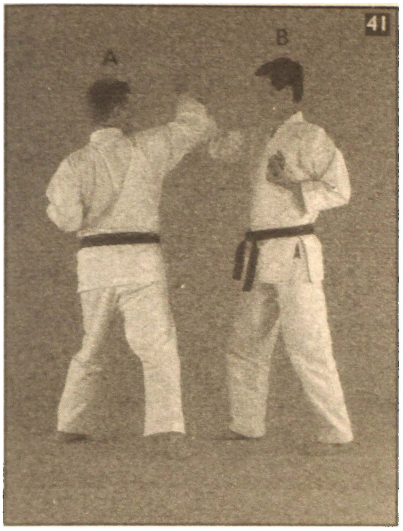
(A) In place, push the elbow slightly.
(B) Right backfist attack to chin.



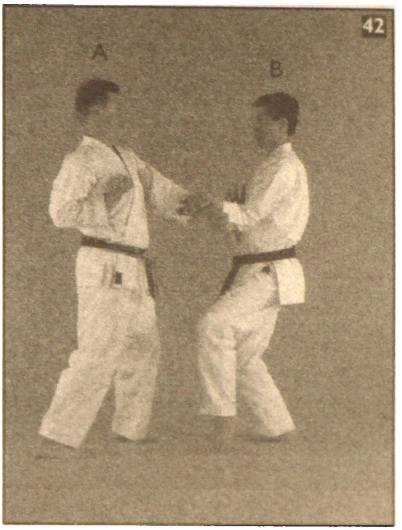
(A) Pivot to right zenkutsu dachi and left down punch.
(B) Right down block.



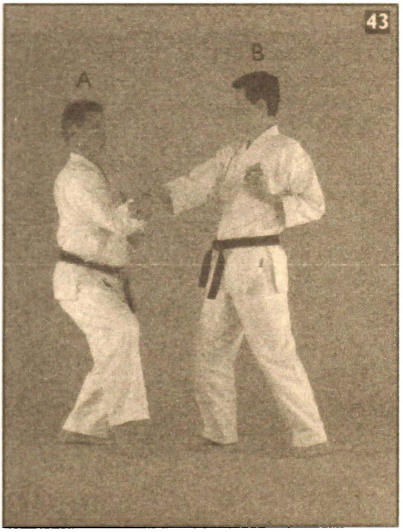
(B) In place, left undercut.
(A) In place, right kuri uke.



(B) Right-hand sweep chop.
(A) In place, right head block.



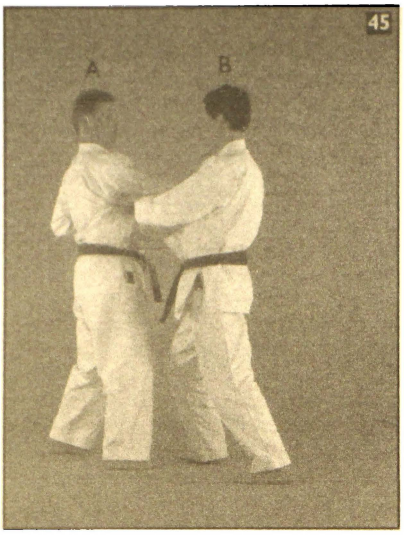
(A) Step in and left chest punch.
(B) Step back at 45-degree angle to cat stance and simultaneously left ura uke.



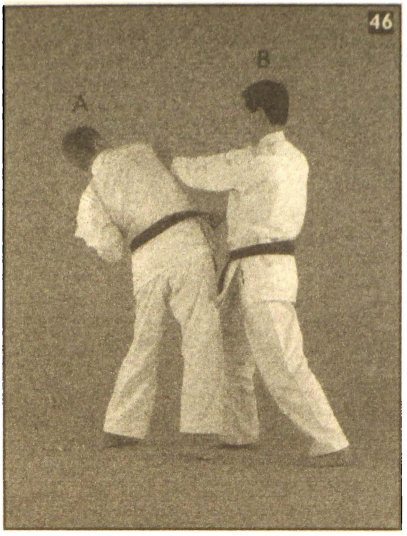
(B) Slide in and right chest punch.
(A) Slide back at 45-degree angle to cat stance and simultaneously right harai uke.



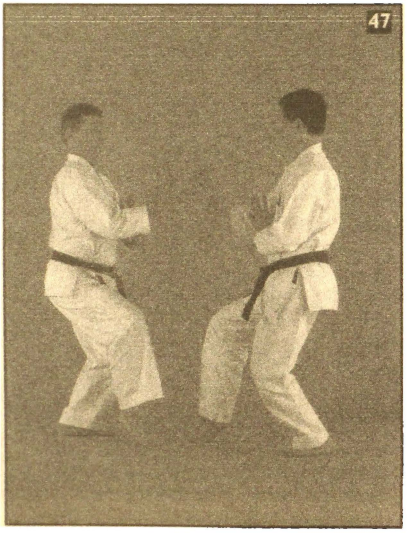
(A) Slide in with right foot forward and right chest punch.
(B) Slide back into right cat stance and simultaneously right ura uke.



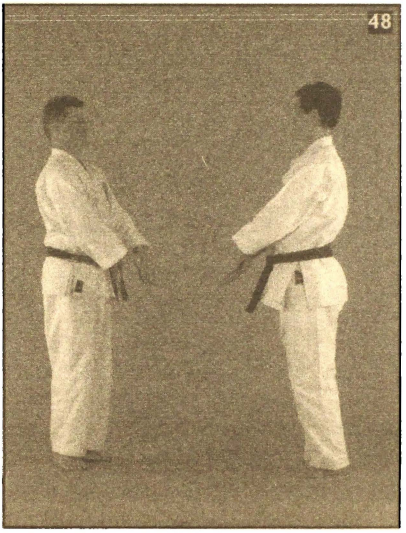
(A) In place.
(B) Slide into short zenkutsu dachi and double punch.



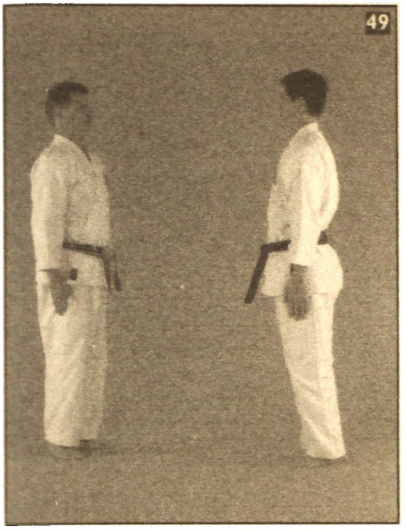
(A) In place.
(B) Break A's side balance. *(Note: Grab the belt and push the shoulder.)* Then push A's side away.



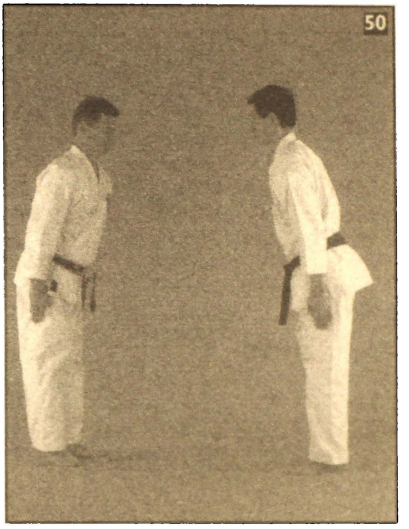
On-guard in cat stance.



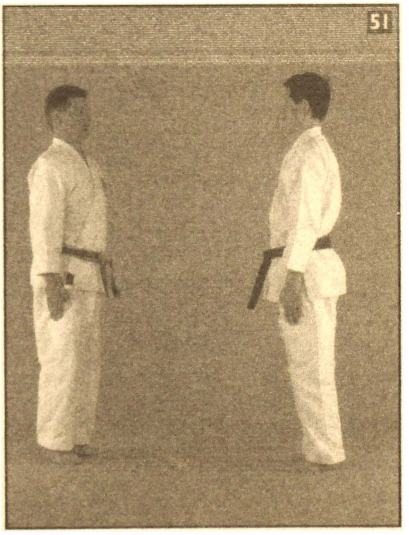
Close hands.



Ready.



Bowing.



Attention.

Part V

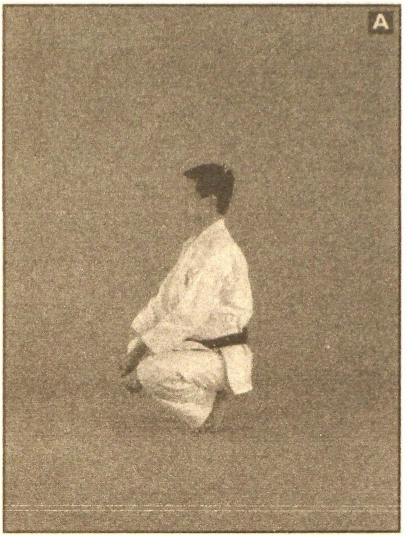
Ukemi and Kiso Kumite Dai Go

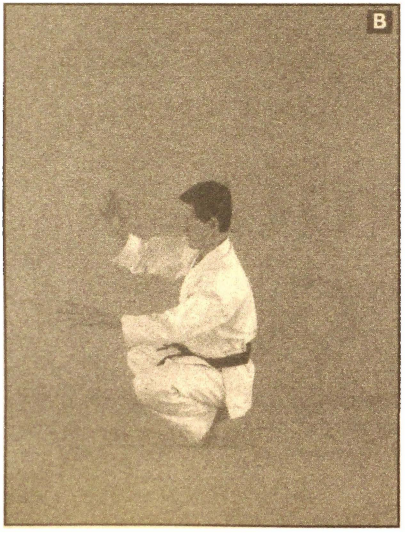
Chapter 12

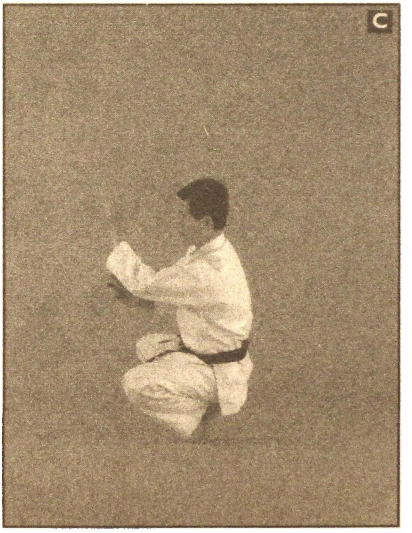
UKEMI (BREAK FALL)

Key points:

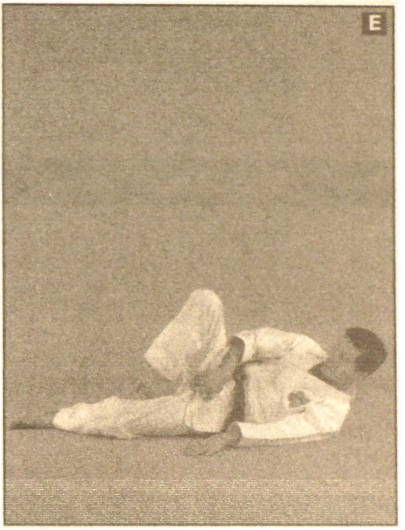
1. When you fall, keep your head up and look at a 45-degree angle. Strike the floor with your hand open and never bend the elbow. The right foot and left hand hit the floor at the same time.
2. Pull the foot up to the groin area quickly to prepare for a kick.
3. After kicking, always pull the foot back quickly to the groin area, resuming the ready position.

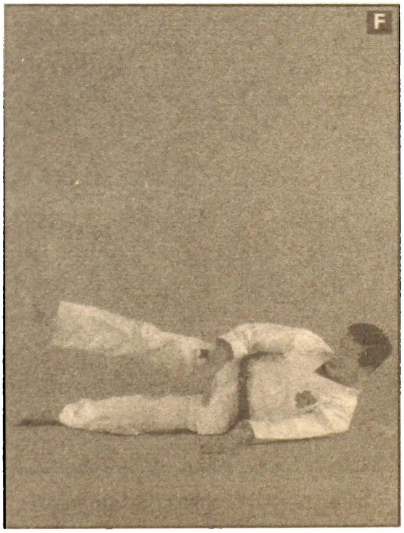


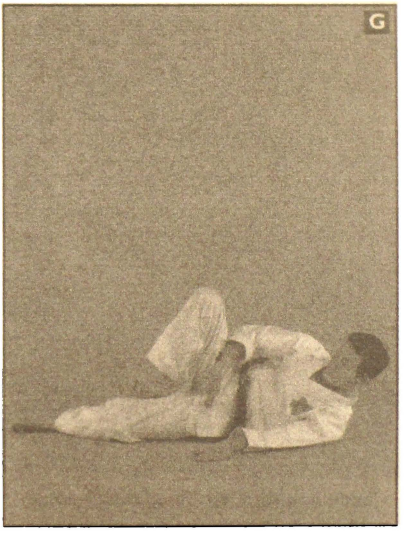





D


E

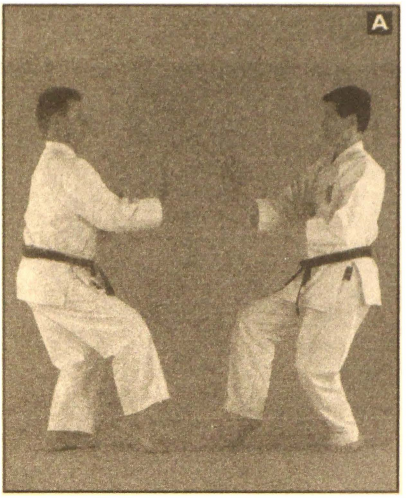

F


G

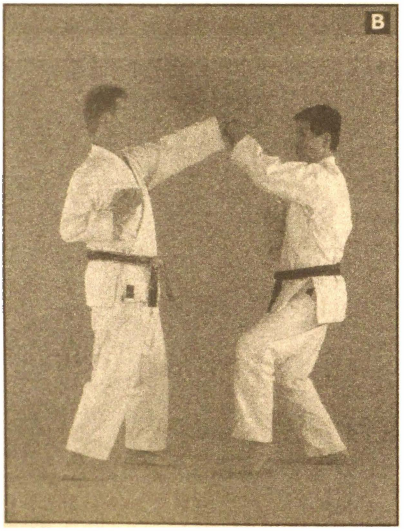
Chapter 13

KISO KUMITE DAI GO

(Sequence 1)



On guard in a cat stance.



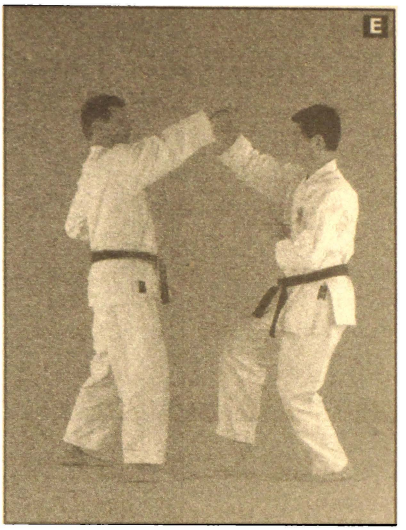
Slide in with a left head punch while defender moves back, executing a left ko uke.



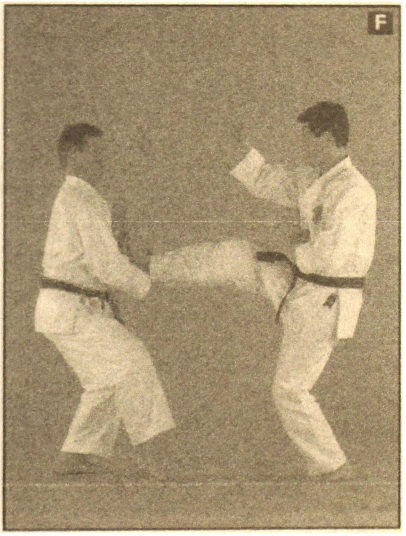
Slide in with a right chest punch as opponent delivers a right hiki uke.



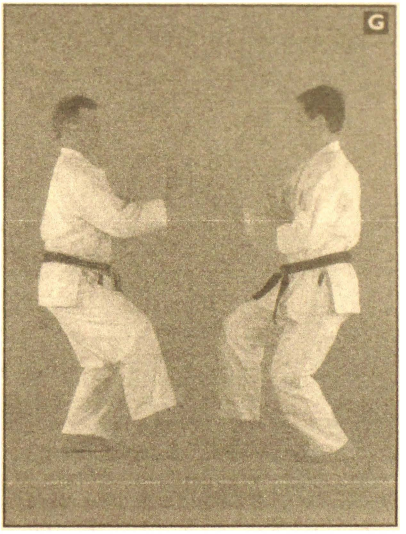
Move into a shiko dachi, striking with a left punch as defender slides back and executes a left harai uke.



Slide in with a right head punch. Opponent slides back into a cat stance with a right ko uke.

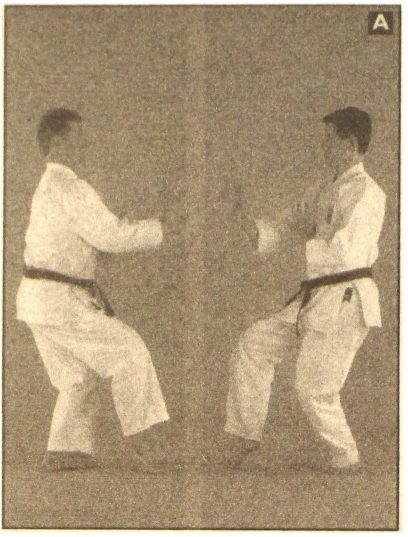


Sink back into a cat stance and execute a sukui uke against a right front kick.

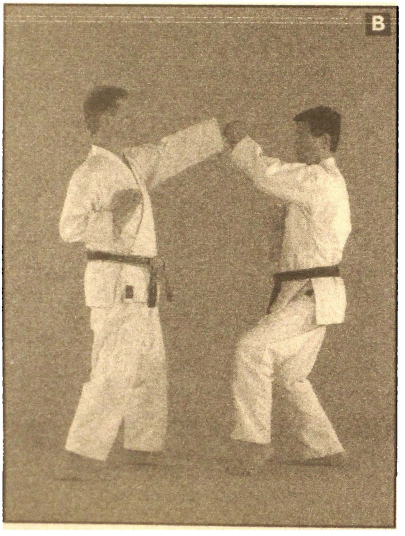


Ready position in cat stances.

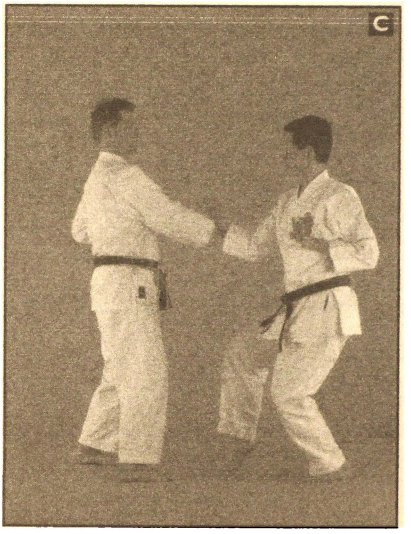
Kiso Kumite Dai Go (Sequence 2)



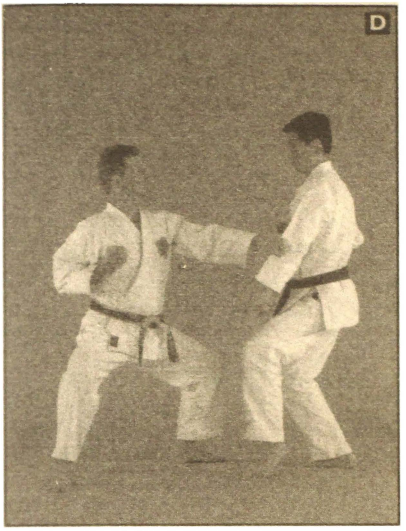
On guard in a cat stance.



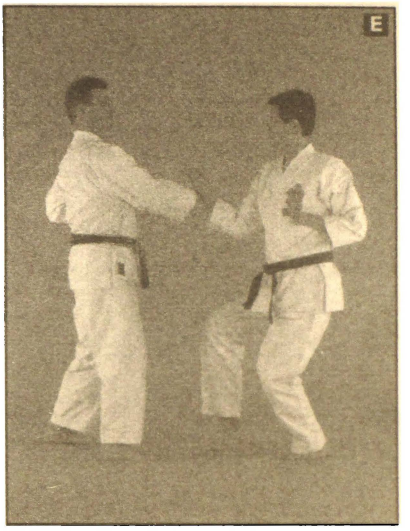
Slide in with a left head punch while defender moves back, executing a left ko uke.



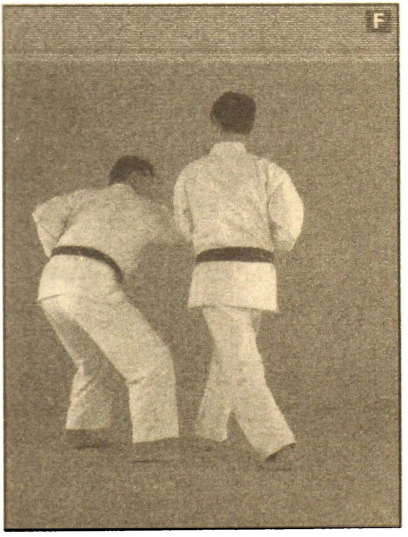
Slide in with a right chest punch as opponent delivers a right hiki uke.

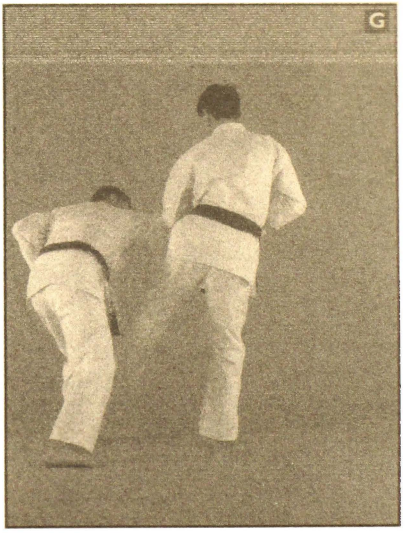


Move into a shiko dachi, striking with a left punch as defender slides back and executes a left harai uke.



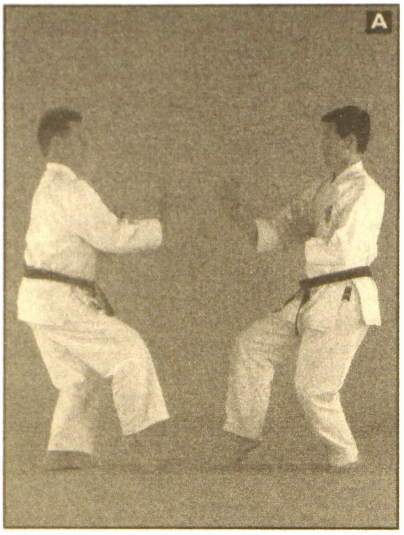
Slide in with a right chest punch. Opponent moves back with a right hiki uke.



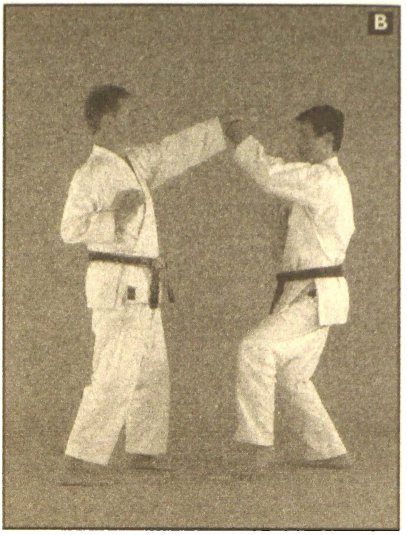


Grab the right wrist and put your left forearm firmly on opponent's elbow while twisting your body left. *Caution: This can break the arm.* Then deliver a left, low side kick to the left knee.

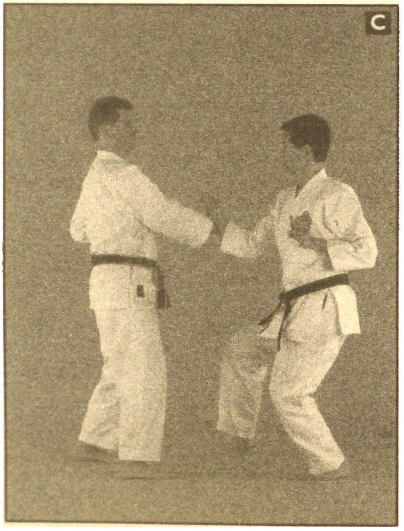
Kiso Kumite Dai Go (Sequence 3)



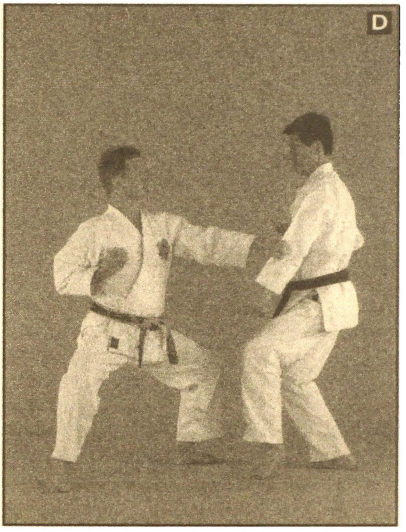
On guard in a cat stance.



Slide in with a left head punch while defender moves back, executing a left ko uke.



Slide in with a right chest punch as opponent delivers a right hiki uke.



Move into a shiko dachi, striking with a left punch as defender slides back and executes a left harai uke.

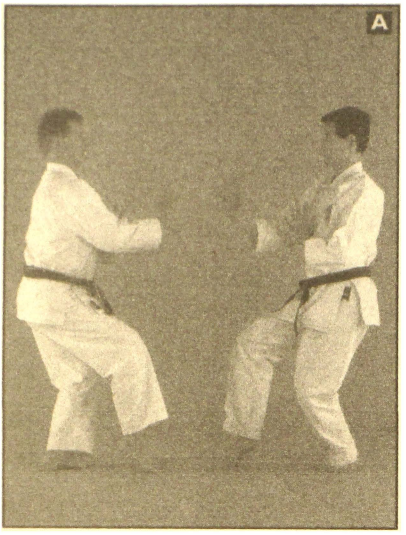


Slide into a shiko dachi with a right down punch. Opponent counters with a right harai uke.

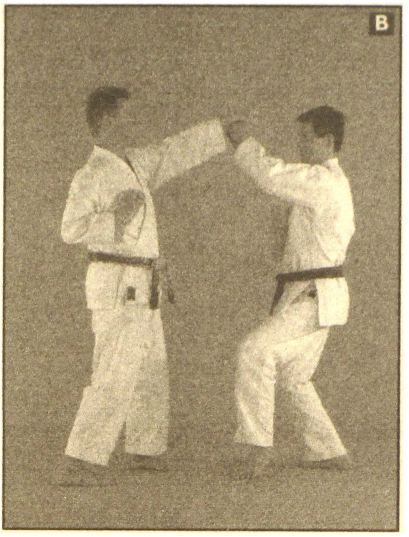


Right foot stamp in shiko dachi, simultaneously performing a left harai uke and right uppercut.

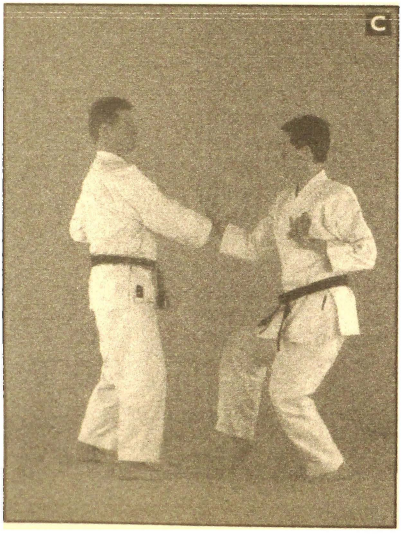
Kiso Kumite Dai Go (Sequence 4)



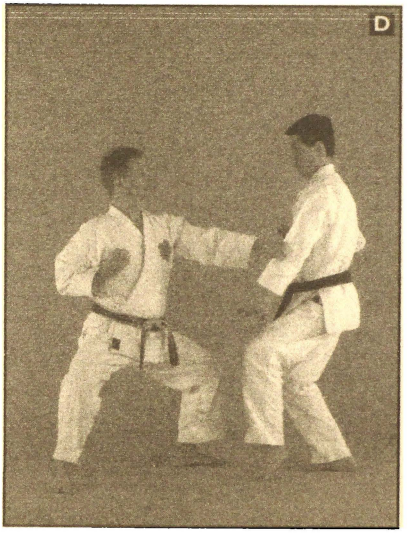
On guard in a cat stance.



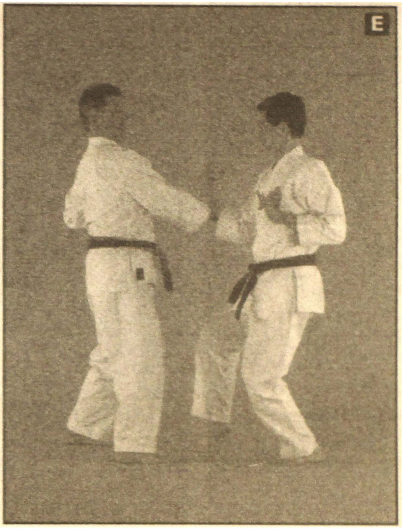
Slide in with a left head punch while defender moves back, executing a left ko uke.



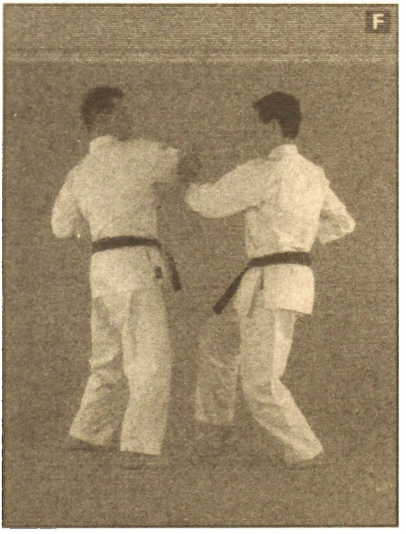
Slide in with a right chest punch as opponent delivers a right hiki uke.

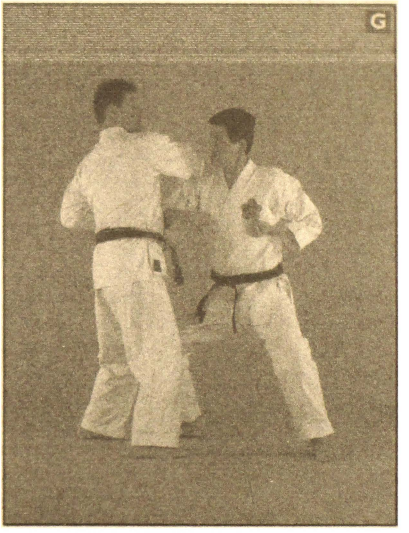


Move into a shiko dachi, striking with a left punch as defender slides back and executes a left harai uke.



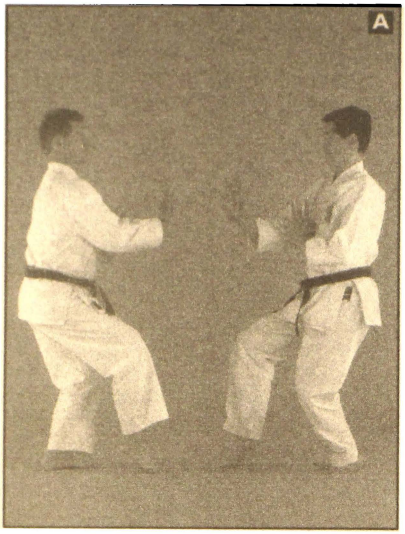
Slide in with a right chest punch. Defense is a move back with a right hiki uke.



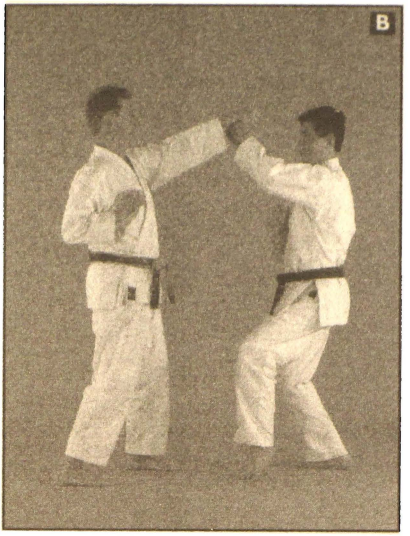


Push the right elbow with the left palm, simultaneously sliding the right foot into into shiko dachi with a right *yoko empi* (sideways elbow strike).

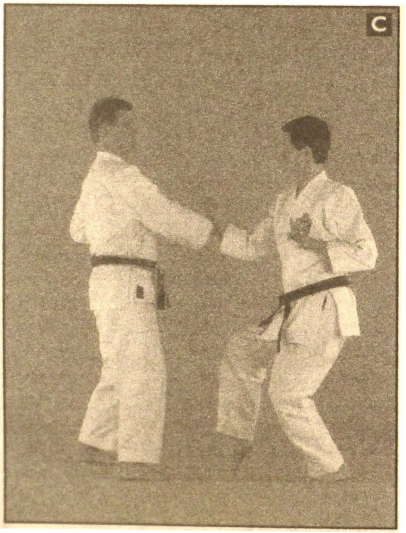
Kiso Kumite Dai Go (Sequence 5)



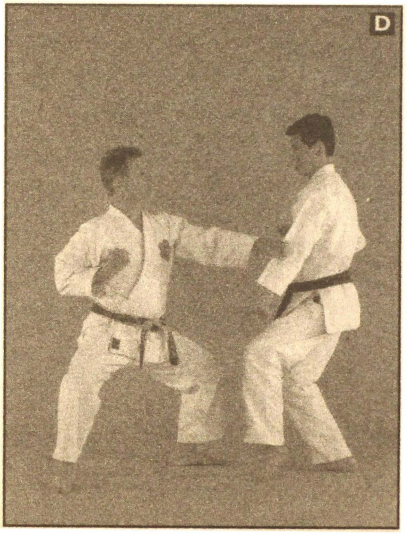
On guard in a cat stance.



Slide in with a left head punch while defender moves back, executing a left ko uke.



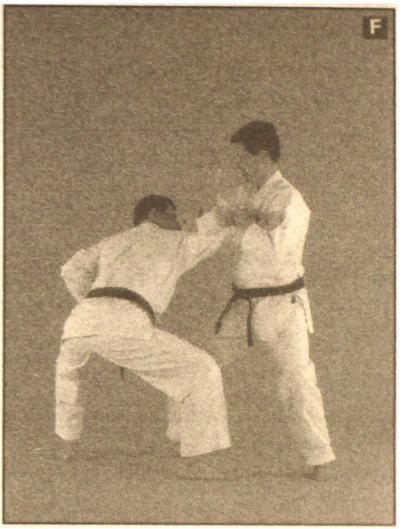
Slide in with a right chest punch as opponent delivers a right hiki uke.



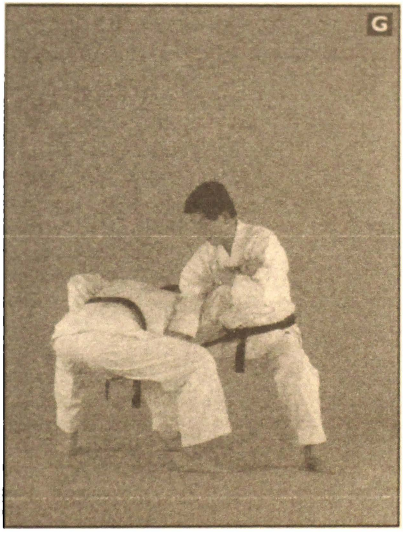
Move into a shiko dachi, striking with a left punch as defender slides back and executes a left harai uke.



Slide into shiko dachi with down block.



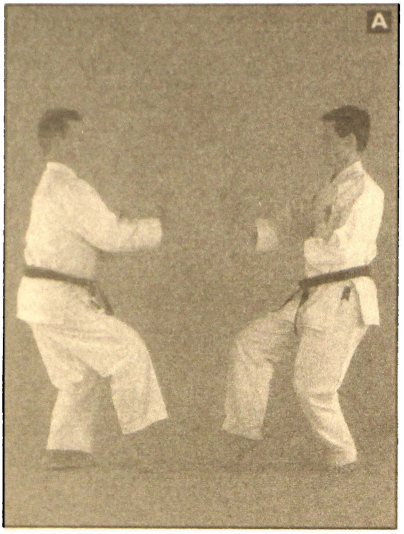
Grab the right wrist with left hand and right stomp into a shiko dachi...





...while at the same time thrusting right hand under the right thigh to throw opponent backward. While holding wrist, attack eyes with fingers while on the floor.

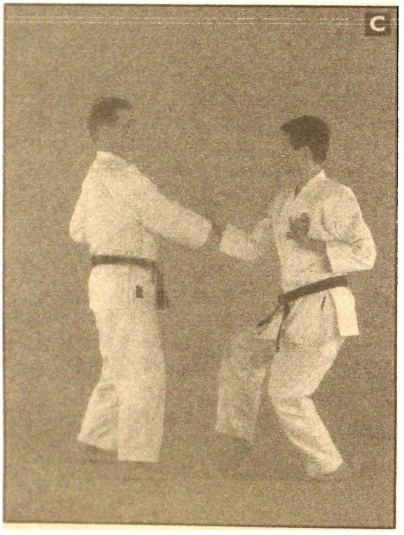
Kiso Kumite Dai Go (Sequence 6)



On guard in a cat stance.



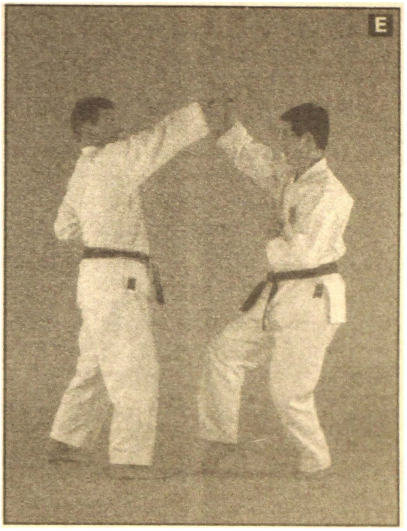
Slide in with a left head punch while defender moves back, executing a left ko uke.



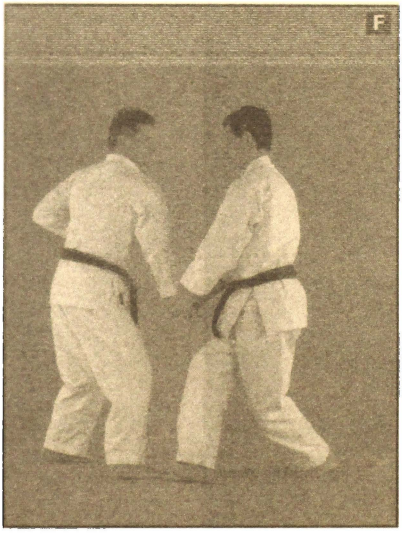
Slide in with a right chest punch as opponent delivers a right hiki uke.

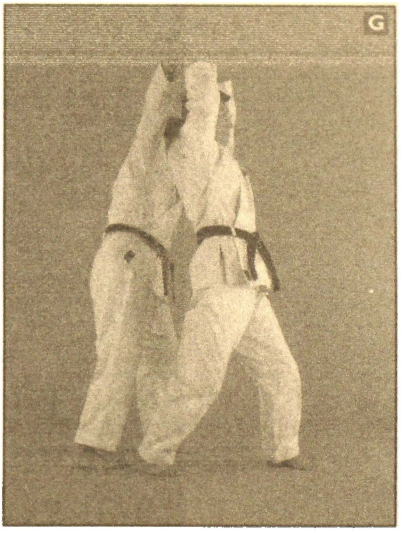


Move into a shiko dachi, striking with a left punch as defender slides back and executes a left harai uke.

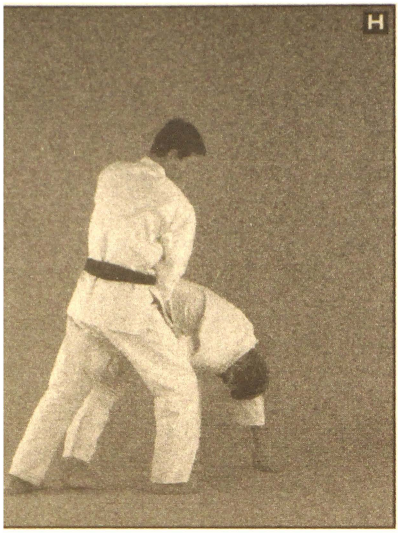


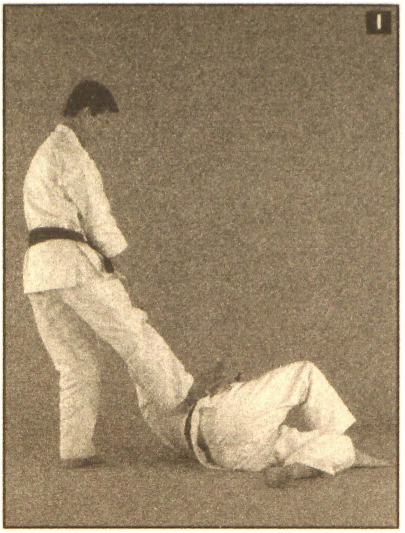
Slide in and right head punch.
Defense is a right ko uke.



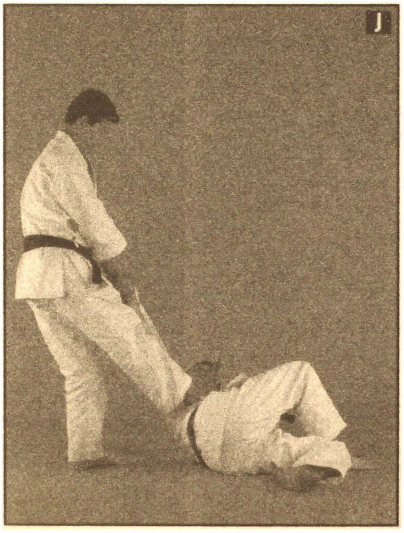


Grab the right wrist with both hands and twist it downward,
simultaneously delivering a right foot step to the left and cross legs.





Then turn your body counterclockwise and pull the back left foot to right zenkutsu dachi while throwing a side hammer throw.



Pull the wrist up and down while delivering a right heel kick to the chest.

Part VI

Koryu Kata Saifa and Its Bunkai Kumite

Chapter 14

KATA SAIFA

Kata saifa is one of the eight kaishu or ancient classical kata in Okinawan goju-ryu karate. Saifa is the first kaishu kata that is learned in shorei-kan. We do not know the meaning of the word "saifa" as Kanryo Higashionna never passed on this information. The kata is a compact one containing numerous techniques and fighting principles. By the application of kaisai no genri, we are able to discover the original techniques created and hidden by the ancient masters. Above all, classical kata should remain unchanged so that future generations may benefit from the knowledge contained within them.

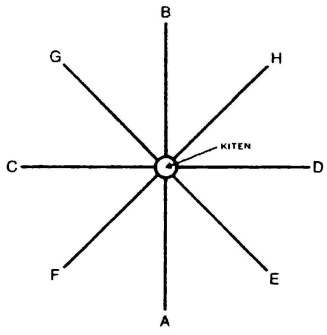
Diagram AA (below) shows kihon enbusen: the directions a kata will travel. It should be referred to when studying any of the kata and many other movements and techniques from this book. The center of the diagram is called the kiten and it is where the kata begins.

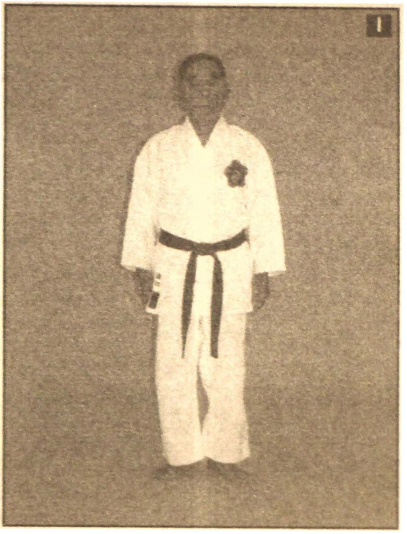
The photos begin with Toguchi facing the direction A.

(diagram AA)

ENBUSEN DIAGRAM

This diagram shows enbusen lines or the direction of kata. Kata, performed in these line directions only, begin at the center of the circle which is called the kiten. Stand here facing in the direction of enbusen line A (forward in the photographs). This position determines all others: to the student's back is B; to his right, C; to his left, D; and so forth.

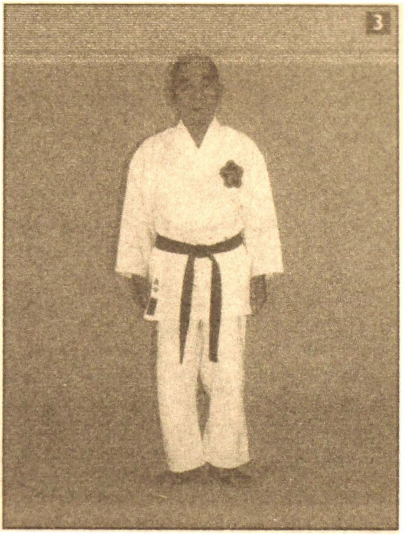




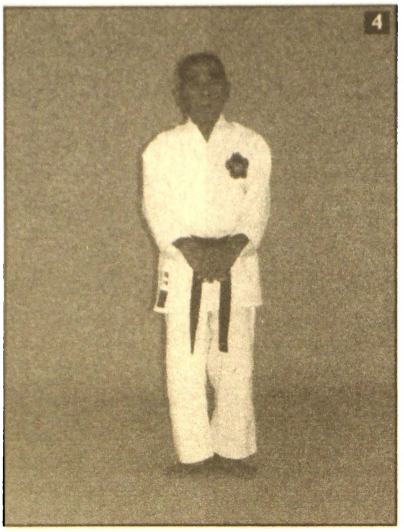
Attention.



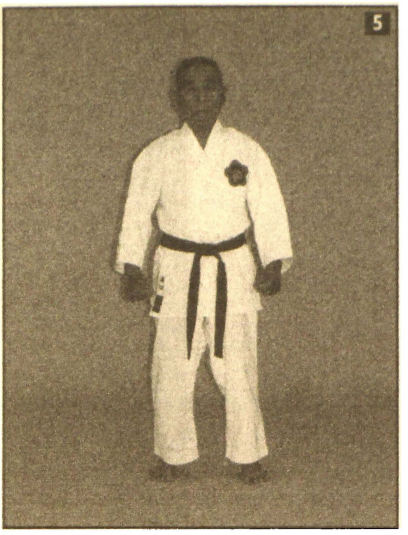
Bow.



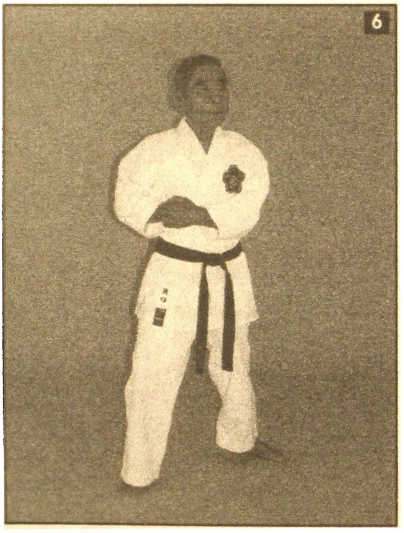
Attention.



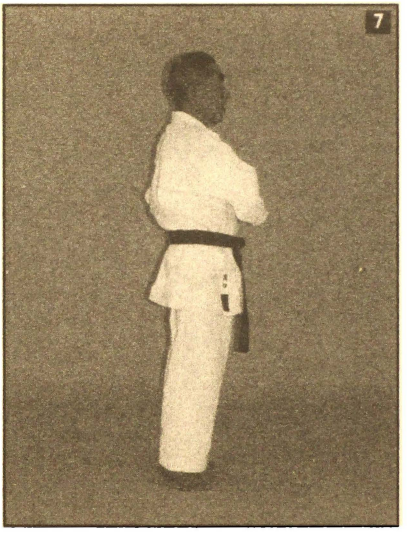
Yoi.



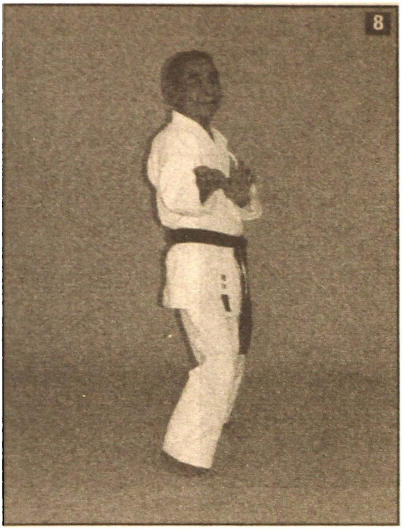
Hirate.



Pull the right fist back with palm toward body and cover with left hand. Step right foot in direction F.

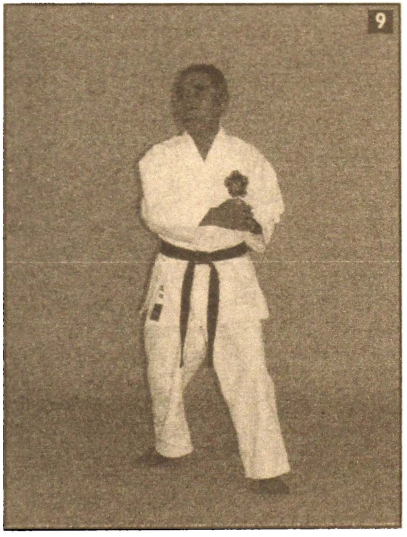


Slide the back foot up to *musubi dachi* (closed stance) while turning to direction D. Then execute a right *yoko hiji uchi* (sideways elbow strike).

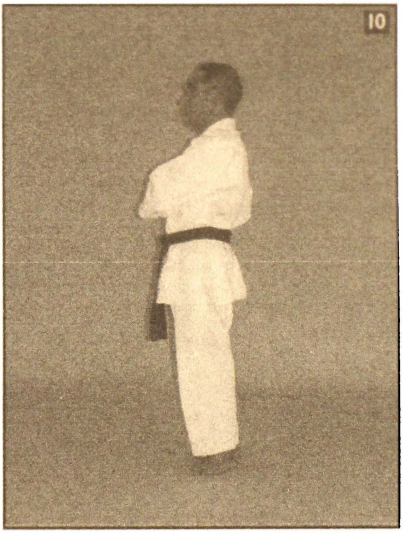




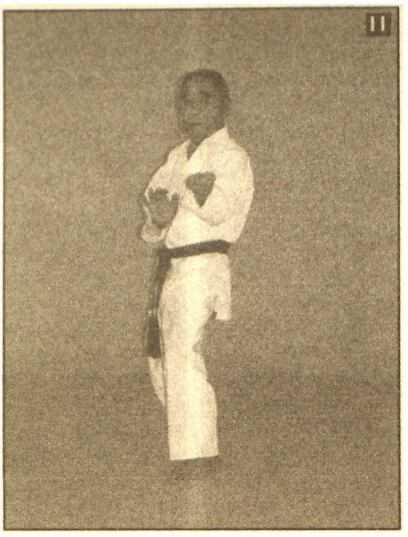
The left foot slides back in direction B while looking in direction A into a shiko dachi. Then execute a left-hand *shotei otoshi uke* (downward block with palm heel) and then a right-hand *uraken otoshi uchi* (downward backfist strike).



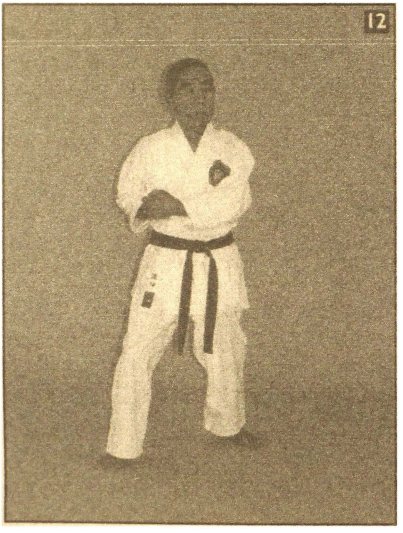
Pull back left fist and cover with right palm. Look and step in direction E.



Slide the back foot up to musubi dachi while turning to direction C. Then execute a left yoko hiji uchi.



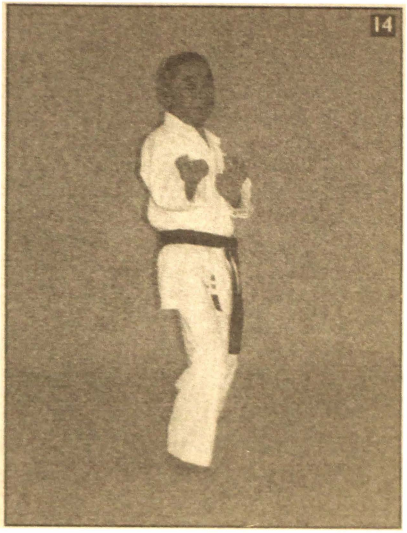
The right foot slides back in direction B while looking in direction A into shiko dachi. Then execute a right-hand shotei otoshi uke and then a left-hand uraken otoshi uchi.



Pull the right fist back with palm toward body and cover with left hand. Step right foot in direction F.



Slide the back foot up to musubi dachi while turning to direction D. Then execute a right yoko hiji uchi.



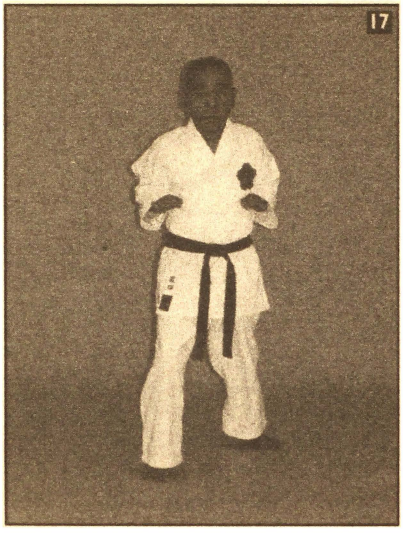
The left foot slides back in direction B while looking in direction A into shiko dachi. Then execute a left hand shotei otoshi uke and then a right hand uraken otoshi uchi.



Turn the head facing direction C while stepping the left foot to the right foot and then out in direction D. Then bring the right foot up to prepare for a mae geri and simultaneously execute a right hand harai uke and a left hand *mawashi sukui uke* (rotating upward palm block). Then turn head in direction A and execute a right leg mae geri. The hands do not move while executing the mae geri.



Turn the head facing direction D while sliding right foot in direction C and bringing the left foot to the right foot. Bring up the left foot to prepare for a mae geri and simultaneously execute a left hand harai uke and a right hand mawashi sukui uke. Then turn head in direction A and execute a left leg mae geri. The hands do not move while executing the mae geri.



After the mae geri, bring the left leg back into zenkutsu dachi. Execute a small left hand hiki uke and draw both hands back in preparation for a hiraken strike.



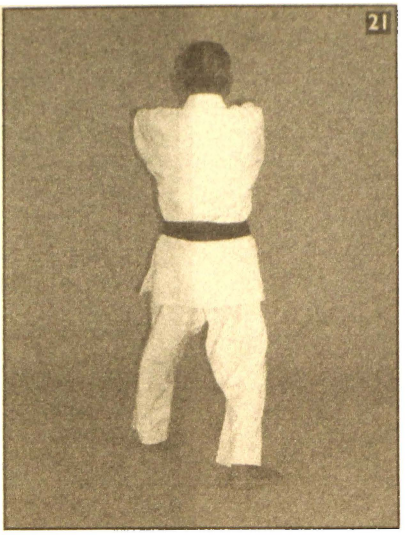
In place, execute a *morote hiraken tsuki* (double fore-knuckle strike).



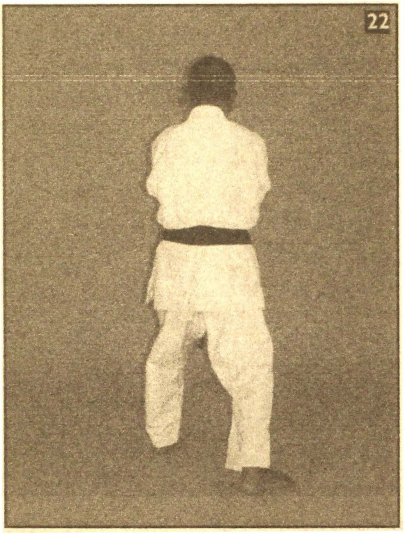
In place, circle both hands in front of the body and execute a right hand *kentsui uchi* (strike with side of closed fist) striking the open left hand. These hands meet at the center of the body at approximately belt level. While executing this technique, the body is bent forward at an angle that puts the left leg and the back in alignment. At the completion of this technique, the eyes are focused on the ground approximately five feet in front of the body.



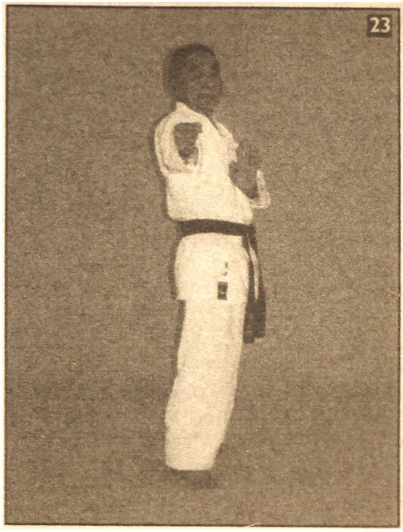
Cross the right foot over while facing direction E in zenkutsu dachi and pivot to face direction B in the same stance. While turning, execute a left hand hiki uke.



In place, execute a morote hiraken tsuki.



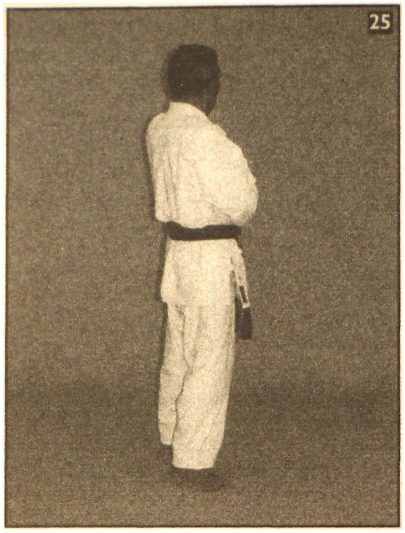
In place, circle both hands in front of the body and execute a left-hand *kentsui uchi* (strike with side of closed fist) against the open right hand. These hands meet at the center of the body at approximately belt level. While executing this technique the body is bent forward at an angle which puts the right leg and the back in alignment. At the completion of this technique, the eyes are focused on the ground approximately five feet in front of the body.



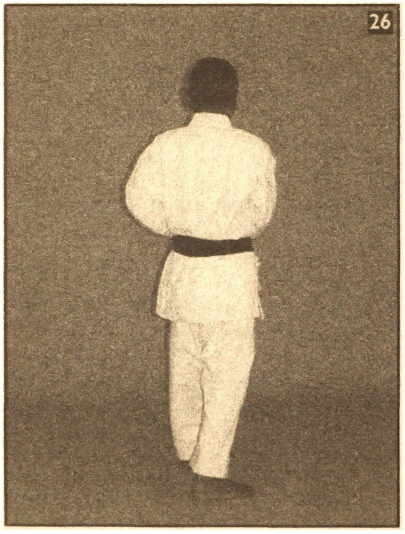
Turn the head in direction A and execute a right foot *ashi barai* (upward foot sweep) and a *fumikomi* (foot stomp) in *hachiji dachi* (natural stance). At the same time, execute a left-hand shotei otoshi uke and a right-hand overhead kentsui uchi in direction A.



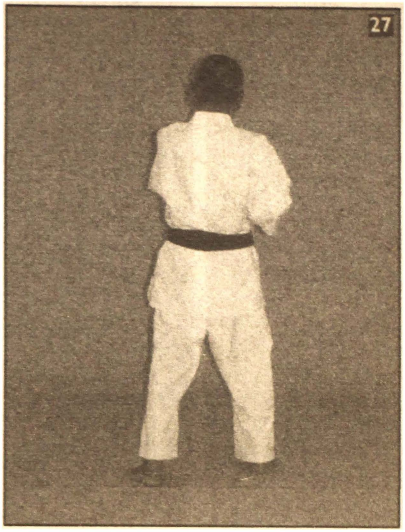
In place, facing the same direction, grab with the right hand and execute a left hand *soko tsuki* (undercut) while pulling the right hand back. At the same time, the left foot is pivoted on the ball of the foot parallel to the right foot.



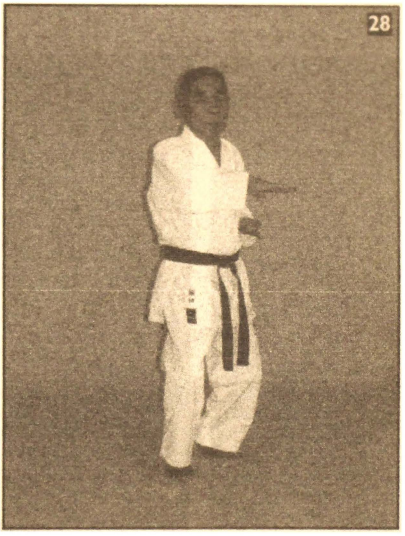
Turn the head in direction B and execute a left-foot ashi barai and a fumikomi in hachiji dachi. At the same time, execute a right-hand shotei otoshi uke and a left-hand overhead kentsui uchi in direction B.



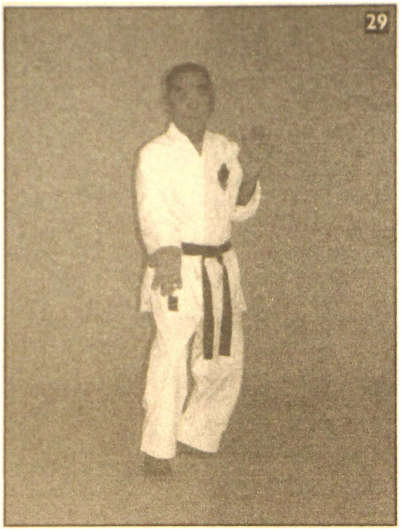
In place, (facing the same direction), grab with the left hand and execute a right-hand soko tsuki while pulling the left hand back to chamber. At the same time, the right foot is pivoted on the ball of the foot parallel to the left foot.



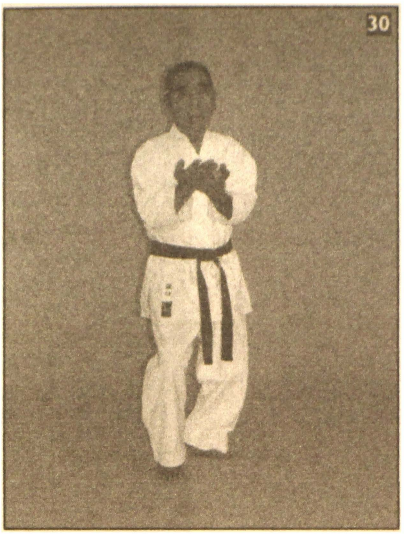
Step right foot in direction B in sanchin dachi and at the same time execute a right-hand *hari uke* (open-hand block with the palm facing upward) and immediately punch with a left-hand *chudan tsuki* (chest punch).



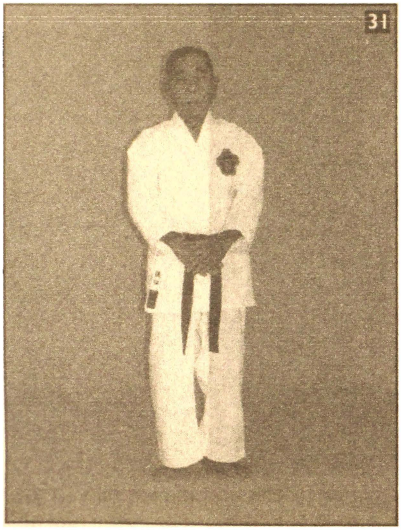
Step the left foot in direction B into zenkutsu dachi. Pivot on the left foot to the right to finish in neko ashi dachi with the right foot forward, facing direction A. Simultaneously execute a left-hand *chudan shotei osae uke* (lateral palm block) and then a right-hand *nai wan uchi* (strike using inside of forearm).



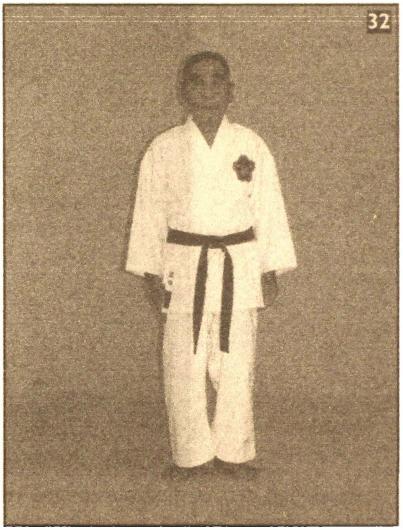
In place, execute a right-hand tomoe uke.



In place, bring the hands together as shown.



Bring the right foot back into musubi dachi and drop the hands into the yoi position.



Bring hands to sides and assume the *ki o tsuke* (attention) position.



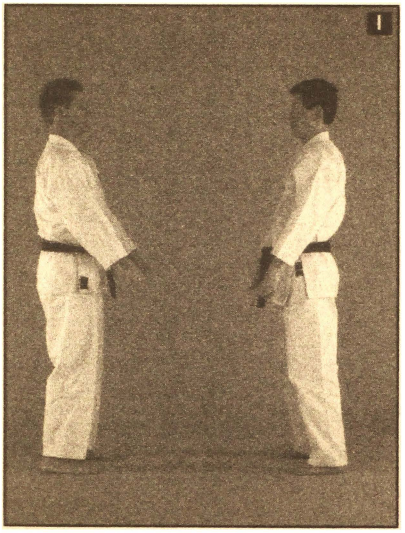


Rei (bow) and finish.

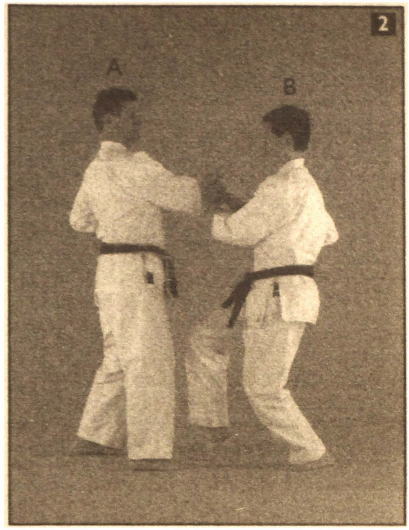
Chapter 15

SAIFA BUNKAI KUMITE

This subject, bunkai kumite, is an application of the classical kata, saifa. It is the first in a series of kumite for the goju-ryu classical kata. This bunkai illustrates and allows application of important principles of combat which are contained in goju-ryu kata.

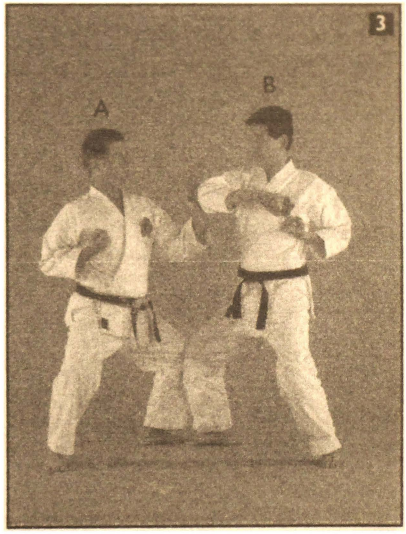


Yoi.



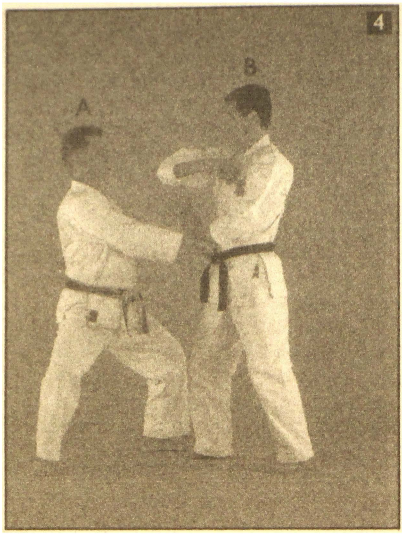
(A) Right foot *suri ashi* (slide) and deliver a right-hand chudan tsuki.

(B) Do a left-foot backward suri ashi at a 30-degree angle into neko ashi dachi and block using shotei osae uke.



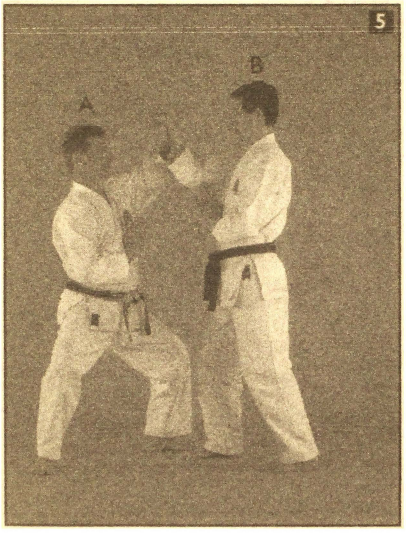
(B) Step right foot forward into shiko dachi and strike with the right *mae hiji uchi* (forward elbow strike).

(A) Move right foot back into shiko dachi and left-hand block using shotei osae uke.



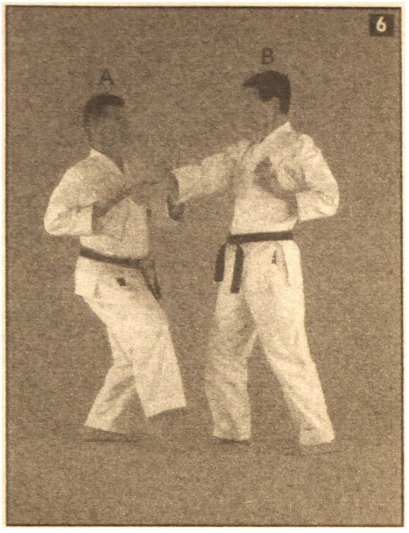
(A) In place, perform a right-hand *gedan tsuki* (low punch).

(B) Slide the left foot up into sanchin dachi and with the base of the open left hand shotei otoshi uke with palm heel.



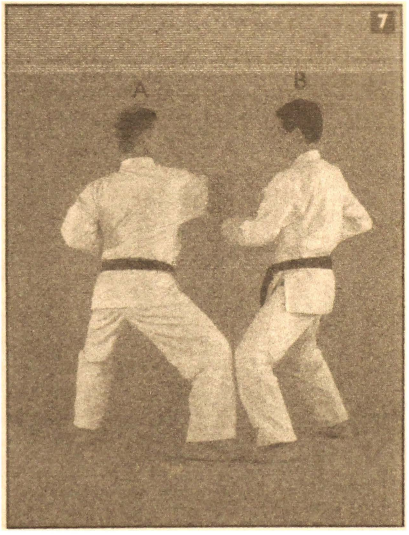
(B) In place, right-hand backfist to the jinchu. This strike is called *tate uraken uchi* (vertical backfist strike).

(A) In place, execute an open left *jodan ko uke* (high hand block).



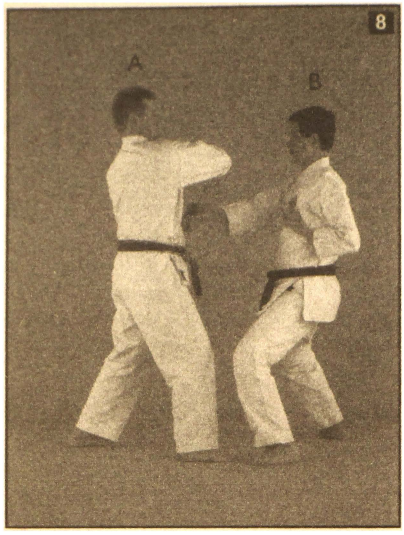
(B) Right foot slides into sanchin dachi and a right-hand chudan tsuki is delivered.

(A) Left foot slides back at 30-degree angle into neko ashi dachi with a block using a *shotei osae uke* (lateral palm block).



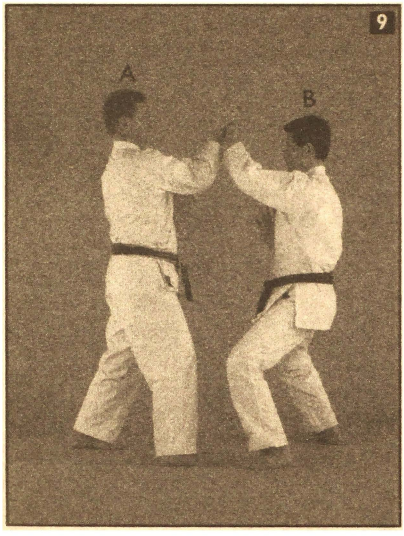
(A) Step right foot forward into shiko dachi and strike with a right mae hiji uchi.

(B) Step right foot back into shiko dachi and block with a left shotei osae uke.



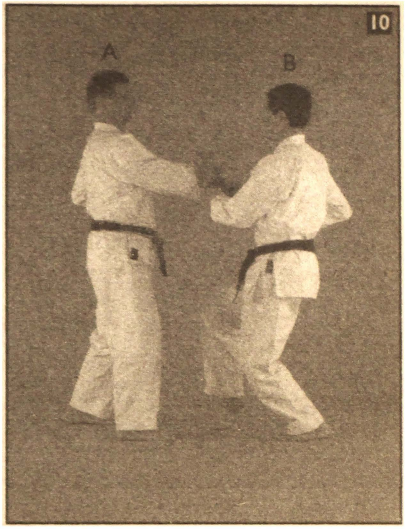
(B) In place, punch with a right gedan tsuki.

(A) Slide left foot up into sanchin dachi and execute a shotei otoshi uke with the left hand.



(A) In place, strike using a right tate uraken uchi to the jinchu.

(B) In place, execute a left jodan ko uke.



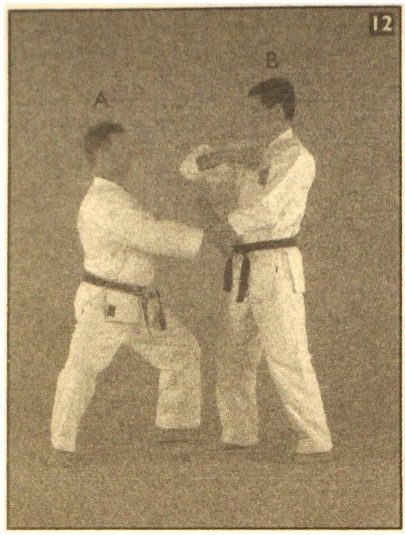
(A) Slide in with the right foot into sanchin dachi and deliver a right chudan tsuki.

(B) Slide back with the left foot at a 30-degree angle into neko ashi dachi and block using a left-hand shotei osae uke.



(B) Step right foot into shiko dachi and right-hand strike using a mae hiji uchi.

(A) Step right foot back into shiko dachi and left-hand block using shotei osae uke.



(A) In place, right-hand gedan tsuki.

(B) Slide left foot up into sanchin dachi and deliver a left shotei otoshi uke.



(B) In place, right-hand tate uraken uchi.

(A) In place, left-hand jodan ko uke.



(A) Step right foot forward into shiko dachi and throw a right-hand gedan tsuki.

(B) Slide left foot back into neko ashi dachi and right-hand gedan harai uke.



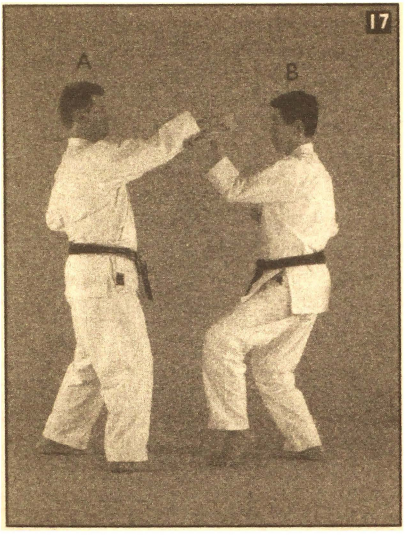
(B) In place, execute a right mae geri.

(A) Slide the right foot back into neko ashi dachi and scoop the attacking foot with a sukui uke.



(B) Pull back to complete a mae geri.

(A) Hold position while kick is retracted.



(A) Slide the right foot into sanchin dachi and deliver a right-hand jodan tsuki.

(B) Slide right foot back into neko ashi dachi and execute a left-hand *jodan mawashi uke* (upper-level roundhouse block) by rotating the palm upward.



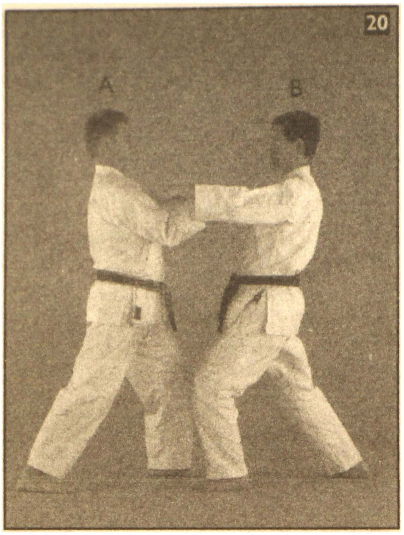
(A) In place, execute a left mae geri.

(B) Sink back into neko ashi dachi and deliver a right-hand sukui uke.



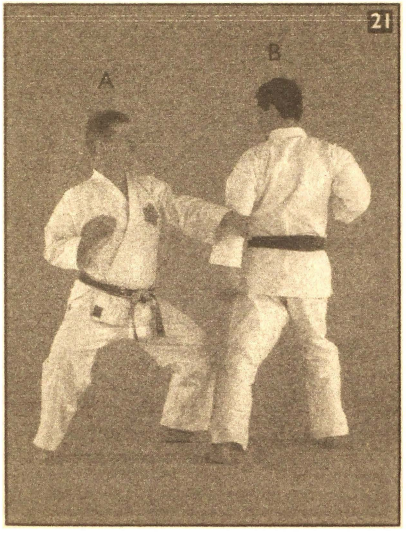
(B) Pull back to complete a mae geri.

(A) Hold position while kick is retracted.



(B) Step in with the left foot into zenkutsu dachi and double-strike with a morote hiraken tsuki.

(A) Step back into zenkutsu dachi with the right foot and double-block using hari uke.



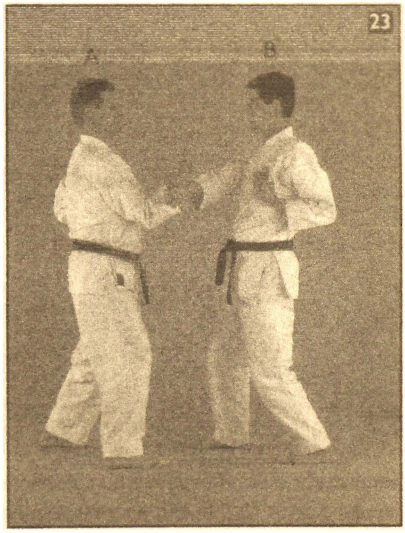
(A) In place, pivot into a shiko dachi and punch with a left-hand gedan tsuki.

(B) In place, pivot into zenkutsu dachi and left-hand block using a *taihineri gedan harai uke* (body-twisting down block).



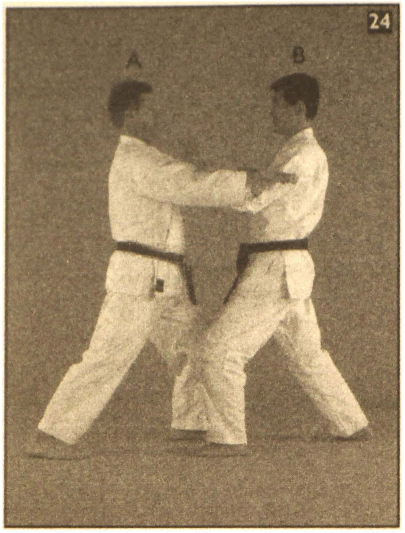
(B) In place, pivot into zenkutsu dachi and right-hand strike to the temple with a jodan kentsui uchi.

(A) In place, pivot into zenkutsu dachi and deliver a left-hand *taihineri jodan uke* (body-twisting head arc block).



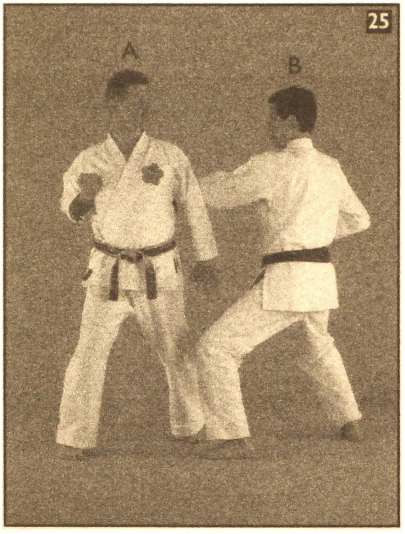
(B) Step into sanchin dachi and strike with a right chudan tsuki.

(A) Step back with the left foot into sanchin dachi while delivering a right-hand *chudan uke* (mid-level block).



(A) Step into zenkutsu dachi with the left foot and strike with a morote hiraken tsuki.

(B) Step back with the right foot into zenkutsu dachi and block with a *morote hari uke* (double open-hand block).



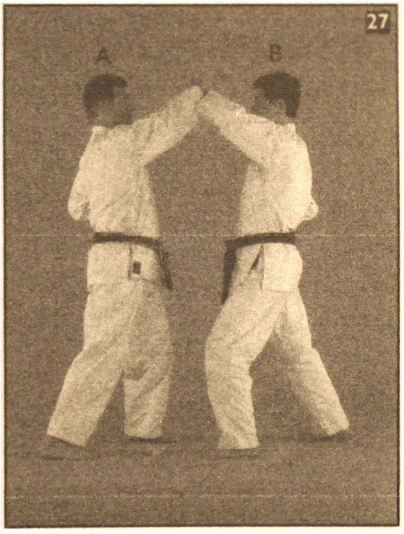
(A) In place, pivot into zenkutsu dachi and block with a left-hand taihineri gedan harai uke. Then, while still in place, pivot to the left into zenkutsu dachi and strike the temple with a right hand *jodan kentsui uchi* (upper-level strike with side of closed fist).

(B) In place, pivot into shiko dachi and execute a left gedan tsuki, then pivot to the right into zenkutsu dachi and block with a left-hand taihineri jodan uke.



(A) In place, execute a left-hand chudan tsuki.

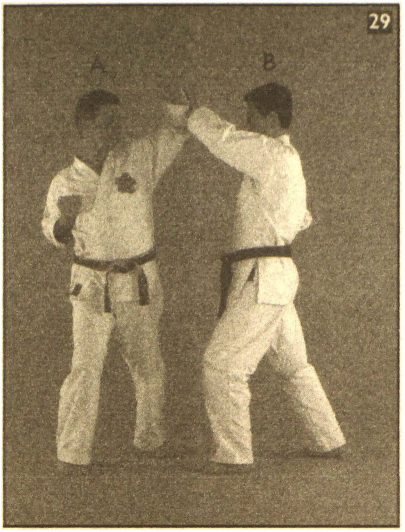
(B) Pivot into zenkutsu dachi and apply a right-hand shc•ei otoshi uke.



(A) In place, execute a right-hand jodan tsuki.

(B) In place, deliver a left-hand jodan uke.

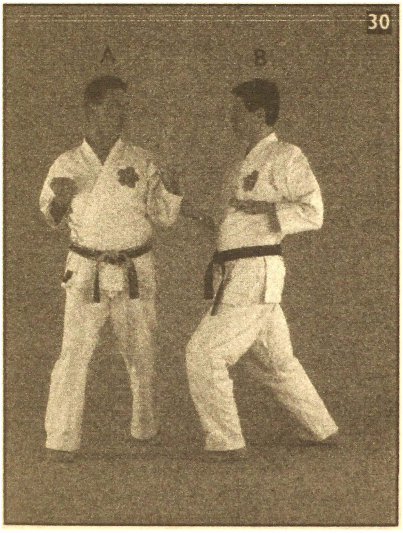




(B) In place, circle the left arm while in contact with the punch in a counterclockwise direction and without stopping, continue the movement while pivoting to the right then immediately to the left and execute a left-hand kentsui uchi to the temple.

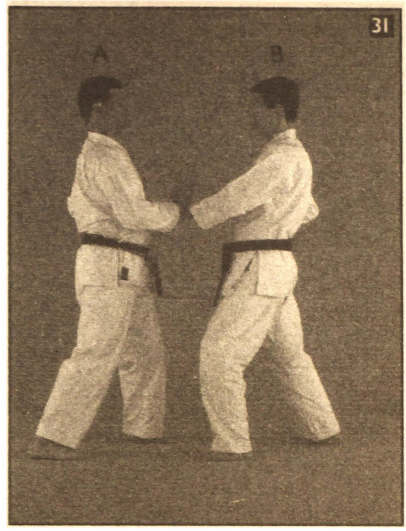
(A) In place, pivot into zenkutsu dachi and block with a left-hand taihineri jodan uke.

(Photo 28 and 29 techniques are done in one motion.)



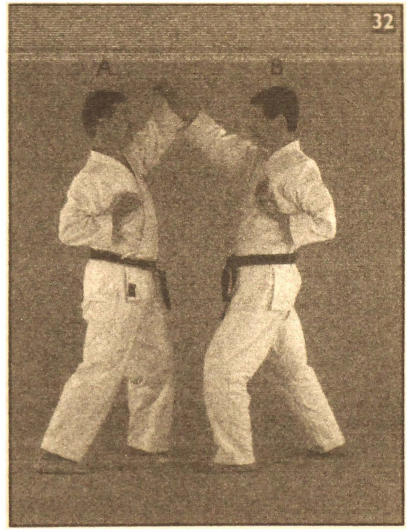
(B) In place, strike with a right-hand soko tsuki.

(A) In place, deliver a left-hand kuri uke.



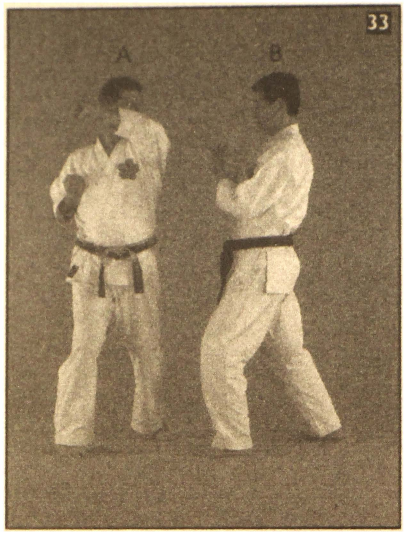
(B) In place, execute a left-hand chudan tsuki.

(A) In place, pivot into zenkutsu dachi with a right-hand shotei otoshi uke.



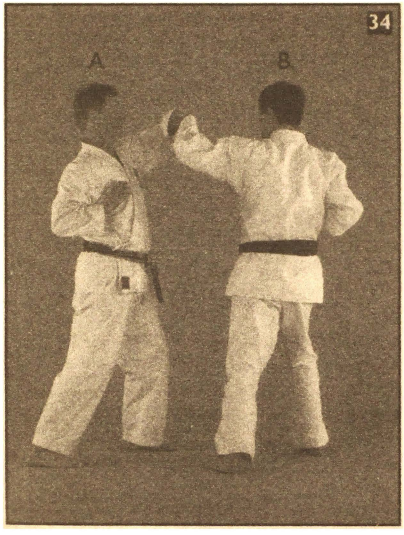
(B) In place, execute a right-hand jodan tsuki.

(A) In place, deliver a left-hand jodan uke.



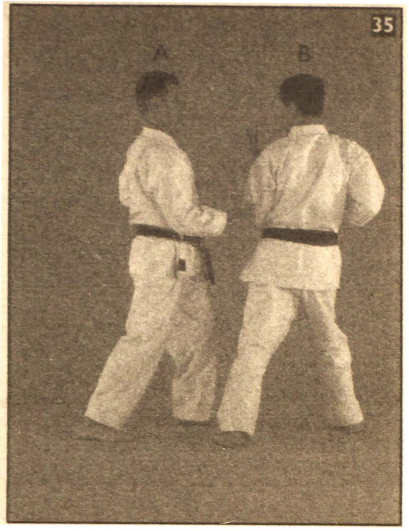
(A) In place, circle the left arm while in contact with the punch in a counterclockwise direction and without stopping, continue the movement while pivoting to the right...

(B) In ready position for taihineri jodan uke.



(A) ...then immediately to the left and execute a left-hand kentsui uchi to the temple.

(B) Pivot to the right into zenkutsu dachi and apply a left-hand jodan uke.



(A) In place, throw a low, right-hand soko tsuki.

(B) In place, deliver a left-hand kuri uke.



(B) Slide right foot into sanchin dachi and execute a right-hand chudan tsuki.

(A) Slide back with the left foot into *renojii dachi* ("V" stance) and deliver a left-hand shotei osae uke.



(A) Slide in with the right foot forward into sanchin dachi stance and execute a right chudan tsuki.

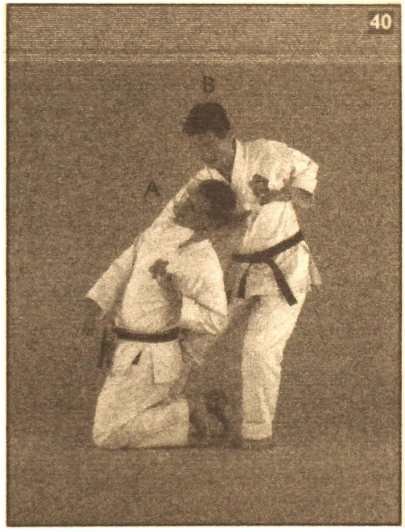
(B) Step left foot forward while simultaneously blocking with your left hand (shotei osae uke) and lifting the right foot to prepare for gedan sokuto geri. At the same time, the right arm is extended to deliver a nai wan uchi.



(B) Then strike with nai wan uchi and simultaneously deliver a gedan sokuto geri.



Naturally this combination of techniques is...



...performed in rapid succession.

Glossary

ashi barai: upward foot sweep

bo: staff

bo dai ichi: staff kata number one (when "rhythm" is included, it indicates "performed to music")

bo dai ni: staff kata number two (when "rhythm" is included, it indicates "performed to music")

budo: martial way

bunkai: analysis of kata

bunkai kumite: two-person sequence of kata

bushi: highest term of respect for karateka

chishi: Chinese circular block-like tools with handles for strengthening wrists and forearms via swinging movements

chu koken: strike using second knuckle of middle finger

chudan shotei osae uke: lateral palm block (same as shotei osae uke)

chudan tsuki: chest punch

chudan uke: mid-level block

dan: black-belt rank

dohyo: sumo wrestling ring

dojo: training hall

enbusen: lines for performance of fight techniques

en-eki-ho: deductive method (see opposite: kino-ho)

fumikomi: foot stomp

gedan harai uke: low sweeping block

gedan tsuki: low punch

gedan uke: low block

gekiha: series of advanced kata

gekisai dai ichi: attack and smash number one

gekisai dai ni: attack and smash number two

goju-ryu: karate style blending hard and soft movements

hachiji dachi: natural stance

hakutsuru no mai: dance of a white crane; 10th hookyu kata performed to music

harai uke: sweeping block

hari uke: open-hand block with palm facing upward

hiki uke: hooking block

hiraken: strike using second knuckles of all four fingers

hirate: open

hojo undo: supplementary exercises including basic techniques and equipment

honbu: headquarters

hookyu kata: unified kata

hosoku joko: supplemental principles

hyomengi: apparent movements of fighting techniques

jinchu: point just below the nose

jiyu kumite: free sparring

jodan kentsui uchi: upper-level strike with side of closed fist

jodan ko uke: high hand block

jodan mawashi uke: upper-level roundhouse block

kaisai: applications hidden in koryu kata

kaisai no genri: theory on karate kata; guiding principle or theory of kaisai

kaisaigi: a technique found from a hyomengi through the work of kaisai

kaishu kata: pre-arranged sets of combative movements (consisting of basic punches) performed by one person; classical kata

kakidameshi: custom between karateka to test each other's fighting skills

kama: sickle that farmers in Okinawa converted to weapons

karateka: karate practitioner

kata: form

kata gekiha dai ichi: advanced kata number one

kei koken: strike using second knuckle of index finger; "the cock's beak" strike

kentsui uchi: strike with side of closed fist

ki: energy

ki o tsuke: command to "stand at attention"

kigu hjo undo: special equipment exercises to improve techniques and strength

kigu hojo undo: equipment exercises

kihon kata: basic kata: (sanchin, tenshu, naifanchi)

kino-ho: inductive method (see opposite: en-eki-ho)

kiso kumite: systematized pre-arranged sparring

kiso kumite dai go: systematized pre-arranged sparring number five

kiten: basic point

ko uke: arc block

kobo no jitsu: the essence of fighting

kobudo: weapons way

koken: bent wrist

kongoken: 100-pound oblong iron ring

koryu kata: classical form(s)

kumite: sparring

kumite renshu: sparring exercises

kuri uke: elbow block

kururunfa: one of eight koryu kata in goju-ryu; "forever peacefulness, stops, shatter" and/or "silence before the storm"

kyoshi: equivalent to eighth dan

mae geri: front kick

mae hiji uchi: forward elbow strike

makiwara: straw-padded striking post

matsubayashi-ryu: "pine forest style"; founded by Nagamine Shoshin

mawashi hiki uke: rotating hooking block

mawashi sukui uke: rotating upward palm block

morote hari uke: double open-hand block

morote hiraken tsuki: double fore-knuckle strike

musubi dachi: closed stance

naha-te: early traditional form of karate that later became goju-ryu

nai wan uchi: strike with inside of forearm

naifanchi: a family of three kata: naifanchi shodan, nidan and sandan; unique because they are the only kata that exclusively employ lateral movements

neko ashi dachi: cat stance

nunchaku: weapon made of two rods joined by short chain or rope

otoshi uke: base-of-palm block

rei: bow

renojii dachi: "V" stance

renshi: equivalent to seventh dan

roka: hallway or foyer

sai: fork-dagger featuring two curved prongs

saifa: one of eight koryu kata in goju-ryu; "smash and tear"

sanchin: "three battles"

sanchin dachi: basic "hourglass" stance

sanseiru: one of eight koryu kata in goju-ryu; "36 hands" (or "36 techniques")

sashi: stone or concrete blocks, usually used in pairs for exercise; "thrusting stones"

seiken tsuki: closed fist

seipai: one of eight koryu kata in goju-ryu; "18 hands" (or "18 techniques")

seisan: one of eight koryu kata in goju-ryu; "13 hands" (or "13 techniques")

sempai: senior

sensei: teacher

seyunchin: one of eight koryu kata in goju-ryu; "pull into battle" and/or "conquer over distance"

shamisen: guitar-like string instrument

shihan: master teacher

shiko dachi: square stance where feet are turned at 45-degree angles

shinka: heart

shisochin: one of eight koryu kata in goju-ryu; "conquer in four directions"

shorei-kan: school of goju-ryu founded by Toguchi after death of his teacher, Chojun Miyagi (founder of goju-ryu)

shorin-ryu: "small forest style," "young forest style" and/or "pine forest style"

shotei: palm heel

shotei osae uke: lateral palm block (same as chudan shotei osae uke)

shotei otoshi uke: downward block with palm heel

shuto uchi: knife-hand strike

shuyo san gensuko: three main principles

soko tsuki: undercut

sokucho: foot length

suigetsu: solar plexus

sukui uke: upward scooping block against a kick

sumo: Japanese wrestling

suparinpei: one of eight koryu kata in goju-ryu; "108 hands" (or "108 techniques")

suri ashi: slide

taihineri gedan harai uke: body-twisting down block (same as taihineri harai uke)

taihineri harai uke: body-twisting down block (same as taihineri gedan harai uke)

taihineri jodan uke: body-twisting head arc block (same as taihineri ko uke)

taihineri ko uke: body-twisting head arc block (same as taihineri jodan uke)

taihineri ura uke: body-twisting back-of-palm hooking block

tanden: abdomen

tate uraken uchi: vertical backfist strike

te: empty-hand fighting acts (literally translates as "hand")

tensho: "revolving hands"

toki to musubi: original term for "kaisai"

toki to musubi no genri: original term for "kaisai no genri"

Tomari-te: literally "Tomari hand"; one of three original Okinawan karate styles

tomoe uke: circular block

tonfa: old farming tool developed as a weapon by Okinawan farmers

ukemi: breakfalls; methods of safely falling or receiving techniques

unsoku: footsteps

ura uke: back-of-palm hooking block

uraken otoshi uchi: downward backfist strike

yakusoku kumite: pre-arranged sparring form

yakuza: gangster

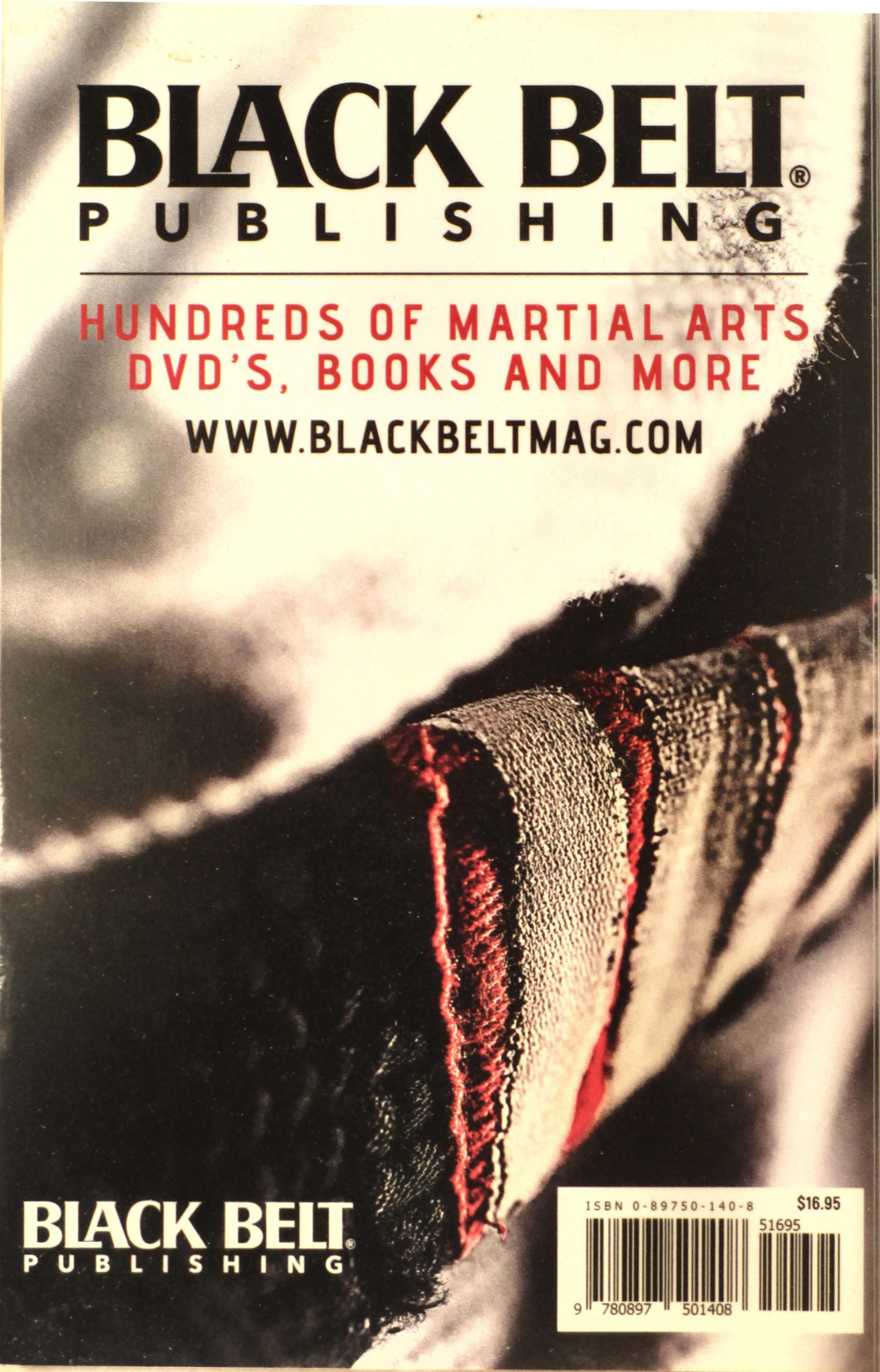
yobi undo: series of warm-up exercises

yoi: command to "get ready"; ready position

yoko empi: sideways elbow strike

yoko hiji uchi: sideways elbow strike (same as "yoko empi")

zenkutsu dachi: long stance with front knee bent


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