WADO COMPREHENSIVE & GRADE SYLLABUS

of the

英国和道会空手道連盟 - 本部道場

British Wadokai Karate-do



Written and compiled by Gary Swift Kyoshi
President & Chief Instructor of the British Wadokai Karate Federation



Ohtsuka-Hironori (10th Dan) Meijin
1892–1982
Founder of Wado-ryu Karate-do

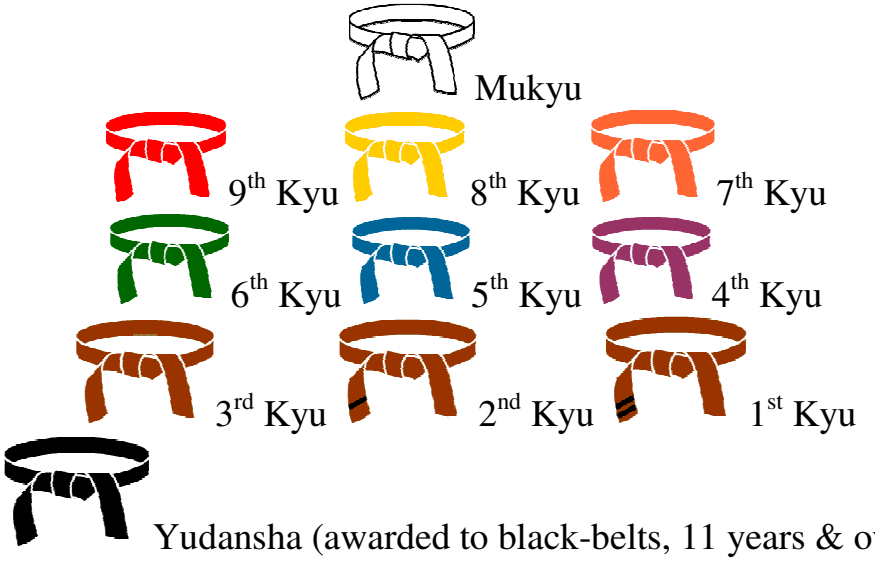
Also includes the comprehensive syllabus of the British Wadokai Karate-do Federation

Kyu grade syllabus, as introduced into the UK & Europe, by Suzuki Tatsuo (8th Dan) Hanshi in 1964

Yudan grade syllabus as introduced by Gary E Swift (7th Dan) Kyoshi in 1982

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The grade structure of British Wadokai Karate.



NOTES FOR STUDENTS ANTICIPATING A GRADING

Before the grading date, be prepared:

1. All applicants for gradings must wear a clean white Gi.
2. Mon (Badge/s) must be worn on the left side of the Gi.
3. Ensure you have read and understood the Club Rules.
4. Ensure you have an up-to-date *British Wadokai* Licence.
5. Ensure you have correct grade registration prior to grading.
6. And probably most important, make sure you 'know' what you need to know for your grading.

Best etiquette must be observed at all times. Ensure you pay your respects to the examiner/s in the correct way (always bowing, etc.). Always sit in the crossed legged position, during the 'rest' period between techniques, in the Shimoza area, or allocated rest area, of the Dojo. When called for any aspect of the grading, bow when entering the Dojo-floor.

Before the practical aspect of the grading commences, you will be required to kneel before the Examiner/s desk. From here you will be asked to recite the Dojo-kun (Japanese & English) and remove your Obi from your waist and fold it in front of you. Upon a further command, you will retie the Obi correctly around your waist. You will then wait for further instructions.

During 9th & 8th Kyu Gradings all terminology & commands will be spoken first in Japanese followed by English. 7th Kyu and upwards all terminology & commands will be in Japanese.



Commands on this grading will be given first in Japanese then in English.

DOJO-KUN (Recited in Japanese and English), as with ALL proceeding grades. For 9th Kyu, you will also be tested on correct belt-tying technique.

UKE (Blocks)

Performed from Junzuki-dachi.

1. Jodan-uke: *Head block.*
2. Chudan-soto-uke: *Body outer block.*
3. Chudan-uchi-uke: *Body inner block.*
4. Gedan-barai: *Lower body sweeping block.*

KIHON-WAZA (Fundamental techniques)

Performed from Hanmi-gamae.

1. Jodan-tsuki: *Head punch.*
2. Uraken-uchi-jodan: *Head back-fist strike.*
3. Maegeri-chudan: *Body front kick.*
4. Surikomi-maegeri-chudan: *One step body front kick.*
5. Mawashigeri-chudan: *Body round-house kick.*
6. Surikomi-mawashigeri-chudan: *One step body round-house kick.*

DOJO-KUN

REISETSU-O-MAMORI:	Stick to the rules of the Dojo.
SHINGI-O-OMANJI:	Be loyal to your Instructor.
JOJITSU-NI-OBERESU:	Students and Instructors are not all one; never take advantage of his friendship.
SHINKENMI-NI-TESSEYO:	Be serious in your efforts.



Commands on this grading will be given first in Japanese then in English.

DOJO-KUN (Recited in Japanese and English), as with ALL proceeding grades. For 8th Kyu, you will also be tested on your belt-tying technique.

KIHON-WAZA (Fundamental techniques)

1. Junzuki, Mawatte-jodan-uke: *Straight punch, turn with head block.*
2. Gyakuzuki, Mawatte-gedan-barai: *Reverse punch, turn with lower body sweeping block.*
3. Maegeri-chudan: *Front kick to the body.*
4. Surikomi-maegeri-chudan: *One step front kick to the body.*
5. Sokuto-fumikomi-hiza: *Side edge stamping kick to the knee.*

RENRAKU-WAZA (Combination techniques)

1. Maegeri-chudan-tobikomizuki-jodan: *Front kick to the body, snap punch to the head.*
2. Surikomi-maegeri-chudan-tobikomizuki-jodan: *One step front kick to the body, snap punch to the head.*
3. Maegeri-chudan-gyakuzuki-chudan: *Front kick, reverse punch to the body.*
4. Surikomi-maegeri-chudan-gyakuzuki-chudan: *One step front kick, reverse punch to the body.*

UKE

Performed from junzuki-dachi

1. Chudan-soto-uke-gyakuzuki: *Body outer block, reverse punch.*
2. Chudan-uchi-uke-gyakuzuki: *Body inner block, reverse punch.*

All blocks are performed with turning block (outer/inner), reverse punch.



Commands for 7th Kyu & above will be in Japanese.

For 7th Kyu explain, *and demonstrate*, the traditions of why the Obi has to be tied in the correct way.

KIHON-WAZA

1. Junzuki-no-tsukkomi
2. Gyakuzuki-no-tsukkomi
3. Mawashigeri-chudan

RENRAKU-WAZA

1. Maegeri-chudan – Mawashigeri-chudan – Gyakuzuki-chudan
2. Surikomi-maegeri-chudan – Mawashigeri-chudan – Gyakuzuki-chudan

UKE

SANBON-GUMITE

1. Junzuki-uke; Gohonme, Ropponme

KATA

1. Pinan Nidan



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Tobikomizuki-jodan
4. Surikomi-mawashigeri-chudan
5. Surikomi-sokuto-chudan

RENRAKU-WAZA

1. Maegeri-chudan – Sokuto-fumikomi-hiza – Gyakuzuki-chudan
2. Surikomi-maegeri-chudan – Sokuto-chudan – Gyakuzuki-chudan

UKE

SANBON-GUMITE

1. Junzuki-uke; Ipponme, Nihonme
2. Maegeri-uke; Ipponme, Nihonme

OHYO-GUMITE

1. Ipponme

KATA

1. Pinan Shodan
2. Pinan Sandan

JIYU-GUMITE



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Kette-junzuki-no-tsukkomi
4. Kette-gyakuzuki-no-tsukkomi
5. Nagashizuki-jodan
6. Ushirogeri-gedan
7. Sokuto-chudan
8. Nidangeri-jodan

RENRAKU-WAZA

1. Mawashigeri-chudan – Ushirogeri-gedan – Gyakuzuki-chudan
2. Surikomi-sokuto-fumikomi-hiza – Ushirogeri-gedan – Uraken-uchi-jodan

UKE

SANBON-GUMITE

1. Junzuki-uke; Sanbonme, Yonhonme
2. Maegeri-uke; Sanbonme, Yonhonme

OHYO-GUMITE

1. Nihonme

KATA

1. Pinan Sandan
2. Pinan Yodan

JIYU-GUMITE



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Kette-junzuki-no-tsukkomi
4. Kette-gyakuzuki-no-tsukkomi
5. Nagashizuki-jodan
6. Mawashigeri-chudan
7. Ushirogeri-chudan
8. Sokuto-chudan

RENRAKU-WAZA

1. Maegeri-chudan – Nagashizuki-jodan – Gyakuzuki-chudan
2. Surikomi-maegeri-chudan – Nagashizuki-jodan – Mawashigeri-chudan
3. Maegeri-chudan – Sokuto-fumikomi-hiza – Ushirogeri-gedan – Gyakuzuki-chudan

UKE

SANBON-GUMITE

1. Junzuki-uke; Gohonme, Ropponme
2. Maegeri-uke; Gohonme, Ropponme

OHYO-GUMITE

1. Sanbonme

KATA

1. Pinan Yodan
2. Pinan Godan

JIYU-GUMITE



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Kette-junzuki-no-tsukkomi
4. Kette-gyakuzuki-no-tsukkomi
5. Tobikomizuki-jodan
6. Nagashizuki-jodan
7. Mawashigeri-jodan
8. Ushirogeri-chudan
9. Surikomi-sokuto-jodan

RENRAKU-WAZA

1. Surikomi-maegeri-chudan – Mawashigeri-chudan – Ushirogeri-chudan – Uraken-uchi-jodan
2. Maegeri-chudan - Nagashizuki-jodan – Gyakuzuki-chudan – Mawashigeri-chudan
3. Surikomi-maegeri-chudan – Sokuto-fumikomi-hiza – Ushirogeri-chudan – Uraken-uchi-jodan

UKE

SANBON-GUMITE

1. Junzuki-uke; Ipponme, Nihonme
2. Maegeri-uke; Ipponme, Nihonme

OHYO-GUMITE

1. Yonhonme

KIHON-GUMITE

1. Ipponme
2. Nihonme

KATA

1. Ku-Shanku

JIYU-GUMITE



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Kette-junzuki-no-tsukkomi
4. Kette-gyakuzuki-no-tsukkomi
5. Nagashizuki-jodan
6. Mawashigeri-jodan
7. Sokuto-jodan
8. Ushirogeri-chudan
9. Nidangeri-jodan

RENRAKU-WAZA

1. Surikomi-maegeri-chudan – Nagashizuki-jodan – Mawashigeri-jodan
2. Maegeri-chudan – Sokuto-chudan – Ushirogeri-chudan – Gyakuzuki-chudan
3. Zenshinshite-jodan - Renzuki-chudan - Surikomi-maegeri-chudan - Mawashigeri-chudan - Gyakuzuki-chudan

UKE

SANBON-GUMITE

1. Junzuki-uke; Sanbonme, Yonhonme
2. Maegeri-uke; Sanbonme, Yonhonme

OHYO-GUMITE

1. Gohonme
2. Ropponme

KIHON-GUMITE

1. Sanbonme
2. Yonhonme

KATA

1. Ku-Shanku
2. Nai-hanchi

JIYU-GUMITE

1st KYU



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Kette-junzuki-no-tsukkomi
4. Kette-gyakuzuki-no-tsukkomi
5. Nagashizuki-jodan
6. Surikomi-mawashigeri-jodan
7. Surikomi-sokuto-jodan
8. Ushirogeri-chudan
9. Nidangeri-jodan

RENRAKU-WAZA

1. Zenshinshite-jodan – Renzuki-chudan – Maegeri-chudan – Mawashigeri-chudan – Ushirogeri-chudan – Gyakuzuki-chudan
2. Surikomi-jodan – Renzuki-chudan – Surikomi-maegeri-chudan – Mawashigeri-chudan – Ushirogeri-chudan – Uraken-uchi-jodan
3. Zenshinshite-jodan – Renzuki-chudan – Maegeri-chudan – Nagashizuki-jodan – Gyakuzuki-chudan – Mawashigeri-jodan

UKE

SANBON-GUMITE

1. Junzuki-uke; Gohonme, Ropponme
2. Maegeri-uke; Gohonme, Ropponme

OHYO-GUMITE

1. Nanahonme
2. Napponme

KIHON-GUMITE

1. Gohonme

KATA

1. Ku-Shanku
2. Seishan
3. Chinto

JIYU-GUMITE

YUDAN



KIHON-WAZA

1. Kette-junzuki
2. Kette-gyakuzuki
3. Kette-junzuki-no-tsukkomi
4. Kette-gyakuzuki-no-tsukkomi
5. Tobikomizuki-jodan
6. Nagashizuki-jodan
7. Mawashigeri-jodan
8. Sokuto-jodan
9. Ushirogeri-chudan
10. Nidangeri-jodan

Not applicable for 4th/5th Dan.

RENRAKU-WAZA

1. Zenshinshite-jodan – Renzuki-chudan – Maegeri-chudan – Mawashigeri-jodan – Ushirogeri-chudan –Uraken-uchi-jodan
2. Surikomi-jodan – Renzuki-chudan – Surikomi-sokuto-jodan – Ushirogeri-chudan – Gyakuzuki-chudan
3. Zenshinshite-jodan – Renzuki-chudan – Maegeri-chudan – Nagashizuki-jodan – Gyakuzuki-chudan – Mawashigeri-jodan – Ushirogeri-chudan – Uraken-uchi-jodan

Not applicable for 4th/5th Dan.

KATA

At least three Kata will be selected from the first nine, as Examiner/s choice.

GYO

Lasting no less than sixty seconds. *Not applicable for 4th/5th Dan.*

JIYU-GUMITE

Futari-dori. *Not applicable for 4th/5th Dan.*

HIKKI-SHIKEN

Written test. *Not applicable for 4th/5th Dan.*

SHODAN

SANBON-GUMITE
All

OHYO-GUMITE
Ipponme, Nihonme, Sanbonme, Yonhonme

KIHON-GUMITE
Ipponme, Nihonme, Sanbonme, Yonhonme

KATA
Bassai, Wanshu

NIDAN

SANBON-GUMITE
All

OHYO-GUMITE
Gohonme, Ropponme, Nanahonme, Napponme

KIHON-GUMITE
Gohonme, Ropponme, Nanahonme, Napponme

KATA
Ni-sei-shi, Rohai

SANDAN

SANBON-GUMITE
All

OHYO-GUMITE
All

KIHON-GUMITE
All

KATA
Ji-tte, Ji-han, Ji-in

YODAN

SANBON-GUMITE
All

OHYO-GUMITE
All

KIHON-GUMITE
All

IDORI NO KATA
All

TANTO DORI NO KATA
All

TACHI-AI-NO-KATA
All Muto-dori-no-kata

KATA
Bassai, Wanshu, Ni-sei-shi

GODAN

SANBON-GUMITE
All

OHYO-GUMITE
All

KIHON-GUMITE
All

IDORI NO KATA
All

TANTO-DORI NO KATA
All

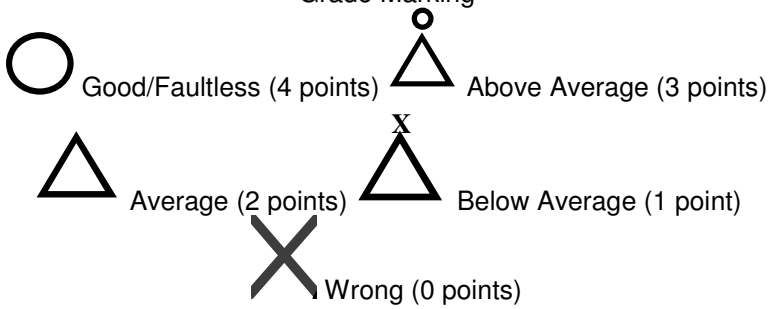
TACHI-AI-NO-KATA
All Muto-dori-no-kata

KATA
Ni-sei-shi, Suparinpei

KYU GRADE STRUCTURE & GUIDELINES FOR EXAMINERS

Only qualified Yudansha, who possess British Wadokai Examiners/Instructors cards, will monitor British Wadokai Kyu grade examinations. Level 1 allows the examiner to grade up to 7th Kyu, Level 2 up to 4th Kyu, and Level 3 up to 1st Kyu. Level 4 entitlements are split into segments: Level 4a up to Shodan, 4b up to Nidan, 4c up to Sandan. Level 5 is reserved for the British Wadokai President/Chief Instructor; this allows him the authority to grade up to and including his own grade. Before conducting a grading ensure that the correct grade fee has been paid to the Secretary/Treasurer. When the applicant has handed over his British Wadokai Licence, also check to see if it up to date. During assessment always take medical, age, mental & physical aspects into consideration at all times. For example if someone suffers from dyslexia he may find problems with coordination. He may find problems with, or incapable of, reciting the Dojo-kun. Remember, a fully 'able' person 'should' know his stuff! If he does not, then mark him accordingly. *It is up to the Examiner to award the necessary 'Class' mark on a grade pass.*

Grade Marking



Grade Scoring

Kyu Grade	Pass	Kyu Grade	Pass
9th Kyu	12+	4th Kyu	25+
8th Kyu	12+	3rd Kyu	40+
7th Kyu	12+	2nd Kyu	40+
6th Kyu	25+	1st Kyu	45+
5th Kyu	25+		

ABBREVIATIONS ON FAULTS

f = focus, ff = front foot (i.e. moves before techniques, etc), rf = rear foot (i.e. not straight, drags after technique, etc), grd = guard, hp = hand position/s, k = kiai/ki, z = zanshin, p = power, st = stance, t = technique.

FAILURES

You must fail an applicant who; a. Does not take the grading seriously. b. Communicates to his partner, especially during pair-work. c. Talks through the grading. d. Has little or no knowledge of his requirements. e. Insufficient score on Grade Sheet for passing.

USEFUL COMMANDS/PHRASES FOR EXAMINERS

Seiza = kneel, kiritsu = stand, tachi-rei = standing bow, yohi = ready, hadjime = go/start, yamae = stop, hidari-gamae-junzuki = left straight-punch stance, mawatte-jodan-uke = turn with head block, sonabade-ippontoru-gyakuzuki = from the same position change-arms with reverse punch, mawatte-gedan-barai = turn with lower block, mawatte = turning hand (turn), hidari-hanmi-gamae = left fighting stance, hidari-shizentai = left natural position, shinpandan-ni-rei = bow to referee, otaga-ni-rei = fighters bow to each other, ichi, ni, san, shi = 1, 2, 3, 4.

EXAMINER GRADE LEVELS

All British Wadokai qualified examiners are issued with an 'Instructor/Examiner Licence'. Each one of these Licences allows the Examiner certain limitations to grade applicants for various Kyu and Yudan grades. There are a total of 5 levels of grade entitlements; these include Level 1, Level 2, Level 3, Level 4a, 4b, 4c, and Level 5.

Level 1 may grade up to and including 7th kyu. Level 2 up to 4th kyu. Level 3 up to 1st kyu. Level 4a up to 1st Dan. Level 4b up to 2nd Dan. Level 4c up to 3rd Dan. Level 5 up to and including own grade (Level 5 reserved for British Wadokai President).



THE BLACK BELT GRADING

The Black-belt Grading is composed of two sections: The Practical Examination, and the Written Examination.

The Practical Examination, up to 2nd Dan.
The Practical Examination is split into 10 sections, these are: 1; Kihon-waza, 2; Renraku-waza, 3; Sanbon-gumite, 4; Ohyo-gumite, 5; Kihon-gumite, 6; Kata, 7; Gyo, 8; Jiyu-gumite, 9; Club Attendance, 10; Loyalty. Each segment is judged out of 10 points. To achieve a pass in the Practical Section the score must add up to a total of 82%.

The Practical Examination, 3rd Dan.
The Practical Examination is split into 10 sections, these are: 1; Kihon-waza, 2; Renraku-waza, 3; Sanbon-gumite, 4; Ohyo-gumite, 5; Kihon-gumite, 6; Kata, 7; Gyo, 8; Jiyu-gumite, 9; Club Attendance, 10; Loyalty. Each segment is judged out of 10 points. To achieve a pass in the Practical Section the score must add up to a total of 82%.

The Practical Examination, 4th & 5th Dan.
The Practical Examination is split into 10 sections, these are: 1; Kihon-waza, 2; Renraku-waza, 3; Sanbon-gumite, 4; Ohyo-gumite, 5; Kihon-gumite, 6; Idori-no-kata, 7; Tanto-dori-no-kata, 8; Kata, 9; Club Attendance, 10; Loyalty. Each segment is judged out of 10 points. To achieve a pass in the Practical Section the score must add up to a total of 82%.

The written Examination, up to 3rd Dan.
The examination paper will vary from grade to grade. However, roughly speaking, it will be made up of the following: Shodan will cover the fundamental aspects of knowledge, like terminology, human body, etc. Nidan will cover the more advanced aspects of Wado karate and attitude of the individual. Sandan will cover the 'mastery' of Wado knowledge including technical and historic elements. There is no Written Examination for 4th & 5th Dan Gradings.
NB: It is essential that the applicant is already teaching as either an Instructor or Assistant Instructor prior to the examination to 3rd Dan as certain aspects and elements of the written examination will touch on this subject.

Preparation Information for British Wadokai Yudan Hikki Shiken.
British Wadokai Karate-do Federation Written Examination preparation notes within the Wado Comprehensive. All required elements of learning can be found in the Wado Comprehensive.

The first element of the written examination will explore your personal mental attitude. Many of these ‘attitude’ questions may be repeated elsewhere in the examination, so you may have to consider these at all times.

Revision elements:

Preparation for Shodan Written Examination.

1. Personal mental attitude questions.
2. Kind of hand (striking areas, etc.)
3. Kind of foot (striking areas, etc.)
4. Fundamental elements (basic techniques/translations, etc.).
5. Fundamental Principles of Wado Karate. *
6. Knowledge of Kata.
7. General Knowledge and History of Wado Karate.
8. Name all Popular Stances.
9. Knowledge of Vulnerable Points.
10. Names of bones on the human skeleton.

Preparation for Nidan Written Examination.

1. Personal mental attitude questions.
2. General Knowledge and History of Wado Karate.
3. Kata knowledge.
4. Stance knowledge within various elements of Wado Karate.
5. Knowledge of Wado Principles.

Preparation for Sandan Written Examination.

1. Personal mental attitude questions.
2. A deeper understanding of *General Knowledge* and *History of Wado Karate*.
3. Advanced Kata knowledge.
4. Stance knowledge within advanced elements of Wado Karate.
5. Knowledge of *Advanced Wado Principles*.

* 'Examples' of fundemental principles:

- Inasu - Block and counter in same motion.
- Irimi - Entering techniques.
- Ma Ai - Distancing.
- Nagasu - Side shifting to avoid an attack.
- Noru - Timing your counter to hit when the attacker's forward motion is at its greatest.
- Nage Waza - Throwing techniques from shindo yoshin ryu jujitsu.
- Ni (Wa) Sentenashi - No first strike.
- Go No Sen - Block then counter after attack.
- Sen No Sen - Block and counter at the same time after attack.
- Sen Sen No Sen - Counter before the opponent can initiate his attack.
- Yasume - Being relaxed at all times, except for the instant prior to delivering a technique.
- Tai Sabaki - Body shifting/moving.
- Zanshin - Constant awareness of your surroundings.
- Mudana no Chikara - Do not use unnecessary strength and power.
- Mudana no Iroki - Do not use unnecessary movement.
- Mudana no Waza - Do not use unnecessary technique.
- Karate ni (wa) sentenashi - Never attack first, mentally or physically. If you attack never be angry if you are angry never attack.
- Karate-do wa rei ni hajimara, rei ni owaru koto wo wasuruna - Karate begins and ends with courtesy.

The Black-belt Grading & the relationship with the young student

The Black belt has been always been the focus for the all Karate Kohai for as long as there's been Karate in the UK. Most people who start Karate dream of one day possessing that coveted Black belt.

It must be remembered that a black-belt grade is something more than just 'another' grade that must be passed. All Yudan gradings require much more practise and dedication than that.

It is always recommended, and usually expected, that anyone attempting any Yudan grade must be already training at least three times a week at a regular Dojo, and at least every other day at home. There is no such thing as a borderline grade, you either pass it well or fail. Percentage marks for Kyu grades are normally averaged out to 65% to pass - Black-belt grades are 82% (72% for under 14). Basically; Shodan grades tell us that you are 'proficient' in the understanding of fundamental techniques (also reflected in the 90 minute written examination), terminology, history, anatomy, vulnerable points, dojo etiquette, rules, etc., etc. A Nidan grade means that you have instant knowledge in all aspects of Wado-ryu technique & terminology. You should be loyal & dedicated 150% and train regularly at a Dojo, as well as training at home almost every day, of course. Home training can also be reflected in the standard of the Gyo, as this is almost totally practised at home, as very little time will be dedicated to this in the Dojo. It goes without saying, of course, that most aspects of Karate training are normally 'perfected' within the home-training environment once learnt from the Dojo environment.

A student of 18 or below would rarely pass for Nidan, due to the fact that these stipulations are very strict and difficult keep up. There are too many distractions for them; girls/boys, video games, 'hanging-out' with mates, and generally doing the 'teenage thing'. An applicant for Nidan must be absolutely committed to Karate, which is so very rare in the youth of the West, as interest wanes in almost every activity a teenager attempts. I have found from personal experience that a 'mature' mind required for a 'master' grade starts well into the late 20's/early 30's, hence the minimum age for 3rd Dan applications being 20 years of age. So, where do we stand with the junior as far as black-belt grades are concerned? Well as a 'general' rule of

advice, if you are between 11 & 13, and 100% dedicated & proficient, attempt the grade. If you pass between 72-81.99% you will be awarded Kohai-Shodan, designated with a red/black belt (*from 14 you may be re-assessed for full Shodan*). You will not be permitted to attempt Nidan until you have been re-assessed. If you pass your grade at 82% or above, you will awarded your full Shodan, even if you are below 14. If you are 14 and above, you will be assessed as a senior. If you are considering Nidan, and 100% dedicated, loyal, & proficient, attempt the grade.
For Sandan you will need to already be an Instructor of a club. For a maturity point of view, it would also be an advantageous to be over the age of 25 (although the minimum age for Sandan is 20).
You will be assessed as ADULTS from the Nidan grade upwards. So unless you are *really* serious about your Karate training EVERY DAY, have a mature attitude, help out in the Dojo (teaching, keeping the discipline, etc.), and eat/drink/sleep Karate - then forget it!

Karate History
Most Western students of Asian martial arts, if they have done any research on the subject at all, will surely have come across references to Bodhidharma. He is known as "Daruma" in Japan and as often as not, this Indian Buddhist monk is cited as the prime source for all martial arts styles or at the vary least, for any style which traces its roots back to the fabled Shaolin Temple. However, the question of his contributions to the martial arts and to Zen Buddhism and even of his very existence has been a matter of controversy among historians and martial arts scholars for many years (Spiessbach,1992).As legend has it, the evolution of karate began over a thousand years ago, possibly as early as the fifth century BC when Bodhidharma arrived in *Shaolin-si* (small forest temple), China from India and taught Zen Buddhism. He also introduced a systematized set of exercises designed to strengthen the mind and body, exercises which allegedly marked the beginning of the Shaolin style of temple boxing. Bodhidharma's teachings later became the basis for the majority of Chinese martial arts. In truth, the origins of karate appear to be somewhat obscure and little is known about the early development of karate until it appeared in Okinawa.



Okinawa is a small island of the group that comprises modern day Japan. It is the main island in the chain of Ryuku Islands which spans from Japan to Taiwan. Surrounded by coral, Okinawa is approximately 10 km (6 mi) wide and only about 110 km (less than 70 mi) long. It is situated 740 km (400 nautical mi) east of mainland China, 550 km (300 nautical miles) south of mainland Japan and an equal distance north of Taiwan. Being at the crossroads of major trading routes, its significance as a "resting spot" was first discovered by the Japanese. It later developed as a trade centre for southeastern Asia, trading with Japan, China, Indo China, Thailand, Malaysia, Borneo and the Philippines.

In its earliest stages, the martial art known as "karate" was an indigenous form of closed fist fighting which was developed in Okinawa and called *Te,* or 'hand'. Weapons bans, imposed on the Okinawans at various points in their history, encouraged the refinement of empty-hand techniques and, for this reason, was trained in secret until modern times. Further refinement came with the influence of other martial arts brought by nobles and trade merchants to the island.

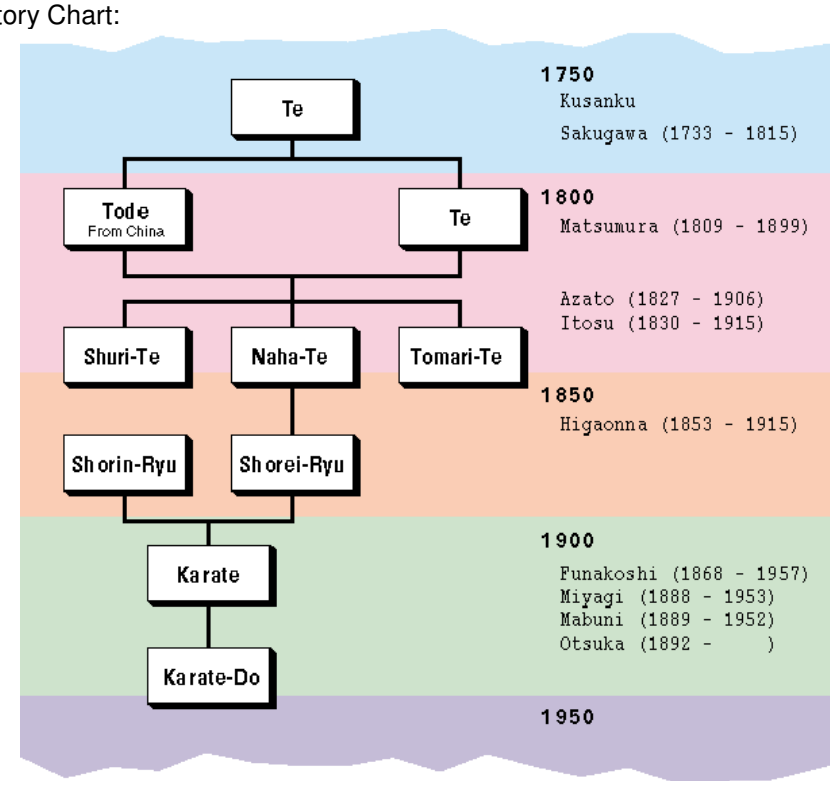
Te continued to develop over the years, primarily in three Okinawan cities: Shuri, Naha and Tomari. Each of these towns was a centre to a different sect of society: kings and nobles, merchants and business people, and farmers and fishermen, respectively. For this reason, different forms of self-defense developed within each city and subsequently became known as *Shuri-te, Naha-te* and *Tomari-te.* Collectively they were called *Okinawa-Te* or *Tode,* 'Chinese hand'. Gradually, karate was divided into two main groups: Shorin-ryu which developed around Shuri and Tomari and Shorei-ryu which came from the Naha area. "It is important to note, however, that the towns of Shuri, Tomari, Naha are only a few miles apart, and that the differences between their arts were essentially ones of emphasis, not of kind. Beneath these surface differences, both the methods and aims of all Okinawan karate are one in the same". Gichin Funakoshi goes further to suggest that these two styles were developed based on different physical requirements Funakoshi, 1935). Shorin-ryu was quick and linear with natural breathing while Shorei-ryu emphasized steady, rooted movements with breathing in synchrony with each movement. Interestingly, this concept of two basic styles also exist in kung-fu with a similar division of characteristics.

The Chinese character used to write *Tode* could also be pronounced 'kara' thus the name *Te* was replaced with *kara te - jutsu* or 'Chinese hand art' by the Okinawan Masters. This was later changed to *karate-do* by Gichin Funakoshi who adopted an alternate meaning for the Chinese character for *kara,* 'empty'. From this point on the term *karate* came to mean 'empty hand'. The *Do* in karate-do means 'way' or 'path', and is indicative of the discipline and philosophy of karate with moral and spiritual connotations.

The concept of *Do* has been prevalent since at least the days of the Okinawan Scholar Teijunsoku born in 1663, as this passage from a poem he wrote suggests:

No matter how you may excel in the art of te,
and in your scholastic endevours,
nothing is more important than your behavior
and your humanity as observed in daily life.
(Nagamine,1976)

Karate History Chart:



The first public demonstration of karate in Japan was in 1917 by Gichin Funakoshi, at the Butoku-den in Kyoto. This, and subsequent demonstrations, greatly impressed many Japanese, including the Crown-Prince Hirohito, who was very enthusiastic about the Okinawan art. In 1922, Dr. Jano Kano, founder of the Japanese art of Judo, invited Funakoshi to demonstrate at the famous Kodokan Dojo and to remain in Japan to teach karate. This sponsorship was instrumental in establishing a base for karate in Japan. As an Okinawan "peasant art," karate would have been scorned by the Japanese without the backing of so formidable a martial arts master.

Today there are four main styles of karate-do in Japan: Goju-ryu, Shito-ryu, Shotokan, and Wado-ryu:

Goju-ryu developed out of Naha-te, its popularity primarily due to the success of Kanryo Higaonna (1853-1915). Higaonna opened a *dojo* in Naha using eight forms brought from China. His best student, Chojun Miyagi (1888-1953) later founded *Goju-ryu,* 'hard soft way' in 1930. In Goju-ryu much emphasis is placed on combining soft circular blocking techniques with quick strong counter attacks delivered in rapid succession.

Shito-ryu was founded by Kenwa Mabuni (1889-1952) in 1928 and was influenced directly by both Naha-te and Shuri-te. The name *Shito is* constructively derived from the combination of the Japanese characters of Mabuni's teachers' names - Ankoh Itosu and Kanryo Higaonna. Shito-ryu schools use a large number of kata, about fifty, and is characterized by an emphasis on power in the execution of techniques.

Shotokan was founded by Gichin Funakoshi (1868-1957) in Tokyo in 1938. Funakoshi is considered to be the founder of modern karate. Born in Okinawa, he began to study karate with Yasutsune Azato, one of Okinawa's greatest experts in the art. In 1921 Funakoshi first introduced Karate to Tokyo. In 1936, at nearly 70 years of age, he opened his own training hall. The dojo was called *Shotokan* after the pen name used by Funakoshi to sign poems written in his youth. Shotokan Karate is characterized by powerful linear techniques and deep strong stances.

Wado-ryu, 'way of harmony', founded in 1939 is a system of karate developed from jujitsu and karate by Hienori Ohtsuka as taught by one of his instructors, Gichin Funakoshi. This style of karate combines basic movements of jujitsu with techniques of evasion, putting a strong emphasis on softness and the way of harmony or spiritual discipline.

WADO-RYU

'Harmony/Peace way School'. A style of Karate developed by Ohtsuka-Hironori 10th Dan Meijin (1892-1982). Wado-ryu Karate is a compound of Ju-jutsu and Shuri-te Karate, and was recognised as an independent style in 1934. Wado-ryu is reputed to be one of the fastest and most efficient forms of Karate in the world; emphasis includes the fundamental principles and concepts of 'Nagasu, Inasu (Kawasu), Noru, and Irimi'. The founder was responsible for introducing partner-work routines to Karate. The founder was responsible for introducing partner-work routines to Karate. Wado-ryu was also the first style of Karate to practise Jiyu-gumite as part of the training. There are estimated to be over 350,000 Wado-ryu members practising in Europe alone.

On the surface Wado-ryu looks very similar to other styles such as Shotokan. However, there are some important differences.

It may be argued that Wado-ryu is a Jujutsu style rather than Okinawan Karate. When first registered with the Japanese *Dai-Nippon-Butoku-Kai* in 1938 the style was called *Shinshu Wadoryu Karate-Jujutsu*, a name which reflects the hybrid nature of Wado. Wado-ryu's founder Hironori Ohtsuka was already a licensed practitioner in Shindo Yoshin Ryu and Yoshin Koryu Jujutsu when he first met the Okinawan karate master Funakoshi. After having received tutelage of not only Funakoshi but later also the Okinawan masters Mabuni and Motobu, he set off to merge Shindo Yoshin Ryu with Okinawan Karate.

The result of Ohtsuka's efforts is Wado-ryu. While its techniques may be very much karate in looks, most of the underlying principles have been derived from Shindo Yoshin Ryu. A block in Wado may look much like a block in Shotokan; they are nevertheless performed from a completely different perspective. A Shotokan practitioner is likely to force an incoming fist out

of the line of attack. A Wado expert, on the other hand, will rather move himself out of the line of attack while taking up a position that will gain him an advantage over the opponent. Both ways will look almost similar to the untrained eye, but couldn't be further apart when considering the tactics behind them. Key in Wado-ryu is the principle of *tai-sabaki*, often wrongly referred to as *evasion*. The Japanese term can be translated as *body-management* and refers to body manipulation so as to move the defender as well as the attacker out of harm's way. The way to achieve this is to *move along* rather than to *move against*. Or, harmony rather than strength.

Perhaps the nature of Wado is better understood when considering its Jujutsu origins. In 17th century Japan, a young physician departed on a journey to China. His name was Yoshitoki Akiyama. During his stay in China he learned Chinese healing methods as well as Chinese fighting techniques. After a while Akiyama returned to Japan and retreated in a monastery where he devoted himself to meditation. During those days he also practiced and perfected his technique. One snowy day during winter, Akiyama sat gazing at a willow tree. It suddenly occurred to him that the willow tree, unlike some other trees, didn't have any broken branches, despite the heavy snow. The willow branches simply yielded and allowed the snow to fall off. Sturdier trees with unyielding branches suffered much heavier from the elements of nature. After this revelation he developed 303 techniques which became known as *Yoshin Ryu Jujutsu* or *Willow Heart Style*. Yoshin Ryu later evolved into Wado-Ryu but the fundamental yielding principles have still been preserved.

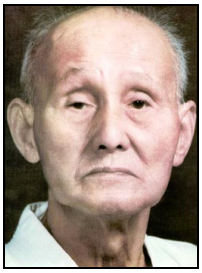
The term *Wado-ryu* can be broken into three parts: *Wa*, *do* and *ryu*. *Wa* can be read to mean *harmony*. *Do* is a Japanese term for *way*. *ryu* simply means *style*. *Wa* or harmony shouldn't be interpreted as pacifism in any way. It is merely the acknowledgment that yielding is sometimes more effective than brute strength.

However, modern karate competition tends to transform Wado-Ryu away from its roots towards a new generic karate that appeals more to the demands of both spectators and competitors.

From April 1st, 1981, after the split-up of Wadokai, Hironori Ohtsuka sensei changed the name of his organization into *Wado-Ryu Karatedo Renmei*, with *Renmei* meaning 'group' or 'federation'. After his death in 1982, his son Jiro Ohtsuka continued the style under his leadership. He became the second grandmaster of Wado Karate and honoured his father by taking the name Hironori Ohtsuka II.

A third major International Wado organisation, Wado Kokusai (Wado International Karate Federation), was founded in 1989 by Tatsuo Suzuki Sensei. Arguably the largest Wado group in the UK is the British Wadokai Karate-do, headed by, Gary E Swift (7th Dan) Shihan. Foundations were established in 1976 and founded during another major split in Wado when Gary E Swift Sensei left the UKKW, under Suzuki Tatsuo Hanshi, in 1989.

THE FOUNDER OF WADO-RYU KARATE-DO



Ohtsuka-Hironori 10th Dan Meijin (1892-1982). The founder of Wado-ryu Karate. Hironori-Ohtsuka was born in Shimodate City, Ibiragi, Japan on the 1st June 1892. He was the first son of Tokujiro-Ohtsuka, who was a doctor of medicine. 1892 was also the year that the Dai-Nippon-Butoku-Kai was established. He started training under Chojiro-Ebashi, an uncle of his mother, in April 1897 at the age of four, a style of training he would continue with, even at Waseda University in Tokyo. In 1905 Ohtsuka Sensei entered the Shimozuma middle school, where he started Shindo-Yoshin-ryu Ju-jutsu under Tatsusaburo-Nakayama. In 1910 Ohtsuka Sensei entered Waseda University to learn commerce. In 1917 he started work at the Kawasaki bank; at this stage he was learning numerous styles of Ju-jutsu. Ohtsuka Sensei met, and became good friends, with the founder of Aikido, Morihei-Ueshiba. In May 1919 he became master of 'bone-setting technique'. On the 1st of July 1921 he received his Shindo-Yoshin-ryu Ju-jutsu licence from Tatsusaburo-Nakayama, and so became the Highest Authority. He started his Karate training with the famous Gichin-Funikoshi in July 1922, a style

known as Karate-jutsu. Ohtsuka Sensei met Funikoshi Sensei during a martial-arts demonstration at the Sports Festival organised by the Japanese Educational Department. Funikoshi Sensei agreed to teach Ohtsuka Sensei all he knew about Okinawan Karate-jutsu, the lessons started that same day. Within one year Ohtsuka Sensei had studied all the Kata within the system. Even after this time Ohtsuka Sensei could see the 'shortfall' in the Kata-only system. It was explained to him that all of the concepts of 'Budo' was within Kata, and that was the only aspect to train. In 1924 Ohtsuka Sensei introduced Yakusoku-gumite to the system, this concept of 'partner-work' revolutionised Karate-jutsu. At the time, Okinawan karate only concentrated on kata. In 1928 he was 'Shindo-Yoshin-ryu-Shihan', the Chief Instructor of his Shindo-Yoshin-ryu; he also set up a 'bone-setting' practice at this time. Around 1929 Ohtsuka Sensei started the study of Jiyu-Gumite (free fighting) for competitive purposes, teaching Ippon/Ohyo (one-step) and Sanbon (three-step) Gumite (sparring); laying the foundation for modern free style karate kumite tournaments. He also developed Idori-no-kata, Tachiai-no-kata, and Shirahatori-no-kata. In 1929 he registered with the 'Nippon-Kobudo-Shinko-Kai', the Japanese Martial-arts Federation. In 1934 Ohtsuka Sensei was recognised as an independent style, and started teaching full-time. Due to his dedication to Karate he had to close his 'bone-setting' business. In 1938 Ohtsuka Sensei registered his new style as Shin-Shu-Wado-ryu. In 1939 all Karate styles were asked to register their systems with the 'Dai-Nippon-Butoku-Kai', Ohtsuka Sensei named his style Wado-ryu. Other styles that registered were Goju-ryu, Shito-ryu, and Shoto-ryu (Shotokan-ryu). In 1940 on May the 5th the 'All Styles Karate Demonstrations' took place at Butoku-Den in Kyoto. All the major styles took part, these included Goju-ryu, Keishi-Kempo, Nippon-Kempo-ryu, Shito-ryu, Shoto-ryu, and Wado-ryu. In 1944 Ohtsuka Sensei was promoted to Chief Instructor of all Karate under the Dai-Nippon-Butoku-kai. In 1945 the Americans, at the end of the Second World War, disbanded all martial-arts. In 1951 all martial-arts were reinstated, after the signing of the American peace treaty with Japan. In 1955 the first Karate tournament took place, organised by Ohtsuka Sensei, it was called the 'First All Japan Wado-ryu Karate Championships'. In 1964 'The All Japan Karate-do Federation' (JKF) was established. This same year Tatsuo-Suzuki Sensei, Toru-Arakawa Sensei, and Hajime-Takashima Sensei introduced Wado-ryu to Great Britain, Europe, and the United States of America. In 1966 Ohtsuka Sensei was awarded 'Kun-Goto-Soukuo-Kyo-Kuju-jutsu-Sho' (similar to the O.B.E. in Great Britain) from Emperor Hirohito for his dedication to Karate. In 1972 he was awarded the title of Meijin from Higashino-Kunino-Miya (a member of the Japanese royal family) President of the International Martial-arts Federation the 'Kokusai-Budo-Renmei'. Ohtsuka Sensei was the first man in history to receive this, the highest honour in martial-arts. For his services to Martial-arts, and to honour his new position as the highest Karate Authority in Japan, he was awarded the Shiju-Hoosho medal from the Japanese Government, the only man in the history of Karate to be so honoured. On the 29th of January 1982 Ohtsuka-Hironori Meijin died at the age 89, he had practised martial-arts for 85 years. *"Buno-michi-wa Tada-aragoto-na-to-omohiso Wa-no-michi-kiwa-me Wa-o-motomu-michi: The way to practise martial-arts is not for fighting. Always look for your own inner peace and harmony, search for it."* Ohtsuka-Hironori.

The Origins of Wado-Ryu.

Below is an adaptation from an open letter written by Ohtsuka Hironori (10th Dan) Meijin to all Wado-Ryu students, sent out two-years prior to his death, explaining the origins of Wado-ryu.

"At the age of five years old, I was in very poor health. It was then that I began my training in Ju-jutsu at the school of my uncle, Sensei Chojiro-Ehashi, the official martial arts instructor of the Tsuchiura Clan. Since this time I have trained continuously until my present age of eighty-eight years. For this, I can heartily thank the traditional Samurai education, which was both gentle and strict. I also thank and pray for my dear mother without whom I could never have succeeded in my deepest aims; I thank her sincerely for always being near.

On my thirtieth birthday, Master Nakayama, the third Grandmaster of Shinto Yoshin-ryu Ju-jutsu, allowed me to learn the deepest and most secret doctrines of our school. It was then that I succeeded him as the fourth Grandmaster.

Karate was becoming increasingly popular around this time, and I began to study its techniques from several eminent Okinawan masters who had begun to teach in Tokyo. It occurred to me that there were many fine attributes in the Okinawan systems, and so decided to blend these with the finest elements of Shinto Yoshin-ryu Ju-jutsu to create a genuine and

original Japanese martial-art. Through this process I developed Kumite, Gyaku-nage, I-dori, Tachi-ai, Tanken-dori, and Shinken-Shirai-dori.
Every year, for purposes of promoting the Japanese martial-arts, the Butokuden in Kyoto held a national festival. In 1938, the festival focused on the originators of each martial-art; however, no originator of Japanese Karate had been identified. I named the originator of the first true Japanese style of Karate-Do as Shiro-Yoshitoki-Akiyama (the founder of Shinto Yoshin-ryu Jujitsu) and named this new style of Karate-Do, 'Wado-Ryu' meaning: 'Japanese-way school' or also 'Peaceful-way school' since the Kanji lettering for 'Wa' can mean both.
The fundamental meaning and original aims of martial-arts is the promotion of Peace. To bring peace to society and to guard against its loss so that human beings can enjoy a happy life. We must strive for peace in a world where it is increasingly difficult to achieve. We must not simply rely on God's mercy to achieve it but must strive as individuals, with all our will, to attain it. Immense spiritual and physical power is required so we will not surrender to the difficulties and barriers which lie before us on this journey. The hard training in martial-arts aims to foster this dauntless, indefatigable strength which is why the beauty of martial-arts training is beyond the vicissitudes of mundane affairs."



Shrine of Ohtsuka-Hironori Meijin

OTHER INSTRUCTORS WITHIN WADO KARATE

OHTSUKA-HIRONORI 2nd (10th Dan) SAIKO-SHIHAN



Ohtsuka-Jiro was born in February 1934. He started Kendo under an army officer during the Second World War at the age of 9 and studied Ju-jutsu until 1951, until the martial-arts restrictions were lifted; he then went on to study Karate, Aikido and Judo at high school. He started training in Wado-ryu Karate with his father, Ohtsuka Hironori (10th Dan) Meijin, after finishing at high school. Ohtsuka-Hironori nominated Ohtsuka-Jiro to become the successor as the Grand Master of Wado-ryu Karate-do. Ohtsuka-Jiro inherited his father's name, Ohtsuka-Hironori, in 1982. Ohtsuka-Hironori 2nd is now holder of 10th Dan Saiko-Shihan of Wado-ryu.

SAKAGAMI KUNIAKI 7th DAN



Sakagami-Kuniaki (7th Dan) Honbucho. The President of the JKF-Wadokai England. Sakagami-Kuniaki started training in Wado-ryu in 1959 when he was a teenager. He originally wanted to train in boxing but found that the nearest boxing gym was thirty miles away; in those days this was a great distance to travel. A friend then told Mr Sakagami he could easily find a karate dojo, so Mr Sakagami decided to do that instead. The dojo happened to be one of Mr Tatsuo Suzuki's, a very famous instructor with a good reputation. At this time Mr Sakagami did not know anything about Karate 'styles', it was only by chance that it happened

to be a Wado-ryu dojo. The training was a little different then in those days you would do jogging in bare feet and the discipline was military style, you never said "no" in the dojo, only "yes", "hai", you were allowed to question if you were not sure of something but you could not question the teachings. Mr Sakagami won the Middle Japan Kumite two years running and then went on to take a British Wado team to Japan to participate in the World Wado Karate Cup. This was a proud moment for Mr Sakagami, as he had always wanted to take an English team to Japan.

INFLUENTIAL INSTRUCTORS WITHIN BRITISH WADOKAI

SUZUKI-TATSUO (8th Dan) HANSHI



Suzuki-Tatsuo 8th Dan Hanshi (1928 -). Principle Sensei of the European Wado-ryu and the Chief Instructor for the United Kingdom Karate-do Wado-Kai. Suzuki-Tatsuo was born in Yokohama, Japan on the 27th April 1928. At 10 years old the family moved to Ushigome, Tokyo. At 13 they moved to Hamamatsu, his father's original hometown. His first style of Karate was Shito-ryu, at his high school. He started training at the Yokohama YMCA Wado-ryu Karate Club at the age of 17 under a student of Hironori-Ohtsuka, known as Kimura Sensei. Kimura was reputed to be the best student of Ohtsuka Sensei at that time. Suzuki Sensei trained regularly with Ohtsuka Sensei, as Ohtsuka Sensei visited the YMCA regularly. Suzuki Sensei was awarded 5th Dan in 1951 for outstanding courage and ability. Suzuki Sensei now holds the title of 'Hanshi', which was awarded to him by a member of the Emperor Higashikuni family. In 1963, with the assistance of Arakawa Sensei and Takashima Sensei, Suzuki Sensei introduced Wado-ryu Karate to the UK, Europe and the USA. In 1965 he returned to England where he set up his European Headquarters. Amongst his titles he holds 2nd Dan in Tenshin-Koryu Bo-jutsu and 1st Dan in Judo. He has also studied Zen doctrine with the high priests, Genpo-Yamamoto and Soyen-Nakagawa.

SHINOHARA YOSHITSUGU (8th Dan) SHIHAN



My full name is Yoshitsugu Shinohara. I was born in 1946 near the centre of Japan, in the prefecture of Nagano (where the 1998 Olympics were held). I moved to Tokyo in 1961 to further my education and find work. I entered Meiji University in 1966 to study Economics and Political science. I had practised Judo in my teenage years but when I started University I changed to Wado-Ryu Karate. Because I was a bit short but a fighter and challenger, I wanted to become stronger. Although karate was a relatively new martial art at that time, it seemed the ideal sport for me to achieve my goals. All the junior karate students were taught by Sempai (senior colleagues) and OB (old boys) in the Meiji University Kenren (student's union) Karate-do Club. Every training session lasted about 3 hours and we trained almost everyday, and they used a military style of discipline. The aim of the karate training was to improve skill, speed, strength, stamina and self-discipline (the 5 S's). The training was often

repetition of a few thousand kicks and punches with full speed and power (kihon). Then kata, Yakusoku-gumite and finally Jiyu-gumite at each session. We often found a small pool of sweat on the floor around our feet when we were allowed to have a standing short break in summer season. However the training methods were not always scientifically correct, we had to hit makiwara board with seiken many times with full power…the skin on my knuckles peeled off and they bled all over, but I was forced to continue hitting the board. The worst part was when I had to hit the bloody makiwara again 2 days later when the skin on the knuckles had just started to heal. However, after 2 years of hitting the makiwara, my fist became so strong I used to be able to hit a large concrete lamppost with full power without damaging my hand. We also often had to bunny-hop up and down approximately 150 steep stone stairs. One day when on of our Sempai saw me smiling when I had completed it, he ordered me to repeat the exercise. Many years of judo training had made my legs quite strong, but that evening, people at the train station watched us with strange looks on their faces when many of us wobbled down the stairs holding onto the railings. We often went away for one week long Gasshuku (training camp) for intensive training. The day's training began at 6am sharp with a morning run in bare feet for about an hour and plenty of press-ups, sit-ups, etc. Apart from breakfast and lunch breaks we continued to practice karate all day until we were completely exhausted. One day after the training, a Sempai heard us talking, complaining about the hard training and tiredness; he said that we were not really tired, because we were still able to speak! I remember one occasion, well after midnight our sleep was abruptly interrupted by colleagues because a junior colleague was missing. We were really worried because he was not a tough character and his belongings were still in the dormitory which meant he hadn't run away at night…there was also a fast flowing river next to our Ryokan (inn). Fortunately, we found him later in the middle of the back stairs, poor boy was so exhausted and had fallen asleep and couldn't make it to his bed! I remember the 2nd year above Sempai were a hard lot, they used to take us to free fight with them after the formal session at the Club and beat us black and blue. One of them in particular was pertinacious brute…he would force us to fight for at least 20 minutes despite our injuries and exhaustion. One day when I had suffered enough and felt I couldn't continue any more with him but didn't want to be defeated by him, he was very good at sunegeri and kingeri to torment us, I was determined I would take a chance and use my judo techniques to strangle him into unconsciousness and quit the karate club for good. After all I was a 2nd Dan in judo and had confidence to beat him with the knowledge of judo if I could get a hold on him. Strangely, the Sempai was not cruel to me that evening or ever again. Competition was not popular at that time, fighting was not as sophisticated as nowadays, we did not wear any protection, mitts etc… we just aimed to knockdown our opponents…therefore, competitors often received injuries at the tournaments. I remember one incident at one of the early Wado-kai Championships. One of my colleagues received a serous injury, he kicked his opponent so hard but his leg crushed opponents knee and his leg was broken in half…white shinbone was protruding through the skin! Ohtsuka Shihan visited our club once a month to teach. We were all glad to see him because although his lessons provided us with much information, the sessions were physically easy. There were 96 boys when we joined the karate club but just 9 of us survived through the 4 punishing years training and this number was a club record; normally only a few students were successful enough to complete the course and sometimes none! Anyway we were young students, enthusiastic with lots of energy and ambition. We tried everything to toughen ourselves up and challenge our limitations. The training sessions were sometimes unreasonably hard but after the session we all enjoyed a drink together and forgot all the aches and pains and were happy, the beer tasted great. We surely learned the value of truth, integrity, courage, perseverance and an indomitable spirit with pride and honour. When I graduated from the university in 1970, minus a graduation ceremony, because of university disputes (Gakuen-Funso), we just had to leave the teargas filled university (whose motto was Liberty and Right), which had become a battlefield between Zengakuren (united student's union) and Kido-tai (police combat units). I had now completed my education and I was now free and independent and confident of looking after myself, I wanted to leave Japan to see the world and learn new languages. After 2 years of hard work as one of Tokyo's notorious kamikaze Taxi Drivers (very fast, skilful, special licensed drivers, but not suicidal), I had saved enough money to travel. I boarded a ship in Yokohama Harbour in 1972, but my first voyage was a disaster because almost immediately the ship had left the harbour a huge typhoon struck, with gushing winds and huge waves. All passengers on the ship were seasick and I was unable to leave my bed or eat for 3 days and nights. It took me 2

weeks to get to England through Russia, Austria, Germany and Belgium (now it takes just 12 hours from Japan to England by non-stop flight) and I settled in an Oxford boarding school for languages to study the Queen's English. My original plan was to study English for 2 years in England then go to Madrid to study Spanish for another 2 years…but have lived in England now for 29 years. Unfortunately my English is still not good enough to move onto Spanish! I met a few Japanese karate instructors at a college when I moved to London in 1973 and it led me into teaching karate. I opened Essex Wado-kai Karate Club in 1975 with branches in Romford, Chelmsford and Harlow after 6 months of travel in a camper van around Europe and North Africa. I established BWKS in 1987 with senior students of mine. Nowadays I get invited to attend weekend courses and teach karate at other karate clubs very often, and it's a pleasure to meet and practice karate with different people in different places. In return, we invite all the associate members to our BWKS Championships every year, which is the biggest event in the BWKS calendar. I am also a qualified Japanese language teacher and I used to teach at colleges and am currently teaching in the City of London, so I'm able to help anyone who needs to learn Japanese. It's important to be fit physically in the early stages then you can enjoy going out to open fields for jogging, general exercise and karate training whenever you have time. Exercise is good for me and makes me feel stable and happy. I will continue training as long as I can. PS: I had a chance to visit the Meiju University Kenren Karate-do Club last year (2000), 30 years after I left and encountered a total change. The old familiar university buildings had been demolished and re-built and are now huge shining new buildings. Half of the 30 students who were training in the new dojo were young women, one of them told me later that most of the women there were (*at the club*) for health and beauty reasons!



TAKAMIZAWA TORU (7th Dan) KYOSHI SHIHAN

Born in December 1942 in Nagano Prefecture, Japan. Gained first Dan in Judo at the age of fifteen. In 1962 he entered the Tokyo University of Foreign Studies. While at University he studied Wado-Ryu under Jiro Ohtsuka Sensei and his father Hironori Ohtsuka Sensei the founder of the style.

Within two years Takamizawa Sensei had achieved the grade of second Dan. In his last year at University he became captain of the University Karate team, giving them the most successful year this University ever experienced. In January 1966 at the grade of third Dan Takamizawa Sensei came to Britain to assist Tatsuo Suzuki Sensei. Just after he arrived in Britain, Takamizawa Sensei went to Swansea, to help establish Wado-Ryu in Wales. He achieved 5th Dan status with the late Grandmaster H. Ohtsuka in the early 1970's. In the late 1960's and early 1970's Takamizawa Sensei travelled all over Britain teaching Wado-Ryu, opening his famous Temple Karate Centre in Birmingham in 1969. In 1975 he applied for British nationality and became a British citizen. In the mid 1980's he created his own group the Takamizawa Institute of Karate with students who had remained loyal to him over many years and who wanted to continue to study deeply. When Shiomitsu Sensei created the Wado-Ryu Karate-Do Academy, Takamizawa Sensei took his group into the Academy and was then able to study again deeply with his teacher H. Ohtsuka II 10th Dan Saiko Shihan. In the early 1990's Takamizawa Sensei was awarded 7th Dan Kyoshi Shihan by his teacher H. Ohtsuka II 10th Dan Saiko Shihan and the Wado-Ryu Karate-Do Renmei, Japan.

There are so many people today in the Karate world, who owe so much to this quiet, polite and modest man. He is regarded by many as being one of the most important pioneers of Karate in Europe.
Very sadly Takamizawa Sensei passed away on 8th June 1998. He is so sadly missed particularly by those who remained loyal to him.

THE FONDER OF BRITISH WADOKAI

GARY SWIFT (7th Dan) KYOSHI



Gary E Swift (7th Dan) Kyoshi. The President & Chief Instructor of the British Wadokai Karate-do Federation. Gary Swift was born in Leigham Terrace, Plymouth, Devon, in 1956. He started his martial-arts training at the early age of 10 at his junior school at Laira Green.
His first taste of martial-arts was learning the popular systems, at that time, of Ju-jutsu and Judo. After a move to Prince Rock Senior School he was also introduced to the skills of Thai-boxing by one of his gym teachers. Upon his arrival to the South of England in 1972, from Liskeard, he started Wado-ryu Karate in Guildford and Bisley (Surrey), under his most influential Instructor Mick Rapley (6th Dan), in 1974 (affiliated to the United Kingdom Karate Federation (later to be known as the United Kingdom Karate-do Wadokai)). Regular instructors at this time included Suzuki Tatsuo Hanshi, Maeda Tadayuki Sensei, Shiomitsu Hanshi and Kobayashi Katsumi Sensei.
From this day onwards he studied numerous other forms of Karate, as well as Shorinji-kempo, Muay-Thai, Malaysian Taekwondo (Thoi-kuen-do), Korean HoSin-sul Hapkido, various weapons systems, and a variety of other Japanese, Korean, and Chinese martial-arts. Today he is holder of numerous titles and ranks in martial-arts including 7th Dan in Wado-ryu Karate, 2nd Dan in Korean HoSin-sul Hapkido, and 1st Dan in Malaysian Taekwondo. He has over 30 years teaching experience and over 40 years (including international) training experience.
He is the Founder-President of the Alliance of International Wado-ryu (AIWa est. 1982), and Chief Instructor to the British Wadokai Karate-do Federation (foundations established in 1976). He is also recognised by the English Karate Federation (EKF) & World Karate Federation (WKF).
Gary Swift Kyoshi has also had the honour of training and being graded under Ohtsuka Hironori Meijin 10th Dan (founder of Wado-ryu) in 1976. Wado instructors include/d: Tatsuo Suzuki 8th Dan Hanshi, Katsumi Kobayashi, Masafumi Shiomitsu 8th Dan Hanshi, Yoshi Shinohara 8th Dan Shihan, Tadayuki Maeda, Kuniaki Sakagami 7th Dan, Masahiro Yanagawa 8th Dan, Kengo Sugiura 8th Dan, Toru Arakawa 9th Dan, Shingo Ohgami 7th Dan, Koji Okumachi 7th Dan, Katsumi Hakoishi 8th Dan, Mizuho Ashihara 8th Dan. Other instructors have also included the famous: Tomiyama Keiji 10th Dan Shihan (Shito-ryu), Hoi Hean Thow 7th Dan (Thoi-kuen-do, Tong-long, Bo-jutsu, Escrima), Dr. Julian S Lim 8th Dan (Hapkido, HoSin-sul).





Tomiyama Keiji (10th Dan) Shihan - Takamizawa Toru (7th Dan) Kyoshi - HH Thow 7th Dan
His return to the Southwest, in July 2002, has allowed him to open up new clubs and build a South-western based organisation, Wadokai-Southwest. Wadokai Southwest is affiliated to the British Wadokai Karate-do Federation.

A Brief History of the British Wadokai Karate-do Federation



GE Swift Kyoshi (1979)

The first Club in the British Wadokai was opened in Cranleigh, Surrey in April 1976 and has produced around 200 Yudansha (black-belt members) grades in its time. The style of Karate being practised is known as Wado-ryu (Way of Peace School), and is one of the most popular, and fastest, styles of traditional Karate practised today. The Chief Instructor is Gary E Swift, who has been active in Martial-arts since 1966. British Wadokai is registered with (and a Founder Member of) the English Karate Federation (EKF). All British Wadokai Yudansha are registered with Yudansha-no-linkai, and are also registered with the English Karate Federation. British Wadokai organise many Courses throughout the year, include weapons and specialist training sessions, as well as Hapkido, HoSin-sul, Ji-Pang-e, Tong-Long, etc. There are Kyu (student) grade examinations every three months, normally the last session in every third month. There are also two Yudan Shinsa (Black-belt Gradings) held every year, these are normally at the end of March and September.



Prehistoric Japan

Although the Japanese do not settle Japan until the third century B.C., humans had lived in Japan from about 30,000 B.C.. For Japan was not always an island. During the Ice Ages, it was connected to the Korean peninsula by means of a land bridge. All four main Japanese islands were connected, and the southern island of Kyushu was connected to the Korean peninsula while the northern island of Hokkaido was connected to Siberia. Stone Age humans crossed this land bridge in much the same way they crossed the Bering land bridge into the Americas. We can date these humans back to around 30,000 B.C. from the flint tools that they left behind.

Jomon

Then around 10,000 B.C., these original inhabitants developed a unique culture which lasted for several thousand years: the Jomon culture. As with all preliterate people, all we know of them comes from fragments of artefacts and the imaginative guessing of anthropologists and archaeologists. Jomon means "cord pattern," for these people designed cord patterns on their pottery—the oldest of its kind in human history. Pottery, however, is a characteristic of Neolithic peoples; the Jomon, however, were Mesolithic peoples (Middle Stone Age). All the evidence shows that they were a hunting, gathering, and fishing society that lived in very small tribal groups. But in addition to making pottery, they also fashioned mysterious figurines that appear to be female. An ancient goddess worship?

We divide the Jomon into six separate eras—ten thousand years, after all, is a long time and even preliterate cultures change dramatically over time. These eras are the Incipient, Initial, Early, Middle, Late, and Final Jomon periods.

The Incipient Jomon, which is dated from about 10,500 B.C. to 8,000 B.C. has left us only pottery fragments. These pottery fragments were made by a people living in the Kanto plain on the eastern side of Honshu, the plain on which Tokyo is located. We have little idea what these fragments looked like when they were actually in one piece, but we believe that they were very small, rounded pots. The Incipient Jomon pots are a major challenge to understanding human cultures, for they represent the very first ceramics in human history, predating Mesopotamian ceramics by over two thousand years. The standard anthropological line on the development of human arts asserts that pottery-making developed after agriculture and is characteristic of a more sedentary culture. The Incipient Jomon, however, were hunter-gatherers who lived in nomadic small groups. Yet they developed the art of pottery long before agriculture was introduced into Japan—in fact, the Incipient Jomon invented pottery-making long before *any* human was introduced to agriculture. The Incipient Jomon, then, demonstrate that pottery-making is a human technology independent and distinct from agriculture.

The Initial Jomon, which lasted from 8,000 B.C. to 5,000 B.C. is distinguished by the fact that we have pretty complete pots (isn't archaeology exciting?) that were used to boil food. Like the fragments from the Initial Jomon, these aren't just plain old pots, but are intricately decorated in the "cord-like" structure that characterizes Jomon.

The Early Jomon, from 5000 to 2500 B.C., corresponds to the single most interesting couple thousand years in human history. At the end of the last ice age, around 14,500 years ago, the world began to slowly warm. Between 5000 and 2500 B.C., the world reached its warmest in the millennia following the ice age—during this period, the average global temperature was about four to six degrees Fahrenheit higher than it is today. Never again would the world be as warm as it was in these two centuries. Here's the exciting thing: corresponding the steady warming of the earth was the development of agriculture, the single most important technological invention of human beings. Corresponding the warmest period since the last ice age were tremendous innovations in human habitation. It was in this period that human beings all over the world began to live in a more sedentary manner—at the beginning of this period, human beings begin to live in substantially sized villages; towards the end of this period, the very first human cities appear. The Jomon were no exception to this world-wide phenomenon. Completely cut off from all other humans, the Jomon also began to live in large villages in a settled lifestyle. These villages consisted of large pit-houses; the floors of these houses are about a foot below ground level. It seems they lived in extended family groups. The Jomon also developed their pottery work even further: they began to fashion figurines. It's not clear what they are, animal or human, but they are the first Japanese sculptural art.

In the Middle Jomon, from 2500-1500 B.C., the Jomon migrated from the Kanto plain into the surrounding mountainside. While the Old Kingdom Egyptians were building pyramids, the

Yellow River kings developing the first centralized states in China, and the Sumerians building the very first urban centres, the Jomon, who had no awareness of people off their island, began to live in very large villages and developed very simple agriculture or proto-agriculture. They were no longer hunter-gatherers, but rather a skilled and settled people that developed increasingly sophisticated artwork with magnificent decorations. Their figurines now distinguish between animals and humans, and their human figurines have tantalizing but perplexing gestures whose meaning is now lost to us.
The Late (1500-1000) and Final (1000-300) Jomon corresponded to the neoglaciation stage in modern climactic history. The world cooled noticeably (colder than today), and the Jomon migrated back down to the Kanto plain. At this point, the Jomon developed an identifiable religion—they produce a remarkable number of figurines and stone circles constructed outside the main villages begin to appear. The figurines they produce are largely heavy female figurines which suggests that the Jomon religion was a goddess religion.

Yayoi

The Jomon culture, in essence a Mesolithic culture (although they display Neolithic traits, such as pottery-making), thrived in Japan from the eleventh century to the third century B.C., when it was displaced by a wave of immigrants from the mainland. These were the Yayoi, and their origins lay in the north of China. Northern China was originally a temperate and lush place full of forests, streams, and rainfall. It began to dry out, however, a few thousand years before the common era. This desiccation, which eventually produced one of the largest deserts in the world, the Gobi, drove the original inhabitants south and east. These peoples pushed into Korea and displaced indigenous populations. Eventually, these new settlers were displaced by a new wave of immigrations from northern China and a large number of them crossed over into the Japanese islands. For this reason, the languages of the area north of China, the language of Korea, and Japanese are all in the same family of languages according to most linguists. Because Mongolian (spoken in the area north of China) is also part of this language family and because the Mongolians conquered the world far to the west, this means that the language family to which Japanese belongs is spoken across a geographical region from Japan to Europe. The westernmost language in this family is Magyar, spoken in Hungary, and the easternmost language in this family is Japanese.
The Yayoi brought with them agriculture, the working of bronze and iron, and a new religion which would eventually develop into Shinto (which wasn't given this name until much, much later). While we don't know what these immigrations did to the indigenous peoples, there are several possibilities. According to one theory, which is widely accepted in Japan, the waves of Yayoi immigrants were very small. While they brought new technologies with them, they were nevertheless assimilated into the native Jomon culture. By this account, Japanese culture, particularly as it is represented by the Shinto religion, is very ancient and indigenous Japan. Some Japanese believe that the Jomon spoke an Austronesian language, that is, that the Jomon were more closely related to south Pacific islanders and that Japanese is still largely a Pacific island language. In the West, historians believe that the Yayoi displaced the indigenous Jomon and thus ended their culture permanently. The Yayoi displaced the indigenous language, social patterns, and religion of the original inhabitants. In this view, Japanese culture is a foreign import deriving ultimately from the north of China and ancient Korea, a view that is not popular among the modern Japanese.
Whatever the origins of Japanese culture, it is clear that the Japanese language, social structure, and religion can be dated no farther back in Japan than the Yayoi immigrants. So for all practical purposes, the Yayoi are a new beginning in Japanese culture. The transition was dramatic, far surpassing even the transition represented by the industrial revolution. Japanese culture changed overnight with these new immigrants; eight thousand years of cultural placidity was dramatically hoisted into the agricultural age.
The Yayoi lived in clans called *uji* . The clans were headed by a single patriarchal figure who served as both a war-chief and as a priest. Each clan was associated with a single god which the head of the clan was responsible for; all the ceremonies associated with that god were headed or performed by the head of the clan. These gods, called *kami* , represented forces of nature or any other wondrous aspect of the world; the Yayoi, we believe, also had accounts of the creation of the world by gods. When one *uji* conquered another, it absorbed its god into its own religious practices. In this way, the Yayoi slowly developed a complex pantheon of *kami* that represented in their hierarchy the hierarchy of the *uji* .
The Yayoi lived primitively. They had no system of writing or money; they dressed largely in clothes made from hemp or bark. Marriages were frequently polygamous, but women held a

fairly prominent place in the society of the *uji* . It is probable that women even served as clan-heads or priests; support for this possibility comes from the Chinese histories that first discuss the Japanese.
The relationships between the *uji* were complex; slowly, territorial conflict gradually produced what came close to small states. The first Japanese state, however, would be built on the Yamato peninsula, the area into which Chinese influence began to flow in 200 AD.

GRADE RANKS & TITLES
The character of 'Dan' (段, *Dan*) means step or grade, but is commonly (although wrongly) equated with degree. Dan rank is often used along with the lower rank system, Kyū (級, *Kyu*) rank. There are other methods of assessing rank in Japanese martial systems, of particular note is the older, *menkyo* system.
Dan rank system was invented by Honinbo Dosaku, professional go player in the Edo period. Prior to the invention, top-to-bottom ranking was evaluated by each handicaps and tended to be vague. He valued then highest title holder, Meijin at 9th Dan.
Dan ranks were applied to martial arts by Kano Jigoro, the founder of judo. Kano started the modern rank system when he awarded *shodan* (the lowest Dan rank) to two of his senior students (Shiro Saigo and Tsunejiro Tomita) in 1883. Even then, there was no external differentiation between *yūdansha* (black belt ranks) and *mudansha* (those who had not yet attained a grade). Kano began the custom of having his *yūdansha* wear black *obi* (belts) in 1886. These *obi* were not the belts *karateka* and *jūdōka* wear today — Kano had not invented the *jūdōgi* (judo uniform) yet, and his students were still practicing in kimono. They wore the wide *obi* still worn with formal kimono. In 1907, Kano introduced the modern *jūdōgi* and its modern *obi*, with white and black belt ranks.
The use of belts to denote ranks were used by different athletic departments within the Japanese school system, most notably for swimmers, prior to their adoption by Kano.
In Japanese arts
In modern times, a Dan-ranked practitioner of a style is usually recognized as a martial artist who has surpassed the *kyū*, or basic, ranks. They may also become a licensed instructor in their art, in many styles however, achieving a Dan rank means that while one is no longer considered a beginner, one is not yet necessarily an expert. Usually all Yudansha still maintain tuition under instruction well into their highest Dan level.
The total number of Dan ranks is style-specific (1st to 10th are common in Japanese arts). The lower Dan grades (1st to 5th) can normally be attained through a grading examination. The higher Dan grades usually require years of experience and contribution to the relevant martial art. This may be through instruction or research and publication. These grades can only be awarded by a higher-graded representative of the principal dojo or sometimes by a steering committee. There is no set achievement level that is universal. An important point to note that ranking systems is that they are specific to the school or style, thus the ranks achieved do not necessarily translate across different martial arts styles. In fact, Dan ranks do not necessarily indicate one wears a black-belt, in certain martial arts such as *iaidō*, *kendō* or *jōdō*, no external signifier of rank is worn, though it is by far the most common and recognisable symbol by the general public.
The highest Dan ranks are sometimes reserved for the founder or leaders of a style and other high ranking students can only be promoted by them. This has led to upper level ranks becoming extinct in some arts. For example, in judo there are only three living tenth-level Dan in the world and only fifteen have been promoted to the rank since its inception. In other styles the Dan ranks are not the highest level that might be attained, with instructor certification and judge/judgment authorisation being understood as higher-level or more sophisticated.
Ranks in Japanese
Many arts use between one and ten Dan ranks:
shodan (初段:しょだん): first level black belt
nidan (二段:にだん): second level black belt
sandan (三段:さんだん): third level black belt
yodan (四段:よだん): fourth level black belt
godan (五段:ごだん): fifth level black belt
rokudan (六段:ろくだん): sixth level black belt
shichidan (七段:ななだん): seventh level black belt (also known as *nanadan*)

hachidan (八段:はちだん): eighth level black belt
kudan (九段:くだん): ninth level black belt
jūdan (十段:じゅうだん): tenth level black belt
In certain styles, *shodan* implies that all the basics of the style have been mastered. At sandan the student is deemed proficiently capable of teaching independently, and not before, as a teacher or instructor, often called Sensei. At *Godan*, the *budōka* may receive certification as a master level practitioner (*Shidōin*). Generally, the lower Dan ranks are validated on the basis of knowledge and physical skill. The higher the Dan rank, the more leadership ability, teaching experience, and service to the style play a role in promotion. For example, to gain promotion from 1st to 5th Dan, karate-ka must demonstrate correct technique and knowledge within depth. Promotions from 6th to 10th Dan are awarded for services to the art.
Although the Dan system is distinctly Japanese, it has been adopted by many other martial arts styles. The Dan system and the well-known symbol of a black-belt have been absorbed into common usage to represent a person with above-average or highly-trained skills in a particular discipline.
Kyū (級, *Kyu*) is a Japanese term used in martial arts, *chadō*, *ikebana*, *go*, *shogi* and in other similar activities to designate various grades or levels of proficiency or experience.
In Japanese martial arts, kyū-level practitioners hold the ranks below Dan or black belt. The kyū ranking system varies from art to art and school to school. In some arts, all the kyū-level practitioners wear white belts while in others different coloured belts, tags or stripes are used; in *kendo* and *aikido* there are not usually external indicators of grade. Although some aikido schools do use a coloured belt system the norm is for kyū grades to wear a white belt, and for Dan grades to wear a black belt.
Kyū-level practitioners are often called *mudansha* (無段者, *mudansha*[?]), "ones without *dan*" and are considered as initiates rather than students. When practitioners have reached the ranking of first level black belt, they become *shodansha* (初段者, *shodansha*[?]). The holder of a black belt of any level is a *yūdansha* (有段者, *yūdansha*[?]), "one with *Dan*".
Kyū ranks in Japanese
Some martial arts refer to the kyū ranks entirely in Japanese. The list from tenth to first is as follows:
(Note: kyū ranks progress from the larger number to smaller. For example, a first kyū outranks a fifth kyū.)
10. *Jikkyū* (十級:じっきゅう)
9. *Kyūkyū* (九級:きゅうきゅう)
8. *Hachikyū* (八級:はちきゅう)
7. *Nanakyū, Shichikyū* (七級:ななきゅう, しちきゅう)
6. *Rokkyū* (六級:ろっきゅう)
5. *Gokyū* (五級:ごきゅう)
4. *Yonkyū* (四級:よんきゅう)
3. *Sankyū* (三級:さんきゅう)
2. *Nikyū* (二級:にきゅう)
1. *Ikkyū* (一級:いっきゅう)
Coloured belts
The wearing of coloured belts is often associated with kyū ranks, particularly in modern martial arts such as karate and judo (where the practice originated). However, there is no standard association of belt colours with particular ranks and, different schools and organizations assign colours independently, see judo for examples of variation within an art. However, white is often the lowest ranked belt and brown is the highest kyū rank, and it is common to see the darker colours associated with the higher ranks, i.e. the closest to black belt.

Speaking to or in reference to your seniors.
In Japan, when you address someone formally (Keigo), you should always start with the family name first and then whatever title succeeds. The correct context of speaking to your Sensei should be phrased as "Hirano Sensei, "Hunter Sensei" or “Kikuchi Sensei” or just “Sensei”. Only in Westernised countries has the mistake been made to call teachers “Renshi Brad” or “Hanshi Fred”. Another common ‘Western only’ mistake is adding the formal title grade of said instructor to their title. “Soke Doug”, “Kyoshi Richard” or “Shihan Dave” are

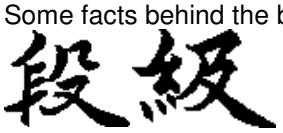
incorrect and in Japan might be regarded as ignorant or even defiant. I know - you are not in Japan, however, if you are going to practice Japanese Karate-do and use Japanese terminology it is appropriate to learn how to properly use the title. In Japan, Titles such as those described are use as spoken word mostly when or after people die! Yamaguchi Sensei was never referred to 'Yamaguchi Kaiso as you might notice until after he passed away, and the same goes for "Chojun Miyagi Kensei (Sacred fist). For the most part you shouldn't worry about being asked of your grade or title by lower grades. It is just as impolite to ask a woman of her age. If a senior in grade wants to know your own grade he may ask without hesitation or he may ask another senior.



The Kanji shown reads as 'SHO' translated as "Certificate/Proof"

Grades, ranks and titles are all relative and subject. There are green Belts that would be Black Belts at a different school. And there are Black Belts that couldn't cross the street without endangering their health. In and under many circumstances grade is used to keep students motivated or to give them a sense of progression, of accomplishment and separates different levels of skill within a group. The student will be aware of the discipline within the class and with regards to grade. As each student progresses they receives grading beginning at 10th Kyu (being the lowest) and advancing to 1st Kyu or Ikkyu (being the highest of the Kyu levels) then onto the Dan levels beginning with 1st Dan or Shodan (the lowest of the black belt levels) and up to the 8th Dan (the highest level used for people still living). Elevation there after normally is reserved for the deceased or extremely rare.

The myth of the belt system.
Back when Kara-te was still known as Chinese hand, there was no need for a Belt grading system. Every one in the Dojo knew who the senior student and Teacher or Master was. In the early days of Okinawan Martial Arts, all Karate-do practitioners started out with a White Belt. In time, and the change of seasons, spring would come about and with it green grass, pollen and dust. Since the Belt was never washed as a symbol of hard work put forth into ones Training (as is today) Spring could leave behind on your white Belt a tinge of green, since most Dojo of the day were exposed to the elements or simply outdoors, and depending on how much training you participated in. With the coming of fall and winter the muck of - Nature would further stain the once white Belt. After several turning of seasons, and repeated summers heat to bake and darken the colours, the Belt eventually turned Black! Thus explaining the origin of the Black Belt.
Some facts behind the belt/grading system.



Endorsed by the Dai Nippon Butoku-kai, the wearing of sashes and Belts was conceived of by the late founder of Judo, Kano Jigoro. Kano first foresaw the need to distinguish the difference between the advanced practitioner and the different levels of beginners; thus he developed the Dan/Kyu system. The Dan, or Black Belt, indicated an advanced proficiency level and those who earned it became known as Yudansha (Dan recipients); the Kyu degrees represented the varying levels of competency below the Dan, and were known as Mudansha (those not yet having received a Dan). Kano Sensei felt it particularly important for all students to fully realise that one's training was in no way complete simply because one had achieved the Dan degree. On the contrary, he emphasised that the attainment of the Dan grade merely symbolised the real beginning of one's journey. By reaching Black Belt level, one had, in fact, completed only the necessary requirements to embark upon a relentless journey without distance that would ultimately result in self-mastery.
After establishing the Koda-kan Dojo, Kano Sensei distributed Black sashes to all Yudansha, which were worn around the standard Dogi (practice Uniform) of that era. Around 1907, the Black sash was replaced with the Kuro-obi (Black Belt), which became the standard still used.
(2) The ideology of adopting the Dan/Kyu system to Judo came to Professor Jigoro Kano after watching a swimming competition of which they called the seniors as Yudansha and the juniors as Mukyu. This translated easily as white belt and black belt in the Judo system. Around 1958 the brown belt was added and in 1960 the green belt as well. This identification of hierarchy in training for Judo was adapted to Karate-do and many other Budo styles.

Of this standard there was of course the white Belt and the Black Belt (still sometimes found to be the only two Belts in a Dojo such as many traditional Aikido Dojo). Added to this was the green and brown Belts, thus was know as the Traditional Belt system. In the Japan system of Karate-do the following is the standard Belt system:

White	7th, 8th, 9th & 10th Kyu
Green	4th, 5th & 6th Kyu
Brown	1st(Ikkyu), 2nd & 3rd Kyu
Black	Sho Dan (Ho) and above

Another (*known as the 'recognised' modern or international*) ranking system, primarily the major four styles, the following system is loosely followed. This list is not mandatory however may include other Belt colours for Kyu regarding colour (example: Blue Belt-level 1. 2 or 3) depending on the level of tradition of the school and the teaching program of the relative organisation and instructors.

White	10 Kyu
Red	9th Kyu
Yellow	8th Kyu
Orange	7th Kyu
Green	6th Kyu
Blue	5th Kyu
Purple	4th Kyu
Brown	1st(Ikkyu), 2nd, and 3rd Kyu
Black with White Centre	Sho Dan Ho
Black	Sho Dan (Ho) and above

There is an exception for this system (in particular pertaining to the Shotokan style) in which in many Dojo the Blue Belt comes before Green Belt. It should also be recognised that most Goju Ryu systems currently adopt the following Belt system.

Mukyu	white
If you use 10th Kyu	yellow
9th + 8th	orange
7th + 6th	green
5th + 4th	blue
3rd, 2nd, 1st	brown

Receiving a new Belt *and or rank* is done in another Reishiki ceremony, which differs, from Dojo to Dojo. Generally students are called to the front of class. They bow, and under whatever ceremonial circumstance receive their award. In some Dojo they turn around and remove their current Belt, turn back around and are told to never wear our previous rank again, and are given a new rank to put on before going to be seated and bow again after placing it on.

As you will notice the ranking starts with 10th Kyu (Kyu meaning "boy", denoting lower ranks), a rank obtained by merely being accepted into a Dojo, since it is you who have made the decision in seeking out formal training. Ranks descend down in numbers from 10th Kyu until it reaches Ikkyu (1st Kyu), the highest level of brown Belt and after passing the rigorous Shinsa (Rank test) of Black Belt and fulfilling the requirements set forth, you struggle your way back up through the ranks of Yudansha ascending to 10th Dan (10th Dan being the highest achievable rank, and very rare!). By following a structure of merit, such as the Belt system, an instructor has a way of understanding the development and progression of skill of students and can teach them according to his set standards. This is as well an important part of the Dojo Reishiki.

Title (Shogo)	Meaning	Credential & Rank
Kensei	Sacred Fist	No Credential, it's a Title in reference of Chojun Miyagi
Kancho	Master of the house	Owner of the Dojo, a title not necessarily of rank.
Kancho	Highest Instructor of specific Ryu-Ha or Kai-Ha	Title.
Honbucho	President	President of an Organisation/Association, etc.
Kaicho	Regional Head/Director	President of an Association. Also Branch/Regional Rep per association.



Kaiso	Founder/Senior Advisor	Title.
O'Sensei & Dai Sensei	Greatest Teachers, Highly regarded or respected teacher	Title in honourable reference. Title is spoken mostly by students in honourable reference.
Soke	Founder of a System	10th Dan.
Saiko Shihan	Head Shihan	Title.
Hanshi	Senior Master, Model Instructor, to be modelled after	Shihan Licence Certification. Separate from that of Rank alone. Usually awarded to 8th, 9th & 10th Dan.
Kyoshi	Master, Teaching instructor (teacher of teachers)	Shihan Licence Certification. Separate from that of Rank alone. Usually awarded to 6th & 7th Dan.
Renshi	Senior Expert, Professional, Training instructor	Shihan Licence Certification, separate from that of Rank alone. Usually awarded to 5th & 6th Dan.
Shihan	Expert	4th Dan and higher if designated by the qualification by virtue of endorsement by the (a) Association of Chief Instructors or (b) Administration Head of a World wide Association.
Jokyu	Advanced Grade	Yon (4th) Dan Sensei, usually on foreign assignment, Advanced Learning Stage.
Sensei	Teacher	San Dan & higher, Black Belt. Title is by award and certification or letter, not by rank alone.
Shidoin	Teacher	San Dan Sensei, on assignment via Honbu Dojo under the direction of a Chief Instructor.
Kyoren	Practitioner	San Dan, not of/or becoming Sensei.
Tashi	Junior Teacher, Secretary to a Senior Instructor	Denotes Junior Teacher, usually Ni Dan and San Dan. Either Administrative or Instructional.
Sempai	Senior Student &/or Teachers Assistant (meaning Senior to yourself)	Sho, Ni & San Dan, Black Belt. Those senior to yourself.
Dohai	Student equal to your own rank, status and level.	
Hokai	Students below Dan Level	Mudansha, 9th to 1st Kyu.
Kohai	Junior Student	(Meaning Junior to you).
Uchi Deshi	Personal Student	
Deshi	Student	
Chukyu	Post Secondary Grade	Intermediate Level Learning Grade.
Yudansha	Regarding a group of -	Shodan & higher, Black belt holders
Shokyu	Secondary Grade	Secondary Level Learning Grade, as in Shodan, of advanced Kyu grading.
Mudansha	1st kyu to 10th Kyu	Non Black Belt Holder.
Nyumon		Entry Level Learning Grade.
Mukyu	Beginner	Non Rank Holder.

It should be emphasised that because a person receives a rank it does not mean that they receive a title along with it. The rank is tested for and the title is bestowed upon a person. A 5th Dan is not necessarily a Shihan. That is not to say that he or she is not deserving of such a title, however it is a separate certificate all together. This common misconception is not to blame on those who refer to themselves with such titles because for the most part they were never told of how such titles came about or how to acquire them. Of course the titles of Deshi, Uchi Deshi, Hokai, Sempai, Kyoren, etc and possibly Soke, O'Sensei and Kensei do not require further certification because these titles are in reference to and not of outstanding nature in position to the Dojo or association (*except Soke and Kensei*).



A quick lesson I learned the hard way at one time on, how and when speaking to or in reference to your seniors, In Japan, when you address someone, you should always start with the family name first and then whatever title succeeds. The correct context of speaking to your Sensei should be “Kikuchi Sensei” or just “Sensei”. Only in America has the mistake been made to call teachers “Renshi Brad” or “Hanshi Tim”. Another common ‘American only’ mistake is adding the formal rank of said instructor to their title. “Soke Dave”, “Kyoshi Richard” or even “Shihan Don” are incorrect and in Japan might be regarded as ignorant or even defiant. In Japan, Titles such as those described are use as spoken word mostly when or after people die! Yamaguchi Sensei was never referred to ‘Yamaguchi Kaiso’ as you might notice until after he passed away, and the same goes for ‘Miyagi Chojun Kensei’ (Sacred fist). For the most part you shouldn't worry about being asked of your rank or title by lower ranks. It is just as impolite to ask a woman of her age. If a senior in rank wants to know your own rank he may ask without hesitation or he may ask another senior.

Dan ranks also have a teaching credential belt system for Black Belts wishing to pursue a teaching career as listed above they are Renshi (who is ‘a man of high character training master’), Kyoshi (Meaning ‘a teacher’ or ‘teaching master’) and Hanshi (a ‘model for all masters’). All three of these titles are those of Shihan; who rightfully could be called a master of Karate-do and a role model. Shihan also denotes teacher of teachers, which makes sense considering most of those who hold such titles have Black Belts who have Black Belts under them.

There is also Kyoren, a 3rd Dan rank, but is not associated in teaching or designated to do so. Shidoin, another 3rd Dan, is the status of an instructor assigned to a certain Dojo by the Honbu Dojo. Jokyo, 4th Dan or higher, is an instructor designated to a Dojo independent

Kanji, Hiragana, and or Katakana writing on Belts are usually saved for Dan holders. One end reading their name and worn on the right hand side. And the other reading either their style or their association (which can denote their association such as either Goju Ryu or Goju Ryu Kai, which is made up of Goju Ryu Karate-Ka) and worn to their left hand side. The traditional and most common colours of writing on the Belts are Yellow (Gold), and Red. However, in the traditional Dojo, neither rank nor title/s should EVER be written on your Obi or Gi. Sometimes, in less traditional schools, the colour of the writing can also denote the rank of its wearer. In some schools there is a standard colour of embroidery which denotes the rank of Yudansha, white writing being that of Sho and Ni Dan, Yellow being San and Yon Dan, and Red being Go Dan and above. These colours can also denoting some type of leadership. This format of Belt recognition is that currently adopted by many Dojo. Most schools and styles use all Red or Gold writing and then there are some that use no writing at all while still others might implement white or silver writing. Those that due implement red only obviously use it exclusively and the same goes for Gold. Those that implement both Red and Gold generally use Gold for Sho Dan and Ni Dan holders and follow with Red embroidered writing for San and Yon Dan Holders. And finally there are those who prelude with Silver for Sho and Ni Dan, Gold for San and Yon Dan and Red for everything else above. This embroidery applies to Ryu-ha /Kai-ha Logos embroidered on the left Lapel or your Gi as well.

The Butoku-kai also concluded that the improvements it called for would bring about a single coalition under their decisions and rules, as had happened with *judo* and *Kendo*. Prince Nashimoto Moriwasa empowered Goju Ryu’s Chojun Miyagi to set up a Karate-do Kyoju-Kai (Karate-do Teacher Association) on behalf of the Butoku-kai in 1937. Sensei Konishi and Sensei Sannosuke were assigned to implement and oversee this transition. Another major transition that was however implemented was the adoption of “Te” or all Okinawan Bu-jutsu to become revised into a Japanese Budo. Of the rules or changes to take place were:

A. The implementation of a formal Belt system, as already devised by Kano Jigoro Sensei, including a formal Kyu and Dan System, which included a formal Title system of:

a. Tashi
b. Renshi
c. Kyoshi
d. Hanshi

B. The adoption of a formal Uniform (GI or Dogi).

When Karate-do was first introduced to mainland Japan from Okinawa, it was obvious that the traditional Kimono (the daily clothing worn in public) was too bulky and restrictive for the physical movements of Karate-do.

In many old photographs, Karate-do practitioners are seen wearing underpants or long underwear. (I have been told they sometimes even practiced naked!)



Premier members of the Butoku-kai included the Emperor, Prince and other top officials; both military and religious (also keep in mind the Emperors position in the Shinto Religion).
It was considered highly improper to practice or perform before these delegates in such attire therefore the Butoku-kai adopted (mandated) a Gi made of a lighter weighted material for use in Karate-do.
C. Changing the various 'TE' from the ideogram (Kanji) meaning Chinese Hand to the Japanese meaning Empty Hand (Karate).
D. The style name had to be registered in Kyoto at the Butoku-kan.
Karate-do's continued development was heavily deferred by the onset of World War II (which included the loss of Miyagi Sensei's top student in battle); so much so that this universal set of standards failed to ever materialises. Today in each different Kai-ha and Ryu-ha there are levels of rulings that do govern the credentials and teaching degrees. Those strongest after that of the Butoku-kai are of the JKA (Shotokan) and of the Karate-do College (JKGA/IKGA Goju Kai) which in their lineage of empowerment both fall under the responsibility of the JKF which is under the ministry of Education which is under the Butoku-kai.
It would be great if all styles had their rank requirements spelled out specifically so you could know exactly where you stand and what is expected of you by comparison to all the other styles however, this is not the case. The syllabus of Dan ranking from traditional Dojo to other Japanese traditional Dojo is usually similar if not the same, that being the minimum age for Sho Dan (1st Dan) level is 16 years of age (maturity, size, and competence outside of Karate) and must perform both all basic Kata, Shitei (mandatory) Kata, Jiyu or Ippon Kumite within an advanced level of competence equal to that of which they are testing for, and have a thorough level of knowledge in the basics of their style including history. The rank of Shodan may also include requirements for Junior Instructor Certification. The requirements may change from Dojo to dojo and on individual basis however for the most part are semi-standardised.
The Dai Nippon Butoku Kai was originally formed in 1895 after Japan's victory over China. In the long term its original membership, who were made up of police, military, very distinguished citizens, royalty and imperialists, would by the 1940's have established and moulded the people of Japan to;

a. *Preserve martial virtue (Butoku) as represented by the traditional martial disciplines*
b. *Honour older Budo practitioners who had kept tradition and experienced a true warrior society.*
c. *To promote and propagate the classical martial ways as an education system to help instil Bushido in the minds and bodies of the nation's youth (Watanabe 1970). This in the long term strengthened the nation as a whole.*

The Dai Nippon Butoku-kai (See endnote) is the entity that governs all Martial Arts from Japan on an international basis. The Dai Nippon Butoku-kai adopted and issued the first titles distinguishing modern day Budo practitioners (Budo-ka, those of "RYU" and not of "Jutsu). These "Budo-ka" were determined either prominent or exceptional in their styles by their peers as well as the Dai Nippon Butoku-kai. In the Dai Nippon Butoku-kai, grading is the assessment of an individual's course toward the attainment of excellence through practice and tradition. This judgment is not based on mortal superior ability however includes the entire mortal, moral, and spiritual and developmental credentials and aspects. The first Shihan ("Master Teacher") title was Hanshi ("Model Expert "or"" Teacher by Example, and Kyoshi, originally known as Tashi (Tashi) ("Teaching Expert"). In 1934, a third title was introduced, Renshi ("Well Trained or Skilled Expert"). These are the same grades awarded to masters today.
The Dai Nippon Butoku-kai as we know, mandated the 'unification of various schools of Swordsmanship (Kendo) and standardised and issued to these schools formal and uniform grade. These schools were picked obviously because of their great numbers if brought under the influence of Budo and Shinto could help combat the onset of Western cultural influence and its ailments. The Butoku Kai soon after managed and consolidated the schools of Jujutsu, Archery, Naginata and other classic martial Arts until the Organization became a "Semi-Governmental agency by the 1930's managing and Governing all forms of Budo, Also by this time the Butoku Kai was working hand in hand with Religious, Educational, Imperial and Recreational institutions as a 'Cultural Nationalist Organization'.
With the advent of change came the introduction of a standardised structure that would separate students by levels of comprehension in their style of Martial Art. This structure had already been in place before "The meeting of the Masters"(1) however standardised by the

Okinawan Karate-do Jutsu and Karate-do Ryu-ha, the grade structure was not truly utilised in Okinawa until 1956, when Chosin Chibana formed the Okinawa Karate-do Association.
The Dai Nippon Butoku-kai also concluded that the improvements it called for would bring about a single coalition under their decisions and rules, as had happened with Judo and Kendo. Prince Nashimoto Moriwasa empowered Gojuryu's Chojun Miyagi to set up a Karate-do Kyoju-Kai (Karate-do Teacher Association) on behalf of the Dai Nippon Butoku-kai in 1937. Sensei Konishi and Sensei Sannosuke were assigned to implement and oversee this transition. Another major transition that was however implemented was the adoption of "Te" or all Okinawan Bu-jutsu to become revised into a Japanese Budo. Of the rules or changes to take place were:

a. *The implementation of a formal Belt system, as already devised by Kano Jigoro Sensei. This included a formal Kyu and Dan System. Include a formal Title system of: Tashi, Renshi, Kyoshi, Hanshi.*
b. *The adoption of a formal Uniform (GI or Dogi).*

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The most discernible figures of Karate-do to receive the titles from the Dai Nippon Butoku-kai have been: Chojun Miyagi ((Goju-ryu) the first in 1937 with the title of Kyoshi) and his classmate Mabuni Kenwa (Shito-ryu), among others include Funakoshi Gichin (Shuri-te) his son Funakoshi Giko (Shotokan), Konishi Yasuhiro (Shindo Jinen Ryu), Ohtsuka Hironori (Wado Ryu), Gogen Yamaguchi (Gojukai), Nagamine Shoshin (Matsubayashi Shorin Ryu), Shinzato Jin'an (Goju-ryu), Higa Seiko (Goju-ryu), Yagi Meitoku (Goju-ryu), Ueshima Sannosuke (Kushin-ryu), Tomoyori Ryusei (Kenyu-ryu), Kinjo Hiroshi (Ko-ryu), Richard Kim who later separated from the Butoku-kai and formed his own Butoku-kai organization in North America (Shorinji-ryu), and Sakagami Ryusho (Itosu Kai Shito-ryu).

The Meeting of the Masters, October 25, 1936. The first ever of its kind held at the Showa Kaikan in Naha, Okinawa. It was sponsored by the Ryukyu Shinposha (Ryukyu Newspaper Co.) In attendance was:
Hanashiro Chomo (1869-1945). The former disciple of the legendary Bushi Matsumura (1809-1901) and a prominent senior master of todi-jutsu).
Kyan Chotoku (1870-1945), also a former disciple of Bushi Matsumura and a prominent senior master of todi-jutsu.
Motobu Choki, (1871-1944), having learned from several sources, was regarded as "The Fighter," and was the most controversial figure of todi-jutsu during that era.
Chibana Choshin, (1885-1969), a former disciple of Itosu Ankoh (1832-1915), and a highly regarded master who first coined the term Shorin-ryu to describe todi-jutsu.
Kyoda Juhatsu, (1886-1967), the senior disciple of Higashionna Kanryo (1953-1917), and a prominent master of todi-jutsu, who founded the To'on ryu tradition.
Chojun Miyagi, (1888-1953), the most well known disciple of Higashionna Kanryo, a respected master of todi-jutsu, and the founder of the Gojuryu tradition.

Gusukuma Shimpan.
Special guests included
Sato Koichi, the head of Educational Affairs;
Shimabukuro Zenpatchi, the chief librarian for Okinawa Prefecture; Vice-Commander
Fukushima Kitsuma, regional military HQS;
Kita Ezio, a section chief from the Prefecture Police Department;
Goeku Chosho, a section chief from the Prefecture Department of Peace;
Furukawa Gisaburo, director of the Prefecture Physical Education Board;
Andoh Shigeru, an author; Ryukyu Shinposha president
Ota Chofu, chief editor
Matayoshi Yoshikazu, and the newspaper's director,
Yamaguchi Zensoku, Mr. Tamaki, one of their journalists; Mr.
Oroku Chotei, and the principal force behind the gathering,
Nakasone Genwa (1886-1978 born in Okinawa and a graduate of the Okinawa Teachers College - 1929.
At the 1936 meeting), a Karate-do writer/historian.

KARATE MASTERS



Sokon Matsumura (1792-1887) was the forefather of Shorin Ryu. Matsumura was recruited into the service of the Sho family (Royal family of Okinawa) and eventually became the chief martial arts instructor and bodyguard for the Okinawan King. At some point in his career, approximately 1830, he went to China and studied the Shaolin style of Chinese Kenpo (fist method) and weaponry. It is also known that he travelled to Foochow in Fukien province, China on numerous occasions as an envoy for the Okinawan King. After his return from China he organised and refined the Shorin Ryu system of Okinawan Karate.
Matsumura is credited with passing on the kata or formal exercises of Shorin Ryu Karate known as Naifanchi I & II, Bassai Dai, Seisan, Chinto, Gojushiho (fifty-four steps of the Black Tiger), Kusanku (the embodiment of Kusanku's teaching as passed on to Tode Sakugawa) and Hakutsuru (white crane). The Hakutsuru kata contains the elements of the white crane system taught within the Shaolin system of Chinese Kenpo. Another set of kata, known as Chanan in Matsumura's time, is said to have been devised by Matsumura himself and was the basis for Pinan I and II. Matsumura's Ryu has endured to the present day and the above mentioned kata are the core of Shorin Ryu Karate today.
Matsumura was given the title "Bushi" meaning warrior by the Okinawan King in recognition of his abilities and accomplishments in the martial arts. In fact, Matsumura fought many times but was never defeated. His martial arts endeavours have been the progenitor of many contemporary karate styles, Shorin Ryu, Shotokan Ryu, and Shito Ryu, for example. Ultimately all modern styles of karate that evolved from the Shuri-Te lineage can be traced back to the teachings of Bushi Matsumura. This includes Taekwondo (Korean Karate).



Kosaku Matsumora (1829-1898) was born in Tomari village, on Okinawa Island. At the age of 15, when in those days boys began to be treated as adults, he started to

learn karate from Master Teruya of Tomari. The young Matsumora became one of Master Teruya's main students, even though he had many followers.
Master Teruya taught Kata which were only practiced in Tomari, namely "Rohai", "Wanshu" and "Wankan" (sometimes known as "Okan"). He also placed a great deal of emphasis on good behaviour, citing "Karate-ni-Sente-Nashi" ("there is no first attack in karate").
In those days, karate was usually practiced in the garden or at the cemetery of the master's family, as it was the most convenient place. One evening, when Master Matsumora and others were practicing at Master Teruya's family cemetery he noticed an outcast watching his moves intently. Master Matsumora approached him. The man apologised for disturbing Matsumora's training and commended him on his level of skills. He handed Matsumora a piece of paper but, before Matsumora could finish reading the inscription, the recluse had disappeared. Matsumora showed the note to Master Teruya, to which he responded "exactly!"
Some time later, Kosaku Matsumora had a flash of inspiration and, in a moment, understood the deeper meaning of the message;
"The essence of Bu (do) is to denounce immoral consideration, understand humanity, follow a virtuous path, and devote your life to cultivating peace in Okinawa."
Master Matsumora had several students including Master Choki Motobu, who became renowned for his great fighting skill. Choki Motobu was reputed to have learned only Naifanchi Kata from Master Matsumora, but this is not true, although he did like the kata and so perhaps practiced it more than others. This Kata has been handed down and practiced in Wado-Ryu because Hironori Ohtsuka, the founder, learned it from Choki Motobu.



Yasutsune 'Ankoh' Itosu (1830-1915) was born in Shuri and became one of the most respected martial artists in Okinawa during the 19th century. Master Itosu was a student of Sokon Matsumura and Kosaku Matsumora. One of his great contributions to the art of To-De (Karate) was the firm belief of the importance of the development of person's character through the concentration on 'Kata', form patterns, and 'Bunkai', application practice. Master Itosu, is quite possibly the most influential teacher in Shorin-Ryu, expanded Shorin-Ryu by adding the Pinan kata as well as Naifanchi Nidan and Sandan.
When he first began teaching in the school system, the introduction of the kata Naihanchin was his preferred way to teach. He soon realised that this kata was far too advanced for the beginner, which led to master Itosu creating a group of new kata, the Pinan. The creation of 5 Pinan (alternate read as HEIAN) kata was based on the kata called Kusanku and some other significant techniques. He also split both the Kusanku and Bassai kata into the Sho and Dai versions.
In circa. 1901, master Itosu was the first person to introduce 'To-De" into the Okinawa Dai Ichi Jr. High School and the Okinawa Teachers Jr. College school system. This was a critical step in the expansion of the martial arts since prior to this, the art of "To-De" was considered a "secret" art. This introduction into the mainstream quite possibly may have paved the way for the availability for ALL styles of the martial arts to reach the general public. Master Itosu also organised and systemised "To-De" into a standard method of practice. Master Itosu trained a great number of eminent karate men, including Kentsu Yabu (1863-1937), Chomo Hanashiro (1869-1945), Gichin Funakoshi (1886-1957), Moden Yabiku (1880-1941), Kanken Toyama (1888-1966), Chotoku Kyan (1870-1945), Shinpan Shiroma (1890-1954), Anbun Tokuda (1886-1945) and Kenwa Mabuni (1887-1952).



Kanryo Higa'shi'onna (1851-1915) was born in Naha, Okinawa on March 10, 1851. Despite being born as a descendant of a prominent family line, his family was impoverished. They earned their meagre living transporting firewood from the Kerama Islands in a small junk.

He was small for his age, but very quick and nimble, and showed a keen interest in the fighting arts at an early age. At the age of 14, he began his formal training in Chinese Kempo from a local who had studied the Fukien style. He longed to travel to China and study there (and eventually achieved that aim in 1866) when he convinced the owner of a ship bound for China to grant him passage.

After a year in residence at the Okinawan settlement in Foochow, he was introduced to Ryu Ryuko. He was not allowed to train right away, and had to follow the age-old custom of personal service to his master by attending the garden, cleaning and doing odd chores. After he had satisfied his master's expectations, he was accepted as a disciple.

He assisted him at his trade as a bamboo craftsman by day and trained in the evenings. Training, as was the norm at that time, was very severe. He trained in Sanchin kata and developed his musculature through weight training with the traditional implements we see today in Okinawan styles. The training took its toll, but he was to gain a reputation among the locals as one of Ryu Ryuko's most skilled students.

After 13 years of training, he left Foochow and returned to Okinawa, and began private lessons to the sons of the man who had granted him passage to China. He went back to his old job as a merchant, but his reputation was growing. Sailors and travellers from China brought back stories of his prowess that they had heard there, and before long, many would seek to become his disciples. Training was severe, as he had learned, and only a few who began would continue for long.

Higashionna began to teach both hard (go) and soft (ju) versions of Kempo. He further combined these techniques with the style of his homeland, Naha-te, and many of his students went on to form their own systems based on his teachings. One of his students, Kenwa Mabuni would blend Higashionna's teachings with those of his other instructor, Yasutsune "Anko" Itosu founding Shito Ryu. Another of his students, Chojun Miyagi, would further refine Naha-te, founding the Goju-ryu karate system.

He died on December 23, 1915 at the age of 63.



Gichin Funakoshi (1868-1957) was the founder of the Shotokan-ryu style. Funakoshi was born in the Okinawan capital of Shuri into a family of the Shizoku class (upper class). Master Gichin Funakoshi was instructed by Yasutsune Azato and Yasutsune Itosu. He was responsible for introducing Karate to Japan in the 1920's. He was also responsible for changing (or defining, depending how you look at it) the meaning of the word Karate-do.

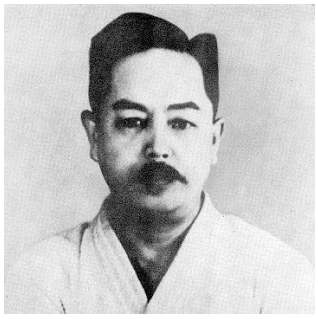
He changed the 'Kara' symbol in Karate from the old symbol, meaning 'China', to the new symbol, meaning 'empty'. In his book *Karate-Do Nyumon*, he writes: "Just as an empty valley can carry a resounding voice, so must the person who follows the Way of Karate make

himself void or empty by ridding himself or all self-centeredness and greed. Make yourself empty within, but upright without. This is the real meaning of the 'empty' in Karate.
"...Once one has perceived the infinity of forms and elements in the universe, one returns to emptiness, to the void. In other words, emptiness is none other than the true form of the universe. There are various fighting techniques - yari-jutsu ('spear techniques') and bo-jutsu ('stick techniques'), for example - and forms of martial arts, such as judo and kendo. All share an essential principle with Karate, but Karate alone explicitly states the basis of all martial arts. Form equals emptiness; emptiness equals form. The use of the character (for 'empty') in Karate is indeed based on this principle."
The result of this change is that Karate-do, which formerly translated loosely to 'Chinese hand', now translates to '(the way of the) empty hand'.



Choki Motobu (1871-1944) was born in 1871 in Akahira village in the Shuri region of Okinawa. He was the third son of Motobu “Udun”, a high ranking Aji or lord. The Motobu family were skilled at the art of Ti (a grappling art of the Okinawan nobility). Motobu did learn some of the techniques of his family’s fighting system, but because of Okinawan tradition, only the first son, Choyu, was educated and choose to carry on the family’s martial tradition. Because of this situation, he went looking for instruction elsewhere.
Choki began training extensively with makiwara and lifted heavy rocks to gain strength. He endeavoured to become as strong as possible and trained with ferocity. He became known as “Motobu zaru” or Motobu the monkey because of his agility and speed. Eventually, Motobu became the student of Anko Itosu (one of Mabuni’s Sensei). Now a young man, Choki spent a lot of time seeking out strong looking men to challenge on the street. He won most of his fights and learned much from these encounters. Itosu sensei was not impressed by the young man’s bullying and promptly expelled him form the dojo.
Motobu’s aggressive behaviour soon earned him a bad reputation and many Sensei would not teach him. Once man, however, liked the spirit he showed and accepted him as a student of karate. This man was Kosaku Matsumora of Tomari. It was from Matsumora that Choki learned many Kata. Motobu still challenged others to fights often and was eager to develop and improve his fighting skills. He eventually asked Matsumora to teach him kumite, but Matsumora told him to continue to learn on his own. Motobu, however, was persevering and is said to have watched the kumite training through holes in the fence around Matsumora’s dojo.
Motobu’s street fighting served him well (to the detriment of many). He formulated his own formidable style of kumite and began to get much attention in Okinawa and in Japan on his trips to the islands. One day while in Kyoto he witnessed a contest where people were asked to match skills with a foreign boxer. A friend coaxed Motobu to give it a try.
The boxer was arrogant and goaded Motobu constantly. For two rounds Motobu just avoided the boxer’s attacks. In the third round he had enough. He used a practiced technique and promptly knocked the boxer out. The crowd was quite taken aback. They had never seen this kind of fighting. Motobu had simply struck his opponent with a fore knuckle in the temple; a basic technique. Needless to say, Motobu quickly gained a reputation as a master and many curious people came to learn this mysterious new art. Soon, Motobu became a full time teacher.
During this time, Motobu gained great respect for his fighting ability. He was hailed as the greatest fighter in Japan. Many sensei advised their students to go and train with Motobu and learn his kumite techniques (for obvious reasons). He was also asked to teach at several universities. Because of this, many of today’s great instructors of various styles had the benefit of his instruction, so it is clear that his was a large influence in karate.

Motobu usually only taught Nai-hanchi kata to his students and it was his own version with many Ti-like grappling and throwing techniques. However, it was his kumite that had the greatest impact on karate. Oddly enough, there is a story of Choki, full of confidence, challenging his brother Choyu to a fight. It is said that Choyu threw Choki around like a rag doll. After the experience, Choki is said to have humbled himself and adopted more of his family's Ti forms. In 1922, Master Motobu helped Master Funakoshi start the teaching of Karate to the Japanese. Filled with a new outlook on his life, Master Motobu returned to Okinawa in 1936 and began training with Master Kentsu Yabu. Master Yabu was only man to have ever defeated Master Motobu.
Later in life, Motobu seemed to stress the importance of tradition in training. He strongly stressed the importance of makiwara training and became as enthusiastic about kata as he had always been about kumite. In 1936, at the age of 65, Motobu left Tokyo and went back to Okinawa to visit his instructors to talk about the state of karate in Japan and to make sure that he was teaching the kata and techniques in their originally, unaltered form. Subsequently, he returned and continued teaching in Tokyo. Shortly before World War II, he returned to Okinawa and died in 1944 of a stomach disease at the age of 73.
It is obvious that Choki Motobu was very instrumental in the development of karate and that he was the inspiration for many who trained in the art. It is good to see that, today, millions of people still keep the art alive and strive to keep the fighting spirit of karate which Sensei Motobu so dearly loved.



Kenwa Mabuni (1889-1952) is the founder of the Shito-ryu style of Karate. Mabuni was born in Shuri, Okinawa, the son of a 17th generation Samurai called the Bushi (warrior) class. Members of his family served Okinawan lords for hundreds of years. During his time, the martial arts (Okinawa-te) was known according to the village where it was practiced: Shuri-te (the hand of Shuri), Naha-te and Tomari-te. Mabuni learned Shuri-te from Yasutsune Itosu, who was a student of Sokon Matsumura, and Naha-te from Kanryu Higashionna. Mabuni learned some 23 kata from Yasutsune Itosu. Mabuni also learned several empty hand kata and Kobudo (weapon) kata from Seisho Arakaki (1840-1918), and some white crane Kung Fu forms from Woo Yin Gue, a Chinese tea merchant in Okinawa.
During the 1920's the insatiable Mabuni participated in a karate club operated by Miyagi and Choyu Motobu, with help from Chomo Hanashiro and Juhatsu Kiyoda. Choyu Motobu was a master of Shuri-te (the antecedent of Shorin-ryu) and gotende, the secret grappling art of the Okinawan royal court. Hanashiro was also a Shuri-te expert, while Kiyoda came from the same Naha-te background as Miyagi. Known as the Ryukyu Tode Kenkyu-kai (Okinawa Karate Research Club), this dojo (training hall) was one of history's gems. Experts from diverse backgrounds trained and taught there, and it was there that Mabuni learned some Fukien white crane kung fu from the legendary Woo Yin Gue.
By this time, Mabuni had become a highly respected police officer and made several trips to Japan after Gichin Funakoshi introduced "Karate" in Japan in 1922. Finally he moved to Osaka, Japan in 1928 and started to teach Karate. Shortly thereafter, the Japanese martial arts sanctioning body, the Butoku-kai, (then the governing body for martial arts in Japan) started registration for all Karate school and Master Mabuni named his style as Hanko-ryu (half-hard style) which later in 1930's changed to "Shito-ryu" in honour of his two foremost teachers Yasutsune Itosu and Kanryu Higashionna (the first kanzi character in 'Itosu' sounds like 'Shi' and that in 'Higashionna' sounds like 'to', 'ryu' stands for 'style' or 'school').. Not everyone agreed with separating Okinawan karate into factions through the use of style names. In fact, Shuto-kan headmaster Toyama questioned Mabuni and others about their use of what he called "funny-sounding names." Mabuni countered that giving the style a name would not only satisfy the Butoku-kai, but would give people something they could identify with and feel a part of.

Among Mabuni's earliest students was Kanei Uechi (not to be confused with Kambum Uechi's son of the same name), who by 1935 was also teaching in Osaka. In 1950, Uechi returned to Okinawa and established the Shito-ryu Kempo Karate-do Kai. On Okinawa, Uechi is considered the true successor to Mabuni's art, but internationally, Mabuni's eldest son, Kanei, is acknowledged as the head of Shito-Ryu and runs the Shito-kai. Younger brother Kenzo Mabuni also acknowledged as the head of Shito-ryu was asked by his mother to take over the style. Kenzo Mabuni was unsure and could not decide at the time what to do. So he went into seclusion and at the end of what became a two year retreat, Kenzo Mabuni decided to accept this great responsibility and hence became the inheritor of his father's lineage. Kenzo Mabuni lives in the original family home in Osaka, where he headquarters his organization the Nippon Karate-Do Kai.

Kanei Mabuni and his younger brother Kenzo head the karate programs at several universities, a task inherited from their father. Still other early students of Mabuni have their own distinct organizations and followings. Ryusho Sakagami, a contemporary of Kanei Mabuni, established the Itosu-kai just after Mabuni's death. Sakagami's son, Sadaaki, now oversees the Itosu-kai from the Yokohama area. In 1948, Chojiro Tani organised the Shuko-kai, where he taught Tani-ha Shito-ryu. Ever innovative, the Shuko-kai, under the present leadership of Shigeru Kimura in the United States, appears somewhat different in technique from the other Shito-ryu groups.

Master Mabuni, the founder of Shito-ryu Karate, died in Osaka, Japan in May, 1952 at age 64 leaving his name and art in every heart of each Shito-ryu Karate-ka.



Chojun Miyagi (1888-1953) was the founder of the Goju-ryu style, "The way of inhaling and exhaling is hardness and softness." Go means hard and Ju means soft. Since his style was a combination of these ideals it became known as Goju Ryu 'hard soft way'. In Goju-ryu much emphasis is placed on combining soft circular blocking techniques with quick strong counter attacks delivered in rapid succession

Chojun Miyagi was born in Naha City, Okinawa on April 25th, 1888. He began training in karate under Kanryo Higa'shi'onna in 1902. Because of his great natural talent and fierce determination, he progressed very rapidly. Training was very severe, with a lot of running and strength exercises. It is said that he sometimes passed out performing Sanchin kata, so demanding was Sensei Higaonna on his student's performance. He studied with his teacher for 14 years before his teacher's death in 1915.

In 1915 he journeyed to Fuzhou, China, the city where his teacher had studied the martial arts, to further his own research. This was one of three trips he made to China during his lifetime. On his return to Okinawa, he began to teach the martial arts at his home in Naha. Later, he also taught at the Okinawan Prefecture Police Training Centre, at the Okinawan Master's Training College, and at the Naha Commercial High School.

In 1921, he was chosen to represent Naha-te in a presentation to the visiting crown prince Hirohito, and gave an impressive performance. He repeated this in 1925 for prince Chichibu. He began to visualise the future of the Okinawan fighting arts, and in 1926, at the age of 38, set up the Karate Research Club, along with Chomo Hanashiro (Shuri-te), Kenwa Mabuni (Shito Ryu) and Choki Motobu, spending the next 3 years training in basics, kata, fitness and philosophy. Chojun Miyagi dedicated his whole life to karate. Every waking moment was spent in pursuit of the art, always remaining vigilante to his surroundings, always planning and ready for whatever might occur.

The teaching system, which he formulated, enabled karate to be taught in schools for the benefit of the young people, and to reach vast numbers of people throughout the world. However, his private teaching at his home remained strictly in adherence to the principles and traditions of the teacher, Kanryo Higa'shi'onna, and his teacher before him Ryu Ryu Ko.

In 1931, Goju-ryu Karate-Do was officially registered in the Butoku-kai, the centre for all martial arts of Japan. This was a milestone for karate as it meant that it was recognised on a level with the highly respected martial arts of Japan. Chojun Miyagi died on October 8th, 1953, of either a heart attack or a cerebral haemorrhage at the age of 65.



Hironori Ohtsuka (1892-1982) was the founder of the Wado-ryu style, and studied Shotokan under Gichin Funakoshi. Wado Ryu karate was founded by Hironori Ohtsuka during the 1920s and 1930s.

Ohtsuka was born on 1st June 1892 in Shimodate City, Ibaraki Prefecture, Japan. At the age of 6 years he began to study Ju Jutsu with his Grand Uncle. At the age of 13 he started to study Shindo Yoshin Ryu Ju Jutsu under a teacher named Tatsusabaro Nakayama. Ohtsuka continued his studies whilst at Waseda University. He received the award of Menkyo-Kaiden in 1921 (successor as master of this style)

Ohtsuka heard about a new style of unarmed combat from Okinawa that had been introduced by Gichin Funakoshi. That art was known as Karate. In 1922, Ohtsuka went to visit Funakoshi in Tokyo to study karate. He also trained with other great Karate masters such as Kenwa Mabuni and Choki Motobu.

His prowess in the Martial Arts had led him to be the Chief Instructor of Shindo Yoshin Ryu Jujitsu and an assistant instructor at Funakoshi Sensei's dojo. By the year 1929 Ohtsuka was a registered member of the Japan Martial Arts Federation

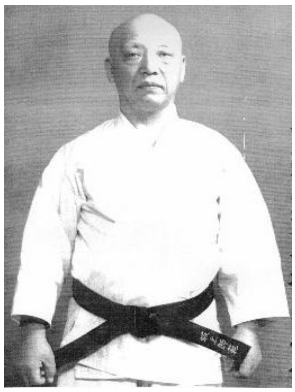
During his time training, Ohtsuka developed the concept of pre-arranged sparring in which both participants know in advance what attacks and defences are to be carried out. The exercise could be considered to be a small two person kata for developing skills and learning certain concepts - it is half way between basics and applications.

At this time Ohtsuka experimented with incorporating all his martial art skills into a new form of Karate. Part of this experimentation was the introduction of free-fighting practice. This conflicted with Funakoshi's view of Karate and they parted company.

In 1938, Ohtsuka's new style was accepted by the Dai Nippon Butoku Kai under the name of Wado Ryu. Ohtsuka was also awarded the title of "Renshi-go".

Development of Wado Ryu continued after the Second World War, and in 1966 Ohtsuka Sensei was awarded 'Kun-Goto-Soukuo-Kyo-Kuju-jutsu-Sho' (similar to the OBE in Great Britain) from Emperor Hirohito for his dedication to Karate. In 1972 he was awarded the title of Meijin from Higashino-Kunino-Miya (a member of the Japanese royal family) President of the International Martial-arts Federation the 'Kokusai-Budo-Renmei'. Ohtsuka Sensei was the first man in history to receive this the highest honour in martial-arts. For his services to Martial-arts, and to honour his new position as the highest Karate Authority in Japan, he was awarded the Shiju-Hoosho medal from the Japanese Government, the only man in the history of Karate to be so honoured.

On the 29th of January 1982 Ohtsuka-Hironori Meijin died shortly before his 90th birthday, he had practiced martial-arts for 85 years. *"Buno-michi-wa Tada-aragoto-na-to-omohiso Wa-no-michi-kiwa-me Wa-o-motomu-michi; The way to practise martial-arts is not for fighting. Always look for your own inner peace and harmony, search for it."* Ohtsuka-Hironori.



Ryusho Sakagami (1915-1993) was born in Hyogo Prefecture, Kawanishi City of Japan, the son of a very prosperous "Saki" (rice wine) family businessman. He began practicing the martial art of 'Kendo" around the age of ten and in his later teen years began to study "Iaido" (way of Samurai Sword Draw). Ryusho Sakagami continued to diligently practice these arts and by 1934/35, he was enrolled at the prestigious Tokyo University, the Kokushinkan, whose specialty was producing the top Kendo instructors in Japan. While attending university, he became interested in the art to Karate-Do and Kobudo and later began to receive instruction from the famous Okinawan master, Moden Yabiku.

Over the next few years Ryusho Sakagami continued his education and intense training in various martial arts and around 1937, after repeated visits to Okinawa to train in Karate-do and Kobudo, he was encouraged by some of the great masters to return to mainland Japan and continue his studies with the prominent Okinawan master Kenwa Mabuni in Osaka.

After graduating from university, Ryusho Sakagami returned to Osaka to become a dedicated disciple of Kenwa Mabuni. By 1941, he was successful in receiving the "Shihan" (master teacher) licence from Master Mabuni and a short while later returned to his home prefecture to establish the "Gembukan Karate-Do Dojo".

As a result of his efforts to further promote the martial art to Karate-do, Ryusho Sakagami was awarded the honorary Karate-do title of "Renshi" (man of discipline) in 1942 from the Dai Nippon Butoku-Kai, the most prestigious martial arts organization in Japan at the time. Prior to the untimely death of Grandmaster Kenwa Mabuni on May 23rd. 1952, Ryusho Sakagami Sensei was directed by the Grandmaster to accept the honorific position of "Third Generation Leader of Itosu-ha" (Itosu's Orthodox Style) in early 1952.

After the Grandmaster's death, Sakagami Sensei moved to the Tokyo area where he taught for a short time in 1953, and then, finally settled in the town of Tsurumi located between the cities of Kawasaki and Yokohama. By 1955, Sakagami Sensei had firmly established the "Zen Nippon Karate-Do Itosu-Kai" headquarters for instruction in the martial arts of Kendo, Karate-Do, Kobudo, and Jodo (way of the short-staff). Over the next few years, Sakagami Sensei continued with the study of Ryukyu Kobudo under the direction of Grandmaster Shinken Taira who awarded him a Shihan licence in 1959, and later promoted him to the level of 8th Dan, Kobudo in 1963.

Master Sakagami's reputation as a highly qualified and well respected martial artist became legendary. Sakagami became famous for his knowledge of all Japanese Budo, and was regarded as a walking encyclopaedia of styles, lineage, technique, and kata.

By this period in time, he had also distinguished himself to a level of 5th Dan in Aikido, 5th Dan in Judo, and 7th Dan in Jukendo (way of Rifle & Bayonet). During 1962, Sakagami Sensei was greatly honoured by being awarded the 7th Dan, Kendo - "Kyoshi" (man of high attainment) level of distinction.

Among Master Sakagami's more notable disciples were his son Shihan Sadaake Sakagami (Chief Instructor, Japan Headquarters), Shihan Seiko Suzuki (Tokyo - founder of present Seiko-Kai Shito-Ryu), Shihan Fumio Demura, (1965 founder of Shito-Ryu Itosu-Kai U.S.A.), and Shihan Kei C. Tsumura (1969 Founder of Shito-Ryu Itosu-Kai, Canada).

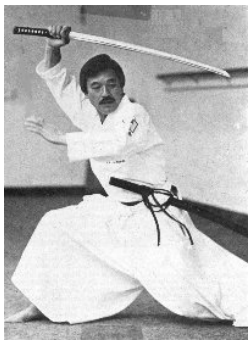
In 1980, Master Sakagami was awarded the distinction of 8th Dan Karate-Do "Hanshi" (Superior level of attainment) by FAJKO (Federation of All Japan Karate-do Organisation) and by 1987; he had also reached the 8th Dan Iaido - "Hanshi" level in the Muso Jikiden Eishin Ryu Iai system.

One of the final honours received by Master Sakagami was to be elevated to the 10th Dan Karate-Do - "Hanshi" (Grandmaster) level by the Nippon Karate-do Rengokai (Japan karate-do All-Styles Organization).

Grandmaster Ryusho Sakagami died on December 28, 1993.
JKF (Japanese Karate Federation) bestowed upon him Hanshi 9th Dan posthumously on June 22nd. 1994.



Kosei Kokuba (1901-1959) the father of Shogo Kuniba was the founder of Motobu-ha Shito-ryu. Motobu's teaching had a great impact on karate and especially on Kosei Kokuba. Kokuba combined his learning from Mabuni and Motobu and created Motobu-ha Shito-ryu karate.
(In Okinawa the Kanji characters for Kokuba are pronounced as Kokuba but in Japan, the same characters are pronounced as Kuniba. To avoid confusion he changed the pronunciation of the family name to Kuniba.)
Kosei Kokuba was born in Naha City, Okinawa in 1901 the youngest son of a samurai family descended from the Sho-Shi royal family of Okinawa. At the age of 14, he began karate training in the dojo of Master Choki Motobu. In 1924 he moved to Tokyo, Japan and in 1940 he settled in Osaka where he began training students in the Okinawan style which he had studied. On June 6, 1943 Kokuba founded Seishin Kan Dojo.
Later, when his friends from Okinawa, Motobu and Mabuni came to Osaka, he gave them room and board in exchange for their teaching at the Seishin Kan Dojo. He received training in Shito-ryu karate from its founder Kenwa Mabuni. Kokuba's other instructor was Choki Motobu. Kokuba taught the Motobu style of Karate and upon Motobu's death in 1944, he became the Soke or family head of Motobu-Ha Karate-Do.



Shogo Kuniba (1935-) the son of Master Kosei Kuniba was born on February 5, 1935 in Yamanashi prefecture near Mt. Fuji in the city of Fuji-Yoshida-Shi. The son began his karate training at the age of 5 in his father's dojo. At the age of eight he was sent to study with Tomoyori Ryusei of Kenyu Ryu. Master Kuniba wanted his son to be a true samurai as were his ancestors and, as a true samurai, at 8, Shogo also began to study judo in an Osaka Dojo. He continued his training in Judo for ten years and earned a sandan rank.
In 1947 at the age of 12, he began training with Master Mabuni in Shito-Ryu and was soon promoted by Mabuni Sensei to Shodan in Karate. In 1950 he was promoted to Nidan by Master Mabuni and Master Tomoyori and in 1952 earned a Sandan rank.
As a high school student, Shogo was president of his karate club. At the age of seventeen, he began teaching karate at Osaka Prefecture University and there is still a branch dojo of Seishin Kai there today. After high school, he trained in Karate at Keio University and later trained at Doshisha University while he was a student there.
In 1955 Shogo was promoted to Yodan by Tomoyori Sensei. During that year he was also promoted to Sandan in Iaido and Yodan in Kobudo. In 1956 he travelled to his father's homeland of Okinawa where he trained with Master Nagamine Shojin in this style of Shorin-Ryu. While in Okinawa, he studied Kobudo with Taira Shinken and Nakaima Kenko of Ryuei Ryu. With Yamaguchi Junko, he studied the use of the Tonfa.

In 1983 he opened a Honbu Dojo in the USA in Portsmouth, Va. He then concentrated his efforts on teaching his style of karate-do to the world. The Seishin Kai is growing in the USA and is now beginning to growing in the USA and is now beginning to grow in Europe, Mexico, Israel, Sweden, South America and the West Indies.
Soke Kuniba adhered to the teaching and the philosophies of the Okinawan masters from whom he is descended. He believed and taught that the true goals of karate-do are the development of patience, self-discipline, humility and inner strength (ki).



Fumio Demura (1938-) was born in Yokohama, Japan in 1938. He started practicing karate at the age of 8 and started studying Kendo and Karate under Ryusho Sakagami at the age of 12.
In 1961 Shihan Demura won the National Kumite title of Japan and retired from competition in 1963. He was now teaching karate in Tokyo, but had the desire to come to the United States. His opportunity presented itself when martial arts historian Donn Draeger introduced him to the American karate pioneer Dan Ivan who was in Japan looking for a talented instructor to assist him with his Dojo in southern California. In 1965, Shihan Demura moved to the United States. He quickly became a prominent figure in the American karate world through his teachings and his highly skilful and entertaining demonstrations.
Over the years that followed Shihan Demura and his students introduced thousands of people to the martial arts through their colourful displays in the southern California area.
Today Shihan Demura serves as director and Chief Instructor for the Japan Karate-Do Itosu-Kai Karate-do (USA). He still teaches at his Santa Ana, California dojo and most weekends are spent giving seminars or assisting at tournaments literally throughout the world.
Besides teaching Karate, Mr. Demura is the stunt man for Pat Morita in the *Karate Kid* series of motion pictures, as well in the O'Hara television series. His other film credits include, *Island of Dr. Moreau*, *Bring 'em back alive*, and most recently *Rising Sun* and *Mortal Kombat*. These are just a few of the numerous films in which Mr. Demura has performed. For years he was featured at the Japanese Village in Buena Park and in Las Vegas. Today, he spends the brief time away that he takes from his Dojo to demonstrate at Tournaments and Charity events. Demura has been featured in many Martial Arts publications.

Note:
It may be noted that Yasutsune "Anko" Itosu and Kanryu Higa'shi'onna are the two most important name in the history of modern Karate-do.
The four major style of Modern Japanese Karate:- Shito-Ryu, Shotokan, Goju-Ryu, and Wado-Ryu, can be traced to them.
Kenwa Mabuni (1887-1952), the Shito-Ryu founder, was a student of both Yasutsune "Anko" Itosu & Kanryu Higashionna.
Gichin Funakoshi (1886-1957), the Shotokan founder, was a student of Yasutsune "Anko" Itosu (also of Azato).
Chojun Miyagi (1888-1953), the Goju-Ryu founder, was a student of Kanryu Higashionna.
Hironori Ohtsuka (1892-1982), the Wado-Ryu founder, was a karate student of Kenwa Mabuni, Choki Motobu and Gichin Funakoshi.

TRADITIONAL CONCEPTS

The Three Attacks

- *Sen sen no sen* - to attack first
- *Go no sen* - to let the opponent attack first
- *Tai no sen* - to attack simultaneously

Kumite Priorities

- *Ichi gan* - first, eyes (awareness)
- *Ni soku* - second, footwork (ability and foundation)
- *San tan* - third, spirit (willingness to fight)
- *Shi riki* - fourth, strength (fitness of the body)

The Three Spirits

- *Fukutsu no seishin* - never give up
- *Kanto no seishin* - good fighting spirit
- *Hissho no seishin* - winning spirit

The Three Weekneses (see Analysis of Kumite)

- *Kikioji*
- *Mikuzure*
- *Futanren*

The Three Minds

- *Mushin* - no mind (no need to think)
- *Fudoshin* - immobile mind (unaffected by anything external)
- *Heijushin* - common mind (always ready)

Other Concepts

- *Seme* - pressure towards the opponent
- *Zanshin* - awareness of self and surroundings
- *Ki* - universal life spirit
- *Do* - the "way"
- *Embusen* - location of the opponent
- *Seichusen* - center/centerline of either the opponent or yourself

ANALYSIS OF KUMITE

KIKIOJI MIKUZURE FUTANREN
HISTORICAL SAMURAI MAXIM
KIKIOJI - being afraid before fighting because of opponent's reputation.
MIKUZURE - being afraid because the opponent looks intimidating.
FUTANREN - being afraid because of lack and inadequate training.
Any one of the above is enough to create a mental disadvantage in a combat situation. This concept is also reflected when confronting ALL challenges, whether physical or mental.

MA-AI – Timed harmony (distancing)
Proper distance - near enough to opponent to make striking-contact, by taking half a step forward with leading foot from the ready position, but far enough away to allow for manoeuvring and body shifting. Judgments of distance, good balance, correct body movement, and timing. The correct way to attack with maximum effect.

UKE-MI - Attacker

- The attack must be correctly focused.
- Technique and stance should end at the same time.
- Attack must be committed and not held back.
- Attack must be fast and spirited.
- Create a dominant presence (mental, spiritual, and physical) to your opponent.

TORI-MI - Defender

- Do not to move before the attack begins.
- Let the opponent commit himself and come to you, allowing the opening/s to occur.
- Move back or to the side at the same speed as the attacker, using, and maintaining correct striking distance (Ma-ai).

INASU/INASHI (KAWASU)
Inasu is the act of placing oneself in such a position that enables one to dodge an oncoming attack. It is a movement that takes you out of your opponent’s seichusen by trapping, deflecting and/or evading his line of attack.

IRIMI

Irimi is the act of entering into the opponent's space before, during, or after he attacks. You enter into his 'shikaku' (his blind spot) for the purpose of disabling him with some combination of strike, throw, or lock.
In order to perform Irimi correctly you first need to understand Ma-ai (distance between you and your opponent).
The movements of Irimi can be practiced in the following drills (this is not an exhaustive list by any stretch of the imagination).

1. Junzuki.
2. Tobikomizuki.
3. Nagashizuki.

MA-AI
Ma-ai is related to distance. However there are other aspects to Ma-ai to consider.

1. Ma-ai you require to strike your opponent.
2. Ma-ai your opponent requires to strike you.
3. Kawaru Ma-ai (changing/dynamic Ma-ai) - the ever changing distance between you and your opponent as both of you move, shift, attack, dodge.
4. Ma-ai-suru (adjusting/moving Ma-ai). An important element within Wado karate that refers to movement to retain various distances for advantage. Requirements where combatants re-adjust their distances between each other during retreat and attack tactics, etc.

In order to successfully deliver a blow you must know the outer and inner boundaries of your Ma-ai. In order to safely evade or deliver a blow you must know your opponent's Ma-ai (or else you will get hit).
Knowing your Ma-ai and your opponent's Ma-ai is not enough. If both of you charge forwards then the Ma-ai radically changes and the change must be accounted for in order to land a proper strike.
The only way to learn your personal Ma-ai is by doing various uchi-komi drills. Experiment from different distances to discover your range for a particular technique.
The only way to learn someone else's Ma-ai is to have someone repeatedly attack you.
The only way to learn the dynamic Ma-ai is to practice uchi-komi while the opponent either moves forward or back. Assuming you understand Ma-ai then it is easier to proceed to Irimi.

JUNZUKI
For junzuki to be effective, the punch must not land AFTER the forward step is complete. The punch must land AS the forward step is completing. If the punch is complete AFTER the forward foot plant then much of the energy is absorbed into the floor. Ideally in junzuki you want to carry as much of your body weight into the strike. If you step first then punch, your step absorbs most of the forward body movement and thus robs the punch of potential energy. One of the goals of junzuki training is learning how to move in such a way that you have to overcome as little inertia as possible. Visualise doing junzuki downhill. It is much easier to go forward because there is less inertia to overcome. Visualise doing junzuki uphill. It is very hard because there is more inertia to overcome.
The 'art' of doing junzuki is figuring out how to move on a flat surface area with the similar ease as a downhill junzuki. Because the junzuki stance has the shin pretty much perpendicular to the ground it takes some training to understand how to move quickly without extraneous motion.
The trick is figuring out how to use the upper body (extended arm) along with the back leg and centre of gravity placement. The less inertia to overcome, the sooner you can attain maximum velocity.
Any extraneous movement adds to the delay in speed and weakens the force of the impact.
Acceleration must be immediate. Do not hold the arm movement until the very end of the transition.
In respect to the Pinan Yodan movement, where you step forward three times in mahanmi-no-neko-ashi-dachi as you simultaneously execute an Otoshi-uke and Jodan-soto-harai-uke. Junzuki helps because junzuki is a study in how to deliver power into the opponent AS you move forward.

TOBIKOMIZUKI
Tobikomizuki is the study in how to put all of your weigh onto your fist at the impact point as



you slid forward (as opposed to stepping forward in junzuki). At the moment of impact the whole body must be behind the punch. Nagashizuki is the study of sliding forward in a diagonal, off the line off attack while at the same time getting into your opponent's space and hitting him with force. Again, similar to tobikomizuki, the whole body weight must be behind the punch at the moment of impact. If the front foot settles before the impact then the body weight is absorbed into the ground. The body must be in proper alignment so the body remains fully behind the impact.

NAGASHIZUKI

Most people do nagashizuki with a 2 beat cadence. Nagashizuki must be done on one beat. Many people lead with their front foot and then punch. There is a time lag between the foot reach and the forward movement of the torso.

When you 'reach' with the front foot you tend to leave your torso behind. The torso has to progress forward out of the line of attack at the exact instant the front foot moves forward. In other words, the entire body is connected and moves as one unit. Everything must be done as one. Most people 'reach forward' with their leg, step down, then torque their body sideways. They land with their foot pointing straight forward then they rotate their foot on the ball of their foot as they punch.

Instead of doing it this way one must land the foot on a slight diagonal. As the foot begins to settle, in that split second, the ankle will tighten and the body will naturally shift into a diagonal and the whole body weight will be behind the impact.

Another important point to consider is that the extended hand and the length of the thigh must be in the same plane otherwise you cannot drive your mass into the opponent. Another way of saying this is that the front knee must be going into the direction of the opponent without locking the knee.

By practicing junzuki, tobikomizuki, nagashizuki and Pinan Yodan, the movement of Irimi will become natural.

Once the movement is mastered, the next part is learning how to go into the opponent's shikaku safely without getting hit.

In order to do this you must be aware of your seichusen (your centre line or line of attack). You must guard your seichusen and move along side their seichusen.

This can be done by either:

1. Moving in such a way that you avoid their seichusen.
2. By blocking (trapping) their front hand and taking the outside line.
3. By blocking (trapping) their front hand, taking the inside line while being aware of the potential danger of the inside hand or foot.

Only a reckless person will go forward into the opponent if he is not confident in his ability to block an oncoming technique. If a person is confident in his ability to block or trap then he will have no problem going forward.

The best drill I have found to master blocking is as follows:

Pair up with a partner.

Have your partner attack you for 1 minute.

The only thing you are allowed to do is block. The blocks must be done in small movements... Block as you shift the body. Shift back. Shift left. Shift right. Shift forwards. But never shift back by more than two steps. Once you start going backwards it is too hard to arrest the backwards movement due to momentum build up and you will not be in a position to counter attack. Try to shift forwards, left, or right. Once the student becomes confident in his ability to block, then he will have fewer reservations about going forward (diagonally) into the opponent.

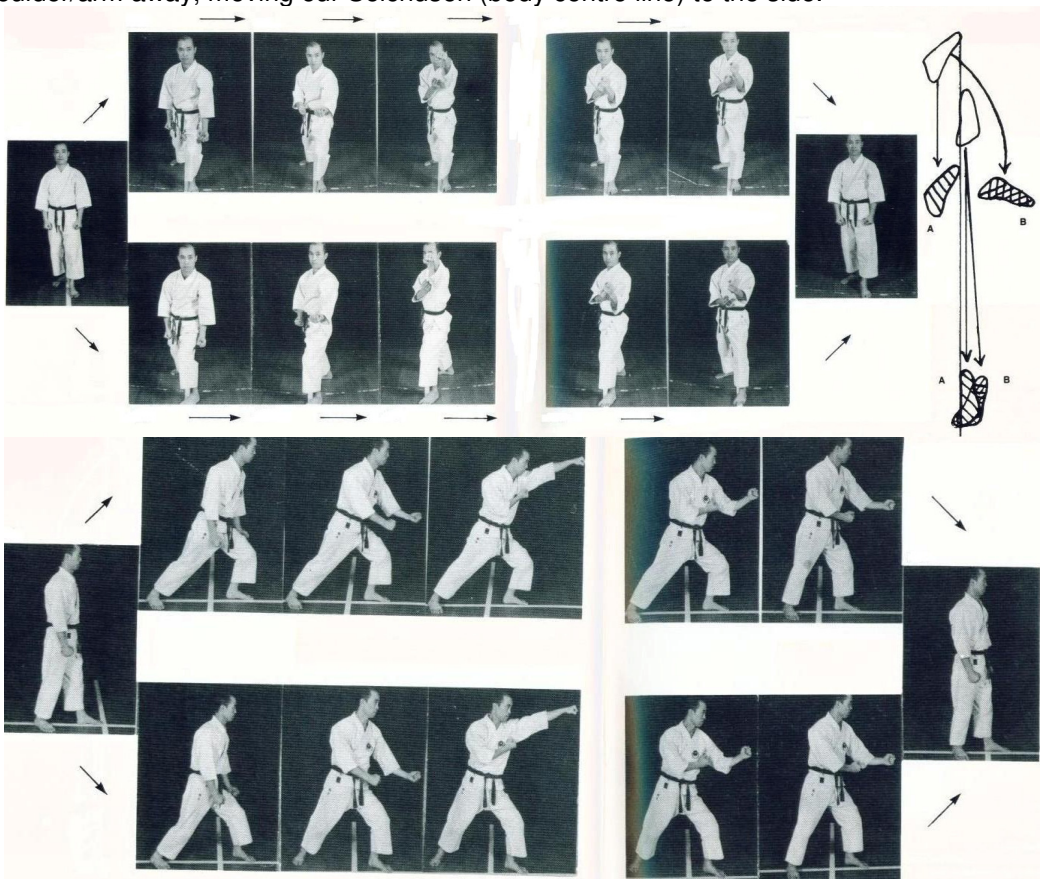
The blocking training, if done properly, has now taught him Inasu movements. No over blocking, just simple parries, deflections, redirections, trapping, interceptions, body shifting. No hard blocks.

Armed with the knowledge (body knowledge) of Ma-ai, Inasu, and Irimi, one will be able to enter into the opponent's space to execute the damage necessary to overcome the opponent.

Technical Clarification – Nagashizuki/Tobikomizuki.

The comparisons of Tobikomizuki and Nagashizuki. Although to the onlooker these techniques are almost identical you will notice that on the first motion the body mechanics change the way the body moves at the earliest stage of execution. We do not move forward in the same way as Tobikomizuki, but start to avoid an attacker's line as we move with the

Nagashizuki. With Tobikomizuki we are 'lunging' forward with our 'complete' body movement, and with Nagashizuki we are twisting forward with our leading hand as we pull our rear shoulder/arm away, moving our Seichusen (body centre line) to the side.



Tobikomizuki and Nagashizuki demonstrated by T Suzuki Hanshi

Implications with Tobikomizuki and Nagashizuki during Renraku-waza.
In respect to Tobikomizuki and Nagashizuki during Renraku-waza (combination techniques), you will notice that we should not change hands during the kick, as with Maegeri-Gyakuzuki (8th Kyu), if we are using the same hand to punch. This concept of movement can also be seen in our Kata Pinan-Yodan (below). So basically, during fundamental combinations, *"Do not change arms on the kick if you are going to use the same arm to punch."*



65



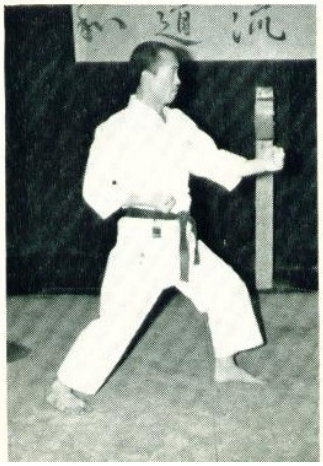
66



67. Do not change the guard.

CHUDAN MAEGERI JODAN TOBIKOMIKUZI
(Middle Front Kick, Upper Lunge Punch)

65a



66a



67a







68. After kicking, snap the foot back quickly and when punching, 69, twist the fist at the end of the punch. Also during the punch keep the elbow in.



70. After the punch, the fist must be pulled back quickly as shown. See Fig. 70a.

69a. At the end of the punch the arm must be straight with the elbow down. Also the back leg must be kept straight with the body leaning forward slightly. At the same time the other fist must be pulled back to the position shown. See also Fig. 69.

68a





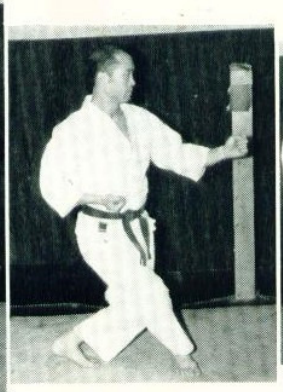
70a



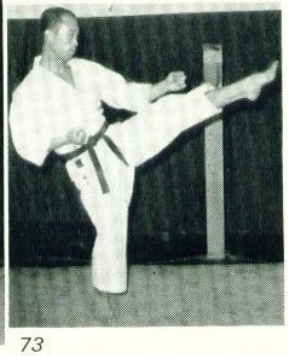
SURIKOMI MAEGERI JODAN TOBIKOMIZUKI
(One Step Front Kick, Upper Lunge Punch) (see Fig. 75a)
SURIKOMI CHUDAN MAEGERI CHUDAN GYAKUZUKI
(One Step Front Kick, Middle Reverse Punch) (see Fig. 75b)



71



72



73

This technique is the same as on page 24.

CHUDAN MAEGERI CHUDAN GYAKUZUKI
(Front Kick, Middle Reverse Punch)

77



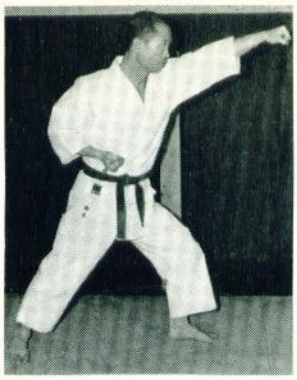
78. Before the kick, twist the hips a little and change the guard.



79. During the kick, do not move the guard.



75a. After the kick, punch to the face with the front fist.
Note. See page 31, Figs. 69 & 69a.



76. After the punch, the position is the same as at the beginning.





74



81. After the kick, place the foot slightly wider than for Tobikomizuki and as soon as the foot touches the ground, twist the hips and punch for the solar plexus. Do not pull the other fist back to the hip but leave it slightly across the chest.

75b. After kicking, for the reverse punch, it is important to place the front foot slightly wider than for Tobikomizuki. The hips must be twisted at the same time as the punch. Punch for the solar plexus.
Note. The fist which is not punching must be in front of the chest slightly and not pulled back to the hip.

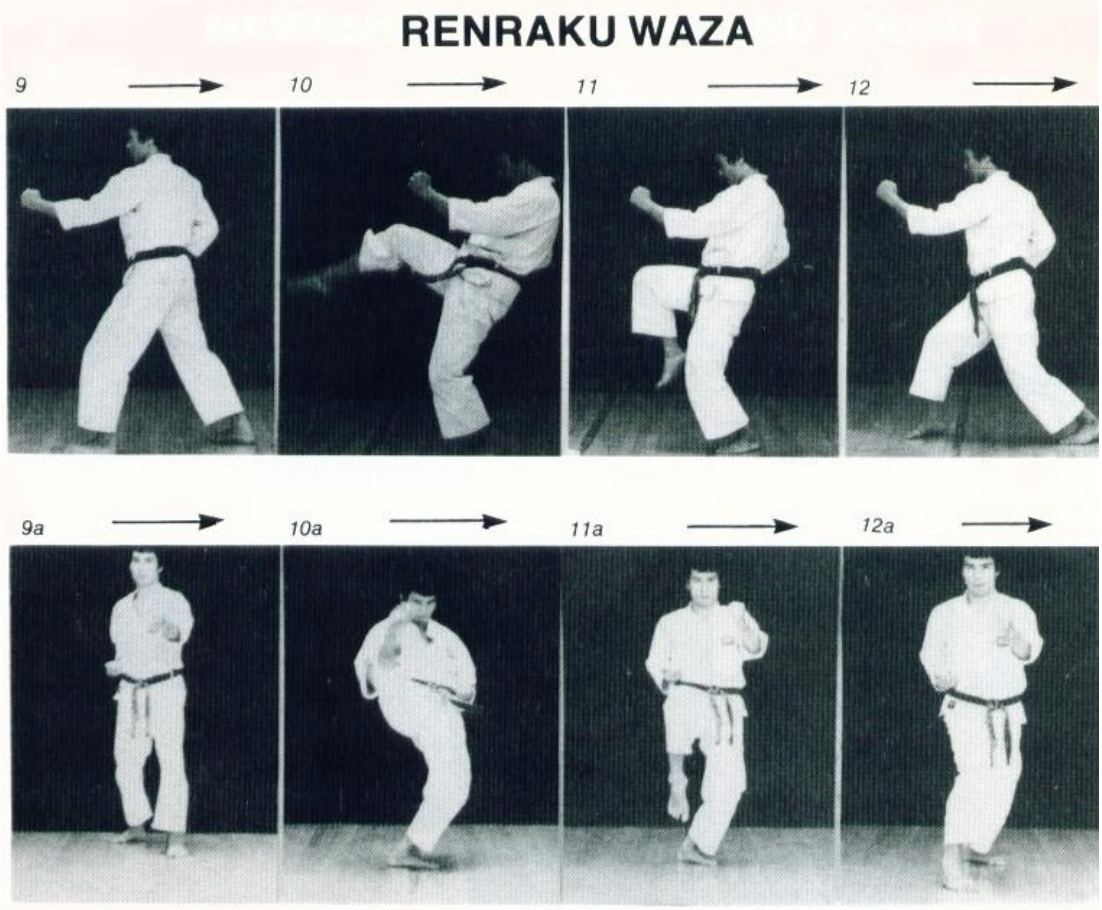
80





82. Pull the punching hand quickly back to the hip after the punch.
Note. Pulling the fist back quickly makes the punch stronger.





1) MAEGERI CHUDAN – NAGASHIZUKI JODAN – GYAKUZUKI CHUDAN

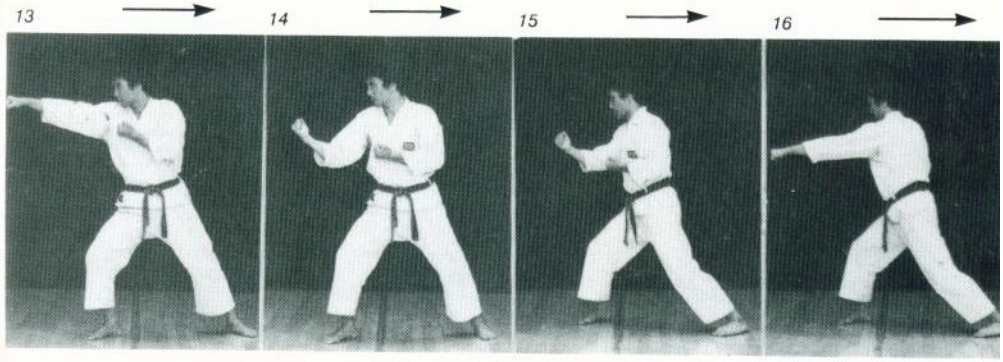
Plates

9 to 12. Maegeri Chudan

9a to 12a. *Note 1.* The arms do not move

Note 2. The kicking foot comes down in a straight line with the back foot

Nagashizuki Renraku-waza demonstrated by T Maeda 5th Dan.







Plates

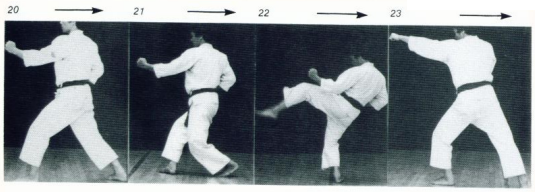
13 to 14. The combination follows through smoothly into Nagashizuki, twisting the hips to the L and punching to opponent's face while moving the L foot slightly to the R
Note. Bring back hand quickly

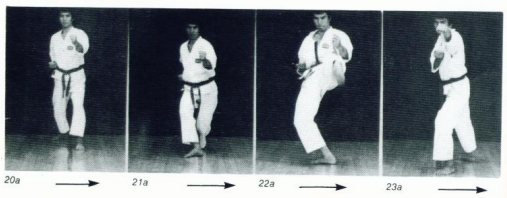
15 to 16.

15a to 16a. Move the R foot to the R slightly and twist hip to the R and punch L Gyakuzuki Chudan
Note. 14 to 16 are performed as one movement

2) SURIKOMI MAEGERI CHUDAN – NAGASHIZUKI JODAN – MAWASHIGERI CHUDAN

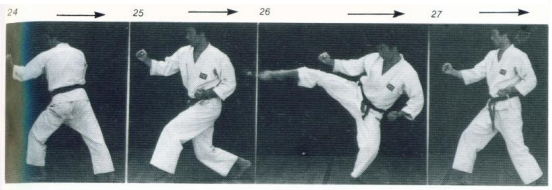
Combinations demonstrated by Maeda Tadayuki 5th Dan Sensei (circa 1968)

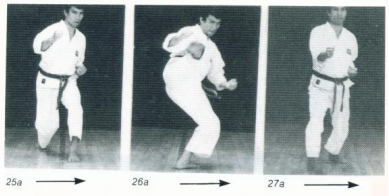




Plates

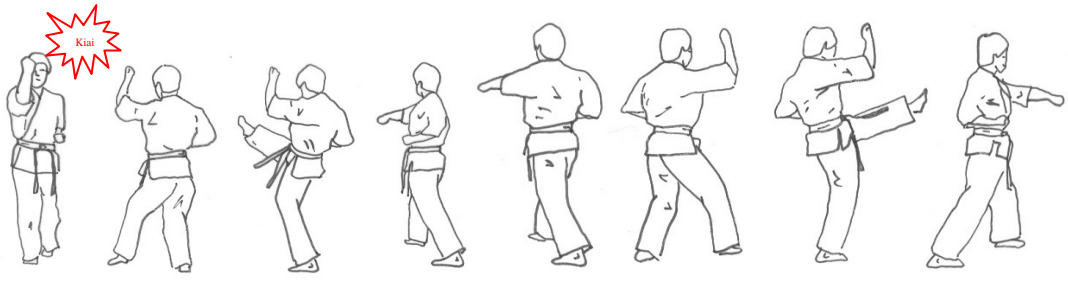
20 to 22. Surikomi Maegeri
20a to 22a. *Note.* When performing Surikomi Maegeri, do not move the hands
23 to 24. After L kick, move forward in a straight line and punch L Nagashizuki
23a. *Note.* R foot slides slightly to the L





Plates

25, 25a. Before kicking move L foot to the L slightly, then kick R Chudan Mawashigeri and move into R Hanmi Gamae
26, 26a.
27, 27a



SEICHUSEN & EMBUSEN

The literal meanings are seichusen: correct centre line and enbusen: demonstration line. The seichusen is the centre line of your own body and the centre line of the opponent's body, while the enbusen is the line from your seichusen to your opponent's seichusen. Therefore in combat it is of great importance to protect your seichusen at all times. Move off the enbusen, creating a new enbusen, protect your own seichusen on the way. The new enbusen that is created should be good for you and bad for the opponent. Good for you and bad for the opponent are two different things.



Mr. Ashihara shows Seichusen.

Bad for the opponent would be such a position, that he is not able to hit you properly without having to move or correct the body. If the opponent has to move or correct his body this will be either a large connected movement or 2 movements, which is even worse. Anyway, it means that his seichusen should not be pointing towards yours.

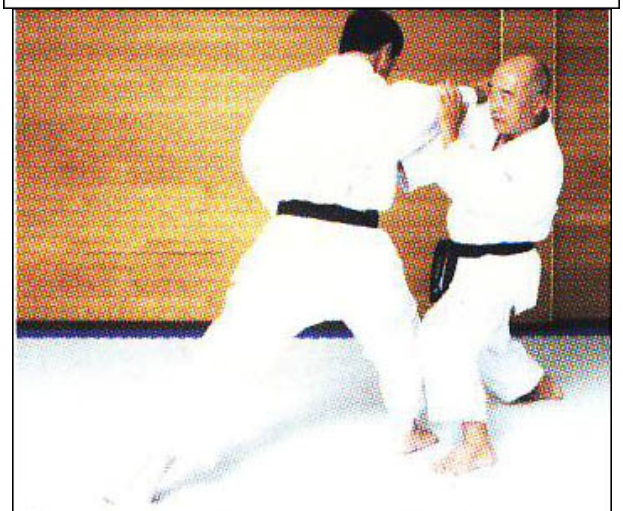
Good for you is also like the above, but there is more. Off course it is good if his seichusen is not pointing towards yours, if you stand for example at the side of your opponent, but does this mean that your are in fact in a good position? The point is that you have to be in such a position that you can immediately strike a vital point of his body.

In the past when I looked at technique, I was only busy with the person executing the technique, not thinking about all the variables that existed within the situation. So my point is, that you have to regard correct technique not only to the single person who executes the technique, but also how that the person applies the technique to his opponent. So this includes the waza, shikkaku, vital points, ma-ai and the position of your opponent.

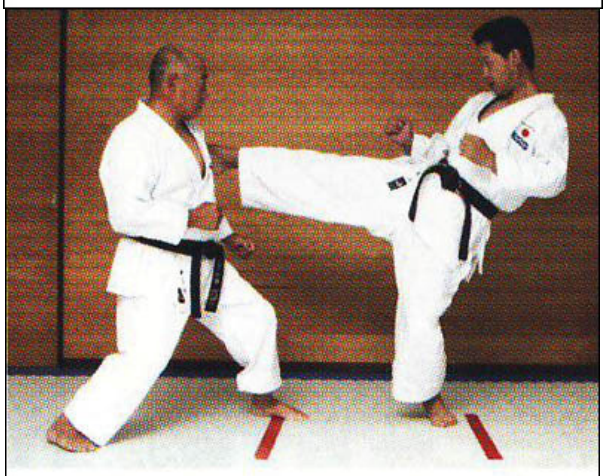
To protect the seichusen is to understand all the imaginary lines from your opponent to you and vice versa.



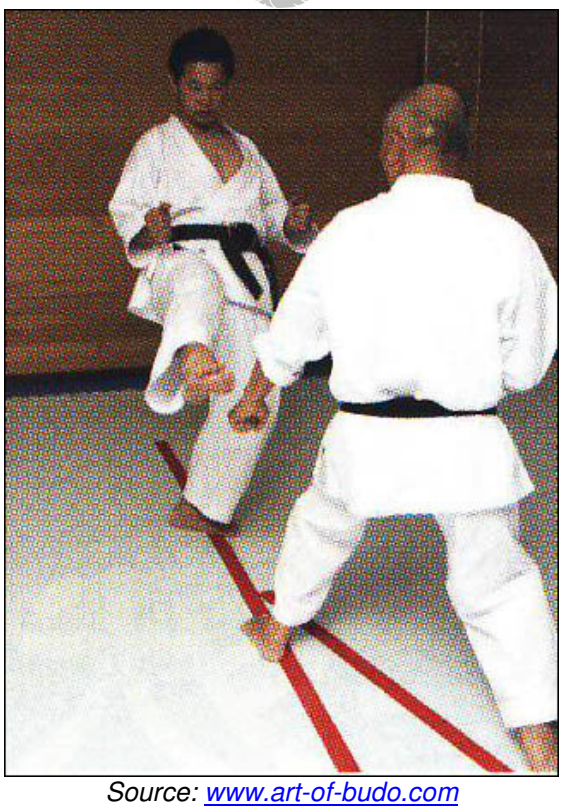
①に対して相手がいた場合。



②に対して相手がいた場合。



③ 相手の攻撃にはその線をずらせば無力化する事ができる。



Source: www.art-of-budo.com

TAI-SABAKI

Kumite kata are important part of Wado-Ryu training. They must be practiced with the Wado principles in mind. Standard Kumite or Yakusoku Kata are:

1. Sanbon-gumite
2. Ohyo-gumite
3. Kihon-gumite
4. Tanto-dori-no-kata
5. Idori-no-kata
6. Tachi-ai-no-kata
7. Goshin-jutsu

Taisabaki - Body shifting.

Correct body movement is an essential element of Wado-Ryu. The word taisabaki includes 'sabaki' which carries with it the connotation of 'just enough,' as when a tailor cuts cloth - he moves the patterns around so that nothing is wasted. Taisabaki implies therefore efficiency of movement with nothing wasted, nothing 'extra'. Movement is all directed from the hips (koshi), this is a very important thing to remember when studying Wado. Much Wado movement is based around traditional Budo movement common to jujutsu and ken-jutsu, and a higher stance for mobility is common. Wa no Ken - Harmonised Technique + Wa no Kokoro - Harmonised Mind - leads to Wa no Michi - The Way of Harmony

Fundamental to Wado-Ryu karate are several principles, some of which are derived from Shinto-Yoshin Ryu Jujutsu and therefore may be specific to Wado. Others are shared with traditional Japanese Budo or Okinawan te or tode. All of these principles can be observed and practiced in the Kihon Gumite Gata.

Nagasu – Parrying, brushing, moving off the line of attack to allow it to flow past.

Nagasu means literally 'to flow', and this movement is like the way a leaf flows around the rocks in a stream. This is usually done in such a way that the opponent's force is used against him/her in the counter-attack. In a nagashi punch, the defender falls off to the outside so that he or she is off the line of attack but is counter-attacking against the attacker's weight and power. In Wado, advanced blocks are often performed in such a way as to 'pull' an opponent's attack through.

Inasu - Deflecting and dodging an attacking technique.



An alternative to countering the attack with direct force, an attacking hand or foot is deflected, often with a palm heel or similar technique. This is often combined with a twisting movement or a dodging movement. Inasu is to deflect the attack. It is not just to make sure the attack doesn't hit you, but it is to hit the opponent and adjust or use your attack in such a way that it will deflect the upcoming attack, hence it is attack and defence at the same time.

Noru - Riding, using body pressure to control opponent's technique.
In Noru, the pressure is applied directly to 'jam' and control an opponent's body movement, affecting his/her balance (taking kuzushi) and limiting attacking movement. To jam, to ride, to put something on top. The importance of Noru is to make the opponents Kamae useless.

San-Mi-Ittai

- Ten-i - Moving the body away from the attack.
- Ten-tai - Twisting the body to avoid a technique.
- Ten-gi - Allowing attack to flow through while countering.

These terms are a way of describing the elements of body movement when countering an attack. All three can be seen in Kihon Kumite Ipponme where the defender's body moves to the side on the first technique, twists on the second technique and brushes the attack through while countering. Together, they are called 'San-Mi-Ittai.'

Timing.
Machite and Kakete.
These timings (initiatives) will not be unfamiliar to experienced Wado practitioners. They are divided into two categories; Machite, of which there are two variants and Kakete which only has a single dimension to it.
Machite is the strategy/response that allows the opponent to initiate an attack and turn the situation to your advantage. Kakete is where you forestall the opponent with your own initiative.
The first type of Machite is "Gosen-no-Sen", this involves defence turning into attack. The second type is "Sen-no-Sen" which means that your response is to move at the same time as the attacker and simultaneously defend/attack.
The Kakete method is described as "Sensen-no-sen" this forestalls the attack by seizing the initiative or creating the situation of seizing the initiative. BUT one must be careful and realize that all of these various initiatives can be turned against you by a wily and switched-on opponent, so one can easily envision a scenario where the initiatives can be continuously reversed and turned around – highly unlikely but not impossible.

Three 'Do's' of Wado:

1. Use Correct Weight Distribution.
2. Use the Hips (Koshi).
3. Use Correct Technique.

Three 'Don'ts' of Wado:

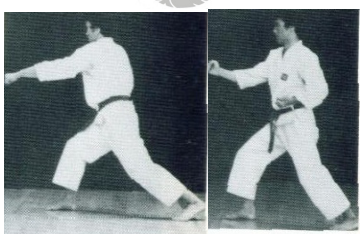
1. Don't Use Unnecessary Power.
2. Don't Use Unnecessary Motion.
3. Don't Use Incorrect Technique.

NUKI
Nuki translates as 'stealth' and/or 'pierce'. However, if we refer to the concepts of 'Nuki' within Wado movement, this can be explained quite easily. If we look at say Shotokan each move is emphasised separately, and has very little, if any, flow. Power is held and there are many long pauses, especially after and during a delivery at a Kiai point. When observing other styles in this way while they practise their Kata techniques, when each 'individual' technique is performed, it seems to almost finish at that technique. In the 'extreme' cases, as I mentioned, during the point of any Kiai this Kime is held further. When they Kiai there is a 'holding' of the power within that technique to almost over-emphasise the strike, etc.
However, in Wado, we do not 'hold' onto the kime or overemphasise any technique, during Kiai or normal practise (this is known as 'disconnecting your power'). We attempt to move in a flowing manner from technique to technique in the same way as normal training, when the kiai is expressed do not hold onto the kime, but just simply move on as if there were no kiai.

Ohtsuka Meijin used to rarely (if ever) kiai at certain techniques, this is because he did not want the 'false power' to be expressed, or the flow to be 'deliberately interrupted' by a 'false' pause due to an ‘emphasis’ of power. All Wado Kata should flow from move to move without the use of unnecessary amounts of power or tension. Do not hold onto your power, but release this power prior to finalisation of each technique, this would then allow you the freedom of movement to the next technique without tension or restraint.
Nuki is probably one of the most complicated aspects of Wado-ryu Karate. The method of striking, in order not to generate over exertion of power is very difficult. Additionally, to create power and release this power ‘prior’ to the extension of the technique takes a lot of skill and timing to perfect.
As you use your 'initial' power to generate your technique, release fractionally 'prior' to the finalisation of the technique. This then releases the momentum. From here you can decide what you want to do with it - next move, pull back, etc.
In respect to the Kiai correct ‘timing’ is important; in this situation, Kiai at the initial point of the technique, rather than at the point of ‘final delivery’.
My interpretation of Nuki is this - It is almost like pushing a car - use your strength to push the car until the speed builds up then let go of the car - the car would then still continue to move until it came to a standstill. Think of your Chi pushing the car (*initial element of technique*), then release and watch your efforts continue through. Spontaneous energy release, followed by continual motion.
Think of a bucket full of water.. Punch the surface of the water and pushing the technique through to the bottom creates a lot of splash. Alternatively, punch the surface of the water and allow the fist to pull back very quickly after just touching the surface creates the desired 'ripple effect'. We create a ripple effect on the opponent's body with our strikes. If we have Nuki we can also start the 'pull-back' process earlier.
The thing about Wado is that we should use 'spontaneous' energy as opposed to 'continual energy’. Continual ‘motion’ can be achieved through ‘spontaneous energy’. Also, power is achieved through speed and focus, not by strength alone.

Kamae
Float your Kamae - Ground your Waza
In Wado we need to be able to move quickly and efficiently. This can only be achieved if we have a ‘mobile’ initial prepared stance (Kamae).
Kamae also translates to ‘attitude’, so even our thoughts must be that of flexibility and manoeuvrability. In all our initial Kamae, such as fighting stances, relaxed stances, etc., the mind and body should be mobile and responsive. Our attitude to movement should be spontaneous and explosive, and this can only be achieved through a ‘light & flexible’ Kamae. Do not ‘ground’ your Kamae, *prior to your technique*, as you need this flexibility of movement to pass up to the striking technique. However, even here, allow yourself the ability to recover from your grounding and return to a ‘floating’ attitude as quickly as possible. Ground only when you strike but ensure that that this grounding is only limited to the strike. This concept of motion is promoted within the Tai-sabaki of our Kihon-gumite and Ohyo-gumite. Our initial fighting stances ‘float’ (*which is also reflected in the reasoning for our Nijiri-ashi aspects*) until we need to initiate the strikes/counters. Once this has been achieved we return to the natural relaxed fighting posture upon completion of the technique/s.

When does a heel raise on techniques? Normal circumstances, during Kihon-waza (fundamental techniques), the heel must always remain firmly planted to the ground. However, in certain circumstances, as Renraku-waza, the heel may raise ‘slightly’ during the execution of gyakuzuki, during certain hip-twist rotations, in order to encourage speed and flexibility. However, the centre of balance must be maintained, and always ensure that the leading foot is firmly planted to the ground, as this will be your only means of securing stability and grounding. Do not allow your body to be ‘thrown’ forward so that the body weight is over the leading leg, additionally; do not allow the heel to rise more than necessary as it is important to retain optimum efficiency with delivery and to maintain balance.



Opening and closing of a Kumite.

Opening a kumite.



In 'kiatsu-no-shisei', a posture of concentration, your feet are at an angle of about 90 degrees, with heels touching each other. Keep a distance that makes it impossible to attack for either you or your opponent. In most cases that means a distance of about 3 metres.
The eye is sometimes called the window of the heart. In the eye one can see the intentions of the attacker. Therefore always keep looking at the eyes of the opponent. But be aware that if you concentrate one leaf of a tree, the tree itself gets out of sight. So look into the eyes, but observe the whole body. It can help to look 'out of focus', blurred as an out of focus lens. In Budo it is said: ‘to look with the eyes is weak, to look with the heart is best’. Observing, to perceive the essence of things, is called 'kan' in Japanese. 'Ken' on the other hand, is looking at the surface, looking at separate movements separately, without perceiving the whole. 'Kan' will provide you with a good insight of the situation, which will enable you to take the right actions. The ancient Budo-ka also used to say: 'Far places are best observed from nearby, and places nearby are best observed at a distance.’
The way of expressing respect for your partner is etiquette. To be able to express your true feelings and to be able to turn those into deeds, your feelings and your behaviour should be one. That's the reason why etiquette is not only important, but is even of fundamental value. And off-course etiquette is not only important in Budo, but also in our social life. To neglect etiquette in Budo and in competition means not observing agreements, not having discipline and having no respect for your opponent. This leads to ill-mannered behaviour and might result in 'transparent' behaviour: the opponent might easily see what you're up to. Karate is aimed at prosperity, for you as well as for your opponent. Lack of respect and ill-mannered behaviour is not according to the spirit of karate.



Etiquette prescribes that karate, Budo, always begins and ends with 'rei', a respectful greeting. When both have assumed positions, the upper body is bent 30 degrees as to express 'rei'.



In respect to Sanbon-gumite, partners lower their centre of gravity, seika-tanden is generating tension, and the shoulders are relaxed. Both slowly put their feet at about shoulder width in 'kumite yohi no taisei'. One should always strive to have the same tranquil mind during a fight as in an everyday situation. But at the same time one cannot afford to let concentration slip away. Broaden your attention, as to concentrate on more than one point. The heart should be calm and quiet. This is obviously much easier said then done. A great master might be able to do this. But we, who still have to learn a lot, have to settle for knowing how it should be and striving for it. Kumite begins, therefore, with inspiring the mind. Body and mind are united and resolutely all energy is put into the exercise. If you try hard this way, you will eventually be able to reach the ideal spiritual posture.



For Ohyo & Kihon-gumite the attacker steps forward and assumes 'hanmi'. It is important that the attacker is not only concentrated on attacking, but is ready and able for defence at any time. The performer steps backward in hanmi. You prepare for a defence, but should be able to attack instantly. These actions are executed as much as possible simultaneously, with kiai and moving from seika-tanden. Which means it is important that both observe each other. This is an important part of the exercise because this way you will 'get to know' your opponent. You will learn when to expect an attack. You will have the intention to surprise your opponent with one swift action, 'ichi geki' in Japanese. In kihon kumite the performer has the role of defender and awaits the actions of the attacker.



The attacker reduces the distance by carefully 'shoving' forward in tiny little movements, driven by the toes, with a posture that remains unchanged. The opponent should be close enough to attack properly. The performer can wait, or carefully move forward as well. The

attacker concentrates on the performer to try to find a moment of weakness in his concentration and attention. At that moment the attack begins.

NB: Some kumite begin with migi hanmi, some with hidari hanmi. Whether you open the kumite with left or right hanmi can be seen on the first picture of every series. Naturally you will begin and end every kumite with the etiquette as presented on this page. In each kumite these pictures, and the following pictures, are not repeated every time. But they should nevertheless be applied in each kumite. When performing several kumite immediately after each other, rei only needs to be done at the beginning of the first, and at the end of the last kumite.

Closing a kumite



After the last action of the kumite, attacker and performer return in hanmi by stepping backwards. Even now both try to 'read' each other's intentions and move simultaneously with kiai. Pay attention that these movements are not performed solely with the legs, but should start from the hips. If well performed, the legs will follow the hips, not the other way around. This way you will always maintain a good balance. If the movements are driven by the legs, upper- and lower body will be 'disconnected', which will result in instability.

NB: Just as in the preceding explanation regarding the beginning of a kumite, exactly how to end a kumite may vary. Also in this case the pictures in the series will tell which leg is forward.



In respect to Sanbon-gumite, both return to the original position but remain in ready/fighting posture. Only then kumite yohi no taisei.



Both first pull the right, then the left foot in musubi-dachi (feet in 90 degrees) and remain in kiatsu no shisei with hands opened against the thigh.



Bow (rei) with a feeling of gratitude for having performed this exercise together. The eyes don't make contact but are directed downwards. The bow can be slightly 'deeper' then in the beginning.



The body is straightened again and the kumite has come to an end.

On Kihon Kumite.
When initially moving forward in Kihon Kumite the posture is tate-seishan. It is common to kiai at this point but one must be careful that the kiai does not lead to a tightening of the body. Once the body is tight all further movement is frozen. If you are frozen then you are immobile. Being immobile means being unable to defend or attack, it means to create an opening (suki) for the opponent. It is important never to ‘lock’ the body.

The body should always be immediately relaxed after any application of kime to prevent the creation of suki. Most people assume that as you land you apply kime to the technique by instantaneously tightening and locking the muscles. This only leads to suki and itsuki. Being locked into the stance after stepping forward creates a condition called 'itsuki'. Itsuki means to be in a position where the kinetic energy (energy inherent to movement) is frozen and no further movement is possible. It is being 'flat footed'. Refrain from being rigid. Try to feel instead as if ‘flowing’ into the stance.

Another point to be mindful of when stepping forward is to remain cognisant of the seichusen (line of attack/centre line/ line of defence). When stepping forward one should be guarding the seichusen. The hands are brought forward so that one hand guards the jodan area and the other guards the chudan area. This happens during the transition and not after the front foot has been planted. There’s always the possibility of being attacked during transition. This applies not only to kihon kumite but also to kata. During any transition there must always be awareness of seichusen. That goes for the attacker as well as the defender.

Once the position is taken, one must find the proper ma (distance) relative to the opponent. The way to adjust the Ma-ai (distance between the two partners) in kihon kumite is through 'nijiri ashi'. To press forward the front toe is wiggled and one creeps forwards while twisting the back ankle to maintain the posture. Nijiri ashi is a movement seen frequently in ken-jutsu. The reason for this footwork is to minimise suki. In ken-jutsu any opening can lead to swift death. Any time the feet are lifted, a potential opening is created. By moving in nijiri ashi one attempts to minimise any potential opening. Also, traditionally nijiri ashi would have been done under cover of the Hakama so even this slight movement of the feet would have been partially hidden.

It is important to allow the kinetic energy to continue so that the first and second attacks from uke-mi are always practiced as one complete movement. Many people learn kihon kumite in two parts because of the two attacks from uke-mi are often taught with a slight hiatus in

delivery and somehow this is then practiced until embedded into their kihon kumite. The point about the 'tightening of the body' is usually the cause of this, and prevents the natural flow into the san mi ittai counter attack. Essentially 'san mi ittai' involves these three concepts performed in one timing. Ten-i (change of direction), ten-tai (change of body) and ten-gi (change of technique) are these three elements of sabaki and are accomplished in unison.

Posture and Stance are not the same things. Quite often there's a problem in a person's interpretation of the stance and trying to perform smooth movement when being focussed on the 'end product' of, for instance, tate-seishan. Tightening of the body is often mistakenly understood as power and kime. But basically it is the movement, not the stance that matters.

- Stance is merely a manner of standing, usually according to a set of instructions. A stance is often seen as an end in itself and can thus be responsible for a lot of stilted movements. Stance is standing is static.
- Posture, on the other hand, goes further than this in that it includes the 'mind body & spirit' as a whole, placed in a particular manner for a purpose and 'continues' throughout the movement. Wado is not about standing in a stance but about elegant movement and retaining one's posture while moving.

Kihon kumite is essentially the fundamentals of fighting. This includes the posture, technique, mindfulness, and the stratagems of fighting. For instance the first defensive posture in kihon kumite ipponme using jodan harai uke by tori-mi is a stratagem whereby he is actively offering a second target to Uke-mi so that he can 'set up' the counter attack. Tori-mi holds 'sente' all the time throughout the practice. Tori-mi's initial posture with one hand guarding jodan and one guarding chudan exemplifies this.

SANBON-GUMITE



三本組手

SANBON-GUMITE

'Three-step sparring'. A system of combat in Karate where an attacker steps back into stance (with Kiai), then forward with three consecutive punches or kicks.

Sanbon-gumite-junzuki-uke. *The principles contained in these are Ma-ai and Kime-no-taemanai, which are important elements within all Judo and Ju-jutsu based systems.*

Sanbon-gumite-maegeri-uke. *The principles contained in these are Ma-ai and Ma-ai-suru.*

On all Sanbon-gumite the defender moves back and the third attack is countered with a finishing technique. For example, the Sanbon-gumite as practised by the British Wadokai Karate-do Federation:

(A = Attack, D = Defence - R = Right stance, L = Left stance)

Sanbon-gumite-junzuki-uke:

Ipponme; *demonstrates rising and dropping movement with the addition of a three-technique within one timing (I-chosu). The defender moves his centre-line (seichusen) away from the line of the attack, and rises slightly into hachi-ji-dachi, whilst delivering upward strike to jaw and deflecting back-hand block (haishu-uke). After this technique has been performed the defender drops quickly into gyakuzuki-dachi and delivers (left elbow strike (gyaku-empi uchi).*

A - Yohi, step back into left junzuki - Step forward 3 junzuki attack, jodan. D - Yohi, step back into R, L, R, 2 head blocks (jodan-uke with junzuki-dachi), on the 3rd technique the left leg step backs behind right (hachiji-dachi) while performing left back hand block (haishu-uke) and right rising punch to the head (jodan-age-tsuki), slide in left elbow strike to the body (chudan-empi-uchi with gyaku-zuki-dachi).

Nihonme; *demonstrates a dodging/side-stepping movement coincided with a deflecting punch to the opponent, at the same timing as the attack. We see the methods of Noru and Inasu being demonstrated within this technique.*

A - As above. D - Yohi, back into L, R, L, 2 head blocks (jodan-uke), on the 3rd technique strike with left punch/forearm block (jodan-zuki/ude-uke) while in four-point stance (shiko-ashi-dachi), grab right punching arm with left hand and back of opponent's neck with right, pull onto right knee strike to the body (hiza-geri-chudan).
Sanbonme; *demonstrates Noru with the practical application of nagashizuki on the interception timing of the attack.*
A - As above. D - Yohi, step back into L, R, L, 2 head blocks (jodan-uke), on the 3rd technique strike left flowing punch to the head (nagashi-zuki-jodan), draw back left leg for distance, right roundhouse kick to the body (mawashi-geri-chudan).
Yonhonme; *utilises the motion of double movement within the timing of the singular movement of the attacker. Elbow/forearm deflection and strike must be performed whilst the opponent is still in motion with his attack. As soon as the deflection and strike has been performed then strike again, using body shifting movement, to attack the opponent's groin.*
A - As above. D - Yohi, step back into L, R, L, 2 head blocks (jodan-uke), on 3rd technique use rising/deflecting left forearm block (kote-uke) followed by left downward back-fist strike to the body (uraken-uchi-tate-mawashi-chudan), slide in with left leg (gyakuzuki-dachi), right (closed hand) ridge hand strike to the groin (haito-uchi-gedan).
Gohonme; *demonstrates the application of outer block with grasping technique to the opponent's arm whilst still allowing the opponent's motion to be carried forward. Whilst this motion is still constant draw into cat stance and deliver front kick before the opponent's motion has finalised. Reposition the opponent's arm using own body weight then strike with gyakuzuki chudan.*
A - Yohi, step back into left junzuki - Step forward 3 junzuki attack, chudan. D - Yohi, step back into R, L, R, 2 outer body blocks (soto-uke-chudan) in junzuki-dachi, on the 3rd technique step back into right front-viewing cat-stance (migi-mashomen-no-neko-ashi-dachi), right hand outer block (soto-uke) then grabs arm and holds after hooking (kake-shuto-uke), right front kick off leading leg (mae-ashi-maegeri-chudan), left reverse punch (gyakuzuki-chudan).
Ropponme; *as with Gohonme we must attempt to use the motion against the opponent by striking with the elbow as the opponent is still in his forward motion. This shows a good example of deflection and strike on the same timing.*
A - As above. D - Yohi, step back into R, L, R, 3 inner body blocks (uchi-uke-chudan), on 3rd step back move into four point stance (shiko-ashi-dachi), slide in with same stance right elbow strike (yoko-empi-uchi-chudan).
Sanbon-gumite-maegeri-uke:
Ipponme; *demonstrates the ability to deflect and strike on the opponent without blocking the opponent too far away. We attempt to sweep the opponent forward with the block and punch as soon as the opponent drops into stance, thus hitting whilst the opponent is still in forward motion. This technique is performed in a rearward sliding motion.*
A - Yohi, step back into left fighting stance (hidari-hanmi-gamae) - Step forward 3 front kicks to the body (maegeri-chudan). D - Yohi, back into R, L, slide back, left inner open hand deflecting block (te-nagashi-uke), right reverse punch chudan.
Nihonme; *as Ipponme but using the opposite side and demonstrating the same type of tactic but with a rearward stepping action.*
A - As above. D - Yohi, back into L, R, L, left inner open hand deflecting block, right reverse punch chudan.
Sanbonme; *as Nihonme but reversed and defending against a one-step front kick attack.*
A - Yohi, step back into left fighting stance - Step forward 2 front kicks (maegeri-chudan), one step front kick (surikomi-maegeri-chudan). D - Yohi, step back into R, L, R, right inner open hand deflecting block, left reverse punch chudan.
Yonhonme; *on the timing of the opponent's intention of kick, we must intercept by moving towards the opponent, before the opponent's kick has achieved any momentum, and punch to the opponent's midsection and using a covering block to the attacker's leg.*
A - Yohi, step back into left fighting stance (hidari-hanmi-gamae) - Step forward 3 front kicks (maegeri-chudan). D - Yohi, step back into R, L, slide forward with left foot (junzuki-tsukkomi-dachi), left lower forearm block (gedan-ude-uke), right reverse punch chudan.
Gohonme; *demonstrates the tactic of side-stepping and counter-attacking with a singular timing, whilst the opponent is still in motion.*
A - As above. D - Yohi, back into L, R, slide body to the left, right open hand deflecting block, slide back in with left reverse punch.

Ropponme; *as Gohonme but reversed and with the added implication of the attacker moving forward with a one-step kick.*
A - Yohi, step back into left fighting stance - Step forward 2 front kicks (maegeri-chudan), one step front kick (surikomi-maegeri-chudan). D - Yohi, back into R, L, slide body to the right, left open hand deflecting block, slide back in with right reverse punch.

OHYO-GUMITE



応用組手

'Applied sparring'. The prearranged, 'semi-free sparring', fighting sequences practised in Wado-ryu Karate. The principle of Ohyo-gumite is to enable the student to develop 'individual timing', as if free-fighting, as apposed to 'coordinated timing' found in Kihon-gumite.
For example, the Ohyo-gumite as practised by the British Wadokai Karate-do Federation:
(A = Attack, D = Defence - R = Right stance, L = Left stance)
Prior to the attack/defence the tactic of nijiri-ashi (creeping-foot) is performed by both the attacker and defender. The attacker 'creeps' forward (mae-nijiri-ashi/ma-o-nusumu) to take advantage, and the defender 'creeps' back (ushiro-nijiri-ashi) to retain the Ma-ai.
Ohyo-gumite:
Ipponme; *demonstrates the foot-sweep tactic whereby the opponent has a more rearward weighted stance. The attacker must push himself forward in order to 'force' the defender to retreat, although the intended technique must be of paramount importance with the attempt of success. If his attack fails he has allowed himself the advantage of being able to sweep the opponent's leading leg easily. Body punch must be delivered immediately after the sweep to avoid the opponent's recovery.*
A - L: Step forward with head then chest punch, left foot sweep, right reverse punch to the body. D - L: Step back into right short cat stance with right inner sword hand block.
Nihonme; *demonstrates a side-step attacking tactic to attempt to come on the outside of the opponent. Whilst still in this flowing motion sweep the opponent's leading leg by making contact to the Achilles tendon in order to disrupt stability and ground security.*
A - R: Right leg slides forward with left reverse punch to the head, one step foot sweep, left reverse punch to the body. D - L: Draw back into long cat stance with left inner sword hand block.
Sanbonme; *demonstrates the ability to use take-down methods with the irimi tactic.*
A - L: Step forward with head then chest punch, slide forward to twist into right horse riding stance (avoiding oncoming punch from opponent), with right arm across D's chest and right shoulder, take down over right knee, back fist to head. D - R: Step back into left fighting stance with hidari-jodan-uchi-te-nagashi-uke, slide forward left leaning lunge punch to the head.
Yonhonme; *shows the ability to use overwhelming attack to fluster the opponent into a panic defence. This would then be of great advantage to the attacker as he can then use an onslaught of techniques to subdue and finish the opponent off.*
A - R: Step forward with right back-fist strike to the head (temple), left hand grabs D's right sleeve (between elbow and shoulder), right reverse punch to the body, right hand grabs D's left shoulder (A's arm behind D's neck), pull onto right knee strike, right downward elbow strike to base of skull/neck. D - R: Draw back into right side viewing back stance blocking with right forearm to cover side of head (temple).
Gohonme; *is a tactic whereby using a foot-pressing take-down technique. This technique*

requires good timing and good anticipation to perform.
A - L: Step forward left reverse punch, one step front kick to the body. D - L: Step back with right inner block to the body, step back with left inner open-hand deflecting block, right ridge-hand strike to the 'floating-ribs', right back-fist strike to the head, left hand grabs A's right shoulder, drop down onto right knee pulling A to the ground while right hand strikes rear of A's right knee, sword hand strike to the side of head.
Ropponme; *uses the attacking combinations of Ipponme and Nihonme but using a more advanced principle of fluid motion to finish the technique off.*
A - L: One step front kick to the body, left leg slides forward with right reverse punch to the head, one step foot sweep, bring left leg back for distancing, right roundhouse kick to the body/head. D - L: Step back into right fighting stance, draw back into long cat stance while blocking in with right sword hand block.
Nanahonme; *uses Ma-ai-suru principles incorporated into a take-down defence.*
A - L: Slide forward left snap punch, slide forward left snap punch, slide back with left open-hand deflecting block, right reverse punch to the body, right hand grabs D's right shoulder, place right foot sole (toes out) behind D's right knee, pull D's shoulder to the right taking him to the ground, reverse punch to the head. D - L: Slide back with right inner open-hand deflecting block, slide back with right inner open-hand deflecting block, right front kick to the body.
Napponme; *shows a combination attack followed by a three-movement finishing off tactic after the back-kick. The turn, block, and punch must be performed in a singular timing.*
A - R: One step foot sweep, foot sweep, back kick to the body and step inside D's left leg with right leg and use Kuzushi tactic and right outer block, while performing left reverse punch to the body. D - L: Step back into right fighting stance, step back into left fighting stance.
See illustrations at rear of book.

KIHON-GUMITE



基本**組手**

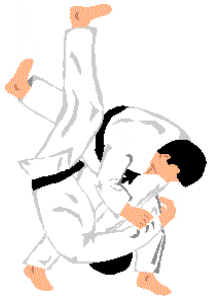
'Fundamental sparring'. The prearranged fighting sequences within Japanese and Okinawan Karate that reflect the fundamental concepts of the individual style.

(A = Attack, D = Defence - R = Right stance, L = Left stance).

Prior to the attack/defence, the tactic of nijiri-ashi (creeping-foot) is performed by both the attacker and defender. The attacker 'creeps' forward (mae-nijiri-ashi/ma-o-nusumu) to take advantage, and the defender 'creeps' back (ushiro-suri-ashi) to retain the ma-ai.
Kihon-gumite:
Ipponme; A - R: Tobikomizuki-jodan, gyakuzuki-chudan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, left foot slides forward and outward and twisting into migi-tate-seishan-dachi while turning the body to avoid punch, right nagashi-gedan-barai (noru) with left nakadaka-ippon-ken-chudan.
Nihonme; A - R: Tobikomizuki-jodan, surikomi-sokuto-chudan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, hidari-gyaku-neko-ashi-dachi with right gedan-barai, right foot slides in behind A's right leg, twist body (clockwise) 180° into gyakuzuki-tsukkomi-dachi while striking with right soto-haito-uchi (upper right ribs, between spine and shoulder blade) and left shotei-uchi (right kidney) chudan.
Sanbonme; A - R: Tobikomizuki-jodan, right foot draws back for ma-ai to deliver left maegeri-chudan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, slide forward into right tate-seishan-dachi with right tate-chudan-tsuki/nakadaka-ippon-ken (solar-plexus), while using left fist to 'protect' the body from A's kicking leg.
Yonhonme; A - L: Tobikomizuki-jodan, gyakuzuki-jodan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, draw back into mashomen-no-neko-ashi-dachi while blocking with

left te-nagashi-uke-jodan, slide towards the opponent into migi-tate-seishan-dachi with left palm osae-uke on A's right punching arm, while striking nakadaka-ippon-ken-chudan to the middle/upper ribs under A's arm.
Gohonme; A - L: Tobikomizuki-jodan, gyakuzuki-chudan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, draw back into (*moving stance*) mashomen-no-neko-ashi-dachi while blocking with otoshi-uraken-uke, left hand grabs A's right fist while sliding into migi-tate-seishan-dachi striking right hitosashi-ippon-ken-chin-chu (under the nose), slide into shiko-ashi-dachi while delivering right chudan-empi-uchi (sternum), right hand assists left with fist grab applying grab/lock, using circular motion, with elbow support, on takedown technique while moving into right mashomen-no-neko-ashi-dachi, right kosa-dachi, right mashomen-no-neko-ashi-dachi, as A falls ensure right foot is placed under A's right shoulder-blade, apply arm-locking technique (while A is on the ground control must be kept with both hands), place right knee above A's elbow joint, release your right hand to reinforce control on the forearm (thumb turned in), take arm to the ground pressing both knee and hand against A's arm while moving and resting into left kata-hiza-dachi, right shuto-uchi-jodan (to the side of the head/temple), place hand back on A's arm with thumb pointing outwards this time, release knee pressure while still controlling A with the hands, left kata-hiza-dachi, release.
Ropponme; A - L: Tobikomizuki-jodan, surikomi-sokuto-chudan, gyakuzuki-jodan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, twist to the left with hidari-gyaku-neko-ashi-dachi and using right gedan-barai, twist back 180° to the right in migi-tate-seishan-dachi while using right haishu-uke-jodan and left nakadaka-ippon-ken-chudan.
Nanahonme; A - L: Tobikomizuki-jodan, left foot draws back for ma-ai to deliver right maegeri-chudan. D - R: Nagashi-soto-uke-jodan in migi-tate-seishan-dachi, slide into migi-nagashi-tsuki-dachi while delivering right tate-shuto-uchi to the neck, under A's jaw.
Napponme; A - R: Tobikomizuki-chudan, gyakuzuki-jodan. D - R: Chudan-uchi-uke in migi-tate-seishan-dachi, while twisting the body further back (while still retaining migi-tate-seishan-dachi) block age-empi-uke, slide forward into tate-seishan-dachi while striking right hitosashi-ippon-ken to A's top inside-leg/*groin area* (left hand presses A's right wrist to chest area), slide in reinforcing right yoko-empi-uchi in shiko-ashi-dachi, twist body to face A, press A's wrist and forearm with both hands (left tate-shuto position on arm while right haishu 'rests and presses' against the back of A's wrist) while right knee presses against the inside of A's leading leg to create kuzushi effect, release when A becomes unbalanced and falls away.
Kyuhonme; A - R: Tobikomizuki-chudan, gyakuzuki-chudan. D - R: Chudan-uchi-uke in migi-tate-seishan-dachi, left foot slides forward and outward into migi-tate-seishan-dachi while delivering left nakadaka-ippon-ken to A's throat/neck whilst deflecting with right haishu-uke.
Jupponme; A - R: Tobikomizuki-jodan, gyakuzuki-jodan. D - R: Uchi-sokumen-awase-uke in migi-tate-seishan-dachi, right soto-sokumen-awase-uke while striking the vulnerable point just above the left chest (and below the collar bone) with migi-tate-empi-uchi in migi-tate-seishan-dachi - the left hand presses with osae-uke to A's right wrist at the same time, draw left arm back while grabbing A's sleeve, at the shoulder/arm area, with right hand - between shoulder and elbow, strike left haito-uchi to A's groin in gyakuzuki-dachi, step under your own right arm with left leg moving into gyaku-neko-ashi-dachi while grabbing A's left leg, throw A over right shoulder while using a lifting manoeuvre with the left hip - dropping down and releasing grasp on A's leg as his weight shifts forwards, pull down with right hand to create throw whilst drawing back and down into left kata-hiza-dachi.
See illustrations at rear of book.

GYO



'Elements', 'sequences', or 'stages'. A term referring to the formulation of prearranged (rehearsed) fighting sequences. In the British Wadokai Gyo plays an important part with the development of fighting skills and attitude. An official British Wadokai Gyo must last at least

60 seconds and encompass a ‘balance’ between the two ‘fighters’. Also known as Kyo.

KATA



Flexible Form - Rigid Form

In Wado-ryu, the Kanji use for ‘KATA’ is 形 but the other styles of Karate are using the other Kanji 型. The first Grand Master, Hironori Ohtsuka Meijin, made this choice. These two characters of Kanji are read as 'KATA'. However, the second character is also read as ‘I-GATA’ 型, *which can be translated as 'Mold'*. The standardised ‘forms’ made from the I-GATA are all the same, they’re not transformable. Martial arts practise must never become ‘I-GATA’, it must always be 'KATA'. 形

The first character of ‘KATA’ 形 does not imply ‘I-GATA’ and it can be translated as a transformable shape. ‘KATA’ is expressive; as a mirror is, it changes with every action and situation. A mirror figure changes just as its reflection does.
‘I-GATA’ is dead? It does not have an identity; ‘KATA’ is alive. The dead ‘I-gata’ is utilisable for only one purpose. Because kata is alive, it can be utilised for many situations. Thus, when using the kata of martial arts, one must use it in accordance to the meaning and objective it has, or else it becomes useless.
To use a kata that is alive is difficult, but it is important in all martial arts training, while it is utilisable in the area of arts especially for one concerned with professionalism.
A kata that is alive itself is invisible, but the progress to achieve that stage of aliveness gives the kata a spirit.

Each movement in a kata was made to be practiced without an opponent. When practicing, it is important to imagine opponents all around you in all directions and remember the objective, the application and the usage of that particular movement.
The best method of practicing ‘KATA’ is repetition. Although, after a period of time, one begins to better understand the procedure of one movement incorporating into the next movement. Of course, in some kata, a continuous combination may exist but one must not think about what comes before or after. While performing kata and following the order of the movement, one has to keep in mind to be ready for a sudden attack coming from any direction.
Each and every one of the movements put together makes a kata. Therefore to perform each movement properly, one must practice kata until being able to spontaneously move.
Ohtsuka Meijin elected 9 different kata in the Wado-Ryu system, which are; Pinan Nidan, Pinan Shodan, Pinan Sandan, Pinan Yodan, Pinan Godan, Ku Shanku, Naihanchi, Seishan, Chinto. However, later, Kihon Kata, Bassai, Wanshu, Niseishi, Rohai, Ji’tte, Ji’han were also introduced, although he felt the most important kata to practice are only the first 9 kata from Pinan to Chinto. He properly taught only the 9 kata to the Wado-ryu disciples, because the same movements are already included in the other 6 kata. His idea was that, how many kata one memorises is of no importance if one cannot apply the correct technique, *it is a waste of time and stamina*.

KATA
'Form', 'position', 'single'. Encompasses many interpretations, depending on the written Kanji, including 'rigid-form', and/or 'flexible-form'. Generally refers to the 'Formal exercises' practised within Japanese martial-arts. The nearest English word for kata is 'form'. The Kanji meaning for Kata is made up of three simple characters. The one in the upper left means 'Shape’. The one on the upper right means 'Cut'. The one on the bottom means 'Ground'. So therefore a



Kata is a shape that cuts the ground. The kata is an artistic presentation in which all movement is defence and counter attack, and put together in a refined manner with no wasted effort. It is a sequence of movements, which are both defensive and attacking, performed as a result of several attackers. Kata is a Japanese term meaning mould, model, style, shape, form, or data-type. A karate kata is a set number of basic techniques arranged in order. Each kata has its own character. Some kata have a very heavy, solid, and robust feeling to them. While performing them you can imagine that you are ploughing through the enemy like a bull that cannot be stopped. Other kata have a quick, light feeling to them and require acrobatics. When performing these kata you can imagine yourself moving about from enemy to enemy so quickly that you never even get a good look at whom you are fighting. Some are more graceful and flowing in nature, and others are performed very slowly with great muscle tension. Each and every technique is executed as if it were the only technique to be performed and maximised to its fullest. Rather, it is the shape of the techniques, the speed at which they are performed, and the rhythm of the kata itself that lends it character. Interpretations of each Kata would reflect on the concepts of the written (kanji) form. Basically a Kata is a set of prearranged fighting techniques put into a set, pattern or form.
Karate Kata can be split into three schools: SHURI-TE: Pinan (Heian) Shodan, Nidan, Sandan, Yodan, Godan. Naifanchi (Tekki) Shodan, Nidan, Sandan. Passai (Bassai) Dai, Sho. Ku-Shanku (Kanku) Dai, Sho, Shiho-Ku-Shanku. Ji-tte (Jutte). Ji-in. Ji-han (Jion). Gojushi-ho Dai, Sho. NAHA-TE: Sanchin. Tensho. Gekisai-Dai-ichi, Gekisai-Dai-ni. Saifa (Sai-hawah). Seisan. Seipai. Sanseiru. Shisochin. Kururunfa (Kururun-hawah). Seienchin. Suparinpei. TOMARI-TE: Chinto (Gankaku). Rohai (Meikyo). Wanshu (Enpi, Empi). Wankan (Matsukaze). Others; Niseishi (Nijushi-ho). Sochin. Ananku. Unsu. Seishan (Hangetsu). The above-mentioned Kata have some variations. For example, Passai Kata has not only Dai and Sho, but also Matsumura no Passai (Passai of Matsumura), Tomari no Passai and Ishimine no Passai. In Uechiryu, although a Naha-te style, they developed a different series of Kata. These include Sanchin, Kanshiwa, Seishan, Seirui, and Konchin. Karate Kata which possess numbers as names are considered originally of Chinese and/or Buddhist origin, and passed into the Okinawan-te systems during the 1800's. The numbers have been referred to as many interpretations and factors in modern martial-arts, either as the amount of steps, techniques etc. However, it is my personal belief that they have their history within the original teachings of acupoint striking within the Kata. For example, there are considered 36 'killing' points on the human body (Sanseiru). From personal research I have found that many of the 'numeric' Kata have their foundations within the original Chinese acupoint striking system practised in the mid 1500's. It was considered the original method of 'numeric strike-point' combat was created by the Chinese Shaolin martial-artist Feng-Yiquan at that time. Other Chinese martial-artists who studied this form of combat included the famous Xie-Zhongxiang. These 'numeric' Kata also include; Suparinpei (108), Gojushi-ho (54), Sanshiru (36), Nipaipo (28), Niseishi/Nijushi-ho (24), Seipai (18), Seishan/Seisan (13), etc., all, I believe, linked to the acupoint science. In Buddhism, however, numbers hold great symbolic importance, specifically referring to the 108 desires of man. This is very interesting as many of the Kata hold factors of 108, as: Suparinpei (108), Gojushi-ho (54), Sanseiru (36), Seipai (18), etc. Karate Kata lineage can be based on the following: Aragaki; Ni-sei-shi, Sochin, Unsu. Chatanyara; Ku-Shanku. Gokenki; Hakucho, Nipaipo, Papuren. Higaonna; Kururunfa, Saifa, Sanchin, Sanseru, Seienchin, Seipai, Seishan, Shisochin, Suparinpei. Ishimine; Bassai. Itosu; Pinan Shodan, Pinan Nidan, Pinan Sandan, Pinan Yodan, Pinan Godan, Bassai-dai, Bassai-sho, Chintei, Chinto, Gojushi-ho, Ji-tte, Ji-han, Ji-in, Kosokun-dai, Kosokun-sho, Naifuanchin Shodan, Naifuanchin Nidan, Naifuanchin Sandan, Rohai Shodan, Rohai Nidan, Rohai Sandan, Shiho-Kosokun. Mabuni Kenwa; Aoyagi, Juroku, Miyojo. Matsubayashi; Annanko. Matsumura; Bassai, Seishan, Rohai. Matsumora; Rohai, Wankan (Matsukaze), Wanshu. Miyagi; Gekisai-ichi, Gekisai-ni, Tensho. Mabuni/Ueichi; Shinpa.

A further note regarding 'numeric' Kata.
All of the Kata that are named with numbers, for example; Niseishi (24), Seis(h)an (13) and Kata from other styles; Sanshiru (36), Suparinpei (108), Nipaipo (28), Seipai (18), Gojushiho (54) etc., were practiced in China and passed to Okinawa in the 19th century and earlier. However, historians debate the significance of numbers as Kata names. There are several theories, the simplest being that the number was the number of movements in the Kata when it was created. However, in ancient China, a charting system was created numbering the vital points on the human body and sets of movements were created to attack these points. As

with most cultural phenomenon in China, there is a definite Buddhist influence on some Kata names. In Buddhism, the number 108 has great significance, specifically referring to the 108 defilements. This is reflected with the Kata as many of the Kata names are factors of 108, i.e. Gojushiho (54), Sanshiru (36), Seipai (18). Please remember that in many cases, kanji representations of Kata names are often very recent. Many Kata names were unwritten until late in the last century. Prior to this, Kata names were often passed through oral tradition alone. When karate-ka wanted to write the kanji down, it may have been the case that the writer didn't know the meaning, and used kanji that he thought represented the Kata in some sensible way (phonetic sound of the Kata name is an obvious possibility), it may not be the original name at all. Because of this, there can sometimes be different kanji for the same Kata, or incorrect kanji altogether.

MAIN FEATURES OF KATA

1. Good for all ages.
2. Builds the body and helps the practice of self defence in areas such as speed, focus, awareness, mental concentration, spirit, strength, and stamina, etc.

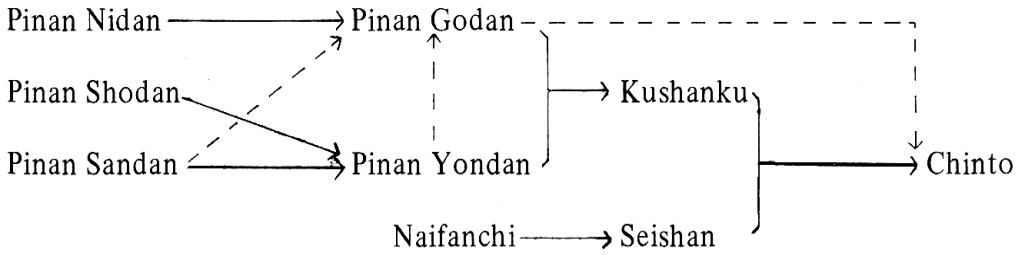
A kata may be regarded as an integration of offensive and defensive techniques, but it is more than that. One should try to understand the spirit of the master karate-ka who created the kata, for it has a life of its own and requires many years to be mastered. Due to changes, which may have taken place within the kata over many years, in technique etc., the underlying spirit (even though their general layout has not changed considerably), the technical rhythm and speed may have been modified.

Kata No Rokugensoku (Six Principles of Kata).

1. Ikita-kata - Performing a Kata as a real fight. Kata must be alive and done with feeling and purpose.
2. Inen - Performing a Kata with real fighting spirit.
3. Chikara-no-kyojaku - Variation in hard and soft technique. Kata should be done with changes in application of power. Technique can be strong or yielding, hard then soft.
4. Waza-no-kankyu - Variation in quick and slow movement. Kata should be done with variations in the timing of movement, sometimes fast, sometimes slow.
5. Ki-soko-no-donto - Controlling breathing. Kata must be done with proper rhythm of breathing, when to inhale and exhale.
6. Kinto - Balance. Proper balance must be maintained in the performance of Kata.

Other than in other styles of karate, Wado-ryu doesn't emphasise on one specific meaning of kata technique. Movement as used in fighting has more attention, with that it is keeping kata alive, keeping an open mind of what certain techniques in kata mean and how the 'kata' fight is developing.
Of course it is necessary to keep Seichusen and Enbusen together. Enbusen means literally performance line; enbu means performance, sen is line. So simply the line a person follows as he performs the kata. Seichusen is a concept that is fundamental to Wado. Seichusen: Sei; correct/true, Chu; centre, Sen; line 'true centre line'. This is the imaginary line that the attacker's punch or kick will follow as it goes towards the opponent. Conversely, this is the line that the defender must defend against because the attack is coming at him through this line. As long as you guard your seichusen you will not be vulnerable to the attack.
In a living kata seichusen and enbusen are one. As you move along the enbusen you defend and attack through the seichusen.
When you perform Kata, your seichusen must be as narrow as feasible. When you perform your kata, your movements must not be telegraphed, your body must move as one (I-Chosu), without leaving parts behind (when you go, you just go) and when your body settles at the end of a movement, it never gets into a position where your centre of gravity forces you to be stuck to the floor (I-Tsuki). *All this makes for a living kata, Ikita-Gata.*

Master Ohtsuka limited the curriculum to nine kata, which are, in practising order: Pinan Nidan, Pinan Shodan, Pinan Sandan, Pinan Yodan, Pinan Godan, Ku-Shanku, Nai-Hanchi, (Naifanchi), Seishan, and Chinto.



We see that the five Pinan Kata promote into Ku-Shanku, and that Nai-Hanchi with Seishan and into Chinto.

Additional kata practised are: Bassai, Wanshu, Niseishi, Rohai, Ji'tte, Ji'han, Ji'in and also Suparinpei. *NB: Suparinpei's development suggests a 'natural' progression from Seishan and some parts Chinto.*

KATA HITETRU SANNEN

Means kata requires three years of practice to understand and perform properly.

PINAN



'Peace & tranquillity', 'peaceful period', 'time of tranquillity'. The five Kata developed by Itosu-Yasutsune in 1903. First taught in Public Schools in Okinawa. The five Pinan Kata are Pinan Shodan, Pinan Nidan, Pinan Sandan, Pinan Yodan and Pinan Godan. Pinan Kata are the fundamental Kata significant to the Shuri-te Karate styles as Wado-ryu, Shito-ryu, Shorin-ryu and Shoto-ryu. Pinan forms were developed by Itosu-Yasutsune (AD1830-1914) in 1903 and were the first Kata ever taught and incorporated into Okinawan public schools. His ideas for these Kata are said to have stemmed from either Chiang-nan or Ku-Shanku (there is some debate as which). Known also as Ping-an or Heian (during the Heian 'peace & prosperity' period). In Wado-ryu Pinan Nidan is taught prior to Pinan Shodan, as a general rule, due to (so it is said) Pinan Nidan is easier to learn as a 'first' Kata. In Shotokan, Funikoshi-Gichin changed the names around, so his students would not be confused by the 'practising' order. In traditional Wado, however, the name has remained the same, and Pinan Nidan is still generally taught first. Also known as Ping-an, Ping-yan, and Hei-an.

The Pinan Kata series also demonstrates aspects of individual concepts that many may not be aware of. If we take Ku-Shanku and break it down we can then identify these elements and recognise and understand them into the Kata of their own. Although all Kata generally demonstrate a 'dropping movement' at the start, we can also take each Pinan and dissect certain elements from them and form individual concepts from each of them. *The more advanced the Pinan, the closer to Ku-Shanku we get with the more advanced principles of motion and technique*. For example:

Pinan Nidan: This demonstrates the fundamentals of Junzuki, where the same hand is being used with the leading foot. All fundamental Karate movement derives from Junzuki and is delivered from these initial principles.

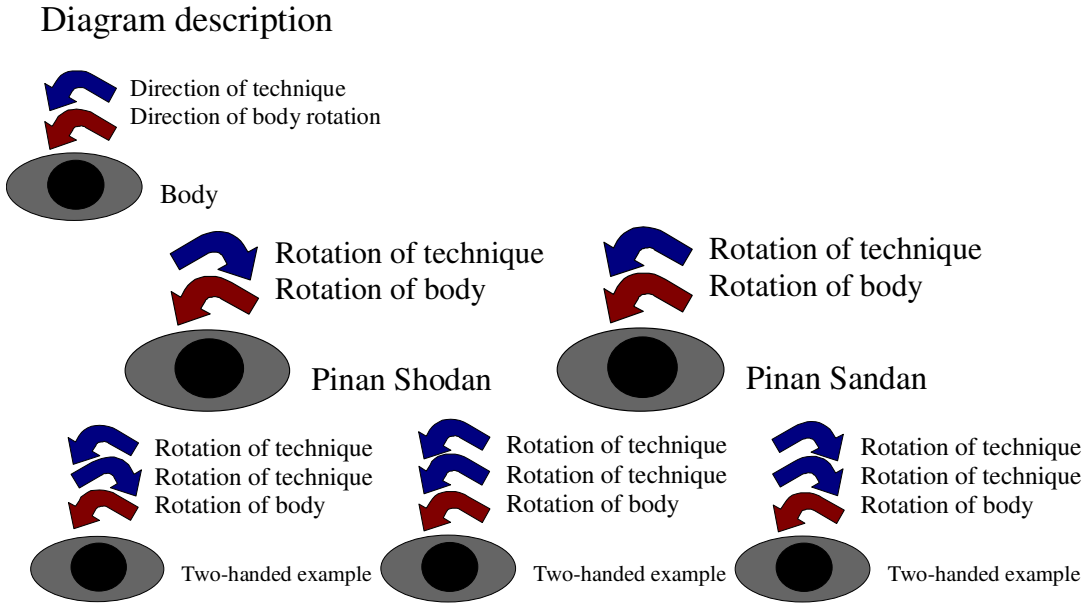
Pinan Shodan: This Kata introduces the practitioner to Gyakuzuki. However, a more important, and very often overlooked principle, are the concepts of 'contradicting forces' of the

striking/blocking movements. These principles are apparent in our Kihon-Gumite where the body shifts one way and the contradicting energy is used in the technique.

Pinan Sandan: This Kata forms the basis of the 'complimentary forces', where the body twists and the striking/blocking technique follows the flow of the body movement. Although touching on the principles of 'double-movement' a more apparent observation of Irimi and 'set-up' techniques for throwing and take-downs are also noticeable.

Pinan Yodan: This Kata utilises forward 'double movement', whereby the double-blocks are used in harmony in an up & down (ten-chi) motion. Double & multiple movement/s on singular hip and body movement, allowing double techniques to flow from one body rotation, are also being demonstrated. Additionally, we can also see the demonstration of motion as demonstrated in Pinan Shodan and Pinan Sandan.

Pinan Godan: This Kata utilizes double-handed techniques demonstrating both 'complimentary forces' and 'contradicting forces'. Additionally, we also see demonstration of other two-handed tactics and elements not already obvious in the previous Pinan Kata but are contained in the Ku-Shanku Kata. For example, jumping, rising and dropping movements, etc. *Pinan Godan could also be considered an introduction to some of the elements and principles contained within Chinto Kata*.
Examples of 'complimentary' and 'contradicting' forces within relation to the body and technique.



PINAN SHODAN
平安初段

Pinan Shodan Dachi-waza.
Yohi, hidari-mahanmi-no-neko-ashi-dachi (hidari-soto-uke-jodan, migi-otoshi-tetsui-uke), hachi-ji-dachi (hidari-tetsui-uchi-jodan), migi-mahanmi-no-neko-ashi-dachi (migi-soto-uke-jodan, hidari-otoshi-tetsui-uke), hachi-ji-dachi (migi-tetsui-uchi-jodan), twist, transition stance (similar to migi-reno-ji-dachi/migi-shizentai) (migi-soto-uke-jodan/migi-maegeri-chudan), hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-mahanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-junzuki-dachi (migi-tate-yonhon-nukite), turn, hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-mahanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), twist right ninety degrees, migi-mahanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), twist, hidari-gyakuzuki-dachi (migi-jodan-soto-uke, kette-gyakuzuki), migi-gyakuzuki-dachi (hidari-soto-uke-jodan, kette-gyakuzuki), step, migi-junzuki-dachi (migi-soto-uke-jodan), turn, hidari-junzuki-dachi (hidari-gedan-barai), step, migi-junzuki-dachi (migi-jodan-uke), twist, migi-junzuki-dachi (migi-gedan-barai), step, hidari-junzuki-dachi (hidari-jodan-uke), yamae.

PINAN NIDAN

平安二段

Pinan Nidan Dachi-waza.

Yohi, hidari-mahanmi-no-neko-ashi-dachi (hidari-otoshi-tetsui-uke), step, migi-junzuki, turn, migi-junzuki-dachi (migi-gedan-barai), draw back, migi-shizentai (migi-otoshi-tetsui-uke), step, hidari-junzuki, twist, hidari-junzuki-dachi (hidari-gedan-barai), step, migi-junzuki-dachi (migi-jodan-uke), hidari-junzuki-dachi (hidari-jodan-uke), migi-junzuki-dachi (migi-jodan-uke), turn, hidari-junzuki-dachi (hidari-gedan-barai), step, migi-junzuki, twist, migi-junzuki-dachi (migi-gedan-barai), hidari-junzuki, twist, hidari-junzuki-dachi (hidari-gedan-barai), step, migi-junzuki, hidari-junzuki, migi-junzuki, turn, hidari-mashomen-no-neko-ashi-dachi, slide, shiko-ashi-dachi (hidari-yonhon-nukite), step through with migi-mashomen-no-neko-ashi-dachi, shiko-ashi-dachi (migi-yonhon-nukite), twist, migi-mashomen-no-neko-ashi-dachi, slide, shiko-ashi-dachi (migi-yonhon-nukite), step through with hidari-mashomen-no-neko-ashi-dachi, shiko-ashi-dachi (hidari-yonhon-nukite), yamae.

PINAN SANDAN

平安三段

Pinan Sandan Dachi-waza.

Yohi, hidari-mashomen-no-neko-ashi-dachi (hidari-soto-uke-jodan), draw up, heisoku-dachi (awase-uke; right soto-uke-jodan/left gedan-barai, exchange arms), turn, migi-mashomen-no-neko-ashi-dachi (migi-soto-uke-jodan), draw up, heisoku-dachi (awase-uke; left soto-uke-jodan/right gedan-barai), twist, hidari-mashomen-no-neko-ashi-dachi (hidari-soto-uke-jodan), step, migi-junzuki-dachi (migi-tate-yonhon-nukite), turn, hidari-junzuki-tsukkomi-dachi (right hand placed on small of back), turn, shiko-ashi-dachi (hidari-yoko-tetsui-uchi), step, migi-junzuki, turn, musubi-dachi (fists placed on hip), slide with right foot, shiko-ashi-dachi (migi-kote-uke, migi-yoko-tetsui-uchi), step, shiko-ashi-dachi (hidari-kote-uke, hidari-yoko-tetsui-uchi), step shiko-ashi-dachi (migi-kote-uke, migi-yoko-tetsui-uchi), step, hidari-junzuki, draw up, hachi-ji-dachi (*shizen-hon-tai*), turn, hachi-ji-dachi (awase-waza; hidari-ushiro-chudan-empi-uchi/migi-jodan-ushiro-kagi-tsuki), slide (migi-suri-ashi), hachi-ji-dachi (awase-waza; migi-ushiro-chudan-empi-uchi/hidari-jodan-ushiro-kagi-tsuki), yamae.

PINAN YODAN

平安四段

Pinan Yodan Dachi-waza.

Yohi - hidari-mahanmi-no-neko-ashi-dachi (hidari-haishu-uke-jodan) - migi-mahanmi-no-neko-ashi-dachi (migi-haishu-uke-jodan) - hidari-junzuki-dachi (gedan-juji-uke) - migi-mahanmi-no-neko-ashi-dachi (jodan-soto-uke) - heisoku-dachi (hidari-kagi-uke, hidari-gedan-barai/maegeri-chudan) - hidari-gyakuzuki-dachi (migi-gyaku-empi-uchi-chudan) - heisoku-dachi (migi-kagi-uke, migi-gedan-barai/maegeri-chudan) - migi-gyakuzuki-dachi (hidari-gyaku-empi-uchi-chudan) - hidari-gyaku-tsukkomi-dachi (migi-te-no-hira-uke-chudan, migi-maegeri-chudan) - migi-gyaku-neko-ashi-dachi (migi-uraken-uchi-tate-mawashi) - turn - hidari-mashomen-no-neko-ashi-dachi (hidari-soto-uke-jodan, maegeri-chudan) - migi-gyakuzuki-dachi (renzuki-chudan (right then left punch)) - twist - migi-mashomen-no-neko-ashi-dachi (migi-soto-uke-jodan, hidari-maegeri-chudan) - hidari-gyakuzuki-dachi (renzuki-chudan (left then right punch)) - twist - mahanmi-no-neko-ashi-dachi (nidan-uke; left soto-uke jodan/right otoshi-uraken-uke) - step forward - migi-mahanmi-no-neko-ashi-dachi (nidan-uke; right soto-uke-jodan/left otoshi-uraken-uke) - step forward - hidari-mahanmi-no-neko-ashi-dachi (nidan-uke; left soto-uke-jodan/right otoshi-uraken-uke) - twist into - hidari-mashomen-no-neko-ashi-dachi (awase-soto-uke-jodan, hiza-geri) - step out into - mahanmi-no-neko-ashi-dachi (nidan-uke; left jodan-kake-te-shuto-uke/otoshi-shotei-uke) - step up - migi-mahanmi-no-neko-ashi-dachi (nidan-uke; right jodan-kake-te-shuto-uke/otoshi-shotei-uke) - yamae.

PINAN GODAN

平安五段

Pinan Godan Dachi-waza.

Yohi, Hidari-mashomen-no-neko-ashi-dachi (hidari-soto-uke-jodan, choku-tsuki-chudan), draw-up musubi-dachi (kagi-uke), migi-mashomen-no-neko-ashi-dachi (migi-soto-uke-jodan, choku-tsuki-chudan), draw-up musubi-dachi (kagi-uke), migi-mahanmi-no-neko-ashi-dachi

(migi-jodan-soto-uke), step, hidari-junzuki-dachi (gedan-juji-uke, jodan-shuto-juji-uke, awase-otoshi-waza (osae-left/haishu-right) hidari-tetsui-uchi), step migi-junzuki-chudan, migi-uchi-uke-jodan (step through), shiko-ashi-dachi (Gedan-tetsui-uchi), draw-up hachi-ji-dachi (hidari-tetsui-uchi/uke-chudan), step, migi-Junzuki-dachi (migi-mae-empi-uchi), migi-gyaku-neko-ashi-dachi (jodan-morote-soto-uke), hidari-kokutsu-dachi (age-tsuki), jump, migi-gyaku-neko-ashi-dachi (gedan-juji-uke), step, migi-junzuki-dachi (migi-jodan-soto-uke), twist, hidari-kokutsu-dachi (hidari-gedan-barai (right hand in prep for strike)/nidan-uke), draw up, musubi-dachi, step, migi-kokutsu-dachi (opposite to last manoeuvre), Yamae.

SHURI-TE-KATA

The Kata practised within the 'Shuri' based styles of Karate-do are as follows: Pinan (Heian) Shodan, Nidan, Sandan, Yodan, Godan. Naifanchi (Tekki) Shodan, Nidan, Sandan. Passai (Bassai) Dai, Sho. Ku-Shanku (Kanku) Dai, Sho, Shiho-Ku-Shanku. Ji-tte (Jutte). Ji-in. Ji-han (Jion). Goju-shiho Dai, Sho. See also Kata.

KU-SHANKU

公相君

A Karate Kata created by Sakugawa-Kanga and named after the famous Chinese Shaolin martial-artist, Kung-Hsiang-Chung (Kung-Shian-Chun, Kun-Shang-Kwan), who visited Okinawa in 1762. Later developed by the Shorin-ryu school of Okinawa. Known also as Kosokun, Ku-sanku, Ku-sankun, and Kanku.

公 Ku - public, prince, official, governmental

相 Shu - mutual, together, each other, minister of state, councillor

君 Kun – old boy, name-suffix

Kusan (or Kushu, sometimes Kosho) translates as ‘foreign attaché’ or similar government official. In many historical references, Kusanku is said to be the name of a Chinese sailor who taught tote in Okinawan in 1756. It is likely that the Kata is based on his teachings, or perhaps a Kata that he taught while in Okinawa. Many Shorin lineage styles include a version of Kusanku and most are fairly similar. Funakoshi Gichin renamed this Kata and Shotokan lineages call the Kata Kanku, which translates as ‘To View the Sky’ (this name is in reference to the opening move in Kusanku). However, in Wado Kata Ku-Shanku the opening moves reflect Ten-Chi-Jin, which in Okinawan translates to 'Heaven and Earth power'. Ten-Chi-Jin refers to the ability embody and harness the universal energy towards the Tanden. Chito-ryu Kusanku looks very similar to many other versions of Kusanku at the beginning (opening the arms wide followed by 2 open handed blocks), but otherwise is very different from other versions.

Ku-Shanku Dachi-waza.

Yohi, hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-haishu-uke), draw up, migi-mahanmi-no-neko-ashi-dachi (migi-jodan-haishu-uke), draw back, hachi-ji-dachi (*shizen-hon-tai*) (hidari-gedan-barai, migi-choku-tsuki-chudan), slide to the left, hidari-naname-no-heiko-dachi (migi-jodan-soto-uke), slide back, hachi-ji-dachi (hidari-choku-tsuki-chudan), slide to the right, migi-naname-no-heiko-dachi (hidari-jodan-soto-uke), left-leg slides up half-way, twist, transition stance (similar foot position to that of migi-tate-seishan-dachi) (migi-jodan-soto-uke, migi-maegeri-chudan), twist, hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-mahanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-junzuki-dachi (migi-tate-yonhon-nukite), turn, hidari-gyakuzuki-tsukkomi-dachi (migi-te-no-hira-uke, maegeri-chudan), hidari-ura-gamae (hidari-gedan-barai, migi-tsuki), hachi-ji-dachi (hidari-yoko-tetsui-uchi), hidari-gyakuzuki-tsukkomi-dachi (migi-te-no-hira-uke, maegeri-chudan), hidari-kokutsu-dachi (hidari-gedan-barai, migi-tsuki), hachi-ji-dachi (hidari-yoko-tetsui-uchi), twist, heisoku-dachi (left arm draws back in preparation, hidari-

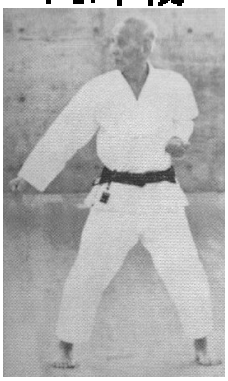
gedan-barai/maegeri-chudan), hidari-gyakuzuki-dachi (gyaku-empi-uchi-chudan), draw up, heisoku-dachi (right arm draws back in preparation, migi-gedan-barai/maegeri-chudan), migi-gyakuzuki-dachi (gyaku-empi-uchi-chudan), turn, hidari-ma-hanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-mahanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), migi-mahanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), hidari-ma-hanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), twist, hidari-gyakuzuki-tsukkomi-dachi (migi-te-no-hira-uke, migi-maegeri-chudan), migi-gyaku-neko-ashi-dachi (hidari-otoshi-uke, uraken-uchi-tate-mawashi-jodan), slide back, migi-junzuki-dachi (migi-soto-uke-jodan, renzuki-chudan (left & right punch)), turn, hidari-junzuki-dachi (left hand open/right hand clenched in preparation), both hands meet as knee raises (contacting the sides of the knee on the way through), drop body to ground, raise into hidari-ma-hanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), migi-ma-hanmi-no-neko-ashi-dachi (migi-jodan-shuto-uke), turn, hidari-mashomen-no-neko-ashi-dachi (hidari-jodan-soto-uke, migi-choku-tsuki-chudan), twist, migi-mashomen-no-neko-ashi-dachi (migi-soto-uke-jodan, hidari-choku-tsuki, renzuki-chudan,), twist, (migi-soto-uke-jodan/maegeri-chudan), hidari-mahanmi-no-neko-ashi-dachi (hidari-jodan-shuto-uke), twist the body to perform the step forward, junzuki-dachi (hidari-otoshi-shotei-uke (right hand placed on top in preparation for spear-hand)), step, migi-junzuki-dachi (migi-tate-yonhon-nukite/hidari-osae-uke), turn/twist, shiko-ashi-dachi (yoko-tetsui-uchi), slide, hachi-ji-dachi (otoshi-uraken-uchi), slide, hidari-gyakuzuki-dachi (migi-gyaku-empi-uchi), twist, hachi-ji-dachi (migi-gedan-barai/hidari-jodan-soto-uke), turn, shiko-ashi-dachi (hidari-gedan-sukui-uke/migi-jodan-soto-uke, migi-gedan-sukui-uke, jodan-shuto-juji-uke), twist, migi-junzuki-dachi (otoshi-tetsui-uchi, nidan-geri), migi-junzuki-dachi (otoshi-uraken-uchi-tate-mawashi), turn, drop then rise in; han-shiko-ashi-dachi (awase-sukui-uke), yamae.

NAIFANCHI

'Inside moving'. Naifanchi-shodan, Naifanchi-nidan, and Naifanchi-sandan. The three Kata formulated to protect from frontal attack. They are known as Tekki in some styles of Karate, namely Shotokan. Also known as Naifanchin, Naihanchi, and Naihanji. See Nai-hanchi. See also Tekki and Tetki.

NAI-HANCHI

内畔戦

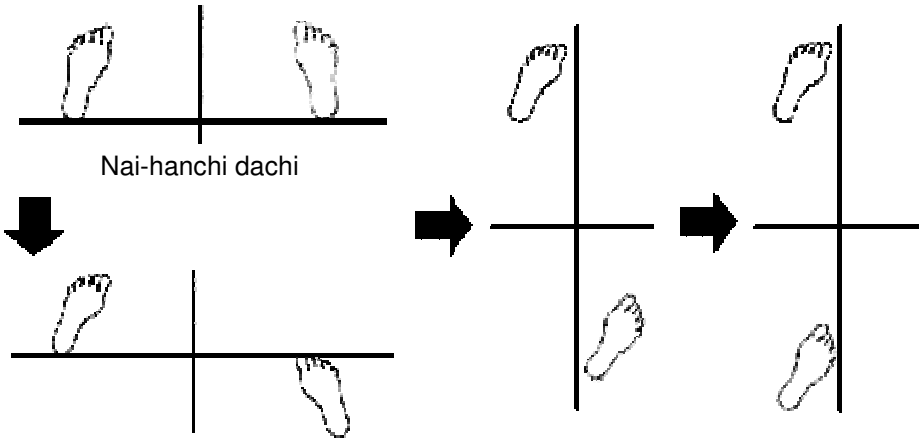


'Stealth stepping', 'inside moving'. A Kata practised within the Wado school of Karate, based on the original movements of Naifanchi, which was developed by Motobu-Choki. The original version of this Kata has links with the White Crane system of Fukien, China. The Kata was created to practise techniques designed to protect from frontal attack. Known as Tekki in some styles of Karate, namely Shotokan. The Itosu-Yasutsune series of Naifanchi include Naifanchi-shodan, Naifanchi-nidan, and Naifanchi-sandan. Also known as Naifanchin, Naifuanchin, and Naihanji.

The Kata Naihanchi comes from a set of three Kata, of which the Kata *Naihanchi* trained in Wado-ryu is the first, *Naihanchi Shodan*. Although Ohtsuka learned all three of these Kata, he only considered it necessary to learn the first. Ohtsuka learned the Kata from Motobu Choki, an Okinawan who relocated to Japan. Motobu was famous for his desire to test his karate in real life combat and his enmity towards Funakoshi Gichin, the creator of what became known as the Shotokan style of karate. Ohtsuka added to and altered slightly the Naihanchi he learned from Motobu, as he states in his *Wado-ryu Karate* book. Funakoshi Gichin changed the name of this series of Kata to *Tekki*, and so to Shotokan stylists, this Kata is known as

Tekki Shodan. Ohgami Shingo 7th Dan puts the Naihanchi Kata into the grouping of Shurite Kata.

In the Wado-ryu syllabus, Naihanchi is learned after Ku-Shanku and before Seishan. Whereas Ku-Shanku can be considered as a summation of the Pinan Kata, then Naihanchi represents the first Kata in the next series which goes *Naihanchi, Seishan, and Chinto*.
Naihanchi introduces a new stance, the eponymous *Naihanchi-Dachi*, and with it different methods of movement and power-generation. In Wado Kata Nai-hanchi the opening moves reflect Ten-Chi-Jin, which in Okinawan translates to 'Heaven and Earth power'. Ten-Chi-Jin refers to the ability embody and harness the universal energy towards the Tanden. Indeed Ohgami Sensei says that 'In short, Nai-hanchi Kata is to train Nai-hanchi stance'. Nai-hanchi dachi is the first of the 'inner circular stances' (Uchiwa-dachi). The others of these are Seishan Dachi, Tate Seishan Dachi and Chinto Dachi, from Seishan and Chinto Kata, respectively.



Nai-hanchi dachi

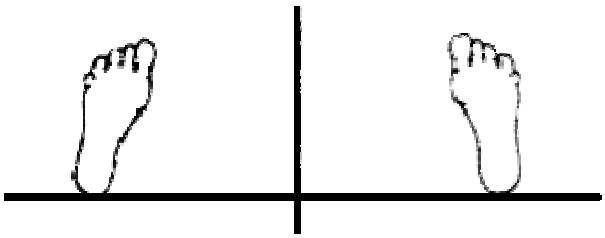
Yoko Seishan Dachi

Tate Seishan Dachi

Chinto Dachi

In the Shotokan version of this Kata, Tekki Shodan, the stance used is *Kiba-dachi* or 'horse straddle stance'. The use of this stance completely changes the dynamics of the Kata, and so much of the discussion that accompanies Naihanchi does not very well apply to Tekki Shodan however similar the movements (particularly the arms) may appear.

The feet in Nai-hanchi dachi are slightly wider than shoulder width apart, with the toes turned inward. This inward-turning of the toes is very important and lies at the heart of the stance and the Kata itself. This is according to Ohgami, 'very significant from the viewpoint of ... dynamics. The twisting of the body is one of the most important elements of acceleration in karate.' Up until this stage, one has generally created power by large body movements, e.g. stepping to punch *Junzuki*, or with a large twist of the hip in a long stance with *Gyakuzuki*. This is useful when there is time and space to utilise these movements, and provide an excellent way to learn the basics or fundamentals of a technique (*kihon-waza*). However, in the more cramped conditions usually encountered in martial encounters, there may be neither the time nor the space. Indeed, some people treat the Kata a set of techniques for when one is up against a wall.



Nai-hanchi-dachi

Nai-hanchi dachi is a 'close-up' stance in that it allows one to create power from a relatively small area. The inward-pointing of the toes allows one to direct the power toward a target very close by. It also allows the knees to protect the groin, if required, with very little movement.

Nai-Hanchi Dachi-waza.
Yohi (heisoku-dachi, left open-hand covers right), *after preliminary hand & head movements,* step to the right, nai-hanchi-dachi (tate-shuto-uke-chudan, hidari-empi-uchi, horan-gamae (*preparation*), hidari-gedan-barai, migi-kagi-tsuki), step to the left, nai-hanchi-dachi (migi-soto-uke-jodan, migi-gedan-barai, hidari-ura-tsuki-jodan, hidari-morote-soto-uke-jodan, look left, avoid foot sweep by raising left foot to supporting leg), nai-hanchi-dachi (hidari-morote-soto-uke-jodan, look right, avoid foot sweep by raising right foot to supporting leg), nai-hanchi-dachi (hidari-morote-uchi-uke-jodan, horan-gamae (*preparation*), awase-waza (*hidari-tetsui/migi-kagi-tsuki*), arms draw back, migi-empi-uchi, migi-ho-ran-gamae (*preparation*), migi-gedan-barai, hidari-kagi-tsuki), step, nai-hanchi-dachi (hidari-soto-uke-jodan, hidari-gedan-barai, migi-ura-tsuki-jodan, migi-morote-soto-uke-jodan, look right, avoid foot sweep by raising right foot to supporting leg), nai-hanchi-dachi (migi-morote-soto-uke-jodan, look left, migi-morote-uchi-uke-jodan, ho-ran-gamae (*preparation*), awase-waza (*migi-tetsui/hidari-kagi-tsuki*)), yamae (heisoku-dachi).

Subtleties often neglected within performing Nai-hanchi include the following concepts during practise (note picture 2 of the following 4 diagrams).



From left to right prior to ‘recoil block’: 1. Perform right *Jodan Soto-uke. 2.* Perform right *Gedan barai (note; left arm positioned higher for upward punch). 3.* Punch upwards with left *Age-tsuki* (rising punch). 4. Pull arm across into *Jodan Morote Soto-uke* using the recoil effect from the punch.

TEKKI

'Horse-riding'. The name given to the three Kata developed in the Shorei-ryu school of Okinawa. Tekki-shodan, Tekki-nidan, and Tekki-sandan. See also Nai-hanchi and Tetki.

TET-KI

'Iron horse'. A Kata developed by the Shorei-ryu school of Okinawa. Most of moves are conducted in horse-riding stance. See also Nai-hanchi and Tekki.

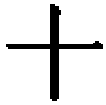
NAIHANCHI-DACHI

The stance of the Wado Kata Nai-hanchi. Feet shoulder width apart, knees slightly bent and feet turned in.

SEISHAN

征射雲

'Thirteen'. Refers to thirteen techniques. An Okinawa-te Kata that was generally taught as the first Karate Kata in the 1900's, during the period of time Itosu-Yasutsune taught at the public school system. Seishan is still practiced in China, in one form or another, by numerous schools of Kung-fu. Nowadays Pinan Kata are generally considered to be the 'introductory' Kata. Practised within numerous Karate schools in Okinawa and Japan. Also known as Seisan. Known as Hangetsu in Shotokan.


Sei/Ju - ten


San - three

This is the original Chinese kanji for Seisan. In most (if not all) other styles that practice Seisan, this is the kanji representation. Not only is it practiced in multiple Okinawan styles of karate (both Naha-te and Shuri-te lineages), it continues to be practiced in China by several schools of martial-arts (Arhat or Monk Fist boxing, Lion Fist boxing and Tiger Fist boxing).


Sei - formal, correct


San (Sei) - arrangement, position

These kanji represent Chito-Ryu Seisan, and translate as ‘correct arrangement’ or as is traditionally understood, ‘correct posture’. The Kanji was changed to reflect the requirement for correct posture in order to perform the Kata properly. The second character is 'correctly' pronounced as ‘sei’ in Japanese, not ‘san’ as in Okinawan, so the two kanji together would normally be pronounced as ‘sei-sei’.

SEISHAN-DACHI

The stance used primarily in Seishan Kata. Yoko-seishan-dachi, and Tate-seishan-dachi.

Seishan Dachi-waza.

Yohi (shizen-hontai), hidari-yoko-seishan-dachi (hidari-soto-uke-chudan, migi-choku-tsuki-gedan), step, migi-yoko-seishan-dachi (migi-soto-uke-chudan, hidari-choku-tsuki-gedan), hidari-yoko-seishan-dachi (hidari-soto-uke-chudan, migi-choku-tsuki-gedan, draw back right fist to left (*making hito-sashi-ippon-ken*) then bring both fists up to neck, strike awase-hito-sashi-ippon-ken-gedan, awase-haito-soto-uke-jodan, awase-shuto-gedan-barai), right steps across, hidari-yoko-seishan-dachi (awase-waza; hidari-shuto-gedan-barai/migi-haito-soto-uke-chudan, migi-kake-uke), step, migi-yoko-seishan-dachi (awase-waza; migi-shuto-gedan-barai/hidari-haito-soto-uke-chudan, hidari-kake-uke), step, hidari-yoko-seishan-dachi (awase-waza; hidari-shuto-gedan-barai/migi-haito-soto-uke-chudan, migi-kake-uke), move to the right with suri-ashi, migi-tate-seishan-dachi (soto-uke-jodan, choku-tsuki, renzuki-chudan), turn and move suri-ashi, hidari-tate-seishan-dachi (hidari-soto-uke-jodan, migi-choku-tsuki, renzuki-chudan), twist and move suri-ashi, migi-tate-seishan-dachi (soto-uke-jodan, choku-tsuki, renzuki-chudan, hidari-age-uraken-uchi-jodan/migi-hiza-geri), turn, shiko-ashi-dachi (hidari-otoshi-uraken-uchi-jodan, surikomi-maegeri-chudan), hidari-junzuki-tsukkomi-dachi (hidari-junzuki-no-tsukkomi-gedan), hidari-tate-seishan-dachi (migi-choku-tsuki-chudan, hidari-jodan-uke, migi-age-uraken-uchi-jodan/hidari-hiza-geri), shiko-ashi-dachi (migi-otoshi-uraken-uchi-jodan, surikomi-maegeri-chudan), migi-junzuki-tsukkomi-dachi (migi-junzuki-no-tsukkomi-gedan), migi-tate-seishan-dachi (hidari-choku-tsuki-chudan, migi-jodan-uke, hidari-age-uraken-uchi-jodan/hidari-hiza-geri), shiko-ashi-dachi (hidari-otoshi-uraken-uchi-jodan, migi-uchi-mikazuki-geri), hidari-tate-seishan-dachi (migi-choku-tsuki), draw back, mashomen-no-neko-ashi-dachi (*variation with left knee turned in to protect the groin area*) (awase-shotei-uke), yamae (shizen-hontai).

TOMARI-TE-KATA

The Kata practised within the 'Tomari' based styles of Karate-do, these are as follows: Chinto (Gankaku), Rohai (Meikyo), Wanshu (Enpi, Empi), Wankan (Matsukaze). See also Kata.

CHINTO



'Quell the east', 'fighting to the east', 'winning sword'. A Kata named after the shipwrecked Chinese martial-artist who was responsible for bringing the form to Okinawa. Further

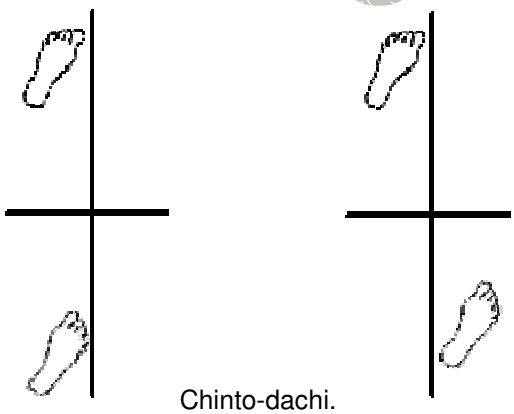
developed by Itosu-Yasutsune in the Shorin-ryu School of Okinawa. Renamed Gankaku by Funikoshi-Gichin in 1922. The Kata is characterised by one leg stances included with one leg kicking techniques.


Chin - to calm or quell


To - East

Traditionally, 'Chinto' translates as 'fighting to the east', which could be interpreted from these characters, i.e. quelling a disturbance to the east. Chinto is a Shuri-te and Tomari-te lineage Kata and found in many current styles, including Shotokan (they call it 'Gankaku', or 'crane on a rock'), as well as many Shorin Ryu schools. According to Karate historians, the oldest forms of Chinto were performed to the right and left, unlike the current version performed forward and back. Chinto Kata, being performed in Shuri-te time, had the techniques performed forward and back (as in Gankaku). The first stance in Chinto, where the feet are positioned in-line to one another, is of the tate-seishan variety. However, as it is only present in Chinto this stance has been identified as separate from tate-seishan and named 'Chinto-Dachi' to reflect this individuality and uniqueness (see Chinto-Dachi under the section 'Karate & Wado Terminology').

Chinto Dachi-waza.
Yohi (shizen-hontai), hidari-chinto-dachi (awase-uke-waza-jodan (*left haishu-uke/right kaishu-uke*), awase-otoshi-uke-waza-gedan (*left shotei-uke/right haishu-uke*)), hidari-tetsui-uchi-chudan), hip twist into tate-seishan-dachi (migi-choku-tsuki-chudan), turn (migi-nagashi-uke-jodan), shiko-ashi (migi-gedan-barai), turn, hidari-junzuki-dachi (jodan-shuto-juji-uke, otoshi-tetsui-uke-gedan, nidan-geri-jodan), hidari-junzuki-dachi (gedan-juji-uke), turn, hidari-junzuki-dachi (gedan-juji-uke), turn, kokutsu-dachi (migi-gedan-barai), step through by raising and dropping the body, hidari-kokutsu-dachi (hidari-shuto-gedan-barai), step through, migi-junzuki-dachi (awase-soto-shuto-uke-jodan), twist, han-shiko-ashi-dachi (awase-soto-haito-uke-jodan), jigo-tai (*stand up*) shizen-hontai, slide, hidari-kokutsu-dachi (hidari-gedan-barai/migi-soto-uke-jodan), draw up, musubi-dachi, migi-kokutsu-dachi (migi-gedan-barai/hidari-soto-uke-jodan), draw up, heisoku-dachi, hidari-kokutsu-dachi (hidari-gedan-barai/migi-soto-uke-jodan), hidari-gyaku-neko-ashi-dachi (gedan-juji-uke), han-shiko-ashi-dachi (awase-soto-uke-jodan), jigo-tai (*stand up*) shizen-hontai, fists placed on hips in preparation, twist body (migi-kote-uke, hidari-kote-uke), turn, migi-gyaku-neko-ashi-dachi (awase-soto-uke-jodan), migi-sagi-ashi-dachi (hidari-gedan-barai/migi-soto-uke-jodan, hidari-ho-ran-gamae, hidari-gedan-barai/hidari-maegeri-chudan), step, migi-junzuki, hidari-sagi-ashi-dachi (migi-gedan-barai/hidari-soto-uke-jodan, migi-ho-ran-gamae, migi-gedan-barai/migi-maegeri-chudan), migi-tate-seishan-dachi (hidari-choku-tsuki), twist, migi-sagi-ashi-dachi (hidari-gedan-barai/migi-soto-uke-jodan, hidari-ho-ran-gamae, hidari-gedan-barai/hidari-maegeri-chudan), hidari-tate-seishan-dachi (migi-choku-tsuki), twist, shiko-ashi-dachi (migi-kake-shuto-uke-jodan), migi-tate-seishan-dachi (hidari-tate-empi-uchi, right fist/left open hands draw to the left-side of the body), twist, moving through with migi-sagi-ashi-dachi (age-uraken-uchi-jodan, hidari-horan-gamae, hidari-gedan-barai/hidari-maegeri-chudan), step, migi-junzuki, yamae (shizen-hontai).



Chinto-dachi. Tate-seishan-dachi.

BASSAI

抜塞



'Thrust asunder', 'penetrating a fortress'. Also translates as 'remove an obstruction'. The Karate Kata developed by Karate master Matsumura-Soken. Practised within the Shorin-ryu schools of Okinawan Karate. Some styles practice two versions of this Kata, within their syllabus, known as Bassai-dai and Bassai-sho. However, there is also a third lesser-known version of Bassai, known as Passai-Guwa, which was passed down to a very select amount of individuals by Motobu-Choki. Only two individuals are now known to teach this, Shimabukuro-Zenpo and Miyahira-Katsuya. So in conclusion there are numerous versions of the Kata Bassai, some having little differences from each other as they come from the similar originating source. These variations include (as well as the differing terminologies) Bassai (including Bassai-sho & Bassai-dai), Batsai, Ishimine-no-Passai, Passai (including Passai-sho & Passai-dai), Patsai, Matsumora-no-Passai, Oyadomari-no-Passai, Passai-Guwa, and Tomari-no-Passai.

抜 Batsu - pull out, remove, surpass, outdistance

塞 Sai - close, shut, lock, cover, obstruct

Traditionally, Bassai translates as ‘to penetrate a fortress’, or ‘to storm a fortress’. From the translation from these kanji, it seems to mean, ‘to remove an obstacle’. Possibly, the Kata means ‘uprooted fortress’, as in a fortress that is uprooted and mobile like a phalanx, this would be in the spirit of the Kata, as it incorporates quick motions but then roots for solid attack and defence portions like a fortress. The oldest known version originated in the mid 1800's in Nishihara village on the east side of Shuri. The original kanji (and original meaning) could easily have been lost over the last 150 years.

Bassai Dachi-waza.

Yohi (heisoku-dachi), step forward, migi-kosa-dachi (migi-soto-uke-jodan), turn, hidari-tate-seishan-dachi (hidari-soto-uke-jodan, migi-soto-uke-jodan), turn, migi-tate-seishan-dachi (hidari-uchi-uke-jodan, migi-soto-uke-jodan), twist, migi-mashomen-no-neko-ashi-dachi (migi-

gedan-barai, migi-uchi-tetsui-uchi-jodan, hidari-soto-uke-jodan), twist, hachi-ji-dachi (*shizen-hon-tai*) (hidari-ho-ran-gamae, hidari-gedan-barai, migi-choku-tsuki-chudan), slide to left, hidari-naname-no-heiko-dachi (migi-soto-uke-jodan), slide back, hachi-ji-dachi (hidari-choku-tsuki-chudan), slide to right, migi-naname-no-heiko-dachi (hidari-soto-uke-jodan), draw up and step forward, migi-mahanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), step, hidari-mahanmi-no-neko-ashi-dachi (hidari-shuto-uke-jodan), step, migi-mahanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), twist body, migi-kosa-dachi (arms in preparation position), step back, mahanmi-no-neko-ashi-dachi (awase-waza; hidari-jodan-kake-shuto-uke/migi-otoshi-shotei-uke-chudan), twist, (drawing the 'opponent's' arm), hidari-kosa-dachi (migi-sokuto-fumikomi-hiza), turn, hidari-mahanmi-no-neko-ashi-dachi (hidari-shuto-uke-jodan), step, migi-mahanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), draw back, musubi-dachi (awase-kote-uke (fists on forehead in preparation for the following-up technique)), migi-junzuki-dachi (hira-basami-tetsui-uchi), slide forward, migi-junzuki, draw up, musubi-dachi (hidari-gedan-barai/migi-soto-uke-jodan), step through, shiko-ashi-dachi (migi-tetsui-uchi-gedan), draw up, hachi-ji-dachi (*shizen-hontai*) (hidari-tetsui-uchi-chudan, migi-uchi-mikazuki-geri), shiko-ashi-dachi (migi-mae-empi-uchi, migi-gedan-barai, arms draw back and repeat; migi-gedan-barai), twist, migi-junzuki-tsukkomi-dachi (yama-tsuki), draw back, hidari-junzuki-tsukkomi-dachi (yama-tsuki), migi-junzuki-tsukkomi-dachi (yama-tsuki), turn, hidari-yoko-seishan-dachi (migi-soto-uke-jodan), migi-tate-seishan-dachi (hidari-soto-uke-jodan), draw up smoothly (*forward*), migi-mahanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), slide across (*to the right side*), migi-mahanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), draw up (*45° facing forward*), hidari-mahanmi-no-neko-ashi-dachi (hidari-shuto-uke-jodan), yamae (heisoku-dachi).

WANSHU

晩愁

'Wang Xiu'. A Karate Kata that had its roots originating in Taiwan, China, and introduced into Okinawa in 1683AD. Named after a Chinese emissary, Wang-Xiu, and developed as an Okinawan Tomari-te Karate Kata by Karate master Matsumura-Soken. Practiced within numerous Okinawan and Japanese Karate schools. Later renamed Enpi (flying swallow), in some Japanese styles, due to translation difficulties. Also known as Empi, Enbi, and Enpi.

Wanshu Dachi-waza.
Yohi (heisoku-dachi) (*right fist covered with left palm on left-side of body*), slide to the left (drop body as if to strike a falling opponent) hidari-gyakuzuki-tsukkomi-dachi (otoshi-tsuki), twist, shiko-ashi-dachi (migi-ho-ran-gamae, migi-gedan-barai, hidari-kagi-tsuki), step forward, hidari-junzuki-dachi (hidari-gedan-barai), gyakuzuki-dachi (migi-gyakuzuki-jodan (*sono-bade-ippon-toru-gyakuzuki-jodan*), migi-maegeri-chudan), migi-kosa-dachi (gedan-tsuki), draw back, migi-junzuki-dachi (migi-gedan-barai), turn, hidari-junzuki-dachi (hidari-gedan-barai), gyakuzuki-dachi (migi-gyakuzuki-jodan (*sono-bade-ippon-toru-gyakuzuki-jodan*), migi-maegeri-chudan), migi-kosa-dachi (gedan-tsuki), draw back, migi-junzuki-dachi (migi-gedan-barai), turn, hidari-junzuki-dachi (hidari-gedan-barai), hidari-sagi-ashi-dachi (hidari-haishu-uke-jodan (*reinforced by right fist*)), migi-gyakuzuki-dachi (hidari-tate-shuto-uke), shiko-ashi-dachi (migi-choku-tsuki-renzuki-chudan), turn, hidari-junzuki-dachi (hidari-gedan-barai), hidari-gyakuzuki-dachi (migi-gyakuzuki-jodan), draw back, then step forward, migi-hanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), draw back, then step forward, hidari-hanmi-no-neko-ashi-dachi (hidari-shuto-uke-jodan), hidari-mashomen-no-neko-ashi-dachi (migi-choku-tsuki), step forward, migi-hanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), turn, hidari-junzuki-dachi (hidari-gedan-barai), gyakuzuki-dachi (migi-gyakuzuki-jodan (*sono-bade-ippon-toru-gyakuzuki-jodan*), migi-maegeri-chudan), migi-kosa-dachi (gedan-tsuki), draw back, migi-junzuki-dachi (migi-gedan-barai), turn, hidari-junzuki-dachi (hidari-gedan-barai), hip/body twist (look to the right), hidari-tate-seishan-dachi (migi-age-shotei-uke), step forward, migi-junzuki-dachi (awase-waza; migi-age-shotei-uke/hidari-otoshi-shotei-uke), step forward, hidari-junzuki-dachi (awase-waza; hidari-age-shotei-uke/migi-otoshi-shotei-uke), step forward, migi-junzuki-dachi (awase-waza; migi-age-shotei-uke/hidari-otoshi-shotei-uke), slide forward (*suri-ashi (both feet)*), migi-junzuki-dachi (migi-gedan-barai), slide forward, migi-junzuki-tsukkomi-dachi (awase-waza; hidari-koko-uchi/migi-yonhon-nukite), 360° turning-jump, migi-hanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), step back, hidari-hanmi-no-neko-ashi-dachi (hidari-shuto-uke-jodan), yamae (heisoku-dachi) (*right fist covered with left palm on left-side of body*).

NI-SEI-SHI

二十四

'Twenty four'. (Okinawa). Refers to the twenty-four acupoint contacts, within the Kata. A Karate Kata practised within numerous schools of Karate including Wado-ryu, Shito-ryu, Sanku-kai, Ryuei-ryu, Kobayashi-ryu etc. The name of the Kata was changed by Gichin-Funikoshi, and is now known as Ni-ju-shiho (twenty four steps/moves) in Shotokan and various other styles of Karate.

二 Ni - two

十 Sei/Ju - ten

四 Shi - four

歩 *Ho - walk, move*

Niseishi is Chinese for the number 24. In Japanese, it translates as Nijushi, the 'ho' character (in this case) means 'move' and hence Nijushiho translates as '24 moves'. The Chinese and Japanese Kanji are identical. Chito-ryu Niseishi is not the same Kata as Niseishi from Shuri-te lineage styles; even the Embu-sen (stepping pattern) is different. The complete origin of Chito-ryu Niseishi is unknown, however some pieces of our Niseishi can be found in other Okinawan Kata. Some Goju-ryu schools, specifically those in the line of Higa Seiko (a student of Higashionna Kanryo and later Miyagi Chojun) practised a Kata they call 'Hakutsuru' (some Japanese pronounce this Hakaku, in either case, it means 'White Crane') which contains the 'cut, front kick, slide forward, x-block, back to square stance, ridge hand strike, repeat' sequence. It seems that Seiko Higa obtained this Hakaku Kata from Gokenki (1886-1940), the Chinese tea merchant who taught Bai He Gungfu (White Crane Kung-fu) in Okinawa from 1912/13 until his death.

Ni-sei-shi Dachi-waza.

Yohi (shizen-hon-tai), hidari-mahanmi-no-kokutsu-dachi (hidari-uchi-shotei-uke), slide forward, hidari-junzuki-tsukkomi-dachi (awase-waza; hidari-gedan-ude-osae-uke/migi-choku-tsuki (*right punch over left block*)), draw back (leading leg pulls back to avoid foot-sweep) then slide forward, hidari-mahanmi-no-kokutsu-dachi (hidari-ude-osae-uke), turn, migi-seishan-dachi (arms cross body in front, then draw back to sides, awase-tsuki (*left over right*)), hidari-sagi-ashi-dachi (arms draw back in front of face,), migi-junzuki-dachi (kaki-wake-uke), step forward, hidari-tate-seishan-dachi (jodan-uke), hidari-yoko-seishan-dachi (migi-age-empi-uchi, kake-chudan-shuto-uke, migi-sokuto-fumikomi-hiza), shiko-ashi-dachi (hidari-kagi-tsuki, kake-chudan-shuto-uke, hidari-sokuto-fumikomi-hiza), shiko-ashi-dachi (migi-kagi-tsuki), migi-junzuki-dachi (awase-shotei-uchi (*left over right*)), turn, hidari-junzuki-dachi (migi-haito-uchi-jodan), draw up, musubi-dachi (hidari-kote-uke (*left hand meets right*)), migi-junzuki-tsukkomi-dachi (hidari-sukui-uke, migi-gedan-tsuki, awase-otoshi-tsuki), twist, hidari-mahanmi-no-kokutsu-dachi (hidari-kake-shuto-uke-chudan), step, shiko-ashi-dachi (migi-age-empi-uchi-jodan, tetsui-uchi-chudan, hidari-kagi-tsuki, turn, hidari-mahanmi-no-kokutsu-dachi (hidari-kake-shuto-uke-chudan), step, shiko-ashi-dachi (migi-empi-uchi, tetsui-uchi), turn, hidari-mahanmi-no-kokutsu-dachi (hidari-kake-shuto-uke-chudan), step, shiko-ashi-dachi (migi-age-empi-uchi-jodan, tetsui-uchi-chudan, hidari-kagi-tsuki, turn into hidari-seishan-dachi (arms cross body in front, then draw back to sides, awase-tsuki (*right over left*)), draw back (mawashi-uke), heisoku-dachi (arms draw back in preparation, slow movements to; migi-tate-shuto-uchi/hidari-shotei-uchi (*awase-osae-uke*)), yamae (shizen-hon-tai).

RO-HAI

老梅

'White heron', 'vision of a crane', 'crane sign', 'heron sign'. A Kata of the Tomari-te and practised in many schools of Karate in Okinawa and Japan. Developed by Karate master Matsumura-Soken. In the Matsumura-Shorin-ryu school of Okinawa the three versions taught are Rohai-ge, Rohai-chu, and Rohai-jo. Also known as Lo-hai or Gankaku.

 Ro - heron

 Hai – sign

 Hai – Mark, impression

Rohai translates as ‘heron sign’ or ‘heron mark’. The name ‘Rohai’, with identical kanji, is the name of a traditional Okinawan Kata. 'White heron', 'vision of a crane', 'crane sign', 'heron sign'. A Kata of the Tomari-te and practised in many schools of Karate in Okinawa and Japan. Developed by Karate master Matsumura-Soken. In the Matsumura-Shorin-ryu school of Okinawa the three versions taught are Rohai-ge, Rohai-chu, and Rohai-jo. Also known as Lo-hai or Gankaku. The traditional Okinawan Kata is not the same Kata as the Chito-ryu Rohai and includes the signature moves of standing on one leg to avoid leg attacks. The origins of Chito-ryu Rohai are unknown.

Rohai Dachi-waza.
Yohi (heisoku-dachi), step out with right foot, nai-hanchi-dachi (arms cross in front, then draw back to side of body, age-yonhon-nukite/kote-uke (arms force upwards and together in front of face), arms open outwards, awase-soto-haishu/kote-uke, migi-osae-uke, hidari-yoko-otoshi-tetsui-uke, migi-kagi-tate-yonhon-nukite), turn moving right foot, nai-hanchi-dachi (arms cross in front, then draw back to side of body, migi-choku-tsuki, renzuki-chudan), hidari-sagi-ashi-dachi (arms in preparation for block), step back, hidari-mahanmi-no-kokutsu-dachi (hidari-otoshi-tetsui-uke), step forward, migi-junzuki, step back, hidari-sagi-ashi-dachi (arms in preparation for block), step back, hidari-mahanmi-no-kokutsu-dachi (hidari-otoshi-tetsui-uke), step forward, junzuki, slide forward, migi-junzuki-tsukkomi-dachi (yama-tsuki), draw back, musubi-dachi (hidari-ho-ran-gamae), slide forward, hidari-junzuki-tsukkomi-dachi (yama-tsuki), draw back, musubi-dachi (migi-ho-ran-gamae), slide forward, migi-junzuki-tsukkomi-dachi (yama-tsuki), 360° stepping backward turn, migi-hanmi-no-neko-ashi-dachi (migi-shuto-uke-jodan), step, hidari-hanmi-no-neko-ashi-dachi (hidari-shuto-uke-jodan), turn facing forward, nai-hanchi-dachi (arms cross in front, then draw back to the side of the body), yamae (heisoku-dachi).

THE THREE 'JI' (TEMPLE) KATA OF WADO-RYU

JI'TTE



'Temple hand/s'. A Tomari-te Kata named after a Buddhist Temple and developed by the Shorei-ryu Karate master Itosu-Yasutsune. This Kata is practised within numerous Karate schools of Okinawa. Also known, although mistakenly, as Jutte; ten hands.

Ji-tte Dachi-waza.
Yohi heisoku-dachi (left palm over right fist), step back, migi-mashomen-no-neko-ashi-dachi (migi-haishu-osae-uke), step 90° to left, hidari-mashomen-no-neko-ashi-dachi (awase-waza; hidari-age-shotei-uke/migi-otoshi-shotei-uke, left hand over right arm (as if to attempt to grab opponent’s grasp), migi-soto-uke (shotei position)), step forward, shiko-ashi-dachi (migi-shotei-uchi-jodan), step forward, shiko-ashi-dachi (hidari-shotei-uchi-jodan), step forward, shiko-ashi-dachi (migi-shotei-uchi-jodan), step back (right leg crossing in front/arms cross over head), shiko-ashi-dachi (awase-yoko-gedan-barai), hidari-suri-ashi (arms cross in front of face), shiko-ashi-dachi (awase-soto-uke-jodan), step forward, han-shiko-ashi-dachi (hidari-

uchi-uke-jodan (right arm still in place)), step forward, han-shiko-ashi-dachi (migi-uchi-uke-jodan (left arm still in place)), step forward, han-shiko-ashi-dachi (hidari-uchi-uke-jodan (right arm still in place)), look to right, jigo-tai (stand up slowly (*shizen-hon-tai*)), migi-mahanmi-no-neko-ashi-dachi (migi-kake-shuto-uke-chudan), twist, migi-junzuki-tsukkomi-dachi (awase-shotei-uchi), step, hidari-junzuki-tsukkomi-dachi (awase-shotei-uchi), step, hidari-junzuki-tsukkomi-dachi (awase-shotei-uchi), turn, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-soto-uke-jodan), change weight to opposite leg, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-soto-uke-jodan), turn facing forward, step, hidari-junzuki-dachi (hidari-jodan-uke), step, migi-junzuki-dachi (migi-jodan-uke), turn, hidari-junzuki-dachi (hidari-jodan-uke), step, migi-junzuki-dachi (migi-jodan-uke), turn, yamae (heisoku-dachi (left palm over right fist).

JI'HAN

慈恩

'Temple sound'. A Kata named after the Buddhist temple Ji'han-ji and developed by the Karate master Itosu-Yasutsune. Practised within the Wado school of Karate. See Kata. See also Jion.

Ji'han Dachi-waza.
Yohi, heisoku-dachi (left hand covers right fist in front of body), left foot steps back, migi-junzuki-dachi (nidan-uke; migi-soto-uke-chudan/hidari-gedan-barai), step to left 45°, hidari-mashomen-no-neko-ashi-dachi (kaki-wake-uke, migi-kette-junzuki), migi-junzuki-dachi (hidari-choku-tsuki, renzuki-chudan), twist 90°, migi-mashomen-no-neko-ashi-dachi (kaki-wake-uke, hidari-kette-junzuki), hidari-junzuki-dachi, (choku-tsuki, renzuki-chudan), twist, hidari-junzuki-dachi (migi-jodan-uke, hidari-jodan-uke), migi-junzuki (hidari-jodan-uke, migi-jodan-uke), hidari-junzuki (migi-jodan-uke, hidari-jodan-uke), migi-junzuki, turn, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-jodan-uke), shiko-ashi-dachi (migi-kagi-tsuki), twist, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-jodan-uke), shiko-ashi-dachi (hidari-kokutsu-dachi), twist, hidari-junzuki-dachi (hidari-gedan-barai), migi-junzuki-dachi (migi-shotei-uchi-jodan), hidari-junzuki-dachi (hidari-shotei-uchi-jodan), migi-junzuki-dachi (migi-shotei-uchi-jodan), turn, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-jodan-uke), draw up, musubi-dachi (hidari-soto-uke-jodan), slide out, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-soto-uke-jodan), draw up, musubi-dachi (migi-soto-uke-jodan, arms slowly drop to side of body), migi-gyaku-neko-ashi-dachi (gedan-juji-uke), slide back, migi-junzuki-dachi (awase-soto-gedan-barai), step forward, hidari-junzuki-dachi (awase-soto-uke-chudan), step, junzuki-dachi (jodan-juji-uke, otoshi-morote-uraken-uchi-jodan, *drawing right fist back for strike while left arm simultaneously blocks*, migi-uraken-uchi-jodan, migi-morote-soto-uke-jodan), turn, hidari-mashomen-no-neko-ashi-dachi (hidari-soto-uke-jodan), step, migi-junzuki, turn, migi-mashomen-no-neko-ashi-dachi (migi-soto-uke-jodan), step, hidari-junzuki, turn, hidari-junzuki-dachi (hidari-gedan-barai), step, migi-junzuki-dachi (migi-tetsui-uchi-jodan), step, hidari-junzuki-dachi (hidari-tetsui-uchi-jodan), step, migi-junzuki-dachi (migi-tetsui-uchi-jodan), turn, shiko-ashi-dachi (awase-waza; hidari-tetsui-uchi-jodan/migi-kagi-uke), slide (*migi-suri-ashi*), shiko-ashi-dachi (awase-waza; migi-tetsui-uchi-jodan/hidari-kagi-uke), draw back, yamae (heisoku-dachi).

JION

An Okinawan Shorei-ryu Kata named after the Buddhist temple Ji'han-ji. Known as Ji'han in the Wado school of Karate.

JI'IN

慈陰

'Temple ground'. A Kata of the Shuri-te school of Karate developed by Itosu-Yasutsune. Named after the Shaolin Temple, Ji'in-ji.

Ji-in Dachi-waza.
Yohi, heisoku-dachi (left open-hand covering right-fist in front of body), left leg draws back, migi-junzuki-dachi (nidan-uke; migi-soto-uke-chudan/hidari-gedan-barai), draw up (knees bent to retain stance height), heisoku-dachi, slide to left, migi-kokutsu-dachi (awase-waza; migi-

gedan-barai/hidari-soto-uke-jodan), transfer to opposite leg, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-soto-uke-jodan), twist, hidari-junzuki-dachi (hidari-jodan-uke), step, migi-junzuki, turn and step through (gliding into migi-mashomen-no-neko-ashi-dachi on the way through, migi-jodan-uke), step, hidari-junzuki, draw back (knees bent/arms crossed, *left over right*, in front of body), slide left, shiko-ashi-dachi (hidari-yoko-tetsui-uchi), twist body, hidari-kokutsu-dachi (hidari-kagi-uke), step forward, migi-kokutsu-dachi (awase-waza; hidari-osae-uke (palm down)/migi-yonhon-nukite (*palm up*)), step, hidari-kokutsu-dachi (awase-waza; migi-osae-uke/hidari-yonhon-nukite), step, migi-kokutsu-dachi (awase-waza; hidari-osae-uke (palm down)/migi-yonhon-nukite (*palm up*)), turn, hidari-mashomen-no-nekoashi-dachi (kaki-wake-uke, migi-maegeri-chudan), migi-junzuki (hidari-choku-tsuki, nidan-uke (migi-soto-uke-chudan/hidari-gedan-barai)), twist, migi-mashomen-no-neko-ashi-dachi (kaki-wake-uke, hidari-maegeri-chudan), migi-junzuki (hidari-choku-tsuki, nidan-uke (hidari-soto-uke-chudan/migi-gedan-barai, look over left shoulder, turn opposite way, shiko-ashi-dachi (migi-tetsui-uchi, turn, shiko-ashi-dachi (hidari-yoko-tetsui-uchi), draw back, then slide to side, shiko-ashi-dachi (hidari-yoko-tetsui-uchi, migi-kake-tsuki, hidari-yoko-tsuki), turn, shiko-ashi-dachi (nidan-uke; migi-soto-uke-chudan/hidari-gedan-barai, migi-gedan-barai, kaki-wake-uke, migi-jodan, hidari-renzuki-jodan), twist, hidari-junzuki (hidari-jodan-uke), step, migi-junzuki, turn and slide through into migi-mashomen-no-neko-ashi-dachi, migi-junzuki-dachi (migi-jodan-uke), step, hidari-junzuki, turn, yamae, heisoku-dachi (left open-hand covering right-fist in front of body).

JUTTE
十手

Ju-tte: Ten hands. See Ji-tte.

SUPARINPEI
壱百零八拳

'One-hundred and eight'. Was introduced to Okinawa from the Fukien Province in China over 100 years ago. Involves fast and slow complex movements with harmonised breathing control. The most advanced of the 13 Goju-ryu Kata developed by Karate master Chojun-Miyagi. Involves movements with harmonised breathing control. Contains 108 fighting movements symbolising, it is said, the 108 desires/temptations (violations) of man, as listed in Buddhist doctrines. However, as there are considered 108 major stunning and killing points on the human body, my personal belief is that this Kata has its origins from the acupoint school originally established by Feng-Yiquan. Additionally, Susruta-Samhita was an Indian medical Sastra of the 2nd century AD. Susruta wrote the book to give information highlighting the '108 vulnerable points' on the body.

This Kata (as with Unsu) was practised by Ohtsuka-Sensei. However it was believed that, as it did not reflect the correct 'concepts' of Wado-ryu, it was dropped from the school in the very early years of the style's development. However, due to its popularity amongst Wado-ka, it has resurfaced. The Wado version of this Kata was recreated in 2001 by Hakoishi Katsumi 8th Dan and is now practised within all JKF-Wadokai Dojo throughout the world. In the JKF-Wadokai, Suparinpei is still undergoing changes and influences, depending on who tends to be involved with the Technical Directorship within JKF-Wadokai. However, British Wadokai practises the version that was first introduced into the UK by Hakoishi Sensei and practised by Sakagami Sensei back in 2003.

SEIENCHIN
制引战

'Calm within a storm', 'storm within the calm', or 'calm without a storm'. Other translations include 'Control, suppress, and pull', and 'war form'. An Okinawan Kata, with roots from the Chinese Hsing-i system, developed by Higaonna-Kanryo and practised within numerous Karate schools (more commonly the Goju-ryu and Shito-ryu systems). Seienchin uses techniques to grasp, unbalance, sweep, and takedown. Derived from the Naha-te Karate system. See also Higaonna-Kanryo.



UNSU

雲手

'Cloud hand', 'clouded hands', 'hand in the clouds', 'hidden fist'. This Okinawan Shorin-ryu Kata, which originates from the Chinese form Wan-sau, is found both in Shotokan as well as Shito-ryu. In an older form it is referred to as Unshu. Today it is practised within numerous Okinawan and Japanese Karate schools. Introduced, in Wado form, by the Japanese Karate Federation Wadokai in 2005.

LINEAGE	KATA
ARAGAKI	Niseishi Sochin Unshu
CHATANYARA	Kusanku
GOKENKI	Hakucho Nipaipo Papuren
HIGASHIONNA	Kururunfa Saifa Sanchin Sanseiru Seienchin Seipai Seisan Shisochin Suparinpei
ISHIMINE	Bassai
ITOSU	Heian (Pinan) Shodan Heian (Pinan) Nidan Heian (Pinan) Sandan Heian (Pinan) Yodan Heian (Pinan) Godan Bassai Dai Bassai Sho Chintei Chinto Gojushiho Ji-in Ji-han Ji-tte Kosokun Dai Kosokun Sho Naifuanchin Shodan Naifuanchin Nidan Naifuanchin Sandan Rohai Shodan Rohai Nidan Rohai Sandan Shiho-Kosokun
MABUNI KENWA	Aoyagi Juroku Miyojo
MATSUBAYASHI (Shorin-ryu)	Annanko
MATSUMURA	Bassai Seisan Rohai
MATSUMORA	Rohai Wankan (Matsukaze) Wanshu

MIYAGI	Gekisai Ichi Gekisai Ni Tensho
UEICHI/MABUNI	Shinpa

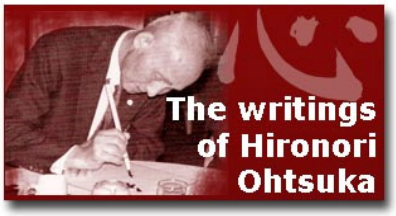
CONCISE KATA TRANSLATION IN ALPHABETICAL SEQUENCE

AOYAGI	Green willow
BASSAI	To penetrate a fortress or thrust asunder
BASSAI DAI	To penetrate a fortress, major version
BASSAI SHO	To penetrate a fortress, minor version
CHINTEI	Winning hand
CHINTO	Fighting to the East
GOJUSHIHO	54 contacts
HAPPO SHO	8 walk
JUROKU (NO)	16 (Contacts)
JI-TTE	Temple hand
JI-IN	Temple ground
JION/JI'HAN	Temple sound
JU-TTE	10 hands
KENSHO	Pure/Innocent light. The sister Kata to Wanshu
KOSOKUN DAI	Name of a Chinese military official, major version
KOSOKUN SHO	Name of a Chinese military official, minor version
KURURUNFA	Come, Stop, Tear and Break
MATSUKAZE	Pine tree in the wind
NAI-HANCHI	Inside moving, or inside version
NIPAIPO	28
NISEISHI	24
PINAN	Peaceful mind/Peaceful period/Peaceful state
PINAN SHODAN	*Peaceful mind 1st level*
PINAN NIDAN	*Peaceful mind 2nd level*
PINAN SANDAN	*Peaceful mind 3rd level*
PINAN YODAN	*Peaceful mind 4th level*
PINAN GODAN	*Peaceful mind 5th level*
ROHAI	Vision of a crane
RYUSAN	Dragon Mountain/Three Dragons (*depending on the Kanji*)
SANSEIRU	36
SANCHIN	3 battles
SAIFA/SAIHA	Final Break or Tear
SEIENCHIN	Calm within the storm
SEIPAI	18
SEISAN	13
SHIHOKOSOKUN	Name after a Chinese military official. *Translates as 'Four-directions Ku-Shanku'*
SHINPA	New break, or new tear
SHINSEI	Pure heart/New beginning
SHISOCHIN	Men of Power/Brave Calming
SOCHIN	Powerful/Brace Calming
SUPARINPEI	108
TENSHO	Rolling palms
UNSU	Cloud hand
WANSHU	Named after the Chinese Emissary, Wang Xiu.

THE CONCEPTS & PRINCIPLES OF WADO KARATE

Inasu	Block and Counter in the same motion
Irimi	Entering Techniques
Kaisetsu, Kaishaku & Bunkai	Kaisetsu; Application. Kaishaku; Interpretation. Bunkai; Analysis. There is a common misconception in reference to 'Bunkai' when interpreting Kata movement. To 'interpret' Kata movement in its 'classical form' should be referred to as Kaisetsu. This is where you would 'fit' the application to the classical movements of the

	form, within its traditional movement, without modification. Kaishaku refers to an 'interpretation' of what the 'classical' move may represent in a more 'informal' perspective. Bunkai refers to the breakdown of the individual elements and placing the sequence within a more practical, flexible, and more natural element of combat. Therefore, with Bunkai, one can be much more creative with the interpretation/s of the classical form. From Kaisetsu comes Kaishaku, which then creates Bunkai. Additionally, Bunkai has origins within the Okinawan Dojo.
Ma-ai	Judging the proper distance and timing between yourself and the opponent
Nagasu	Side Shifting to avoid an attack
Noru	To 'ride' on the opponent's technique in order to deflect, redirect, or even suppress it, in order to take advantage of his movement etc.
Nage Waza	Throwing Techniques taken from Shindo Yoshin Ryu Jujutsu
Ni (Wa) Sente Nashi	No First Strike
Go No Sen	Block then counter after attack
Sen No Sen	Block and counter at the same time after attack
Sen Sen No Sen	Counter before the opponent can initiate his attack
Yasume	Being Relaxed at all times, except for the instant prior to delivering a technique
Tai Sabaki	Body shifting/moving
Zanshin	Constant awareness of your surroundings
	(The following three principles summarise the concept 'No Wasted Motion')
Mudana no Chikara	Do not use unnecessary strength/power
Mudana no Iroki	Do not use unnecessary movement
Mudana no Waza	Do not use unnecessary technique
Karate-ni-Sentenashi	One of the precepts of Karate-do. One must never attack first, mentally or physically. *If you attack, never be angry. If you are angry, never attack.*
Karate-do wa rei ni hajimari, rei ni owaru koto wo wasuruna.	Karate-do begins and ends with courtesy.



"The Origin of the Martial Arts."
Ohtsuka Sensei begins his critique modestly by denying any real authority or knowledge in the historical origin of the martial arts. He states that out of the primitive needs for survival developed fighting skills utilized by groups, used by the strong to control the weak. Unity and stability had to be maintained through the power established by these groups.
Ohtsuka Sensei then goes on to describe how, as mankind and scientific and technological capability have developed, weapons and the sciences of warfare have become so advanced that we are well on the road to self destruction.
He speculates that in earlier, primitive societies life was simpler and possibly relatively more peaceful.
It is the threat of self-annihilation that can be effectively counterbalanced by true martial arts.
To put this into context, it has to be remembered that this was written a mere twenty-four years after the unprecedented destruction of the Japanese cities of Nagasaki and Hiroshima .
"The Path* of Martial Arts".
(*for "Path in this heading, read, "Way", *Jap*. "Do" *Chin*. "Tao".)

In the first section the reader is lead towards examining the ideograms/characters for "chivalry/military affairs". This refers to the debate on the character "Bu". He informs us that the strokes that make up the character indicate, in one part, "to fight", in the other, "to cease, or lessen". Thus Ohtsuka Sensei sets out for us his main argument; that the martial arts are about the establishment of peace.
Ohtsuka reminds us that all nations and societies are subject to change and that in the past emphasis on the robustness of warriors and warfare and victory over the enemy were paramount, particularly during the times when the nation was troubled by domestic and national conflict. But in times of peace the focus was shifted to the characteristics of, as Ohtsuka puts it, "loyalty, integrity, sacrifice and dedication". It is interesting that he directs us to these particular virtues. These "qualities" embody some of the key aspects of Bushido, (the Way of the warrior, as specified by the code of the Samurai), who's origins lay in the doctrines of the ancient Chinese philosopher, Confucius. Confucian principles underpinned the development of the warrior ethos and complemented the highly developed physical and technical skills of the Samurai.
Ohtsuka also underlines the point that these philosophical principles were not the exclusive domain of the ruling classes, but were also embraced by the general populace. This echoed the development of the Martial arts at this period. The fighting arts that had previously been exclusive to the warrior class became accessible to all levels of society, partly due to the reforms undertaken during the Tokugawa period. Ohtsuka states that these philosophical principles survived the subsequent periods or eras of Japanese history at one level or another, even through the traumas and inevitable social upheavals of the Second World War and its aftermath.
Within this text he mentions in passing that the principles of the warrior and the man of honour were promoted to the advantage of the ruling hegemony to maintain its grip on society and the general population. (a comment he'd made oblique reference to in a previous section, when referring to the use of organised military might to control the populace.)
Ohtsuka brings us up to date and emphasises that Peace and Harmony should be thought of as universal, and not the exclusive domain of particular individuals or governments.
In the conclusion of this section Ohtsuka finishes this section with his oft-quoted comment,
"The Path/Way of martial arts is the path for peace. By mastering the path of martial arts, which is the path of peace and desiring the path of peace consequently, is indeed the true path of the martial arts. The essence of the path of the martial arts lies in the peace and happiness of all human beings. Regardless of the change that time brings; as it was in the past, martial arts have not altered its true essence now and it never will in the future to come."*
"The Path/Way and Technique."
(For this title some may wish to consider it as it reads in Japanese, i.e., "Do and Jutsu".)
Ohtsuka starts by drawing to our attention the development that took place during the Meiji Era (1868 - 1912) of traditional Japanese martial arts reinventing themselves and embracing the principle of "Do" i.e. "Way", to the extent of adding "Do" to the name of their discipline and dropping "Jutsu" i.e. "Technique, Art or Skill". E.g. Ken-jutsu became Ken-do, Ju-jutsu became Ju-do, etc.
He comments that as times changed the martial arts no longer held the same status within the Meiji era as it did in previous times. This he put down to "cultural expansion", and the net result was that the martial arts filtered down to the ordinary people. In addition, the transformation of the martial arts into the modern "Do" forms was further encouraged by its adoption into the education system, particularly through Kendo and Judo.
Ohtsuka then directs us to the debate between "Do" and "Jutsu". He indicates that although the two terms are ostensibly the same, there may have be a certain cultural snobbery within Meiji thinking attached to the use of "Do"; suggesting a more cerebral, hence elevated approach to the martial arts.
So, is there really a difference between the mental approach to the martial arts and the emphasis on technique? It is this central question that Ohtsuka then seeks to answer. According to his understanding and experience the mind is an integral part of "Jutsu", so "Do" is essentially the same. Technique (Jutsu) without the necessary elevated mental attributes would be hollow and meaningless, and the mental qualities without equally developed skills would also fail to achieve the highest objectives that Ohtsuka then seeks to direct us to later in the book.
Ohtsuka states that, *"skill must be the kind of skill that expresses the mind. By practicing with skill that expresses one's mind can one train his own mind".*



There is perhaps more than one way of looking at this. On one level it may just be an endorsement of the idea of technique expressing a comparable level of understanding; that is, on a physical technical plane. But on another level it may be that Ohtsuka is asking us to consider the concept of the individual practitioner's technique matched up and expressing the psychological balance and moral direction of that particular practitioner. The principle of "right" or "righteousness" is perhaps hinted at here, which indicates a subtle moral underpinning to Ohtsuka's brand of martial arts.

This theme is explored later in more depth under the heading, "Sei Ken" (Righteousness of the Fist). "Sei" means, "correct", “precise” or "right", as in "Seiza". "Sei" = "Correct", "Za" = "to sit". But in this context it means more than the right way to hold your fist. Ohtsuka links this with a concept well known within swordsmanship. There was a long tradition of the sword being the soul of the swordsman and an expression of the swordsman's heart. If his heart is on the right path he will not use his skills for evil means or become subverted and stray from the true path - he will have a "righteous heart".

Ohtsuka expands by saying that this is the same with karate training, and stressing how important it is that the martial art one undertakes to devote oneself to must be "correct" in all ways. To explain this he returns to a favoured theme of stating that the martial art must be in line with the Harmony ("Wa") and the logic and reason ("Ri") of both Heaven ("Ten") and Earth ("Chi"). The inevitable result being righteousness and peace.

"The Purpose of Training for Martial Arts".

Ohtsuka opens this chapter by outlining that whatever reason you begin your training in the martial arts (and it is accepted that these reasons are many-fold) you must seek to embrace what he calls the "True Essence" of your martial art. To fail to grasp this point inevitably results in dissatisfaction and emptiness, which can be psychologically damaging. While there are probably equally effective ways of developing ones mind and character outside of the martial arts, as is also true of the quest for strengthening and toughening the body, the martial arts of the ‘true tradition' offer something greater.

Ohtsuka comments in passing that the rigours of the harsher forms of physical combat tests are a "violent, but effective medicine" i.e. it gets the results, but at a cost.

He follows by saying that the methods must be correct in their application and warns against being led astray and losing sight of the objectives, adding that grave consequences await those who divert from the goal. While methods must be strict it is essential that there must be the support of a teacher who follows the right path, as well as the camaraderie of one's fellow travellers on the Way.

He outlines the qualities necessary within the individual for pursuing the true martial art. Firstly, the double edge weapon of intelligence and wisdom. These attributes teamed with an unwavering and enduring mental strength and equally matched with physical ability will give access to the "Way of the martial arts mentality".

"What is the Mentality of the Path of Martial arts?"

Here Ohtsuka emphasises what to him is the underpinning principle and objective of the martial arts; that is "Peace". But he acknowledges that this is no easy task and should be approached through a realistic awareness of the imperfections of human nature. Ohtsuka states that the desired Peace will not come through the interventions of transcendent beings, Gods, Buddhas, etc. but instead through human toil, (though he is sceptical about the direction that recent sociological trends and scientific developments have taken us). Here we see that Ohtsuka's faith remains firmly rooted in mankind and the potential there is for self-improvement and the improvement of society as a whole. Evidence perhaps that otherworldliness has little place in Ohtsuka Sensei's personal philosophy.

Ohtsuka sees that the source and the motivation to achieve this task is within the Martial Arts. He describes it as "this extraordinary mental power".

"Martial Arts Mentality Necessary for Present Day People."

However, he perceives a dilemma in that the Martial Arts, and hence the Martial Arts Mentality, is seen in some quarters as anachronistic, a throw-back to feudalism, a symbol of oppression. This is only natural in the cultural climate in Japan after the Second World War and originates out of misinformation and ignorance.

"Words and Actions are never separated from each other."

Ohtsuka pursues the necessity of reaching for the ideal, of the need for peace in society and underlines the complexities of approaching such an objective. He shies away from any detailed formula but instead promotes his theory of the Martial Arts Mentality and how it can

supply the necessary will to succeed. He mentions decisiveness and striving towards what is right, unencumbered by problems or obstacles met along the way.
Effectiveness must come from the dual disciplines of educating the intellect and focussing mind and body through training. The highly educated and informed individual can effectively deploy his learning and talents through disciplines honed in the Dojo. These two aspects must be in balance, as Ohtsuka puts it, “like wings to a bird”. This exhortation has its roots in the Samurai maxim of “Bun Bu Ryo Do”, literally “Literary arts, Military arts, together”. This is a goal that dates back to a 12th century Samurai ideal, but which few military men of the time were equipped to live up to.

"How Martial Arts exist in the present".

In this section Ohtsuka seeks to establish a rationale that suggests that the will towards the cultivation of an intellectual, emotional and physical elite should be driven by a feeling towards the promotion of the common good. He warns us against using people as unconscious pawns, saying that this must work within society, not separate from it. He also underlines the importance of true virtue within contemporary martial arts, warning against using martial arts for purely competitive purposes. It is clear that Ohtsuka had certain misgivings regarding the direction that the "sports only" policy can take future generations into.

“The Relationship between Martial Arts Training – Martial Arts Reality.”

In this chapter Ohtsuka moves from the practical into the philosophical. For me this is perhaps the most interesting and profound section of the book. It is structured in a very traditional format harking back to the style of the Chinese classics favoured by the Tokugawa scholars, following a logical sequence that builds from humble and practical beginnings and leads us into the exposition of an ambitious set of objectives for the whole of humanity.
Ohtsuka's initial point of departure is to underline the seriousness of martial arts training, explaining that while the techniques used are potentially lethal, practice must be governed by a regard for the safety of all involved, but training must be a serious undertaking to enable the practitioner to respond in the most appropriate manner. He also explains how courtesy comes out of a historical regard for the importance of propriety which is woven into Japanese society. Bowing is an outward expression of this propriety (“begin with a bow and end with a bow”). In Japanese martial arts this is referred to as “Reigi” and comes out of a historical regard for propriety deeply rooted in Japanese life. Ohtsuka says that respect is born from love and that actions associated with Respect (Reigi) are not empty gestures but a true expression of love.
The word “love” translated here can cause difficulty for the western audience. In western society it is a word that comes loaded with extra baggage. “Love” like “passion” can suggest unbridled and even unreasonable devotion, or emotions out of control. It is a word that because of its ambiguity has been hijacked to explain all kinds of hocus pocus.
So what did Ohtsuka mean in his use of the word “love”? It was obviously very important as the phrase, “bowing comes from respect and that respect is born from love” (or its' rough equivalent) is repeated three times in a very short section. The clues to help find a definition come later in the chapter. Firstly he emphasises the importance of relationships and mutual support, and talks of prolonged “emotional contact” (within a martial arts community context) engendering the practitioner's “emotional control and moral nature”. He then presents a somewhat circular description of the dynamics of love within a community. Basically to be true to ones self and hence to love oneself, we must also feel love for society and all humanity within that society. It is from this love in/of humanity and all things that make us human (in the higher sense) that society and all individuals will be nourished and encouraged to flourish and live towards higher ideals. To do this we must have respect for our fellow human beings, and the true expression of this respect is shown in courtesy – with real sincerity.
It follows that peace and harmony (“Wa”) are the net results of a healthy society. Ohtsuka describes contentedness and gratification of wants and desires as prerequisite for a robust and balanced world, and states that the martial arts mentality builds the necessary mental muscle and moral fibre to achieve this end.
Thus we see that Ohtsuka's vision is not retrospective, but instead is focussed clearly upon the future, towards a goal that is all-embracing and for the good of the whole of mankind. Ohtsuka outlines the qualities he believes that the martial arts bequeath the individual practitioner; these are as follows:

- Mental strength.
- Physical strength.
- Moral strength.

- Emotional control.
- Strength of judgement.

“Martial Arts are Techniques for Peace”.

In this section the previously practical master Ohtsuka is at his most esoteric. However, even within the picturesque analogies and arguably extreme examples, the practicalities are still there.

Ohtsuka expounds on natural phenomena and common-sense physical principles as they apply to the martial arts. As we read through his descriptions of nature's logic, we cannot help but find ourselves nodding in agreement and acknowledging the startling simplicity of it all. But, we also find ourselves wondering how these simple principles can be put into practice? The ideas seem lofty and a long way from the crudities of the “block/counter-strike” approach of primitive pugilism.

He states that martial arts being an expression of peace does not “exceed heaven, (“ *Ten* ”) it does not oppose the earth (“ *Chi* ”) it does not oppose humanity (“ *Jin* ”) “It goes with the ways of nature, like the flowing of water and the blowing of the wind. Water has its own logic, it flows naturally from high to low (Analogies connected to water as a mirror of nature's intentions are common in Japanese and Chinese philosophy, examples can be found in Mencius Book VI, Chap. II, 1 – 3. Legge translation. Also in the Lao Tzu LXXVII, 186, D.C. Lau translation.)

Ohtsuka's ideas here are a reflection of Neo-Confucian philosophies which were prevalent in Japanese society and political thinking since the early 1600's and touched all levels of Japanese life, in particular the Japanese Budo systems.

Briefly, Ohtsuka states that true martial arts are in harmony with Nature. The lack of resistance and yielding qualities of water provide a lucid image of apparent softness that masks real strength. Also consider the analogy of the floating bottle gourd as it responds to pressure, as well as the water-wheel, where the energy absorbed due to the weight of falling water is harnessed in a disarmingly simple and effective way. All of these supply us with direct physical models which can be applied instantly to combat strategy – one only has to think of the yielding qualities found in Ohtsuka Sensei's Kihon Gumite to understand how these ideas translate in real terms. “Defence and offence are the same” states master Ohtsuka.

“Techniques of martial arts must be flexible to change and other forces – like a ‘ball of air'”. In this comment we see that the fluidity needed to comply with these “natural” movements are also governed by external influences, acknowledging that ‘change' is a quality of the world around us that we ignore at our peril. To understand this fully we have to draw ourselves back and take a view from a cosmological level, again, trying to grasp fully the relationship between heaven (Ten) and earth (Chi) and mans place within the grand scheme as part of a cosmological trinity. There is a ‘logic' behind it all; this ‘logic' is the “Ri” or natural and moral Principle behind all manifestations. Ohtsuka says that the techniques born out of this mode of thinking are limitless. He says, “There is shape without shape, surface without surface and limit without limit. These changes are infinite. Like outer space, it is infinitely limitless. It is like the sky. This infinity embraces all things and makes peace. In martial arts there is no such thing as the ultimate technique. Techniques must be infinitely changeable and altered – just like the sky and space.”

“Sei Ken” (Righteousness of the Fist).

As mentioned earlier Ohtsuka states that if ones heart is not righteous then neither will his weapon be righteous. The weapon is the tool, the instrument directed by the will and intention of its user. Righteousness, as in the ability to understand/recognise the right and correct intentions and actions in all situations is a quality highly regarded by the classical Japanese warrior. Clearly, Ohtsuka Sensei sees the empty handed arts as an extension of the older weapon based systems through more than just the physical techniques. The ethical and philosophical traditions of the older warrior traditions live on in Ohtsuka's modern interpretations. For the warrior the training of the heart and development of righteousness must be in accordance/harmony with the logic and reason (Ri) of heaven and earth, the ultimate objective being Peace.

“The Ideal and the Reality.”

Ohtsuka Sensei goes on to speculate as whether this path of righteousness can be brought to fruition. He acknowledges that the largest hurdle would be the inevitable differences between nations and individuals in their beliefs and their wants and needs as human beings. He is

critical of quick fix “medicines” in the form of religious sects and messiahs and suggests that only short term comfort can be gained from those areas.

“Martial Arts Mentality and the “Sports” Mentality.”

Even though the higher goals for humanity may be obstructed by seemingly impossible hurdles this is a reality that we must all respect. We must also recognise that it is also a “reality” that it is natural for us to want to do something about it. This sentiment echoes ideas espoused by Confucius 2400 years ago.

Confucius taught that one does what one ought to do simply because it is morally right to do so, even if one's efforts are doomed to failure. If it is the decree of the universal way that our labours fail to succeed, so be it… what more can we do? 3

Faced with the reality of our own inevitable extinction is it not a wonder that society has not fallen apart and been overtaken by anarchy? Instead Ohtsuka Sensei exhorts us to strive towards physical and mental betterment. His answer is to be found in the pursuit of the Way of the martial arts, even though modern society makes prolonged dedication to training and study incredibly difficult and, unfortunately, it is also possible to fall into the trap of allowing the martial arts to be nothing more than a commodity, something to peddle for commercial gain. Ohtsuka Sensei describes this as akin to “spilling poison into a river” and adds that, “it only serves to harm society”.

Aspiring towards a peaceful society is truly a hard road to travel.

Again Ohtsuka Sensei lectures us that physical activities and sports go beyond the aim of increasing physical strength or feeding the ego. Sport for these reasons alone is a shallow activity.

Instead, sporting activities should aspire towards improving the “whole” person for the betterment of society. This ideal has remained intact to the current day. The current Wado Ryu grandmaster, Hironori Ohtsuka II, often reminds students that within the competitive format the competitors should be humble in their gratitude to their fellow competitors. Winners should remember that their successes are built upon the generosity of their fellow sportsmen/Budoka, those who courageously competed against them on their way to the top, and that they should acknowledge these unsung competitors.

“Compromise and Cooperation.”

This is Ohtsuka Sensei's short treatise on the strategies necessary to settle differences. The use of power to achieve one's objectives is frowned upon and the idea of compromise also has its limitations. Instead Ohtsuka Sensei extols co-operation and understanding. The power option has a habit of reaping its own negative legacy.

“Su Ha Ri”.

Master Ohtsuka suggests that the term has been around for a long time, even existing within the Japanese Tea Ceremony.

Su/Shu = To keep to the practices, methods and teachings of the previous generation (master to student).

Ha = is to doubt, to deviate from those teachings (based upon elevated knowledge through years of dedicated training).

Ri = to break away. To create new ideas and move on, move forward.

Ohtsuka Sensei adds the postscript that these levels of attainment depend on the natural ability of the student, as well as the circumstances and environment necessary for the student to flourish - something not easy to accomplish.

“The Worship of the Martial Arts Dojo.”

Here Ohtsuka Sensei examines the connections between Japanese martial arts and Japanese religious establishments and traditions. The tradition has always been that the Gods and *Kami* (spirits - of the Shinto tradition) are enshrined within the Dojo.

The connection between specific Japanese holy places, temples etc. has a certain convenience attached to it. The temples and shrines were sponsored and supported by the warrior classes. These sites were the logical venues for dedicated students of the Ways and this tradition continued over hundreds of years. The private dojo also insisted on personalised Kami, often reflecting the beliefs of the dojo owners.

Ohtsuka Sensei suggests that after the ban on the Japanese martial arts imposed by the Americans after WWII the tie between religiosity and martial arts became disconnected and in some areas the martial arts became just another form of physical activity to run alongside basketball, baseball and other sports.

The traditional dojo had small shrine positioned in a prominent place in the room (Kamiza), Ohtsuka Sensei laments the fact that in the post-war era sometimes these shrines were

absent from the place of training, or if they were present they were more a form of decoration, empty of meaning and significance. He also comments on the lack of formal etiquette (bowing, etc.) which added further to the erosion of the long-established traditions.
Ohtsuka offers us some hope by observing that in the current age there seems to be a return to etiquette and formality, even though it is sometimes lacking in real meaning or incorrectly performed. As for the Gods, Kami and Buddhas; the young people of modern Japan pay less attention to their influences than the previous generations. Master Ohtsuka says that if proficiency in the martial arts was based on the power of prayers and devotions why would anyone bother to actually do any training?
Ohtsuka Sensei sees the dojo as sacred because it is the crucible for the betterment of oneself towards the good of society. Shortfalls in matters of propriety and etiquette within the dojo act as a stain on the consecrated ground and make a mockery of the aims and ideals of the Martial Way . This also applies to loss of personal control. There is no place in the dojo for anger and emotional incontinence.
This exploration into the correctness of discipline in and around the dojo extends to what Ohtsuka Sensei refers to as the “ten evils” or hindrances to avoid as a martial artist. In this book he is not specific as to what the ten evils are. Possible variations as to what these ills may be range from the general social malaise identified by the Buddhists to the most likely candidate i.e.:
Gaman – resistance, unnatural stoicism.
Gashin – egotism.
Ikari – anger.
Osore – fear.
Ayabumi – seeing only the dangers, over-caution, excessive misgivings.
Utagai – doubt.
Mayoi – bewilderment.
Anadori – to belittle, criticise, be contemptuous.
Donyoku – avarice, covetousness, greed.
Manshin – arrogance, pride, conceit.
Master Ohtsuka says that the overcoming of these evils is down to the individual, divine intervention for Ohtsuka Sensei is not an option, this challenge must be undertaken alone and through the sheer power of the will. When the weaknesses are identified by the individual only then will the gods and spirits deign to bestow providence upon the labours of the long-suffering Budoka.
Ohtsuka Sensei is generous and open in understanding how the individual wishes to tackle their own demons, saying that it is perfectly acceptable to attach the struggle to otherworldly agencies, or even gain the support from one's own parents, family, or even ancestors, as long as the struggle is sincere and gained through one's own labours.
He concludes his thoughts on this theme by saying that really it is how you achieve these ends that matters not which sources of inspiration you employ. He finishes with a quote from the Japanese author, Eiji Yoshikawa**.**
“To respect God and yet not depend on him”.
I suspect that Yoshikawa was not original in the sentiment behind this quote, as this is an echo of a similar comment by Confucius 2400 years earlier,
“To work for the things the common people have a right to and to keep one's distance from the gods and spirits while showing them reverence can be called wisdom”.
“Enter into Kata, then withdraw from Kata.”
I am sure in my own mind that this chapter has often been misread by modern day western Wado practitioners, or if not misread then viewed from a very limited perspective.
It is my feeling that the misunderstanding comes from the literal translation of the word “kata”. Yes this section can be read as referring to “kata” as in; Pinan 1 through to 5 and Ku Shanku through to Chinto, but if “kata” is read as ‘form' in the broadest sense, encompassing what Ohtsuka Sensei understood as ‘form' from his long-established Budo background, then it is possible to extract a wider understanding of this section of the book. I would suggest that we consider amongst the assumed kata the paired forms of Kihon Gumite, Kumite Gata, etc. But this also depends on how large one spreads the net – for example, all techniques could be described as having ‘form'.
Ohtsuka Sensei begins this section by explaining to us that there are so very many ‘kata' that have been designed and modified by worthy Masters throughout the history of the martial arts (again, don't just think, solo kata). Serious students of the martial arts must learn these



kata/forms assiduously, but they must not become “stuck” in the form. He says that one must develop the ability to “withdraw from” the form and extrapolate; develop; expand; branch out; explore the possibilities or risk becoming stagnant and limited in their approach and understanding. This idea resonates with the oft-quoted comments of Aikido master Morihei Ueshiba who would exhort his students to “Learn and forget” techniques he had taught them.
Ohtsuka Sensei encourages us to adopt this as a ‘habit', one that is acquired over a long period of training. This habitual development very subtly becomes part of your psychological makeup, but be warned; the rewiring can result in unconscious reactions that are liable to be harmful or even dangerous.
Ohtsuka Sensei says that the way around this quandary is to approach it like an actor who is able to play different characters, but the balance is difficult to maintain.

“Igata and Kata”.

Here Master Ohtsuka warns us against practicing ‘dead' form. His comparison with the manufacture of mass produced pottery is apt. Soulless, homogenised form is of no value to martial artists of the ‘ True Way ', this is “Igata”.
True “Kata” interpreted intelligently and with real understanding is a living thing, and as such responds, flows and changes to situations, in the same way the reflection in a mirror does. Obviously this higher level of operation demands an equally high level of applied skill and will vary from person to person.
Ohtsuka's other comparison is with writing. Mass produced lettering while looking polished, coherent and slick, lacks opportunities for personal expression, character and individual style. The clear reference and comparison here has to be with the Japanese tradition of calligraphic art, Shodo, where the characters and marks made by the brush reflect not just the experience of the artist but also the essence of their character. Consider the wonderful dynamic brushwork of the Zen Buddhist swordsman and calligrapher Yamaoka Tesshu (1836 – 1888). His calligraphy is the embodiment of single-mindedness and resolute power. As with his swordsmanship, form takes second place to intent and the mastery of the will.
In this section Ohtsuka also draws comparisons with Folk Dancing and Acting.

“The Difference Between Large and Excessive Actions”.

Master Ohtsuka starts by saying that individual movements must be “large and lively, but not excessive or pointless”. My understanding of this is that you must train to make your movement expansive and full with vigour and energy, the technique must be ‘loaded' through the whole range of its motion, thus avoiding movement that appears large but is in fact empty. As with all of Ohtsuka's technical demands there have to be caveats to protect against straying from the path; in this case the warning is against unnecessary movement which is a waste of energy and does not qualify as the particular type of ‘large' movement as Ohtsuka defines in this section.
Ohtsuka expands on this by connecting to the previously discussed ‘Kata' versus ‘Igata' discussion. Pointless ‘form for form's sake' styles of movement run counter to the meaningful, relevant freedom of appropriate movement afforded by ‘live' Kata. To be locked into ‘dead' rigid form can become a habit, and as such would be a major obstacle to advancement.
Interestingly, almost as a footnote, Ohtsuka states that in some circumstances these judgements can be purely subjective, and depend on the demands of the situation and particularly the opponent – meaning that one could actually gain advantage through making deliberate excessive or seemingly pointless actions.

“The Difference Between Quick and Fine Actions”.

Quick and Fine in this context refer to speedy efficient actions of attack, defence or strategic manoeuvring, with emphasis on the word ‘efficient'. In one's quest for speed there must be no wasted movement.
An obvious example of wasted movement would be what boxers call a ‘telegraphed punch'. In his eagerness to deliver as much energy as possible to his chosen target the novice boxer withdraws his fist slightly, naturally this causes a momentary time-lapse and gives his opponent a valuable hint as to what is about to happen. In some attempt at justifying his actions the novice believes that this is what his body is telling him to do, and that the apparent naturalness of this physical quirk is correct. Experience and the rules of logic tell a different story.
The warning against the over reliance on ‘fine' actions is directed towards those movements that might appear to be fast but lack the energy and intent of ‘quick' actions. An example of what Ohtsuka Sensei means by ‘fine' actions would be techniques that are ‘flicky', BUT there



can be benefits from these types of movements under certain circumstances, the trick is to recognise the difference between the two.

“Martial Techniques and Self Defence”.

This is a short section based upon common sense and the morality of self defence and the use of acquired martial skills.

It stands to reason that civil laws designed to protect the innocent citizen cannot guarantee 100% protection, and sadly it may be necessary to have to take a stand and take action to defend yourself. Ohtsuka warns us that perpetual vigilance is the responsibility of the martial artist, but rash or ill-judged action can be the cause of much grief. He also says that an over-reliance on ones martial prowess could lead the individual down the rocky road to ruin and disaster. The martial artist must as a matter of course always strive towards peaceful resolutions.

“Preparing the Mind, Preparing the Heart”.

This section carries on from the previous chapter. The main theme is preparedness.

Master Ohtsuka uses anecdotes and tales to illustrate his points. The vigilant Samurai was never caught off-guard and always projected ahead for potential risks. It has often been said about Ohtsuka Sensei that he was himself exceptionally watchful, taking street corners in a wide arc to prevent being surprised and even crossing the road to avoid walking under overhead scaffolding. He obviously ruled his own life by these antiquated anecdotes and understood this as part of his responsibility as a serious martial artist.

Ohtsuka recalls that as a ten year old he observed an old Samurai, one Yoshio Suzuki who would warily watch the young Ohtsuka and pass on the street in a manner of heightened awareness, obviously this wasn't out of necessity, it came from an engrained habit.

He suggests that when riding on a train one should ideally travel in the middle cars, this is indeed sound advice as statistically in an accident the chances of escaping injury are far better in the middle cars.

Even in times of relative peace Master Ohtsuka does not dismiss these strategies of caution but instead exhorts us to consider their practical use.

I will avoid recounting these stories and anecdotes in detail as it is far better and much more enjoyable to read them yourself.

“The Eyes, Heart, Strength and Technique are One”.

The kanji ‘Gan' or ‘Gen' refers to ‘eyes'.

Ohtsuka Sensei uses the kanji ‘Chikara' for ‘strength'.

The word ‘Heart' here translates from the Japanese ‘Shin' or ‘Kokoro' which from my understanding does not translate easily. The closest form of applicable equivalent in the English language would probably be a combined (combi-word) ‘Heart/Mind' but this does not tell the whole story. ‘Heart/Mind' refers to the focussed intention of an individual as well as the essence of a situation. But here, in this section Ohtsuka Sensei's study is directed at the coordination of the above elements as they relate to Martial training.

Starting with the eyes - In the West it is said that the eyes are the mirror of the soul, this is also exactly the way Ohtsuka Sensei describes it. This connects to the martial arts in several ways; it can be through what is revealed, or conversely, hidden in the eyes. The eyes reveal the true nature of the Heart/Mind, also, what the eyes see can be taken in and affect, disturb or influence the Heart/Mind.

The Heart/Mind must be free to travel. This free-ranging Heart/Mind can go where it wills. Although the eyes are limited to seeing in one direction the mind has the capacity to extend in many directions. A mind that just follows the eyes, or allows itself to focus on a narrow and restricted part of the available spectrum of consciousness has limited capacity, this is particularly debilitating for the Budoka. Ohtsuka Sensei expands on this and says that the limited focus of the mind is all too often betrayed by ones posture, and the inevitable inability of the practitioner to change and move in various directions as the situation dictates is a serious flaw.

As regards Strength (Chikara) Ohtsuka Sensei draws parallels with the Heart/Mind. He says that if strength is used injudiciously or one over-commits then the posture/position is liable to be broken and the ability to react and change will be seriously hindered. He talks about the “centre of distribution” of strength and states that it is vital that this remains in the centre of ones body. So this is with the Heart/Mind; it can (and should) run free but it must remain centred. Ohtsuka Sensei puts it like this:

"Like messenger birds; they are free to fly to deliver their messages, but they always return to their home (their centre of distribution). It is not visible, but this occurs because there is a connection between the birds, their hearts and their body"

If you become fixated on a particular aspect of the opponent's technique or his eyes, fist, foot, either through your vision or your Heart/Mind, this is liable to seriously limit your capacity to act. Master Ohtsuka says that the "apex of karate training lies in the training of the Heart(Mind)".

Ohtsuka Sensei refers to "Senshin" saying that this is one of the objectives of the martial arts. "Senshin" means "to purify the Heart/Mind". He reflects upon how the ultimate challenge to the Heart/Mind is to remain composed and pure when faced with the inevitability of ones own death and recounts a story of a Buddhist priest who had dedicated himself to the purification of his own Heart/Mind for many years but upon being diagnosed with terminal cancer had difficulty coping and died in a sorry emotional state.

Master Ohtsuka recommends non-attachment and the disciplining of the Heart/Mind and living in the 'now' as a way of approaching this inevitable human dilemma.

"Physical Strength, Mental Strength, Technical Strength".

This trinity of attributes is obviously very important to the martial artist. In an engagement if you have one of the attributes in advance of your opponent then you undoubtedly have the better chance of defeating your foe. Also it is possible that a deficit in one of the three can cancel out elements of the other two, for example; if your technical strength is good but you are let down in your mental strength by your inability to rise above the mental stress of the engagement.

"Posture and Uke (Posture for Defending)".

In this section the Kanji Ohtsuka Sensei uses relates to "Kamae".

"Kamae" in this case does not mean 'stance' but instead refers to the whole body.

Ohtsuka is very clear that in Japanese Martial Arts there is no posture that is for defence alone, everything must be directed towards offence. This means that the practitioner is alive and even when practicing kata his techniques must be trained towards promoting 'living' kata that will flow between easy transformations of defence/offence, seamless and without artifice.

THE SEVEN TENENTS OF BUSHIDO/BUDO

	**Yuki (Valour)** – Possessing the bravery/courage to face all of life's challenges squarely with a resolute and moral heart. It is important that bravery and courage should not be confused with pride. Bravery and courage are necessary to identify and achieve life's goals and the setbacks that surround them.
Jin (Benevolence) – A feeling of good will to all, a magnanimous and compassionate state founded on the understanding that we are all the same and should be treated with the same respect regardless of station or situation. This requires lifelong practice and discipline (Shugyo) to counter the more current and prevalent sentiments of judgment, separatism, mistrust, etc.	

	**Gi (Rectitude)** – Right behaviour, conduct, and character. Gi is closely linked to justice and a person that possesses the character to act swiftly and resolutely for the cause of justice. This type of character is not borne of mere intellectual understanding. It is much more an instinctive and intuitive understanding of that which is naturally good and just.
Rei (Etiquette) – Rei is refers to the courtesies and conduct required to be a functional contributor to family, dojo, society, etc. This type of conduct, or right action, is not practiced because one may be ostracized if not adhering to such conduct. It is much more important to realize that courtesy is a fundamental right of each individual, a major facet of the system, and fundamental to the successful transfer of the lessons of Budo.	
	**Makoto (Truth – Honesty)** – The foundation of right action, Makoto, or truth and honesty, is comprised of acting and communicating in an honest and rigorous manner as well as possessing the virtue of integrity. Integrity: being truthful, keeping our word, and cleaning up the mess when we do not, is an integral factor in the establishment and nurturing of successful relationships.
Chugi (Loyalty) – The primary application of Chugi is detailed in the character Gi – or duty. Duty to family, based on filial piety (Ko) is a fundamental aspect of this virtue. Duty and obligation must then transfer to relationships in the dojo and all of life's endeavours. We must also be loyal to our own goals, plans, objectives and the realistic path of attainment. Here, Makoto, being absolutely honest with ourselves, is imperative in defining such a realistic path.	
	**Meiyo (Honour)** – Meiyo could be considered to be the sum – total of the previous six virtues. One practiced in and possessing the above listed virtues would certainly emerge from this disciplined lifestyle as an honourable individual. The self-esteem and honour of such an individual would be consistently above reproach. Like the samurai of old, a stain on one's honour/name, should be a sense of great shame for the Budo–ka and avoided at all cost.

SAMURAI MAXIMS. The three Samurai Maxims now being utilised in today's Japanese martial-arts. The three Maxims are Kikioji, Mikuzure, and Futanren. These are considered the

three main weaknesses' that could lose a battle due to an insufficiently trained mind and body.
KIKIOJI; Being afraid before fighting because of the enemy's reputation.
MI-KUZU-RE; Being afraid because the enemy looks fierce and strong.
FU-TAN-REN; 'Inadequate training'. Training must never be neglected, train with purpose and intensity.
KARA-TE. 'Empty hand'. The Japanese art of unarmed combat or self-defence. Originated from Okinawa as To-de, To-te, T'ang-te, and Okinawa-te. The characters were changed to promote Japanese 'nationalism' in pre-war Japan.
KARATE-DO. 'Empty hand way'. The spiritual and physical discipline, education of self-defence and competitive sport of Karate. The 'Do' (way) of Karate.
WADO. 'Harmony/Peace way'. Begins with courtesy, disciplines the mind and body, builds character, promotes respect, ends with courtesy, and leads to WA-NO-MICHI (peace & harmony of mind, body, and spirit).
MOKUTEKI. 'Purpose'. One of the precepts of Karate-do. You must have a positive and enthusiastic approach to what you have committed yourself in doing. Without purpose, there is no direction.
SONKEI. 'Reverence'. One of the precepts used in a Japanese and Okinawan Dojo. Revere what is holy; respect all things.
KANSHA. 'Thankfulness'. One of the precepts of Karate-do. Be grateful and give thanks for all things that you receive. Life, learning, and general 'being'.
SHYUO. 'Discipline'. One of the precepts of Karate-do. You must first attain a disciplined mind. With discipline there is focus, which leads us all to clarity.
MAKOTA. 'Sincerity'. One of the precepts of Karate-do. Also encompasses the ideals of honesty and devotion. Be sincere in all things; attain a pure heart.
TOITSU. 'Unity'. One of the precepts of Karate-do. Unity, brotherhood, all helps us to achieve the same directions and goals. Be at one with yourself, then with others.

DOJO PROCEDURES

Seiretsu: Line-up. On this command, line up quickly in rows and columns in order of seniority in the Kiritsu (Musubi-dachi/feet together) position.
Seiza: Kneel. Students must sit on the floor in the traditional Japanese manner. The mind and body must be alert while in this position. Dojo-kun: School's maxims. The maxims are recited at the start of the training session, first by the Sensei and then repeated by all assembled. Mokuso: Meditation (quiet thought). Empty the mind of all external distractions. Concentrate on the concepts of the Dojo-Kun, and focus your mind on the proceeding effort required for, and during, your Karate training. Mokuso-
Mokuso Yamae: End of meditation period. *The following is also performed at the end of the training session*. At this point the Sensei will turn and face the Shomen (front of the Dojo (Kamiza – Upper-house)).
Shomen-ni-rei: Bow to the front. This is a symbolic bow to the Grandmaster Ohtsuka-Hironori (10th Dan) Meijin (1892 – 1982). The Sensei will then turn and face the class.
Sensei-ni-rei: Bow to the Instructor. The Instructor and Students bow to each other, together.
Otaga-ni-rei: Bow to all assembled. All students bow symbolically to each other.
Kiritsu: The class will now return to the standing (feet together) position, and bow once again to the Sensei.
Tachi-rei: Standing bow. This bow is used when; entering and leaving the Dojo, acknowledgement of a Sensei, and where required, other higher graded members. Everyone will bow to each other during certain times in the training session, as a mark of respect for greeting/departing etc.
Junbi-undo: Warm-up/down exercises. As part of the training session, students may be given exercises to prepare the mind and body before, during, and at the end of the training session.

DOJO COMMANDS

SEIRETSU - Line up (relates to the traditionally method, right to left, by rank with equal numbers in rank and file etc.).
SHUGO – To call together, assemble, etc.
SEIZA - Sit traditionally, in the kneeling position.
REI – Bow.

NAO-REI – Prepare to bow. Recover to attention stance (*normally the kiritsu position, musubi-dachi*).
TACHI REI - Standing Bow.
SHOMEN NI REI - Bow to the front (of the dojo), usually towards the Kamiza (shrine, or 'upper house').
SENSEI NI REI - Bow to the instructor.
OTAGAI NI REI - Bow to your fellow classmates.
YUDANSHA NI REI - Bow to a particular, or all, Black Belts.
SEMPAI NI REI - Bow to the senior student or students.
HADJIME - Begin, start.
MATTE – Stop.
KIOTSUKE – Attention.
KIRITSU - Stand to attention.
TATTE/TATSU/OKEMASU - Stand/Stand up.
MAWATTE - Turn (Turn hand).
YAMAE - Recover, return, 'stop'.
YASUME - Relax, dismiss after bow.
YOHI - Move into 'ready' position (usually from musubi-dachi to hachi-ji-dachi). The position for 'Yohi' is also known as Shizen-hontai.
SORU – Sit.
SUWARU/YUKA MI SUWARU – Sit down. However, the command 'Seiza' can also be used for both sitting and kneeling.
YOSH/YOSHI – Carry on, go ahead.
KYUKEI – Rest.
MATTE – Wait, halt, stop.

BOWING ON/OFF TERMINOLGY

Shômen ni Rei	正面に礼	Bow to the front (Kamiza).
Sensei ni Rei	先生に礼	Bow to the instructor.
Otagai ni Rei	お互いに礼	Bow to all assembled.
Arigatô gôzaimasu	ありがとうございました	Thank you.
Onegai shimasu	お願します	Pleasure/You are welcome.

RULES OF THE DOJO

1. Students must always arrive BEFORE the class starts. If you are unavoidably late for the 'bow-on': a. Bow to enter the Dojo. b. Kneel at the Dojo entrance and recite the Dojo-kun in your mind. c. Perform the 'bow-on' sequence. d. Stand, then bow towards the Sensei (Tachi-rei). e. Wait for the Sensei to acknowledge your presence BEFORE joining the class.
2. Tachi-rei (standing bow). Always bow upon: a. Entering and leaving the Dojo. b. Before and after addressing your Sensei, or, if your Sensei is addressing you. c. Before and after performing various techniques with each other.
3. If the Sensei is not present, the Sempai (most Senior) will start the class. All students must follow the Sempai as though he were the Sensei.
4. During the session, students must work with an attitude of seriousness and complete concentration. Laughing and talking cannot be permitted. Silence and seriousness during the session are the two rules that must be followed if a high level of training is to be sustained.
5. Unless training has commenced, all students must bow to Yudansha upon their arrival to the Dojo.
6. Rapid movement is an essential part of the training, even as it pertains to lining up on command. This habit of moving quickly, without wasted motion and effort, will also help keep the class working smoothly.

7. When not training, i.e. during breaks etc. Students must sit crossed-legged against the wall in the Shimoza (lower-house) area of the Dojo, or in the designated resting area/s.
8. You must always wear a clean & pressed white Gi. Badges must be worn on the left-side of your Gi (arm/chest). Other badges, as country representation badges etc., may be worn on the right sleeve (*these are only issued & supplied by your Sensei*).
9. Only females, and students with special medical conditions, may be permitted to wear a T-shirt (white) under their Gi top.
10. No student should leave the Dojo during the session; unless he has prior permission from a Sensei or Sempai to do so (this is for reasons of good etiquette as well as Health & Safety).
11. On the command of 'Seiretsu' students must line-up quickly and quietly in the proper grade/rank order in the Kiritsu (informal attention) position (Musubi-dachi). You must not pass in front of higher graded ranks to do this, but move in line behind your own, or lower graded, ranks.
12. If a student must stop work, for any reason, then he must obtain permission from his Sensei.
13. All students must reply 'Hai-Sensei' after a command has been given. During training, if you are approached by a Sensei for any reason, i.e. adjusting your technique etc., you must acknowledge the Sensei with 'Hai-Sensei'.
14. Each student must report when temporarily discontinuing lessons, this is good etiquette.
15. If at any time during training the student requires to adjust his Obi or Gi, he must go down on one knee to do the adjustment. On serious adjustments the student may require to leave the ranks to go to the side of the Dojo, again, drop onto one knee for the adjustment/s.
16. Seniority system: All students must be aware that a higher ranked member to you is your senior, and must be obeyed as such while in the Dojo. Sempai (Brown-Belts and lower graded Black-Belts) are the Dojo 'Police-force' and are responsible for the discipline in the Dojo. Young as well as older Sempai MUST show a good example. Examples are always followed. No student should go directly to the Sensei without first attempting to gain the necessary knowledge from the next grade up. Each student, however, should make the necessary endeavours to learn the answers from continued practise and observations. The Sensei should be consulted ONLY as a final option.
17. The motto of the Dojo. Practise hard in order to master the techniques of true Karate-do.
18. Finger and toenails are to be kept short and clean.
19. No drinking, eating, chewing gum, or smoking in the Dojo.
20. No jewellery to be worn in the Dojo. Any jewellery, i.e. a bracelet/ring etc., that is difficult or impossible to remove MUST be safely covered.
21. A student who has undergone surgery, or who suffers from any kind of serious medical condition or injury, will not be permitted into Jiyu-gumite, or any form of stamina training. Your Sensei, as well as your working partner/s, must also be made aware of any condition.
22. Respect and revere your parents and elders, respect other people. Respect property and all life. Also, respect yourself.
23. A Sensei is always a Sensei, not just while he wears a Gi. He must be respected inside as well as outside the Dojo. If he is your friend, do not take advantage of his friendship.
24. Never use Karate outside the Dojo, unless for self-defence. Understand the concepts & implications of Karate-ni-Sentenashi.

KI EXERCISES

Many years ago I was introduced to certain concepts of Aiki-do that are introduced to beginners. The specific reason/s behind these training techniques were to introduce the student to the fascinating power that can be achieved through Ki. Unfortunately, due to circumstances beyond my control, I am no longer able to continue pursuing the style of Aiki-do. However, I would like to pass on to you some of the training techniques that I enjoyed working on. These training concepts can be applied to all Martial-arts, including Karate.

These training techniques should be done with seriousness, and with some degree, at first, of partner participation.

Approach each of these training techniques separately, but use the same attitude, or, 'mind' for all of them. The human imagination and power is limitless. Be positive, open-minded, and enjoy the techniques for what they are.

FINGER RING

Like super-gluing your thumb to your index finger, only you won't need to have them surgically separated.

What Happens.

You make a ring with your thumb and forefinger. Then you ask a partner to pry them apart. He sweats and strains, but he can't do it. An ideal way to introduce the idea of mind/body training to someone at a casual gathering. You know, the kind of occasion where having people attack you and then throwing them across the room might be frowned upon.

How To Do It.

Relax your hand and arm by shaking your hand vigorously for a few seconds.

Place the tips of your thumb and forefinger together.

Imagine that your thumb and forefinger have been fused together, or that they make up one solid ring of iron. Have someone try to pull them apart.

Relax and maintain the image in your head as that person tries hard to pull them apart.

Tips.

When you're just learning this technique, have your partner be gentle as he tries to pull your thumb and forefinger apart. This will give you an opportunity to learn.

If your thumb and forefinger were actually glued together, would you have to use any muscle to keep someone from prying them apart? No, because the glue would do the work for you. So rely on the 'mental glue' you're applying with your mind, and not on your muscle.

If you have a little trouble catching the feeling, try using muscle first. Put your thumb and forefinger together and press really hard. Have someone try to pull them apart - it should be pretty easy. Now that you know how using a lot of muscle feels, shake your hand out, and try it again using very little muscle.

Feel almost as though you're ignoring the person who is trying to pry your fingers apart. This is part of having a positive mind - thinking that the obstacles you must overcome are no big deal.

'So, what did I just learn?'

Relaxation works better than strength. It does on a big scale, like when you're throwing someone, or using a take-down technique. While this little technique may seem to have no more applicability than impressing people at your office Christmas party, if you were a surgeon, you might find that it is the key to improving how you hold and use your scalpel. It's a fascinating pursuit finding all the different areas in your life where a relaxed approach improves your results.

UNBENDABLE ARM

What Happens.

Someone tries to bend your arm when it's stiff, and succeeds. But when your arm is very relaxed, it becomes impossible to bend. This feels very strange. And it's probably one of the best first ways to get a feeling for the correct mind/body state. This is always taught to beginners the very first time they come to Aikido class.

How To Do It.

Hold your arm out horizontally, make a fist, and tighten all the muscles in your arm. Now have someone put one hand on top of your elbow, and the other hand under your wrist.

Have your partner try to bend your arm. If he's about as strong as you or stronger, he should succeed.

Now, hold your arm out again (with just a slight bend at the elbow), and relax all the muscles in your arm. Let your wrist dangle comfortably. Use just enough muscle to keep your arm in the air.

Look ahead in the direction your arm is pointing. Feel as though your arm extends out from you hundreds of feet. Imagine reaching and touching a tree or building that is a long distance away.

Maintain this feeling, and have your partner try to bend your arm again.

Tips.

When you're first learning this, as well as the other techniques shown, you and your partner/s should try to help each other out. You need to try to help each other 'catch' the right feeling. So don't try to bend each other's arms with all your might - *at least initially*.

Different visualisations work better for different people. Try thinking of your arm as a fire hose (Sensei-Ian would probably find this method easier), and water shooting out of it. Or, think of

yourself as being extremely thirsty and reaching all the way across the room for a cold drink. Or, just extend your arm and keep One-Point.
Don't make your arm completely straight. Put a slight bend in your elbow. And position your arm so that the thumb side of your hand is up.
Remember: Elbows only bend one way! Be careful no one tries to bend your arm a direction it wasn't intended to go.
Try not to get distracted by the person attempting to bend your arm. Just keep your eyes forward, mind focused, and maintain the image of your arm being very long.
There's one thing more impressive than showing people you can do unbendable arm. And that's showing them *they* can do unbendable arm. Have a partner first make their arm very stiff and try to bend it. (With some people, you won't be able to, but that's not a problem.) Then have them relax and encourage them to feel as though her arm reaches out for hundreds of miles. Then test their arm again. This is a real good way to get people to join you in your mind/body training experience.
'So, what did I just learn?'
The unbendable arm exercise shows you the power of relaxation and positive thinking. The more you relax your arm, the harder it will be to bend. Of course, you can't just let your arm be limp. You've got to maintain the image of your arm being very long, too. This is the positive thinking part. Relax and believe.

KOKYU DOSA
A subtle test of Ki that shows that size and strength really aren't that important.
Two people sit in Seiza facing each other. You extend your wrists, and your partner holds onto them. Though your partner holds tight and uses all their muscle, you find it easy to push them over. Yet when they try to push you, you're immoveable. This is probably the most fascinating of all the Ki techniques, but it's also the subtlest. Being able to push over someone who's bigger and stronger than you is certainly impressive, but you may not be able to do it at first. Don't feel bad! In fact, it is an advantage to train with people that you find difficult to push over. And take heart in knowing that many Aikido students never succeed at pushing over their instructors, even after decades of practice. (You've got to remember, the instructor's practice, too.)
How To Do It.
Make sure you've looked, and understood, the section on Seiza and Unbendable Arm.
Sit in Seiza facing a partner that's doing the same. Your knees should be about 5" from your partner's.
Raise your arms up in front of you. Have an unbendable arm feeling. Have your partner hold onto your forearms, at the sides.
The person holding should try to be stable, but not push.
Smoothly reach your arms forward until you run into your partner's resistance.
Now, move your body forward from One-Point. In other words, bow forward from your hips. Keep your arms extended as you bow - don't let your elbows bend.
As your partner loses balance, guide them gently onto their back.
Tips.
Relax, relax, relax, relax, relax, relax, and relax.
Push softly and gently. 'There is nothing as strong as gentleness, and nothing is as gentle as real strength.' This is not just a pleasant thought. It's a great truth. And Kokyu Dosa is a great way to prove it to yourself and others.
Don't think of your partner as being a huge, insurmountable object. Think of them as a little child.
Don't think about pushing your partner over. Just think about moving forward comfortably, as though nothing is in your way. This is a good metaphor for how to deal with obstacles in your life.
You can also learn a lot when you're the person holding on. Hold securely, but don't use a vice grip. Think of how you might hold a young child's arm when walking near the road. You want to hold securely enough so he can't run into traffic, but gently enough so that it doesn't hurt.
When holding, just keep One-Point. Don't think of 'resist'. If you' find yourself being pushed over, don't fight it. Just keep One-Point and let your body move as a unit, preserving the relationship between your arms and your torso, for example, and between your torso and your legs. Don't lose in pieces.

Feel more like you're sleepy than wide awake. Feels more like you're slightly drunk than completely sober (Debs will relate to this). When you do it right, Kokyu Dosa feels as easy as to be almost ridiculous. It is a metaphor for making our lives easier, more comfortable, more pleasant, and more effective.
Oh, and by the way, just in case I hadn't mentioned it before - Relax.
'So, what did I just learn?'
A soft, gentle, positive approach yields powerful results. When you practice Kokyu Dosa with someone who is very good, it is a truly amazing experience. You push or hold as best you can; yet you always wind up on your back, feeling like you forgot to try, or laughing at the futility of your efforts. As you yourself get better at Kokyu Dosa, it becomes increasingly pleasant and fascinating to see how little effort it takes.
Enjoy Kokyu Dosa for what it can teach you. But mostly, enjoy it for its own sake.

UNLIFTABLE BODY
This one is hard to believe. And the scary thing is, we have no idea how it works. You hold your arms at your sides and have two people grasp your forearms - one person on each side. On the count of three, they lift you in the air. It's easy. Then, you have them try it again. This time, they can't lift you.
How To Do It.
Stand with your feet side by side, with your arms at your sides.
Have one person stand to your right, and one person to your left. Have them hold onto your forearms with both hands. Caution: Make sure they don't hold at the elbow.
Tense the muscles in your arms and, on the count of three, have your partners lift you straight up. It should be no problem.
Now start again with your arms at your sides, only now, relax. You may want to shake your hands a little before your partners grab on.
Feel as though your arms extend from your shoulders down and deep into the earth, similar to Unbendable Arm but in a downward direction. Once again, have your partners lift straight up on the count of three. With practice, you will become impossible to lift.
Tips.
Don't worry if you're not 'unliftable' right away. Chances are, even if your partners can lift you off the ground, you will still feel significantly heavier to them. Ask them what it feels like.
As with all Ki techniques, there are different ways to approach each one. It may work better for you if you just concentrate your mind on One-Point. Maybe feel as though there is a ton of bricks tied to it and hanging between your legs. Or, just relax as much as you can.
Try thinking 'Up' when your partners lift. Next, try thinking 'Down'. Which is better? Have you ever tried lifting a small child when he doesn't want to be lifted, or even asleep?
The people doing the lifting should bend their knees and lift straight up, toward your shoulders.
Relax. Keep your eyes forward. Expect that you will succeed.
'So, what did I just learn?'
You don't gain any weight when you do this exercise. You could step on a scale at any time and you'd weigh exactly the same. So why do you become so difficult to lift? I can answer that with, 'I really don't know.' But I can say that the only thing really working here is your own positive mind. Now that you know how to use positive thinking to break the laws of physics, it should be pretty easy to apply it to your daily life.

KYUSHO (VULNERABLE POINTS)

Kyusho translates as ‘one point’, or ‘nerve point’. These are areas around the body where there are either a lot of nerves near the surface of the skin of an area that is structurally weak and can be easily damaged. There are forty-four such areas recognised by Karate-do although surprisingly few Karate-ka are aware of them. These vital areas may be the basis of the Ikken-hisatsu (one strike, one kill) and in past times were an integral part of Karate training. Vital areas of the body can be divided into three sections of location. Jodan (upper-section), Chudan (mid-section) and Gedan (lower-section).

The popular Jodan striking areas are listed below. The Japanese and English names of the area are given and also several methods of attack.

Jodan Kyusho:

Tendo (The crown of the head) - To be struck with tetsui, or shuto. *Area shown on diagram one.*

Tento (The fontanel or area between the crown and the forehead) - Seiken, uraken, shuto tetsui. *Area shown on diagram one.*

Komekami (the temple) - Ipponken, uraken, shuto. *Area shown on diagram one.*

Mimi (the ears) - Methods of attack the same as komekami. *Area shown on diagram one.*

Miken (the summit of the nose in the centre of the forehead) - Seiken, uraken, shotei. *Area shown on diagram one.*

Seidon (area above and below the eyes) - Nukite, hiraken, ipponken. *Area shown on diagram one.*

Gansei (the eyeballs) - Nukite, ipponken. *Area shown on diagram one.*

Jinchu (area immediately below nose) - Seiken, uraken, ipponken, shuto. *Area shown on diagram one.*

Gekon (spot below lower lip) - as jinchu. Area shown on diagram one.

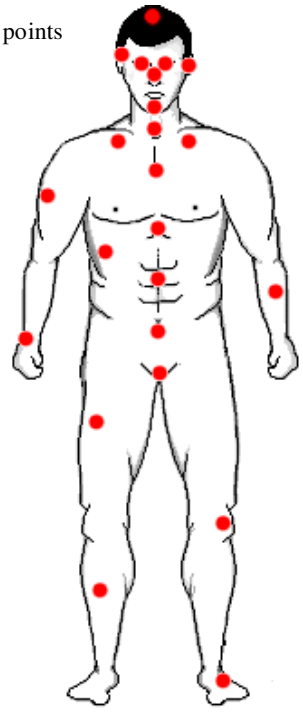
Mikazuki (the lower mandible or jaw) - Seiken, empi, shotei. *Area shown on diagram one.*

Dokko (mastoid behind the ear) - Seiken, tetsui, shuto, haito, ipponken. *Area shown on diagram two.*

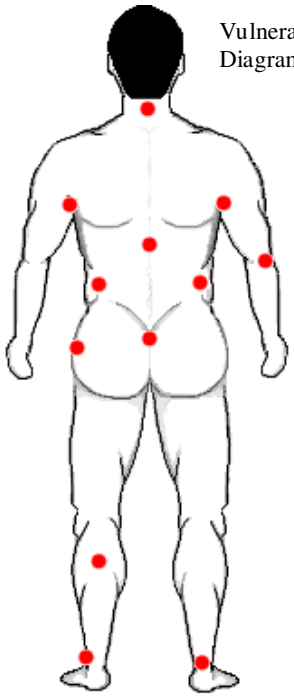
Keichu (nape of the neck) - Tetsui, ipponken. *Area shown on diagram two.*

Shofu (side of the neck) - Tetsui, shuto, haito, empi. *Area shown on diagram one.*

Vulnerable points
Diagram 1.



Vulnerable points
Diagram 2.

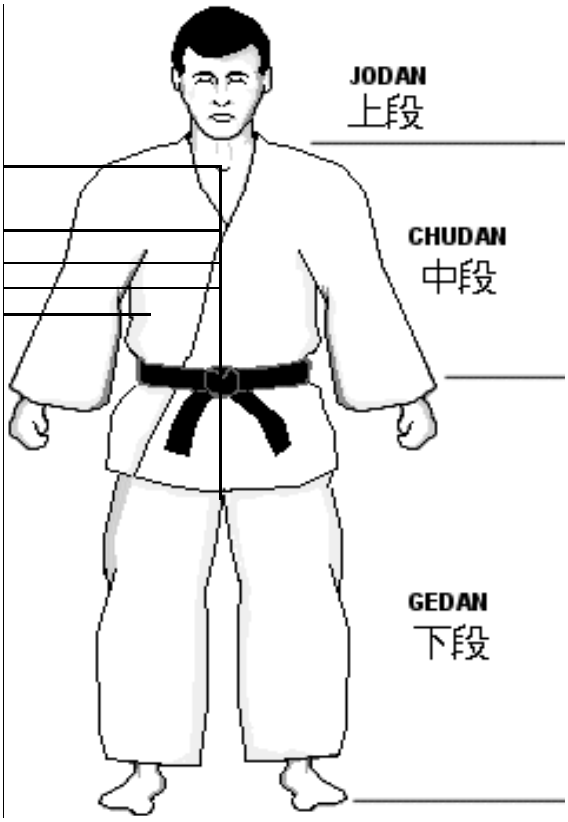


Levels of Attack and Defence

There are 3 allocated areas for attack or defence in Karate, these are: Jodan (upper level) Chudan (middle level) Gedan (lower level). Thus a roundhouse kick to the head would be described as Jodan mawashigeri, signifying the attack is above shoulder level. The same terms apply to the other levels, a reverse punch to the solar-plexus would be termed Chudan-gyakuzuki, a mid section defence we might use Chudan-soto-uke, and for a lower section

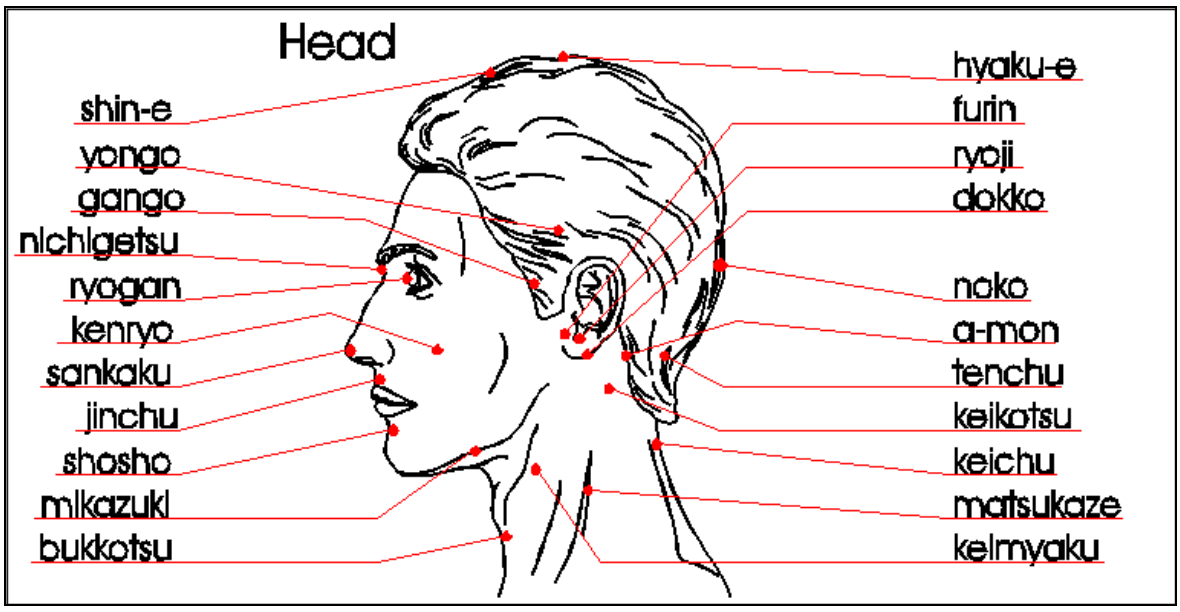
defence Gedan-barai etc. These examples are only guidelines and should not be treated as the only method to attack or defence for these areas.

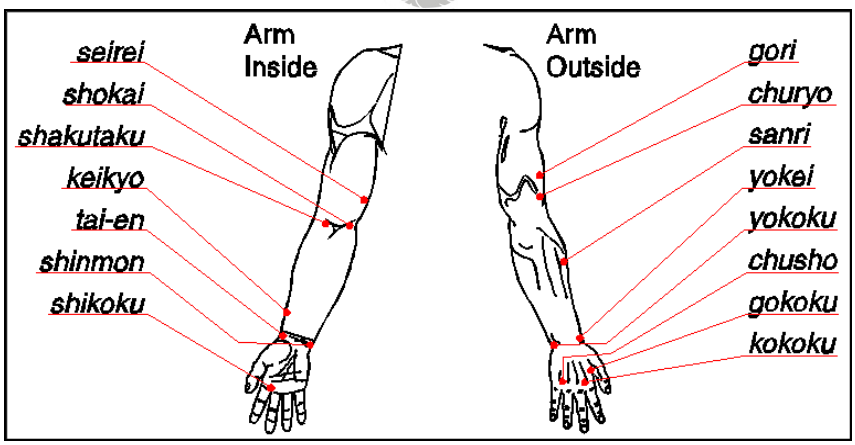
Fundamental striking areas.
Base of throat *above sternum*; Sonu.
Sternum; Kyo-kutsu.
Sternum centre; Danchu.
Base of Ster-num; Kyutotsu.
Solar plexus; Singetsu.
Ribs; Denko.

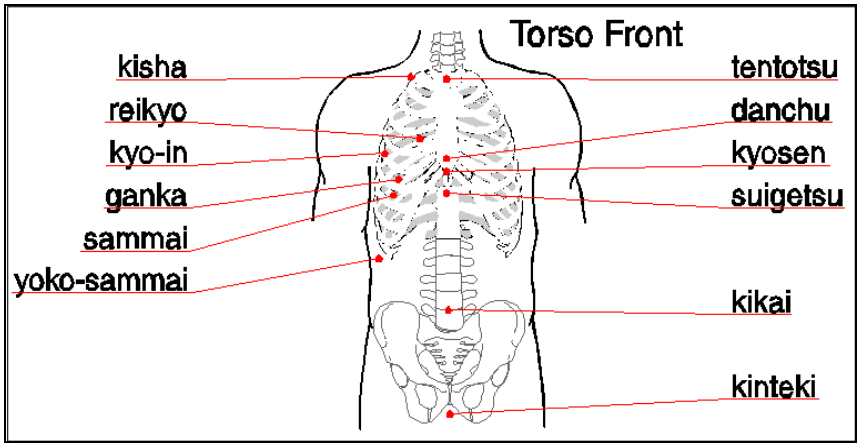


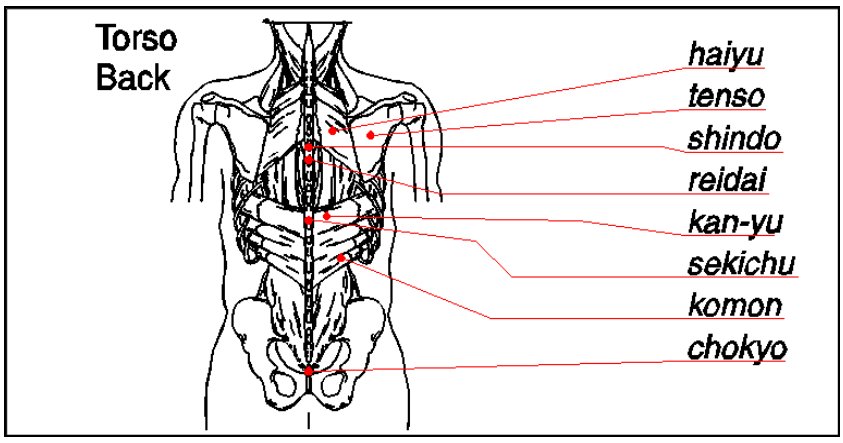
KEIMYAKU-HIKO (VITAL POINTS)

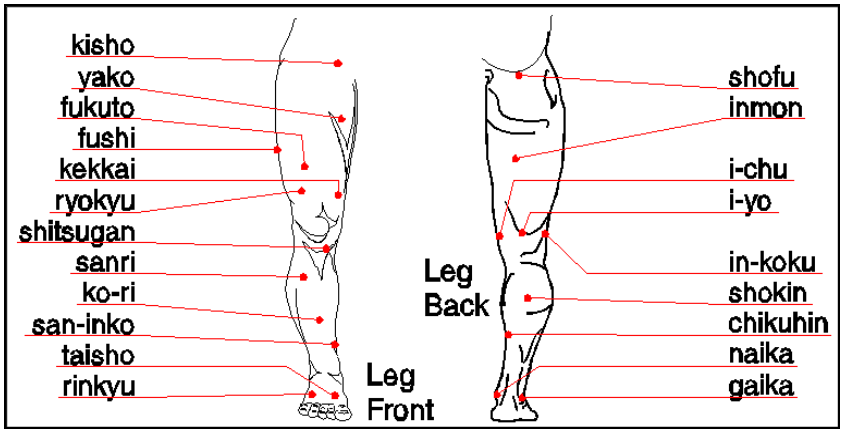
Note that these diagrams cannot substitute for training with your instructor and practicing use of these pressure points with your fellow students. These pages are meant to help you memorise the names of the points, and their general location on the body.




Arm
Inside
Arm
Outside
seirei
shokai
shakutaku
keikyo
tai-en
shinmon
shikoku
gori
churyo
sanri
yokei
yokoku
chusho
gokoku
kokoku

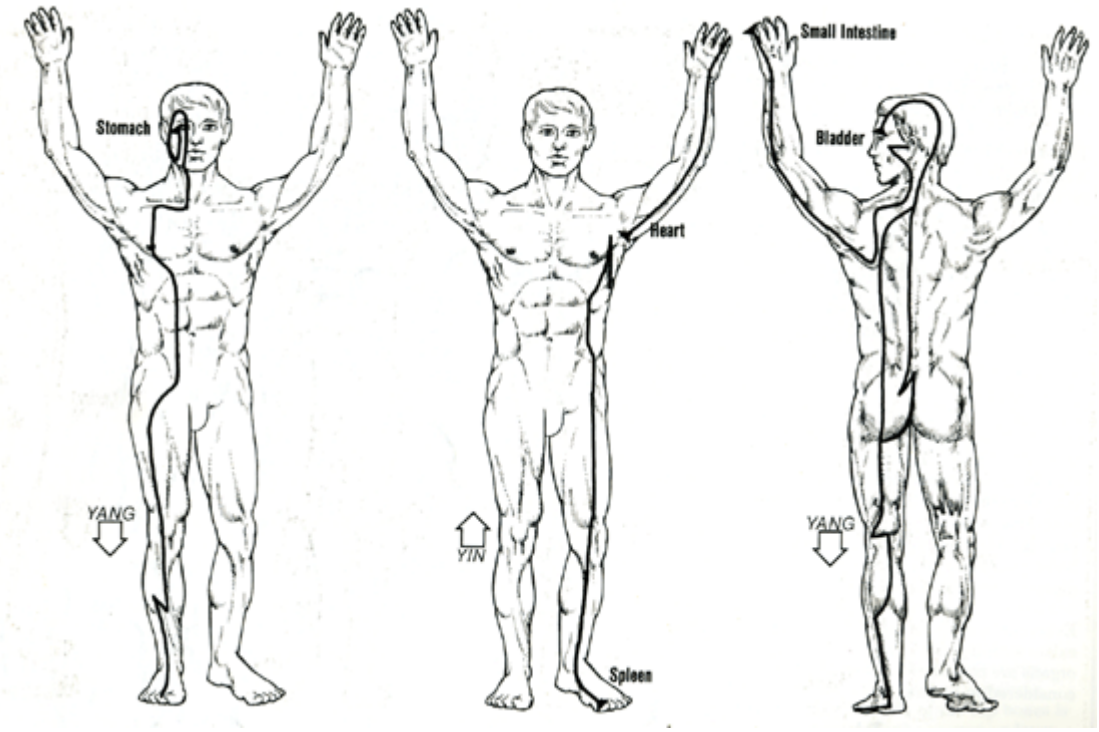

Torso Front
kisha
reikyo
kyo-in
ganka
sammai
yoko-sammai
tentotsu
danchu
kyosen
suigetsu
kikai
kinteki


Torso
Back
haiyu
tenso
shindo
reidai
kan-yu
sekichu
komon
chokyo


kisho
yako
fukuto
fushi
kekkai
ryokyu
shitsugan
sanri
ko-ri
san-inko
taisho
rinkyu
Leg
Front
Leg
Back
shofu
inmon
i-chu
i-yo
in-koku
shokin
chikuhin
naika
gaika

MERIDIANS

There are fourteen main meridians. If you look at the diagram below, you can see where they run.



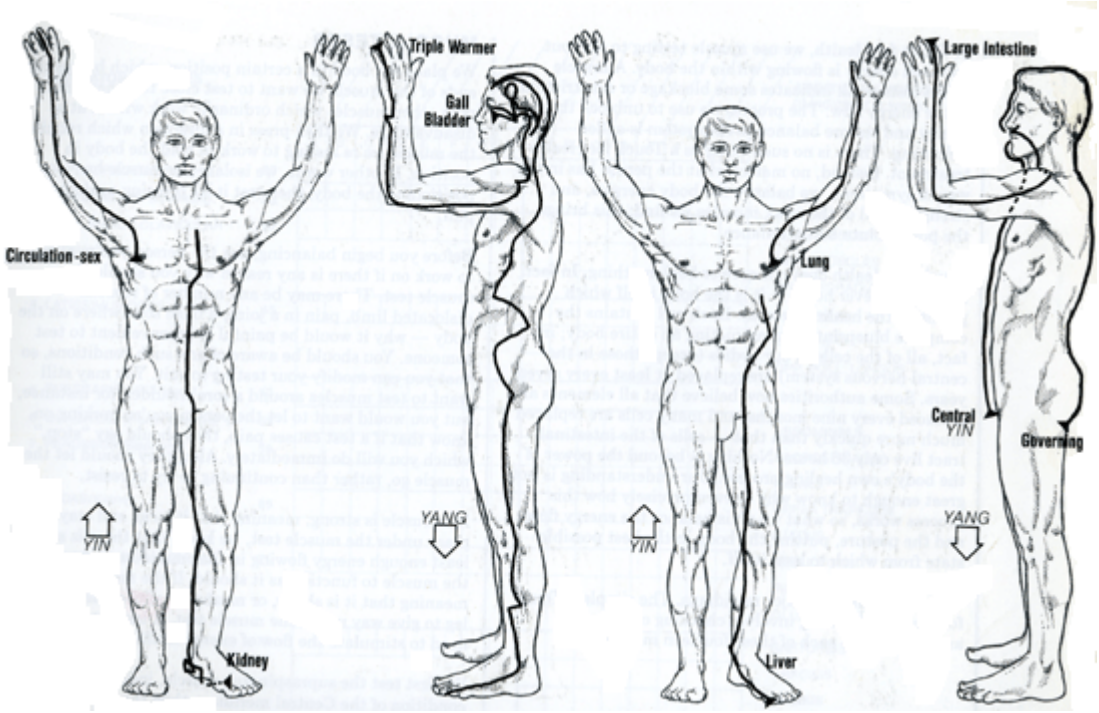
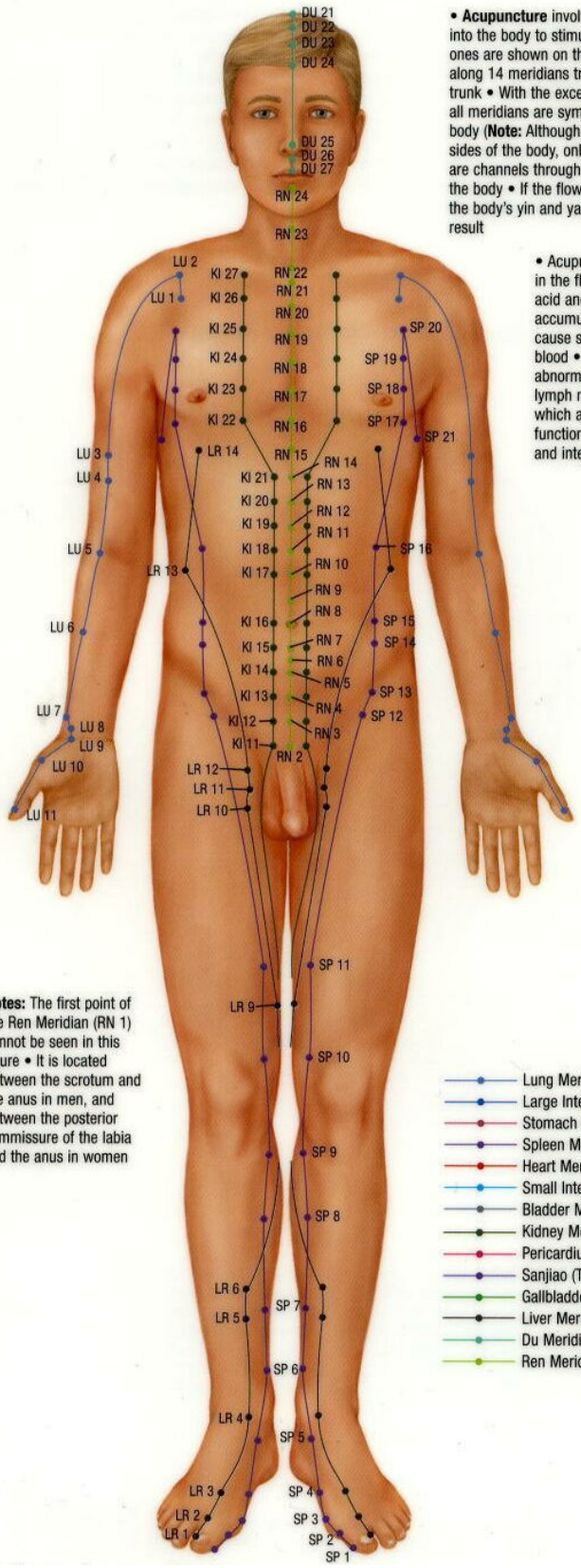


Figure 1: Anterior View of Meridians



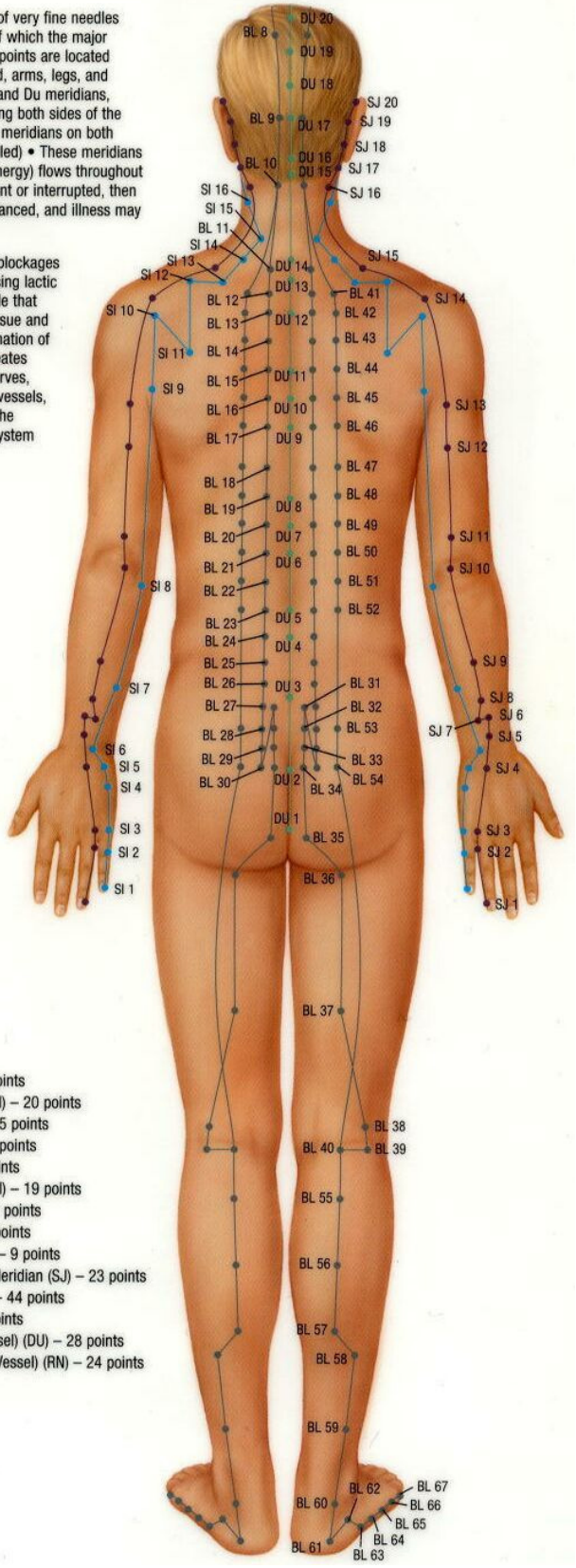
Notes: The first point of the Ren Meridian (RN 1) cannot be seen in this figure • It is located between the scrotum and the anus in men, and between the posterior commissure of the labia and the anus in women

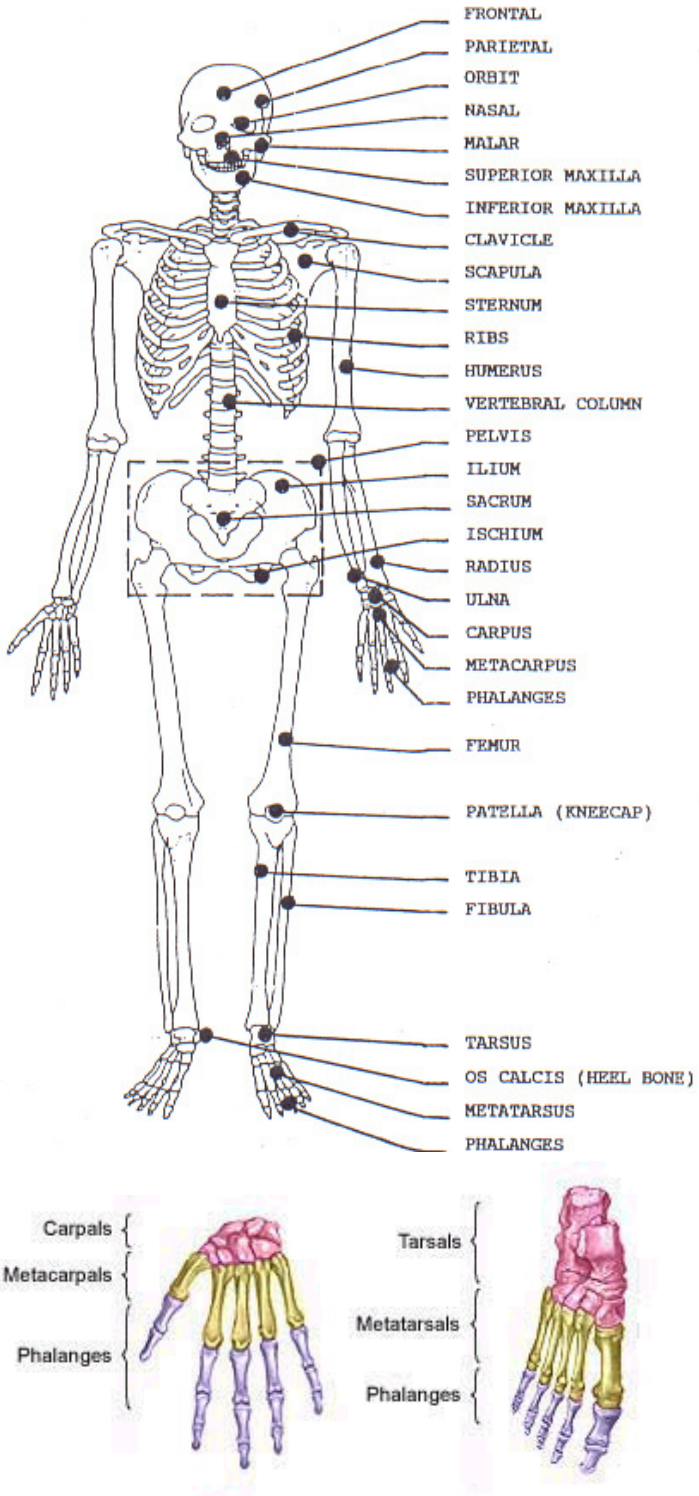
• **Acupuncture** involves the insertion of very fine needles into the body to stimulate acupoints, of which the major ones are shown on this chart • These points are located along 14 meridians traversing the head, arms, legs, and trunk • With the exception of the Ren and Du meridians, all meridians are symmetrical, traversing both sides of the body (**Note:** Although this chart shows meridians on both sides of the body, only one side is labeled) • These meridians are channels through which **Qi** (vital energy) flows throughout the body • If the flow of Qi is insufficient or interrupted, then the body's yin and yang become unbalanced, and illness may result

• Acupuncture removes blockages in the flow of Qi by diffusing lactic acid and carbon monoxide that accumulate in muscle tissue and cause stiffness and stagnation of blood • This stiffness creates abnormal pressure on nerves, lymph nodes, and blood vessels, which adversely affects the function of the skeletal system and internal organs

- Lung Meridian (LU) – 11 points
- Large Intestine Meridian (LI) – 20 points
- Stomach Meridian (ST) – 45 points
- Spleen Meridian (SP) – 21 points
- Heart Meridian (HT) – 9 points
- Small Intestine Meridian (SI) – 19 points
- Bladder Meridian (BL) – 67 points
- Kidney Meridian (KI) – 27 points
- Pericardium Meridian (PC) – 9 points
- Sanjiao (Triple Energizer) Meridian (SJ) – 23 points
- Gallbladder Meridian (GB) – 44 points
- Liver Meridian (LR) – 14 points
- Du Meridian (Governor Vessel) (DU) – 28 points
- Ren Meridian (Conception Vessel) (RN) – 24 points

Figure 2: Posterior View of Meridians





An Overview

The average human adult skeleton has 206 bones joined to ligaments and tendons to form a protective and supportive framework for the attached muscles and the soft tissues that underlie it. The skeleton has two main parts: the axial skeleton and the appendicular skeleton. The axial skeleton consists of the skull, the spine, the ribs and the sternum (breastbone) and includes 80 bones. The appendicular skeleton includes two limb girdles (the shoulders and pelvis) and their attached limb bones. This part of the skeletal system contains 126 bones, 64 in the shoulders and upper limbs and 62 in the pelvis and lower limbs. There are only minor differences between the skeletons of the male and the female: the men's bones tend to be

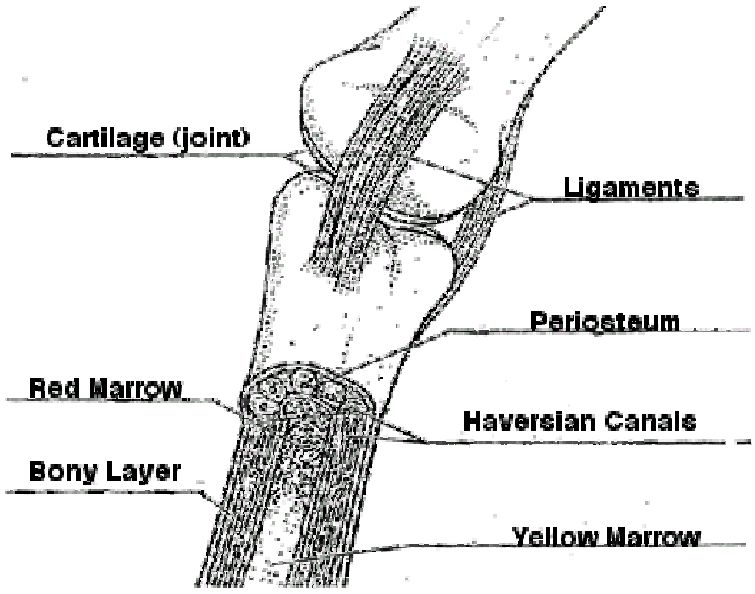
larger and heavier than corresponding women's bones and the women's pelvic cavity is wider to accommodate childbirth. The skeleton plays an important part in movement by providing a series of independently movable levers, which the muscles can pull to move different parts of the body. It also supports and protects the internal body organs. The skeleton is not just a movable frame, however; it is an efficient factory that produces red blood cells from the bone marrow of certain bones and white cells from the marrow of other bones to destroy harmful bacteria. The bones are also a storehouse for minerals - calcium, for example - which can be supplied to other parts of the body. Babies are born with 270 soft bones - about 64 more than an adult; and many of these will fuse together by the age of twenty or twenty-five into the 206 hard, permanent bones.

Did you know?

Did you know that the main difference between the male and female skeleton is that the female has a wider hip section to allow for childbirth?

A New You - About every seven years, your body replaces the equivalent of an entirely new skeleton.

BONE & JOINT STRUCTURE



Ligaments (An Overview)

A ligament is a tough band of white, fibrous, slightly elastic tissue. This is an essential part of the skeletal joints; binding the bone ends together to prevent dislocation and excessive movement that might cause breakage. Ligaments also support many internal organs; including the uterus, the bladder, the liver, and the diaphragm and helps in shaping and supporting the breasts. Ligaments, especially those in the ankle joint and knee, are sometimes damaged by injury. A 'torn' ligament usually results from twisting stress when the knee is turned while weight is on that particular leg. Minor sprains are treated with ice, bandages and sometimes physical therapy, but if the ligament is torn, the joint may be placed in a plaster cast to allow time to heal or it may require surgical repairs. If a ligament is made up of several thick bands of fibrous branches, it is called a 'collateral ligament.' The word 'ligament' comes from the Latin word, 'ligamentum,' meaning a band or tie.

MUSCLES

Definition of muscle

Muscle n. 1. A tissue composed of bundles of elongated cells capable of contraction and relaxation to produce movement in an organ or part ~ from the Latin musculus, meaning *little mouse*, from the imagined resemblance of some muscles to mice, from Latin *mus*, meaning mouse.

Collins Dictionary of The English Language (First Published 1979)

The ancient Romans used the word *musculus*, which means *little mouse*, for muscles. How did the Romans come to choose this name? If you bend and straighten your arm at the elbow,

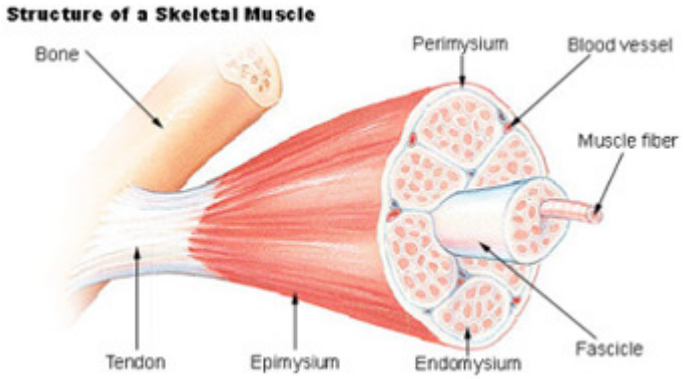
you should see the front of the upper arm move under the skin. To the ancient Romans this movement resembled a little mouse scurrying beneath the skin.

Introduction.
Muscles are one of those things that most of us take completely for granted, but they are incredibly important for two major reasons.

1. Muscles are the "engine" that our bodies use to propel ourselves. Although they work differently than a car engine or an electric motor, muscles do the same thing - they turn energy into motion.

2. It would be impossible for you to do anything without your muscles. Absolutely everything that you conceive of with your brain is expressed as muscular motion. The only ways for you to express an idea are with the muscles of your larynx, mouth and tongue (spoken words), with the muscles of your fingers (written words or "talking with your hands") or with the skeletal muscles (body language, dancing, running, building or fighting, to name a few).

Because muscles are so crucial to any animal, they are incredibly sophisticated:
· They are efficient at turning fuel into motion.
· They are long-lasting.
· They are self-healing.
· They are able to grow stronger with practice.
· They do everything from allowing you to walk to keeping your blood flowing.



What do muscles do?
Muscles simply move you! Without muscles you couldn't open your mouth, speak, shake hands, walk, talk, or move your food through your digestive system. There would be no exploring, running, climbing, smiling, blinking, breathing. You couldn't move anything inside or outside you. The fact is, without muscles, you wouldn't be alive for very long.

Do I have lots of muscles?
On average, approximately 40% of your body weight is in muscles. You have over 650 muscles that move you. Muscles can't push. They pull. You may ask yourself, if muscles can't push how can you wiggle your fingers in both directions, back and forth, back and forth? The answer? Muscles often work in pairs so that they can pull in different or opposite directions.

How do muscles move?
The cells that make up muscles contract and then relax back to original size. Tiny microscopic fibres in these cells compress by sliding in past each other like a sliding glass door being opened and then shut again. The cells of your muscles use chemical energy from the food you eat to do this. Without food, and particular kinds of nutrients, your muscles wouldn't be able to make the energy to contract.

Some muscles are known as "voluntary", that is, they only work when you specifically tell them to. Do you want to say something? Or swing a bat? Or attached a rope? Or rub your hands together to keep warm? These are voluntary movements. Others, like the muscular contracting of your heart, the movement of your diaphragm (allowing you to breathe), or

blinking your eyes are automatic. They're called involuntary movements. And how do any of these muscles move? Through signals from your nerves, and, in some cases, your brain, as well.

Muscle tension.
Isotonic vs. Isometric Contraction – the shortening of muscle fibres creates mechanical force, or muscle tension. Whether the muscle itself changes length (same-force or *isotonic contraction*) or not (same-length or *isometric contraction*) depends upon the load attached to the muscle.

For example, your biceps muscle is attached to your shoulder blade at one end and to your ulna in your forearm at the other end. When the biceps contract, it shortens and pulls the ulna toward the shoulder blade (the ulna is attached to the elbow joint). This movement allows you to lift your forearm and a given load

In contrast, if you are carrying a heavy load, such as a full suitcase, that makes you unable to lift your forearm, then the biceps do not shorten significantly. But the force that the muscle generates is helping you carry the suitcase.

Can you hurt muscles?
Yes. If you hear someone says that they have "pulled" a muscle, they have, in fact, torn a muscle in the same way that you can tear a ligament or break a bone. And, like these other living body parts, with a little help, they generally mend themselves.

Nine muscle facts.

1. Thirty facial muscles create looks like surprise, happiness, sadness, and frowning
2. Eye muscles are the busiest muscles in the body. Scientists estimate they may move more than 100,000 times a day
3. Largest muscle in the body is the gluteus maximus muscle in the buttocks Girth is proportionate to strength, so it follows, without consideration of lever arms, torques and kinesiological principles that it is the strongest
4. It takes 10 muscles to smile and 12 muscles to frown.
5. Smallest muscle in our body is in the ear and is called stapedius.
6. Longest muscle in our body is located in our neck and is called sternocleidomastoid
7. Muscles are attached to our bones by tendons and other tissues. They exert force by converting chemical energy into tension and contraction
8. Muscles move and make us capable of a variety of actions by simply contracting and becoming shorter.
9. Muscles are made up of millions of tiny protein filaments which work together to produce motion in the body.

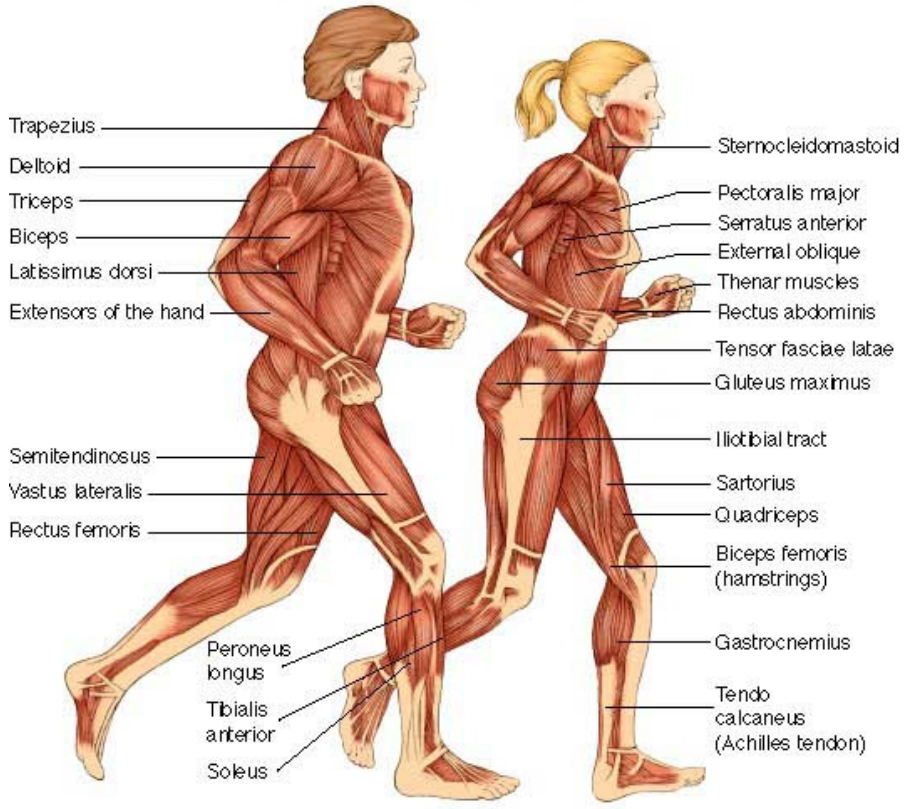
What's important to know about muscles?

1. Muscles contract to move bones and body parts.
2. Muscles look either striated or smooth.
3. Striated muscle has stripes or striations in it, smooth muscle does not.
4. Muscles are labelled as either voluntary or involuntary.
5. Voluntary muscles are muscles that you can move whenever you want to.
6. Involuntary muscles contract and relax automatically inside your body. We cannot control our involuntary muscles

The Three Types of Muscles

Type of Muscle	*Smooth Muscle*	*Cardiac Muscle*	*Skeletal Muscle*
Appearance	Smooth	Striated	Striated
Voluntary or Involuntary	Involuntary	Involuntary	Voluntary
Function	Controls movement of	Controls contractions of	Moves bones. Skeletal muscles work in pairs. When one contracts, the other

	internal organs	the heart	relaxes. They are attached to bone by bands of tissue called tendons

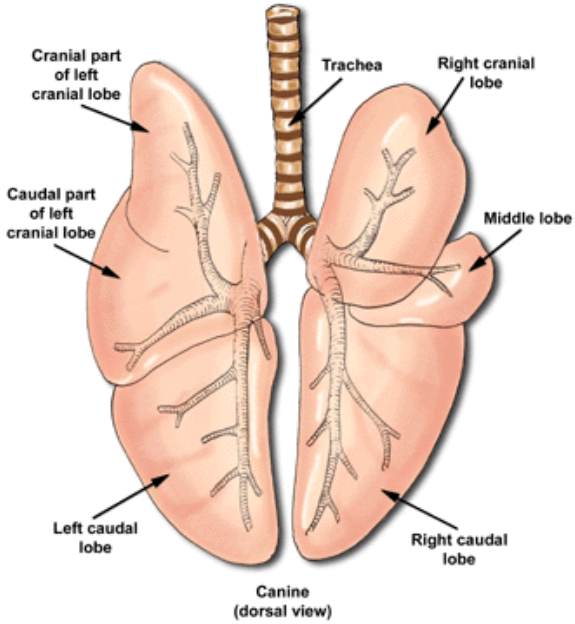


VOCAL PROCESS

The vocal process involves two different systems, the breathing apparatus and the vibratory apparatus.

(i) The breathing apparatus.

The breathing system is the motor power of vocal sound production.

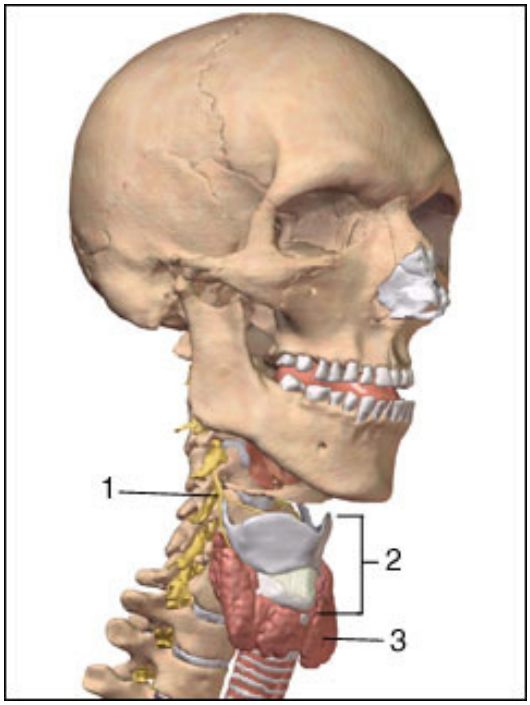


The flow of air, supplied by the lungs, will be driven through the bronchi to join the trachea and terminate in the vibratory system.

The energy necessary for phonation is produced by variations in air pressure. When lung pressure is lower than atmospheric, inhalation occurs, and in the same way, when lung pressure is higher than atmospheric one, exhalation happens. This phenomenon of variations in human lung pressure is only possible through muscular action. The ribcage muscles - intercostals - the diaphragm and the abdominal muscles are the main responsible muscles for breathing. During inhalation, the inspiratory intercostals and the diaphragm are contracted, expanding the lungs. As the diaphragm is connected with the upper abdominal wall, its contraction moves the abdominal walls outwards. On the other hand, during exhalation the rise in the abdominal muscles pulls up the diaphragm, and within the contraction of the expiratory intercostals the lung volume is reduced by expelling air. The movements of contraction and relaxation of these set of muscles in singing are clear, especially the movements of abdominal expansion and contraction, indicating diaphragm-based breathing. Singers learn how to control their breathing mainly concentrating on diaphragmatic breathing and relaxing the upper chest and shoulders.

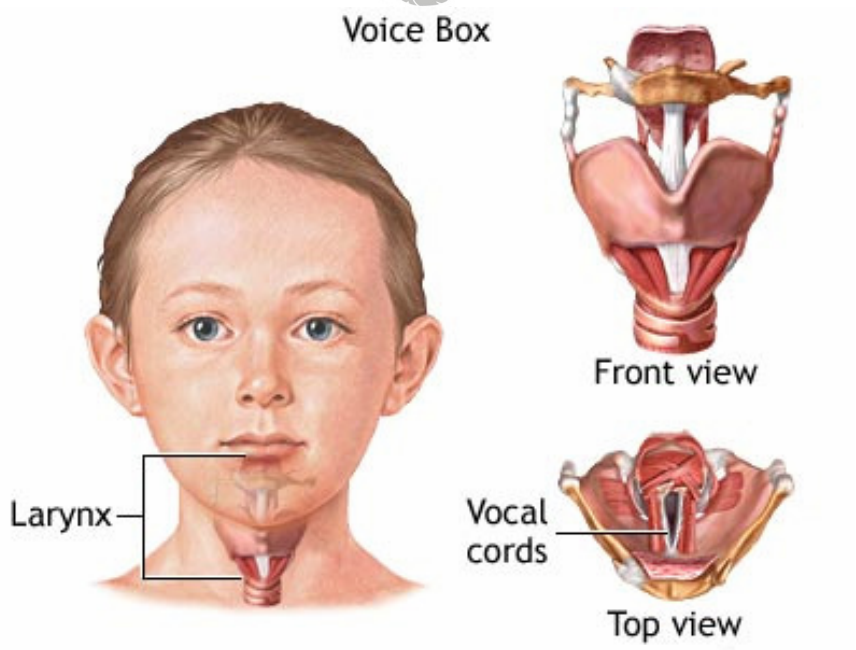
(ii) The vibratory apparatus.

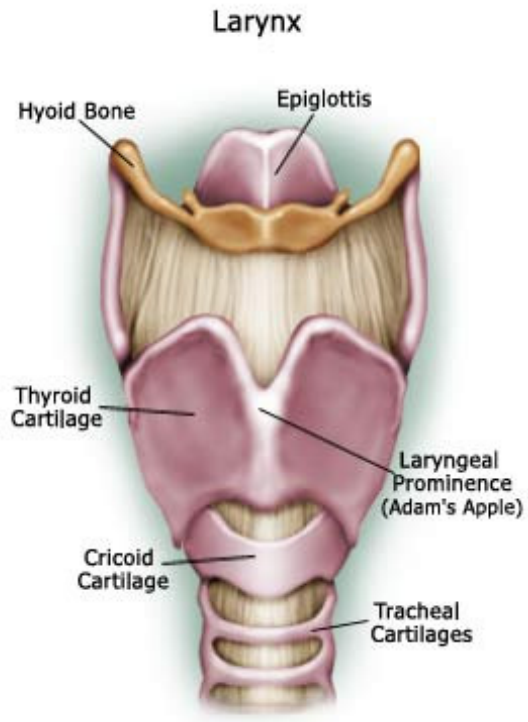
The vibratory apparatus is a set of structures that directly or indirectly vibrate during phonation. Therefore, this apparatus comprises the larynx and the resonating chambers make up the vibratory system.



Larynx and Laryngeal Nerve

1. Laryngeal Nerve
2. Larynx (Voice Box)
3. Thyroid Gland





The larynx is commonly named as the sound generator in voice production, and the resonating chambers are named as the sound modifiers. The air passing through the vocal folds makes them vibrate thus producing a primary sound, like a 'buzzing' sound, later modified by the resonating chambers, pharynx, mouth and nose. The larynx is composed of a skeleton of cartilages with joins, held by ligaments and operated by small muscles. The vocal folds are the muscles that connect the thyroid with the arytenoid cartilages of the larynx. The rapid movement of the arytenoid cartilages allows the abduction and adduction of the vocal folds during silence and sound generation, respectively. A tissue rich in mucous glands that maintains moisture all the time covers the vocal folds. This mucosa is very sensitive to diseases such as flu; irritant substances, such as smoke; stressful emotional states; and hormonal variations, such as those that occur during pregnancy, menopause and during the menstrual cycle.

RESONATING CHAMBERS

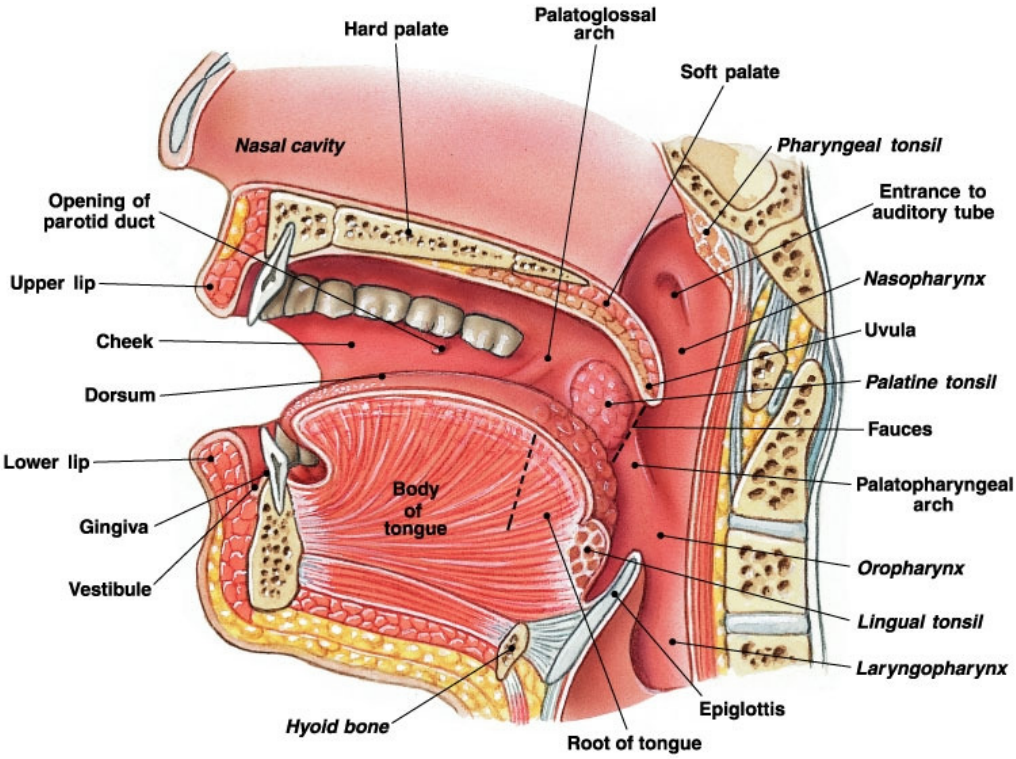
The resonating chambers are the structures responsible for changing the 'buzzing' sound produced by the vibration of the vocal folds into a pleasant, projected and rich singing sound. In these resonators are included:

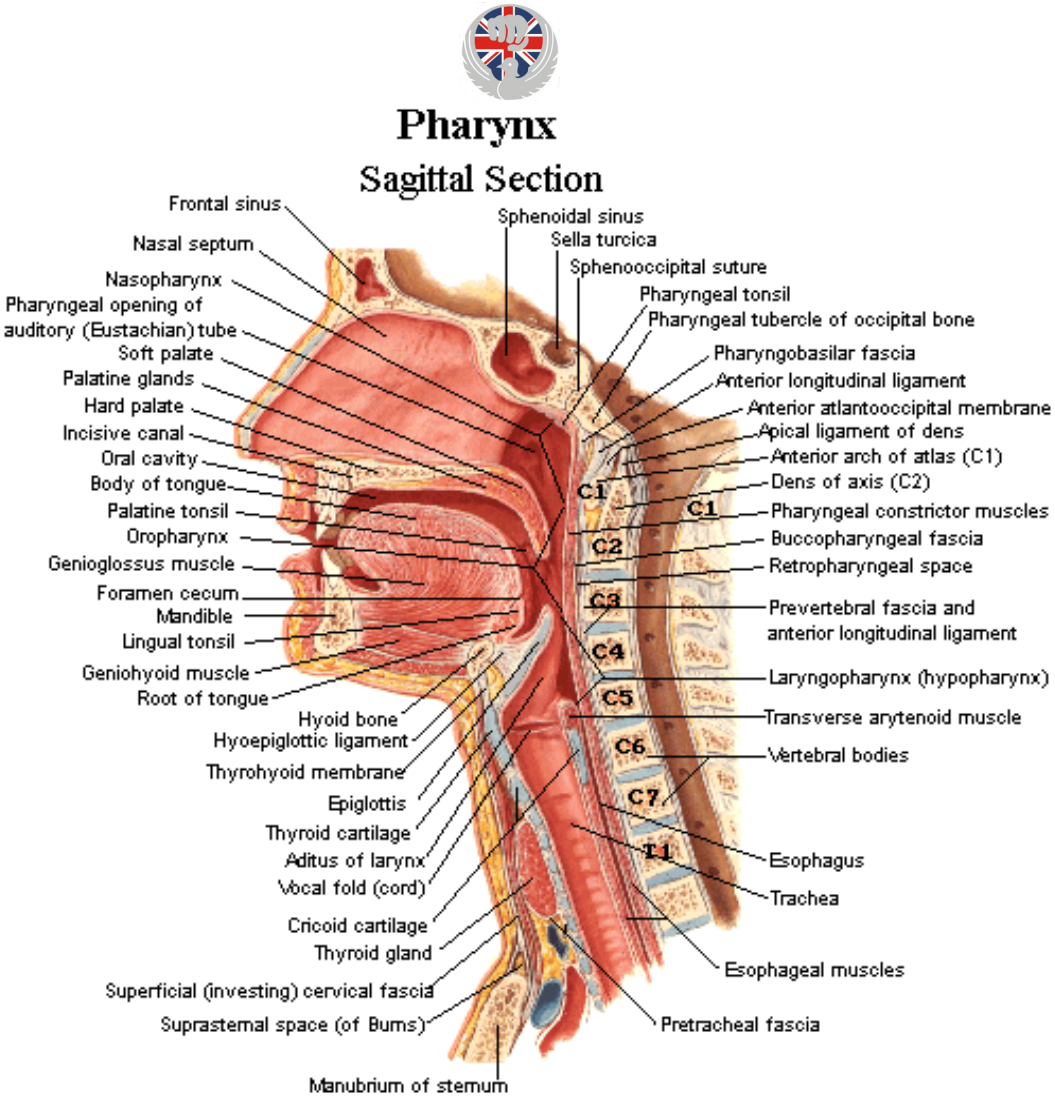
a) The supraglottic part of the larynx, which are the false vocal folds, mainly responsible for the lubrication of the true vocal folds, ventricles, aryepiglottic folds and the epiglottis;

b) The pharynx, that can be divided in three parts: *oropharynx*-which continues to the back of the mouth; *nasopharynx* - above the oropharynx and behind the palate and nose; *hypopharynx* - between the oropharynx and larynx;

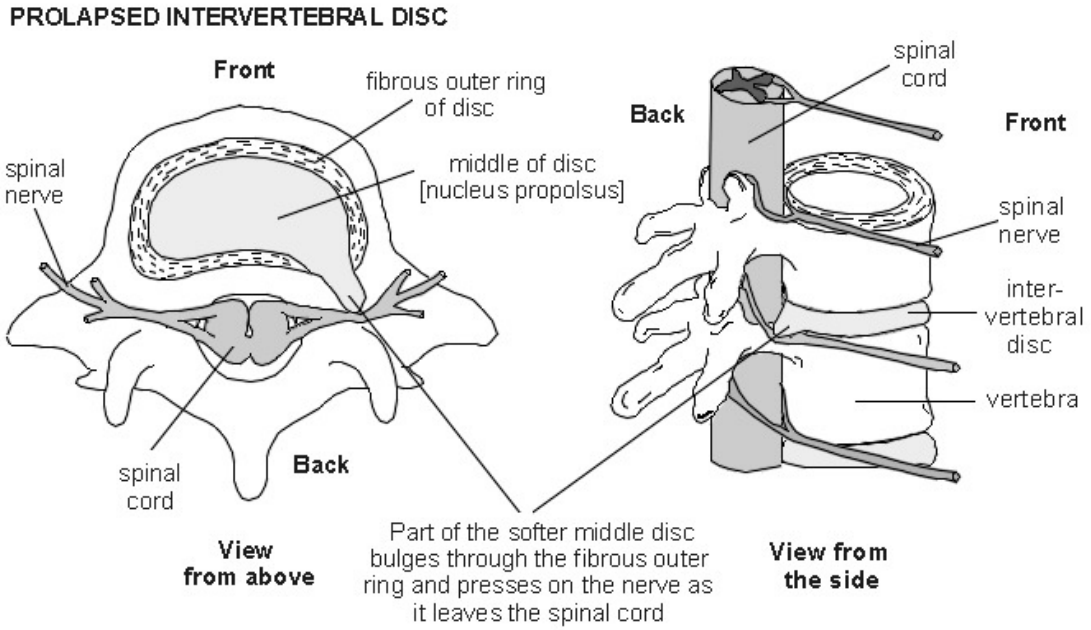
c) Finally the mouth and nose.

These are called resonating chambers since they amplify certain kind of frequencies, phenomena connected with its physical dimensions and acoustical properties. By moving the articulators-jaw, lips and soft-palate the volume of the vocal tract is modified and consequently also the sound source will change.





PROLAPSED DISC



Prolapsed Disc (Slipped Disc)

A prolapsed disc often causes severe lower back pain. The disc often presses on a

nerve root which also causes pain and other symptoms in a leg. In most cases, the symptoms ease off gradually over several weeks. The usual advice is to do normal activities as much as possible. Painkillers may help. Physical treatments such as spinal manipulation may also help. Surgery may be an option if the symptoms persist.

Understanding the back

The spine is made up of many bones called vertebrae. These are roughly circular and between each vertebra is a 'disc'. The discs are made of strong 'rubber-like' tissue which allows the spine to be fairly flexible. A disc has a stronger fibrous outer part, and a softer jelly-like middle part called the nucleus pulposus.

The spinal cord, which contains the nerves that come from the brain, is protected by the spine. Nerves from the spinal cord come out from between the vertebrae to take and receive messages to various parts of the body.

Strong ligaments attach to the vertebrae. These give extra support and strength to the spine. Various muscles also surround, and are attached to, various parts of the spine. (The muscles and ligaments are not shown in the diagram below for clarity.)

What is a prolapsed disc?

When you have a prolapsed disc (commonly called a 'slipped disc'), a disc does not actually 'slip'. What happens is that part of the inner softer part of the disc (the nucleus pulposus) bulges out (herniates) through a weakness in the outer part of the disc. A prolapsed disc is sometimes called a herniated disc. The bulging disc may press on nearby structures such as a nerve coming from the spinal cord. Some inflammation also develops around the prolapsed part of the disc.

Any disc in the spine can prolapse. However, most prolapsed discs occur in the lumbar part of the spine (lower back). The size of the prolapse can vary. As a rule, the larger the prolapse, the more severe the symptoms are likely to be.

Who gets a prolapsed disc?

Bouts of back pain are very common. However, less than 1 in 20 cases of acute (sudden onset) back pain are due to a prolapsed disc. (Most cases on back pain are classed as 'simple low back pain'. This is thought to be caused by a minor problem to a muscle, ligament, or other structure in the back. For example, a strained muscle. The commonest age to develop a prolapsed disc is between 30 and 50 years. Twice as many men as women are affected.

What causes a prolapsed disc?

It is not clear why some people develop a prolapsed disc and not others, even when they do the same job or lift the same sort of objects. It seems that some people may have a weakness in the outer part of the affected disc. Various things may trigger the inner softer part of the disc to prolapse out through the weakened outer part of the disc. For example, sneezing, awkward bending, or heavy lifting in an awkward position may cause some extra pressure on the disc. In people with a weakness in a disc this may be sufficient to cause a prolapse. Factors that may increase the risk of developing a prolapsed disc include: a job involving lots of lifting, a job involving lots of sitting (especially driving), weight bearing sports (weight lifting, etc), smoking, obesity, and increasing age (a disc is more likely to develop a weakness with increasing age).

What are the symptoms of a prolapsed disc?

Back pain

The pain is often severe, and usually comes on suddenly. The pain is usually eased by lying down flat, and is often made worse if you move your back, cough, or sneeze.

Nerve root pain (usually 'sciatica')

Nerve root pain is pain that occurs because a nerve coming from the spinal cord is pressed on ('trapped') by a prolapsed disc, or is irritated by the inflammation caused by the prolapsed disc. Although the problem is in the back, you feel pain along the course of the nerve in

addition to back pain. Therefore, you may feel pain down a leg to the calf or foot. Nerve root pain can range from mild to severe, but it is often worse than the back pain. With a prolapsed disc, the sciatic nerve is the most commonly affected nerve. (The term 'sciatica' means nerve root pain of the sciatic nerve.) The sciatic nerve is a large nerve that is made up from several smaller nerves that come out from the spinal cord in the lower back. It travels deep inside the buttock and down the back of the leg. There is a sciatic nerve for each leg.

Other nerve root symptoms
The irritation or pressure on the nerve next to the spine may also cause pins and needles, numbness or weakness in part of a buttock, leg or foot. The exact site and type of symptoms depends in which nerve is affected.

Cauda equina syndrome - rare, but an emergency
Cauda equina syndrome is a particularly serious type of nerve root problem that can be caused by a prolapsed disc. This is a rare disorder where the nerves at the very bottom of the spinal cord are pressed on. This syndrome can cause low back pain plus: problems with bowel and bladder function (usually unable to pass urine), numbness in the 'saddle' area (around the anus), and weakness in one or both legs. This syndrome needs urgent treatment to preserve the nerves to the bladder and bowel from becoming permanently damaged. See a doctor immediately if you develop these symptoms.

Some people do not have symptoms
Research studies where routine back scans have been done on a large number of people have shown that some people have a prolapsed disc without any symptoms. It is thought that symptoms mainly occur if the prolapse causes pressure or irritation of a nerve. This does not happen in all cases. Some prolapses may be small, or occur away from the nerves and cause minor, or no symptoms.

How does a prolapsed disc progress?
In most cases, the symptoms tend to improve over a few weeks. Research studies of repeated MRI scans have shown that the bulging prolapsed portion of the disc tends to get smaller (regress) over time in most cases. The symptoms then tend to ease, and go in many cases. In only about 1 in 10 cases is the pain still bad enough after six weeks to consider surgery (see below).

Do I need any tests?
Your doctor will normally be able to diagnose a prolapsed disc from the symptoms and by examining you. (It is the common cause of sudden back pain with nerve root symptoms.) In most cases, no tests are needed as the symptoms often settle within a few weeks.
Tests such as x-rays or scans may be advised if symptoms persist. In particular, an MRI scan can show the site and size of a prolapsed disc. This information is needed if treatment with surgery is being considered.

What are the treatments for a prolapsed disc?

Exercise and keep going
Continue with normal activities as far as possible. This may not be possible at first if the pain is very bad. However, move around as soon as possible, and get back into normal activities as soon as you are able. As a rule, don't do anything that causes a lot of pain. However, you will have to accept some discomfort when you are trying to keep active. Setting a new goal each day may be a good idea. For example, walking around the house on one day, a walk to the shops the next, etc.
In the past, advice had been to rest until the pain eases. It is now known that this was wrong. You are likely to recover more quickly and are less likely to develop chronic (persistent) back pain if you keep active when you have back pain rather than rest a lot. Also, sleep in the most naturally comfortable position on whatever is the most comfortable surface. (Advice given in the past used to be to sleep on a firm mattress. However, there is no evidence to say that a firm mattress is better than any other type of mattress for people with back pain.)

Medication



If you need painkillers, it is best to take them regularly. This is better than taking them 'now and again' just when the pain is very bad. If you take them regularly the pain is more likely to be eased for much of the time and enable you to exercise and keep active.

- **Paracetamol** is often sufficient if you take it regularly at full strength. For an adult, this is 1000 mg (usually two 500 mg tablets), four times a day.
- **Anti-inflammatory painkillers.** Some people find that these work better than paracetamol. They include ibuprofen which you can buy at pharmacies or get on prescription. Other types such as diclofenac or naproxen need a prescription. Some people with asthma, high blood pressure, kidney failure, or heart failure may not be able to take anti-inflammatories.
- **A stronger painkiller** such as codeine is an option if anti-inflammatories do not suit or do not work well. Codeine is often taken in addition to paracetamol. Constipation is a common side-effect from codeine. This may make back pain worse if you need to strain to go to the toilet. To prevent constipation, have lots to drink and eat foods with plenty of fibre.
- **A muscle relaxant** such as diazepam is sometimes prescribed for a few days if the back muscles become very tense and make the pain worse.

Physical treatments

Some people visit a physiotherapist, chiropractor, or osteopath for manipulation and/or other physical treatments. It is debatable whether physical treatments would help all people with a prolapsed disc. However, physical treatments provide some short-term comfort and hasten recovery in some cases.

Surgery

Surgery may be an option in some cases. As a rule, surgery may be considered if the symptoms have not settled after about six weeks or so. This is the minority of cases as in about 9 in 10 cases; the symptoms have eased off and are not bad enough to warrant surgery within about six weeks.

The aim of surgery is to cut out the prolapsed part of the disc. This often eases symptoms. However, it does not work in every case. Also, as with all operations, there is a risk from surgery. A specialist will advise on the pros and cons of surgery, and the different techniques that are available.

Can further bouts of back pain and/or prolapsed disc be prevented?

Evidence suggests that the best way to prevent bouts of back pain and prolapsed disc is simply to keep active, and to exercise regularly. This means general fitness exercise such as walking, running, swimming etc. There is no firm evidence to say that any particular 'back strengthening' exercises are more useful than simply keeping fit and active. It is also sensible to be 'back aware'. For example, do not lift objects when you are in an awkward twisting posture.

Further information and advice:

Back Care (The National Back Pain Association)

16 Elmtree Road, Teddington, Middlesex, TW11 8ST. Tel: 0870 950 0275

Web: www.backcare.org.uk

Knee Anatomy

Introduction to knee joint anatomy

The knee joint is the largest joint in the body, consisting of 4 bones and an extensive network of ligaments and muscles. Injuries to the knee joint are amongst the most common in sporting activities and understanding the anatomy of the joint is fundamental in understanding any subsequent pathology.

Bones of the knee joint

The knee is made up of four main bones- the **femur** (thigh bone), the **tibia** (shin bone), **fibula** (outer shin bone) and **patella** (kneecap). The main movements of the knee joint occur between the femur, patella and tibia. Each are covered in **articular cartilage** which is an extremely hard, smooth substance designed to decrease the frictional forces as movement occurs between the bones. The patella lies in an indentation at the lower end of the femur known as the **intercondylar groove.** At the outer surface of the tibia lies the fibula, a long thin bone that travels right down to the ankle joint.

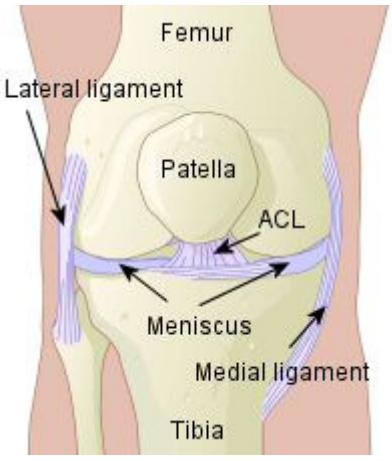
The knee joint capsule
The joint capsule is a thick ligamentous structure that surrounds the entire knee. Inside this capsule is a specialized membrane known as the **synovial membrane** which provides nourishment to all the surrounding structures. Other structures include the **infrapatellar fat pad** and **bursa** which function as cushions to exterior forces on the knee. The capsule itself is strengthened by the surrounding ligaments.

Ligaments of the knee joint
The stability of the knee owes greatly to the presence of its ligaments. Each has a particular function in helping to maintain optimal knee stability in a variety of different positions.

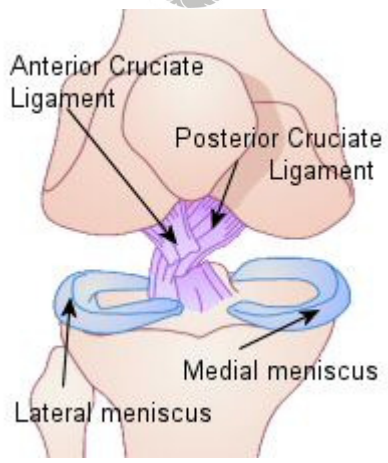
- Medial Collateral Ligament (MCL) **-** This band runs between the inner surfaces of the femur and the tibia. It resists forces acting from the outer surface of the knee - **valgus forces.**
- Lateral Collateral Ligament (LCL) **-** This ligament travels from the outer surface of the femur to the head of the fibula. It resists impacts from the inner surface of the knee - **varus forces.**
- Anterior Cruciate Ligament (ACL) **-** The ACL is one of the most important structures in the knee- not least because injury to it may require extensive surgery and rehabilitation. The cruciate ligaments are so called because they form a cross in the middle of the knee joint. The ACL, travels from the anterior (front) of the tibia to the posterior (back) of the femur and prevents the tibia moving forward. It is most commonly injured in twisting movements.
- Posterior Cruciate Ligament (PCL) - This ligament travels from the posterior surface of the tibia to the anterior surface of the femur and in doing so wraps around the ACL.

Menisci (knee cartilage)
Each knee joint has two crescent-shaped cartilage menisci. These lie on the medial (inner) and lateral (outer) edges of the upper surface of the tibia bone. They are essential components, acting as shock absorbers for the knee as well as allowing for correct weight distribution between the tibia and the femur.

Muscle Groups surrounding the knee joint
The two main muscle groups of the knee joint are the quadriceps and the hamstrings. Both play a vital role, both moving and stabilizing the knee joint.
*Quadriceps***-** *The quadriceps muscle group is made up of four different individual muscles which join together forming the quadriceps tendon. This thick tendon connects the muscle to the patella which in turn connects to the tibia via the patellar tendon***.** *Contraction of the quadriceps, pull the patella upwards and leads to knee extension.*
Hamstrings-The hamstrings function in flexing the knee joint as well as providing stability on either side of the joint line.



Anatomy of the knee joint



Close up of ACL and meniscus

ACUPRESSURE

Health and Vitality, at Your Fingertips

It's the start of a new school day and in classrooms across China, school children are practicing preventive health.

Sitting at their desks, they press their index fingers between their eyes; pull their fingers down below their cheekbones, and press. With the middle three fingers of each hand, they press between their brows, pull out to their temples and press once more.

In China, no one is too young to learn the fundamentals of acupressure, an integral element of centuries-old Traditional Chinese Medicine.

More than 2,500 years ago, the Chinese concluded that they could relieve pain, lessen other symptoms of illness and promote health by pressing their fingers and hands on strategic points on the body. Pressing a point two inches above the wrist crease, on the inside of either wrist, between the tendons, it turned out, relieves and helps prevent nausea. Pressing the webbing between the thumb and index finger helps soothe and prevent headaches.

Today, millions of Chinese rely on acupressure to alleviate and prevent stress-related aches and pains, migraines, allergies, sinus problems, premenstrual syndrome (PMS), menstrual and breast pain, nausea and constipation as well as to help heal sports and other injuries and lessen fatigue, stress, eyestrain, wrinkles, anxiety, depression and insomnia.

"Anyone who has grown up in China in the last 30 years has learned simple self-acupressure techniques in school," explains Mark Nolting, licensed acupuncturist, naturopath and associate professor and chairman of the Department of Acupuncture and Oriental Medicine at Bastyr University of Naturopathic Medicine in Seattle.

Though it's less well-recognised in the United States than acupuncture, which uses needles rather than fingers and hands on strategic points, acupressure is gaining ground here. Thousands of practitioners, from massage therapists and other health professionals, including physicians.

Number of practitioners in the United States: Unknown.

Qualifications to look for: Membership in the American Oriental Bodywork Therapy Association (AOBTA) is helpful but not required. Licensed acupuncturists may also be qualified to practice acupressure.

A TYPICAL VISIT, AND VARIATIONS

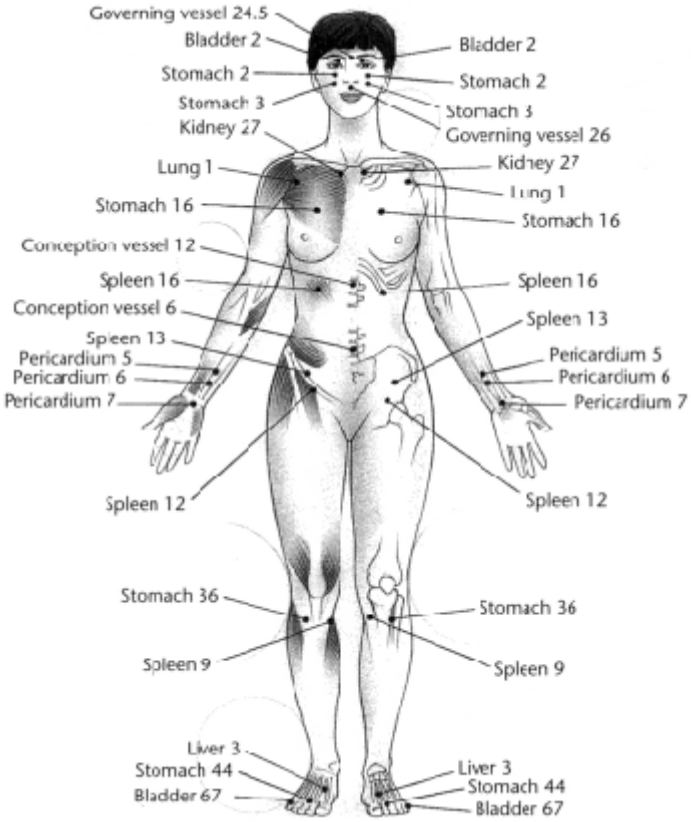
At the Jin Shin Do Foundation for Body-mind Acupressure, Judy lies on a table, cushions under her neck and knees.

Judy has been suffering from pelvic pain and constipation for several years, she tells Iona Marsaa Teeguarden, a certified acupressurist, the Foundation's director and author of *The Acupressure Way of Health*. Teeguarden listens, asks additional questions about Judy's medical history, then begins with pulse reading and point "palpation" (inquiring touch) to locate the main tension points and tender spots in Judy's neck, shoulders and torso.

Jin Shin Do, developed by Teeguarden, is one of several different schools of acupressure now practiced in the United States. Different schools concentrate on different points on the body, some focusing primarily on acupoints along the meridians, others concentrating on tender points that turn up during palpation. According to these schools, tender points mark obstructions that interfere with the free flow of qi (chi).

Full Body Acupressure Points

Acupressure points are found throughout the body and correspond to 12 main meridians (or energy channels), plus 2 extra meridians called the conception vessel and the governing vessel.



Depending on which school and which philosophy they train in, practitioners will use different therapeutic techniques as well--either holding, rubbing, kneading or vibrating points, or using a combination of those techniques--and will apply pressure to points for different periods of time.

Jin Shin Do practitioners use both meridian and tender points and hold pairs of points with a gentle but firm pressure. Also known as Body-mind Acupressure, Jin Shin Do emphasizes the interrelationship of mental, emotional and physical health, so treatment may include counselling.

While holding points in Judy's neck and shoulders, together with related "distal points," which help release the tension, Teeguarden asks Judy to pay attention to how her body feels. When Judy says that a point in her neck feels tender, Teeguarden suggests that she come up with an image or word to describe the feeling. "A tunnel," says Judy. "Stuck . . . frustration." Teeguarden uses body-focusing techniques to encourage Judy to describe the feeling more deeply. "Loneliness . . . sadness . . . a tight chest." While chest and arm points are held, Judy realizes a need for comfort and then grief for her father, who always supported and encouraged her. Though he died 20 years ago, Judy had only been able to cry a little once, 10 years ago. Working with acupoints in the abdomen, lower back and legs, Teeguarden reassures Judy that she can find the strength that she needs within herself.

Jin Shin Do practitioners sometimes lead you through visualization exercises during sessions. In other schools, including several schools of shiatsu, practitioners may also guide clients through deep-breathing exercises, meditation and stretching and offer dietary advice, explains Denise Shinn, certified practitioner of macrobiotic shiatsu and president of the American Oriental Bodywork Therapy Association in Voorhees, New Jersey.

After about an hour on the table, Judy says that her pelvic pain has disappeared. Alleviating the constipation problem, Teeguarden tells her, will probably require more sessions.

Long-standing health problems require more sessions, Dr. Gach explains. For chronic conditions, practitioners may begin with frequent sessions, once a week or more, then taper off once symptoms lessen, scheduling a "booster" session once a month. The typical session

lasts about an hour, he says. "A session will leave you in a very deeply relaxed state. So it's beneficial to take a short nap afterward, if possible, to heighten the results," he adds.



Shiatsu Stretch 1:
Bend Forward, Arms behind Back

Begin in a standing position. Inhale and place your hands behind your back and interlock your thumbs. Exhale as you gently allow your body to hang forward from your waist, allowing your arms and thumbs to rise up behind you, toward the ceiling. (You'll feel as though you're hanging from the ceiling by your thumbs.) Exhale as you hold this position. Inhale and straighten up. Repeat this stretch three to five times.



Shiatsu Stretch 2:
Sitting, Legs Tucked Under

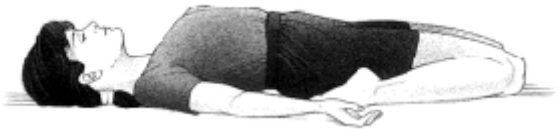
Sit on your heels with your feet crossed, toes over toes, and with your back straight. Relax and breathe.



Put your arms behind you and your palms flat on the floor, then lean back, keeping your buttocks touching your feet and your knees together. Avoid arching your back. You should feel a stretch along your thighs as you hold this position. Relax and breathe.



If you don't feel the stretch, then bend your arms and rest on your elbows.



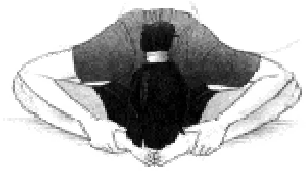
If leaning back on your arms is easy to sustain, try to sit between your legs with your buttocks touching the floor and then lean all the way back until your back is resting on the floor. Relax and breathe. Then sit up in stages: First prop yourself up on your elbows, then up to your palms and then back to a full sitting position. (If you suffer from any weakness or pain in the knees, skip this exercise.)



Shiatsu Stretch 3:
Sitting Position

Sit on the floor, with your legs drawn in and the soles of your feet touching. Inhale deeply and relax as you press your knees to the floor. If this seems difficult at first, gently push your knees with your hands or elbows.

Next, exhale and bend forward until your head comes as close to the floor as possible. (Skip this step if you are pregnant, since bending forward will compress the area around your uterus.) Relax and hold this position for 15 to 30 seconds, then sit up and inhale. Repeat this stretch three to five times.





Next, sit on your heels; bring your palms together in front of your heart, with your elbows out and fingers touching. Breathe in.



Exhaling, extend your arms out to your sides and flex your fingers as though you are pushing away ten-ton weights. Then inhale as you return your hands to the original position. Repeat this three to five times.



Shiatsu Stretch 4: Bend Forward, Legs Out
Sit on the floor with your back straight and stretch your legs out in front of you, keeping your feet flexed toward your body at a 90-degree angle. Inhale when settled in this position.

Exhale as you allow your body weight to pull you forward, and gently reach out to grab the soles of your feet--or your calves or knees, if that's as far as you can comfortably reach--so that you feel the stretch in your upper thighs. (If you are pregnant, stretch forward from your buttocks, without letting your torso collapse, bend or sag over your legs, so that you feel the stretch in your upper thighs.) Inhale and straighten up. Repeat this stretch three to five times, each time holding the stretch for 15 to 30 seconds, while continuously relaxing and breathing slowly and deeply.



Shiatsu Stretch 5:
Legs to Sides, Bend Forward
Sit on the floor with your legs as far apart as possible. Inhale and extend your arms toward the floor. (If you're pregnant, stretch forward without letting your torso collapse, bend or sag over your legs and without rounding your back.) Exhale and bend forward so that your head touches the floor (or in that general direction). Hold and relax for 15 to 30 seconds. Inhale and return to an upright position.



Exhale and stretch to the side, over your left leg, and stretch your right arm over your head, to your left. Breathe deeply as you relax for 15 to 30 seconds. Then inhale and return to the centre position. Repeat on the opposite side.



With your legs in the same position, exhale and turn your torso to the left. Leaning across your left leg, stretch and exhale. Hold this position and breathe, for 15 to 30 seconds. Inhale and return to an upright position. Repeat on the opposite side. Then repeat these step 5 stretches three more times.



WHY IT WORKS – The Western View

Western science has yet to uncover hard evidence that qi exists. Oriental theory is that qi is the flow through two opposing forces, yin and yang. An imbalance signifies disease. Acupressure attempts to re-establish this balance by pressure along specific points and meridians.

Some of the most intriguing research suggests that acupressure relieves symptoms of illness by triggering production of neuro-chemicals, chemical messengers that ferry information between your brain and the rest of your body. Several studies have shown that acu*puncture* prompts the body to produce neuro-chemicals responsible for relieving pain, producing feelings of well-being, reducing the inflammation that contributes to asthma and arthritis and regulating appetite.

Acupressure may do the same, says Bruce Pomeranz, M.D., Ph.D., neuro-physiologist, professor at the University of Toronto School of Medicine and one of the world's foremost acupuncture researchers.

Acupressure's tension-relieving potential may also explain its effect on pain and other symptoms, suggests Dr. Gach. Numerous studies find that the body's physiological response to stress--increased blood pressure and an outpouring of adrenaline--can contribute to heart disease, depression, irritability, insomnia, headaches, difficulty concentrating, dampened immunity and other problems. "And it's often stress and anxiety that make us want to overeat, and worsen PMS as well," adds Dr. Gach.

Finally, acupressure improves circulation, says Dr. Rothfeld. And that may explain why it helps alleviate related problems, like muscle aches and pains, in people with poor circulation.

THE SCIENTIFIC EVIDENCE

The best documented benefit of acupressure is relief from nausea and dizziness. Studies show that it relieves queasiness and vomiting both during pregnancy and after anaesthesia. In a North Carolina study, pregnant women who wore wristbands fitted with buttons that pressed against the anti-nausea acupoint reported a 50 percent reduction in queasiness and vomiting. And in a British study, men and women reported less severe postoperative nausea when wearing the wristbands.

Early research into acupressure's effect on pain has also been promising. Michael I. Weintraub, M.D., advocate of shiatsu, clinical professor of neurology at New York Medical College in Valhalla and head of neurology at Phelps Memorial Hospital in Tarrytown, New York, says a small study that he directed found that 86 percent of patients with herniated disks experienced pain relief with a combination of shiatsu and Swedish massage.

"And these were people who failed to respond to other treatments, such as drugs, physical therapy and chiropractic," says Dr. Weintraub, who teaches his patients simple shiatsu techniques for alleviating headaches, nausea, dizziness and spine pain.

Though there have been few controlled scientific studies examining acupressure's efficacy in alleviating symptoms other than nausea and pain, practitioners say that they get good results with a wide range of symptoms like headaches, menstrual cramps and stress.

"In general, anything that's caused by or exacerbated by stress and tension responds well," says Dr. Gach. The illustrations that follow demonstrate some of the most common uses for acupressure.

Lower Back Pain

Pressing two points located two inches from each side of your spine, on your lower back, can help relieve lower-back pain caused from sitting for too long or from menstrual cramps. If you have a weak back, these points may be tender, so see your doctor before trying acupressure on your lower back.





Disk and Hip Pain

Using your index and middle fingers of each hand, press on either side of your tailbone, about where the crease in your buttocks begins. These points can relieve sciatica, resulting from inflammation of the sciatic nerve that runs from the buttocks through the leg, or from a slipped or herniated disk. These points also ease hip pain.

Headache--Between the Eyes

Pressing a point called the Third Eye, located at the bridge of your nose between the eyebrows, balances the pituitary gland and relieves hay fever, headaches, indigestion, ulcer pain and eyestrain.





Headache--Sides of Forehead

Pressing the index finger of your left hand to your left temple and the index finger of your right hand to your right temple can treat headaches.

Menstrual Discomforts

Pressing a point called the Sea of Energy, located two finger-widths below your belly button, aids premenstrual syndrome, menstrual cramps, irregular vaginal discharge, irregular periods and constipation. Use your index and middle fingers.



Menstrual Pain

To help combat menstrual cramps, press your index and middle fingertips to the point outside your knee, about three finger-widths below your kneecap.





Leg and Back Pain

Pressing both thumbs at a point called the Supporting Mountain, located in the centre of the base of your calf, eases

Insomnia and Anxiety

Applying acupressure to the Spirit Gate point, located on the outside of your wrist, below the first crease and in line with your pinkie finger, relieves anxiety, cold sweats and insomnia brought on by being overexcited.





Insomnia and Pain
To ease arthritis, headaches and neck pain that can cause insomnia, press your left index finger against your hairline about one-half inch to the left of your spine and your right index finger against your hairline about one-half inch to the right of your spine.

Coughing and Congestion
Pressing the acupoints located below your collarbone and alongside your breastbone relieves coughing, chest congestion and breathing difficulties.





Out-of-Control Coughing
To control coughs, press the point located at the bottom of your biceps and slightly to the outside of your arm.

Hiccups
Pressing the point called Heaven Rushing Out, in the hollow at the base of your throat, eases hiccups, bronchitis, throat spasms, sore throats, chest congestion and heartburn.





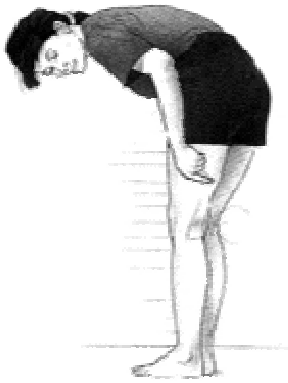
Toothache and TMJ Pain
To relieve jaw pain and spasms, toothaches or temporomandibular disorders, press this point, called the Jaw Chariot, located above the end of your jaw, on the side of your face that hurts.

Tennis Elbow
To relieve the pain of tennis elbow, press the outside of your knuckle on the pinkie finger of your opposite hand.



An alternate way to relieve tennis elbow is to locate the point of greatest pain near your elbow, then press the same point but on the opposite elbow.

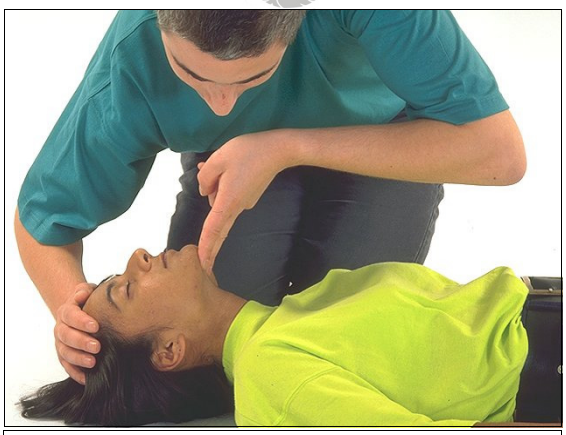




Hamstring Pain
Some people find that they can relieve hamstring pain by pressing the point midway between the back of the knee and the bottom of the buttocks, on the leg opposite the one that hurts.

1st Aid in the Dojo

Airway
If you find a collapsed person, discover if they are conscious by shaking their shoulders and shouting *"Are you all right?"* or *"Can you hear me?"* If there is no response from them, send someone or go to call 999 or 112 or your local emergency telephone number and ask for an ambulance. If the person is not lying flat on their back, roll them over, moving the entire body at one time, as a total unit. Then open the airway.
To open the airway. Lift the chin gently with one hand, while pushing down on the forehead with the other to tilt the head back. Once the airway is open, place your ear close to the casualty's mouth:
LOOK - at the chest and stomach for movement.
LISTEN - for sounds of breathing.
FEEL - for breath on your cheek.
If none of these signs are present, the person is not breathing. If opening the airway does not cause the person to begin to breathe spontaneously, you must begin artificial respiration.
In next month's edition we will be dealing with 'Anaphylactic Shock '.



Tilt the head back by placing 2 fingers on the chin, and palm of hand on forehead.

Anaphylactic Shock

Description.

Anaphylactic Shock is a condition where there is a serious and rapid allergic reaction to a substance such as food/medications or insect bites and stings. The allergic reaction usually involves more than one part of the body. If severe enough this condition can be fatal. Allergic reactions that occur almost immediately tend to be the most severe.

Symptoms.

The casualty may complain of one or more of the following symptoms: an itchy rash; faintness and unconsciousness - this is due to very low blood pressure. Swelling in the throat, impairing breathing and swallowing; symptoms of an asthma attack, such as wheezing or coughing; vomiting; abdominal pains, diarrhoea and cramping and swelling or tingling feeling in the lips or mouth.

Some Causes of Anaphylactic Shock:

Wasp and bee stings: When a sting causes faintness, breathing difficulties, rashes or swelling on a part of the body which has not been stung. If you just get swelling at the sting site, you are probably not going to have anaphylaxis if stung again.

Exercise: Exercise can cause reactions in some and so may exercise after food.

Foods: Especially nuts, some kinds of fruits like bananas, avocados, kiwi fruit, figs, oranges etc.

Drugs and Medications: Penicillin's, Anesthetic drugs, Aspirin and other painkillers.

Latex: Mainly latex gloves, condoms and medical products, but also in many things encountered in daily life. Sufferers are nearly always health care or food preparation workers who have occupational contact with latex.

Unknown: Some sufferers have unexplained attacks where no cause is found.

Treatment.

Dial 999/112/911 for an ambulance immediately, as anaphylactic shock is a serious, life-threatening condition. Help the casualty into a position which they find most comfortable. Tell them to take deep, long, slow breaths. Reassure the casualty constantly, and keep them calm.

Asthma Attack

Description.

This is a condition where the muscles of the air passages go into spasm and contract, making breathing, especially breathing out, very difficult. There is no known treatment for asthma, but the condition can be contained with preventative medication and lifestyle changes.

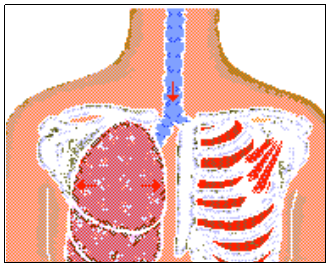
Symptoms.

The casualty may complain of one or more of the following symptoms: coughing; wheezing; tickly throat; difficulty in breathing; tightness in chest/throat; shortness of breath; panic; in severe cases the casualty may (although rarely) go unconscious.

Treatment.

Help the casualty into a position which they find most comfortable. Tell them to take deep,

long, slow breaths. Help the casualty to take their *own* medication, if it is available. Reassure the casualty constantly, and keep them calm.



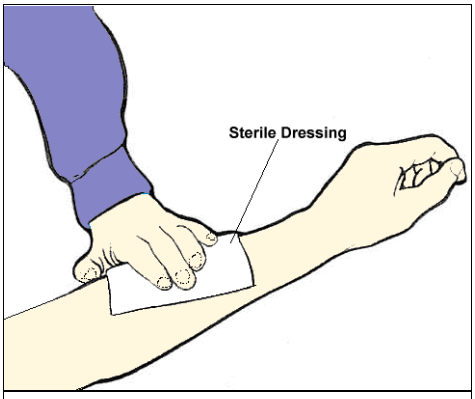
Asthma affects the mucus lining of the bronchial passages.

Bleeding

Description.
Any abnormal break in the skin is known as a wound. Most of these wounds are open - that is they allow blood to escape from the circulatory system. A closed wound allows blood to escape from the circulatory system but not the body - this is known as internal bleeding.
Symptoms.
Bleeding, symptoms & signs of shock.
Treatment.
Treat the casualty for shock. Apply direct pressure to the wound with a clean, sterile dressing. Raise the injured part above the level of the heart, if possible. Cover the wound with a large sterile dressing, and bandage the dressing in place. The bandage should be firm, but not so tight as to cut off circulation. Reassure the casualty constantly, and keep them calm. For 'severe' cases of bleeding, please see next section...

Internal bleeding

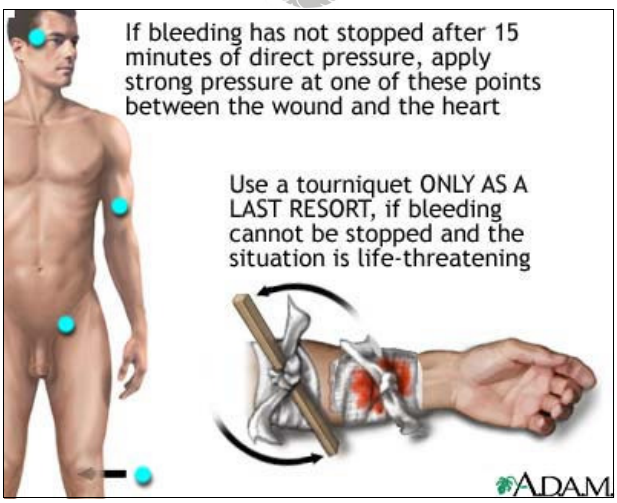
Description.
Bleeding within the body cavities may follow injury, such as fracture, or penetrating wound. Internal bleeding is serious - although blood is not escaping from the body, it is from the circulation, and shock may develop as such.
Symptoms.
The casualty may complain of pain, will display symptoms & signs of shock, may be confused, restless, and irritable, and may go unconscious.
Treatment.
Dial 999/112/911 for an ambulance. Help the casualty to lie down, and raise and support their legs. Treat the casualty for shock. Check the casualty's pulse, breathing and response every 10 minutes. Reassure the casualty constantly, and keep them calm. If they go unconscious, place them in the recovery position.



Bleeding can be controlled by direct pressure using a clean, sterile dressing.



Internal bleeding can also exert pressure on the underlying organs, causing damage.



When there is severe bleeding, where a major artery has been severed, pressure may be insufficient and a tourniquet may be necessary. Tourniquets are an effective way of stopping bleeding from an extremity. They do, however, stop circulation to the affected extremity and should ONLY be used when other methods, such as pressure dressings, have failed (or are likely to fail). Pressure from tourniquets must be relieved periodically to prevent damage to the tissue from lack of oxygen.

Breathing

Description.

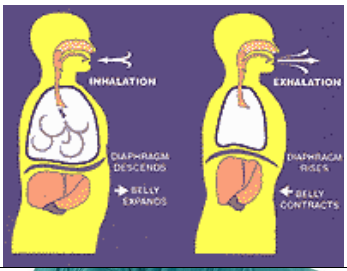
The best way to provide artificial respiration is by using the mouth-to-mouth technique.

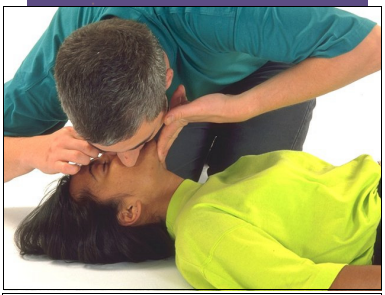
Take your hand on the casualty's forehead and turn it to pinch the nose shut, while keeping the heel of your hand in place to maintain an open airway. Your other hand should remain under their chin, lifting up. Immediately give **two slow full** breaths, using the mouth-to-mouth method.

Next you need to check the casualty's circulation.

To do this you will have to find their pulse.

The best place to find a pulse is at the neck, or the wrist. Place the tips of your fingers lightly in the centre of the neck, at the Adam's Apple. Then slowly, draw your fingers towards yourself until you feel a small hollow in the neck. This is where you'll find one of the carotid arteries, Press firmly but gently down, and you should feel a beating rhythm in your fingertips. This is the casualty's pulse. If you find a pulse, continue artificial respiration. If you don't find a pulse, start chest compressions.





Artificial respiration is used on a casualty who has a pulse but is not breathing.



FROSTBITE

Description.
This occurs when parts of the body, generally the extremities such as the fingers, toes, ears, or nose, become frozen, because they are exposed to prolonged or intense cold. Frostbite can be accompanied by hypothermia.
Symptoms.
Prickling pain, followed by gradual loss of feeling in the affected area.
Skin in the affected area will look waxy, mottled blue, or white
Skin will feel hard, smooth and waxy.
Treatment.
Remove any tight clothing from around the affected area, for example, rings, watches and boots.
Warm the affected area slowly. The casualty can put their hands in their armpits or put their feet in your armpits. Cover their ears, nose, or face with dry gloved hands. Keep the affected areas covered.
Dial 999 or 112 for an ambulance.
Await arrival of the ambulance, and keep the casualty warm.
NB: Frostbite generally affects the extremities such as the fingers, toes, nose, ears and any other are of skin that is exposed to the wind/cold.

Hypothermia

Description.
This is a condition that develops when the body temperature drops below 35º C. Elderly people and young babies are particularly at risk from hypothermia if their house/room is not properly heated.
Symptoms.
Consciousness - If the casualty is not treated quickly they will collapse and lose consciousness.
Appearance - They will be pale and shivering badly. Their movements may be clumsy and their speech may be slurred.
Behaviour - The person begins to slow down, physically and mentally, and may become irritable.
Coldness - The skin will feel abnormally cold when you touch it.
In babies, the skin will be bright pink to look at, but will be abnormally cold when you touch it.

Stop immediately and rest.

Shelter the person as much as possible. Wrap in blankets and warm them gradually. Give them a warm drink, such as hot chocolate or tea. Look for any signs of frostbite.
Arrange to get the casualty on a stretcher to hospital - **DO NOT LET THEM WALK.**

Carbon Monoxide Poisoning

Description.
Carbon monoxide is a deadly, silent killer. Carbon monoxide (CO) is a toxic gas produced by burning any fossil, or carbon based fuel - coal, gas etc. It is odourless and colourless. Sources of carbon monoxide are; Vehicles, (exhaust fumes); Heaters and appliances (that burn carbon based fuels); Gas and oil burners; Space heaters; Poorly maintained chimneys; Malfunctioning heating systems; Inadequate ventilation in an area with heaters.
Symptoms. The casualty may complain of symptoms including headache, nausea, sleepiness, dizziness and disorientation. In high concentrations, carbon monoxide can cause unconsciousness and even death. Many victims die in their sleep.
Treatment. If you suspect carbon monoxide might be poisoning your environment, you should turn off the heater or source of the gas, open windows to ventilate the room or go outside and get some fresh air. If you're in a vehicle, switch off the engine and leave the vehicle. Seek medical aid. When inhaled, carbon monoxide is quickly absorbed into the blood. It displaces oxygen by combining with the blood's oxygen carrying molecule, haemoglobin, with a bond 240 times stronger than oxygen's. If you find someone who you think maybe suffering from carbon monoxide poisoning, remove them from the area, check your priorities (Airway, Breathing and Circulation) and begin resuscitation if required.
Notes:
Install proper ventilation in all homes, mobile homes, garages and work places. Ventilation, don't block them off. Use carbon monoxide detectors in the home. Remove vehicles from the

garage immediately after starting the ignition. Do not run a vehicle, engine or motor indoors, even if the doors are open. Have your vehicle inspected for exhaust leaks if you have any symptoms of carbon monoxide poisoning. Always use barbecue grills, which can produce carbon monoxide, outside. *Never use them in the home or garage*.



One of the most obvious sources of carbon monoxide are the fumes emitted from car exhausts.

CIRCULATION

Artificial circulation is provided by external chest compression or external heart massage. In practice, when you apply pressure on the lower half of the casualty's breastbone, you are forcing their heart to pump blood around the body.
Measure up the side of the casualty's ribcage, until you come to a notch at the end of the breastbone. Place one hand two finger widths above this. Place your other hand on top of the one in position.
Be sure to keep your fingers off the chest. You may find it easier to do this if you interlock your fingers. Bring your shoulders directly over the breastbone as you press downward, keeping your arms straight.
Depress the breastbone about 1½ to 2 inches for an adult casualty. Then relax pressure on the breastbone completely. However, do not remove your hands from the casualty's breastbone but do allow the chest to return to its normal position between compressions.
Relaxation and compression should be of equal duration.
If you are the only rescuer, you must provide both rescue breathing and external chest compression. The proper ratio is 15 chest compressions to 2 slow, full breaths. You should be compressing at a rate of 80-100 times a minute, due to the fact that you will have to stop compressions to give artificial respiration.

CPR - Cardio Pulmonary Resuscitation (Adult)

CPR stands for Cardio Pulmonary Resuscitation. This involves mouth -to - mouth resuscitation together with External Heart Massage. It is used on someone whose heart and breathing have stopped. This is a life saving technique, used worldwide, and it is proven to revive a lot of casualties who have been in this situation. The Irish Red Cross Society runs these courses as a part of the First Aid courses for adults. CPR is a useful skill to have - it could save the life of someone you know.

Calling an Ambulance

Dial 999 or 112 For Emergency Services. Your Emergency call will be answered with this Question: **Which Service Do You Require?**
Your answer:
Ambulance please.
When the Ambulance Service operator answers
State: Your telephone number, the emergency control staff may need to call you back if you get cut off; the address or location where help is needed; the nature of the incident; the number of people involved and if any are trapped; any known hazards, i.e. Fire, Chemicals, Gas Leaks, Oil Spills, Overhanging Electric Cables.
Do: Give any directions and landmarks you know of, this will help speed up the response time to the incident.
Do: If you can, send someone to meet and guide the ambulance back to your home.

Do: If the incident is in your home and it's dark, switch on all your House Lights or use your **Auto Hazard Warning Lights** outside your premises or near the incident.
Do: Lock or tie up any dogs you have on the premises.
Do: Update the Emergency Services if conditions deteriorate at the scene. Do: Inform the Emergency Services if you no longer require them. Don't Hang Up Until You Are Told To.



If there is another rescuer to help you, position yourself on the opposite side of the casualty, as it is easier for two rescuers to work in this position. One should be responsible for providing artificial respiration after every five compressions. Breaths should be provided at a ratio of 1 breath to 5 compressions.

If a casualty is breathing, and has a pulse then they should be placed in the recovery position.

DO NOT ATTEMPT TO PROVIDE CPR WITHOUT OFFICIAL TRAINING.

Electrocution

Many burns are not caused by direct heat, but by heat produced within the body tissues by, for example, electricity or strong chemicals. Burns may occur when electricity passes through the body, but there may also be cardiac arrest, and shock.
Symptoms.
There may be unconsciousness; full-thickness burns, with swelling, scorching and charring at points of entry and exit; a brown, coppery residue on the skin, signs of shock, absence of pulse and/or breathing.
Treatment.
Dial 999/112/911 for an ambulance immediately, as electrocution is a serious, life-threatening condition. If the casualty is unconscious, open the airway, check and monitor breathing and pulse, and be prepared to resuscitate if necessary. Treat the casualty for shock, and treat any associated injuries, such as burns.

Fractures

Description.
The body is supported by its own scaffolding of bone called the skeleton. Bones are normally very strong, but they can break or crack if struck, twisted or over-stressed. This is an injury known as a fracture. A fracture may be caused by direct, indirect or a twisting/overstretching force. There are many types of fractures but the two main types are closed and open. There are also greenstick fractures, complicated fractures, and compound fractures.
Symptoms.
Pain, Swelling, Deformity, Loss of movement, Casualty may have heard a bone break and symptoms and signs of shock.

OPEN FRACTURES - This type of fracture needs very careful handling, because of the risk of germs entering the wound, and infecting it. If there is no bone protruding from the wound, place a sterile dressing over it. If the bone is sticking out, treat as follows:

- Place a sterile dressing lightly on the wound
- Place a ring pad carefully over the sterile dressing
- Support carefully with a roller bandage

Seek medical aid as soon as possible.

Types of fracture:
Closed Fractures - Closed fractures occur when the skin around the break is not broken.

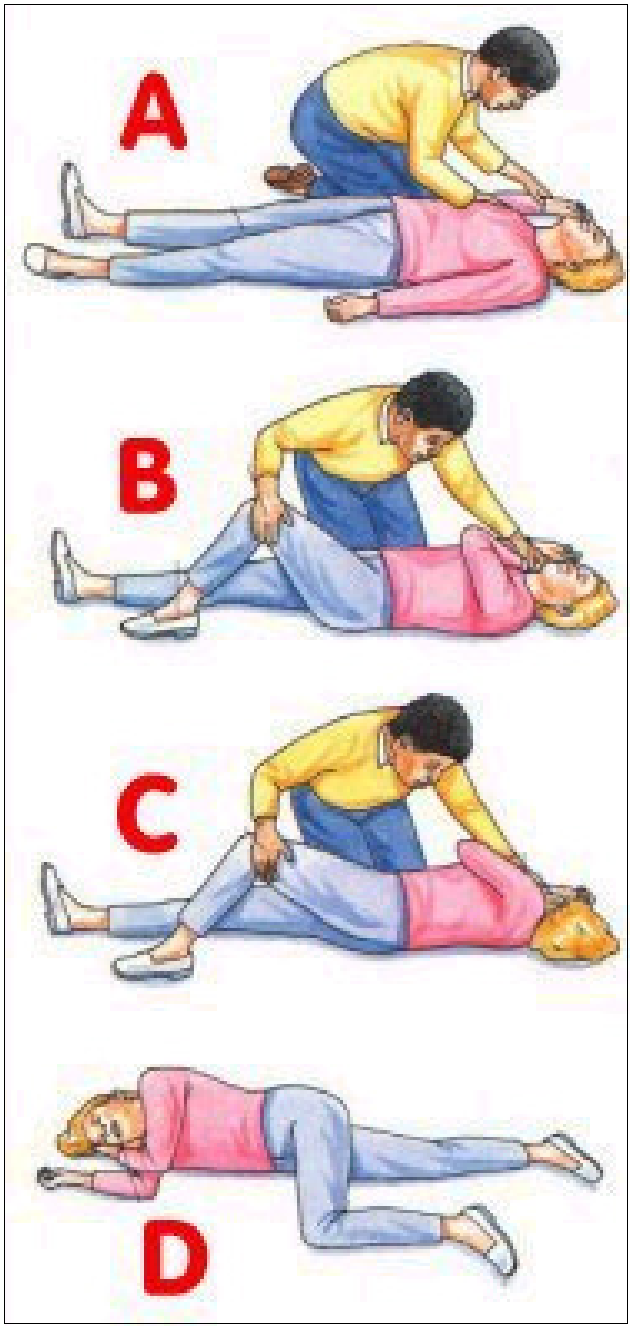
Open Fractures - These fractures occur when the broken bone end protrudes through the skin or where there is a wound leading to the fracture site.

Greenstick Fractures - These fractures usually occur in young children, where there is splintering and bending of the bone.

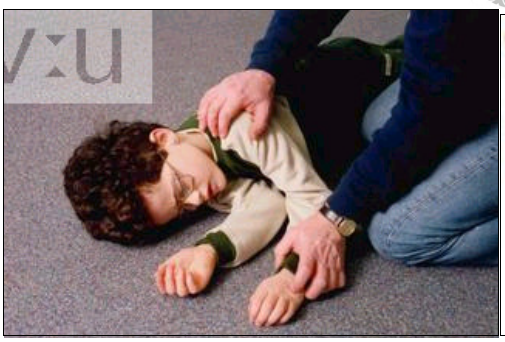
Complicated Fractures - Fractures can be complicated when the broken end of the bone presses on or damages any nerves blood vessels or organs.

Compound Fractures - This is when the broken bone end breaks or pierces the skin, and when the broken bone is shattered into many small fragments.

Recovery Positions



Recovery position for a small child and baby.




Cradle the infant in your arms, with the head tilted downwards to prevent the child from choking on its tongue or inhaling vomit.
Monitor and record vital signs - level of response, pulse and breathing - until medical help arrives.

Burns and Scalds

Description.
Burns are injuries to body tissues caused by heat, chemicals or radiation. Scalds are caused by wet heat, such as steam or hot liquids. Burns are classified according to the area and depth of injury. Superficial burns involve only the outer layers of skin cause redness, swelling, tenderness and usually heal well. Intermediate burns which involve some layers of the skin form blisters, can become infected, and need medical attention. Deep burns involve all layers of the skin, which may be pale and charred, may be pain free if nerves are damaged, and will always require medical attention.
Symptoms.
Redness, swelling, tenderness, blisters, skin may be pale and charred, may be pain free if nerves are damaged and symptoms and signs of shock.
Cool the burned area with water for 10 to 15 minutes or apply a medical burns product such as Water-gel or Burn-gel. Lay the casualty down and make them as comfortable as possible, protecting the burned area from contact with the ground. Cover your mouth when dealing with burns, as the risk of cross-infection is high. Remove any rings, watches, belts or constricting clothing from the burned area and surroundings before it begins to swell. Cover the injured area loosely with sterile unmediated dressing or similar non-fluffy material and bandage.

Don't:
Remove anything that is sticking to the burn.
Apply lotions, ointments, butter or fat to the injury.
Break blisters or otherwise interfere with the injured area.
Over-cool the patient and cause shivering.

Chemical Burns
Cool the area with slowly running water for at least ten minutes.
Gently remove contaminated clothing while flooding injured area, taking care not to contaminate yourself.
Continue treating as for a severe burn.
Call 999/112/911 for an ambulance, or remove to hospital.

Sunburn
Remove the casualty to the shade and cool skin by sponging gently with cold water.
If the burns are mild, gently apply an after sun cream.
For severe blistering, seek medical aid.
Notes:
If breathing and heartbeat stop begin resuscitation immediately. If casualty is unconscious but breathing normally, place in the recovery position. Treat for shock. Send for medical attention.

Deep or full-depth burns involve all layers of the skin, which may be charred, pale, and in some areas, an ashen colour.

Hysteria/Hyperventilation/Panic Attacks

Description.
This is a loss of control of behaviour or mention. It is normally the result of an over-reaction to anxiety or worries, but there may be no obvious cause. Casualties may be suffering from this

due to witnessing or being involved in some way with a serious accident, injury or death.

Symptoms.

Unnaturally fast and deep breathing.

The casualty behaves strangely, and may be trembling, and feel faint.

Casualty may start shouting and screaming or at the other extreme, go into a trance-like state.

Treatment.

Reassure the casualty, but be firm and understanding

Encourage the casualty to breath into a paper bag (this reduces the amount of oxygen being inhaled, and will help calm the casualty down).

When the casualty has calmed down, advise them to see a doctor.

NB: NEVER let the casualty use a plastic bag to breathe expired air - this will cause suffocation.

ONLY use a paper bag.

Medic Alert Bracelets.

There are many people in our society who suffer from special or rare medical conditions; *some people have allergies or sensitivity to drugs, which require special treatment*. Although people can tell the doctor of their condition when they are conscious, they are unable to do so when they are unconscious, either through an aggravation of the condition or when they are injured in an accident.

Therefore, unless their condition is made known to the attending medical crews immediately, they might be given treatment which may harm or endanger their life.

Medic-Alert and SOS Talisman necklaces, bracelets or anklets can help these people by providing information on their special disability, allergy or condition. Information is engraved on the necklace or bracelet so the attending medical crews and doctors will be able to provide the correct treatment which may help save their life. Children and people with learning disabilities who have allergies or special conditions are especially vulnerable, since they may not be able to explain their condition to any attending medical crews, or First Aiders for that matter.

Epileptics and those suffering from life-threatening conditions may be wearing a medic-alert bracelet, such as this one, to assist anyone caring for them in an emergency.	

First Aid Kits

First Aid Kits come in all shapes and sizes, but they should all contain the same basic items.



First Aid Manual

Triangular Bandages X 5.

Conforming Bandages, 10cm and 15cm X 2 each.

Crepe Bandage 7.5cm X 2.

Tape 2.5cm X 1 Roll.

Absorbent Gauze (Small Roll).

Adhesive Plasters X 1 Box

Sterile Dressings (Melolin or Primapore)

Roll of hospital quality Cotton Wool
Antiseptic Wipes X 10
Scissors/Shears X 1.
Safety Pins X 12.
Latex Gloves, Pair X 8
Thermometer X 1.
Pen Torch, Biro, Notepad & Tweezers X 1

Adhesive dressings or plasters are great for dressing small wounds. They come in all shapes and sizes for fingers, knees, elbows etc. Some come coloured or with cartoon figures on them for young children. Make sure the plaster is big enough to cover the wound, if it is not you should use a dressing instead.

Bandages are used to cover and secure wound dressings to the body (conforming or roller bandages). Triangular bandages are also used to immobilise injured limbs (e.g. arm sling).

Sterile dressings are pads that can be placed directly on a wound to protect and control bleeding, and to protect the wound from infection. They too come in all shapes and sizes and should be used when a wound is too large for a plaster.

Latex gloves are very important, especially when dealing with body fluids from a stranger. You will notice all medical service personnel wear gloves. The possibility of disease transmission from the victim's blood should be in the forefront of your mind. *Remember also to wash your hands before and after treatment*.



Karate & Wado Terminology for the Traditional Japanese & Okinawan Dojo





JAPANESE PRONUNCIATION GUIDE

Contrary to what many perceive, the Japanese language is one of the easiest languages to learn to speak correctly. For those of us who train in the first truly *Japanese style* of karate-do, learning the basics of Japanese, or *Nihon,* should be as actively practiced -on and off the dojo floor- as the basic techniques of Wado itself. By learning basic pronunciation, we not only add to our knowledge of the culture and country that gave birth to the art we practice, but in doing so, we show our respect for its origins and those willing to share its secrets with those of us outside its borders.

Japanese is essentially *syllabic*; which means that words are broken into individual syllables, much the same as those languages westerners are perhaps more familiar with. However, the inherent problem we westerners have with Japanese words is not in their syllables, it's with their *vowels;* and once you get past those differences, you'll be on your way to correct pronunciation! So, as you explore and familiarise yourself with our Budo and Karate-do terminology, use the following vowel guide to aid you in your pronunciation.

VOWEL PRONUNCIATION

a) Pronounced: *ah*. Example: *rajah*
e) Pronounced: *eh* -- as a short *ay* sound. Example: *met*
i) Pronounced: *ee.* Example: *see*
o) Pronounced: *oh*. Example: *no*
u) Pronounced: *oo*. Example: *cool*

COMMONLY USED VOWEL-CONSONANT COMBINATIONS

ai) Pronounced: *eye*
ei) Pronounced: *ayee*
tsu) Pronounced: *tzoo*
ite) Pronounced: *eetay*
chi) Pronounced: *chee*

ADDITIONAL PRONUNCIATION REMINDERS

The letter 'g' is *always* pronounced hard - as in the word go.
The letter 'j' is always pronounced soft - as in the word jump.
When used as the last letter, and when following the letter 's', the letter 'u' is not emphasised. For example; the word *jutsu is pronounced, 'joots',* leaving off the sound of the vowel 'u' at the end.

Katakana
Katakana Characters and Name Translation.
Katakana is a syllabary with each character having no meaning even though each Katakana character is a simplified form of a part of a Kanji (Chinese) character. Katakana's creation is attributed to the monk scholar Kibi no Makibi (AD693-755) and was the first syllabary developed. Initially it was used as a pronunciation aid for Buddhist scriptures. Later it was used to write grammatical and inflectional elements. Today Katakana is used to write foreign words and technical terms in Japanese.

Along with the basic characters, there are also a few modifiers commonly used with both of the kana.

The sound changes shown in the first chart below use Dakuten 濁点 (which looks like a double quotation mark) and Handakuten 半濁点 (which looks like the degree symbol - a small circle - in the upper right corner).

There are several modifiers that are small vowels a, e, i, o and u; along with ya, yu, yo and tsu that are collectively called shouji 小字 or small characters.

The ya, yu, and yo have their own name, Youon 拗音 and these modify the regular kana as shown in the chart, and may also modify other kana.

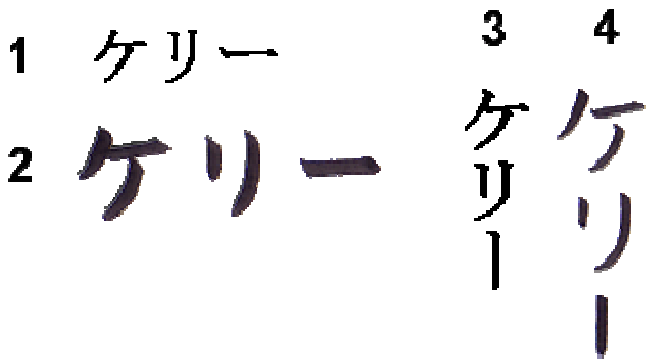
The small tsu also has its own name which is Sokuon 促音 and it occurs before kana beginning with k, s, t or p, and acts to double or emphasise the consonant. For example, the name "Duke" is written as "dukku" in Romaji and is デュック in Katakana. The small tsu

serves to place emphasis on the "k" sound rather than "duku" デュク, which would not place an emphasis on either syllable. Notice also, in this example the use of a "Youon" which is the small "yu" which modifies the 'd' sound, to make it a 'du' sound.
There are a lot of rules, but once you practice with a few names the translation becomes second nature.
Katakana has many combinations that do not exist within Hiragana and Kanji. It has the broadest rules as it has been modified to more accurately render non-Japanese words into Japanese. One example of this is the Enchou Fugou 延長符号 which extends the vowel sound. This corresponds to the dash written in Romaji. An example of the Enchou Fugou is the last character in the name Gary, written in the sample below.

Write your name in Japanese.
Use the tables below to 'create' your name. For example; Gary. Split the word into its 'sound-parts', GA–RY.

Search the list to find the appropriate sounding phonemes, Ga-Ri. GA ガ RI リ
To 'extend' the sound of the word, for example from Gari to Garee, place the Enchou Fugou ー symbol after the appropriate word/s: ガリ ー

Note that the orientation changes depending on whether the name is being written horizontally (1) and (2), or vertically (3) and (4).



Kelly written in Katakana (1) and (2) horizontally from left to right (3) and (4) vertically from top to bottom. Notice how the Enchou Fugou changes orientation depending on whether one is writing horizontally or vertically.

Phonemes	/a/	/i/	/u/	/e/	/o/
Roman	"a"	"i"	"u"	"e"	"o"
Katakana	ア	イ	ウ	エ	オ

Phonemes	/ka/	/ki/	/ku/	/ke/	/ko/	/kya/	/kyu/	/kyo/
Roman	"ka"	"ki"	"ku"	"ke"	"ko"	"kya"	"kyu"	"kyo"
Katakana	カ	キ	ク	ケ	コ	キャ	キュ	キョ

Phonemes	/ga/	/gi/	/gu/	/ge/	/go/	/gya/	/gyu/	/gyo/
Roman	"ga"	"gi"	"gu"	"ge"	"go"	"gya"	"gyu"	"gyo"
Katakana	ガ	ギ	グ	ゲ	ゴ	ギャ	ギュ	ギョ

Phonemes	/sa/	/si/	/su/	/se/	/so/	/sya/	/syu/	/syo/
Roman	"sa"	"shi"	"su"	"se"	"so"	"sha"	"shu"	"sho"
Katakana	サ	シ	ス	セ	ソ	シャ	シュ	ショ

Phonemes	/za/	/zi/	/zu/	/ze/	/zo/	/zya/	/zyu/	/zyo/
Roman	"za"	"ji"	"zu"	"ze"	"zo"	"ja"	"ju"	"jo"
Katakana	ザ	ジ	ズ	ゼ	ゾ	ジャ	ジュ	ジョ

Phonemes	/ta/	/ti/	/tu/	/te/	/to/	/tya/	/tyu/	/tyo/
Roman	"ta"	"chi"	"tsu"	"te"	"to"	"cha"	"chu"	"cho"
Katakana	タ	チ	ツ	テ	ト	チャ	チュ	チョ

Phonemes	/da/	/di/	/du/	/de/	/do/	/dya/	/dyu/	/dyo/
Roman	"da"	"ji"	"zu"	"de"	"do"	"ja"	"ju"	"jo"
Katakana	ダ	ヂ	ヅ	デ	ド	ヂャ	ヂュ	ヂョ

Phonemes	/na/	/ni/	/nu/	/ne/	/no/	/nya/	/nyu/	/nyo/
Roman	"na"	"ni"	"nu"	"ne"	"no"	"nya"	"nyu"	"nyo"
Katakana	ナ	ニ	ヌ	ネ	ノ	ニャ	ニュ	ニョ

Phonemes	/ha/	/hi/	/hu/	/he/	/ho/	/hya/	/hyu/	/hyo/
Roman	"ha"	"hi"	"fu"	"he"	"ho"	"hya"	"hyu"	"hyo"
Katakana	ハ	ヒ	フ	ヘ	ホ	ヒャ	ヒュ	ヒョ

Phonemes	/ba/	/bi/	/bu/	/be/	/bo/	/bya/	/byu/	/byo/
Roman	"ba"	"bi"	"bu"	"be"	"bo"	"bya"	"byu"	"byo"
Katakana	バ	ビ	ブ	ベ	ボ	ビャ	ビュ	ビョ

Phonemes	/pa/	/pi/	/pu/	/pe/	/po/	/pya/	/pyu/	/pyo/
Roman	"pa"	"pi"	"pu"	"pe"	"po"	"pya"	"pyu"	"pyo"
Katakana	パ	ピ	プ	ペ	ポ	ピャ	ピュ	ピョ

Phonemes	/ma/	/mi/	/mu/	/me/	/mo/	/mya/	/myu/	/myo/
Roman	"ma"	"mi"	"mu"	"me"	"mo"	"mya"	"myu"	"myo"

Katakana	マ	ミ	ム	メ	モ	ミャ	ミュ	ミョ

Phonemes	/ya/	/i/	/yu/	/e/	/yo/
Roman	"ya"	"i"	"yu"	"e"	"yo"
Katakana	ヤ	イ	ユ	エ	ヨ

Phonemes	/ra/	/ri/	/ru/	/re/	/ro/	/rya/	/ryu/	/ryo/
Roman	"ra"	"ri"	"ru"	"re"	"ro"	"rya"	"ryu"	"ryo"
Katakana	ラ	リ	ル	レ	ロ	リャ	リュ	リョ

Phonemes	/wa/	/i/	/u/	/e/	/o/
Roman	"wa"	"i"	"u"	"e"	"o"
Katakana	ワ	ヰ	ウ	ヱ	ヲ

Phonemes	/N/	/Q/
Roman	"n"	
Katakana	ン	ッ

Confusing katakana
The following katakana resemble one another.

Phonemes	/a/	/ma/
Roman	"a"	"ma"
Katakana	ア	マ

Phonemes	/u/	/ku/	/ke/	/te/	/hu/	/ra/	/wa/	/o/
Roman	"u"	"ku"	"ke"	"te"	"fu"	"ra"	"wa"	"o"
Katakana	ウ	ク	ケ	テ	フ	ラ	ワ	ヲ

Phonemes	/si/	/so/	/tu/	/ri/	/N/
Roman	"shi"	"so"	"tsu"	"ri"	"n"
Katakana	シ	ソ	ツ	リ	ン

These katakana are indeed confusing. Written from left to right, the lines in the katakana シ /si/ "shi" have the beginning points at the left side of the katakana. Written from top to bottom, those in the katakana ツ /tu/ "tsu" have the beginning points at the upper side. The lines in the katakana ン /N/ "n" are similar to those in the katakana シ /si/ "shi", and the

katakana ソ /so/ "so" is similar to the katakana ツ /tu/ "tsu". The lines in the katakana リ /ri/ "ri" are parallel in the upper half of it.

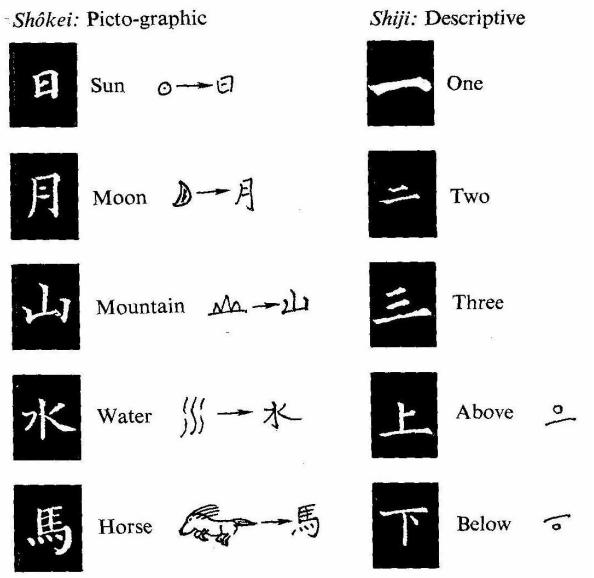
Phonemes	/su/	/nu/
Roman	"su"	"nu"
Katakana	ス	ヌ

Phonemes	/ti/	/na/	/me/
Roman	"chi"	"na"	"me"
Katakana	チ	ナ	メ

Phonemes	/ni/	/mi/
Roman	"ni"	"mi"
Katakana	ニ	ミ

Phonemes	/no/	/ru/	/re/
Roman	"no"	"ru"	"re"
Katakana	ノ	ル	レ

JAPANESE PICTOGRAPHS & DESCRIPTIVES



Kanji for countries

Most foreign countries in Japanese are written in katakana, but many have kanji transliterations dating back to the Meiji era and before. The use of kanji in this way is dying out: you're most likely to see these transliterations in compound words, like 日米 *Nichi-Bei* "US-Japan," or 日中韓 *Nit-Chu-Kan* "CJK." Where possible, I've noted which kanji pops up in compounds.

1. Argentina: 亜爾然丁 *Aruzenchin*.
2. Australia: 濠太剌利 *Osutoraria* is the old ateji for Australia. Nowadays you might see 濠洲 *Goshu* or simply the first character, *Go*, used to refer to the Land of Oz, especially in newspapers.
3. Belgium: 白耳義 *Berugi*.
4. Brazil: 伯剌西爾 *Burajiru*.
5. Cambodia: 柬蒲寨 *Kanbojia*.
6. Canada: 加奈陀 *Kanada*.
7. China: 中華人民共和国 *Chuka Jimmin Kyowakoku* is the official Japanese gloss of "People's Republic of China," while 中華民国 *Chuka Minkoku* is used for "Republic of China." 中華 *Chuka* and 中国 *Chugoku* are also used in conversation and writing to refer to China. 唐 *Kara* is the old Japanese term for China, and 漢 *Kan* refers to the Han dynasty (and is one of the roots of the word kanji itself). Because kanji are derived from the hanzi used in China, virtually all Chinese place names are written in kanji: 天安門 for Tiananmen, 台湾 for Taiwan, 香港 for Hong Kong, etc. You may see Beijing written as ペキン rather than 北京, but kanji are far more popular than katakana when discussing Chinese places.
8. Chile: 智利 *Chiri*.
9. Denmark: 丁抹 *Denma'aku*.
10. Egypt: 埃及 *Ejiputo*... meaning "of dust."
11. Finland: 芬蘭 *Funran*, literally "perfume orchid."
12. France: 仏蘭西 *Furansu*. It is more common now to use the first character, *Futsu*, by itself to refer to France. (This can be confusing, because if the same character is pronounced *Butsu*, it means "Buddha." cf. Namu Amida Butsu.)
13. Germany: 独 or *Doku* is used. It literally means "alone." 独逸 *Doitsu* is an old ateji translation of the native name Deutschland, and is the most common name for Germany in conversation.
14. Greece: 希臘 *Girisha*, or the *Gi* by itself.
15. India: 印度 *Indo*, or just the first character *In*.
16. Ireland: 愛蘭 *Airan*. I found this in the big version of Nelson's and never forgot it: it literally translates to "orchid of love."
17. Israel: Not old enough to earn a kanji, but there is 猶太 *Yudaya* for "Judea." It literally means "still fat." Makes you wonder...
18. Italy: 伊太利 *Itarii*, or the first kanji *I* when used in compounds. Note that *Itaria* is more commonly used in conversation.
19. Japan: 日本 *Nippon* or *Nihon* are the two modern use names, and 日本国 *Nipponkoku* is the country's official name. All of these roughly translate to "Land of the Rising Sun." 倭 and 和, both *Wa*, are often used to refer to ancient Japan, as is 大和 *Yamato*.
20. Korea: 大韓民国 *Daikan Minkoku* (from the Korean Taehan Minguk) is the official name of the Republic of Korea, aka South Korea. It can be abbreviated 韓国 *Kankoku*. 朝鮮民主主義人民共和国 *Chosen Minshushugi Jimmin Kyowakoku* is the official name of the Democratic People's Republic of Korea, aka North Korea. 朝鮮 *Chosen* (from the Korean Choson) is the traditional Japanese name for the peninsula, but because it is used primarily by the North nowadays, some people think it isn't politically correct. Korean place names can be written in either kanji or katakana: both methods seem to be equally prevalent, so you can write Seoul as either ソウル or 漢陽, and Pyongyang as either ピョンヤン or 平壌.
21. Malaysia: 馬来西亜 *Maraishia*.
22. Mexico: 墨西哥 *Mekishiko*.
23. Mongolia: 蒙古 *Moko*.
24. Netherlands: 和蘭陀 *Oranda*, from the name Holland. The middle character *ran*, which literally means orchid, is used in compounds referring to the country, such as 蘭学 *rangaku* "Dutch studies."

25. New Zealand: 新西蘭 *Nyujirando*. This is an interesting one: the first kanji is the kanji for "new," usually pronounced *shin*.
26. Peru: 秘露 *Peru*
27. Philippines: 比律賓 *Hirippin*, or the first kanji *Hi*.
28. Russia: 露国 or 魯国 *Rokoku*: the first one is far more common today. The Soviet Union was called ソビエト連邦 *Sobieto Renpo* or just ソ連 *Soren*. The kanji 蘇 *So* is occasionally found referring to the Soviet Union. 露西亜 *Roshia* is the common use name for Russia. (Also note that 樺太, *Karafuto*, is the preferred Japanese spelling of the Russian island of Sakhalin.)
29. Singapore: 新加坡 *Shingapa*, or *Shingapôru* in conversation.
30. South Africa: 南阿弗利加 *Nanafurika*.
31. Spain: 西班牙 *Supein*, or more commonly the first character, *Sei*, which means "west."
32. Sweden: 瑞典 *Suiden*. Called *Sueden* in conversation.
33. Thailand: 泰 *Tai*. Also called *Tai* in conversation.
34. Turkey: 土耳古 *Toruko*.
35. United States: 米国 *Beikoku* is almost as common as the katakana transliteration アメリカ *Amerika*, especially in newspapers. The name "United States" is translated 合衆国 *Gasshukoku*, but rarely found by itself, outside of translations of American government publications (U.S. Customs forms and the like). You're more likely to see it used as part of アメリカ合衆国 *Amerika Gasshukoku* "United States of America." 亜米利加 *Amerika* is the old kanji transliteration. Old kanji names for American cities include 桑港 *Soko* "San Francisco" (lit "mulberry port"), 紐育 *Nyuyoku* "New York," and 華府 *Kafu* "Washington" (lit "flowering government," and also Harvard's name in Chinese: thanks to gak for that tidbit). 加州 *Kashû* is sometimes used for "California."
36. United Kingdom: グレートブリテン及び北部アイルランド連合王国 *Gureto Buriten oyobi Hokubu Airurando Rengo Ôkoku* is the official gloss of United Kingdom of Great Britain and Northern Ireland, but you're more likely to see 英国 *Eikoku* used to refer to Britain. The *ei* part comes from 英吉利 *Igirisu*, which is derived from the name "England," although nowadays it is usually used in referring to Britain as a whole. London, by the way, has been written in kanji two different ways (this is *ancient* stuff): 英京 *Eikyo* or "British Capital," and 倫敦 *Rondon*.
37. Vietnam: 越南 *Betonamu*. The more common usage is the first character, pronounced *Etsu*. Vietnamese place names are always written in katakana.

DICTIONARY OF WADO-RYU & KARATE TERMINOLOGY

A

ACALA - Also known as *Ācalanātha*, *Āryācalanātha*, *Ācala-vidyā-rāja* and *Caṇḍamahāroṣaṇa*. In Vajrayana Buddhism, Ācala (alternatively, Achala or Acala in Sanskrit, Fudo in Japan) is the best known of the Five Wisdom Kings of the Womb Realm. Acala means "The Immovable One" in Sanskrit. Acala is also the name of the eighth of the ten stages of the path to become a bodhisattva. Acala is the destroyer of delusion and the protector of Buddhism. His immovability refers to his ability to remain *unmoved* by carnal temptations. Despite his fearsome appearance, his role is to aid all beings by showing them the teachings of the Buddha, leading them into self-control. He is seen as a protector and aide in attaining goals. Temples dedicated to Acala perform a periodic fire ritual in devotion to him. The buddha Akshobhya, whose name also means 'the immovable one', is sometimes merged with Acala. However, Acala is not a buddha, but one of the Five Wisdom Kings of the Womb Realm in Vajrayana as found in the Indo-Tibetan tradition, as well as the Japanese Shingon sect of Buddhism. As 'Fudō myō-ō', Acala is considered one of the Thirteen Buddhas in Japan. Acala is typically depicted with a sword for subduing demons in his right hand and a rope for catching and binding them in his left hand. He has a fearsome blue visage and is surrounded by flames, representing the purification of the mind. He is often depicted seated or standing on a rock to show his immovability. His hair commonly has seven knots and is draped on his left side, a servant hairstyle in Buddhist iconography. He is frequently depicted with two

protruding fangs. One tooth points down, representing his compassion to the world, and one tooth points up, representing his passion for truth.



Acala at Mount Koya, Japan.

ACU-POINT & ACU-POINT STRIKING - The pressure-points and vital-point, used for both the healing and striking skills. Known as: China; Bih-chi, Dian-mai, Dian-xue, Dian-xue-biqi, Hsueh-dao, Jing-luo, Tien-hsueh, Xue. Korea; Geup-so, Giap-sool, Jiap, Kup-so, Maek-chigi, Yakjom. Japan; Ate-mi, Gen-kotsu, Kyu-sho, Keimyaku-hiko, Keimyaku-iho, Keiraku-hiko, Sappo, Sei-ho, Yubi-waza. India; Marma, Marma-adi, Vajramushti.

ACU-PRESSURE - Originating from the art and science, similar to Acupuncture, where the use of pressure and massage replaces that of needles to the Hsueh-dao (vital energy points). In healing, certain 'points' are prohibited with needles, as they may cause injury, so the advantage of pressure replaces the point of the needle. The practitioner of Acupressure understands more fully the potential of healing and injuring with acupoint-pressure. In injuring, these points can be used to stun, paralyse, render unconscious, and even kill the victim if applied in the correct way. In the book of Hsi-yuan-lu of AD1247, there are diagrams indicating all these 'vital-points' on the human body. It is believed that there are over 300 of these points, although there are only 108 major stunning and killing points, and out of those, 36 are actually 'major' lethal points. Acupressure, as well as Acupuncture, is a widely accepted and a most effective method of healing and relaxing. See (China) Ann, An-mo, Bih-chi, Hsueh-dao, Jingluo, Tien-hsueh, Tui-na. (India) Susruta-samhita. (Japan) An-ma, Atemi-waza, Sei-ho. (Korea) Kup-so. See also Acupuncture, Ayurveda, Samhita, (India). Bubishi (Japan). Hsi-yuan-lu, Huang-ti-nei-ching (China). See also Feng-Yiquan.

ACU-PUNCTURE - Originating from a Chinese healing art and science of medicine in which needles are placed to 'points', known as the Hsueh-dao, on the body. These 'points' are located on the Jingluo, energy channels (meridians), through which Chi (Ki, Gi) or vital energy flows. Restores the body to good physical and/or mental health. It is often included as part of the healing arts studied by many students of martial-arts.

A-GE - 'Rising'. Refers to any technique, or movement, that makes an upward directional movement.

AGE-RU - 'Raise'.

AGE-UCHI - 'Rising strike'.

AGE-UKE - 'Rising block'. A Karate blocking technique generally used for head defences.

AGE-ZUKI - 'Rising punch'. A Karate punching technique delivered in a semicircular manner from the hip. It would then be delivered upwards to the target.

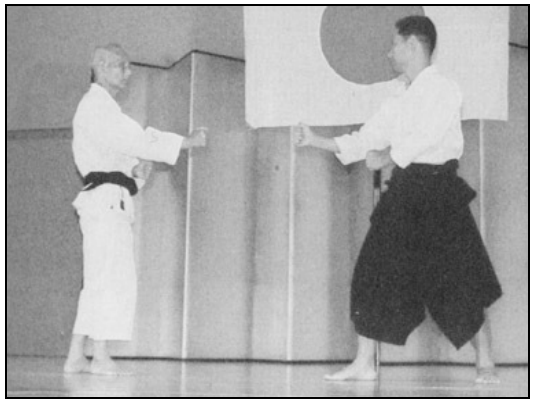
AGURA-WO-KAKU - Informal sitting position, cross-legged.

AI - 'Harmony'. An encompassing term that can also mean 'uniformity', 'mutual', 'together/ness', 'concentrate', 'concentration'.



'Ai'.

AI-DACHI - 'Harmony stance'. Both partners face each other in the same stance, both in right or both in left for example.
AI-GAMAE - 'Harmony position'. Both combatants facing each other in the same position, either both in left or both in right stance for example.
AI-HANMI - 'Harmony half-body'. Both combatants facing each other for combat in the same position, both in left or both in right for example.
AI-HANMI-GAMAE - 'Harmony half-body position'. Both combatants face each other, for combat, in the same fighting position as one another, both in left or both in right fighting stance for example.



Ai-hanmi-gamae – Demonstrated by Ohtsuka Hironori (10th Dan) Meijin and Ohtsuka Hironori (10th Dan) Saiko-Shihan.

AIKI-NO-SEN - 'Initiative of harmonious meeting'. Refers to taking advantage of the opponent's situation.
AI-NUKI - 'Ai-Nuki' which means that you do not 'crash' with your opponent, but naturally move to a good position to defeat him using his own power. Physically you never get hurt - mentally you never have arguments. This is the meaning of the 'Wa' in Wado. Harmony inside and outside yourself through 'Ai-Nuki'. Ai-Nuki derives from the art of Japanese swordsmanship. The highest teaching (Okugi) of sword, called Aiki, refers to a method of escaping unharmed without cutting your partner. It is also called Ai-Nuki. In the Yagyu style of sword it is Katsu-Jin-Ken, the sword that gives life (*Satsu-Jin-Ken is the sword that kills*). See also Muto-dori-no-kata.
AI-TE - 'Mutual hand'. Normally associated with the opponent or partner in combat or in combat practise. *Two opponent's facing each other in readiness for combat*.
AI-UCHI - 'Mutual slaying'. A term, originally used in samurai combat, where both warriors have dealt a 'mortal' cut at one another at the same time. The term is also used in traditional martial-arts competitions and tournaments etc., to suggest that both combatants have delivered successful techniques simultaneously.
AI-WA - 'Harmony and peace'. The initials also stand for the '(A)lliance of (I)nternational (Wa)do-ryu'. An organisation founded by Sensei Gary E Swift Kyoshi to unify autonomous Wado groups throughout the world for the benefit of mutual technical understanding and exchange. (Foundations established in 1976).

AIWa

A-KA - 'Red'. Colour. Also refers to the red-belt competitor in a contest. See Aka-obi.
AKA-OBI - 'Red belt'. Normally regarded as one of the beginning colour belt ranks for a student in Okinawan and Japanese martial-arts. Also refers to the red competitor in a contest. See also Shiro-obi and Aoi-obi.
AKI-GASSHAKU - 'Autumn camp'. A martial-arts autumn training camp.
ANTEI - 'Balance'. See Hantei.
AO – 'Blue'. Colour. Also known as Aoi. Also refers to the blue-belt competitor in a contest.

AO-OBI - 'Blue belt'. Normally regarded as one of the intermediate colour belt ranks for a student in Okinawan and Japanese martial-arts. Also refers to the blue competitor in a contest. See also Shiro-obi, Aoi-obi and Aka-obi.
AOI – 'Blue'. Colour. Also known as Ao. Also refers to the blue-belt competitor in a contest.
AOI-OBI - 'Blue belt'. Normally regarded as one of the intermediate colour belt ranks for a student in Okinawan and Japanese martial-arts. Also refers to the blue competitor in a contest. See also Shiro-obi, Ao-obi and Aka-obi.
ARAGAKI-ANKICHI - A student of Kyan-Chotoku who later became a master of Shorin-ryu Karate. The Karate master who was believed to be also responsible for the development of the Kata Ni-sei-shi, Sochin, and Unsu.
ARAGAKI-SEISHO - An Okinawan Kung-fu master who trained in South China (Fukien). It is believed that he introduced his skills into Okinawa during the mid 1800's.
ARIGATO - 'Thank you'. A phrase commonly used in Japan and in the Japanese Dojo. *Domo-arigato – Thank you very much.*
ARIGATO-GOZAIMASU – 'Thank you very much'.

ありがとうございました

Arigato-gozaimasu

ASHI - 'Foot' or 'support'.
ASHI-ATE - 'Foot strikes', or 'leg strikes'.
ASHI-BARAI - 'Foot sweeping'.
ASHI-FUMIKAE - 'Changing feet'. During fighting it may be necessary to change stance from left to right, or right to left etc.
ASHI-HAKOBI - Refers to the four types of moving footwork when attacking or defending. The four types are Ayumi-ashi, Hiraki-ashi, Okuri-ashi, and Tsugi-ashi.
ASHI-SABAKI - 'Foot work', 'foot control', or 'foot movement'.
ASHI-WAZA - 'Foot techniques' or 'leg techniques'. A collective term for footwork.
A-TE - 'Strike' or 'striking'. Also known as Uchi.
ATE-MI - 'Body strikes'. A collective term for acupoint striking. See Atemi-waza.
ATE-MI-WAZA - 'Body striking techniques'. A collective term for the training in techniques normally delivered to the vulnerable and pressure points of the human body. See Acupressure and Gen-kotsu, and Sappo.
ATE-WAZA - 'Striking techniques'. A collective term for the striking techniques used in Karate and other Japanese martial-arts.
ATO-NO-SEN - 'Taking the initiative backwards'. Refers to performing a counterattacking tactic while in retreat.
ATO-SHI - 'Downward'. Also known as Otoshi, Aroshi, and Oroshi.
ATOSHI-EMPI-UCHI - 'Downward elbow strike'.
ATOSHI-GERI - 'Downward kick'.
ATOSHI-KAKATO-GERI - 'Downward heel kick'. A downward axe-kick in Karate.
ATOSHI-HIJI-ATE Japan. 'Downward elbow strike. Also known as Aroshi-empi-uchi.
ATOSHI-UKE - 'Downward block'.
ATO-UCHI - 'Delayed strike'. A term used to suggest 'feinting techniques'.
A-U - 'To meet', to 'face an opponent' etc. See also Ai-te.

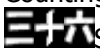


'Au' – *to face an opponent*. Demonstrated by Gary E Swift (7th Dan) Kyoshi and Ian Riley 2nd Dan.

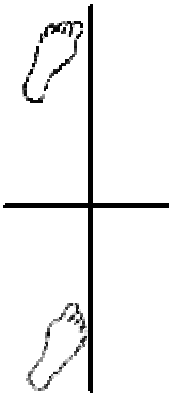
AUN - 'Harmony breathing'. The fundamental types of breathing generally used in martial-arts include: Aun; harmony or diversion breathing, Ibuki; tension breathing, In-ibuki; passive/internal breathing, Nogare; Emphatic breathing, Zen; natural or basic breathing.
A-WA-SE - 'Simultaneous' or 'combined'.
AWASE-WAZA - 'Combining techniques' or 'simultaneous techniques'. Joining techniques together.
AWASE-ZUKI - 'Simultaneous punch'. To deliver two punches at the same time. For example, as the parallel twin-punch techniques present in Ni-sei-shi or Ni-ju-shiho Kata etc.
AYUMI-ASHI - 'Walking step'. Take one step forward or one step backward. Step through with the rear leg; rear foot now becomes front foot. Makes up a considerable amount of distance but has the disadvantage of speed. Ayumi-Ashi is of the four types of Ashi-Hakobi (moving footwork when attacking or defending). The four types of Ashi-Hakobi are Ayumi-ashi, Hiraki-ashi, Okuri-ashi, and Tsugi-ashi.
B
BAN - 'Number'.
BAN. Japanese number counting

- 1 - 10: Ichi, Ni, San, Shi, Go, Roku, Shichi, Hachi, Kyu/Ku, Jyu/Ju.
- 11 - 20: Ju-Ichi, Ju-Ni, Ju San, Ju-Shi, Ju-Go, Ju-Roku, Ju-Shichi, Ju-Hachi, Ju-Kyu, Ni-Ju.
- 21 - 30: Ni-Ju-Ichi, Ni-Ju-Ni, Ni-Ju-San, Ni-Ju-Shi, Ni-Ju-Go, Ni-Ju-Roku, Ni-Ju-Shichi, Ni-Ju-Hachi, Ni-Ju-Kyu, San-Ju.
- 31 - 40: San-Ju-Ichi, San-Ju-Ni, San-Ju-San, San-Ju-Go, San-Ju-Roku, San-Ju-Shichi, San-Ju-Hachi, San-Ju-Kyu, Yon-Ju.
- 41 - 50: Yon-Ju-Ichi, Yon-Ju-Ni, Yon-Ju-San, Yon-Ju-Shi, Yon-Ju-Go, Yon-Ju-Roku, Yon-Ju-Shichi, Yon-Ju-Hachi, Yon-Ju-Kyu, Go-Ju.
- 100: Hyaku. 1000: Sen (no).



Counting beyond 10. 11 is Ten (*plus*) One  Ju Ichi etc. 36 is Three (*times*) Ten (*plus*) Six San Ju Roku etc.
BARANSU - One should take care of your balance in kata or in every fight for that matter. But kata itself has to be also in balance in its execution. The balances of breathing, technique, force, speed etc. See Antei, Hantei.
BASSAI - 'Thrust asunder', 'penetrating a fortress'. Also translates as 'remove an obstruction'. The Karate Kata developed by Karate masters Matsumura-Soken, and Ishimine. Practised within the Shorin-ryu schools of Okinawan Karate. Some styles practice two versions of this Kata, within their syllabus, known as Bassai-dai and Bassai-sho. However, there is also a third lesser-known version of Bassai, known as Passai-Guwa, which was passed down to a very select amount of individuals by Motobu-Choki. Only two individuals are now known to teach this, Shimabukuro-Zenpo and Miyahira-Katsuya. Also known as Batsai, Patsai, and Passai. See also Bassai-dai and Bassai-sho.
BOGU - 'Armour' or 'protective equipment'. Any form of martial-art body protection, pads, mitts, body armour etc.
BOGU-GUMITE - 'Fighting with protection'.
BU-KE - 'Military class'. A person of the military-class in Japan, a Samurai. See also Bushi.

BO-SEKI - 'Spinning', 'twisting', or 'turning'. A collective term for a rotating motion. See also Mawa.
BUNBU-RYODO - 'Writing and military paths'. The importance of the education and teaching of the warrior – *"The pen and the sword, are the same thing".*
BUNKAI - 'Analysis'. Refers to the 'analysis' of the practical application of Kata technique. See Kaishaku and Kaisetsu.
BU-SHI - 'War person', 'warrior'. A military man, soldier, a Samurai etc. The old term for the Samurai, the name Bushi was replaced during the 15th century. See also Bu-ke.
BUSHI-DO - 'Warrior way', 'way of the warrior'. The strict code of conduct and rules of behaviour that had to be followed by the Samurai. Formulated in the Tokugawa period (AD1603-1868).
C
CHA-OBI - 'Brown belt'.
CHATANYARA - The Karate master believed to be responsible for the development of the Japanese Karate Kata Kusanku. See Kata.
CHIDORI-ASHI - A sidestepping movement used in Japanese martial-arts. Also refers to the stepping movement used in Nai-hanchi Kata. There are two variations of this stepping movement and these are: Mae-chidori-ashi; to cross over and step in front of the supporting leg. Ura-chidori-ashi; to cross over and step behind the supporting leg.
CHIDORI-NO-IDO - 'Movement of Chidori'. See Chidori-ashi.
CHIKARA – 'Power', 'strength', 'physical energy'.
CHIKARA-NO-KYOJAKU - Kyojaku is synonymous for Goju, hard/soft. Chikara means energy. Execution of the techniques has to be done with the right exchange of tension and relaxation.
CHINTO - 'Quell the east', 'fighting to the east', 'winning sword'. A Kata named after an attaché of the same name, which was developed by Itosu-Yasutsune in the Shorin-ryu school of Okinawa. Renamed Gankaku by Funikoshi-Gichin in 1922. The Kata is characterised by one leg stances included with one leg kicking techniques. See Itosu-Yasutsune. See also Gankaku.
CHINTO-DACHI – 'Chinto Stance'. The initial stance, *and synonymous only to,* the Kata Chinto.



The feet positions of Chinto-dachi.

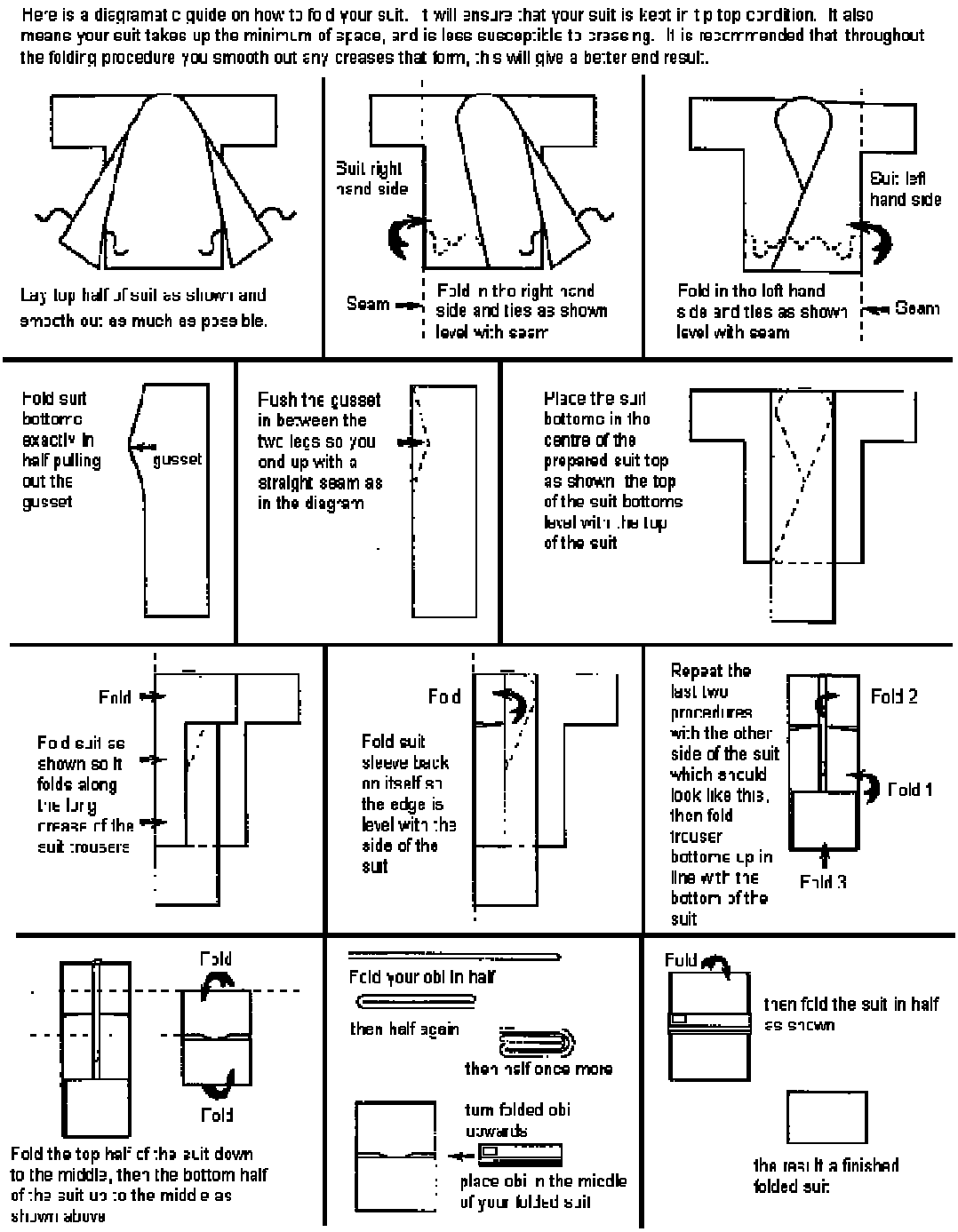
CHOKU-ZUKI - 'Straight punch'. Normally associated with any Karate punch delivered in a straight line.
CHU - 'Middle' or 'centre'.
CHU-DAN - 'Middle level' or 'centre level'. Describes the area of the body.
CHUDAN-GERI - 'Middle level kick'. Describes any kick directed to the body. Examples of Chudan-geri are: Maegeri-chudan, Mawashigeri-chudan, Sokuto-chudan, Yoko-geri-chudan, Ushirogeri-chudan, etc.
CHUDAN-NO-GAMAE - 'Middle level posture/guard'. In a Karate fighting stance, the hands cover the body area for protection.
CHUDAN-TSUKI - 'Middle level strike'. A fist-strike directed to the body. Chudan; middle level, Tsuki; strike. Also known as Chudan-zuki.
CHUDAN-UKE - 'Middle level block'. Any block defending the body.
CHU-SOKU - 'Sole of foot'.
D
DACHI - 'Stance' or 'position'.

DAI - 'Great' or 'big'. As opposed to Sho.
DAI-SENSEI - 'Great teacher'. A polite title for a Sensei who holds the rank of a Chief Instructor to a Kai or Ryu.
DAI-SHO - 'Big and small' or 'long and short'. Normally associated with the two swords worn by the Samurai, the Katana and Wakizashi.
DAN - 'Level', 'man'. Rank used in Japanese and Okinawan martial-arts to designate a Black Belt. Dan ranks are as follows: Shodan; 1st level, Nidan; 2nd level, Sandan; 3rd level, Yodan; 4th level, Godan; 5th level, Rokudan; 6th level, Shichidan; 7th level, Hachidan; 8th level, Kudan; 9th level, Judan; 10th level. See also Yudansha and Kuro-obi.
DAN-CHU - 'Middle level'. The ridge just above the base of the sternum.
DE-ASHI-BARAI - 'Advancing foot-sweep'.
DESHI - 'Disciple' or 'student'. A trainee in the Dojo
DO - 'Way' or 'path'. As in Karate-Do, the 'way' of the 'empty hand'. The Japanese translation of the Chinese 'Tao' or 'Dao'. As the Kanji is made up of the symbols ‘’Body (Mi)’ and ‘Spirit (Chi)’, this suggests a ‘life-long’ pursuit or commitment.



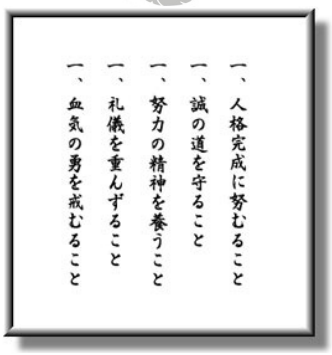
Do (Michi) - Way

DO - 'Torso'. The trunk of the body.
DO-GI – 'Way suit'. Refers to the training uniform used Japanese martial-arts. See also Gi.



Folding a Do-gi and Obi.

DO-JO - 'Way place'. The training place, hall, area, school, etc., for Japanese martial-arts.
DOJO-HOKO - 'Class commands', 'general terms'. The training commands for the procedures, and terminology etc., in the Japanese Dojo.
DOJO-KUN - 'Training way maxims'. The maxims governing the discipline and mind of the individual in relationship to the martial-arts studied. For example, the Dojo-kun for the Wado school of Karate-do; Reisetsu-o-mamori, Shingi-o-omanji, Jojitsu-ni-oberesu, Shinkenmi-tesseyo. Meaning: Obey the rules of the Dojo, Be loyal to your Sensei, Students and Instructors are not all one (suggesting that a student should never take advantage of his instructor's friendship), Be serious in your efforts. These maxims are recited at the start of each training session.



Dojo-kun

DOJO-YABURI - To storm a Dojo of another school to challenge the Instructor, or various members, to a fight.

DOKU-JA - 'Heavy poisonous snake'. Normally associated with the Cobra. A school of Wado-ryu founded in 1976 by Gary Swift. Dokuja Karate-do Wado-kai. Renamed the Domei Kokusai Wadokai in 1982 and then the British Wadokai Karate-do Federation in May 2007. See also Ja.

DORI - 'Movement'. As Tanto-dori, etc.

DOSA – 'Moving', 'motion'. A general term.

E

EMBU - 'Demonstration'. A martial-arts display or practise.



A Karate demonstration by Suzuki Tatsuo (8th Dan) Hanshi.

EMBU-SEN - The footwork, or floor patterns, of Karate Kata. See Enbusen.

EMPI - 'Elbow'. Also known as Hiji.

EMPI-UCHI - 'Elbow strike'.

ENBU - 'Demonstration'. A martial-arts display or practise.

ENBU-SEN - The footwork, or floor patterns, of Karate Kata. An *Enbu* refers to a 'demonstration', 'dance', 'military exercise'. *Sen* means 'line', 'lines'. *Embusen*, therefore, refers to the line that is followed during an exercise of movements, such as in Kata. Also known as Embusen.

ENPI - 'Flying swallow'. A Karate Kata developed by the Shorin-ryu school of Okinawa, known as Wanshu. As Funikoshi-Gichin changed all Okinawan Karate terminology into Japanese, Wanshu had no Japanese translation, so the name Wanshu was changed to Enpi. Also known as Enbi.

ENSU – 'Empty', 'circle'. "Like a full circle, the mind must be empty, yet complete."



Ensu

ERI - 'Lapel' or 'collar'.

ERI-DORI - 'Lapel grab'.

ERI-JIME - 'Lapel strangle' or 'lapel choke'. Using the opponent's own lapel to strangle

F

FENG-YIQUAN - Feng-Yiquan (AD1522-1567). A Chinese martial-artist who developed a mathematical acupoint striking method of combat using variations of the number system surrounding the number 36 (in acupoint science there are considered 36 'killing' points on the human body). He believed that the human body was based on a mathematical system that was important to the human balance. Later, students of Master Feng would create their own schools expanding the number of strike-point variations around mathematical sequences of the numbers 72 & 108. See also Acupoint and Kata.
FU-ANTEI - 'Unbalance' or 'lack of balance'. A general term for loss of balance in any situation.
FU-DO - 'Unmoving' or 'immovable'. A collective term.
FUDO - Fudo is the Buddhist divinity of wisdom and fire. He is the principal deity of the Myō-ō, or great kings. Fudo is often called upon for protection during dangerous times. He is said to live in a temple on top of Mount Okiyama. Fudo is often shown to be an ugly old man surrounded in fire. He has a sword in his right hand to sever material connections and a rope in his left hand, that he uses to tie demons with. His sword is also used several times a year at Akakura in a healing ritual. Anyone who goes to see him is said to be punished with blindness. The most famous legend of Fudo claims that a young girl, named O Ai San, prayed to him for 100 days, naked under a waterfall near his shrine at Ohara in the province of Awa. Once she had returned home, her father, whom she had prayed for, was cured of a lingering illness.
FUDO-CHI - 'Unmoving spirit'. From the Zen book of Takuan, given to the famous swordsman Yagu-Tajumanokami. *"When threatened with the eyes of death, remain calm and unafraid - never lose your state of mind".* See also Fudo-shin.
FUDO-DACHI - 'Immovable stance'.
FUDO-SHIN - 'Unmoving mind'. From the Zen book of Takuan. Fudoshin (Japanese: 不動心) is a state of equanimity or imperturbability (literally and metaphorically "immovable heart" or "immovable mind") - a philosophical/mental dimension to a (commonly Japanese) martial art which contributes to the effectiveness of the advanced practitioner. Fudoshin: A spirit of unshakable calm and determination, courage without recklessness, rooted stability in both mental and physical realms. Like a willow tree, powerful roots deep in the ground and a soft yielding resistance against the winds that blow through it. Fudo Myo is a Buddhist guardian deity (and patron of martial arts) who is portrayed as carrying a sword in one hand (to cut through delusions and ignorance), and a rope in the other (to bind 'evil forces', and violent or uncontrolled passions and emotions). Despite a fearsome appearance, his aspects of benevolence and servitude to living beings are symbolized by a hairstyle associated with the servant class. See also Fudo-chi.



Fudoshin

FUKUBU - 'Abdomen'. The diaphragm, abdomen, and side chest area. Target in sport karate.
FUMIKOMI - 'Stamp in'. Any kick which uses a stamping method or procedure. Stamping downward; Mae-fumikomi, Yoko or Sokuto-fumikomi, Ushiro-fumikomi etc. Fumi; stamp, Ko; in, Mi; body.
FUMI-WAZA - 'Stamping techniques'. A collective term for stamping techniques.
FUNIKOSHI-GICHIN - See Gichin-Funikoshi.
FURI – 'Swing', 'flail'. Also known as Yure.
FURI-UKE – 'Swinging block'. More commonly known as Harai-uke.
FURI-ZUKI - 'Swing punch'. A collective term for punching techniques taking on a 'swinging' motion.
FUSAGU - 'Choke'.

FU-TAN-REN - 'Inadequate training'. One of the three Samurai Maxims now being utilised in today's Japanese martial-arts. The three Maxims are; Kikioji, Mikuzure, and Futanren. These are considered the three main weakness' that could lose a battle due to an insufficiently trained mind and body.



Fu-tan-ren

FUTARI - 'Two people'. Meeting together for a traditional Japanese karate match.
FUTARI-DORI - 'Two people movement'. Refers to a match against two opponents.
FUTARI-WAZA - 'Two people technique'. Refers to a prearranged defence/routine against two opponents.
FUTO-KORO - 'Chest'.

G

GAIWAN - 'Outer arm'. Part of the forearm, located along the 'ulna' bone portion of the arm. The portions of the arm include; Gaiwan (outer arm), Haiwan (back arm), Naiwan (inner arm), Zenwan (front arm).
GAKKO - 'School'. See also Gaku-in.
GA-KU - 'Frame'. Applies to the picture of the 'master' hanging at the Kamiza in a traditional Japanese Dojo. Can also apply to various framed texts etc.
GAKU-IN – 'Academy'. Also known as Gaku.
GAMAE - See Kamae.
GANKAKU - 'Crane on a rock'. A Kata developed in the Shorin-ryu school of Okinawa. Originally known as Chinto, the name was changed by Funikoshi-Gichin during its introduction to Japan. Also known as Gangaku. See also Chinto, and Kata.
GANKYU - 'Eye'.
GAN-MEN - The front of the head (face). Also associated as a target area in sport karate.
GANSAI - 'Eyeballs'.
GASSHAKU - 'Training camp'. A camp for martial-arts training purposes.
GA-TA-ME - 'Lock' or 'hold'. Also known as Katame. See Katame.
GAWA - 'Side'.
GE - 'Low' or 'lower'.
GE-DAN - 'Lower level'. Associated with lower body target/s.
GEDAN-BARAI - 'Lower' or 'downward sweep'. The lower-body sweeping block.
GEDAN-TSUKI - 'Downward thrust'. Associated with a lower punching technique.
GEDAN-UKE - 'Lower block'. A collective term for a lower block.
GERI - 'Kick'. A collective term for all kicking techniques in Japanese martial-arts, known as Keri. Pronounced Geri if used in conjunction with a preceding word or prefix, for example; Mae-geri.
GI - 'Uniform'. The traditional uniform worn in the Japanese Dojo. Known more formally as Do-gi. See also Do-gi and Obi.
GICHIN-FUNIKOSHI - Funikoshi-Gichin (1868 - 1957) was the founder and innovator of modern Karate. He was invited to Japan in 1917 to give demonstrations of his system by the Ministry of Education. It was so well received that in 1923 he moved to Japan from his homeland in Okinawa. In 1936 he opened his first 'full-time' Dojo, he named it the Shoto-kan. Shoto being his 'pen-name'. A follower of Zen, he once said this of Karate; *"As a mirror's polished surface reflects whatever stands before it, and a quiet valley carries even the smallest sounds, so must the student of Karate render his mind empty of selfishness and wickedness in an effort to react appropriately to anything he might encounter. This is the meaning of Kara or 'empty' in Karate."*
GIRI - 'Honourable duty', 'burden', or 'obligation'. Obligation and duty to one's lord or teacher. Among the Samurai, Giri took precedence over human sentiment.
GO - 'Five'. Number.
GO - 'Hard', 'external'. A Japanese term meaning 'hard', or 'rigid'. Also refers to the 'external' aspects of martial-arts.
GODAN - 'Fifth level'. Black belt.

GO-HO - 'Hard contact'. The striking techniques taught within Shorinji-kempo. As opposed to Ju-ho. Combined they are known as Goju-ittai.
GO-JO - 'Five warrior virtues'. These are; Chi (wisdom), Gi (justice), Jin (benevolence), Rei (courtesy), Shin (fidelity).
GO-JU - 'Hard-soft', 'rigid-pliable', or 'internal-external'. May also suggest the encompassing concepts of Yin & Yang.
GOJU-ITTAI - 'Hard soft unification'. The two practices of Go-ho and Ju-ho that are harmonised together within Shorinji-kempo. Go refers to the striking and kicking elements, while Ju refers to the grappling methods taught, and Ittai is unification of these two elements. Although generally taught as separate methods they are in fact harmonised together in practise until the 'separation' of these elements become unnoticeable in combat.



Go-Ju Ittai

GOHONME - 'Five' or 'fifth'. Finger counting; Goh.
GO-KYU - 'Fifth class'. 'Fifth class'. Five grade levels below Shodan black belt. Normally designated as a green belt with one black stripe in traditional Japanese Wado-ryu Karate.



Go-Kyu

GO-NO-SEN - ' Block then counter'. Uke blocks then counters after Tori attacks. Leading the opponent into a situation where you have the advantage. Inducing the opponent to act, then taking advantage of an opponent's tactic. See also Mittsu-no-sen, Sen-no-sen, and Sen-sen-no-sen.
GO-NO-SEN - Refers to the five main principles of combat to conquer the opponent before he decides to attack. Also known as Go-no-sen-no-waza.
GO-RIN-NO-SHO – 'Book of Five Rings'. A book by Miyamoto Musashi.
Introduction
I have been many years training in the Way of strategy, called Ni Ten Ichi Ryu, and now I think I will explain it in writing for the first time. It is now during the first ten days of the tenth month in the twentieth year of Kanei (1645). I have climbed mountain Iwato of Higo in Kyushu to pay homage to heaven, pray to Kwannon (God(dess) of mercy in Buddhism), and kneel before Buddha. I am a warrior of Harima province, Shinmen Musashi No Kami Fujiwara No Genshin, age sixty years.
From youth my heart has been inclined toward the Way of strategy. My first duel was when I was thirteen, I struck down a strategist of the Shinto school, one Arima Kihei. When I was sixteen I struck down an able strategist Tadashima Akiyama. When I was twenty-one I went up to the capital and met all manner of strategists, never once failing to win in many contests.
After that I went from province to province duelling with strategist of various schools, and not once failed to win even though I had as many as sixty encounters. This was between the ages of thirteen and twenty-eight or twenty-nine.
When I reached thirty I looked back on my past. The previous victories were not due to my having mastered strategy. Perhaps it was natural ability, or the order of heaven, or that other schools' strategy was inferior. After that I studied morning and evening searching for the principle, and came to realise the Way of strategy when I was fifty.

Since then I have lived without following any particular Way. Thus with the virtue of strategy I practise many arts and abilities - all things with no teacher. To write this book I did not use the law of Buddha or the teachings of Confucius, neither old war chronicles nor books on martial tactics. I take up my brush to explain the true spirit of this Ichi school as it is mirrored in the Way of heaven and Kwannon. The time is the night of the tenth day of the tenth month, at the hour of the tiger (3-5 a.m.).

The Ground Book

Strategy is the craft of the warrior. Commanders must enact the craft and troopers should know this. There is no warrior in the world today who really understands the Way of strategy. There are various Ways. There is the Way of salvation by the law of Buddha, the Way of Confucius governing the Way of learning, the Way of healing as a doctor, as a poet teaching the Way of Waka, tea, archery, and many arts and skills. Each man practices, as he feels inclined.

It is said the warrior's is the twofold Way of the pen and sword, and he should have a taste for both Ways. Even if a man has no natural ability he can be a warrior by sticking assiduously to both divisions of the Way. Generally speaking, the Way of the warrior is resolute acceptance of death. Although not only warriors but priests, women, peasants and lowlier folk have been known to die readily in the cause of duty of out of shame, this is a different thing. The warrior is different in that studying the Way of strategy is based on overcoming men. By victory gained in crossing swords with individuals, or enjoining battle with large numbers, we can attain power and fame for ourselves or our lord. This is the virtue of strategy.

The Way of Strategy

In China and Japan practitioners of the Way have been known as "masters of strategy". Warriors must learn this Way.

Recently there have been people getting on in the world as strategists, but they are usually just sword-fencers. The attendants of the Kashima Kantori shrines of the province Hitachi received instruction from the gods, and made schools based on this teaching, travelling from country to country instructing men. This is the recent meaning of strategy.

In olden times strategy was listed among the Ten Abilities and Seven Arts as a beneficial practice. It was certainly an art but as a beneficial practice it was not limited to sword-fencing. The true value of sword-fencing cannot be seen within the confines of sword-fencing technique.

If we look at the world we see arts for sale. Men use equipment to sell their own selves. As if with the nut and the flower, the nut has become less than the flower. In this kind of Way of strategy, both those teaching and those learning the way are concerned with colouring and showing off their technique, trying to hasten the bloom of the flower. They speak of "This Dojo" and "That Dojo". They are looking for profit. Someone once said, "Immature strategy is the cause of grief". That was a true saying.

There are four Ways in which men pass through life: as gentlemen, farmers, artisans and merchants.

The Way of the farmer. Using agricultural instruments, he sees springs through autumns with an eye on the changes of season.

Second is the Way of the merchant. The wine maker obtains his ingredients and puts them to use to make his living. The Way of the merchant is always to live by taking profit. This is the Way of the merchant.

Thirdly the gentleman warrior, carrying the weaponry of his Way. The Way of the warrior is to master the virtue of his weapons. If a gentleman dislikes strategy he will not appreciate the benefit of weaponry, so must he not have a little taste for this?

Fourthly the Way of the artisan. The Way of the carpenter is to become proficient is the use of his tools, first to lay his plans with a true measure and then to perform his work according to plan. Thus he passes through life. These are the four Ways of the gentleman, the farmer, the artisan and the merchant.

Comparing the Way of the carpenter to strategy

The comparison with carpentry is through the connection with houses. Houses of the nobility, houses of the warriors, the Four houses, ruin of houses, thriving of houses, the style of the

house, the tradition of the house, and the name of the house. The carpenter uses a master plan of the building, and the Way of strategy is similar in that there is a plan of campaign. If you want to learn the craft of war, ponder over this book. The teacher is a needle, the disciple is as thread. You must practice constantly.

Like the foreman carpenter, the commander must know natural rules, and the rules of the country, and the rules of houses. This is the Way of the foreman.

The foreman carpenter must know the architectural theory of towers and temples, and the plans of palaces, and must employ men to raise up houses. The Way of the foreman carpenter is the same as the Way of the commander of a warrior house.

In the construction of houses, choice of woods is made. Straight un-knotted timber of good appearance is used for the revealed pillars, straight timber with small defects is used for the inner pillars. Timber of the finest appearance, even if a little weak, is used for the thresholds, lintels, doors, and sliding doors, and so on. Good strong timber, though it be gnarled and knotted, can always be used discreetly in construction. Timber which is weak or knotted throughout should be used as scaffolding, and later as firewood.

The foreman carpenter allots his men work according to their ability. Floor layers, makers of sliding doors, thresholds and lintels, ceilings and so on. Those of poor ability lay the floor joists, and those of lesser ability carve wedges and do such miscellaneous work. If the foreman knows and deploys his men well the finished work will be good.

The foreman should take into account the abilities and limitations of his men, circulating among them and asking nothing unreasonable. He should know their morale and spirit, and encourage them when necessary. This is the same as the principle of strategy.

The Way of Strategy

Like a trooper, the carpenter sharpens his own tools. He carries his equipment in his toolbox, and works under the direction of his foreman. He makes columns and girders with an axe, shapes floorboards and shelves with a plane, cuts fine openwork and carvings accurately, giving as excellent a finish as his skill will allow. This is the craft of the carpenters. When the carpenter becomes skilled and understands measures he can become a foreman.

The carpenter's attainment is, having tools which will cut well, to make small shrines, writing shelves, tables, paper lanterns, chopping boards and pot-lids. These are the specialties of the carpenter. Things are similar for the trooper. You ought to think deeply about this.

The attainment of the carpenter is that his work is not warped, that the joints are not misaligned, and that the work is truly planed so that is meets well and is not merely finished in sections. This is essential.

If you want to learn this Way, deeply consider the things written in this book one at a time. You must do sufficient research.

Outline of the Five Books of this Book of Strategy

The Way is shown as five books concerning different aspects. These are Ground, Water, Fire, Wind (tradition), and Void.

The body of the Way of strategy from the viewpoint of my Ichi school is explained in the Ground Book. It is difficult to realize the true Way just through sword-fencing. Know the smallest things and the biggest things, the shallowest things and the deepest things. As if it were a straight road mapped out on the ground, the first book is called the Ground Book.

Second is the Water book. With water as the basis, the spirit becomes like water. Water adopts the shape of its receptacle, it is sometimes a trickle and sometimes a wild sea. Water has a clear blue colour. By the clarity, things of Ichi school are shown in this book.

If you master the principles of sword-fencing, when you freely beat one man, you beat any man in the world. The spirit of defeating a man is the same for ten million men. The strategist makes small things into big things, like building a great Buddha from a one foot model. I cannot write in detail how this is done. The principle of strategy is having one thing, to know ten thousand things. Things of Ichi school are written in this the Water book.

Third is the Fire book. This book is about fighting. The spirit of fire is fierce, whether the fire be small or big; and so it is with battles. The Way of battles is the same for man to man fights and for ten thousand a side battles. You must appreciate that spirit can become big or small. What is big is easy to perceive: what is small is difficult to perceive. In short, it is difficult for large numbers of men to change position, so their movements can easily be predicted. An individual can easily change his mind, so his movements are difficult to predict.

You must appreciate this. The essence of this book is that you must train day and night in order to make quick decisions. In strategy it is necessary to treat training as a part of normal life with your spirit unchanging. Thus combat in battle is described in the Fire book.
Fourthly the Wind book. This book is not concerned with my Ichi school but with other schools of strategy. By Wind I mean old traditions, present-day traditions, and family traditions of strategy. Thus I clearly explain the strategies of the world. This is tradition. It is difficult to know yourself if you do not know others. To all Ways there are sidetracks. If you study a Way daily, and your spirit diverges, you may think you are obeying a good Way but objectively is not the true Way. If you are following the true Way and diverge a little, this will later become a large divergence. You must realize this. Other strategies have come to be thought of as mere sword-fencing, and it is not unreasonable that this should be so. The benefit of my strategy, although it includes sword-fencing, lies in a separate principle. I have explained what is commonly meant by strategy in other schools in the Tradition (Wind) book.
Fifthly, the book of the Void. By Void I mean that which has no beginning and no end. Attaining this principle means not attaining the principle. The Way of strategy is the Way of nature. When you appreciate the power of nature, knowing the rhythm of any situation, you will be able to hit the enemy naturally and strike naturally. All this is the Way of the Void. I intend to show how to follow the true Way according to nature in the book of the Void.
The Name Ichi Ryu Ni To (One school-two swords)
Warriors, both commanders and troopers, carry two swords at their belt. In olden times these were called the long-sword and the sword; nowadays there are known as the sword and the companion sword. Let it suffice to say that in our land, whatever the reason, a warrior carries two swords at his belt. It is the Way of the warrior. "Nito Ichi Ryu" shows the advantage of using both swords.
The spear and the halberd are weapons which are carried out of doors.
Students of the Ichi school Way of strategy should train from the start with the sword and long-sword in either hand. This is a truth: when you sacrifice your life, you must make fullest use of your weaponry. It is false not to do so, and to die with a weapon yet un-drawn.
If you hold a sword with both hands, it is difficult to wield it freely to left and right, so my method is to carry the sword in one hand. This does not apply to large weapons such as the spear or halberd, but swords and companion swords can be carried in one hand. It is encumbering to hold a sword in both hands when you are on horseback, when running on uneven roads, on swampy ground, muddy rice fields, stony ground, or in a crowd of people. To hold the long-sword in both hands is not the true Way, for if you carry a bow or a spear or other arms in your left hand you have only one hand free for the long-sword. However, when it is difficult to cut an enemy down with one hand, you must use both hands. It is not difficult to wield a sword in one hand; the Way to learn this is to train with two long-swords, one in each hand. It will seem difficult at first, but everything is difficult at first. Bows are difficult to draw, halberds are difficult to wield; as you become accustomed to the bow so your pull will become stronger. When you become used to wielding the long-sword, you will gain the power of the Way and wield the sword well.
As I will explain in the second book, the Water Book, there is no fast way of wielding the long-sword. The long-sword should be wielded broadly, and the companion sword closely. This is the first thing to realize.
According to this Ichi school, you can win with a long weapon, and yet you can also win with a short weapon. In short, the Way of the Ichi school is the spirit of winning, whatever the weapon and whatever its size.
It is better to use two swords rather than on when you are fighting a crowd, and especially if you want to take a prisoner.
These things cannot be explained in detail. From one thing, know ten thousand things. When you attain the Way of strategy there will not be one thing you cannot see. You must study hard.
The Benefit of the Two Characters reading "Strategy"
There is a time and a place for use of weapons.
The best use of the companion sword is in a confined space, or when you are engaged closely with an opponent. The long-sword can be used effectively in all situations.

The halberd is inferior to the spear on the battlefield. With the spear you can take the initiative; the halberd is defensive. In the hands of one of two men of equal ability, the spear gives a little extra strength. Spear and halberd both have their uses, but neither is very beneficial in confined spaces. They cannot be used for taking a prisoner. They are essentially weapons for the field.

Anyway, if you learn "indoor" techniques, you will think narrowly and forget the true Way. Thus you will have difficulty in actual encounters.

The bow is tactically strong at the commencement of battle, especially battles on a moor, as it is possible to shoot quickly from among the spearmen. However, it is unsatisfactory in sieges, or when the enemy is more than forty yards away. For this reason there are nowadays few traditional schools of archery. There is little use for this kind of skill.

From inside fortifications, the gun has no equal among weapons. It is the supreme weapon on the field before the ranks clash, but once swords are crossed the gun becomes useless.

One of the virtues of the bow is that you can see the arrows in flight and correct your aim accordingly, whereas gunshot cannot be seen. You must appreciate the importance of this.

Just as a horse must have endurance and no defects, so it is with weapons. Horses should walk strongly, and swords and companion swords should cut strongly. Spears and halberds must stand up to heavy use: bows and guns must be sturdy. Weapons should be hardy rather than decorative.

You should not have a favourite weapon. To become over-familiar with one weapon is as much a fault as not knowing it sufficiently well. You should not copy others, but use weapons which you can handle properly. It is bad for commanders and troopers to have likes and dislikes. These are things you must learn thoroughly.

Timing in strategy

There is timing in everything. Timing in strategy cannot be mastered without a great deal of practice.

Timing is important in dancing and pipe or string music, for they are in rhythm only if timing is good. Timing and rhythm are also involved in the military arts, shooting bows and guns, and riding horses. In all skills and abilities there is timing.

There is no timing in the Void.

There is timing in the whole life of the warrior, in his thriving and declining, in his harmony and discord. Similarly, there is timing in the Way of the merchant, in the rise and fall of capital. All things entail rising and falling timing. You must be able to discern this. In strategy there are various timing considerations. From the outset you must know the applicable timing and the inapplicable timing, and from among the large and small things and the fast and slow timings find the relevant timing, first seeing the distance timing and the background timing. This is the main thing in strategy. It is especially important to know the background timing, otherwise your strategy will become uncertain.

You win battles with the timing in the Void born of the timing of cunning by knowing the enemies' timing, and thus using a timing which the enemy does not expect.

All the five books are chiefly concerned with timing. You must train sufficiently to appreciate this.

If you practice day and night in the above Ichi school strategy, your spirit will naturally broaden. This is large scale strategy and the strategy of hand to hand combat propagated in the world. This is recorded for the first time in the five books of Ground, Water, Fire, Wind, and the Void. This is the Way for men who want to learn my strategy:

Do not think dishonestly.

The Way is in training.

Become acquainted with every art.

Know the Ways of professions.

Distinguish between gain and loss in worldly matters.

Develop intuitive judgment and understanding for everything.

Perceive those things which cannot be seen.

Pay attention even to trifles.

Do nothing which is of no use.

It is important to start by setting these broad principles in your heart, and train in the Way of strategy. If you do not look at things on a large scale it will be difficult for you to master

strategy. If you learn and attain this strategy you will never lose even to twenty of thirty enemies. More than anything to start with you must set your heart on strategy and earnestly stick to the Way. You will come to be able to actually beat men in fights, and to be able to win with your eye. Also by training you will be able to freely control your won body, conquer men with your body, and with sufficient training you will be able to beat ten men with your spirit. When you have reached this point, will it not mean that you are invincible?

Moreover, in large scale strategy the superior man will manage many subordinates dexterously, bear himself correctly, govern the country and foster the people, thus preserving the ruler's discipline. If there is a Way involving the spirit of not being defeated, to help oneself and gain honour, it is the Way of strategy.

The second year of Shoho (1645), the fifth month, the twelfth day.

The Water Book

The spirit of the Ni Ten Ichi school of strategy is based on water, and this Water Book explains methods of victory as the long-sword form of the Ichi school. Language does not extend to explaining the Way in detail, but it can be grasped intuitively. Study this book; read a word then ponder on it. If you interpret the meaning loosely you will mistake the Way.

The principles of strategy are written down here in terms of single combat, but you must think broadly so that you attain an understanding for ten-thousand-a-side battles.

Strategy is different from other things in that if you mistake the Way even a little you will become bewildered and fall into bad ways.

If you merely read this book you will not reach the Way of strategy. Absorb the things written in this book. Do not just read, memories or imitate, but so that you realize the principle from within your own heart study hard to absorb these things into your body.

SPIRITUAL BEARING IN STRATEGY

In strategy your spiritual bearing must not be any different from normal. Both in fighting and in everyday life you should be determined though calm. Meet the situation without tenseness yet not recklessly, your spirit settled yet unbiased. Even when your spirit is calm do not let your body relax, and when your body is relaxed do not let your spirit slacken. Do not let your spirit be influenced by your body, or your body be influenced by your spirit. Be neither insufficiently spirited nor over spirited. An elevated spirit is weak and a low spirit is weak. Do not let the enemy see your spirit.

Small people must be completely familiar with the spirit of large people, and large people must be familiar with the spirit of small people. Whatever your size, do not be misled by the reactions of your own body. With your spirit open and unobstructed, look at things from a high point of view. You must cultivate your wisdom and spirit. Polish your wisdom: learn public justice, distinguish between good and evil, study the Ways of different arts one by one. When you cannot be deceived by men you will have realized the wisdom of strategy.

The wisdom of strategy is different from other things. On the battlefield, even when you are hard-pressed, you should ceaselessly research the principles of strategy so that you can develop a steady spirit.

STANCE IN STRATEGY

Adopt a stance with the head erect, neither hanging down, nor looking up, nor twisted. Your forehead and the space between your eyes should not be wrinkled. Do not roll your eyes nor allow them to blink, but slightly narrow them. With your features composed, keep the line of your nose straight with a feeling of slightly flaring your nostrils. Hold the line of the rear of the neck straight: instil vigour into your hairline, and in the same way from the shoulders down through your entire body. Lower both shoulders and, without the buttocks jutting out, put strength into your legs from the knees to the tips of your toes. Brace your abdomen so that you do not bend at the hips. Wedge your companion sword in your belt against your abdomen, so that your belt is not slack - this is called "wedging in".

In all forms of strategy, it is necessary to maintain the combat stance in everyday life and to make your everyday stance your combat stance. You must research this well.

THE GAZE IN STRATEGY

The gaze should be large and broad. This is the twofold gaze "Perception and Sight". Perception is strong and sight week.

In strategy it is important to see distant things as if they were close and to take a distanced view of close things. It is important in strategy to know the enemy's sword and not to be distracted by insignificant movements of his sword. You must study this. The gaze is the same for single combat and for large-scale strategy.
It is necessary in strategy to be able to look to both sides without moving the eyeballs. You cannot master this ability quickly. Learn what is written here; use this gaze in everyday life and do not vary it whatever happens.
HOLDING THE LONG-SWORD
Grip the long-sword with a rather floating feeling in your thumb and forefinger, with the middle finger neither tight nor slack, and with the last two fingers tight. It is bad to have play in your hands.
When you take up a sword, you must feel intent on cutting the enemy. As you cut an enemy you must not change your grip, and your hands must not "cower". When you dash the enemy's sword aside, or ward it off, or force it down, you must slightly change the feeling in your thumb and forefinger. Above all, you must be intent on cutting the enemy in the way you grip the sword.
The grip for combat and for sword testing is the same. There is no such thing as a "man-cutting grip".
Generally, I dislike fixedness in both long-swords and hands. Fixedness means a dead hand. Pliability is a living hand. You must bear this in mind.
FOOTWORK
With the tips of your toes somewhat floating, tread firmly with your heels. Whether you move fast or slow, with large or small steps, your feet must always move as in normal walking. I dislike the three walking methods know as "jumping-foot", "floating-foot" and "fixed-steps".
So-called "Yin-Yang foot" is important in the Way. Yin-Yang foot means not moving only one foot. It means moving your feet left right and right-left when cutting, withdrawing, or warding off a cut. You should not move on one foot preferentially.
THE FIVE ATTITUDES
The five attitudes are: Upper, Middle, Lower, Right Side, and Left Side. These are the give. Although attitude has these five divisions, the one purpose of all of them is to cut the enemy. There are none but these five attitudes.
Whatever attitude you are in, do not be conscious of making the attitude; think only of cutting.
Your attitude should be large or small according to the situation. Upper, Lower and Middle attitudes are decisive. Left Side and Right Side attitudes are fluid. Left and Right attitudes should be used if there is an obstruction overhead or to one side. The decision to use Left or Right depends on the place.
The essence of the Way is this. To understand attitude you must thoroughly understand the middle attitude. The middle attitude is the heart of attitudes. If we look at strategy on a broad scale, the Middle attitude is the seat of the commander, with the other four attitudes following the commander. You must appreciate this.
THE WAY OF THE LONG-SWORD
Knowing the Way of the long-sword means we can wield with two fingers the sword we usually carry. If we know the path of the sword well, we can wield it easily.
If you try to wield the long-sword quickly you will mistake the Way. To wield the long-sword well you must wield it calmly. If you try to wield it quickly, like a folding fan or a short-sword, you will err by using "short-sword chopping". You cannot cut down a man with a long-sword using this method.
When you have cut downwards with the long-sword, lift it straight upwards; when you cut sideways, return the sword along a sideways path. Return the sword in a reasonable way, always stretching the elbows broadly. Wield the sword strongly. This is the Way of the long-sword.
If you learn to use the five approaches of my strategy, you will be able to wield a sword well. You must train constantly.
THE FIVE APPROACHES
The first approach is the Middle attitude. Confront the enemy with the point of your sword against his face. When he attacks, dash his sword to the right and "ride" it. Or, when the

enemy attacks, deflect the point of his sword by hitting downwards, keep your long-sword where it is, and as the enemy renews his attack cut his arms from below. This is the first method.
The five approaches are this kind of thing. You must train repeatedly using a long-sword in order to learn them. When you master my Way of the long-sword, you will be able to control any attack the enemy makes. I assure you, there are no attitudes other than the five attitudes of the long-sword of Ni To.
In the second approach with the long-sword, from the Upper attitude cut the enemy just as he attacks. If the enemy evades the cut, keep your sword where it is and, scooping up from below, cut him as he renews the attack. It is possible to repeat the cut from here.
In this method there are various changes in timing and spirit. You will be able to understand this by training in the Ichi school. You will always win with the five long-sword methods. You must train repetitively.
In the third approach, adopt the Lower attitude, anticipating scooping up. When the enemy attacks, hit his hands from below. As you do so he may try to hit your sword down. If this is the case, cut his upper arm(s) horizontally with a feeling of "crossing". This means that from the lower attitudes you hit the enemy at the instant that he attacks.
You will encounter this method often, both as a beginner and in later strategy. You must train holding a long-sword.
In this fourth approach, adopt the Left Side attitude. As the enemy attacks hit his hands from below. If as you hit his hands he attempts to dash down your sword, with the feeling of hitting his hands, parry the path of his long-sword and cut across from above your shoulder.
This is the Way of the long-sword. Through this method you win by parrying the line of the enemy's attack. You must research this.
In the fifth approach, the sword is in the Right Side attitude. In accordance with the enemy's attack, cross your long-sword from below at the side to the Upper attitude. Then cut straight from above.
This method is essential for knowing the Way of the long-sword well. If you can use this method, you can freely wield a heavy long-sword.
I cannot describe in detail how to use these five approaches. You must become well acquainted with my "in harmony with the long-sword" Way, learn large-scale timing, understand the enemy's long-sword, and become used to the five approaches from the outset. You will always win by using these five methods, with various timing considerations discerning the enemy's spirit. You must consider all this carefully.
THE "ATTITUDE/NO-ATTITUDE" TEACHING
"Attitude No-Attitude" means that there is no need for what are know as long-sword attitudes.
Even so, attitudes exist as the five ways of holding the long-sword. However you hold the sword it must be in such a way that it is easy to cut the enemy well, in accordance with the situation, the place, and your relation to the enemy. From the Upper attitude as your spirit lessens you can adopt the Middle attitude, and from the Middle attitude you can raise the sword a little in your technique and adopt the Upper attitude. From the lower attitude you can raise the sword and adopt the Middle attitudes as the occasion demands. According to the situation, if you turn your sword from either the Left Side or Right Side attitude towards the centre, the Middle or the Lower attitude results.
The principle of this is called "Existing Attitude - Nonexistent Attitude".
The primary thing when you take a sword in your hands is your intention to cut the enemy, whatever the means. Whenever you parry, hit, spring, strike or touch the enemy's cutting sword, you must cut the enemy in the same movement. It is essential to attain this. If you think only of hitting, springing, striking or touching the enemy, you will not be able actually to cut him. More than anything, you must be thinking of carrying your movement through to cutting him. You must thoroughly research this.
Attitude in strategy on a larger scale is called "Battle Array". Such attitudes are all for winning battles. Fixed formation is bad. Study this well.
TO HIT THE ENEMY "IN ONE TIMING"
"In One Timing" means, when you have closed with the enemy, to hit him as quickly and directly as possible, without moving your body or settling your spirit, while you see that he is



still undecided. The timing of hitting before the enemy decides to withdraw, break or hit, is this "In One Timing".
You must train to achieve this timing, to be able to hit in the timing of an instant.
THE "ABDOMEN TIMING OF TWO"
When you attack and the enemy quickly retreats, as you see him tense you must feint a cut. Then, as he relaxes, follow up and hit him. This is the "Abdomen Timing of Two".
It is very difficult to attain this by merely reading this book, but you will soon understand with a little instruction.
NO DESIGN, NO CONCEPTION
In this method, when the enemy attacks and you also decide to attack, hit with your body, and hit with your spirit, and hit from the Void with your hands, accelerating strongly. This is the "No Design, No Conception" cut.
This is the most important method of hitting. It is often used. You must train hard to understand it.
THE FLOWING WATER CUT
The "Flowing Water Cut" is used when you are struggling blade to blade with the enemy. When he breaks and quickly withdraws trying to spring with his long-sword, expand your body and spirit and cut him as slowly as possible with your long-sword, following your body like stagnant water. You can cut with certainty if you learn this. You must discern the enemy's grade.
CONTINUOUS CUT
When you attack and the enemy also attacks, and your swords spring together, in one action cut his head, hands and legs. When you cut several places with one sweep of the long-sword, it is the "Continuous Cut". You must practice this cut; it is often used. With detailed practice you should be able to understand it.
THE FIRE AND STONES CUT
The Fires and Stones Cut means that when the enemy's long-sword and your long-sword clash together you cut as strongly as possible without raising the sword even a little. This means cutting quickly with the hands, body and legs - all three cutting strongly. If you train well enough you will be able to strike strongly.
THE RED LEAVES CUT
The Red Leaves Cut (allusion to falling, dying leaves) means knocking down the enemy's long-sword. The spirit should be getting control of his sword. When the enemy is in a long-sword attitude in front of you and intent on cutting, hitting and parrying, you strongly hit the enemy's long-sword with the Fire and Stones Cut, perhaps in the spirit of the "No Design, No Conception" Cut. If you then beat down the point of his sword with a sticky feeling, he will necessarily drop the sword. If you practice this cut it becomes easy to make the enemy drop his sword. You must train repetitively.
THE BODY IN PLACE OF THE LONG-SWORD
Also "the long-sword in place of the body". Usually we move the body and the sword at the same time to cut the enemy. However, according to the enemy's cutting method, you can dash against him with your body first, and afterwards cut with the sword. If his body is immoveable, you can cut first with the long-sword, but generally you hit first with the body and then cut with the long-sword. You must research this well and practice hitting.
CUT AND SLASH
To cut and to slash are two different things. Cutting, whatever form of cutting it is, is decisive, with a resolute spirit. Slashing is nothing more than touching the enemy. Even if you slash strongly, and even if the enemy dies instantly, it is slashing. When you cut, your spirit is resolved. You must appreciate this. If you first slash the enemy's hands or legs, you must then cut strongly. Slashing is in spirit the same as touching. When you realize this, they become indistinguishable. Learn this well.
CHINESE MONKEY'S BODY
The Chinese Monkey's Body (short-armed monkey) is the spirit of not stretching out your arms. The spirit is to get in quickly, without in the least extending your arms, before the enemy cuts. If you are intent upon not stretching out your arms you are effectively far away, the spirit is to go in with your whole body. When you come to within arm's reach it becomes easy to move your body in. You must research this well.

GLUE AND LACQUER EMULSION BODY

The spirit of "Glue and Lacquer Emulsion Body" is to stick to the enemy and not separate from him. When you approach the enemy, stick firmly with your head, body and legs. People tend to advance their head and legs quickly, but their body lags behind. You should stick firmly so that there is not the slightest gap between the enemy's body and your body. You must consider this carefully.

TO STRIVE FOR HEIGHT

By "to strive for height" is meant, when you close with the enemy, to strive with him for superior height without cringing. Stretch your legs, stretch your hips, and stretch your neck face to face with him. When you think you have won, and you are the higher, thrust in strongly. You must learn this.

TO APPLY STICKINESS

When the enemy attacks and you also attack with the long-sword, you should go in with a sticky feeling and fix your long-sword against the enemy's as you receive his cut. The spirit of stickiness is not hitting very strongly, but hitting so that the long-swords do not separate easily. It is best to approach as calmly as possible when hitting the enemy's long-sword with stickiness. The difference between "Stickiness" and "Entanglement" is that stickiness is firm and entanglement is weak. You must appreciate this.

THE BODY STRIKE

The Body Strike means to approach the enemy through a gap in his guard. The spirit is to strike him with your body. Turn your face a little aside and strike the enemy's breast with your left shoulder thrust out. Approach with the spirit of bouncing the enemy away, striking as strongly as possible in time with your breathing. If you achieve this method of closing with the enemy, you will be able to knock him ten or twenty feet away. It is possible to strike the enemy until he is dead. Train well.

THREE WAYS TO PARRY HIS ATTACK

There are three methods to parry a cut:

First, by dashing the enemy's long-sword to your right, as if thrusting at his eyes, when he makes an attack.

Or, to parry by thrusting the enemy's long-sword towards his right eye with the feeling of snipping his neck.

Or, when you have a short "long-sword", without worrying about parrying the enemy's long-sword, to close with him quickly, thrusting at his face with your left hand.

These are the three methods of parrying. You must bear in mind that you can always clench your left hand and thrust at the enemy's face with your fist. For this it is necessary to train well.

TO STAB AT THE FACE

To stab at the face means, when you are in confrontation with the enemy, that your spirit is intent of stabbing at his face, following the line of the blades with the point of your long-sword. If you are intent on stabbing at his face, his face and body will become readable. When the enemy becomes as if readable, there are various opportunities for winning. You must concentrate on this. When fighting and the enemy's body becomes as if readable, you can win quickly, so you ought not to forget to stab at the face. You must pursue the value of this technique through training.

TO STAB AT THE HEART

To stab at the heart means, when fighting and there are obstructions above, or to the sides, and whenever it is difficult to cut, to thrust at the enemy. You must stab the enemy's breast without letting the point of your long-sword waver, showing the enemy the ridge of the blade square on, and with the spirit of deflecting his long-sword. The spirit of this principle is often useful when we become tired or for some reason our long-sword will not cut. You must understand the application of this method.

TO SCOLD "TUT-TUT!"

"Scold" means that, when the enemy tries to counter-cut as you attack, you counter-cut again from below as if thrusting at him, trying to hold him down. With very quick timing you cut, scolding the enemy. Thrust up, "Tut!", and cut "TUT!" This timing is encountered time and time again in exchange of blows. The way to scold Tut-TUT is to time the cut

simultaneously with raising your long-sword as if to thrust the enemy. You must learn this through repetitive practice.

THE SMACKING PARRY

By "smacking parry" is meant that when you clash swords with the enemy, you meet his attacking cut on your long-sword with a tee-dum, tee-dum rhythm, smacking his sword and cutting him. The spirit of the smacking parry is not parrying, or smacking strongly, but smacking the enemy's long-sword in accordance with his attacking cut, primarily intent on quickly cutting him. If you understand the timing of smacking, however hard your long-swords clash together, your sword point will not be knocked back even a little. You must research sufficiently to realize this.

THERE ARE MANY ENEMIES

"There are many enemies" applies when you are fighting one against many. Draw both sword and companion sword and assume a wide-stretched left and right attitude. The spirit is to chase the enemies around from side to side, even though they come from all four directions. Observe their attacking order, and go to meet first those who attack first. Sweep your eyes around broadly, carefully examining the attacking order, and cut left and right alternately with your swords. Waiting is bad. Always quickly re-assume your attitudes to both sides, cut the enemies down as they advance, crushing them in the direction from which they attack. Whatever you do, you must drive the enemy together, as if tying a line of fishes, and when they are seen to be piled up, cut them down strongly without giving them room to move.

THE ADVANTAGE WHEN COMING TO BLOWS

You can know how to win through strategy with the long-sword, but it cannot be clearly explained in writing. You must practice diligently in order to understand how to win.

Oral tradition: "The true Way of strategy is revealed in the long-sword."

ONE CUT

You can win with certainty with the spirit of "one cut". It is difficult to attain this if you do not learn strategy well. If you train well in this Way, strategy will come from your heart and you will be able to win at will. You must train diligently.

DIRECT COMMUNICATION

The spirit of "Direct Communication" is how the true Way of the Ni To Ichi school is received and handed down.

Oral tradition: "Teach your body strategy."

Recorded in the above book is an outline of Ichi school sword-fighting.

To learn how to win with the long-sword in strategy, first learn the five approaches and the five attitudes, and absorb the Way of the long-sword naturally in your body. You must understand spirit and timing, handle the long-sword naturally, and move body and legs in harmony with your spirit. Whether beating one man or two, you will then know values in strategy.

Study the contents of this book, taking one item at a time, and through fighting with enemies you will gradually come to know the principle of the Way.

Deliberately, with a patient spirit, absorb the virtue of all this, from time to time raising your hand in combat. Maintain this spirit whenever you cross swords with and enemy.

Step by step walk the thousand-mile road.

Study strategy over the years and achieve the spirit of the warrior. Today is victory over yourself of yesterday; tomorrow is your victory over lesser men. Next, in order to beat more skilful men, train according to this book, not allowing your heart to be swayed along a sidetrack. Even if you kill an enemy, if it is not based on what you have learned it is not the true Way.

If you attain this Way of victory, then you will be able to beat several tens of men. What remains is sword-fighting ability, which you can attain in battles and duels.

The Second Year of Shoho, the twentieth day of the fifth month (1645)

<u>The Fire Book</u>

In this the Fire Book of the Ni To Ichi school of strategy I describe fighting as fire.

In the first place, people think narrowly about the benefit of strategy. By using only their fingertips, they only know the benefit of three of the five inches of the wrist. They let a contest be decided, as with the folding fan, merely by the span of their forearms. They

specialize in the small matter of dexterity, learning such trifles as hand and leg movements with the bamboo practice sword.
In my strategy, the training for killing enemies is by way of many contests, fighting for survival, discovering the meaning of life and death, learning the Way of the sword, judging the strength of attacks and understanding the Way of the "edge and ridge" of the sword.
You cannot profit from small techniques particularly when full Armour is worn. ("Roku Gu" (six pieces): body armour, helmet, mask, thigh pieces, gauntlets and leg pieces). My Way of strategy is the sure method to win when fighting for your life one man against five or ten. There is nothing wrong with the principle "one man can beat ten, so a thousand men can beat ten thousand". You must research this. Of course you cannot assemble a thousand or ten thousand men for everyday training. But you can become a master of strategy by training alone with a sword, so that you can understand the enemy's stratagems, his strength and resources, and come to appreciate how to apply strategy to beat ten thousand enemies.
Any man who wants to master the essence of my strategy must research diligently, training morning and evening. Thus can he polish his skill, become free from self, and realize extraordinary ability. He will come to possess miraculous power.
This is the practical result of strategy.
DEPENDING ON THE PLACE
Examine your environment.
Stand in the sun; that is, take up an attitude with the sun behind you. If the situation does not allow this, you must try to keep the sun on your right side. In buildings, you must stand with the entrance behind you or to your right. Make sure that your rear is unobstructed, and that there is free space on your left, your right side being occupied with your side attitude. At night, if the enemy can be seen, keep the fire behind you and the entrance to your right, and otherwise take up your attitude as above. You must look down on the enemy, and take up your attitude on slightly higher places. For example, the Kamiza [residence of the ancestral spirit of a house; often a slightly raised recess in a wall (for ornaments) in a house is thought of as a high place.
When the fight comes, always endeavour to chase the enemy around to your left side. Chase him towards awkward places, and try to keep him with his back to awkward places. When the enemy gets into an inconvenient position, do not let him look around, but conscientiously chase him around and pin him down. In houses, chase the enemy into the thresholds, lintels, doors, verandas, pillars, and so on, again not letting him see his situation.
Always chase the enemy into bad footholds, obstacles at the side, and so on, using the virtues of the place to establish predominant positions from which to fight. You must research and train diligently in this.
THE THREE METHODS TO FORESTALL THE ENEMY
The first is to forestall him by attacking. This is called Ken No Sen (to set him up).
Another method is to forestall him as he attacks. This is called Tai No Sen (to wait for the initiative).
The other method is when you and the enemy attack together. This is called Tai Tai No Sen (to accompany him and forestall him).
There are no methods of taking the lead other than these three. Because you can win quickly by taking the lead, it is one of the most important things in strategy. There are several things involved in taking the lead. You must make the best of the situation, see through the enemy's spirit so that you grasp his strategy and defeat him. It is impossible to write about this in detail.
THE FIRST - KEN NO SEN
When you decide to attack, keep calm and dash in quickly, forestalling the enemy. Or you can advance seemingly strongly but with a reserved spirit, forestalling him with the reserve.
Alternatively, advance with as strong a spirit as possible, and when you reach the enemy move with your feet a little quicker than normal, unsettling him and overwhelming him sharply.
Or, with your spirit calm, attack with a feeling of constantly crushing the enemy, from first to last. The spirit is to win in the depths of the enemy.
These are all Ken No Sen.
THE SECOND - TAI NO SEN

When the enemy attacks, remain undisturbed but feign weakness. As the enemy reaches you, suddenly move away indicating that you intend to jump aside, then dash in attacking strongly as soon as you see the enemy relax. This is one way.
Or, as the enemy attacks, attack still more strongly, taking advantage of the resulting disorder in his timing to win.
This is the Tai No Sen principle.
THE THIRD - TAI TAI NO SEN
When the enemy makes a quick attack, you must attack strongly and calmly, aim for his weak point as he draws near, and strongly defeat him.
Or, if the enemy attacks calmly, you must observe his movements and, with your body rather floating, join in with his movements as he draws near. Move quickly and cut him strongly.
This is Tai Tai No Sen.
These things cannot be clearly explained in words. You must research what is written here. In these three ways of forestalling, you must judge the situation. This does not mean that you always attack first; but if the enemy attacks first you can lead him around. In strategy, you have effectively won when you forestall the enemy, so you must train well to attain this.
TO HOLD DOWN A PILLOW
"To Hold Down a Pillow" means not allowing the enemy's head to rise.
In contests of strategy it is bad to be led about by the enemy. You must always be able to lead the enemy about. Obviously the enemy will also be thinking of doing this, but he cannot forestall you if you do not allow him to come out. In strategy, you must stop the enemy as he attempts to cut; you must push down his thrust, and throw off his hold when he tries to grapple. This is the meaning of "to hold down a pillow". When you have grasped this principle, whatever the enemy tries to bring about in the fight you will see in advance and suppress it. The spirit is too check his attack at the syllable "at...", when he jumps check his jump at the syllable "ju...", and check his cut at "cu...".
The important thing in strategy is to suppress the enemy's useful actions but allow his useless actions. However, doing this alone is defensive. First, you must act according to the Way, suppressing the enemy's techniques, foiling his plans and thence command him directly. When you can do this you will be a master of strategy. You must train well and research "holding down a pillow".
CROSSING AT A FORD
"Crossing at a ford" means, for example, crossing the sea at a strait, or crossing over a hundred miles of broad sea at a crossing place. I believe this "crossing at a ford" occurs often in man's lifetime. It means setting sail even though your friends stay in harbour, knowing the route, knowing the soundness of your ship and the favour of the day. When all the conditions are meet, and there is perhaps a favourable wind, or a tailwind, then set sail. If the wind changes within a few miles of your destination, you must row across the remaining distance without sail.
If you attain this spirit, it applies to everyday life. You must always think of crossing at a ford. In strategy also it is important to "cross at a ford". Discern the enemy's capability and, knowing your own strong points, "cross the ford" at the advantageous place, as a good captain crosses a sea route. If you succeed in crossing at the best place, you may take your ease. To cross at a ford means to attack the enemy's weak point, and to put yourself in an advantageous position. This is how to win large-scale strategy. The spirit of crossing at a ford is necessary in both large- and small-scale strategy.
You must research this well.
TO KNOW THE TIMES
"To know the times" means to know the enemy's disposition in battle. Is it flourishing or waning? By observing the spirit of the enemy's men and getting the best position, you can work out the enemy's disposition and move your men accordingly. You can win through this principle of strategy, fighting from a position of advantage.
When in a duel, you must forestall the enemy and attack when you have first recognized his school of strategy, perceived his quality and his strong and weak points. Attack in an unsuspecting manner, knowing his metre and modulation and the appropriate timing.

Knowing the times means, if your ability is high, seeing right into things. If you are thoroughly conversant with strategy, you will recognize the enemy's intentions and thus have many opportunities to win. You must sufficiently study this.

TO TREAD DOWN THE SWORD

"To tread down the sword" is a principle often used in strategy. First, in large scale strategy, when the enemy first discharges bows and guns and then attacks it is difficult for us to attack if we are busy loading powder into our guns or notching our arrows. The spirit is to attack quickly while the enemy is still shooting with bows or guns. The spirit is to win by "treading down" as we receive the enemy's attack.

In single combat, we cannot get a decisive victory by cutting, with a "tee-dum tee-dum" feeling, in the wake of the enemy's attacking long-sword. We must defeat him at the start of his attack, in the spirit of treading him down with the feet, so that he cannot rise again to the attack.

"Treading" does not simply mean treading with the feet. Tread with the body, tread with the spirit, and, of course, tread and cut with the long-sword. You must achieve the spirit of not allowing the enemy to attack a second time. This is the spirit of forestalling in every sense. Once at the enemy, you should not aspire just to strike him, but to cling after the attack. You must study this deeply.

TO KNOW "COLLAPSE"

Everything can collapse. Houses, bodies, and enemies collapse when their rhythm becomes deranged.

In large-scale strategy, when the enemy starts to collapse, you must pursue him without letting the chance go. If you fail to take advantage of your enemies' collapse, they may recover.

In single combat, the enemy sometimes loses timing and collapses. If you let this opportunity pass, he may recover and not be so negligent thereafter. Fix your eye on the enemy's collapse, and chase him, attacking so that you do not let him recover. You must do this. The chasing attack is with a strong spirit. You must utterly cut the enemy down so that he does not recover his position. You must understand how to utterly cut down the enemy.

TO BECOME THE ENEMY

"To become the enemy" means to think yourself in the enemy's position. In the world people tend to think of a robber trapped in a house as a fortified enemy. However, if we think of "becoming the enemy", we feel that the whole world is against us and that there is no escape. He who is shut inside is a pheasant. He who enters to arrest is a hawk. You must appreciate this.

In large-scale strategy, people are always under the impression that the enemy is strong, and so tend to become cautious. But if you have good soldiers, and if you understand the principles of strategy, and if you know how to beat the enemy, there is nothing to worry about.

In single combat also you must put yourself in the enemy's position. If you think, "Here is a master of the Way, who knows the principles of strategy", then you will surely lose. You must consider this deeply.

TO RELEASE FOUR HANDS

"To release four hands" is used when you and the enemy are contending with the same spirit, and the issue cannot be decided. Abandon this spirit and win through an alternative resource.

In large-scale strategy, when there is a "four hands" spirit, do not give up - it is man's existence. Immediately throw away this spirit and win with a technique the enemy does not expect.

In single combat also, when we think we have fallen into the "four hands" situation, we must defeat the enemy by changing our mind and applying a suitable technique according to his condition. You must be able to judge this.

TO MOVE THE SHADE

"To move the shade" is used when you cannot see the enemy's spirit.

In large-scale strategy, when you cannot see the enemy's position, indicate that you are about to attack strongly, to discover his resources. It is easy then to defeat him with a different method once you see his resources.

In single combat, if the enemy takes up a rear or side attitude of the long-sword so that you cannot see his intention, make a feint attack, and the enemy will show his long-sword, thinking he sees your spirit. Benefiting from what you are shown, you can win with certainty. If you are negligent you will miss the timing. Research this well.

TO HOLD DOWN A SHADOW

"Holding down a shadow" is use when you can see the enemy's attacking spirit. In large-scale strategy, when the enemy embarks on an attack, if you make a show of strongly suppressing his technique, he will change his mind. Then, altering your spirit, defeat him by forestalling him with a Void spirit.

Or, in single combat, hold down the enemy's strong intention with a suitable timing, and defeat him by forestalling him with this timing. You must study this well.

TO PASS ON

Many things are said to be passed on. Sleepiness can be passed on, and yawning can be passed on. Time can be passed on also.

In large-scale strategy, when the enemy is agitated and shows an inclination to rush, do not mind in the least. Make a show of complete calmness, and the enemy will be taken by this and will become relaxed. When you see that this spirit has been passed on, you can bring about the enemy's defeat by attacking strongly with a Void spirit.

In single combat, you can win by relaxing your body and spirit and then, catching on to the moment the enemy relaxes, attack strongly and quickly, forestalling him.

What is known as "getting someone drunk" is similar to this. You can also infect the enemy with a bored, careless, or weak spirit. You must study this well.

TO CAUSE LOSS OF BALANCE

Many things can cause a loss of balance. One cause is danger, another is hardship, and another is surprise. You must research this.

In large-scale strategy it is important to cause loss of balance. Attack without warning where the enemy is not expecting it, and while his spirit is undecided follow up your advantage and, having the lead, defeat him.

Or, in single combat, start by making a show of being slow, then suddenly attack strongly. Without allowing him space for breath to recover form the fluctuation of spirit, you must grasp the opportunity to win. Get the feel of this.

TO FRIGHTEN

Fright often occurs, caused by the unexpected.

In large-scale strategy you can frighten the enemy not just by what you present to their eyes, but by shouting, making a small force seem large, or by threatening them from the flank without warning. These things all frighten. You can win by making best use of the enemy's frightened rhythm.

In single combat, also, you must use the advantage of taking the enemy unawares by frightening him with your body, long-sword, or voice, to defeat him. You should research this well.

TO SOAK IN

When you have come to grips and are striving together with the enemy, and you realize that you cannot advance, you "soak in" and become one with the enemy. You can win by applying a suitable technique while you are mutually entangled.

In battles involving large numbers as well as in fights with small numbers, you can often win decisively with the advantage of knowing how to "soak" into the enemy, whereas, were you to draw apart, you would lose the chance to win. Research this well.

TO INJURE THE CORNERS

It is difficult to move strong things by pushing directly, so you should "injure the corners".

In large-scale strategy, it is beneficial to strike at the corners of the enemy's force. If the corners are overthrown, the spirit of the whole body will be overthrown. To defeat the enemy you must follow up the attack when the corners have fallen.

In single combat, it is easy to win once the enemy collapses. This happens when you injure the "corners" of his body, and thus weaken him. It is important to know how to do this, so you must research deeply.

TO THROW INTO CONFUSION

This means making the enemy lose resolve.

In large-scale strategy we can use our troops to confuse the enemy on the field. Observing the enemy's spirit, we can make him think, "Here? There? Like that? Like this? Slow? Fast?". Victory is certain when the enemy is caught up in a rhythm which confuses his spirit.
In single combat, we can confuse the enemy by attacking with varied techniques when the chance arises. Feint a thrust or cut, or make the enemy think you are going to close with him, and when he is confused you can easily win.
This is the essence of fighting, and you must research it deeply.
THE THREE SHOUTS
The three shouts are divided thus: before, during and after. Shout according to the situation. The voice is a thing of life. We shout against fires and so on, against the wind and the waves. The voice shows energy.
In large-scale strategy, at the start of battle we shout as loudly as possible. During the fight, the voice is low-pitched, shouting out as we attack. After the contest, we shout in the wake of our victory. These are the three shouts.
In single combat, we make as if to cut and shout "Ei!" at the same time to disturb the enemy, then in the wake of our shout we cut with the long-sword. We shout after we have cut down the enemy - this is to announce victory. This is called "sen go no koe" (before and after voice). We do not shout simultaneously with flourishing the long-sword. We shout during the fight to get into rhythm. Research this deeply.
TO MINGLE
In battles, when the armies are in confrontation, attack the enemy's strong points and, when you see that they are beaten back, quickly separate and attack yet another strong point on the periphery of his force. The spirit of this is like a winding mountain path.
This is an important fighting method for one man against many. Strike down the enemies in one quarter, or drive them back, then grasp the timing and attack further strong points to right and left, as if on a winding mountain path, weighing up the enemies' disposition. When you know the enemies' level attack strongly with no trace of retreating spirit.
What is meant by "mingling" is the spirit of advancing and becoming engaged with the enemy, and not withdrawing even one step. You must understand this.
TO CRUSH
This means to crush the enemy regarding him as being weak.
In large-scale strategy, when we see that the enemy has few men, or if he has many men but his spirit is weak and disordered, we knock the hat over his eyes, crushing him utterly. If we crush lightly, he may recover. You must learn the spirit of crushing as if with a handgrip.
In single combat, if the enemy is less skilful than yourself, if his rhythm is disorganized, or if he has fallen into evasive or retreating attitudes, we must crush him straightaway, with no concern for his presence and without allowing him space for breath. It is essential to crush him all at once. The primary thing is not to let him recover his position even a little. You must research this deeply.
THE MOUNTAIN-SEA CHANGE
The "mountain-sea" spirit means that it is bad to repeat the same thing several times when fighting the enemy. There may be no help but to do something twice, but do not try it a third time. If you once make an attack and fail, there is little chance of success if you use the same approach again. If you attempt a technique which you have previously tried unsuccessfully and fail yet again, then you must change your attacking method.
If the enemy thinks of the mountains, attack like the sea; and if he thinks of the sea, attack like the mountains. You must research this deeply.
TO PENETRATE THE DEPTHS
When we are fighting with the enemy, even when it can be seen that we can win on the surface with the benefit of the Way, if his spirit is not extinguished, he may be beaten superficially yet undefeated in spirit deep inside. With this principle of "penetrating the depths" we can destroy the enemy's spirit in its depths, demoralizing him by quickly changing our spirit. This often occurs.
Penetrating the depths means penetrating with the long-sword, penetrating with the body, and penetrating with the spirit. This cannot be understood in a generalization.

Once we have crushed the enemy in the depths, there is no need to remain spirited. But otherwise we must remain spirited. If the enemy remains spirited it is difficult to crush him. You must train in penetrating the depths for large-scale strategy and also single combat.

TO RENEW

"To renew" applies when we are fighting with the enemy, and an entangled spirit arises where there is no possible resolution. We must abandon our efforts, think of the situation in a fresh spirit then win in the new rhythm. To renew, when we are deadlocked with the enemy, means that without changing our circumstance we change our spirit and win through a different technique.

It is necessary to consider how "to renew" also applies in large-scale strategy. Research this diligently.

RAT'S HEAD, OX'S NECK

"Rat's head and ox's neck" means that, when we are fighting with the enemy and both he and we have become occupied with small points in an entangled spirit, we must always think of the Way of strategy as being both a rat's head and an ox's neck. Whenever we have become preoccupied with small detail, we must suddenly change into a large spirit, interchanging large with small.

This is one of the essences of strategy. It is necessary that the warrior think in this spirit in everyday life. You must not depart from this spirit in large-scale strategy nor in single combat.

THE COMMANDER KNOWS THE TROOPS

"The commander knows the troops" applies everywhere in fights in my Way of strategy.

Using the wisdom of strategy, think of the enemy as your own troops. When you think in this way you can move him at will and be able to chase him around. You become the general and the enemy becomes your troops. You must master this.

TO LET GO THE HILT

There are various kinds of spirit involved in letting go the hilt.

There is the spirit of winning without a sword. There is also the spirit of holding the long-sword but not winning. The various methods cannot be expressed in writing. You must train well.

THE BODY OF A ROCK

When you have mastered the Way of strategy you can suddenly make your body like a rock, and ten thousand things cannot touch you. This is the body of a rock.

You will not be moved. Oral tradition.

What is recorded above is what has been constantly on my mind about Ichi school sword fencing, written down as it came to me. This is the first time I have written about my technique, and the order of things is a bit confused. It is difficult to express it clearly.

This book is a spiritual guide for the man who wishes to learn the Way.

My heart has been inclined to the Way of strategy from my youth onwards. I have devoted myself to training my hand, tempering my body, and attaining the many spiritual attitudes of sword fencing. If we watch men of other schools discussing theory, and concentrating on techniques with the hands, even though they seem skilful to watch, they have not the slightest true spirit.

Of course, men who study in this way think they are training the body and spirit, but it is an obstacle to the true Way, and its bad influence remains forever. Thus the true Way of strategy is becoming decadent and dying out.

The true Way of sword fencing is the craft of defeating the enemy in a fight, and nothing other than this. If you attain and adhere to the wisdom of my strategy, you need never doubt that you will win.

The second year of Shoho, the fifth month, the twelfth day (1645).

<u>The Wind Book</u>

In strategy you must know the Ways of other schools, so I have written about various other traditions of strategies in this the Wind Book.

Without knowledge of the Ways of other schools, it is difficult to understand the essence of my Ichi school. Looking at other schools we find some that specialize in techniques of strength using extra-long-swords. Some schools study the Way of the short-sword, known as

kodachi. Some schools teach dexterity in large numbers of sword techniques, teaching attitudes of the sword as the "surface" and the Way as the "interior".
That none of these are the true Way I show clearly in the interior of this book - all the vices and virtues and rights and wrongs. My Ichi school is different. Other schools make accomplishments their means of livelihood, growing flowers and decoratively colouring articles in order to sell them. This is definitely not the Way of strategy.
Some of the world's strategists are concerned only with sword fencing, and limit their training to flourishing the long-sword and carriage of the body. But is dexterity alone sufficient to win? This is not the essence of the Way.
I have recorded the unsatisfactory point of other schools one by one in this book. You must study these matters deeply to appreciate the benefit of my Ni To Ichi school.
OTHER SCHOOLS USING EXTRA-LONG-SWORDS
Some other schools have a liking for extra-long-swords. From the point of view of my strategy these must been seen as weak schools. This is because they do not appreciate the principle of cutting the enemy by any means. Their preference is for the extra-long-sword and, relying on the virtue of its length, they think to defeat the enemy from a distance.
In this world it is said, "One inch gives the hand advantage", but these are the idle words of one who does not know strategy. It shows the inferior strategy of a weak spirit that men should be dependent on the length of their sword, fighting from a distance without the benefit of strategy.
I expect there is a case for the school in question liking extra-long-swords as part of its doctrine, but if we compare this to real life it is unreasonable. Surely we need not necessarily be defeated if we are using a short-sword, and have no long-sword?
It is difficult for these people to cut the enemy when at close quarters because of the length of the long-sword. The blade path is large so the long-sword is an encumbrance, and they are at a disadvantage compared to the man armed with a short companion sword.
From olden times it has been said: "Great and small go together.". So do not unconditionally dislike extra-long-swords. What I dislike is the inclination towards the long-sword. If we consider large-scale strategy, we can think of large forces in terms of long-swords, and small forces as short-swords. Cannot few give battle against many? There are many instances of few men overcoming many.
Your strategy is of no account if when called on to fight in a confined space your heart is inclined to the long-sword, or if you are in a house armed only with your companion sword. Besides, some men have not the strength of others.
In my doctrine, I dislike preconceived, narrow spirit. You must study this well. THE STRONG LONG-SWORD SPIRIT IN OTHER SCHOOLS you should not speak of strong and weak long-swords. If you just wield the long-sword in a strong spirit your cutting will be coarse, and if you use the sword coarsely you will have difficulty in winning.
If you are concerned with the strength of your sword, you will try to cut unreasonably strongly, and will not be able to cut at all. It is also bad to try to cut strongly when testing the sword. Whenever you cross swords with an enemy you must not think of cutting him either strongly or weakly; just think of cutting and killing him. Be intent solely upon killing the enemy. Do not try to cut strongly and, of course, do not think of cutting weakly. You should only be concerned with killing the enemy.
If you rely on strength, when you hit the enemy's sword you will inevitably hit too hard. If you do this, your own sword will be carried along as a result. Thus the saying, "The strongest hand wins", has no meaning.
In large-scale strategy, if you have a strong army and are relying on strength to win, but the enemy also has a strong army, the battle will be fierce. This is the same for both sides.
Without the correct principle the fight cannot be won.
The spirit of my school is to win through the wisdom of strategy, paying no attention to trifles. Study this well.
USE OF THE SHORTER LONG-SWORD IN OTHER SCHOOLS
Using a shorter long-sword is not the true Way to win.
In ancient times, tachi and katana meant long and short-swords. Men of superior strength in the world can wield even a long-sword lightly, so there is no case for their liking the short-sword. They also make use of the length of spears and halberds. Some men use a shorter

long-sword with the intention of jumping in and stabbing the enemy at the unguarded moment when he flourishes his sword. This inclination is bad.
To aim for the enemy's unguarded moment is completely defensive, and undesirable at close quarters with the enemy. Furthermore, you cannot use the method of jumping inside his defence with a short-sword if there are many enemies. Some men think that if they go against many enemies with a shorter long-sword they can unrestrictedly frisk around cutting in sweeps, but they have to parry cuts continuously, and eventually become entangled with the enemy. This is inconsistent with the true Way of strategy.
The sure Way to win thus is to chase the enemy around in confusing manner, causing him to jump aside, with your body held strongly and straight. The same principle applies to large-scale strategy. The essence of strategy is to fall upon the enemy in large numbers and bring about his speedy downfall. By their study of strategy, people of the world get used to countering, evading and retreating as the normal thing. They become set in this habit, so can easily be paraded around by the enemy. The Way of strategy is straight and true. You must chase the enemy around and make him obey your spirit.
OTHER SCHOOLS WITH MANY METHODS OF USING THE LONG-SWORD
Placing a great deal of importance on the attitudes of the long-sword is a mistaken way of thinking. What is known in the world as "attitude" applies when there is no enemy. The reason is that this has been a precedent since ancient times, and there should be no such thing as "This is the modern way to do it" in duelling. You must force the enemy into inconvenient situations.
Attitudes are for situations in which you are not to be moved. That is, for garrisoning castles, battle array, and so on, showing the spirit of not being moved even by a strong assault. In the Way of duelling, however, you must always be intent upon taking the lead and attacking. Attitude is the spirit of awaiting an attack. You must appreciate this.
In duels of strategy you must move the opponent's attitude. Attack where his spirit is lax, throws him into confusion, irritate and terrify him. Take advantage of the enemy's rhythm when he is unsettled and you can win.
I dislike the defensive spirit know as "attitude". Therefore, in my Way, there is something called "Attitude-No Attitude".
In large-scale strategy we deploy our troops for battle bearing in mind our strength, observing the enemy's numbers, and noting the details of the battlefield. This is at the start of the battle.
The spirit of attacking first is completely different from the spirit of being attacked. Bearing an attack well, with a strong attitude, and parrying the enemy's attack well, is like making a wall of spears and halberds. When you attack the enemy, your spirit must go to the extent of pulling the stakes out of a wall and using them as spears and halberds. You must examine this well.
FIXING THE EYES IN OTHER SCHOOLS
Some schools maintain that the eyes should be fixed on the enemy's long-sword. Some schools fix the eyes on the hands. Some fix the eyes on the face, and some fix the eyes on the feet, and so on. If you fix the eyes on these places your spirit can become confused and your strategy thwarted.
I will explain this in detail. Footballers do not fix their eyes on the ball, but by good play on the field they can perform well. When you become accustomed to something, you are not limited to the use of your eyes. People such as master musicians have the music score in front of their nose, or flourish swords in several ways when they have mastered the Way, but this does not mean that they fix their eyes on these things specifically, or that they make pointless movements of the sword. It means that they can see naturally.
In the Way of strategy, when you have fought many times you will easily be able to appraise the speed and position of the enemy's sword, and having mastery of the Way you will see the weight of his spirit. In strategy, fixing the eyes means gazing at the man's heart.
In large-scale strategy the area to watch is the enemy's strength. "Perception" and "sight" are the two methods of seeing. Perception consists of concentrating strongly on the enemy's spirit, observing the condition of the battlefield, fixing the gaze strongly, seeing the progress of the fight and the changes of advantages. This is the sure way to win.

In single combat you must not fix the eyes on the details. As I said before, if you fix your eyes on details and neglect important things, your spirit will become bewildered, and victory will escape you. Research this principle well and train diligently.

USE OF THE FEET IN OTHER SCHOOLS

There are various methods of using the feet: floating foot, jumping foot, springing foot, treading foot, crow's foot, and such nimble walking methods. From the point of view of my strategy, these are all unsatisfactory.

I dislike floating foot because the feet always tend to float during the fight. The Way must be trod firmly.

Neither do I like jumping foot, because it encourages the habit of jumping, and a jumpy spirit. However much you jump, there is no real justification for it; so jumping is bad.

Springing foot causes a springing spirit which is indecisive.

Treading foot is a "waiting" method, and I especially dislike it.

Apart from these, there are various fast walking methods, such as crow's foot, and so on.

Sometimes, however, you may encounter the enemy on marshland, swampy ground, river valleys, stony ground, or narrow roads, in which situations you cannot jump or move the feet quickly.

In my strategy, the footwork does not change. I always walk as I usually do in the street. You must never lose control of your feet. According to the enemy's rhythm, move fast or slowly, adjusting you body not too much and not too little.

Carrying the feet is important also in large-scale strategy. This is because, if you attack quickly and thoughtlessly without knowing the enemy's spirit, your rhythm will become deranged and you will not be able to win. Or, if you advance too slowly, you will not be able to take advantage of the enemy's disorder, the opportunity to win will escape, and you will not be able to finish the fight quickly. You must win by seizing upon the enemy's disorder and derangement, and by not according him even a little hope of recovery. Practice this well.

SPEED IN OTHER SCHOOLS

Speed is not part of the true Way of strategy. Speed implies that things seem fast or slow, according to whether or not they are in rhythm. Whatever the Way, the master of strategy does not appear fast.

Some people can walk as fast as a hundred or a hundred and twenty miles in a day, but this does not mean that they run continuously from morning till night. Unpractised runners may seem to have been running all day, but their performance is poor.

In the Way of dance, accomplished performers can sing while dancing, but when beginners try this they slow down and their spirit becomes busy. The "old pine tree" melody beaten on a leather drum is tranquil, but when beginners try this they slow down and their spirit becomes busy. Very skilful people can manage a fast rhythm, but it is bad to beat hurriedly. If you try to beat too quickly you will get out of time. Of course, slowness is bad. Really skilful people never get out of time, and are always deliberate, and never appear busy. From this example, the principle can be seen.

What is known as speed is especially bad in the Way of strategy? The reason for this is that depending on the place, marsh or swamp and so on, it may not be possible to move the body and legs together quickly. Still less will you be able to cut quickly if you have a long-sword in this situation. If you try to cut quickly, as if using a fan or short-sword, you will not actually cut even a little. You must appreciate this.

In large-scale strategy also, a fast busy spirit is undesirable. The spirit must be that of holding down a pillow, then you will not be even a little late.

When your opponent is hurrying recklessly, you must act contrarily and keep calm. You must not be influenced by the opponent. Train diligently to attain this spirit.

"INTERIOR" AND "SURFACE" IN OTHER SCHOOLS

There is no "interior" nor "surface" in strategy.

The artistic accomplishments usually claim inner meaning and secret tradition, and "interior" and "gate", but in combat there is no such thing as fighting on the surface, or cutting with the interior. When I teach my Way, I first teach by training in techniques which are easy for the pupil to understand, a doctrine which is easy to understand. I gradually endeavour to explain the deep principle, points which it is hardly possible to comprehend, according to the

pupil's progress. In any event, because the way to understanding is through experience, I do not speak of "interior" and "gate".
In this world, if you go into the mountains, and decide to go deeper and yet deeper, instead you will emerge at the gate. Whatever the Way, it has an interior, and it is sometimes a good thing to point out the gate. In strategy, we cannot say what is concealed and what is revealed.
Accordingly I dislike passing on my Way through written pledges and regulations. Perceiving the ability of my pupils, I teach the direct Way, remove the bad influence of other schools, and gradually introduce them to the true Way of the warrior.
The method of teaching my strategy is with a trustworthy spirit. You must train diligently.
I have tried to record an outline of the strategy of other schools in the above nine sections. I could now continue by giving a specific account of these schools one by one, from the "gate" to the "interior", but I have intentionally not named the schools or their main points. The reason for this is that different branches of schools give different interpretations of the doctrines. In as much as men's opinions differ, so there must be differing ideas on the same matter. Thus no one man's conception is valid for any school.
I have shown the general tendencies of other schools on nine points. If we look at them from an honest viewpoint, we see that people always tend to like long-swords or short-swords, and become concerned with strength in both large and small matters. You can see why I do not deal with the "gates" of other schools.
In my Ichi school of the long-sword there is neither gate nor interior. There is no inner meaning in sword attitudes. You must simply keep your spirit true to realize the virtue of strategy.
Twentieth day of the fifth month, the second year of Shoho (1645)

The Book of Void
The No To Ichi Way of strategy is recorded in this the Book of the Void.
What is called the spirit of the void is where there is nothing. It is not included in man's knowledge. Of course the void is nothingness. By knowing things that exist, you can know that which does not exist. That is the void.
People in this world look at things mistakenly, and think that what they do not understand must be the void. This is not the true void. It is bewilderment.
In the Way of strategy as a warrior you must study fully other martial arts and not deviate even al little from the Way of the warrior. With your spirit settled, accumulate practice day-by-day, hour-by-hour. Polish the twofold spirit heart and mind, and sharpen the twofold gaze perception and sight. When your spirit is not in the least clouded, when the clouds of bewilderment clear away, there is the true void.
Until you realize the true Way, whether in Buddhism or in common sense, you may think that things are correct and in order. However, if we look at things objectively, from the viewpoint of laws of the world, we see various doctrines departing from the true Way. Know well this spirit, and with forthrightness as the foundation and the true spirit as the Way. Enact strategy broadly, correctly and openly.
Then you will come to think of things in a wide sense and, taking the void as the Way, you will see the Way as void.
In the void are virtue, and no evil. Wisdom has existence, principle has existence, the Way has existence, spirit is nothingness.
Twelfth day of the fifth month, second year of Shoho (1645).
GO-SEN-NO-TE - When an attack and defence are not performed simultaneously, this may allow the opponent the advantage of attacking; this is called Gosen-no-te.
GOSHI - 'Hip'. Also known as Koshi.
GO-SHIN - 'Hard mind'. A collective term for a self-defence oriented attitude or state. Commonly refers to 'self-defence'.
GOSHIN-HO - 'Hard mind move/s. A collective term for 'self-defence techniques'. A collective term for any technique, or techniques, used primarily for a self-defence situation. See also Goshin-jutsu.
GOSHIN-JUTSU - 'Hard mind method'. A collective term for a method of techniques used primarily for self-defence situations.

GYAKU - 'Reverse' or 'opposite'. A collective term for anything reversed or opposite.
GYAKU-DACHI - 'Reverse stance'. Both partners face each other in opposite stances to one another, one in right and the other in left, for example.
GYAKU-GAMAE - 'Reverse position'. Both combatants facing each other in the opposite position, one in left and one in right stance for example.
GYAKU-HANMI - 'Reverse half body'. Both combatants face each other for combat in opposite stances from each other.
GYAKU-HANMI-GAMAE - 'Reverse half body position'. Both combatants face each other, for combat, in opposite fighting positions from each other, one in left and the other in right fighting stance for example.
GYAKU-MAWASHIGERI - 'Reverse roundhouse kick'.
GYAKU-NEKO-ASHI-DACHI - 'Reverse cat foot stance'. Body weight is placed on forward foot, as opposed to the rear leg on conventional cat-foot stances in Karate. See Sori-dachi.
GYAKU-TE - 'Reverse hand'. A collective term for wrist-lock tactics. May also refer to counterattack.



Gyaku-te (wrist-lock).

GYAKU-TE-DORI - 'Reverse hand grab'. Wrist lock technique.
GYAKU-TSUKI - See Gyakuzuki.
GYAKU-WAZA - 'Reverse techniques'. Joint-locking techniques. See also Gyaku-te.
GYAKU-ZUKI - 'Reverse punch'. A basic Karate punch delivered with the opposite arm in relation to foot stance. Also refers to a collective term for reverse punching techniques. Also known as Gyaku-tsuki.
GYAKUZUKI-DACHI - 'Reverse punch stance'. The stance normally used when performing reverse punch as in basic Dojo training.
GYAKUZUKI-NO-TSUKKOMI - 'Reverse punch with thrust body-in'. A reverse punch, delivered from Gyakuzuki-tsukkomi-dachi, towards the lower-body area of the opponent. The posture is normally a leaning forward position (so the relationship between the punch and the body is still efficient), the feet are positioned wider with the body's lowered centre of gravity, and the punch is directed downward towards the opponent's 'Hara' region.
GYAKUZUKI-TSUKKOMI-DACHI - 'Reverse punch body-in stance'. The stance used when performing Gyakuzuki-no-tsukkomi.
GYO - 'Elements', 'sequences', or 'stages'. Also a term referring to the formulation of prearranged fighting sequences, normally associated with Shorinji-kempo. Also known as Kyo.
H
HACHI - 'Eight'. Number.
HACHI-DAN - 'Eighth level'. Black belt
HACHI-JI-DACHI - 'Eight letter stance'. Hachi; eight, Ji; letter, Dachi; stance. The Yohi or ready stance normally used in traditional Karate styles. Variations include; Uchi-hachiji-dachi - feet inwards pointing, Soto-hachiji-dachi - feet outwards pointing. Also known as Hachi-no-ji-dachi.

HACHI-KYU - 'Eighth class'. Eight grade levels below Shodan black belt. Normally designated as either a white or red belt with one black stripe in traditional Japanese Wado-ryu Karate.



Hachi-Kyu

HACHIMAKI - 'Head wrapping'. Also known as the Tengui. The headband normally worn by Kendo-ka and Naginata-ka underneath the Men. Also referred to as the 'Japanese sweatband'.

HADJIME - 'Start', 'begin'. Also known as Hajime.

HA-IRI - 'Entering' or 'to enter'.

HAI-SHU - 'Backhand'. An open hand technique normally used as a block or strike.

HAISHU-UCHI - 'Backhand strike'. With the hand open and flat, the knuckle side of the hand would make contact.

HAISHU-UKE - 'Backhand block'. With the hand open and flat, the knuckle side of the hand would make contact.

HAISOKU - 'High-Instep'. The area at the top of the foot that would make contact on Mawashi-geri and other similar kicking techniques.

HAISOKU-DACHI - 'Instep stance'. A stance common in Karate. The feet are held together, heels and toes touching, so that the high-insteps are making contact. The attention stance used in Japanese and Okinawan martial-arts.

HAITO - 'Ridge hand'. With the hand open, or half-open, the top area of the hand (thumb side) strikes the target. Make a fist; protrude the forefinger for the closed fist version.

HAITO-UCHI - 'Ridge hand strike'. The contact area is made with the ridge between the thumb and forefinger. This technique can be delivered with or without an open hand structure.

HAIWAN - 'Back arm'. Refers to the back (watch-face side) of the arm. The portions of the arm include; Gaiwan (outer arm), Haiwan (back arm), Naiwan (inner arm), Zenwan (front arm).

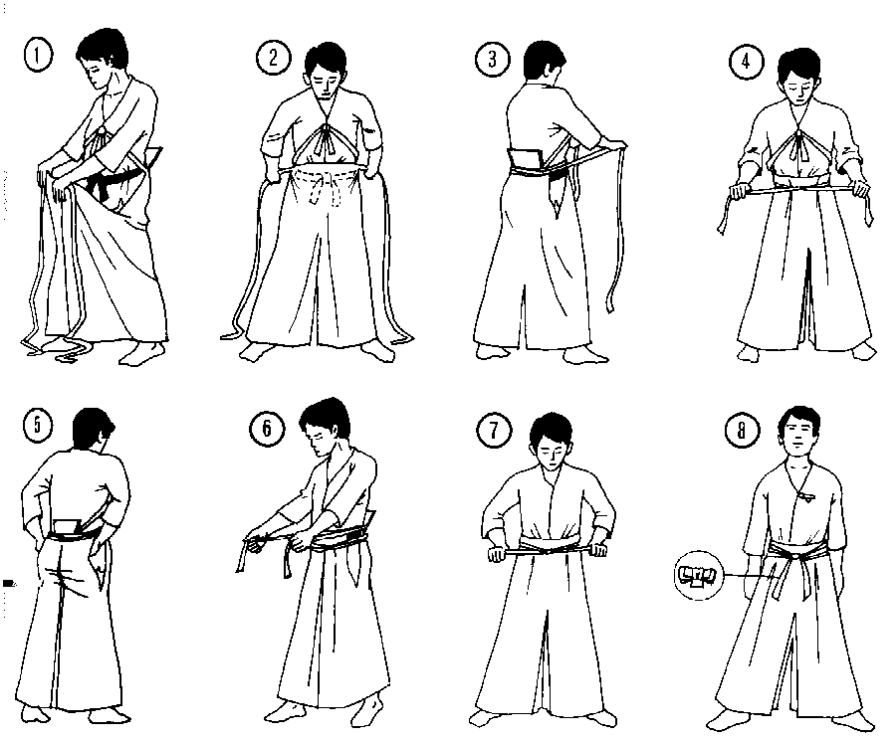
HAIWAN-NAGASHI-UKE - 'Back arm flowing block'.

HA-JI-ME - 'Start' or 'begin'. A command used in Japanese martial-arts. Also known as Hadjime.

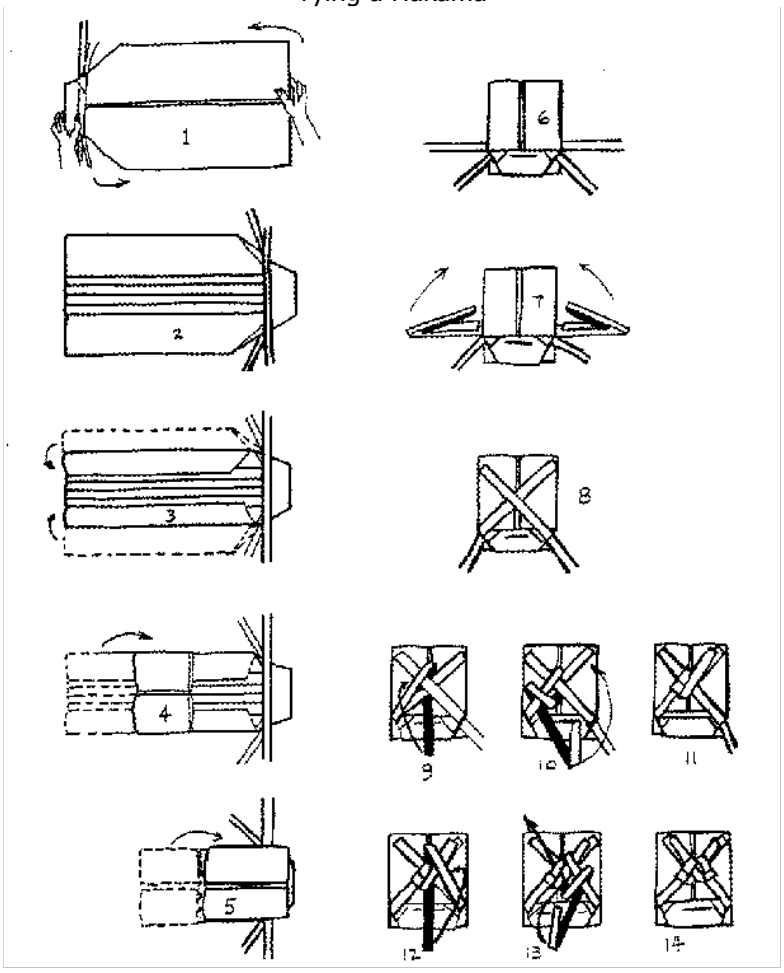
HAKAMA - 'Cut skirt'. The divided trousers worn in numerous traditional Japanese Martial-arts including Kendo, Aikido, Iaido etc. The 'Seven pleats' of the Hakama are said to represent: 'Jin', Benevolence, 'Gi'; Honour & justice, 'Rei'; Courtesy & etiquette, 'Chi'; Wisdom & intelligence, 'Shin'; Sincerity, 'Chu'; Loyalty, 'Koh'; Piety & devotion.



Suzuki Tatsuo (8th Dan) Hanshi often wears the Hakama during Karate demonstrations.



Tying a Hakama



Folding a Hakama

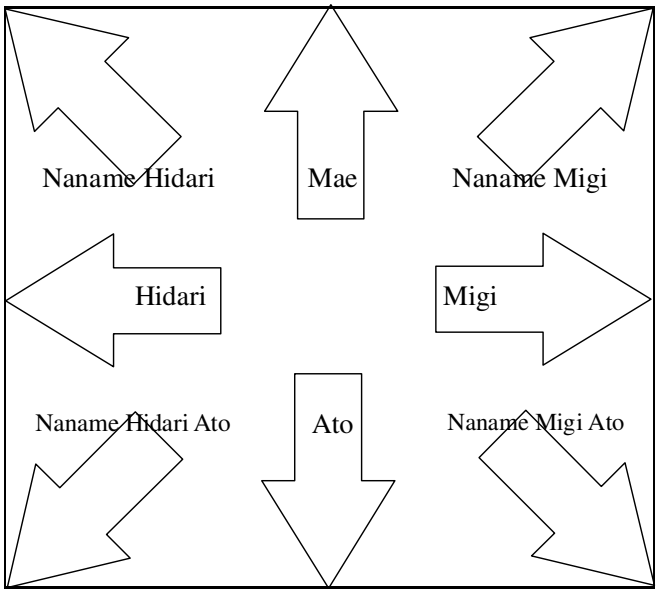
HAKAMA-SABAKI - 'Hakama movement'. In Karate, moving with 'awareness' of wearing a Hakama. Manoeuvring the body so as not to be hampered by the obstruction of a Hakama.

HAN - 'Half'.
HANGEKI - 'Attack is defence'. *Offence is often the best form of defence.*
HAN-GETSU - 'Half moon'. A Kata practised within the Shotokan school of Karate. The Kata was developed in the Shorei-ryu school of Okinawa and originally known as Seishan or Seisan. The footwork resembles the shape of the half-moon as the practitioner moves forward. See also Seishan.
HANGETSU-DACHI - 'Half moon stance'. The stance common to Han-getsu Kata. Feet are turned in and are placed a little wider than shoulder width apart, with the front foot slightly forward, both knees are bent. Also known as Seishan-dachi and Seisan-dachi.
HAN-KO - 'Name stamp'. The stamp used, by a Sensei, to authenticate a certificate or an official paper.



Hanko

HAN-MI - 'Half-body'. Also known as 'half front facing', or 'half front viewing'. Normally associated with the fighting position, and other similarly positioned stances, in Karate.
HANMI-GAMAE - 'Half body position'. A general term that refers to the half-front viewing fighting position of numerous styles of Karate.
HANMI-NO-KOKUTSU-DACHI - 'Half front viewing back stance'.
HANMI-NO-NEKO-ASHI-DACHI - 'Half front viewing cat foot stance'.
HANSHI - 'Master' or 'professor'. Normally awarded to 7th Dan and above.
HAN-TAI - 'Opposite'.
HANTEI - 'Balance', 'stability' or 'equilibrium'.
HAPPO - 'Eight directions'. Refers to the eight fundamental directions significant during Kata performances. *Can also refer 'all directions'.*



Happo – Eight directions.

HARA - 'Abdomen'. The seat of the soul, the centre of 'Ki'.
HARAI – 'Sweeping'. A collective term. See also Barai.
HARAI-UKE - 'Sweeping block'. A collective term used to describe 'sweeping blocks'. Also refers to the lower sweeping block practised within Shorinji-kempo. See also Gedan-barai.
HARAI-WAZA - 'Sweeping techniques'. A collective term used in numerous armed and unarmed martial-art systems.
HA-SA-MI - 'Crab'. The common crab found on the shores of Japan. Hira-Basami (flat crab). Becomes Basami when prefixed. Also a term used to describe the crab-claw effect of a strike or movement.
HASAMI-UCHI - 'Pincer strike'. If delivered with double Tetsui-uchi into both sides of the ribcage. Becomes Hasami-tetsui-uchi etc.

HASAMI-ZUKI - 'Pincer punch'. The two fists strike simultaneously into both sides of the ribcage, or other targets on the opponent. Associated with the motion of the crab claw.
HAYAI - 'Fast'. A general term.
HAYAKU - 'Quickly'. A general term.
HEIAN - Period name (AD 794 - 1185). Notable events: Heian-kyo (Kyoto) established as capital. Zen is introduced to Japan. The establishment of the Fujiwara regency in 858 AD. Taira-Masakado's insurrection in the east in 935. Wars in the north, the emergence of the Taira and Minamoto as the leading warrior families in the 11th century. Hogen insurrection (Kyoto) in 1156. Heiji insurrection (Kyoto), the supremacy of the Taira under Kiyomori in 1159. The first recorded instance of Seppuku in 1170. Death of Kiyomori in 1181. The Gempai (Minamoto - Taira) War in 1181 to 1185. Destruction of Heike (Taira) at Dan-no-ura in 1184. Period names include; Archaic, Asuka, Nara, Heian, Kamakura, Muromachi (Ashikaga), Azuchi-Momoyama, Yedo (Tokugawa), Meiji.
HEIAN - 'Peace' or 'tranquillity'. The five Kata developed by Yasutsune-Itosu in 1903 - 1906. Known as Pinan in Okinawan. See Pinan.
HEIJO-SHIN - 'Normal mind' or 'tranquil mind'. The state of mind during normal routines. The state of spiritual calm during combat and stressful activities. Heijoshin (or peace of mind) is the by-product of a person's complete inner being. It can only be achieved by refining the whole inner essence and this can only be accomplished if one's intellect, emotions, and character are developed in balance. Heijoshin literally translated means 'constant stable spirit'. Such a translation hardly does it justice. To understand the full nature of heijoshin one has to look to the nuances of the Japanese language. Heijoshin is comprised of three kanji (ideograms): Hei - peaceful, calm, steady. Jo - always, constant, continually. Shin - translates as 'heart' or the whole inner essence of the individual. Combining the kanji heijoshin is 'the whole inner being of person being continually at peace'. One has peace of mind. Heijoshin is best understood not as a single attribute but as a culmination of several character traits. As mentioned above, to achieve heijoshin requires a high degree of mental development in three key areas: intellect, emotions, and integrity (or character).
Why is heijoshin important to us as martial artists? Although our bodies may give way to time and age, we can continue to practice and develop our character and mental faculties. Heijoshin is an unlimited quality. As martial artists, and in life, there is always room for more knowledge, greater compassion, stronger love, and a higher level of character development.
To achieve heijoshin as a martial artist requires a lifestyle of discipline, effort, sacrifice and commitment. Such a commitment to developing excellence of character is what sets the martial artist apart from most people in a confused and unhappy society. As we discover, the true nature of martial arts training leads us to a fuller understanding of the nature of life itself. With this understanding comes peace of mind and true and lasting happiness.
Heijo-Shin is somewhat like Fudoshin (immovable mind). It means that you should always try and keep normal feelings and not be afraid or worried. When something happens do not tense up. For example, if you are walking down the street and suddenly you arte attacked you must keep calm and relaxed without fear so that you can block or attack immediately.
A Japanese General was presented with a big dog. The dog was very mean and when the general tried to touch the dogs head the dog tried to bite his hand. Instead of pulling back as a normal person would do, the General instantly put his hand deeper into the dogs' mouth so that the dog could not bite him. The General always kept a feeling of Heijo-Shin.
HEI-KEN - 'Normal fist'.
HEIKO - 'Parallel'. A term to describe anything of a parallel nature.
HEIKO-DACHI - 'Parallel stance'. Heiko; parallel, Dachi; stance.
HEIKO-ZUKI - 'Parallel punch'.
HEISOKU - The area on top of the foot, the high instep.
HEISOKU-DACHI - 'Close top-of-foot stance'. Hei; close, Soku; top-of-foot, Dachi; stance. The Informal attention stance. Feet together.
HENKA - 'Variations', 'modifications' or 'changes'. A collective term for modifications or variations etc. Used in many forms.
HENKA-WAZA - 'Changing techniques'. The methods of combat where techniques can be changed or varied as to create an advantage or opening from the opponent.
HIDARI - 'Left'. Opposite of Migi. See Yoko-hidari. See also Migi.

HIDARI-GAMAE - 'Left position'. Also known as Hidari-gamae-junzuki; left stance lunge-punch. The basic punch and stance in many styles of Karate.
HIDARI-HANMI-GAMAE - 'Left half front viewing position'. Left fighting stance.
HIDARI-SHIZENTAI - 'Left natural position'. The body stands naturally with the left foot forward of the right. Common in many Japanese martial-arts. See Shizentai.
HIJI - 'Elbow'. Also known as Empi in Okinawan Karate forms.
HIJI-ATE - 'Elbow strike'. Also known as Empi-uchi in Okinawan Karate forms.
HIKI-TE - 'Pulling-in hand'. The process of drawing-in the opposite hand while performing punches. Power can be increased dramatically as the arm is drawn back during a punching technique.
HIKKI-SHIKEN - 'Written Examination'. The written tests normally associated with Yudan grade examinations, etc.
HIKU - 'Pull' or 'to pull'. A collective term.
HIRA - 'Flat'. Term used to describe hand structure or object shape/s etc.
HIRA-BASAMI-UCHI - 'Flat crab strike', or 'claw-hand strike.' A technique used in Japanese and Okinawan Karate.
HIRA-KEN - 'Flat fist'. The middle joints of the four fingers are used for the 'flat-fist' strike or punch; Hira-ken-uchi/Hira-ken-zuki.
HIRA-KEN-ZUKI - 'Flat fist punch'. The fore-knuckle fist punch used in Karate.
HIRAKI-ASHI - A method of sidestepping by leading first with the leg of the same side, then drawing up the other foot. Hiraki-Ashi is of the four types of Ashi-Hakobi (moving footwork when attacking or defending). The four types of Ashi-Hakobi are Ayumi-ashi, Hiraki-ashi, Okuri-ashi, and Tsugi-ashi.
HIRA-TE - 'Flat-hand'. The fore-knuckle strike area.
HIRA-TE-UKE - 'Flat hand block'. A blocking technique using an open hand. Known also as Te-no-hira-uke.
HIRONORI-OHTSUKA - See Ohtsuka-Hironori.
HITO-SASHI - 'Forefinger'. Also known as Hitosahi-yubi, and Shokushi.
HITOSASHI-IPPON-KEN - See Hitosashi-yubi-ipponken.
HITOSASHI-YUBI-IPPONKEN - 'Forefinger one knuckle fist'. Also known as Hitosashi-ipponken. See Ipponken.
HIZA - 'Knee'. Also known as Hiza-gashira; kneecap.
HIZA-GERI - 'Knee kick'. A strike using the knee as a weapon. Also known as Shittsui/Shitsui (hammer knee).
HO - 'Contact'. See Ate-ru.
HO-GI - The traditional black over-gi worn by Shorinji-kempo-ka of 3rd Dan & above. A large rope-style belt is tied around the body on top.
HONBU - 'Headquarters'. The training base of a Kai or Ryu. Also known as Hombu. Usually a Honbu directs and controls numerous Clubs and Groups within its membership.
HONBU-CHO - 'Headquarters' Chief'. The President/Chief Instructor of a Honbu. See also Honbu.
HO-NE - 'Bone'. Also known as Koppen.
HORAN-GAMAE - 'Egg carrying posture'. The position where the arm is 'hooked' in front of the body (as if holding a basket of eggs) in preparation for striking or blocking. Present in numerous Karate Kata.
HYOSHI - 'Rhythm', 'timing'. Use the rhythm of the combat situation to your own advantage. There are many types of rhythm in martial-arts. It is important that all kinds are mastered, reverse as well as forward rhythm. Use the advantage of dictating the rhythm, upset your opponent's rhythm and defeat him. Hyoshi-o-kokoroete-shori-o-tsukamu; understand rhythm, capture victory. Hyoshi-o-kuruwasete-katsu; upset rhythm, win.
HYOSHO-JO - 'Certificate of commendation'.

I

I-BU-KI - 'Dynamic breath', 'controlled breath', or 'abdominal energy'. A breathing exercise, used in some styles of Karate, utilising dynamic tension of the abdominal area. By tensing the abdomen, and controlling the flow of breathing, the practitioner is able to increase and harness his Ki energy. The exercise must be done correctly, so as not to cause possible internal injury. The fundamental types of breathing generally used in martial-arts include:

Aun; harmony or diversion breathing, Ibuki; tension breathing, In-ibuki; passive/internal breathing, Nogare; Emphatic breathing, Zen; natural or basic breathing. See I-ki, and In-ibuki. See also I, Li, and Chi (China).
I-CHOSU - 'One tempo', 'one timing'. A Wado principle where multiple movements are placed within the element of a combined movement or timing, etc.
IDO - 'Movement'.
I-DORI - 'Seated defence movement' or 'kneeling defence'. Two practitioners face one-another in the kneeling position and go through various prearranged partner work.
IDORI-NO-KATA - 'Seated defence form'. The 'classical' kneeling defence techniques popular in numerous 'grappling' martial-art systems, also found in Wado-ryu Karate-do, etc.



Idori-no-kata – Demonstrated by Fukazawa Hiroji 8th Dan.

I-E - 'No'.
I-GATA - 'Empty form'. A term to describe 'no feeling' during the performance of Kata. A Kata without intention.



I-Gata

IKI-TA-KATA – 'Kata has to be alive'. With the execution of kata one has to imagine the adversaries. Only then kata will get fighting value and a purpose. Otherwise kata will be nothing more than a kind of dance and thus not a fight and with that not karate.
I-KYU - 'First grade'. See Ikkyu.
IK-KYU - 'First grade'. One grade level below Shodan black belt. Normally designated as a brown belt with two black stripes in traditional Japanese Wado-ryu Karate.



Ik-Kyu

INASHI – See also Inasu. (Article). Inashi & Irimi. Inashi is the act of placing oneself in such a position that enables one to dodge an oncoming attack. It is a movement that takes you out of your opponent's seichusen by either trapping, deflecting and or evading his line of attack.
Irimi is the act of entering into the opponent's space either before, during, or after he

attacks. You enter into his 'shikaku' (his blind spot) for the purpose of disabling him with some combination of strike, throw, or lock.
In order to perform irimi you first need to understand maai (distance between you and your opponent).
Maai is distance. But there are three main maai to consider.
There is your maai - the maai you require to strike your opponent.
There is the opponent's maai - maai your opponent requires to strike you.
There is the dynamic maai – the ever changing distance between you and your opponent as both of you move, shift, attack, dodge.
In order to successfully deliver a blow you must know the outer and inner boundaries of your maai.
In order to safely evade or deliver a blow you must know your opponent's maai (or else you will get hit).
Then there is the dynamic maai which is the ever changing distance between you and your opponent as both of you move, shift, attack and dodge.
Knowing your maai and your opponent's maai is not enough. If both of you charge forwards then the maai radically changes and the change must be accounted for in order to land a proper strike.
The only way to learn your personal maai is by doing various uchikomi drills. Experiment from different distances to discover your range for a particular technique.
The only way to learn someone else's maai is to have someone repeatedly attack you.
The only way to learn the dynamic maai is to practice uchikomi while the opponent either moves forward or back.
Assuming you understand maai then it is easier to proceed to irimi.
The movements of irimi can be practiced in the following drills (this is not an exhaustive list by any stretch of the imagination.)
Junzuki
Tobikomizuki
Nagashizuki
Pinan yondan movement where you step forward three times in mahanmi as you simultaneously execute an otoshiuke and haraiuke.
Junzuki helps because junzuki is a study in how to deliver power into the opponent AS you move forward.
For junzuki to be effective, the punch must not land AFTER the forward step is complete. The punch must land AS the forward step is completing. If the punch is complete AFTER the forward foot plant then much of the energy is absorbed into the floor. Ideally in junzuki you want to carry as much of your body weight into the strike. If you step first then punch, your step absorbs most of the forward body movement and thus robs the punch of potential energy.
One of the goals of junzuki training is learning how to move in such a way that you have to overcome as little inertia as possible.
Visualize doing junzuki downhill. It is much easier to go forward because there is less inertia to overcome. Visualize doing junzuki uphill. It is very hard because there is more inertia to overcome.
The 'art' of doing junzuki is figuring out how to move on a flat surface area with the similar ease as a downhill junzuki.
Because the junzuki stance has the shin pretty much perpendicular to the ground (the knee is not over the toe…that is cheating…..) it takes some training to understand how to move quickly without extraneous motion.
The trick is figuring out how to use the upper body (extended arm) along with the back leg and center of gravity placement.
The less inertia to overcome, the sooner you can attain maximum velocity.
Any extraneous movement adds to the delay in speed and weakens the force of the impact. Acceleration must be immediate. Do not hold the arm movement until the very end of the transition.
Tobikomizuki

Tobikomizuki is the study in how to put all of your weigh onto your fist at the impact point as you slid forward (as opposed to stepping forward in junzuki)
At the moment of impact the whole body must be behind the punch.
Nagashizuki is the study of sliding forward in a diagonal, off the line off attack while at the same time getting into your opponent's space and hitting him with force..
Again, similar to tobikomizuki, the whole body weight must be behind the punch at the moment of impact . If the front foot settles before the impact then the body weight is absorbed into the ground. The body must be in proper alignment so the body remains fully behind the impact.
Most people do nagashizuki with a 2 beat cadence. Nagashizuki must be done on one beat. Many people lead with their front foot and then punch. There is a time lag between the foot reach and the forward movement of the torso. When you 'reach' with the front foot you tend to leave your torso behind. The torso has to progress forward out of the line of attack at the exact instant the front foot moves forward. In other words, the entire body is connected and moves as one unit. Everything must be done as one. Most people 'reach forward with their leg, step down, then torque their body sideways. They land with their foot pointing straight forward then they rotate their foot on the ball of their foot as they punch.
Instead of doing it this way one must land the foot on a slight diagonal. As the foot begins to settle, in that split second, the ankle will tighten and the body will naturally shift into a diagonal and the whole body weight will be behind the impact.
Another important point to consider is that the extended hand and the length of the thigh must be in the same plane otherwise you cannot drive your mass into the opponent. Another way of saying this is that the front knee must be going into the direction of the opponent without locking the knee.
By practicing junzuki, tobikomizuki, nagashizuki and Pinan yondan, the movement of irimi will become natural.
Once the movement is mastered, the next part is learning how to go into the opponent's shikaku safely without getting hit.
In order to do this you must be aware of your seichusen(your centre line or line of attack). You must guard your seichusen and move along side their seichusen.
This can be done by either:
• moving in such a way that you avoid their seichusen
• by blocking (trapping) their front hand and taking their outside line
• by blocking (trapping) their front hand, taking the inside line while being aware of the potential danger of the inside hand or foot.
Only a stupid (or toothless) person will go forward into the opponent if he is not confident in his ability to block an oncoming technique. If a person is confident in his ability to block or trap then he will have no problem going forward.
The best drill I have found to master blocking is as follows: Pair up with a partner. Have your partner attack you for 1 minute. The only thing you are allowed to do is block. The blocks must be done in small movements..
Block as you shift the body. Shift back. Shift left. Shift right. Shift forwards. But never shift back by more than two steps. Once you start going backwards it is too hard to arrest the backwards movement due to momentum build up and you will not be in a position to counter attack. Try to shift forwards, left, or right. Once the student becomes confident in his ability to block, then he will have fewer reservations about going forward (diagonally) into the opponent.
The blocking training if done properly has now taught him inashi movements. No over blocking, just simple parries, deflections, redirections, trapping, interceptions, body shifting. No hard blocks.
Armed with the knowledge (body knowledge) of maai, inashi, and irimi, one will be able to enter into the opponent's space to execute the damage necessary to overcome the opponent.
Bob Nash. 15/1/2002.
INASU - 'Dodge', 'allow it to go'. A collective term for the tactic of avoiding by moving the body away from the attacker and/or his technique. With this tactic one is able to perform a block and counter in the same motion. One of the fundamental techniques within the Wado-ryu school of Karate. See also Wado-ryu.

INEN - 'Performing a Kata with real fighting spirit'. One of the basic principles of Kata practise. I-nen stands for 'kime', 'energy, 'force'. Suzuki Sensei refers to it also as the 'power from inside'. This comes from the energy-point under the navel, the Seika Tanden (hara). A kata has to be executed with 'spirit'. Other principles of performing Kata include: Ikita-kata, Inen, Chikara-no-kyo-jaku, Waza-no-gankyu, Ki-soko-no-donto, and Kinto.
IN-IBUKI - 'Passive' or 'internal breathing'. A soft form of breathing using mild abdominal tension. Used in some Okinawan forms of Karate. The fundamental types of breathing generally used in martial-arts include: Aun; harmony or diversion breathing, Ibuki; tension breathing, In-ibuki; passive/internal breathing, Nogare; Emphatic breathing, Zen; natural or basic breathing. See also Ibuki.
IPPON - 'One point'. Normally associated with the contest scoring system in tournaments.
IPPON-GUMITE - 'One step sparring'. In respect to Wado: Originally, Okinawan karate only concentrated on Kata. Around 1929 Ohtsuka Sensei started the study of Jiyu-gumite for competitive purposes, teaching Ippon and Sanbon-gumite; laying the foundation for modern karate kumite tournaments. Also known as Ippon-kumite.
IPPON-KEN - 'One knuckle fist'. The variations include: Hitosashi-ipponken; Forefinger one knuckle fist, Nakadaka-ipponken; Middle finger one knuckle fist, and Oyayubi-ipponken; Thumb knuckle fist.
IPPON-ME - 'First' or 'one'. Number. Finger counting; Ichi.
IPPON-NUKITE - 'One finger spear hand'. See Nukite.
IRI - 'Enter'. A collective term for the movement of 'entering' or 'to-enter', used in many forms.
IRI-MI - 'Body entering'. Iri; enter. Mi; body. The techniques of 'entering-in', either as a result of the opponent's failed technique and counterattacking inside his guard, or, by avoiding the opponent's intended technique and bypassing his defence to strike in at close range. See Mi. One of the fundamental concepts of the Wado school of Karate.

入身

Iri-Mi

ISHIMINE - The Karate master who was believed to be responsible for the development of the Kata Bassai. See Bassai, and Kata.
I-SOKU - 'One step'. Single step. See Issoku.
IS-SOKU - 'One sole', 'one step'. Refers to a single step.
ISSOKU-ITTO-NO-MA - The distance between opponents where only one step would be required in order to be in combat range.
ITTAI – 'Become one', 'as one', 'unification', 'unity'. A general term. Also refers to the 'mixing' together of various elements or forces etc. Two (or more) parts unifying as one.
ITOSU-YASUTSUNE - Ankoh (1830-1915). The Karate master who was believed to have been responsible for the development of the Okinawan Kata; Pinan-shodan, Pinan-nidan, Pinan-sandan, Pinan-yodan, Pinan-godan, Bassai-dai, Bassai-sho, Chintei, Chinto, Gojushiho, Ji-in, Ji-han, Ji-tte, Kosokun-dai, Kosokun-sho, Naifuanchin-shodan, Naifuanchin-nidan, Naifuanchin-sandan, Rohai-shodan, Rohai-nidan, Rohai-sandan, and Shiho-Kosokun. See Kata. See also Chiang-nan.
IWASAKI-YOSHIHIKO - An Interview with Iwasaki Sensei. *Yoshihiko Iwasaki is head of the Wado-Ryu Academy of Ireland. He lives and teaches in Dublin, Ireland and travels extensively throughout Europe. He is affiliated to the Wado-Ryu Academy under Shiumitsu sensei, which is a branch of the Wado-Ryu Karate-Do Renmei. He was born in 1943 in Yokohama Japan.*



When did you begin Martial-Arts training and who were your teachers? At about the age of six, when I was in school, I started Judo and also Kendo as was traditional with all Japanese boys. But I especially loved Baseball! My Sensei then was one of the teachers at the school in Yokohama but I can't remember his name. Training was strict, like Samurai way. Then when I went to University to study Economics, I decided to give Karate a try. Ohtsuka Sensei came fairly regularly but we were mainly taught by Arakawa Sensei who is the current head of the Wado-Kai technical committee and Yamashita Sensei who is one of the favourite 'old boys' of our University and one of Ohtsuka Sensei's oldest students. Needless to say training was quite brutal then. We did full contact fighting and little else!

Was your family interested in Martial-Arts? Yes, my father was a Yudansha in Kendo and in Judo. In the old days when he trained in Muso-Ryu kenjitsu, there were no 'dan Grades' as such. Instead, if you were good enough, you were registered with the Butokukai in Tokyo. He was good enough. They had different levels called Chuden, Kaiden, and Okuden. It was a great honour in those days to be registered. It means that you were given the secret techniques of your school. In those days the techniques were hidden and you were not supposed to show them to other schools or in public. Especially as an army officer, he was not permitted to speak about it even in the family! He was also a 3rd Dan in Judo when at that time there was no higher grade than 5th Dan. He went to war into WW2 as a heavy machine-gun operator in the bombers. If you know anything about the machine gunners in these planes you know that they are the first to be targeted by enemy planes because they want to destroy your ability to fight. He was very unusual because he survived! But he has a lot of bullet holes in his body. He qualified as an architect when he came home from the war.

Then there is my younger brother, Nobuhide, he is a 4th Dan Wado-Kai and runs the Wado club at the YMCA in Yokohama. His teams have an excellent record in Japan. He is 3 years younger than I. We have quite different personalities and when we were younger, we used to kill each free-fighting! We never got on very well, I suppose because we were too close in age. But now we get on much better.

"We were totally speechless after we saw it. We then knew that this must be the true Japanese Karate."

Can you tell us about your most memorable moments during your Karate career? I must say that the thing that stands out most of all is the first time I saw Ohtsuka Sensei's sword defence demonstration. At that time I never really saw a Karate demonstration before, and expected lots of wood breaking or bull killing like Oyama's legend or myth. In college we just killed each other fighting, there was no beauty or technique involved at all. Yes, the older boys like Arakawa Sensei and others tried to explain what Wado was sometimes or when the Grandmaster came he tried too, but we could not understand at all. So when we went to the very first Japan All Styles championships in 1968 and saw his demo with his son Jiro, it was amazing! We never saw anything like it before. We were totally speechless after we saw it. We then knew that this must be the true Japanese Karate. It was just so far ahead of any other Karate we had seen and way ahead of any of the other demos that day. Of course this is because what he was showing us was really original Japanese Jujitsu mixed with some

Karate. Another of my best memories was a national tournament held in Yokohama. I was on the YMCA team with my brother because we were good fighters. We trained hard for the tournament but unfortunately, I got the flu and on the day was very sick. Yamashita Sensei told me to fight anyway. He said "Yoshi, you go fight anyway, you will win!". Of course I could not refuse, and so I went in. After a few wins I met a very well known fighter. He was really tall and I was worried, but Yamashita Sensei kept my spirits up. Unfortunately, our training was very rough and was usually full contact and I ended up knocking the other fighter out-cold. I got disqualified but I will always remember Yamashita Sensei being proud!

As a well known Karate teacher can you describe your own personal training? I stretch for more than one hour every day. I train my stomach and my back to stop injuries. As well as this, I practice Kendo and Jo techniques using a big builder's shovel. One time a few years ago, a construction company was doing some work in the garden and they left behind a shovel. I was trying to practice with a heavy Bokken but it was not heavy enough after a while so I switched to the shovel. Its very good. I do Shomen-Uchi (overhead straight cut) lots of times each day. At least a hundred strikes. Its good for the internal power. If you just practice karate thrusting, your techniques won't be strong enough. Ohtsuka Sensei said that to get really good Wado technique you have to develop Kendo muscles. I also practice lots of Shiko-dachi (horse stance) to build up my legs. I practice Kata every day. Usually Kushanku and Seishan. Kushanku is good for general basic movements while Seishan is essential for good Wado Kumite techniques because it teaches how to generate internal power which you need in Wado movements, especially Kihon Kumite.

"I believe that the most important principle of Wado-Ryu is to 'disconnect your power'."



Can you tell us what you believe the principles of Wado are? I believe that the most important principle of Wado-Ryu is to 'disconnect your power'. It is essential to take off your power before the technique is completed. that is why Wado Kata has real power, it is not just a dance like some Kata competitors make it today. In Wado, you do not hold on to the Kime. This is called 'Nuki', and it is very difficult to master. You must not have any tension at all. You can see it in other Japanese Martial-Arts such as Kendo and Jujitsu, even in Aikido which has very sophisticated Tai-Sabaki techniques even though many western practitioners make 'Mudan-Ugoki' too which means they continue to hold on to power too long after it is necessary! this is what makes Wado so very different from Shotokan or Goju or any other Karate style. When it is not understood, you think it looks weak, but an experienced eye can see what it is. You should withdraw all power from your techniques before they are complete. The technique must move from power to no power very quickly. Thats why older peoples Kendo or the Grandmaster's Karate is so special to see. But it is not really possible to master until about 5th dan. Watch western boxing, they do not hold on to any power at all! Unfortunately, some Wado teachers did not understand this principle and so went their own way. It looks like Wado on the outside but inside it is not Wado principle. In Japanese Martial Arts, there is never any unnecessary tension.

There are some who would say that there is none of the original Jujitsu left in Wado-Ryu Karate. what do you think? In Wado-Ryu, the method of attacking the opponent is that of Karate. We have a saying, it is like this: in Wado-Ryu you bite and then chew Karate. Then it enters your stomach where it is digested and then turns into Jujitsu.

In Wado-Ryu we practice Kata differently to others. Yes we do blocks and other Karate movements in the Kata but that is only basic Wado and mainly for using in attack. Wado-Ryu defence is really Jujitsu, using the principles of Nagashi, Inasu and Noru, which are principles

in common with Kenjitsu. Of course you can not really understand how to defend unless you first learn to attack. That is the Karate section of the Wado syllabus, then you learn Tai-Sabaki and how to defend which is basically from Yoshinryu Jujitsu. Finally, you learn the principle of 'Ai-Nuki' which means that you do not 'crash' with your opponent, but naturally move to a good position to defeat him using his own power. Physically you never get hurt - mentally you never have arguments. This is the meaning of the 'Wa' in Wado. Harmony inside and outside yourself through 'Ai-Nuki'.

"Ohtsuka Sensei says that if Wado Karate was a soup, then the Karate part of Wado would just be like a pinch of salt!"

There are a lot of schools who claim to be Yoshinryu Jujitsu or Wado-Ryu without having any connection with Japan or certified teachers. What do you think about this? Wado-Ryu comes from Yoshinryu Jujitsu which originally comes from Shinkage Ryu Kenjutsu sword school. The original masters of Yoshinryu Jujitsu as well as Ohtsuka Sensei first and second as well and some of the other Japanese masters today including myself know and practice Kenjutsu sword techniques. Jujitsu-Ka and Wado-ka should understand the principles of Kenjutsu and be able to use a sword effectively. The style of Yoshinryu Jujitsu is more than 1,000 years old! It originally came from China and was developed by the Samurai to suit battle Japanese style so that you could use it in close fighting when you lost your long sword and you only had a short sword or a knife so it is a close-in fighting style. You can easily see if the schools you mention are real ones because if their teachers do not practice the sword or do not understand and teach the sword principles through either the sword itself or through training such as Jo, then they are not really what they say they are. Proper teachers can also be identified because they will understand and demonstrate excellent Tai-sabaki techniques such as Nagashi, Inasu and Noru. However, regarding Jujitsu, there are few real Jujitsu schools in Japan anymore. Most of the masters died out since long ago. I say that with the exception of maybe one or two masters and of course Ohtsuka Jiro who's main study is Wado-Ryu Jujitsu Kempo. Ohtsuka Sensei says that if Wado Karate was a soup, then the Karate part of Wado would just be like a pinch of salt!

Do you have any favourite Kata. Do you practice it in any special way? As I already said, I practice a lot of Ku-Shanku for basic movements and Seishan for improving Kihon Kumite and Kumite Kata. But I also like Chinto very much. I practice Kata the usual way but sometimes I adjust the Katas and add in new movements or change the directions and applications for particular reasons. The basic structure and principles I leave alone. The worse thing about some people's Kata practice is what we call 'Itsuku' which means their movement lacks the necessary flexibility to be able to change the techniques depending on the opponents changing situation. For instance, when I practice the Kata, I may change the block because I visualise a different attack or perhaps I move in another direction changing the play-line (Embusen) because the opponent moves differently.

Did you ever compete? Yes for many years in Japan with my University. But my final competition was in the 1984 World Championships in Tokyo. I brought the Irish National Team and fought myself winning all my fights. our team went to the quarter finals. I was 37 years old then. I am now 54 but have been thinking about making a comeback!

"If Kata were the bricks, basics are the sand, cement and water."

Can you explain what the basic criteria for good Kata competition is? Proper, strong basic techniques that would really be effective in a fight. If you do not practice proper basics the Kata will never be right! It may look pretty but it will never be right. For instance, if you are building a wall you need bricks, sand, cement and water. If Kata were the bricks, basics are the sand, cement and water.

Some people say that Wado kata is not good for all-style tournaments. What do you think of this and modern Wado Kata competitors? Wado Kata and Kihon must be capable of becoming typical Jujitsu movements and techniques. The Kata must be able to move the practitioner into correct Japanese Bujutsu movement. The main difference between Wado Kata and other styles is that the way other styles practice and perform the Kata makes it impossible for them to be able to use the movement like that in real fighting. In Wado, the Kata movement must be capable of being applied to modern fighting situations and Shiai. In other words, Kata is

the material needed to produce the final product, but it is not the product itself! That is why Wado Kata should never use unnecessary strength, movements/gestures or techniques.
When performing Wado style Kata the movements should flow easily from one to the other in a smooth quick manner but not 'rushed'. In other words, the Wado Kata should not stop between the techniques as such but should flow naturally from one technique to the next. Of course this is very unlike Shotokan or Goju style Kata. My complaint about Wado Kata competitors is that they do stop their techniques and 'pose' in order to appeal to the judges, they do not produce proper Wado Tai-Sabaki and use too much unnecessary tension.This is very, very wrong! We should do Wado Kata properly, not copy other styles whose Kata has a different concept behind it. Many students have not been practicing Wado Karate right. They train only for competitions which is only physical training like any sport.
In high level Kata competition with proper experienced judges, the scoring starts at an average or base level. Then scores are added to or subtracted from depending on their performance. If the performance lacks proper Wado mechanics such as Tai-Sabaki or natural relaxed arm movements, then marks are taken off. The Kata should not be just 'looking good' or 'posing', this kind of Kata is just gymnastics. Incorrect pace, wrong combinations or even a simple thing like stating the name of your Kata after you have already made 'Yoi' (ready stance) will cause marks to be taken off.

"Many teachers just do their own thing because they think they have all the answers."

What is the purpose of the Wado Academy? The whole point is to spread Ohtsuka Sensei's Karate principles. People need to have a strong leader who is experienced and whose ability is admired. Thats the problem with other groups because there are too many leaders. If teachers want to improve their Wado Karate they need someone to tell them what to do, but mostly they don't. Many teachers just do their own thing because they think they have all the answers. Unfortunately, their ability disappears and their Karate becomes something other than Wado-Ryu as it was meant to be. These teachers eventually forget the techniques and then 'invent' their own or teach incorrect versions of the original. Teachers must be intelligent enough to study properly and to change and develop their Wado properly. The Wado Academy's mission is to bring Ohtsuka Sensei to the world. Before the Academy, people did not see much of Ohtsuka Sensei's Wado.
What do you think about Karate in Japan nowadays? In my opinion Martial-Arts in Japan like everywhere else have become too sport orientated. But we must realise that Japanese Martial-Arts were changed in times of peace inside the Dojo. So originally the techniques were practiced to kill the opponent on the battlefield but now they are different. Thats OK, its practice for mind and body, mental discipline for life. Jujitsu and Karate also changed because of the Dojo and peace times. Ohtsuka Sensei was the first martial-artist to have Karate accepted as a proper martial-art in Japan because he included traditional Japanese techniques and approach in his style. he also introduced modern tournaments and full contact fighting. But the movements were adapted to suit 'knockdown' not 'kill'. Nowadays in Japan lots of people train in Martial-Arts but they do not train to kill they train for sport or for Budo (mind training). Budo and Bujutsu was always changing down through the years. 1,000 years ago techniques and attitudes are different to those of 500 years ago or 100 years ago. For instance a 800 year old sword is more curved than those produced in the last 100 years because more curve was better for slicing through armour skin and bone! Those old swords were bigger and heavier than the ones today. So it is natural for Karate to change in general too, to reflect the needs of today. Its a matter of what is necessary and what is not. This is like Wado Kata and techniques.
What are your plans, hopes etc., for Wado in the world today? We wish to continue to learn and teach Wado and when we leave the world, leave good teachers behind. Obviously, Wado may change after all of this current generation of Japanese teachers are dead and gone, but I hope the essential principles do not change. And most importantly, the manners and etiquette of Budo should not change. I am sure that in the future Karate will become an Olympic sport, but I hope this will not cause the traditional methods of our style to disappear. We must keep the traditional, beautiful Way. The relationship between teacher and student is NOT the same as that between coach and athlete. I hope there will always be a clear line between sports Karate and Karate-Do. In Budo, there is a big wall between the teacher and

the student that can not be scaled or gone around, this is the deep respect of student for teacher and teacher for student.October 2001, Tyrone Pardue

J

JA - 'Serpent' or 'snake'. A collective term for snake, a heavy-poisonous snake, as the Cobra, would be known as Doku-ja.

JI - 'Temple'. For example: Shorin; Shaolin, Ji; Temple.

JIDO - 'Juvenile', 'child'. See also Kohai.

JIGO-HON-TAI - 'Half jigo-tai'. A Karate stance where the feet are approximately two feet apart. An Iaki-jutsu defensive crouching position.

JIGO-TAI - 'Defensive posture'. In some styles of Karate this is an 'L' stance, where the front foot points forward and the rear leg points to the side. See also Jigo-hontai, and Jigo-tai-dachi.

JIGO-TAI-DACHI - An open straight-leg stance where the feet are held approximately three feet apart. See also Jigo-hontai, and Jigo-tai.

JI-HAN - 'Temple sound'. A Kata named after the Buddhist temple Ji'han-ji and developed by the Karate master Itosu-Yasutsune. Practised within the Wado school of Karate. See Kata. See also Jion.

JI-IN - 'Temple ground'. A Kata of the Shuri-te school of Karate developed by Itosu-Yasutsune. Named after the Shaolin Temple, Ji'in-ji. See Kata, and Itosu-Yasutsune.

JION - 'Temple sound'. An Okinawan Shorei-ryu Kata named after the Buddhist temple Ji'han-ji and developed by the Karate master Itosu-Yasutsune. See Kata, and Jihan.

JI-TTE - 'Temple hand/s'. A Tomari-te Kata named after a Buddhist Temple and developed by the Shorei-ryu Karate master Itosu-Yasutsune. This Kata is practised within numerous Karate schools of Okinawa. Also known, although mistakenly, as Jutte; ten hands. See Kata, and Itosu-Yasutsune.

JIYU - 'Freedom'. Free from restriction.

JIYU-GUMITE - 'Free sparring'. The 'sparring' aspects of Karate. Under controlled conditions, students are able to perform practical combat applications against one-another.

The rules of Jiyu-gumite will be based on the fighting principles of Competition Sparring. The exceptions are that Jiyu-gumite allows the controlled use of knee, elbow and grappling application. All Dojo Jiyu-gumite MUST adhere to the correct methods of 'contact-control', stated within the listed Contest Rules.

a. Prior to the start of the Jiyu-gumite, the Sensei/Sempai shall state any restrictions within the sparring match.
b. Students must wear the correct BWK recommended Karate protection (Bogu), which must conform to either the white elasticised/velcro style or official WKF (red/blue/white) equipment. *Hand-mitts and Shin & Instep pads MUST be worn at all times in club-sparring*.
c. It is recommended that students wear protective groin guards, breast protectors (female), and gum-shields. *Gum shields and groin guards MUST be worn at all times in sparring competition*.
d. Students must be in good health, with no pre-existing illness or injuries.
e. Contact is limited to NO MORE than; LIGHT contact to the face, MEDIUM contact to the body/trunk only.
f. Considerations must always be made to the age and capabilities of each opponent. Take each opponent as an 'individual' who may need differing needs and conditions to others to gain the best benefit from each club sparring-match. *Club sparring is NOT competition; it is a practise and learning experience*.
g. There will no technique/s directed towards the throat, neck, groin, or knee.
h. No excessive contact, DANGEROUS throws, or takedowns will be permitted. Deliberate violation of this rule will result in instant exclusion from Jiyu-gumite, leading to the possible expulsion of the club.
i. The Sensei has the right to implement additional rules and restrictions that he sees fit, to promote safe and beneficial sparring within his Dojo.

Exceptions from sparring:

a. Students who suffer from any kind of MEDICAL CONDITION where the practise could be detrimental to the health of the student.

b. Females, students under the age of 16 and over the age of 40 will not be 'forced' into free-fighting of any kind.
c. Students under the age of 8 years.

JIYU-RENSHU - 'Free practice'.
JO - 'Place', or 'area'.
JO - 'Upper'. Also refers to something being 'on top'.
JO-DAN - 'Upper level'.
JODAN-NO-GAMAE - 'High level posture'. 1. In Karate fighting-stance, the hands cover the head area for protection. 2. In Kendo, the Shinai is positioned to cover, and/or guard, the head area against attack etc. Also known as Jodan-gamae. See also Go-gyo-gamae.
JODAN-JUJI-UKE - 'Upper level cross-arm block'.
JODAN-SHUTO-JUJI-UKE - 'Upper level sword-hand cross-arm block'. See Juji-uke.
JODAN-SHUTO-UKE – 'Upper level sword-hand block'.



Jodan-shuto-uke demonstrated by Fallon Rayman Shodan.

JODAN-UKE - 'Upward level block'.
JODAN-ZUKI - 'Upward level punch'. A collective word for a punch to the face or head.
JO-SEKI - 'Upper side'. An area, in a traditional Japanese Dojo, just left of the Kamiza where the instructors would line up at the beginning and end of the training session.
JO-SOKU-TEI - 'Upper sole'. A term for the ball of the foot. See Soku.
JOZA - 'High seat'. Another word for Kamiza.
JU - 'Gentle', 'soft', 'pliable', 'placid'. An encompassing term.
JU - 'Ten'. Number.
JU-DAN - 'Tenth level'. Black belt.
JU-JI - 'Cross'.
JUJI-UKE - 'Cross arm block'. A blocking technique whereby the arms have to cross in order to perform the technique.
JUN - 'Centreline', 'meridian-line'.
JUNBI - 'Ready'.
JUNBI-UNDO - 'Ready exercise'. A term used to describe body warm-up drills. See also Taiso.
JUN-GERI - 'Leading leg kick'. Refers to the leading-foot front-kick practised within Shorinji-kempo.
JUN-ZUKI - Leading arm punch'. The front-hand punch practised within Karate, which is normally directed towards the downward/centre meridian-line of the body. Also translates as 'Meridian-line punch', or 'centre-line punch'. The front-hand punch, practised within Karate, which is directed towards the downward/centre meridian-line of the body.
JUNZUKI-DACHI - 'Leading arm punch stance'.

JUNZUKI-NO-TSUKKOMI -. 'Leading arm punch with thrust body-in'. The long front-hand punch, delivered from Junzuki-tsukkomi-dachi, targeting the head. The posture is normally a leaning-forward position and side-viewing (Jun-mahanmi).
JUNZUKI-TSUKKOMI-DACHI - 'Leading arm punch thrust body-in stance'. The stance used when performing Junzuki-no-tsukkomi.
JUPPONME - 'Ten', or 'tenth'. Finger counting; Ju.
JUROKU - 'Sixteen'.
JUROKU-NO - 'Sixteen'. A Kata, developed by the Karate master Mabuni-Kenwa, practised within the Shito-ryu school of Karate. See Kata.
JU-SHIN - 'Centre of gravity'. Normally found around the area of the Hara.
K
KA - 'Person' or 'follower'. For example; Karate-ka (Karate person).
KAE-SHI - 'Counter' or 'return'. As in counterattack. For example; A attacks B, B counterattacks A, A blocks and counterattacks.
KAGI - 'Hook'. A collective term for 'hook' or 'hooking'. In some arts may also refer to 'grapple'.
KAGI-UKE - 'Hook block'. The blocking technique in Karate whereby the blocking arm remains bent or hooked.
KAGI-ZUKI - 'Hook punch'. The punching technique in Karate whereby the punching arm remains bent or hooked.
KAI - 'Association'. Normally used to describe an organisation governing a Ryu, for example; Wado-kai (Wado), Goju-kai (Goju) etc.



Kai

KAISETSU - 'Commentate', 'commentary', 'explanation'. Refers to someone giving explanation or commentary. For example sports commentators are known as Kaisetsu-sha.
KAISETSU -. 'Application', 'explanation'. Refers to the application of techniques, normally in Kata. See also Kaishaku and Bunkai.
KAISETSU - 'Diffraction'.
KAISETSU - 'Establishment', 'opening'.
KAISETSU-KOSHI -. 'Grating', 'diffraction'.
KAISETSU-SHA - 'Commentator'. See also Kaisetsu.
KAISHAKU – 'Interpretation'. Kaisetsu; Application. Kaishaku; Interpretation. Bunkai; Analysis. There is a common misconception in reference to 'Bunkai' when interpreting Kata movement. To 'interpret' Kata movement in its 'classical form' should be referred to as Kaisetsu. This is where you would 'fit' the application to the classical movements of the form, within its traditional movement, without modification. Kaishaku refers to an 'interpretation' of what the 'classical' move may represent in a more 'informal' perspective.
Bunkai refers to the breakdown of the individual elements and placing the sequence within a more practical, flexible, and more natural element of combat. Therefore, with Bunkai, one can be much more creative with the interpretation/s of the classical form. From Kaisetsu comes Kaishaku, which then creates Bunkai.
KAISHO - 'Open palm'. General term for open hand karate techniques. Also known as Kaishu.
KAISHO - 'Club'. A general term. See also Kan.
KAISHU - 'Open hand'. See Kaisho.
KAKATO - 'Heel of foot'.
KAKATO-GERI - 'Heel kick'. The axe-kick in Karate.
KA-KE - 'Hook'. A general term for a hook or hooking motion.
KA-KE - 'Wrist hooking'.
KAKE-SHUTO-UKE - 'Hooking-wrist knife-hand block'.
KAKE-TE - 'Hooking hand'.
KAKE-TE - "Machite and Kakete". These timings (initiatives) will not be unfamiliar to experienced Wado practitioners. They are divided into two categories; Machite, of which there are two variants and Kakete which only has a single dimension to it.

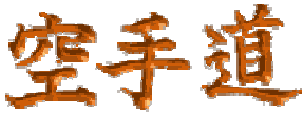
Machite is the strategy/response that allows the opponent to initiate an attack and turn the situation to your advantage. Kakete is where you forestall the opponent with your own initiative.
The first type of Machite is "Gosen-no-Sen", this involves defence turning into attack. The second type is "Sen-no-Sen" which means that your response is to move at the same time as the attacker and simultaneously defend/attack.
The Kakete method is described as "Sensen-no-sen" this forestalls the attack by seizing the initiative or creating the situation of seizing the initiative. BUT one must be careful and realize that all of these various initiatives can be turned against you by a wily and switched-on opponent, so one can easily envision a scenario where the initiatives can be continuously reversed and turned around – highly unlikely but not impossible.
KAKE-UKE - 'Hooking block'. Using the wrist to hook the opponent's punch.
KAKE-ZUKI - 'Hooking punch'.
KAKI-WAKE-UKE - 'Wedge block'. The two-handed Karate outer block designed to counterattack a body grab.
KAKUNINSHO - 'Certificate'. Also known as Menkyo, and Menkyo-jo.
KAKUTO - 'Bent wrist'.
KAKUTO-UKE - 'Bent wrist block'. Using the top area of the bent wrist as contact.
KAMAE - 'Posture' or 'attitude'. A general term for a posture or attitude of the mind and body. Becomes Gamae if prefixed, for example: Hidari-gamae; left-position. In his book the Kanji Ohtsuka Sensei uses that relates to 'Kamae' does not mean 'stance' but instead refers to the whole body. Ohtsuka is very clear that in Japanese Martial Arts there is no posture that is for defence alone, everything must be directed towards offence. This means that the practitioner is alive and even when practicing kata his techniques must be trained towards promoting 'living' kata that will flow between easy transformations of defence/offence, seamless and without artifice.



Kamae

KAMAE-KATA - 'Posture form' or 'posture method'. The types of posture normally used and associated in basic techniques, sparring, fighting or any situation. For example, the fighting position (Hanmi-gamae) promotes freedom of movement in any direction. The body is half facing, leading arm bent towards the opponent, and the rear arm is covering the solar plexus. Also known as Hanmi-kamae. See also Kamae.
KAMI-ZA - 'Divine seat'. The upper area of the Dojo. Normally where the shrine would be situated. The area of the Dojo where a picture of the school's Founder or Grand-master is placed. An area of reverence placed to the right of the Shinzen. Normally situated at the opposite of the Shimo-za. Also referred to as a Shinza.
KAN - 'Club'. See also Kaisho.
KANCHO - 'House master'. The senior master of a world-wide system.
KANI-BASAMI - 'Crab scissors'. A takedown, involving the use of the legs in a scissors movement to trap or entangle the opponent's legs, causing him to trip or fall.
KANI-WAZA - 'Scissor technique/'s'.
KAN-JI - The Japanese written language of Chinese origin.
KANKU - 'Looking at the sky', 'view the sky'. Formulated in two variations, these are Kanku-sho and Kanku-dai. The Shotokan Karate Kata that derives from the Okinawan Kata Ku-Shanku (Ku-sanku).
KANSETSU-WAZA - 'Joint techniques'. All forms of locking techniques directed against various joints of the body. See also Gyaku-te.
KANSHA - 'Thankfulness'. One of the precepts of Karate-do. Be grateful and give thanks for all things that you receive. Life, learning, and general 'being'.
KARA - 'Empty'.

KARA - 'China'. Originated from the character T'ang.
KARA-TE - 'Empty hand'. The Japanese art of unarmed combat or self-defence. Originated from Okinawa as; To-de, To-te, T'ang-te, and Okinawa-te. The characters were changed to promote Japanese 'nationalism' in pre-war Japan. *Karate'* 空手 or karate-dō 空手道 is a martial-art that developed from a synthesis of indigenous Ryukyuan fighting methods and Chinese kempo. "Karate" originally meant Te, or hand, i.e. *Chinese hand*, which was later changed to a homonym meaning 'empty hand' in Japanese. It is known primarily as a striking art, featuring punching, kicking, knee/elbow strikes and open handed techniques. However, in respect to Wado Karate, grappling, joint manipulations, locks, restraints/traps, throws and vital point striking will also appear. A practitioner of karate is called a karateka 空手家.
KARATE-DO - 'Empty hand way'. The spiritual and physical discipline, education of self-defence and competitive sport of Karate. The 'Do' (way) of Karate.



Karate-do

KARATE-DO-WA-REI-NI-HAJIMARI REI-NI-OWARU-KOTO-NO-WASURUNA - Karate-do begins and ends with courtesy.
KARATE-GI - 'Karate uniform'. Normally white in colour, reflecting the Shinto routes and purity of the art.
KARATE-JUTSU - 'China hand method' or 'art of the empty hand'. The original concepts and techniques of Karate taught in Okinawa. Changed to Karate-do by Funikoshi-Gichin.
KARATE-KA - 'Karate practitioner'.

空手家

Karate Ka – Karate Practisioner

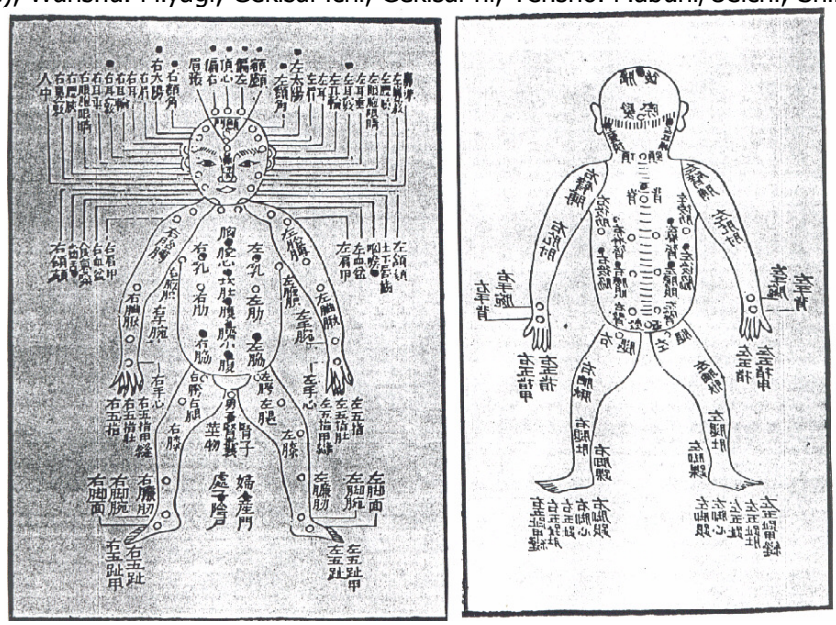
KARATE-NI-SENTENASHI - One of the precepts of Karate-do. One must never attack first, mentally or physically. Philosophy: If you attack, never be angry. If you are angry, never attack.



Karate-ni-sentenashi.

KARATE-NI-WA-SENTENASHI – See Karate-ni-sentenashi.
KASUMI - Refers to the acupoint situated on the 'temple' at the side of the head (behind the eyes and in front of the ears). See also Komekami.
KATA - 'Form', 'position', 'single'. Encompasses many interpretations, depending on the written Kanji, including 'rigid-form', and 'flexible-form'.
KATA - 'Form', 'formal exercise'. Prearranged fighting techniques put into a set, pattern or form. Karate Kata can be split into three schools: SHURI-TE: Pinan (Heian) Shodan, Nidan, Sandan, Yodan, Godan. Naifanchi (Tekki) Shodan, Nidan, Sandan. Passai (Bassai) Dai, Sho. Ku-Shanku (Kanku) Dai, Sho, Shiho-ku-shanku. Ji-tte (Jutte). Ji-in. Ji-han (Jion). Gojushi-ho Dai, Sho. NAHA-TE: Sanchin. Tensho. Gekisai-Dai-ichi, Gekisai-Dai-ni. Saifa (Sai-hawah). Seisan. Seipai. Sanseiru. Shisochin. Kururunfa (Kururun-hawah). Seienchin. Suparinpei. TOMARI-TE: Chinto (Gankaku). Rohai (Meikyo). Wanshu (Enpi, Empi). Wankan (Matsukaze). Others; Niseishi (Nijushi-ho). Sochin. Ananku. Unsu. Seishan (Hangetsu). The above-mentioned Kata have some variations. For example, Passai Kata has not only Dai and Sho, but also Matsumura no Passai (Passai of Matsumura), Tomari no Passai and Ishimine no Passai. In Uechiryu, although a Naha-te style, they developed a different series of Kata.

These include Sanchin, Kanshiwa, Seishan, Seirui, and Konchin. Karate Kata which possess numbers as names are considered originally of Chinese and/or Buddhist origin, and passed into the Okinawan-te systems during the 1800's. The numbers have been referred to as many interpretations and factors in modern martial-arts, either as the amount of steps, techniques etc. However, it is my personal belief that they have their history within the original teachings of acupoint striking within the Kata. For example, there are considered 36 'killing' points on the human body (Sanseiru). From personal research I have found that many of the 'numeric' Kata have their foundations within the original Chinese acupoint striking system practised in the mid 1500's. It was considered the original method of 'numeric strike-point' combat was created by the Chinese Shaolin martial-artist Feng-Yiquan at that time (see diagram below, 'vital points'). Other Chinese martial-artists who studied this form of combat included the famous Xie-Zhongxiang. These 'numeric' Kata also include; Suparinpei (108), Gojushi-ho (54), Sanshiru (36), Nipaipo (28), Niseishi/Nijushi-ho (24), Seipai (18), Seishan/Seisan (13), etc., all, I believe, linked to the acupoint science. In Buddhism, however, numbers hold great symbolic importance, specifically referring to the 108 desires of man. This is very interesting as many of the Kata hold factors of 108, as: Suparinpei (108), Gojushi-ho (54), Sanseiru (36), Seipai (18), etc. Karate Kata lineage can be based on the following: Aragaki; Ni-sei-shi, Sochin, Unsu. Chatanyara; Ku-Shanku. Gokenki; Hakucho, Nipaipo, Papuren. Higaonna; Kururunfa, Saifa, Sanchin, Sanseru, Seienchin, Seipai, Seishan, Shisochin, Suparinpei. Ishimine; Bassai. Itosu; Pinan Shodan, Pinan Nidan, Pinan Sandan, Pinan Yodan, Pinan Godan, Bassai-dai, Bassai-sho, Chintei, Chinto, Gojushi-ho, Ji-tte, Ji-han, Ji-in, Kosokun-dai, Kosokun-sho, Naifuanchin Shodan, Naifuanchin Nidan, Naifuanchin Sandan, Rohai Shodan, Rohai Nidan, Rohai Sandan, Shiho-Kosokun. Mabuni Kenwa; Aoyagi, Juroku, Miyojo. Matsubayashi; Annanko. Matsumura; Bassai, Seishan, Rohai. Matsumora; Rohai, Wankan (Matsukaze), Wanshu. Miyagi; Gekisai-ichi, Gekisai-ni, Tensho. Mabuni/Ueichi; Shinpa.



The 'vital points' from the Hsi-Yuan-Lu, written in AD1247.

KATA-ASHI - 'Single foot'. Refers to one footstep. Also part of the training for Ninja-aruki within Nin-jutsu. See Ninja-aruki, Ninja, Nin-jutsu, and Shinobi.

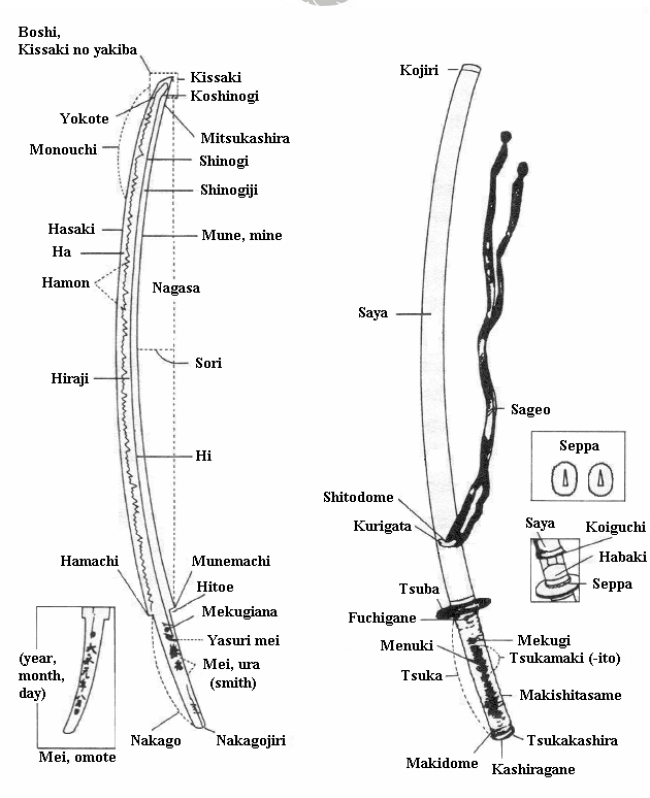
KATA-HIZA-DACHI - 'Single-knee stance'. One knee or kneeling stance.

KATA-KI - 'Enemy' or 'opponent'.

KATA-ME - 'Hold', 'grapple', 'stability', 'rooted', 'defence'. A general term that may encompass many interpretations.

KATAN - 'Simple', 'not difficult', 'easy'. A general term.

KATANA - 'Sword'. The Katana was the longer of the two swords carried by the Samurai. The shorter being the Wakizashi. Worn in the belt during the Momoyama and Edo periods. During the Heian period only a knife was worn, which was also named a Katana.



Katana & components.

KATA-NO-ROKU-GENSOKU - 'Six Principles of Kata'. Principle 1. Ikita-kata - Performing a Kata as a real fight. Kata must be alive and done with feeling and purpose. 2. Inen - Performing a Kata with real fighting spirit. 3. Chikara-no-kyojaku - Variation in hard and soft technique. Kata should be done with changes in application of power. Technique can be strong or yielding, hard then soft. 4. Waza-no-kankyu - Variation in quick and slow movement. Kata should be done with variations in the timing of movement, sometimes fast, sometimes slow. 5. Ki-soko-no-donto - Controlling breathing. Kata must be done with proper rhythm of breathing, when to inhale and exhale. 6. Kinto - Balance. Proper balance must be maintained in the performance of Kata.



Kinto

KATA-TE - 'One hand' or 'single hand'.
KAWARU-MA-AI – 'Changing/dynamic Ma-ai' Refers to the ever changing distance between you and your opponent as both of you move, shift, attack, and dodge during combat. See also Ma-ai-suru.
KAWASU – See Inasu. "Inasu" denotes "kawasu" in modern Japanese and means "get away" with body shifting. When your opponent launches at attack against you, you can "get away" by changing your place ("ten i") or position ("ten tai") by using "ashi sabaki" in conjunction with "te sabaki," or good hand technique, and "koshi kin," or proper hip rotation. This all adds up to "tai sabaki."
KAZUSHI – See Kuzushi.
KE-AGE - 'Kick upwards'. A rising-kick in Karate.
KEI-BU - The neck-area target in competition Karate. See also Keichu.
KEICHU - The acupoint situated at the nape of the neck. One of the striking areas of most unarmed forms of martial-arts. See Acupressure.
KEIKO - 'Practice' or 'training'. Types of training, practise, or instruction.



Keiko

KEIKO-GI - 'Practise uniform'. A 'general' term used by martial-artists for their uniforms.
KEIKO-KEN - 'Chicken beak hand'. Press the fingertips together with the thumb to create a 'chicken's beak' effect. The strike is made with the tips of the fingers to the eyes or softer more vulnerable areas of the body. Also known as Keikyo and Keikio.
KEIKO-NO-MOKUTEKI - 'The purpose of training'. The purpose of all training, to react without conscious effort.
KEIKOTSU - 'Shin'. See also Sune.
KEIKYO-KEN - See Keiko-ken.
KEI-MYAKU-HIKO - 'Pressure points', 'vital points'. A Japanese form of pressure-point study. See Acupoint and Acupressure. See also Keimyaku-iho.
KEIMYAKU-IHO - A Japanese form of pressure-point study. Also refers to the practise of pressure-point massage and manipulation within the Shorinji-kempo system. Shorinji-kempo emphasises the use of 138 of the total available acupoints within their training and studies. See also Atemi-waza.
KEIRAKU-HIKO - The practise of pressure-point massage and manipulation within the Shorinji-kempo system. See Keimyaku-iho.
KEN - 'Fist' or 'sword'.
KEN-NO-SEN - Break the opponent's defences by taking the initiative and attacking first and with commitment. See Sen.
KERI - 'Kick'. Pronounced Geri if used in conjunction with a preceding word or prefix, for example; Mae-geri.
KERI – See below for quick reference on popular Keri.

ASHI	Foot or Leg.
ASHI BARAI	Foot/Leg Sweep.
ASHI GATANA	Foot Sword.
ASHI WAZA	Name given to all leg and foot techniques, ASHI meaning either leg or foot and WAZA meaning technique.
FUMIKIRI GERI	Cutting Kick.
FUMIKOMI GERI	Stamping kick.
GERI	Kick. Used as a prefix. Geri used by itself would mean diarrhoea, so if not prefixed, Geri would be known as

	Keri. Also see KERI and KERU.
HIZA GERI (strike)	Knee Kick.
KAKATO GERI	Axe Kick, striking with the back of the heel of the foot.
KEAGE	'Kick Up' in karate we use this when describing snapping as opposed to thrusting kicks.
KERI	Keri by itself is a noun meaning kick coming from the verb Keru "To kick"; The normal spelling used when prefixed is Geri.
KERU	Kick. This is used when saying kick as a verb.
MAE-GERI	Front Kick.
MAE-GERI KEAGE	Front Snapping Kick.
MAE GERI KEKOMI	Front Thrust Kick.
MAWASHI GERI	Roundhouse Kick. *Literal translation: Comes from the term Mawa-ashi-geri; turn foot kick, to become Mawashi-geri; turning kick*.
MIKAZUKI GERI	Crescent Kick.
NIDAN GERI	Double Kick, as seen at the end of the Kata
REN-GERI	Consecutive Kicking, alternate kicking i.e. left and then right.
SOKUTO	Side edge kick.
SOKUTO FUMIKOMI HIZA	Side edge stamp kick to the knee.
TOBI GERI	Jumping Kick.
TSUMASAKI GERI	Kicking using the tips of the toes to strike with. Should only be used to attack the soft parts of the opponents body e.g. groin.
USHIRO GERI	Back Kick.
YOKO GERI	Side Kick. Can also refer to any kick directed from the side of the body.
YOKO GERI KEAGE	Side Snap Kick.
YOKO GERI KEKOMI	Side Thrust Kick. Also referred to as YOKO KEKOMI.

KERI-AGE - 'Rising kick'.
KERI-WAZA - 'Kicking techniques'.
KERO - 'Background training'. Training history etc.
KETTE - 'Foot hand'. Kick with punching technique. For example; Kette-junzuki, kick followed by straight punch.
KI - 'Spirit', 'feeling', 'intention', 'wind', 'wish', 'heart', 'breath'. Encompasses many meanings, including: 'The origin of the life-force'. See Ki-ai. See also Chi.



Ki

KI-AI - 'Spiritual harmony'. The aspects of the inseparable spiritual power and physical strength, found in Okinawan and Japanese martial-arts. To summon the spirit's harnessed energy and direct it to the required focal point. To summon the body's Ki energy by the use of Kiai. Used in conjunction with Kake-goe. Also used in many 'western' sports as tennis, weightlifting and rugby etc. See Kake-goe and Ki. See also Toate-no-jutsu and Chi.

KIHON - 'Fundamental' or 'fundamentals'. The basic training techniques found in most, if not all, martial-arts and practised repetitively in order to create a natural mental and physical state of execution and reaction.
KIHON-GUMITE - 'Fundamental sparring'. The prearranged fighting sequences within Japanese and Okinawan Karate that reflect the fundamental concepts of the individual style.
KIHON-KATA - 'Basic form'.
KIHON-WAZA - 'Fundamental technique'.
KI-KI - 'Pull'.
KI-KI-O-JI - Being afraid before fighting because of the enemy's reputation. One of the three Samurai Maxims now being utilised in today's Japanese martial-arts. The three Maxims are; Kikioji, Mikuzure, and Futanren. These are considered the three main weaknesses' that could lose a battle due to an insufficiently trained mind and body.



Ki-ki-oji.

KI-ME - 'Focus', 'contact'. To focus the mind and/or body. To be able to hit the required target etc.
KIME-NO-TAEMANAI – 'Continuous contact'. A general term referring to an element within Junzuki-uke-sanbon-gumite where body contact is maintained in order to detect movement from the opponent, etc. Kime-no-taemanai is an important element within Judo and Ju-jutsu based systems.
KIN-GERI - 'Groin kick'. A kick to the groin using the high instep.
KIN-TAMA - 'Testicles'. See also Kinteki.
KIN-TEKI - 'Groin'. See also Kintama.
KINU-KATSUGI - 'Carry the silk'. Refers to the subtle principle involved when lifting an opponent, in order to cradle the balance for carrying (as if attempting to carry a large roll of silk), prior to throwing.
KIOTSUKE – 'Attention'. A command generally used in the military. See also Kiritsu.
KIRITSU - 'Come to attention'. A command used in Japanese and Okinawan Karate. See also Kiotsuke.
KISOKU-NO-DONTO – 'The rhythm of breathing'. The right way of breathing is of great importance for the development of force and stamina, especially in long kata such as Ku-Shanku.
KIZAMI-ZUKI - 'Jab punch'. The snap punching technique in Karate.
KOHAI - 'Junior'. Refers to 'junior' as in age, position, and in society. A title normally given to junior students. See also Jido.

後輩

Kohai

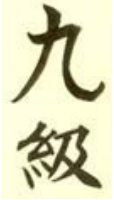
KOKEN - 'Bent wrist' or 'arch fist'. The upper part of the wrist is used for striking or blocking.
KOKEN-UCHI - 'Bent wrist strike'.
KOKEN-UKE - 'Bent wrist block'.
KOKO - The open-hand striking area of the hand between the thumb and forefinger. Known as 'Tiger-mouth'.
KOKO-RO - 'Body and soul' or 'mind and body'.
KOKORO-WA-KARADA-NI-TSUREZU - Also known as Karada-wa-kokoro-ni-tsurezu. Mind and body: Neither should be led by the other.
KOKUSAI - 'International'. Refers to anything international, for example; Kokusai-Karate-do Wado-kai; The International Wado Association of Karate-do.
KO-KUTSU-DACHI - 'Rear bent stance'. Ko; rear, Kutsu; bent, Dachi; stance. The collective name given to the back weighted bent-leg stances of Karate. In the Wado school of Karate

these include; Kokutsu-dachi (collective variations, some may also be performed with front knee straight or bent), Mahanmi-no-kokutsu-dachi, Hanmi-no-kokutsu-dachi.
KOME-KAMI - 'Temple'. *Anatomical*. See also Kasumi.
KO-MI - 'Body in'. Refers, collectively, to body movements directed towards or into someones person or position etc. Ko; in or inside, Mi; the whole body. See Fumi-komi. See also Iri-mi.
KON-JO - 'Fighting spirit'.
KOPPEN - 'Bone'.
KOPPO-JUTSU - 'Bone method'. The pressure and striking techniques designed to damage and break the bones of an opponent. Used in numerous Japanese and Okinawan martial-arts.
KOSA-DACHI - 'Cross leg stance'.
KOSHI - 'Ball of foot'. See Josokutei.
KOSHI - 'Hip/s'. Referred to as Goshi if prefixed.
KO-TE - 'Wrist' or 'lower forearm'. The area of the wrist/forearm area where the gauntlet is worn on Samurai armour. The term is used to highlight this 'gauntlet-sleeve' area. Also, the name given to the protective gloves worn in Kendo. See also Te-kubi and Ude-kubi.
KOTE-UKE - 'Lower-forearm block'. Lower forearm/wrist block.



Shiomitsu Masafumi (8th Dan) Hanshi demonstrates Kote-uke.

KOTE-WAZA - 'Lower-forearm techniques'. A collective term normally associated with wrist locking techniques. Also known as Gyaku-te.
KU - 'Nine'. Number. Also known as Kyu.
KU-DAN - 'Ninth level'. Black belt.
KUHONME - 'Nine' or 'ninth'. Finger counting; Kyu, or Ku. Also known as Kyuhonme.
KU-KYU - 'Ninth class'. Nine grade levels below Shodan black belt. Normally designated as a red or white belt in traditional Japanese Wado-ryu Karate.



Ku-Kyu

KUMITE – 'Meeting of hand', 'sparring'. Utilising the practical application of Karate techniques in a form of controlled fighting. There are different levels of 'sparring', these are 'one-step sparring', two-step sparring', 'three-step sparring', 'semi-free sparring', 'prearranged sparring', and 'fundamental sparring'. These types of sparring allow the practitioner to perform defensive and attacking moves created in a prearranged or rehearsed method. Another form of Kumite is known as Jiyu-gumite, or 'free-fighting'. 'Free-fighting', or 'free-sparring', is regarded in some schools of Karate as the most advanced form of sparring, as it utilises freedom to allow the practitioner to perform or express his techniques against another. During free-sparring sessions, the exponents usually wear protective equipment in the form

of padding etc., to protect one another against accidental hard contact. Becomes Gumite if prefixed, for example, Kihon-Gumite (basic, or fundamental, sparring) etc. See also: Ippon-gumite, Nihon-gumite, Sanbon-gumite, Ohyo-gumite, Kihon-gumite, Yakusoku-gumite, Shizen-gumite, Jiyu-gumite.



Kumite (fighting). Demonstrated by Suzuki Tatsuo (8th Dan) Hanshi and Yamanashi Sensei.

KUMITE-NO-GOGENSOKU – Refers to the five principles of Kumite: 1. Kiwa-hayaku – Attack your opponent with a strong/quick spirit; do not think of defence, only your attack. 2. Kokorowa-shizuka – Always maintain a calm mind and spirit. 3. Miwa-karuku – Your movement and technique must be polished and smooth. 4. Mewa-akirakani – When you look at your opponent see all of him. Do not fix your gaze on only one spot. 5. Wazawa-hageshiku – Your technique must be sharp.

KUN - 'Maxims'. See Dojo-kun.

KURO - 'Black'. Colour.

KURO-OBI - 'Black belt'. A belt that someone in the Japanese and Okinawan martial-arts would wear, someone who has mastered the basics. See also Yudansha and Dan.

KUSAN - 'Foreign attaché'. See Ku-shanku.

KUSANKU - See Ku-shanku.

KU-SHANKU - A Karate Kata created by Sakugawa-Kanga and named after the famous Chinese Shaolin martial-artist, Kung-Hsiang-Chung (also known as Kung-Shian-Chun, Kun-Shang-Kwan, Kwang-Shang-Fu,), who visited Okinawa in 1762. Later developed by the Shorin-ryu school of Okinawa. Known also as Kosokun, Ku-sanku, Ku-sankun, and Kanku. See also Chatanyara.

KUSHIN - 'Springing'. Being able to body-shift out and in with a springing motion. To avoid an attack by springing away, then quickly returning with a counterattack. This technique can be used at any angle, depending on circumstances.

KUSUSHI – See Kuzushi.

KUZUSHI - 'Upsetting', 'unbalance'. The techniques where the aim is to 'upset' the balance of the opponent. In Judo, referred to as methods of break-fall: Mae-guzushi (forward-break), Ushiro-guzushi (backward-break), Hidari-guzushi (leftbreak), Migi-guzushi (right-break), Migi-mae-sumi-guzushi (front-right-break), Hidari-mae-sumi-guzushi (front-left-break), Migi-ushiro-sumi-guzushi (rear-right-break), Hidari-ushiro-sumi-guzushi (rear-left-break). NB: Becomes Guzushi when prefixed.

KUZUSHI-WAZA -. 'Unbalance techniques'. A general martial-arts term. Refers to the unbalancing techniques practised in numerous Japanese martial-arts.

KYOSHI - 'Expert teacher' or 'assistant professor'. Normally awarded to sixth and seventh level black belts.



Kyoshi

KYU - 'Grade', 'class', 'boy'. The various colour-belt ranks, below black-belt level, in Japanese and Okinawan martial-arts. These are normally associated as: White-belt (beginner 10th Kyu), red-belt (9th Kyu - 7th Kyu), green-belt (6th Kyu - 4th Kyu), brown-belt (3rd Kyu - 1st Kyu). The colours of the Kyu grade are meant to represent the 'natural' progress in martial-



arts, hence the reason for the 'earth' colours. There are many variations on the theme, of course, depending on the relative system. Some modern styles have a colour belt change for every Kyu rank progression; anything up to ten colours can be present in some systems. From the lowest grade, the Kyu ranks may comprise of the following: Ju-kyu (10th grade), Ku-kyu (9th grade), Hachi-kyu (8th grade), Shichi-kyu (7th grade), Roku-kyu (6th grade), Go-kyu (5th grade), Yon-kyu (4th grade), San-kyu (3rd grade), Ni-kyu (2nd grade), Ik-kyu (1st grade).

KYU – 'Nine'. Number. Also known as Ku.

KYUHONME - 'Nine' or 'ninth'. Finger counting; Kyu, or Ku.

KYUKEI - 'Rest'. A command in the Japanese and Okinawan Dojo.

KYU-KYU - 'Ninth class'. Nine grade levels below Shodan black belt. Normally designated as a red or white belt in traditional Japanese Wado-ryu Karate. More commonly referred to as Ku-kyu.

KYUSOKU-GAMAE-WAZA - This is a very important part of the Shuri-Te philosophy. "Kyusoku" means break. "Kamae/Gamae" means form. It means making a break during fighting. This allows the other side to quit the fight and walk away. This may seem strange, but it is seen in other conflicts, such as a "cease-fire." If this is possible, it adds ethics to the conflict. Of course, "Yoi" and "Yame" have this same meaning and should be practiced as if they are the same. If we practice Karate for tournament only, we fail to learn this kind of technique. See Pinan.

M

MA - 'Time', 'space', 'gap' or 'distance'.

MA-AI - 'Time harmony'. In martial-arts; relates to the physical moving distance and timing between opponents.

MA-SURU – See MA-AI-SURU.

MA-AI-SURU - 'Adjusting/moving distancing'. An important element within Wado karate that refers to movement within Maegeri-uke-sanbon-gumite, where combatants re-adjust their distances between each other during retreat (and attack) of kicks, etc. See also Kawaru-ma-ai.

MACHI-DOJO - A small Dojo, sometimes a private Dojo, normally attached or connected to the main Dojo.

MACHI-TE - Comes from "Machite and Kakete". These timings (initiatives) will not be unfamiliar to experienced Wado practitioners. They are divided into two categories; Machite, of which there are two variants and Kakete which only has a single dimension to it.

Machite is the strategy/response that allows the opponent to initiate an attack and turn the situation to your advantage. Kakete is where you forestall the opponent with your own initiative.

The first type of Machite is "Gosen-no-Sen"; this involves defence turning into attack. The second type is "Sen-no-Sen" which means that your response is to move at the same time as the attacker and simultaneously defend/attack.

The Kakete method is described as "Sensen-no-sen" this forestalls the attack by seizing the initiative or creating the situation of seizing the initiative. BUT one must be careful and realize that all of these various initiatives can be turned against you by a wily and switched-on opponent, so one can easily envision a scenario where the initiatives can be continuously reversed and turned around – highly unlikely but not impossible.

MA-E - 'Front' or 'forward'. Also known as Me in Okinawa and the Ryukyu Islands.

MAE-ASHI-GERI - 'Front foot kick'. A kick delivered from the leading leg.

MAE-GERI - 'Front kick'.



Maegeri-chudan. Demonstrated by GE Swift (7th Dan) Kyoshi.

MAE-SURI-ASHI - 'Front sliding/gliding foot'. Refers to the forward sliding steps. Also known, in respect to the initial footwork within Ohyo and Kihon-gumite, as Nijiri-ashi and Ma-o-nusumu.

MAE-TOBI-GERI - 'Front flying kick'.

MAE-UDE-UKE - 'Front forearm block'.

MAE-UDE-OSAE-UKE - 'Front forearm pressing block'.

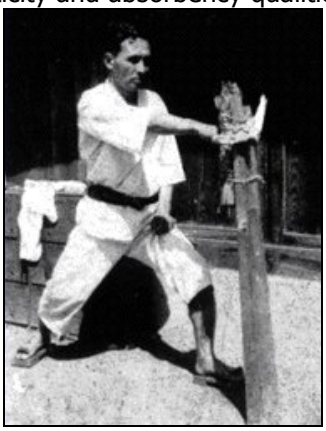
MA-HANMI - 'Side viewing'. Normally associated with positions in stances etc.

MAHANMI-NO-KOKUTSU-DACHI - 'Side viewing back stance'.

MAHANMI-NO-NEKO-ASHI-DACHI - 'Side viewing cat foot stance'. See Neko-ashi-dachi.

MA-ITTA - 'Submit'. The tapping signal made on the floor, or oneself, to signal submission due to a choke, or arm-lock etc., being applied to its maximum effect.

MAKI-WARE - 'Wound straw'. Traditionally made from rice-straw and bound together with rope or cord. Used as a Karate training aid for conditioning the striking areas of the hand and foot etc. Comes in many forms, either as a striking pad or as a straw-roll attached to a post or wall. Generally the wooden version is made from either Hanoi (Japanese cypress) or Sagi (Japanese cedar), due to its elasticity and absorbency qualities.



Makiwara. Demonstrated by Ohtsuka Hironori (10th Dan) Meijin.

MAKOTA - 'Sincerity'. One of the precepts of Karate-do. Also encompasses the ideals of honesty and devotion. *"Be sincere in all things; attain a pure heart."*

MAN-NAKA - 'Centre-point'. A general term.

MA-O-NUSUMU – Refers to the forward 'shuffling' movement present in the Ohyo-gumite and Kihon-gumite. See also Nijiri-ashi.

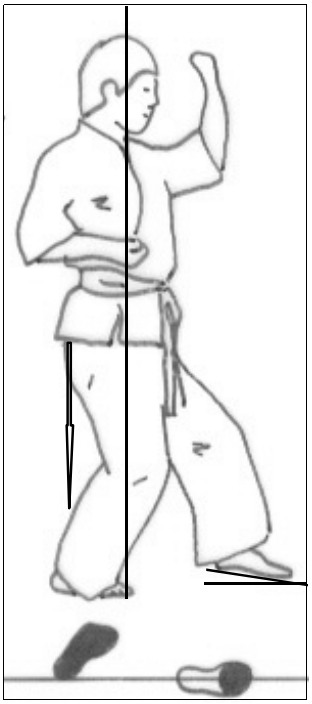
MARUI - 'Rounded', 'circular' or 'circular motion.

MASHOMEN - 'Front facing' or 'front viewing'. Normally associated with the direction one is facing and positions in stances etc. Facing the front of the Dojo is sometimes referred to as Mashomen.

MASHOMEN-NO-NEKO-ASHI-DACHI - 'Front viewing cat foot stance'. Weight mainly distributed on the rear leg to allow the leading leg to become lighter for defensive tactics.

The Wado Cat-stances are different to any other Karate style. In respect to our Mashomen-no-neko-ashi-dachi the hip should be over 'about' half-way up the back of the calf-muscle

(see arrow on diagram below), to ensure that not 'too' much is distributed on the rear leg. This way, as in the case of Pinan-Sandan, for example, where the cat-stance just prior to the Nukite (junzuki-dachi), the body is able to move forward effectively enough to strike quickly from stance to stance. Too much weight on the rear leg may 'slow down' the process of forward movement, as you would need to try and gain the inertia for forward delivery, etc.
Also, the heel of the front foot should rise only slightly, to allow the ability of forward movement. If the heel is too high and the weight is too much biased on the rear leg, movement and intension would be too obvious and forward movement can be delayed.
Attempt to allow the weight to be as 'neutral' as possible by allowing your cat stance the flexibility for both forward and backward movement. As far as front-leg kicking is concerned, *this would be performed during the 'progress' of the rearward movement*. As the opponent moves towards you, you would 'retreat' the weight further onto the rearward leg.
If you wished to use the front-leg to kick with more weight would need to be transferred during the 'retreat' in order to make good the technique.
As far as the 'stance' is concerned, like many others, the body must maintain a 'neutral' position at all times, as you may then have the 'flexibility' of both the forward and/or backward options.
If we look at Pinan Yodan, for example, from Mashomen-no-neko-ashi-dachi, you would be kicking from the rear leg prior to double body punching. If your weight was too far on the rear leg, the transition would not be as effective if ALL the weight was on the rear leg. The stance needs to be able to perform techniques in both ways.
For front leg kicking bringing the weight further back... and for rear leg front-kick dropping the leading foot flat and using the weight shifting into a forward fashion.



The Wado Mashomen-no-neko-ashi-dachi

MA-TE - 'Wait'. A command to halt proceedings in Kumite etc. Also known as Matte.
MAWA - 'Turn' or 'twist'. See Mawashi. See also Bo-seki and Mama-ru.
MAWA-ASHI-GERI – 'Turn foot kick'. Often referred to as the precursor term to Mawashigeri.
MAWARI - 'Swing around'. See also Mawaru.
MAWARI-KOMI - 'Turning body-in', 'spin body-in'. A method of stepping forward by turning the back as one moves in. This type of manoeuvre may be used during a counterattack. While the opponent is moving forward, turn your back and step in, a back-fist or elbow strike can be delivered at the same time.
MAWARU - 'Rotate', 'twist', 'swivel'. In Kendo, after attacking and striking the opponent, quickly pass and turn to face him.

MAWASHI - 'Circular', 'turning' or 'round'. A general term. Also refers to the 'roundhouse' techniques used in Karate. See Mawa. See also Bo-seki and Mama-ru.
MAWASHI-GERI - 'Turning kick'. The roundhouse kick used in Karate. See also Mawa-ashi-geri.



Mawashigeri-jodan. Demonstrated by GE Swift (7th Dan) Kyoshi.

MAWASHI-TOBI-GERI - 'Turning flying kick. The jumping roundhouse kick used in Karate.
MAWASHI-UCHI - 'Turning strike'. The roundhouse strikes used in Karate.
MAWASHI-UKE - 'Turning block'. One or both hands create a turning movement in order to block or escape from the opponent's technique etc.
MAWASHI-ZUKI - 'Turning punch'. Refers to the roundhouse punch.
MAWASU - See Mawashi.
MAWA-TE - See Mawatte.
MAWATTE - 'Turn hand'. The command in most Karate schools for the 'turn' when performing the various basic techniques etc., during formal training routines. Example; when in left fighting-position, turn to face the opposite direction, and exchange hands, into right fighting-position (turn and change hands). Also known as Mawate.
MAWATTE-GEDAN-BARAI - 'Turn with lower level sweep'. A turn and lower-blocking technique in Karate.
MAWATTE-JODAN-UKE - 'Turn with upper level block'. A turn and upper-blocking technique in Karate.
ME - 'Eyes'. Also known as Mi in Okinawa and the Ryukyu Islands.
MEI - 'Signature', 'authority'. Also refers to the sword-smith's inscribed signature found on the Tang.
MEIJIN = Japan. 'Life person'. Refers to 'expert' or 'spiritual perfection'. One becomes 'Meijin' only after experiencing years of infinite painstaking discipline.
MEI-YO – 'Honorary', 'honour'.

名誉

Meiyo

MEN-JO - 'Licence'. See also Menkyo-sho.
MEN-KYO - 'Certificate'. Also refers to a Master's Licence.



Yudansha-no-Menkyo – Black-belt Certificate

MENKYO-JO - 'Certificate'. Also known as Kakuninsho.

MENKYO-KAIDEN - A once in a lifetime award a Master would bestow upon his second to continue the art. A certificate of mastery in the Japanese martial-arts.

MENKYO-SHO - 'Licence'. See also Menjo.

ME-NO-KUBARI - 'Using the eyes'. Use your eyes to see all. Seeing the surface is Ken. Seeing the 'true' nature of things is known as Kan.

ME-NO-TSUKE-KATA - 'Fixing the eyes form'. When you watch your opponent, do not look at his eyes, body, or any 'specific' part of him. You must take an all encompassing view. The whole of your opponent must be viewed in order to react to any situation he creates.

METSU-BUSHI - 'Eye strike'. Striking the eyes with intent to blind or distract. Either with the hand as in Ju-jutsu, or with a powder substance as in Nin-jutsu.

MET-SU-KE - 'Eye contact' or 'focal point'. The concept of 'seeing' or sensing the presence of an opponent who is not there. When performing Kata, one must imagine there is an opponent. When performing blocking skills, one must still visualise the opponent as the attack is committed, even though he may have side-stepped or moved out of the eye-line etc.

MI - 'Eyes'. (Okinawa). See Me.

MI - 'Body'. Refers to the blade of a sword or knife.

MI - 'Body'. The whole human body.

MICARI-OBI - 'Green belt'. Also known as Midori-obi.

MI-CHI - 'Body and spirit'.

MICHI - 'Way' or 'path'. More popularly known as Do. As the Kanji is made up from '‘Body’ and ‘Spirit’, this suggests a ‘life-long’ pursuit or commitment. See Do.

MIDORI-IRO - 'Green'. Colour.

MIDORI-OBI - 'Green belt'. One of the intermediate colour belt student ranks within Japanese and Okinawan martial-arts. Normally awarded after one years practise.

MIGI - 'Right'. A general term and prefix. For example: Migi-gamae; right position. Opposite of Hidari. See Yoko-migi. See also Hidari.

MIGI-JIGO-TAI - 'Right defence posture'.

MIGI-HANMI-GAMAE - 'Right half viewing position'. The right fighting stance in many schools of Karate.

MIGI-SHIZENTAI - 'Right natural position'. A position where the leading foot is positioned in front of the rear. See Shizentai.

MIKAZUKI-GERI - 'Crescent kick' or 'arch kick'. A Karate kick where the kick is swung from either the outside of the body inwards (Uchi-mikazuki-geri, using the sole of he foot), or inside the body outwards (Soto-mikazuki-geri, using the outside edge of the foot). This technique may be used for either blocking or striking. See Mikazuki-geri-uke.

MIKAZUKI-GERI-UKE - 'Crescent kick block'. Soto; outer, or, Uchi; inner would be prefixed to elaborate on direction of the technique. Uchi-mikazuki-geri-uke, Soto-mikazuki-geri-uke.
MI-KUZU-RE - Being afraid because the enemy looks fierce and strong. One of the three Samurai Maxims now being utilised in today's Japanese martial-arts. The three Maxims are; Kikioji, Mikuzure, and Futanren. These are considered the three main weaknesses' that could lose a battle due to an insufficiently trained mind and body.



Mi-ku-zure.

MITTSU-NO-SEN - 'Three first, ahead'. The three types of Sen; Sen-sen-no-sen, known also as Kakari-no-sen; make a first move. Sen, also known as Tai-no-sen; both attack at the same time, one takes the advantage. Go-no-sen, also known as Machi-no-sen, which means; waiting for the opponent's attack, then counterattack.
MI-YABI - 'Courtesy'. Behaviour of a Samurai.
MOKUSO - 'Quiet thought'. Mokuso is part of the training of the mind called '*Mushin*', which comes from Zen Buddhism. One must attempt to return to the mental state of a new-born-child that is without a sense of fear, not conscious of distress, pain, cold etc. A baby cannot anticipate these things and therefore has no fear and does not hesitate before moving. An adult knows fear and is afraid. When attacked they feel tense and are often useless against the assailant because movement is restricted.
If one sees a beautiful flower, normally the mind concentrates on it, but with an empty mind (Mokuso) the mind is aware of everything else as well as the flower.
So when one fights an enemy, attacking and defending, if only concentrating on blocking techniques, the mind is restricted to that movement, but if the mind is empty (and blocking practised enough) the body is able to do the next movement automatically and movements will always be natural.
If the body is tense it is wasting energy and restricting speed, it is essential to move without being conscious of it. That feeling is called *Mushin*.
The word Mokuso is formed by several ideograms that all together, are translated as 'watching in silence toward our heart. To think, or to reflect, profoundly'. Meditation is to the soul and the spirit, what the physical workout is to the body and mind. 'As a crystalline water's lake reflects without distortion all that exists around it, giving to it a shade of tranquillity and perfection to the nature; thus it must be the mind of the karate student toward the teachings of the master'. Mokuso is one of the paths leading to this state of mind.
The development of a strong commitment toward attaining peace and serenity puts us in harmony with the universe. The meditation is the vehicle to this union with the world and its inhabitants. Releasing the mind of any thought, we can see another dimension of the world. In this state of complete relaxation and sublime concentration, we release any mental disturbance (hatred, fears, pains, excessive desires, etc.) and simultaneously we unconsciously generate a psychic force. It is virtually impossible to create this force consciously. Just as we train hard to perfect techniques until they become part of our 'body memory', the practice of meditation teaches us to release this psychic force in a conditioned reflex for spiritual growth. While we advance toward this goal, the practice of meditation has beneficial effects. Daily meditation reduces stress, oxygen consumption decreases, which (cellular oxidation). The blood pressure and the pulse tend to slow. The lower respiratory rate stabilises the nervous system.
Meditation is defined by some experts as the perfect passive activity for the health of human beings. To practice correct meditation we need to be either standing, sitting or lying down, in complete stillness. Keep in mind that the practice of kata is by and large, an active form of very advanced meditation, and only those which have devoted many years to the practice of passive meditation, along with martial arts training, can discover this active meditation. To reach this level one must learn and practice certain specific relaxation techniques. These

techniques must be executed with an iron will. Mokuso must be practiced for a few minutes before and after each meeting of karate practice, and also for at least sixty minutes daily, preferably at sunrise and before bed. Little by little, as a result of perseverance, karate ka can learn to live in a constant moving meditation.

History: This practice goes back hundreds of years in both China and Japan. Throughout history meditation training has been acknowledged as a vital part of the training of anyone wishing to penetrate the depths of the martial arts. Many of the great masters achieved a level of superb technical mastery; their deeds are clouded by time and no doubt have been elaborated over the years. However, if only a fraction of these legends show a grain of truth, the contribution of the meditative aspects of martial arts training cannot be overestimated.

Objectives: *Short term.* At the beginning of a training session we need to compose the mind and focus on the task ahead. *Long term.* To return to a state of pure thought and action untainted by ill conceived and inappropriate responses.

Training of mind and body: The mind has to command the body to enable the practitioner to reap the benefits of the practice. A settled and controlled mind as a result of prolonged correct practice can have escalating beneficial effects on the body and boost and retain supplies of vital energy. ("*Chi*" Chinese. "*Ki*" Japanese.)

How it works: Posture: Posture is the first basic principle. Correct positioning of the body centres around the spine, which must be erect, and even when straight must not feel "collapsed".

In oriental thought the human being is the conduit between what they refer to as heaven and earth (The use of the word heaven must not be confused with the Christian understanding of heaven. Heaven in eastern philosophies means, the universe, or the cosmos.)

Mokuso/meditation can be performed in a number of ways, including sitting on a chair, standing or even lying down. (Ohtsuka Sensei (founder of Wadoryu style) endorsed the practice of laying down meditation; he called it Ouchaku Zazen. However the customary way is in traditional Seiza (kneeling) position.

Seiza is convenient, as it is also the accepted way to sit while bowing or resting in the Dojo. There is practical reasoning behind this posture.

Obviously it is a position that enables the hands to remain free. It was also an economical and dignified way of sitting in a Dojo of limited space. It was also safe; if a fellow student were to fall or stumble neither party would be injured.

If students find that prolonged sitting in Seiza is uncomfortable, or painful as a result of injury, then it is permissible to sit cross-legged, but the spine must be erect.

Hands and other considerations: Again, there are various schools of thought as to the correct positioning of the hands during Mokuso. Traditionally the position adopted is of the Zen practitioner, i.e. the hands in the lap, left hand upturned resting in the right hand. Thumbs of both hands are joined at the tip. (Some say that for women the hand position is reversed, i.e. right hand in left.) The hands must not be in a position that causes the shoulders to lift or cramp.

Also of vital importance is the position of the tongue. The tip of the tongue must rest on the palette just behind the top teeth. The reason for this is that the tongue acts as a connector to the cross over of two meridian channels and without the connection vital benefits of the practice will be lost.

Concentration: A wandering mind is a hindrance to advanced practice. It is probably a good idea to start by occupying the mind by just concentrating on a mental count of your breathing. By just focussing on the numbers you will prevent your practice deteriorating into just idle daydreaming.

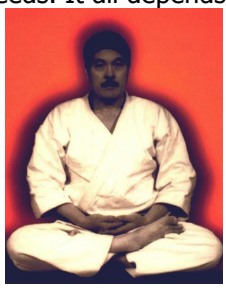
In Zen training the goal is to try and empty the mind to contact your true essence.

Breathing: Breathing is the keystone of correct practice. Over hundreds of years many techniques have been developed, but they are all based upon a series of central principles.

Correct breathing benefits the body in many ways, but first it must be recognised that our everyday breathing is hindered and restricted by a number of influences, ranging from stress and tension to poor posture.

Observe the breathing of a newborn baby or animals and it is noticeable that the breathing is primarily abdominal, while ours tends to involve the upper chest. Physiologically the

diaphragm controls the breathing acting as a pump. It is diaphragm breathing that is used in Mokuso.
It is no coincidence that the all-important "centre", the Seika Tanden is situated two inches below the navel. The Tanden is the reservoir of vital energy. Correct breathing charges and replenishes the store of vital energy.
Breathing Technique: All breathing must involve long, slow cycles of breath. Inhale through the nose, slowly drawing air into your lungs, but feeling as though you are drawing it down into your lower abdomen. Naturally this encourages abdominal breathing, correct use of the diaphragm and awareness of the Tanden.
Stop inhaling just before you are completely topped up. Don't push it too far, as it will cause tension in the wrong places. Retain your breath for a couple of seconds. Not too long or you will feel faint. Then slowly release the breath through your mouth, again concentrating on the use of the abdomen.
Do not force or squeeze out the last of the breath and do not hold, just allow your natural reflexive inhalation to begin the next cycle of breath.
Establishing a routine: The Mokuso practice prior to an average training session although it settles and composes the mind will not promote long-term benefits. The serious student needs to establish a routine supported by real commitment.
Do not expect results overnight, it takes a while for the body and mind to settle, but after about a month of sustained daily discipline of only 15 to 30 minutes per day you will notice a difference.
If practice is correct, then the energy boost and feeling of well being will become an indispensable part of a positive daily regime. Obviously you do not have to be a martial artist to practice these breathing/meditation techniques, and not all martial artists are prepared to embrace this discipline. Many think that the short-term paybacks of the "external" aspects of training are sufficient to meet their needs. It all depends on how high you set your goals.



Mokuso. Demonstrated by Kono 8th Dan Sensei.

MOKUTEKI - 'Purpose'. One of the precepts of Karate-do. You must have a positive and enthusiastic approach to what you have committed yourself in doing. Without purpose, there is no direction. Also known as Keiko-no-mokuteki.
MON - 'Badge' or 'emblem'. Heraldic symbol. The ancient clans of feudal Japan had and carried the Mon of their lord and master. Styles of martial-arts have their own Mon or badge of their system.
MON-JIN - Refers to a student of a traditional martial-art.
MO-RO - 'Double'.
MORO-ASHI – 'Double foot', 'both feet'.
MOROASHI-DACHI - 'Double foot stance'. A basic, evenly weighted, leading-leg forward facing stance in Karate.
MORO-ASHI-GERI – 'Double foot kick'. A kicking technique where both feet are used simultaneously.
MOROTE - 'Double hand' or 'two-handed'. Augmentation. A general term.
MOROTE-SUKUI-UKE - 'Two-handed scooping block'. A scooping technique used in Karate against a front kick attack etc.
MOROTE-TSUKAMI-UKE - 'Two-handed grasping block'. A defence against a Karate punch.
MOROTE-UCHI - 'Two-handed strike'.



Morote-uchi.

MOROTE-UKE - 'Double arm block'. Refers to a blocking technique that utilises both arms. Also known as the augmented forearm block; one arm blocks, while the other reinforces the arm at the point of greatest effect.

MOROTE-ZUKI - 'Double fist punch'. Both hands punch simultaneously. Also referred to as a two-handed thrust with the Sword etc.

MOTO-DACHI - 'Fighting stance'. The stance generally used in fighting position in most Karate styles.

MU - 'Nothing'. The Zen concept of emptiness. To clear the mind in preparation for any event. See Mushin.

MUGA-MUSHIN - (無我無心) is a compound term of *muga* and *mushin*. Muga literally means 'no-self' (derived from the Sanskrit anātman) and Mushin 'no-mind' (also from the Sanskrit *a-citta*). What is negated is the empirical body-mind as an ontological independent state of existence. *Muga* and *mushin* point to the same thing - the state of egolessness - but from different perspectives. *Muga* refers to the negation of the physical state, *mushin* to the mental state of empirical existence.

To understand better *mushin* one needs to understand *acitta*- or simply its Sanskrit-root *citta*. *Citta* is not easily rendered into English. As is the case with so many other Sanskrit terms, there does not seem to be a precise equivalent for it in English. Previous translations have proposed a variety of renderings, such as 'mind-stuff', 'thinking-principle', and similar compound words. In many instances, *citta* seems to convey consciousness, mind, *intellect* or psychic mass that orders and illuminates sensations coming from without - can serve as a mirror for objects, without the senses interposing between it and its object. Thus the non-initiate is incapable of gaining freedom, because his mind, instead of being stable (still, non-fluctuating) is constantly violated by the activity of the senses, by the subconscious, and by the 'thrust for life'.

The concept of Mushin/Acitta has been traveling throughout the ages undergoing series of contextual simplifications by different philosophical and empirical systems evolving from one to another. It has arrived to the present days still embellished in the colors of mystery. Disregarding the cascade of reductionistic efforts that were meant to make the Mushin/Acitta concept more accessible to the non-initiate, the attainment of Mushin/Acitta inescapably goes through the harsh path of self-perpetuated long practice and interiorization.

MU-JU-SHIN - 'Empty placid mind' or 'mind of nothingness'. See Mushin.

MU-SHIN - 'No mind' or 'empty mind'. A state of mind that has to be attained in combat as well as meditation. The training of the mind to help to attain the ability to react spontaneously without thought. Mushin (無心; Chinese Wu-hsin; English translation "no-mindedness") is a mental state into which very highly trained martial artists are said to enter during combat. The term is shortened from mushin no shin (無心の心), a Zen expression meaning *mind of no mind*. That is, a mind not fixed or occupied by thought or emotion and thus open to everything. For the origin of the *mushin* concept, see Muga-mushin.

Mushin is achieved when a fighter feels no anger, fear or ego during combat. There is an absence of discursive thought, and so the fighter is totally free to act and react towards an opponent without hesitation. At this point, a person relies not on what they *think* should be the next move, but what is *felt* intuitively.

A martial artist would likely have to train for many years to be capable of mushin. This allows time for combinations of movements and exchanges of techniques to be practised repetitively many thousands of times, until they can be performed spontaneously, without conscious thought.
The legendary Zen master Takuan Sōhō said:
The mind must always be in the state of 'flowing,' for when it stops anywhere that means the flow is interrupted and it is this interruption that is injurious to the well-being of the mind. In the case of the swordsman, it means death. When the swordsman stands against his opponent, he is not to think of the opponent, nor of himself, nor of his enemy's sword movements. He just stands there with his sword which, forgetful of all technique, is ready only to follow the dictates of the subconscious. The man has effaced himself as the wielder of the sword. When he strikes, it is not the man but the sword in the hand of the man's subconscious that strikes.
However, mushin is not just a state of mind that can be achieved during combat. Many martial artists, particularly those practising Japanese martial arts such as aikido or iaijutsu, train to achieve this state of mind during kata so that a flawless execution of moves is accomplished — that they may be achieved during combat or at any other time. Once mushin is attained through the practicing or studying of martial arts (although it can be accomplished through other arts or practices that refine the mind and body), the objective is to then attain this same level of complete awareness in other aspects of the practitioner's life.
Mushin is very closely related to another state of mind known as *heijoshin*, wherein a complete balance and harmony is attained in one's life through mental discipline. Musashi Miyamoto, the great swordsman, alighted to these mental states briefly, and his conversations with Jattaro were often repeated in Japanese folklore as lessons to be learned for the practice of one's life. Mushin and *heijoshin* are closely related to the teachings of Buddhism, specifically Zen teachings, and indeed the more mental aspects and attributes draw heavily from these philosophies.Also known as Mushin-no-shin and Mu-ju-shin. See also Mokuso.



Mu-Shin written in classical style

MUSHO-GO - The Zen concept of not searching*. If in search of peace, you travel - you will never find it. Just sit and wait - and peace will come to you*.
MUSUBI-DACHI - 'Bound stance' or 'tied stance'. Musubi; tie, Dachi; stance. Attention stance used in some Karate styles of Japan and Okinawa. The heels are together and the feet are open about 45°.
MU-TO - 'No sword'. Unarmed. Also refers to techniques and tactics related to an unarmed Samurai faced with an armed opponent. See also Muto-dori.
MUTO-DORI - 'No sword movement'. Refers to unarmed defence techniques and skills against an armed Samurai. Part of the Tachi-ai-no-kata series found in some Wado Schools of Karate-do. See Muto-dori-no-kata.
MUTO-DORI-NO-KATA – 'No sword movement form'. The classical form/s of unarmed defence against an opponent with a sword. Part of the Tachi-ai-no-kata series practised within the British Wadokai Karate-do Federation. The Muto-dori-no-kata practised within British Wadokai are based on the principles of the Yagyu School of the Sword, whereby the defender attempts to gain 'repossession' of a previously lost sword during battle. See also Ai-nuki.

N

NAGA - 'Flow'. Naga variations include: Naga: Flow – as in the flow of a river. Naga-re: Current flow - as in the Naga-re of the river (direction of the current). Naga-re-ru: To flow through. Naga-su: (active form) as in 'I will Nagasu the water' (I will drain/direct the water).

NAGA-RE – 'Flow'. Variations include Naga: Flow – as in the flow of a river. Naga-re: Current flow - as in the Naga-re of the river (direction of the current). Naga-re-ru: To flow through. Naga-su: (active form) as in 'I will Nagasu the water' (I will drain/direct the water).

NAGA-RE-RU - 'Flow'. Variations include Naga: Flow – as in the flow of a river. Naga-re: Current flow - as in the Naga-re of the river (direction of the current). Naga-re-ru: To flow through. Naga-su: (active form) as in 'I will Nagasu the water' (I will drain/direct the water).

NAGASHI - 'Flowing', 'floating'. A collective term for the avoiding movements, by turning or twisting etc., in Karate. One of the fundamental techniques within the Wado-ryu school of Karate. The basis of movement in the Wado school of Karate. Also known as Nagasu. See also Wado-ryu.

NAGASHI-UKE - 'Flowing block'. When blocking, the hand should follow the line of the opponent's motion then redirect the flow of the attack away from the intended target. The principle of twisting the arm in such a way to deflect, rather than to block, the opponent's strike. One of the concepts practised in the Wado school of Karate.

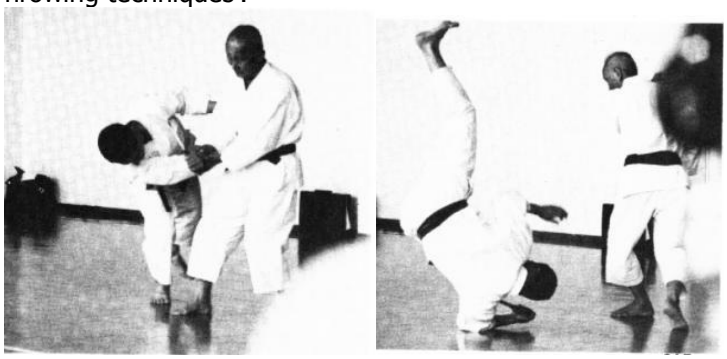
NAGASHI-ZUKI - 'Flowing punch'. The fundamental technique found in the Wado school of Karate. As an opponent moves forward to attack, the defender's body is turned in such a way to avoid the intended strike or kick. As the attacker continues forward the defender strikes, mostly without the necessity of blocking.

NAGA-SU – 'Flowing'. Variations include Naga: Flow – as in the flow of a river. Naga-re: Current flow - as in the Naga-re of the river (direction of the current). Naga-re-ru: To flow through. Naga-su: (active form) as in 'I will Nagasu the water' (I will drain/direct the water). See also Nagashi.

NAGE-ASHI - A foot-sweep resulting in a takedown.

NAGE-TE - 'Throwing hand'. Relates to throwing techniques. See also Nage-waza.

NAGE-WAZA - 'Throwing techniques'.



Nage-waza.

NAI-FANCHI - 'Inside moving'. See Nai-hanchi.

NAIFANCHI-NIDAN - 'Inside moving level two'. One of the three Kata, based on the Motobu-Choki's Naifanchi Kata, which was formulated by Itosu-Yasutsune. They are known as Tekki in some styles of Karate, namely Shotokan. The Itosu-Yasutsune series of Naifanchi include Naifanchi-shodan, Naifanchi-nidan, and Naifanchi-sandan. Also known as Naifanchin, Naifuanchin, Naihanchi, and Naihanji. See Nai-hanchi. See also Tekki and Tetki.

NAIFANCHI-SANDAN - 'Inside moving level three'. One of the three Kata, based on the Motobu-Choki's Naifanchi Kata, which was formulated by Itosu-Yasutsune. They are known as Tekki in some styles of Karate, namely Shotokan. The Itosu-Yasutsune series of Naifanchi include Naifanchi-shodan, Naifanchi-nidan, and Naifanchi-sandan. Also known as Naifanchin, Naifuanchin, Naihanchi, and Naihanji. See Nai-hanchi. See also Tekki and Tetki.

NAIFANCHI-SHODAN - 'Inside moving first level'. One of the three Kata, based on the Motobu-Choki's Naifanchi Kata, which was formulated by Itosu-Yasutsune. They are known as Tekki in some styles of Karate, namely Shotokan. The Itosu-Yasutsune series of Naifanchi include Naifanchi-shodan, Naifanchi-nidan, and Naifanchi-sandan. Also known as Naifanchin, Naifuanchin, Naihanchi, and Naihanji. See Nai-hanchi. See also Tekki and Tetki.

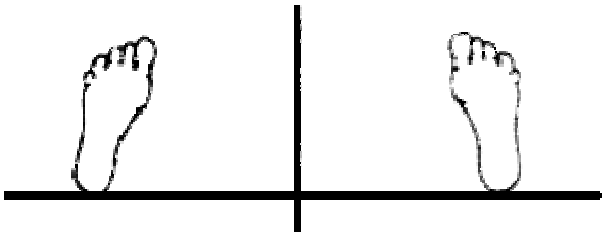
NAIFUANCHIN - See Naifanchi.

NAI-HANCHI - (Okinawan). 'Stealth stepping', 'inside moving'. A Kata practised within the Wado school of Karate, based on the original movements of Naifanchi, which was developed by Motobu-Choki. The original version of this Kata has links with the White Crane system of Fukien, China. The Kata was created to practise techniques designed to protect from frontal attack. Known as Tekki in some styles of Karate, namely Shotokan. The Itosu-Yasutsune series of Naifanchi include Naifanchi-shodan, Naifanchi-nidan, and Naifanchi-sandan. Also known as Naifanchin, Naifuanchin, and Naihanji. See also Tekki and Tetki.



Motobu-Choki practising Nai-fanchi kata.

NAIHANCHI-DACHI - The stance of the Wado Kata Nai-hanchi. Feet shoulder width apart, knees slightly bent and feet turned in.



Nai-hanchi dachi



Ohtsuka Hironori (10th Dan) Meijin demonstrating Nai-hanchi.

NAI-HANJI - (Okinawa). See Nai-hanchi.

NAIWAN - 'Inner arm'. Part of the forearm located on the 'radius', or thumb side, of the arm. The portions of the arm include; Gaiwan (outer arm), Haiwan (back arm), Naiwan (inner arm), Zenwan (front arm).

NAKADAKA-IPPON-KEN - 'Middle finger one knuckle fist'. Using the second finger second knuckle joint to attack vulnerable points of the body. Also known as the Nakadaka-ken. See Ipponken.

NANA-ME – 'Diagonal'. A general term.

NANA-ME-HEIKO-DACHI – 'Diagonal parallel stance'.



Hidari-nana-me-no-heiko-dachi, as performed in Ku-Shanku Kata

NAO-RE - See Naorei.

NAO-REI - 'Prepare to bow'. A command in Karate, to return to attention/bowing stance. This position would normally prepare and precede the command for Tachi-rei.

NARA-BU - To line up in military-style rows and columns.

as Kisetsu.

NEKO-ASHI-DACHI - 'Cat foot stance'. An encompassing name for the light front footed stances in Karate. Also known as Neko-dachi (cat-stance). The four main stances in the Wado school of Karate include Mashomen-no-neko-ashi-dachi (forward facing cat-foot stance), Hanmi-no-neko-ashi-dachi (half facing cat-foot stance), Mahanmi-no-neko-ashi-dachi (side facing cat-foot stance), Gyaku-no-neko-ashi-dachi (reverse cat-foot stance, *officially known as Sori-dachi*).



Mahanmi-no-neko-ashi-dachi – Demonstrated by Ohgami Shingo 7th Dan.

NEKO-DE - 'Cat hand' or 'cat paw'. Similar in application to Teisho, although Neko-de utilises the whole palm as the striking area. See also Teisho.

NE-WAZA - 'Ground techniques'. A term used in Ju-jutsu, and other related martial-arts, for ground and grappling techniques. Known as 'groundwork'.

NI - 'Two'. Number.

NI-DAN - 'Second level'. Black belt.

NIDAN-GERI - 'Second level kick'. The jumping front kick of the Wado school of Karate. Also refers to the 'double jumping kick' in some Karate systems.

NIHONME - 'Two' or 'second'. Finger counting; Ni.

NIHON-NUKITE - 'Two finger spear hand'. Usually delivered to the eyes and other vulnerable points of the body. See Nukite.

NIJIRI - 'Adjustment'. Refers to adjustment/s in distancing etc.

NIJIRI-ASHI – 'Foot adjustment'. Refers to either steps or movements in order to make adjustment/s in distancing etc. The process of moving forward (or backward). To press forward; the front toe is wiggled and one creeps forwards while twisting the back ankle to maintain the posture. Nijiri ashi is a movement seen frequently in Ken-jutsu. The reason for this footwork is to minimise Suki. In Ken-jutsu any opening can lead to swift death. Any time the feet are lifted, a potential opening is created. By moving in nijiri ashi one attempts to

minimise any potential opening. Also, traditionally nijiri ashi would have been done under cover of the Hakama so even this slight movement of the feet would have been partially hidden.
NI-KYU - 'Second class'. Two grade levels below Shodan black belt. Normally designated as a brown belt with one black stripe in traditional Japanese Wado-ryu Karate.



Ni-Kyu

NIN - 'Person', 'humans' or 'people'. A collective term used to describe the human.
NI-SEI-SHI - (Okinawan). 'Twenty four'. Refers to the twenty-four contact techniques (strikes) within the Kata. A Karate Kata practised within numerous schools of Karate including Wado-ryu, Ryuei-ryu, Kobayashi-ryu etc. The name of the Kata was changed by Funikoshi-Gichin, and is now known as Ni-ju-shiho in Shotokan Karate. See also Aragaki-Ankichi.
NI-SENTE-NASHI - 'No first strike'. See also Karate-ni-sentenashi.
NO - 'Of' or 'with'. Term used to 'join' other terms together. For example: Seishan-No-Kata refers to the Kata of Seishan. Gyakuzuki-No-Tsukkomi; Drawing in with reverse punch.
NO-GA-RE - 'Escaping'. By distancing yourself from the range of your opponent's techniques. The mind and body should be prepared to deliver a counterattack.
NOGARE - 'Emphatic breathe'. A system of controlled breathing in Karate. The ability to control the breathing even during dangerous situations. The fundamental types of breathing generally used in martial-arts include: Aun; harmony or diversion breathing, Ibuki; tension breathing, In-ibuki; passive/internal breathing, Nogare; Emphatic breathing, Zen; natural or basic breathing.
NORU - 'Ride'. To 'ride' on the opponent's technique in order to deflect, redirect, or even suppress it, in order to take advantage of his movement etc. One of the fundamental techniques in the Wado school of Karate.
NUKI - 'Stealth, 'pierce', 'spear', 'cut'. Has numerous meanings within various martial-arts.
NUKI - Nuki translates as 'stealth' and/or 'pierce'. However, if we refer to the concepts of 'Nuki' within Wado movement, this can be explained quite easily. If we look at say Shotokan each move is emphasised separately, and has very little, if any, flow. Power is held and there are many long pauses, especially after and during a delivery at a Kiai point. When observing other styles in this way while they practise their Kata techniques, when each 'individual' technique is performed, it seems to almost finish at that technique. In the 'extreme' cases, as I mentioned, during the point of any Kiai this Kime is held further. When they Kiai there is a 'holding' of the power within that technique to almost over-emphasise the strike, etc.
However, in Wado, we do not 'hold' onto the kime or overemphasise any technique, during Kiai or normal practise (this is known as 'disconnecting your power'). We attempt to move in a flowing manner from technique to technique in the same way as normal training, when the kiai is expressed do not hold onto the kime, but just simply move on as if there were no kiai. Ohtsuka Meijin used to rarely (if ever) kiai at certain techniques, this is because he did not want the 'false power' to be expressed, or the flow to be 'deliberately interrupted' by a 'false' pause due to an ‘emphasis’ of power. All Wado Kata should flow from move to move without the use of unnecessary amounts of power or tension. Do not hold onto your power, but release this power prior to finalisation of each technique, this would then allow you the freedom of movement to the next technique without tension or restraint.
Nuki is probably one of the most complicated aspects of Wado-ryu Karate. The method of striking, in order not to generate over exertion of power is very difficult. Additionally, to create power and release this power ‘prior’ to the extension of the technique takes a lot of skill and timing to perfect.
As you use your 'initial' power to generate your technique, release fractionally 'prior' to the finalisation of the technique. This then releases the momentum. From here you can decide what you want to do with it - next move, pull back, etc.
In respect to the Kiai correct ‘timing’ is important; in this situation, Kiai at the initial point of

the technique, rather than at the point of 'final delivery'.
My interpretation of Nuki is this - It is almost like pushing a car - use your strength to push the car until the speed builds up then let go of the car - the car would then still continue to move until it came to a standstill. Think of your Chi pushing the car (*initial element of technique*), then release and watch your efforts continue through. Spontaneous energy release, followed by continual motion.
Think of a bucket full of water... Punch the surface of the water and pushing the technique through to the bottom creates a lot of splash. Alternatively, punch the surface of the water and allow the fist to pull back very quickly after just touching the surface creates the desired 'ripple effect'. We create a ripple effect on the opponent's body with our strikes. If we have Nuki we can also start the 'pull-back' process earlier.
The thing about Wado is that we should use 'spontaneous' energy as opposed to 'continual energy'. Continual 'motion' can be achieved through 'spontaneous energy'. Also, power is achieved through speed and focus, not by strength alone.
NUKITE - 'Spear hand'. Can be used to the softer more vulnerable parts of the body. Yonhon-nukite: Four finger spear hand. Nihon-nukite: Two finger spear hand. Ippon-nukite: One finger spear hand.
O
O - 'Great'. A word to mean great, big, major or large.
OBI - 'Belt'. The belt of rank worn around the waist in Japanese and Okinawan martial-arts. See also Do-gi.
OHTSUKA-HIRONORI - Ohtsuka-Hironori 10th Dan Meijin (1892 - 1982). The founder of Wado-ryu Karate. Hironori-Ohtsuka was born in Shimodate City, Ibiragi, Japan on the 1st June 1892. He was the first son of Tokujiro-Ohtsuka, who was a doctor of medicine. 1892 was also the year that the Dai-Nippon-Butoku-Kai was established. He started training under Chojiro-Ebashi, an uncle of his mother, in April 1897 at the age of four, a style of training he would continue with, even at Waseda University in Tokyo. In 1905 Ohtsuka Sensei entered the Shimozuma middle school, where he started Shindo-Yoshin-ryu Ju-jutsu under Tatsusaburo-Nakayama. In 1910 Ohtsuka Sensei entered Waseda University to learn commerce. In 1917 he started work at the Kawasaki bank; at this stage he was learning numerous styles of Ju-jutsu. Ohtsuka Sensei met, and became good friends, with the founder of Aikido, Morihei-Ueshiba. In May 1919 he became master of 'bone-setting technique'. On the 1st of July 1921 he received his Shindo-Yoshin-ryu Ju-jutsu licence from Tatsusaburo-Nakayama, and so became the Highest Authority. He started his Karate training with the famous Gichin-Funikoshi in July 1922, a style known as Karate-jutsu. Ohtsuka Sensei met Funikoshi Sensei during a martial-arts demonstration at the Sports Festival organised by the Japanese Educational Department. Funikoshi Sensei agreed to teach Ohtsuka Sensei all he knew about Okinawan Karate-jutsu, the lessons started that same day. Within one year Ohtsuka Sensei had studied all the Kata within the system. Even after this time Ohtsuka Sensei could see the 'shortfall' in the Kata-only system. It was explained to him that all of the concepts of 'Budo' was within Kata, and that was the only aspect to train. In 1924 Ohtsuka Sensei introduced Yakusoku-gumite to the system, this concept of 'partner-work' revolutionised Karate-jutsu. He also developed Idori-no-kata, Tachiai-no-kata, and Shirahatori-no-kata. In 1928 he was 'Shindo-Yoshin-ryu-Shihan', the Chief Instructor of his Shindo-Yoshin-ryu; he also set up a 'bone-setting' practice at this time. In 1929 he registered with the 'Nippon-Kobudo-Shinko-Kai', the Japanese Martial-arts Federation. In 1934 Ohtsuka Sensei was recognised as an independent style, and started teaching full-time. Due to his dedication to Karate he had to close his 'bone-setting' business. In 1938 Ohtsuka Sensei registered his new style as Shin-Shu-Wado-ryu. In 1939 all Karate styles were asked to register their systems with the 'Dai-Nippon-Butoku-Kai', Ohtsuka Sensei named his style Wado-ryu. Other styles that registered were Goju-ryu, Shito-ryu, and Shoto-ryu (Shotokan-ryu). In 1940 on May the 5th the 'All Styles Karate Demonstrations' took place at Butoku-Den in Kyoto. All the major styles took part, these included Goju-ryu, Keishi-Kempo, Nippon-Kempo-ryu, Shito-ryu, Shoto-ryu, and Wado-ryu. In 1944 Ohtsuka Sensei was promoted to Chief Instructor of all Karate under the Dai-Nippon-Butoku-kai. In 1945 the Americans, at the end of the Second World War, disbanded all martial-arts. In 1951 all martial-arts were reinstated, after the signing of the American peace treaty with Japan. In 1955 the first Karate

tournament took place, organised by Ohtsuka Sensei, it was called the 'First All Japan Wado-ryu Karate Championships'. In 1964 'The All Japan Karate-do Federation' (JKF) was established. This same year Tatsuo-Suzuki Sensei, Toru-Arakawa Sensei, and Hajime-Takashima Sensei introduced Wado-ryu to Great Britain, Europe, and the United States of America. In 1966 Ohtsuka Sensei was awarded 'Kun-Goto-Soukuo-Kyo-Kuju-jutsu-Sho' (similar to the OBE in Great Britain) from Emperor Hirohito for his dedication to Karate. In 1972 he was awarded the title of Meijin from Higashino-Kunino-Miya (a member of the Japanese royal family) President of the International Martial-arts Federation the 'Kokusai-Budo-Renmei'. Ohtsuka Sensei was the first man in history to receive this highest honour in martial-arts. For his services to Martial-arts, and to honour his new position as the highest Karate Authority in Japan, he was awarded the Shiju-Hoosho medal from the Japanese Government, the only man in the history of Karate to be so honoured. On the 29th of January 1982 Ohtsuka-Hironori Meijin died at the age 89, he had practised martial-arts for 85 years. *"Buno-michi-wa Tada-aragoto-na-to-omohiso Wa-no-michi-kiwa-me Wa-o-motomu-michi: The way to practise martial-arts is not for fighting. Always look for your own inner peace and harmony, search for it."* Ohtsuka-Hironori.



Ohtsuka Hironori (10th Dan) Meijin pictured with Suzuki Tatsuo (8th Dan) Hanshi.

OHTSUKA-JIRO - Ohtsuka-Hironori 10th Dan Saiko-Shihan (1934 -). Ohtsuka-Jiro was born in February 1934. He started Kendo under an army officer during the Second World War at the age of nine and studied Ju-jutsu until 1951, until the martial-arts restrictions were lifted; he then went on to study Karate, Aikido and Judo at high school. He started training in Wado-ryu Karate with his father after finishing at high school. Ohtsuka-Jiro Sensei was nominated by Ohtsuka-Hironori Meijin, his father, to become the successor as the Grand Master of Wado-ryu Karate-do. Inherited his father's name, Ohtsuka-Hironori, in 1982.



Ohtsuka Hironori II (10th Dan) Saiko-Shihan.

OHYO-GUMITE – 'Applied sparring'. The prearranged, semi-free, fighting sequences practised in Wado-ryu Karate. The principle of Ohyo-gumite is to enable the student to develop 'individual timing', as if free-fighting, as apposed to 'coordinated timing' found in Kihon-gumite. (Article). The Function of Ohyo Kumite. From form to function. Wado Ohyo-gumite is the link between the pursuit of a precise elegance in the form of Kihon waza and Kata, and the pragmatic function of Jiyu-kumite. It is the proving ground where its core principles are applied and tested by more realistic and rigorous methods to assess the basic truth of their function. If the applied principles of kihon waza and kata are the basis for all that follows

then Ohyo kumite will decide if its truth is plausible, pragmatic, realistic and dependable or needs some fine tuning to make it so. Ohyo kumite then is the application of kihon waza or a section of kata applied in a fighting encounter to examine specific core principles at work. Its function is to physically attest the application drawn from specific parts of a kata using the physical dialogue of torimi and ukemi practice. When applied to kata, the analytical practice known as Kaisetsu in Wado or Bunkai in Okinawan systems, seeks to uncover in more functional and graphic detail the allusive pragmatism of self defence and protection from this wellspring of kata's physical manifesto. This veiled pragmatism, partly hidden by time and the wisdom of the old masters also carries the key to decipher the elegant codes of each kata and uncover its message for successive generations. In Wado this analysis falls to the anvil of Ohyo kumite for validation in a dynamic practice that will be limited only by the level of understanding of its participants. Ohyo kumite, when applied to the kihon waza of kata should transform the sequence to a balanced, rhythmic fighting form. It forms a bridge between the strictures of shaping one's physical body with kihon waza, and the more unified ki ken tai no ichi of Wado kihon kumite, and progressively on to the freedom of 'no rules' Jiyu kumite. "For example"... Anyone who has trained with Wado sensei Suzuki Tatsuo will know of his key 8 Ohyo kumite series which he introduced as part of his UK and European Wado pioneering days in the early 1960s. These 8 Ohyo kumite still form a part of the Wado syllabus in many dojo in the UK, Europe and in many countries across the world. In my opinion the genus of these 8 syllabus Ohyo were due to necessity being the mother of invention for the pioneering difficulties of language barriers and one man's spirit and resolve in those early days. These early years of United Kingdom Wado ryu that were in fact hampered to a large extent by the language differences between Sensei and students already blessed with a swathe of dialectic differences which led inevitably to the minimalist patterns of speech in dojo training. For instance any question, on kata or later kihon kumite, asked of Suzuki sensei would, after the briefest pause, invariably invoke the reply "Ah, for example!" followed by a physical response that would take the substance of the question and deliver a practical demonstration to the questioning student, who then functioned as a rueful uke. Suzuki sensei, known by now to be relentless in his passion, would repeat this application until he felt satisfied he'd answered the question for the uke. Following this his usual "renshu – renshu" would drive a further stint of exhausting practise that would imprint the Ohyo application in mind and body by leaving its mark in various places on the body for your consideration throughout the night and into the following day. Any drawbacks of the sparse verbal explanation did not lessen the value of this training, in fact the benefits of this Ohyo – application - unlocked the kata enigma or kihon kumite practice by the sheer physicality of the practical 'learning through the body' process. In this way the kata was absorbed beyond the mind through the arduous repetition.



Irimi-kuzushi

Of course Suzuki sensei was able to create these 'examples' from the wisdom of his body which was tempered by years of training and shaping according to Wado principles. His series of 8 Ohyo kumite were developed to suit the needs of that time and his unique place in Wado development beyond Japan. In this brief article I have suggested what I feel were the reasons for Suzuki sensei's development of his Ohyo kumite series of that moment, and also the notion of Kaisetsu as the theoretical analysis for application and Ohyo kumite as an aspect of the proving ground for a more functional application of techniques. However there are many different perceptions gleaned from kata analysis and the Ohyo kumite for each

individual will differ. Wado has developed from one man's understanding of a way of life to a world-wide practice where these different perceptions, some of which were prompted in part by the early Wado diaspora and the subsequent divisions, and divisions within divisions. Many knowledgeable Japanese and by now many occidental sensei from Wado Ryu Renmei, JKF Wadokai and WIKF et cetera, would have other Ohyo kumite developed from their own training and understanding. If we understand Wado to be a process then this is the natural process of human development within the individual, within groups and within nations. Whilst Ohyo kumite is, like each of the kihon, kata, Tanto dori, Idori et cetera, yet another stage in the shaping of the body towards a deeper understanding of Wado movement, it also fosters a further level of awareness by the easing of the restraints of Wado kata towards the fighting mind. This aspect, coupled with a loosening of the strictures of the early kihon waza, is training to absorb a deeper assimilation of Wado as a fighting system. What is important to realise is that Ohyo kumite is a dialogue of the moment and as such is not set in stone but its practice must always be shaped by its core Wado principles and its fighting function. Its practice should be viewed not 'only' as another set piece of torimi and uke procedure but a dynamic experience that should be vigorous, fluid and always subject to the changing demands of the moment. To achieve this dialogue Ohyo kumite requires the constant awareness, and application, of an attack premise for both torimi and ukemi from the moment of tachi-rei. Often the roles of ukemi and torimi taken will determine an accompanying mind-set. The simple act of stepping backwards in the role of ukemi will often be accompanied, unknowingly for the most part, by a self assigned defensive mind. In this case any dialogue is likely to be replaced by two people acting from a now collective monologue which leaves part of each participant's mind within his own role but simple steps can be taken to avoid this. First by polishing an 'awareness' of this danger, and second by guarding against it by both ukemi and torimi moving forward to kamae. Again this is not set in stone so it can be tacitly agreed to have a more fluid reasoning before actual practise starts. It is vital at this point that both ukemi and torimi understand the purpose of Ohyo kumite is not only to test themselves against the demands of Ohyo kumite but to set its pragmatic function against the principles upon which Wado is n based by a practise of fearless honesty. Part of this same teaching will show practitioners how to mutually strive to wring the last shred of doubt from Ohyo kumite's marriage of principles and practical function by a dynamic experience in reality. This same reality which should be fluid and always subject to the changing demands of the moment in order to develop this form to function shift in perception. The different level of consciousness of the Budo mind has been described at various times as: cleansed of thought – unobstructed by thought and what Taoists call 'munen' a state of mind where there is no longer any thought of life or death. Munen reflects this state of mind where action becomes instinctive having no interference from the mind. Japanese swordsman will seek to cultivate this by Seishin tanren, a mind cleansed by the rigours of arduous training where mind, body, sword and spirit move in harmonious accord, ki ken tai no ichi. Difficult concepts to understand perhaps but cultivating a single mindedness by the diligent practice of Mokuso is a first step towards this. Using a daily discipline of Mokuso and the mindful discipline of counting the breath is a pathway to control of the mind and its goal to obtain silence and a tranquil mind. Single mindedness will eventually ease the way to what the 15century Zen priest Takuan called 'a flowing mind and body' this is the Budo mind. Suzuki sensei's answer, when asked 'what is the most important thing in Wado' reflected the man himself. "To cultivate your spirit is the most important, Wado is a long road and you will not always be young so when you grow old and your youth and strength leave you then you will need a strong Budo spirit" was his reply." It is the only thing you will have left when you pass from this earth. To do this with dignity and courage you must cultivate your spirit" There is no doubt that this reply from Suzuki sensei reflected the Budo mind, he is now 80 years of age and still a formidable presence in the dojo. Implicit in its name is the understanding that Wado is always meant to be a living process. It is a process of learning Ohtsuka sensei's Wado and understanding each part and the sum of its parts. In much the same way as many other aspects of education, Wado teachings are incremental and linked in such a way as to take a beginner from zero to an accomplished practitioner in this particular martial endeavour. Part of this process is the Ohyo kumite link between kata and kumite, between form and function. Article written by Reg Kear, 2008.

OI - 'Lunge' or 'long'.
OI-ZUKI - 'Long punch' or 'lunge punch'.
OKINAWA - 'A rope tossed into water'. Okinawa was unified under King Shohashi of Chuzan in 1429. Later, under the reign of King Shoshin, all martial-arts practice was banned. In 1609 the Japanese Satsuma Clan of Kagoshima successfully invaded Okinawa and prohibited the use and possession of all weapons, and their practice. The only means of defence the Okinawans could develop was To-te. However as this was also made illegal, they had to practise in great secret. It was then developed to its deadliest potential. This form of 'secret' training persisted until 1905 when the Shuri system of Karate was introduced into the schools as part of their official physical education program. In 1929 Gichin-Funikoshi changed the name to 'Karate-do' whereby it was introduced and accepted into Japan.
OKINAWA-TE - 'Okinawa hand'. The forerunner of modern day Karate. The system was introduced to the Ryukyu Islands from Mainland China. Known also; To-te (To-de), Unante-karate, Okinawa-te, and Kara-te.
OKURI-ASHI - 'Quick step'. To be able to cover large distances in a short period of time. Okuri-Ashi is of the four types of Ashi-Hakobi (moving footwork when attacking or defending). The four types of Ashi-Hakobi are Ayumi-ashi, Hiraki-ashi, Okuri-ashi, and Tsugi-ashi.
ONEGAI-SHIMASU – 'You are welcome', 'pleasure'. A term, phrase, or response, to a 'Thank you'.

お願します

Onegai-shimasu

O-REI - 'Respect & etiquette bow'. Formal greeting in Karate. The display of honourable thanks in the gesture of a bow. O; appreciation, Rei; bow. The bow to the Sensei at the end of the class.
ORUKI-ASHI - 'Sliding step'. Gaining distance by sliding forward with the leading leg quickly followed by the rear leg. Although this is a short distance gaining technique the emphasis is on speed. See also Suri-ashi and Tsugi-ashi.
OROSHI - 'Downward'. See Otoshi.
OSAE - 'Press', 'hold down' or 'press down'. A collective term, may also suggest restrict.
OSAE-UKE - 'Pressing block'. A Karate block where the opponent's attacking arm is being pressed down.
OSAE-TE-UKE - 'Pressing hand block'.
OSAE-WAZA - 'Pressing techniques' or 'holding techniques'. Also considered to be controlling techniques.
O-SENSEI - 'Great teacher'. O; great or highest, Sensei; teacher.
OSU - An encompassing term that can mean 'push ahead', 'request', 'entreat', 'proceed', 'press', 'shove', 'acknowledge', also suggests 'never give up' and even 'good morning'. It is also an abbreviated term, considered originally of Samurai origin, used as a common greeting in Japanese martial-arts. See Osu-shinobu.
OSU-SHINOBU - A common martial-art greeting, considered traditionally, of Samurai origin. Sometimes abbreviated to 'Osu'.
OTA-GAI - 'Together'.
OTAGAI-NI-REI - 'Bow together'. The traditional bowing procedure directed to each other and all those present in the Dojo.

お互いに礼

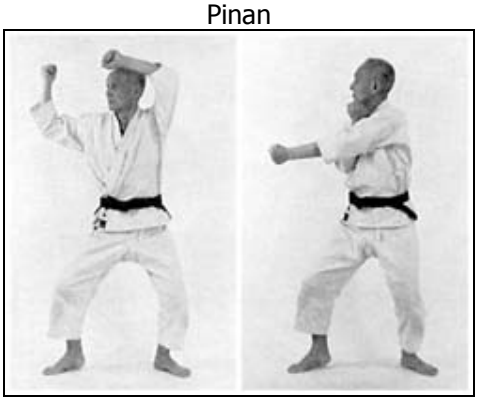
Otagai-ni-rei

OTOSHI - 'Drop', 'down', 'downward' or 'dropping'. Also known as Atoshi and Oroshi.
OTOSHI-EMPI-UCHI - 'Downward elbow strike'.
OTOSHI-GERI - 'Dropping kick'. The downward drop kick. Swing the leg as high as possible from the outside or inside, and then bring the foot downward with the heel making contact. Also known as the axe kick. Also known as Otoshi-kakato-geri; downward heel kick.
OTOSHI-HIJI-ATE - 'Downward elbow strike'.
OTOSHI-UKE - 'Downward block'.
P
PASSAI - See Bassai.

PAT-SAI - 'To breach' or 'force through fortifications'. Matsumura-Patsai. Also known as Bassai. See Bassai.
PINAN - 'Peace', 'peaceful period', 'tranquillity'. The five Kata developed by Yasutsune-Itosu in 1903. First taught in Public Schools in Okinawa. The five Pinan Kata; Pinan Shodan, Pinan Nidan, Pinan Sandan, Pinan Yodan and Pinan Godan. Pinan Kata are the fundamental Kata significant to the Shuri-te Karate systems of Wado-ryu, Shito-ryu, Shorin-ryu and Shoto-ryu. 'Pinan' or 'peaceful mind' forms were developed by Yasutsune-Itosu (1830-1914) in 1903 and were the first Kata ever taught and incorporated into Okinawan public schools. His ideas for these Kata stem from the Ku-Shanku Kata. Known also as Ping-an or Heian (during the Heian 'peace & prosperity' period). When Itosu created this group of kata, he was already advanced in years. My research suggests that he used some of his students to make these kata. It is known that Itosu designed these Kata in 1905. It has proven, over time, to be excellent work. There are many, many important points for sparring as well as philosophical techniques contained in these Kata. This collection of kata has two sets. Pinan-Nidan and Pinan-Shodan are the first set, and the rest of the three make up the second set. The first set has no "Kyusoku-Gamae-Waza," while the second set does contain it. This is a very important part of the Shuri-Te philosophy. "Kyusoku" means break. "Kamae/Gamae" means form. It means making a break during fighting. This allows the other side to quit the fight and walk away. This may seem strange, but it is seen in other conflicts, such as a "cease-fire." If this is possible, it adds ethics to the conflict. Of course, "Yohi" and "Yamae" have this same meaning and should be practiced as if they are the same. If we practice Karate for tournament only, we fail to learn this kind of technique.
These kata were created for beginners by Itosu, but they contain many advanced techniques. For example, there are four timing systems for attack: Sensen no te, Sen no te, Gosen no te and Go no te.
Pinan-Godan is the highest level kata within the Pinan group. This kata alone contains Shuri-Te's most advanced sparring technique of in-line sparring from front to back. Also, the rest of the four kata miss at least one important stance. The table below illustrates which important stances are contained in each Pinan kata. The stances are: Renoji-dachi (in line stance), Kihon-dachi (front stance), Nekoashi-dachi (Cat stance), Shiko-dachi, Kosa-dachi (Crossed feet stance), and Heisoku-dachi (stance with feet together).
The concept of "Kyusoku-Gamae-Waza," discussed above, is very interesting. Goju-Ryu and Uechi-Ryu kata do not have this technique. The Tomari-te Kata, "Rohai" has it, but "Wankan" and "Wansu" do not have it.
In Wado-ryu, Pinan Shodan and Pinan Nidan are generally taught at differing times, with Pinan Nidan often being taught first. In Shotokan, Gichin-Funikoshi changed the names around, so his students would not be confused. Also, the intention may have been to put them into some sort of perspective, or 'practising' order. In traditional Wado, however, the name has remained the same, and Pinan Nidan is still generally taught first. Also known as Ping-an and Hei-an. See Itosu-Yasutsune.

平
安

Pinan



Pinan Shodan demonstrated by Ohtsuka Hironori (10th Dan) Meijin.

R

RAKA - 'Hard blocking'. When receiving an attack from an opponent, strike the attacking technique, with power, to cause injury or pain to the attacker's limb.
REI - 'Bow'. A command in Japanese martial-arts. See also O-rei.



Rei – Demonstrated by Ohtsuka Hironori (10th Dan) Meijin and Suzuki Tatsuo (8th Dan) Hanshi.

REI - 'Courtesy'. The Bushido virtue of courtesy.
REIGI-SAHO - 'Etiquette'. The formal manners of the Japanese martial-arts and Dojo.
REI-NI-HAJIMARI-REI-NI-OWARU - A saying in traditional martial-arts: *"Japanese martial-arts start and finish with a bow."*
REISETSU-O-MAMORI - See Dojo-kun.
REN - 'Continuous'. A general term used as a prefix.
RENMEI - 'Federation'. A union of Japanese martial-arts clubs.
RENOJI-DACHI - ''Re' letter stance'. The 'L' stance in Japanese Karate. Renoji; the shape, of the Japanese character 're', which the feet appear to make on the floor.
RENRAKU-HENKA-WAZA - 'Continuous changing techniques' or 'combination techniques'. Also known as Renraku-waza.
RENRAKU-WAZA - 'Continuous techniques' or 'combination techniques'. Used to combine basic moves in a fluid and flowing manner.
RENSHI - 'Polished expert'. Normally awarded to a fifth or sixth Dan in Japanese martial-arts. Usually an assistant to a Kyoshi.



Renshi

RENSHU - 'Continue practice' or 'continue training'. The practise session, or free will training.
RENZOKU-WAZA - 'Continuous techniques'.
RENZUKI - 'Continuous punch'. The alternate punching training technique in Karate.
RITSU-REI - 'Standing bow'. Also known as Tachi-rei.
RO-HAI - 'White heron', 'vision of a crane', 'crane sign', 'heron sign'. A Kata of the Tomari-te and practised in many schools of Karate in Okinawa and Japan. Developed by Karate master Matsumura-Soken. In the Matsumura-Shorin-ryu school of Okinawa the three versions taught are Rohai-ge, Rohai-chu, and Rohai-jo. Also known as Lo-hai or Gankaku.
ROKKYU - 'Sixth class'. A coloured belt rank in the Japanese martial-arts. Normally a green belt in Karate.
ROKU - 'Six'. Number.
ROKUDAN - 'Sixth level'. Black belt in Japanese martial-arts.
ROKU-KYU – 'Sixth class'. Six grade levels below Shodan black belt. Normally designated as a green belt in Japanese Karate.



Roku-Kyu

ROPPONME - 'Six' or 'sixth'. Finger counting; Roku.

RYO-ASHI - 'Both feet'.
RYO-GAN-TSUKI - 'Both eyes poke'. Also, the fifteenth technique in Judo of Ju-no-kata.
RYOKU - 'Power' or 'strength'. Also known as Riki.
RYO-TE - 'Both hands'. Techniques normally requiring the use of both hands.
RYU - 'School', 'system', 'tradition', or 'method'. A suffix to the styles of Japanese and Okinawan martial-arts systems; e.g., Wado-ryu, Shito-ryu, Goju-ryu etc.



Ryu

RYUSEI - 'Dragon Spirit'. An advanced Kata that was introduced into the JKF-Wadokai England syllabus, by Sakagami Kuniaki (7th Dan) Honbucho, in 2003.
S
SA-BA-KI - 'Movement', 'work' or 'control'.
SABAKI - 'Just enough'. Within martial-arts this implies that there is no waste of energy or motion.
SAGI-ASHI-DACHI – 'Heron foot stance'.



Sagi-ashi-dachi.

SAKAGAMI-KUNIAKI - Sakagami-Kuniaki (7th Dan) Honbucho. President of the Wadokai England Karate-do Federation. Sakagami-Kuniaki started training in Wado-ryu in 1959 when he was a teenager. He originally wanted to train in boxing but found that the nearest boxing gym was thirty miles away; in those days this was a great distance to travel. A friend then told Sakagami-Kuniaki he could easily find a karate dojo so Sakagami-Kuniaki decided to do that instead. The dojo happened to be one of Suzuki-Tatsuo's, a very famous instructor with a good reputation. At this time Sakagami-Kuniaki did not know anything about styles, it by chance happened to be a Wado Ryu dojo. The training was a little different then in those days you would do jogging in bare feet and the discipline was military style, you never said "no" in the dojo, only "yes", "hai", you were allowed to question if you were not sure of something but you could not question the teachings. Sakagami-Kuniaki won the Middle Japan Kumite two years running and then went on to take a British Wado team to Japan to participate in the World Wado Karate Cup. This was a proud moment for Sakagami-Kuniaki, as he had always wanted to take an English team to Japan.



Sensei Sakagami Kuniaki Honbucho.

SAMURAI - 'One who serves'. From the verb, *saburau*, meaning 'to serve'. The warrior-swordsmen of feudal Japan. The Tokugawa Shogunate enforced strict rules after AD1600.

The regulations on how to dress and behave, the manner of speech, even how long the sword should be. To fight with honour and serve his lord to the best of his ability. The Samurai were considered to be the finest fighters of the time. They were the dominating military caste for 700 years.

I have no parents: I make the heavens and earth my parents.
I have no home: I make awareness my home.
I have no life or death: I make the tides of breathing my life and death.
I have no divine power: I make honesty my divine power.
I have no means: I make understanding my means.
I have no magic secrets: I make character my magic secret.
I have no body: I make endurance my body.
I have no eyes: I make the flash of lightning my eyes.
I have no ears: I make sensibility my ears.
I have no limbs: I make promptness my limbs.
I have no strategy: I make 'un-shadowed by thought' my strategy.
I have no designs: I make 'seizing opportunity by the forelock' my design.
I have not miracles: I make right-action my miracles.
I have no principles: I make 'adaptability to all circumstances' my principles.
I have no tactics: I make 'emptiness and fullness' my tactics.
I have no talents: I make ready wit my talent.
I have no friends: I make my mind my friend.
I have no enemy: I make 'carelessness' my enemy.
I have no armour: I make 'benevolence and righteousness' my armour.
I have no castle: I make 'immovable-mind' my castle.
I have no sword: I make 'absence of self' my sword.

Written by an anonymous Samurai in the 14th cent.



Samurai

Precepts of the Samurai

SAMURAI-NO-KOKOROE – '*Precepts of the Samurai'. Precepts of the Samurai (samurai no kokoroe), a modern variation on an historical philosophy:*

1. Know yourself. (*Jikoo o shiru koto*).
2. Always follow through on commitments. (*Jibun no kimeta koto wa saigo made kikko suru koto*).
3. Respect everyone. (*Ikanaru hito demo sonke suru koto*).
4. Hold strong convictions that cannot be altered by your circumstances. (*Kankyo ni sayu sarenai tsuyoi shinnen o motsu koto*).
5. Don't make an enemy of yourself. (*Mizu kara teki o tsukuranai koto*).
6. Live without regrets. (*Koto ni oite kokaisezu*).
7. Be certain to make a good first impression. (*Hito to no deai o taisetsu ni suru koto*).
8. Don't cling to the past. (*Miren o motanai koto*).
9. Never break a promise. (*Yakusoku o yaburanai koto*).
10. Don't depend on other people. (*Hito ni tayoranai koto*).

11. Don't speak ill of others. (*Hito o onshitsu shinai koto*).
12. Don't be afraid of anything. (*Ikanaku koto ni oite mo osorenai koto*).
13. Respect the opinions of others. (*Hito no iken o soncho suru koto*).
14. Have compassion and understanding for everyone. (*Hito ni taishite omoiyari o motsu koto*).
15. Don't be impetuous (rash, passionately impulsive). (*karuhazumi ni koto o okosanai koto*).
16. Even little things must be attended to. (*Chiisa na koto demo taisetsu ni suru koto*).
17. Never forget to be appreciative. (*Kansha no kimochi o wasurenai koto*).
18. Make a desperate effort. (*Issho kenmei monogoto o suru koto*).
19. Have a plan for your life. (*Jinsei no mokuhyo o sadameru koto*).
20. Never lose your "Beginner's Spirit". (*Shoshin o wasurubekarazaru koto*).

SAN - 'Three'. Number.
SAN - 'Friend'.
SAN - A formal title, which is suffixed to a person's name, i.e., Harada-san.
SANBONME - 'Three' or 'third'. Finger counting; San.
SANBON-GUMITE - 'Three-step sparring'. A system of combat in Karate where an attacker steps forward with three consecutive punches or kicks. The defender moves back and the third attack is countered with a finishing technique. In respect to Wado: Originally, Okinawan karate only concentrated on Kata. Around 1929 Ohtsuka Sensei started the study of Jiyu-gumite for competitive purposes, teaching Ippon and Sanbon-gumite; laying the foundation for modern karate kumite tournaments.
SAN-KU-KAI - 'Three Elements Federation'. A style of Karate created by Master Nanbu-Yoshinao in 1969. The system was formed from two other styles of karate, known as Shukokai and Shito-ryu. Sankukai karate was created with combining the principles and techniques of Aikido, Judo, Shito-ryu, and Shukokai Karate. The symbol of the school is three circles, two red and one white. The circles represent the Earth, Moon, and Sun (the three elements).
SAN-KYU – 'Third class'. The first of the brown belt ranks prior to Black Belt, three grade levels below Shodan black belt. Normally designated as a brown belt in Japanese Karate.

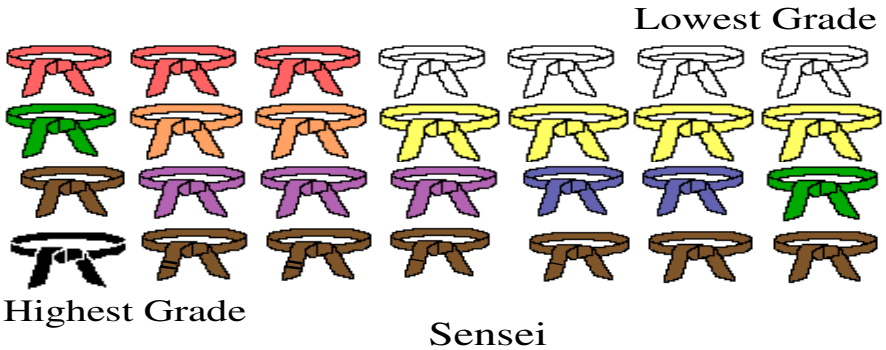


San-Kyu

SAN-MI-ITTAI - 'Three body unification'. Refers to 'apply three actions simultaneously'. Combines the concepts of movement; Ten-i, Ten-tai, and Ten-gi. For example, move, twist, block and strike in one timing application. The three principles of San-Mi-Ittai: Ten-i: Moving the body away from the attack. Ten-tai: Twisting the body to avoid a technique. Ten-gi: Allowing attack to flow through while countering. These terms are a way of describing the elements of body movement when countering an attack. All three can be seen in Kihon Kumite Ipponme where the defender's body moves to the side on the first technique, twists on the second technique and brushes the attack through while countering. Together, they are called San-Mi-Ittai.
SAN-REN-ZUKI - 'Three continuous punches'. Karate training method where three straight punches are performed consecutively from a stationary position.
SAYU - 'Left and right' or 'both sides'. Also 'alternate' or 'alternation'.
SAYU-ZUKI - 'Both sides punch'. To punch outwards from both sides of the body simultaneously.
SEI - 'Spirit', 'soul', or 'life'.
SEI - 'Beginning', 'precede', 'gone before'.
SEI - 'Teacher'. See also Shi.
SEI-CHU-SEN – 'True centre line'. Refers to the centre-line of the human body. Also refers to the imaginary line that the attacker's punch or kick will travel whilst travelling towards the target. Can also refer to the body's centre of gravity etc.

SEIKEN - 'Fore-fist' or 'normal fist'. The basic fist posture of a Karate punch. The fist is clenched with the front punch contact made with the two of the larger front fore-knuckles.
SEIKEN-ZUKI - 'Fore-fist punch'. The basic Karate punch. With the fist clenched the knuckles of the forefinger and first middle finger would become the contact area.
SEIRETSU - 'Line up'. A command in Japanese martial-arts. The 'traditional' method of lining up in the Dojo is quite simple. On the command of 'Seiretsu' students must line-up quickly and quietly in the proper grade/rank order (highest ranks starting from the front-right working down to the lowest ranks on the rear-left) *in equal rank & file* in the Kiritsu (informal attention) position (Musubi-dachi), as per diagram. You must not pass in front of higher graded ranks to do so, filter in from the rear and side of your own line. All Sensei stand facing the rank & file of students, if there are more than one Sensei, the highest graded Sensei is usually positioned in the middle of the lower ranked Sensei (with the higher ranks closer to the Sensei). See also Shugo.

Shimoza



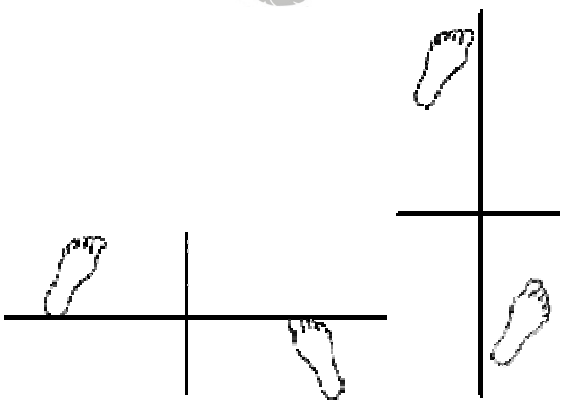
Sensei



Kamiza

Seiretsu – The traditional/formal method of assembling in the Dojo.

SEISAN - 'Thirteen', or 'correct position'. A Kate developed by Karate master Matsumura-Soken. Depending on the written Kanji, Seisan can be translated into numerous interpretations. However, the translation of 'thirteen' is the more popular. See Seishan.
SEISHAN - 'Thirteen', 'thirteen hands'. Refers to thirteen techniques. Also known as 'Formal position', 'correct posture', by some schools of Okinawan Karate, depending on the interpretation of the Kanji. An Okinawa-te Kata that was generally taught as the first Karate Kata in the 1900's, during the period of time Yasutsune-Itosu taught at the public school system. Seishan is still practiced in China, in one form or another, by numerous schools of Kung-fu. The movements are repeated in sets of three, and has pivots and turning of the head. Nowadays Pinan Kata are generally considered to be the 'introductory' Kata. Seishan is practised within numerous Karate schools in Okinawa and Japan. Also known as Seisan. Known as Hangetsu in Shotokan. See also Hangetsu.
SEISHAN-DACHI - The stance used primarily in Seishan Kata. Yoko-seishan-dachi, and Tate-seishan-dachi.



The feet positions of Seishan-dachi and Tate-seishan-dachi.



Seishan. Demonstrated by Ohtsuka Hironori (10th Dan) Saiko-Shihan.

SEI-SHIN - 'Spirit and mind' or 'soul and mind'.

SEISHIN-RYU - 'Spirit and mind school'. United Kingdom Karate-do Seishin-ryu. A style of Karate founded in the United Kingdom in 1982 by Gary Swift. Including his own technique, the style combines elements of Wado-ryu, Hapkido, Shorinji-kempo and Chin-na. Emphasis is placed on the 'continual-emotional-mind' concept of training, promoting a permanent hold with Zanshin upon the opponent and environment. Vital-point and 'severe-mind' training is included in the syllabus. Due to these implications the minimum age of student entry is 16. Training is restricted to a minority. See also Acupressure.

SEITO - 'Student', 'follower' or 'pupil'. See also Deshi and Uchi-Deshi.

SEIZA - 'Correct sitting'. The formal kneeling position in Japanese martial-arts. Also known as Seizan. (Article). *Seiza is a funny thing*. Seiza is a funny thing. What appears on the surface to possibly be obsequious or a matter of supplication is actually an expression of power. The dynamic of the movement flows in a spiral both in descent and ascending. This quietly flowing kinetic energy hints at the latent power implicit in the concept of 'Nen' … the earth's initial movement in its rotation… not the actual movement.. but the impulse that initiates the rotation of the earth. Nen, whilst complete unto itself as a phenomenon, is born of the past and flows with this into the future. If Seiza is practiced each day it will nurture an ability to harness a cognition of, and cohesiveness with the initial moment of earth's kinetic energy while developing a profound understanding of Sen. Understanding the nature of the relationship between Nen and Sen within one's body fosters the production of stillness within movement… and a movement within stillness…, which will help in predicting and pre-empting movement in others. Article written by Reg Kear 1/2/2002.



HH Thow (7th Dan) Thoi-kuen-do & GE Swift (7th Dan) British Wadokai in Seiza.

SEIZA-HO - Moving into Seiza position.
SEIZUKI - 'Fore-fist punch'.
SEMPAI - 'Senior'. See Senpai.
SEN - 'Battle', 'war' or 'fighting'.
SEN – 'Take initiative'. Also associated with 'fighting-initiatives'. See Go-no-sen, Ken-no-sen, Sen-no-sen, Sensen-no-sen, Tai-no-sen, Yu-no-sen. See also Mittsu-no-sen.
SEN-NIN-JUN - 'Order of seniority'.
SEN-NIN-SHA - 'Senior ranked students', 'senior members'.
SEN-NO-SEN = Japan. 'Seizing initiative'. To attack between the opponent's decision to attack and his committed movement. The tactic where Uke blocks and counters at the same time after Tori attacks. As soon as the opponent opens up and commits an attack, attack him to take the advantage. Initiating a successful counterattack to a failed attack. See also Mittsu-no-sen, Go-no-sen, and Sen-sen-no-sen.
SEN-NO-SEN-WAZA = Japan. See Sen-no-sen.
SEN-NO-WAZA = Japan. 'Initiating with technique'. To attack faster than your opponent.
SENPAI - 'Senior'. A title normally given to brown and lower grade black belts. Also as 'senior' in age, position, and in society.
SENPAI-NI-REI - 'Bow to the Senior'. The formal bow to the Senior of the Dojo at the start and end of the training session. See also Sensei-ni-rei.
SENSEI - 'Honourable teacher'. *Sen; 'Ahead', 'precede'. Sei; 'Life', 'spirit', soul'.* The role of the Sensei is summed up perfectly, I feel, by Bob Dallgliesh 6th Dan. This statement, of course, may reflect the 'Sensei' of all styles and disciplines.

先生

Sensei

A SENSEI - The man. The relationship of a Sensei to the Dojo is very difficult to define, as it encompasses many varying aspects of life. The Sensei must 'flow' through the student in many levels of communication and reach the far corners of the student's life. A Sensei is a father, sometimes a mother, an advisor, and chastiser. A Sensei, though different, is the same as everyone else. He is human, in a controlled way, and deserves respect. He has travelled long upon the Do. A Sensei should be a good teacher by conveying at the correct time the appropriate knowledge in the best possible manner to the student, and must be able to see the students and their problems as they never can - impartially. A Sensei shows no favour, indeed as progression is attained, he becomes harder on those that progress. However, he is firm, yet kind to those beginning or finding difficulty on the path. He advises, in an appropriate manner, in the inner spiritual aspects of the art and is always a friendly ear, who listens but is not moved. Many people are unable to see a Sensei properly, as some of them tend to characterise him into whether he is a teacher or a friend, he is neither, he is both and more. He sees the student in a free way, unmoved by the external face or appearance, and he helps in the best way befitting a student, for the Sensei's heart is forever with him. Often a Sensei may test his students by taking a view diametrically opposed to

theirs and then study their reactions. Silence is often the best form of praise a Sensei will give to his student. He will note what effects his students in and out of the Dojo, how he acts with his friends, his family, his work and will act upon the student accordingly. He will put forth untruths to see if they are accepted. He will say nothing when he should speak volumes. He is king when there is no apparent reason. He may be tyrannous or compassionate, but through all these externals, his heart is forever active, even in a subdued way. He listens when his students speak, but can see the inner reasons for their speech. He is unmoved but can move. He gives while others take and asks no reward. He is sometimes happy or unhappy, let down and often abused, but forever holds to the way for that is his life. Though outsiders may change, the Sensei does not, though he can adapt at will completely. The inward ideals and principles are always there. He persists when there is no apparent reason. That is why he is Sensei. If you have one ... take care of him.



'Sensei' *alternative form of Kanji*

SENSEI-NI-REI - 'Bow to the Instructor'. The formal bowing procedure, directed to the Sensei of the Dojo, conducted at the start and end of a traditional training session. Normally from the Seiza position.

先生に礼

Sensei-ni-rei

SEN-SEN-NO-SEN - During sparring, being able to predict an opponent's intended attack and initiating a successful counteroffensive. The tactic where Uke counters before Tori can initiate his attack. Known in Kendo as; Debana-waza. See also Go-no-sen, and Sen-no-sen.
SHAKAI - 'Society. A general term for 'people', 'lifestyle', 'club', 'group', etc.
SHI - 'Four'. Number.
SHI - 'Teacher', 'instructor'. Also Sei and Si (Okinawan). Also refers to a person. See also Sha and Ka.
SHI-AI - 'Spirit harmony'. Refers to 'contest', 'competition', 'tournament', 'match'. Also known as Konku-ru, Kyogi, Kyoso, Shobu, Sodatsu, Tai-kai.

試合

Shiai

SHIAI-AI-TE - 'Match mutual hand'. Refers to an opponent in a match.
SHIAI-GEIKO - 'Contest training'. Training preparation for tournament etc.
SHIAI-JO -. 'Contest area'.
SHIBORI-WAZA - 'Choking techniques' or 'strangulation techniques'. A collective term for chokes and strangles.
SHI-CHI - 'Seven'. Number.
SHICHI-DAN - 'Seventh level'. Black belt. Also known as Nana-Dan.
SHICHI-KYU - 'Seventh class'. Seven grade levels below Shodan black belt. Normally designated as either a white or red belt with two black stripes in traditional Japanese Wado-ryu Karate.



Shichi-Kyu

SHI-DACHI - The Kata performer, or defender, during Bunkai. The attacker is known as Semete.
SHI-DO - 'Instructor'. Also Shido-shi.
SHIDO-GEIKO - 'Learning practice'. A training session with student and instructor on a one-to-one basis.

SHIHAN - 'Model teacher' or 'master teacher'. Normally suggests an Instructor who heads his own Organisation or School. Normally associated with black-belt ranks of 5th Dan upwards.



Shihan

SHI-HEI - 'Form'. Encompasses stance, position, etc.

SHIKAKU – 'Blind spot'. A general term. Shikaku also refers to 'dead angle'. There is shikaku and shikai. Both refer to sight. Shikaku, however, is the part that one can't see. So if one looks forward, one can't see what is behind. What is in front is shikai, what is behind is shikaku. The purpose of karate is knock-out, so that is a technique is only good if you actually are able to hit the opponent and make contact in combat. Of course this is different in practice. Imagine your first karate class. Many probably had to do at least junzuki in kihon, kumite or kata. You have watched your sensei and you could see him, eyes wide opened, execute junzuki, but still, you didn't see it. It's probably not correct for the kanji translation, but I believe that is also shikaku. So feinting may also work to create a shikaku, to divert the opponent's attention. If ones attention is fixed so is his heart and mind. All points out of the fixed point become shikaku. Basically you have to make your technique work and penetrate the opponent. All techniques that are done from shikai have less potential to actually hit, as opposed to techniques coming from the shikaku. One simply can't see and thus not react to it. Sune-geri and kin-geri being my two favourite keri-waza is obviously not because they look fancy. Sune-geri especially is a very short and painful kick and assisted with shikaku it almost becomes the best weapon in one's arsenal. There are three points to note. The first is to go from the shikai to the shikaku, so that would be from the front to the back of the opponent. This is practiced in for example Tantodori, Zudori and Eri-nage-dori. The second is to create shikaku within the shikai, it can be found in several of the kihon gumite. Yonhonme is probably the most obvious. The kuzushi in Kihon-gumite Napponme also comes out of shikaku, but I believe Napponme's primary focus is how to get in close and control the ma-ai. The third is to catch the opponent off-guard and thus this is shikaku. This can be from any direction. As stated in Mr. Hironori Ohtsuka's book: "Sente, the kakete, attacks first by catching the opponent off-guard, or forcing the opponent into such a state." As for all movement, ma-ai and sen can't be separated from each other. Neither can strategy, body positioning etc be separated from the ma-ai and sen. Thus in karate, you must move as one, as a whole. Shikaku is a form of strategy and technique, as well as kuzushi, for example. There are so many forms of strategy and probably so many that one will never come to know in a whole life of training. Never tend to get bored with an exercise, as it contains an extreme load of valuable information. If you got sucked into this story only fixing on reading from you computer screen, all of your other environment probably became shikaku. – *So zanshin is also to maintain the shikai*.

SHIKAI – 'Visible', 'obvious'. A general term. See Shikaku.

SHIKO-ASHI-DACHI - 'Four point foot stance'. Refers to the 'square stance' in Karate, where the feet are turned out at 45°. Also known as Shiko-dachi.

SHI-ME - 'Strangle', 'choke', or 'tight'. A collective term. Also known as Shime-ru: to strangle, to choke, etc.

SHI-ME-WAZA - 'Strangulation techniques'. A collective term for choking and strangulation techniques. SHIMO-SEKI - 'Lower seat'. The seating area in the Dojo for students. Situated on the right of the Kamiza (upper seat).

SHIMO-ZA - 'Lower seat'. The place where the students line up. Opposite the Kamiza.

SHIN - 'Mind', 'mindful', 'serious'. An encompassing term.

SHIN - 'New'.

SHINGI-O-OMANJI - See Dojo-kun.

SHIN-ITAI – See Shin-ittai.

SHIN-ITTAI – 'Mind must be as one'. Always think of combining positive mind when in a disadvantaged situation. For example you should never place you instep flat on the floor when you have been thrown whilst doing Ohyo Gumite. You should always have foot positions ready for continuation, by having the ball of the foot contact to the floor rather than

high-instep, so you are able to be in a position where you can recover and move more easily out of position, etc.
SHINKENMI-NI-TESSEYO - See Dojo-kun.
SHINKYU-SHIAI - 'Mind class-grade match'. A term used for formal Kyu grade examinations and student assessments in a traditional Japanese Dojo. See also Shinsa.
SHINSA - 'Test', 'examination'. Grading/examinations, which are conducted within the Dojo. See also Shinkyu-shiai.
SHIN-TAI – 'Anatomy', 'body'. General term for body anatomy. For quick reference please see below.

AGO	Jaw or Chin.
AKIRESU-KEN	Achilles Tendon.
ASHI	Foot or Leg.
ASHIKUBI	Ankle.
ASHI URA	Sole of foot.
ASHI YUBI	Toes.
ASHISOKU	Bottom Foot. You use this to sweep your opponents foot during Ashi Barai.
DO	Torso or Trunk of Body.
DOKKO	The Mastoids.
EMPI	Elbow (also called Hiji).
FUKUTO	The outside of the lower part of the thigh.
FUSHI	Joint, Knuckle
GAIWAN	Outer Arm.
GAN	Eye. You may also see this as Gansei.
GANMEN	Head and face area.
HA	Tooth.
HADA	Skin.
HAGUKI	Gums.
HAI	Lung.
HAIBU	The back area used as the target area in Karate.
HAIMEN	Back or Rear Side.
HAISOKU	Instep of the foot. The area at the base of the shin bone and the top of the foot.
HAI-WAN	Back Arm.
HANA	Nose.
HARA	Abdomen; *means the same as Tanden*.
HIDARI	Left (left side).
HIFU	Skin.
HIJI	See Empi.
HIJIKANSETSU	Elbow Joint.
HIRA-KOTE	Level Forearm. Centre of the outer and inner forearms.
HITAI	Brow/Forehead.
HITOSASHI	Forefinger Knuckle.
HIZA	Knee or Lap.
HIZAGASHIRA	Knee Cap.
HIZAKANSETSU	Knee Joint.
JINZO	Kidney.
KAFUKUBU	Abdomen.

KAHANSHIN	Lower half of the body.
KAKATO	Heel (of the foot)
KAMI	Hair. Kami Dori/Tsukami is Hair grab,
KANSETSU	Joint.
KANZO	Liver. Also known as Kimo.
KARADA	Body, Physique.
KASUMI	Temple on the side of the head. Also see Komikami
KATA	Shoulder.
KE	Hair.
KEIBU	Neck Area. Used as a target in sports karate.
KEICHU	Nape of the neck.
KETTO	Blood.
KINNIKU	Muscles.
KINTEKI	Testicles.
KOKEN	Wrist Joint, or bent wrist. It translates as 'Arc Fist'.
KOMEKAMI	The temple area of the head. Also see Kasumi.
KOSHI	The Ball of the Foot, or the Hip/Waist.
KOTE (1)	Wrist, another translation for Wrist. TE is on the end to signify that it is of the hand. Ko means Arc.
KOTE (2)	Back Hand.
KOTE (3)	Forearm. In some cases you will see KOTE as forearm as in 'Omote-Kote' or 'Outer Forearm'
KUBI	Neck.
KUCHI	Mouth.
KUSAGAKURE	The outside edge of the top of the foot.
KYOBU	Chest Area.
MATA	Top of the thigh.
MATSUKAZE	The side of the neck.
ME	Eye.
MI	The whole human body.
MIGI	Right (right side).
MIKAZUKI	The lower ridge of the lower jaw, the mandible base.
MIMI	Ear or Ears.
MOMO	Thigh.
MUNE	Chest.
MYAKU	Pulse.
MYOJO	Area about one inch below the navel.
NAI WAN	Inner Arm.
NODO	Throat.
OMOTE-KOTE	Front Forearm or Inner Forearm. The thumb edge side that when standing naturally faces to the front.
OYAYUBI	Thumb or Big Toe.
ROKKOTSU	Rib.
SAKOTSU	Collar Bone.
SEBONE	Backbone, Spine.
SENAKA	The Back.

SEOI	Shoulder. In Karate we use 'Kata' to say Shoulder but you may see Seoi Nage for Shoulder Throw.
SHIN	Heart.
SHINTAI	Anatomy/Body, *another expression for body*.
SHINZO	Heart.
SHIRI	Buttocks.
SHITA	Tongue.
SHO	Palm, as in hand.
SHOFU	Side of neck.
SHUWAN	Palm Side of Forearm. This is also seen as SHOWAN.
SODA	The area between the shoulder blades.
SOKKO	Top Of The Foot.
SOKUTEI	Sole of Foot.
SOKUTO	Edge of foot. The striking area in a Side Kick.
SUIGETSU	Solar-plexus.
SUNE	Shin.
TAI	Body, as in Tai-Sabaki tai = body, sabaki = shifting or movement.
TAIKAKU	Build or Physique.
TANDEN	Basically your centre of gravity, naval area. Also see Hara.
TE	Hand.
TENDO	The crown of your head.
TENTO	The Fontanelle or the space between the crown of the head and the forehead.
TOMOE	Stomach.
TSUMASAKI	Tips of the Toes.
TSUME	Nail, of the fingers or toes. Used to effect in the kata Bassai Sho, to cut across the opponents eyeballs.
UDE	Forearm.
UDEKANSETSU	Arm Joint.
URA-KOTE	Reverse or Rear Forearm. The little finger side.
USHIRO	Back or Rear.
UTO	The point at the base of the nose between the eyes.
WAKIBARA	Side Of The Chest.
WAN	Arm.
WANSHUN	Top of outside edge of upper arm.
YAKO	The inside of the upper thigh.
YOBO	Face.
YOKO	Side or Lateral.
YUBI	Finger.
YUBI NO KANSETSU	Knuckle.
YUBISAKI	Fingertip.
ZENSHIN	Whole (entire) Body. Also known as Mi.
ZENWAN	Forearm.
ZUNO	Head or Brains

SHINTO - 'Way of the gods'. The indigenous religion of Japan, manifested by payment of religious honour to Mikado, combined with ancestor worship. Shinto predates the introduction of Buddhism. Also known as Shin-tao.



Shinto Priest

SHIN-ZA – See Kamiza.
SHIRO - 'White'. Colour. See Shiro-obi. Also known as Shira.
SHIRO-OBI - 'White belt'. A 'pure' beginner in Karate. Also refers to the 'white' competitor in a contest. See also Aka-obi.
SHI-TE - 'Leading', 'fore', 'foremost'. A general term.
SHITO-RYU - The style of Karate founded by Mabuni-Kenwa and based in Osaka. The name Shito derives from the characters of his original teachers' names, Ankoh-Itosu and Kanryo-Higaonna. 'Shi', or '*Ito*', from 'Itosu'. 'To', or '*Higa*', from 'Higaonna'. *The first two characters from the names Itosu and Higaonna*. Often referred to as 'Ghost-fist', in certain areas of Southeast Asia, due to the reputable speed of the techniques within the style.

Shito-ryu.

The Name Shito-ryu derives from the characters 'Shi', or '*Ito*', from 'Itosu' 糸. 'To', or '*Higa*', from 'Higaonna' 東. *The first two characters from the names Itosu* 糸洲 *and Higaonna* 東恩納.

SHI-ZEN - 'Natural'.
SHIZEN-GUMITE - 'Natural sparring'. Partner work techniques used in some styles of Karate.
SHIZEN-HONTAI - 'Natural position'. This position is found in many Japanese martial-arts, although with different interpretations and feet positions. See also Shizentai.
SHIZENTAI - 'Natural posture'. Covers the numerous natural positions in Karate. The body remains relaxed, as the mind remains alert within the state of Zanshin. The natural postures of Wado-ryu karate include Heisoku-dachi, Musubi-dachi, Heiko-dachi, Hachiji-dachi, Shizen-hontai, Renoji-dachi, Migi-shizentai, Hidari-shizentai.
SHO - 'Minor', 'short', 'small'. A collective term. Also known as Ko.
SHO - 'Palm'. From the Chinese Shou. Also known as Shu. See also Shotei and Te-no-hira.
SHO - 'First', 'beginning'. A general term.
SHO - 'Award', 'prize'. A general term.
SHODAN - 'First level'. Black belt in Japanese martial-arts.
SHO-GO - 'Title'. Refers to the numerous titles that may be awarded upon high-ranking Yudansha. Shogo include Tashi (3rd Dan & above), Renshi (5th Dan & above), Kyoshi (6th Dan & above), Hanshi (7th Dan & above), etc. For quick reference please see below.

Title (Shogo)	Meaning	Credential & Rank
Kensei	Sacred Fist	No Credential, it's a Title in reference of Chojun Miyagi



Kancho	Master of the house	Owner of the Dojo, a title not necessarily of rank.
Kancho	Highest Instructor of specific Ryu-Ha or Kai-Ha	Title.
Honbucho	President	President of an Organisation/Association, etc.
Kaicho	Regional Head/Director	President of an Association. Also Branch/Regional Rep per association.
Kaiso	Founder/Senior Advisor	Title.
O'Sensei & Dai Sensei	Greatest Teachers, Highly regarded or respected teacher	Title in honourable reference. Title is spoken mostly by students in honourable reference.
Soke	Founder of a System	10th Dan.
Saiko Shihan	Head Shihan	Title.
Hanshi	Senior Master, Model Instructor, to be modelled after	Shihan Licence Certification. Separate from that of Rank alone. Usually awarded to 8th, 9th & 10th Dan.
Kyoshi	Master, Teaching instructor (teacher of teachers)	Shihan Licence Certification. Separate from that of Rank alone. Usually awarded to 6th & 7th Dan.
Renshi	Senior Expert, Professional, Training instructor	Shihan Licence Certification, separate from that of Rank alone. Usually awarded to 5th & 6th Dan.
Shihan	Expert	4th Dan and higher if designated by the qualification by virtue of endorsement by the (a) Association of Chief Instructors or (b) Administration Head of a World wide Association.
Jokyu	Advanced Grade	Yon (4th) Dan Sensei, usually on foreign assignment, Advanced Learning Stage.
Sensei	Teacher	San Dan & higher, Black Belt. Title is by award and certification or letter, not by rank alone.
Shidoin	Teacher	San Dan Sensei, on assignment via Honbu Dojo under the direction of a Chief Instructor.
Kyoren	Practitioner	San Dan, not of/or becoming Sensei.
Tashi	Junior Teacher, Secretary to a Senior Instructor	Denotes Junior Teacher, usually Ni Dan and San Dan. Either Administrative or Instructional.
Sempai	Senior Student &/or Teachers Assistant (meaning Senior to yourself)	Sho, Ni & San Dan, Black Belt. Those senior to yourself.
Dohai	Student equal to your own rank, status and level.	
Hokai	Students below Dan Level	Mudansha, 9^{th} to 1^{st} Kyu.
Kohai	Junior Student	(Meaning Junior to you).
Uchi Deshi	Personal Student	
Deshi	Student	
Chukyu	Post Secondary Grade	Intermediate Level Learning Grade.
Yudansha	Regarding a group of -	Shodan & higher, Black belt holders
Shokyu	Secondary Grade	Secondary Level Learning Grade, as in Shodan, of advanced Kyu grading.
Mudansha	1st kyu to 10th Kyu	Non Black Belt Holder.
Nyumon		Entry Level Learning Grade.
Mukyu	Beginner	Non Rank Holder.

SHOMEN - 'Front' or 'forward'. Normally suggests the front of the Dojo, the direction the student bows to show respect.
SHOMEN-NI-REI - 'Bow to the front'.

正面に礼

Shomen-ni-rei

SHOMEN-UCHI - 'Front strike'. To strike towards the front.
SHO-TE - 'Palm hand'. Also known as Tei-sho (the word simply reversed). The striking area is made with the heel of the palm.
SHU - 'Hand'.
SHU - 'Practise', 'training', or 'to train'. A general term. See also Shugyo and Renshu.
SHUGO - 'To call together' or 'to assemble'. A command in Japanese martial-arts. Also known as Seiretsu.
SHU-GYO - 'Practice elements' or 'practise sequences'. A command 'to practise'. See also Shu and Renshu.
SHUMATSU-UNDO - 'End of exercise'. The warm-down training exercises performed prior to the end of the training session.
SHURI-TE - 'Shuri hand'. The style of Okinawan Karate which was developed from the city of Shuri. The forerunner of Shorin-ryu Karate. Shuri is one of the three principle areas of the development of Okinawan Karate. Known as Sui-di in Okinawan dialect.
SHURI-TE-KATA - The Kata practised within the 'Shuri' based styles of Karate-do are as follows: Pinan (Heian) Shodan, Nidan, Sandan, Yodan, Godan. Naifanchi (Tekki) Shodan, Nidan, Sandan. Passai (Bassai) Dai, Sho. Ku-Shanku (Kanku) Dai, Sho, Shiho-Ku-Shanku. Ji-tte (Jutte). Ji-in. Ji-han (Jion). Goju-shiho Dai, Sho. See also Kata.
SHU-TO - 'Sword hand' or 'knife hand'. Commonly refereed to as the 'karate-chop'.
SHUTO-UCHI - 'Sword hand strike'.
SHUTO-UKE - 'Knife hand block'.
SHYUO - 'Discipline'. One of the precepts of Karate-do. You must first attain a disciplined mind. With discipline there is focus, which leads us all to clarity.
SI - 'Teacher'. (Okinawa). See also Sei.
SINGETSU - 'Solar-plexus'.
SOKU - 'Instep'. Parts of the instep include: Soku-tei; sole, Soku-to; edge; Jo-soku-tei; upper-sole, and Hai-soku; high-instep.
SOKU-MEN - 'Head side', 'side of head'.
SOKUMEN-AWASE-UKE – Refers to, as follows: Sokumen: Side of the head. Awase (noun): To match with (from the verb 'awaseru'), which comes from the verb 'au'. Awase: 'Matching with an opponent'. To match movement with someone else's. When deflecting, your hand moves to coincide with the opponent's punch, *in respect to Sokumen awase uke*, to deflect it to the side of the head. Uke: 'Receive'. Refers to the process of a blocking technique. Pictured: Sokumen awase uke being demonstrated and adapted within the Kihon-gumite Jupponme. Note (pictures 3 & 4): During/following the deflection of the right hand the elbow is allowed to be lifted and extended towards the opponent's body, during the act of Irimi. At the point of this impact the left hand covers and secures the position of the opponent's right hand, to insure protection from counterattack during the process.

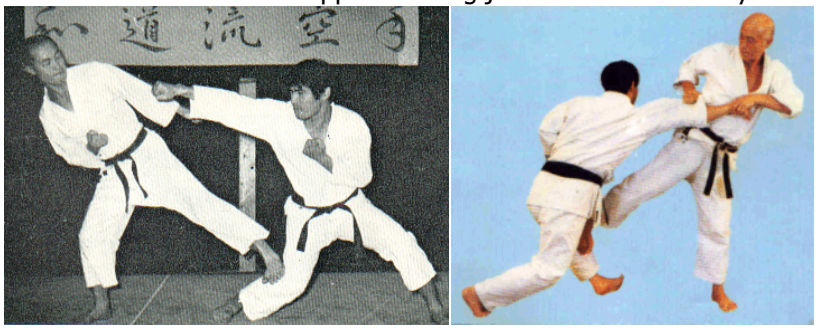




Sokumen-awase-uke demonstrated by Gary E Swift (7th Dan) Kyoshi and Ian Riley 3rd Dan.
SOKUTO - 'Foot knife'. The contact area on a side edge or stamping kick.



Sokuto-jodan. Demonstrated by Will Edmunds 1st Dan British Wadokai.
SOKUTO-FUMIKOMI-HIZA - 'Sword foot stamping to knee'. A kick used, in some styles of Karate, with the intention to break an opponent's leg joint. Used in Wado-ryu Karate.



Applications of Sokuto-fumikomi-hiza - Demonstrated by Suzuki Tatsuo (8th Dan) Hanshi.

SONKEI - 'Reverence'. One of the precepts used in a Japanese and Okinawan Dojo. Revere what is holy; respect all things.

尊敬

Sonkei

SONO-BADE-IPPON-TORU - 'From the same position change arms'. A command in Karate to change from forward position to reverse position. A Gyakuzuki is normally delivered upon the command.

SONO-BADE-IPPON-TORU-GYAKUZUKI - 'From the same position change arms with reverse punch'. A command in Karate, to change from straight-punch position to reverse-punch position, in order to perform Gyakuzuki based techniques.

SORASU – 'Deflect away'. Yoko-e-sorasu refers to deflecting to the side, etc.

SORI - 'Curve', 'sway'. Also refers to the name given for the curvature of a bladed weapon.

SORI-ASHI-DACHI – 'Curved leg stance'. The correct name for the stance referred to as Gyaku-neko-ashi-dachi.

SORI-DACHI - 'Curved stance'. Normally referred to as Gyaku-neko-ashi-dachi. See Sori-ashi-dachi.

SORI-MI - 'Curve body'. Refers to a 'backward swaying' movement, usually as a means of avoiding a strike etc. Also refers to a popular Tai-sabaki performed within the Shorinji-kempo martial-arts system.

SORU - 'Sit', 'kneel'. Commonly used as a command in the Dojo to assemble the class in the 'seated' position.

SOSOSUKAN - 'Controlling the mind'. To empty the mind and to be able to overcome obstacles or pain etc.

SOTO - 'Outer', 'external' or 'outside'. A collective term. Normally associated with an outer movement, either block, strike, body movement etc.

SOTO-EMPI-UCHI - 'Outer elbow strike'.

SOTO-MAWASHI-EMPI-UCHI - 'Outer circular elbow strike'.

SOTO-MIKAZUKI-GERI - 'Outward crescent kick' or 'outward arch kick'. A Karate kick where the kick is swung from the inside of the body outwards. This technique may be used for either blocking or kicking. The outside edge of the foot makes contact.

SOTO-NAGASHI-UKE - 'Outer flowing block'. The blocking technique common to the Wado-ryu school of Karate. The opponent's technique would be redirected with the deflecting motion of the block, as opposed to direct contact. Present in the Wado Kihon-gumite.

SOTO-WA-DACHI - 'Outer stances'. The 'collection' (Wa) of even stances in the Wado-ryu style of Karate which include; Shiko-dachi, Hachiji-dachi. These are the stances where the feet are turned outward.

SOTO-UKE - 'Outer block'. The outer block in Karate where the arm blocks from the inside out. In Wado, as the arm blocks out, the Gaiwan area of the forearm makes the contact. In some styles, as Shotokan, the term is reversed and refers to the inner block; from the outside - block in.

SU-HA-RI - The old Japanese martial-arts word that explains the student's progression. SU; a beginner must copy all that is taught from his Sensei. HA; after years of training, when he has advanced into the Black belt ranks, he may develop techniques of his own, as long as the fundamentals have not been violated. RI; all Karate moves should be natural reactions. When attacked, the Karate-ka must react instantly without thought or premeditation.

守破離

Su-ha-ri.

SUKI-MA - 'Gap' or 'space'. A martial-arts term for any opening which can be used to one's advantage.

SUKUI - 'Scoop' or 'scooping'. A scooping movement.
SUKUI-UKE - 'Scooping block'. A scooping technique in which the opponent's kick or punch is scooped. In respect to a kick, the leg can be lifted upwards causing the opponent to lose balance etc.
SUN - The Japanese measure equal to one imperial inch.
SUN-DO-ME - 'Be short by one inch'. The term used to describe the 'pulled' technique in Japanese Karate. To pull a technique short of contact by the distance of one Japanese inch.
SUPARINPEI - 'One-hundred and eight'. The most advanced of the 13 Goju-ryu Kata developed by Karate master Chojun-Miyagi. Involves fast and slow complex movements with harmonised breathing control. Contains 108 fighting movements symbolising, it is said, the 108 desires/temptations (violations) of man, as listed in Buddhist doctrines. However, as there are considered 108 major stunning and killing points on the human body, my personal belief is that this Kata has its origins from the acupoint school originally established by Feng-Yiquan. See Petchurin. See also Feng-Yiquan, Kata, and Xie-Zhongxiang. Also known as Suparimpei.

壱百零八拳
Suparinpei

SURI - 'Gliding'. See also Tsuri.
SURI-ASHI - 'Gliding foot' or 'gliding feet'. A technique in Japanese martial-arts where the practitioner slides his feet in a particular direction, keeping contact with the ground as he moves. In Wado Karate the leading leg moves forward followed by the rear. Also known as Tsuri-ashi. See also Nijiri-ashi and Ma-o-nusumu.
SURI-KOMI - 'Gliding body in'. A process of gaining distance by moving forward with the use of the rear leg. Also known as Tsurikomi.
SURIKOMI-ASHI - 'Gliding body in foot'. Gaining distance, with two steps, forward or backward. Similar move as Ayumi-ashi but with the advantage of gaining more distance due to the rear leg stepping forward of the front leg to move forward. This technique would be used to make distance for a leading leg kick etc.
SURU - 'Adjusting'. A general term.
SUZUKI-TATSUO - Suzuki-Tatsuo 8th Dan Hanshi (1928-). Principle Sensei of the European Wado-ryu and the Chief Instructor for the United Kingdom Karate-do Wado-Kai. Suzuki-Tatsuo was born in Yokohama, Japan on the 27th April 1928. At 10 years old the family moved to Ushigome, Tokyo. At 13 they moved to Hamamatsu, his father's original home town. His first style of Karate was Shito-ryu, at his high school. He started training at the Yokohama YMCA Wado-ryu Karate Club at the age of 17 under a student of Hironori-Ohtsuka, known as Kimura Sensei. Kimura was reputed to be the best student of Ohtsuka Sensei at that time. Suzuki Sensei trained regularly with Ohtsuka Sensei, as Ohtsuka Sensei visited the YMCA regularly. Suzuki Sensei was awarded 5th Dan in 1951 for outstanding courage and ability. Suzuki Sensei now holds the title of 'Hanshi', which was awarded to him by a member of the Emperor Higashikuni family. In 1963, with the assistance of Arakawa Sensei and Takashima Sensei, Suzuki Sensei introduced Wado-ryu Karate to the UK, Europe and the USA. In 1965 he returned to England where he set up his European Headquarters. Amongst his titles he holds; 2nd Dan in Tenshin-Koryu Bo-jutsu and 1st Dan in Judo. He has also studied Zen doctrine with the high priests, Genpo-Yamamoto and Soyen-Nakagawa.

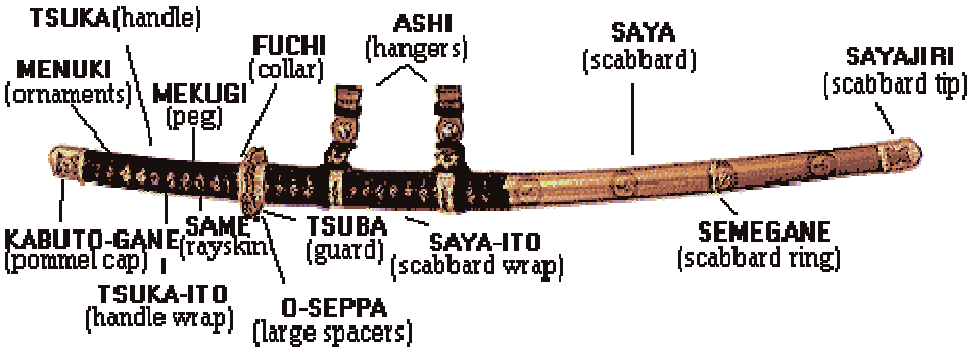


Suzuki Tatsuo (8th Dan) Hanshi.

T

TACHI - 'Standing'. Also refers to position, stance.

TACHI –



Tachi & components.

TACHI-AI-NO-KATA - 'Form of standing', 'standing form'. Refers to the 'Standing forms' of defence against a sword attack.



TACHI-DORI - 'Sword movement' or 'sword manoeuvres'. Unarmed offences against a swordsman, primarily to disarm. See also Muto.

TACHI-REI - 'Standing bow'. The bow popular in Japanese martial-arts. Encompasses the bow when entering and leaving the Dojo. When addressing a Sensei etc.

TAI - 'Body'. The body.

TAI-NO-SEN - During fighting, taking the initiative of advantage by attacking hard and fast with full commitment as the attacker makes his move to attack. Attack the attacker, head on. See Sen.

TAI-SABAKI - 'Body movement', 'body-work', 'body shifting' or 'body control'. All techniques performed in complete co-ordination with the body movement. Reflects the idiosyncrasies of the techniques performed in various aspects of partner-works synonymous to the specific style or system. Also refers to the coordinating movement of avoiding an opponent's attack. In Wado, for example, is based around the fundamental techniques and efficient Ju-jutsu and Ken-jutsu movements.

TAI-SHO - 'Leader'. Normally relates to the captain of a team.

TAISO - 'Callisthenics'. The physical exercises performed during Junbi-undo in Japanese martial-arts prior to training.

TAKASHIMA-HAJIME - *Hajime Takashima is on the technical committee of both JKF and the JKF-Wadokai. He is also a member of the JKF Referee Council.This interview was conducted with the kind help of Ichikawa-sensei, who helped to translate the questions to Japanese.*

"But even though we may be slightly different, it is fundamentally WRONG to then go off and create a new organization."

Do you have your own dojo in Japan? Well, you wouldn't really call it a dojo because it is attached to my home. It is rather small. It has been there for the past 40 years. Otsuka sensei died 20 years ago so this is the 20th anniversary of this death. When he was about 75 years old, (he died when he was 90) I was the shihan (chief instructor) at Komazawa university in Ishikawa prefecture. He came to Ishikawa prefecture to instruct my students and also to give me personal instruction. It was an experience I will cherish forever and this happened on several occasions. The skills that I have today are a result of

the mental image I retained from that period of time when I trained under his personal supervision. I kept that image of him in my mind so even though he passed away, I retained that picture in my head . I used that image as a model and used it as a basis for my training and that was the way I developed my techniques. Skill is not something that you acquire overnight. It takes years to develop. So when I trained with him I was not trying to acquire technique, instead I was trying to imprint the image of his movements in my head. So after he left, I did my best to recollect my memory and used this for my day to day training.

Did you ever consider to live abroad to spread Wado? In Showa 39 (1964), Tatsuo Suzuki, Toru Arakawa, a member of the central examination committee for JKF Wadokai, and myself travelled across Europe. And then after that Suzuki was the first person to teach Wado karate in Europe. I was one year behind Suzuki in college.

What was your relationship with Ohtsuka Sensei? Ohtsuka Sensei was the Shihan of my karate club at Nihon University. And after I graduated, I received private instruction as an alumnus of the university. My personal relationship with Ohtsuka Sensei deepened when he started to visit me when I was teaching at the university. He would come to teach and also give me private instruction.

What is the importance of Wado? In Budo there is Judo, kendo and karate. But our karate is unique because it is a combination of Okinawan karate and the jujitsu that Ohtsuka Sensei learned. So it is very different from Shotokan, Goju, or Shito-ryu. It has its own unique beauty.

"The people that become good are the ones who can stick with one thing over a long period of time."

Does karate improve character? The people that become good in karate are not necessarily the ones who are physically coordinated or gifted. The people that become good are the ones who can stick with one thing over a long period of time.

And do their personalities change over time? No, probably not. Obviously the person who decides to pursue budo or karate already has a different mindset than the average population and they have the ability to narrowly focus on studying techniques. So they bring this characteristic with them when they first start martial arts. Ohtsuka Sensei tried to spread the whole circle to the world but the instructors who have gone out to teach only know bits of this circle and not the entire content.

What do you think of Wado, as practiced nowadays? Ohtsuka took many years to create this form of karate. He kept developing it until he was 90 years old, 60 years worth of work. How can we learn it all in 10 or 20 years? None of us can reach his level of expertise, but we try to come as close as we possibly can, given the limits of our ability and there lies our challenge. Instead of doing exactly the same thing as him, we must try to do our best in our training by trying to understand what he was thinking and try to come as close to that as humanly possible.'

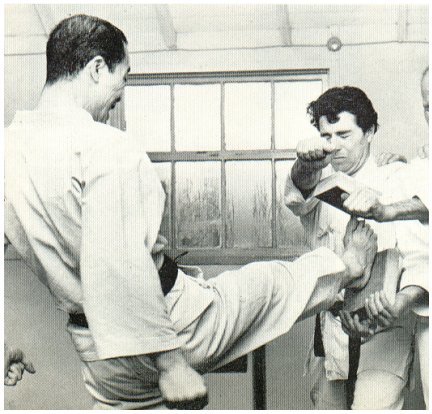
In the olden days, whether it be kicking or punching, we just did it rather wildly. Today we are much more sophisticated and we try to eliminate all excess movement, excess power and we use sabaki to evade the power of the opponent.

The Wado karate of today is not karate of strength, like breaking stuff, but is more of karate of speed. This is a result of the influence of competition karate. Competition karate relies on speed.

Visualize a circle. Imagine that everything Ohtsuka Sensei taught can be enclosed in this circle. Many of his students have taken only various bits of this circle. Ohtsuka Sensei tried to spread the whole circle to the world but the instructors who have gone out to teach only know bits of this circle and not the entire content. So unless the instructors are mindful of this, Wado will not develop in the right direction.....

What is your opinion on the division of Wado in three factions? The goals of the organizations are all the same. They all believe in karate, they all teach karate. The differences only become apparent through the personality of the instructor. We say shuhari, right? First we learn, then we train, then we evolve. So the top instructors like Tatsuo Suzuki have already gone to the Ri phase of their training and that is why I believe they are different. But even though we may be slightly different, it is fundamentally WRONG to create a new organization. Wado could potentially be a lot stronger if it remained united. The ideas of Ohtsuka sensei

could have a strong impact in the world, but if you make a mistake it can derail the whole process - at least *this is my opinion.....*
Igor Asselbergs/Bob Nash May 16, 2002
TA-ME-SHI - 'Testing' or 'test'.
TAMESHI-WARI - 'Test breaking' or 'test exercise'. In Karate the exponent will test his own ability by attempting to break, either barehanded or barefooted, such items as; wood, brick, and tiles etc.



Tameshiwari. Board breaking, with front kick, demonstrated by Suzuki Tatsuo (8th Dan) Hanshi.

TANG-TE - 'Chinese hand'. The 18th century Okinawan name for Karate. Named after the practise of the Chinese martial-art developed during the T'ang Dynasty in China (AD 618-907).
TAN-TO - 'Short blade'. The Japanese dirk, knife, or dagger worn by the Samurai along with the Wakizashi and Katana. Samurai women sometimes carried Tanto for self-defence and even suicide.
TANTO-DORI - 'Short blade movement'. Techniques against the use of the Tanto.





Tanto-dori. Demonstrated by, left: Ohtsuka Hironori (10th Dan) Meijin.
Right: Suzuki Tatsuo (8th Dan) Hanshi.

TANTO-DORI-NO-KATA – 'Short blade movement form'. Refers to the traditional forms of knife defences within the various schools.
TANTO-JUTSU - 'Short blade method'. The art of using or throwing a knife. This form of practice was popular during the feudal period of Japan.
TANTO-DORI-NO-KATA - 'Knife defence form'. The 'classical' knife-defence forms found in numerous Japanese martial arts. Also forms an integral part of the Wado-ryu Karate-do system.
TA-OSHI-WAZA - 'Takedown techniques'. A collective word for takedown techniques.
TASHI - 'Expert'. A title in Japanese Karate sometimes awarded to Sandan or Yodan Black Belts.
TA-TE - 'Vertical hand' or 'vertically-handed'.
TATE-EMPI-UCHI - 'Vertical hand elbow strike'. The forearm is upward while the elbow strike is directed forward.

TATE-HIZA-DACHI - 'Vertical knee stance'. One-leg kneeling stance. Also known as Kata-hiza-dachi and Tate-hiza.
TATE-SEISHAN-DACHI - 'Vertical handed Seishan stance'. A stance within the Seishan Kata of Wado-ryu where the position of the feet becomes forward directing, as opposed to sideways directing.
TATE-SHUTO-UKE - 'Vertical hand knife-hand block'. A blocking technique in Karate.
TATE-YONHON-NUKITE – 'Vertical four-finger spear hand'.



Tate-yonhon-nukite.

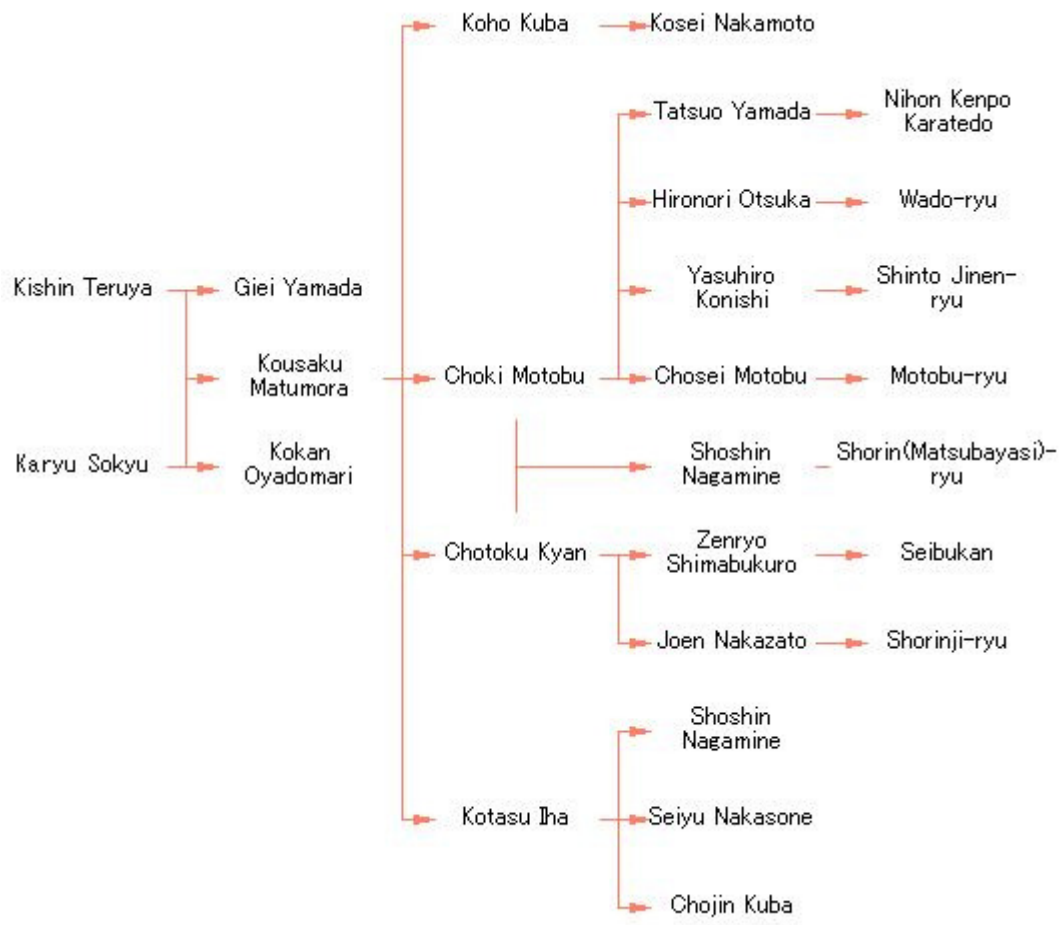
TATTE - A command to stand from the seated or kneeling position.
TATE-UKE - 'Vertical block'. Normally performed as Tate-soto-uke or Tate-uchi-uke
TATE-ZUKI - 'Vertical hand punch'. The fist is held vertically during application of the punch.
TATSU - 'Stand up'. A command in Japanese martial-arts.
TATSUO-SUZUKI - See Suzuki-Tatsuo.
TE - 'Hand'. The term 'Te' was first used in Okinawa in AD 1629. It describes the fighting art similar to Karate. It was later replaced by Karate-jutsu in the mid 1800's. Pronounced Ti or Di in Okinawan.
TEI-SHO - 'Palm heel'. Also known as Sho-tei, the term is simply reversed. See also Neko-de.
TEISHO-AWASE-UKE - 'Palm heel combined block'. A two-handed palm heel blocking technique used in Karate.
TEISHO-AWASE-UCHI - 'Palm heel combined strike'. A two-handed palm heel striking technique used in Karate.
TEISHO-UCHI - 'Palm heel strike'.
TEISHO-UKE - 'Palm heel block'.
TEISOKU - The sole of the foot, one of the numerous striking areas.
TE-KUBI - 'Hand neck'. Wrist. Also known as Ude-kubi; arm-neck. See also Kote.
TEKUBI-KAKE-UKE - 'Wrist hooking block'. The wrist hooks over the opponent's punching arm in an attempt to grab hold.
TE-NAGASHI-UKE - 'Hand flowing block'. Normally performed with open hand. The opponent's technique would be redirected, due to the twisting motion of the block, as opposed to direct contact. One of the fundamental blocking techniques practised within the Wado-ryu school of Karate.
TEN-CHI - 'Heaven and earth', 'up and down'. Also refers to nature, existence, universe etc.
TEN-CHI-JIN - (Okinawan). 'Heaven and Earth power'. Refers to the opening move/s of Ku-Shanku and Nai-hanchi. To embody and harness the universal energy towards the Tanden.
TEN-GI - To execute the technique while allowing the opponent's technique to flow through. See San-Mi-Ittai.
TEN-I - 'Move position'. When attacked, in order to avoid the opponent, move to the side or diagonally. To move from the attack. See San-Mi-Ittai.
TE-NO-HIRA - 'Flat hand', 'palm'. See also Sho.
TE-NO-HIRA-UKE -. 'Flat hand palm block', 'open hand block'. An open hand palm blocking technique used within many styles of Karate.
TE-NO-UCHI - 'Hand of strike'. Refers to the correct control of hand techniques. Correct handgrip on a Katana. Also the skill and timing of the Shibori.
TEN-TAI - 'Twist body'. By twisting the body, as one blocks, allows the force to be redirected elsewhere. Twisting the body to avoid a technique. See San-Mi-Ittai.
TE-OSAE-UKE - 'Hand press block'. A Karate blocking technique normally applied against an attacker's forearm.
TE-SABAKI - 'Hand movement', 'handwork', or 'hand control'.
TESSHI – See Tashi.
TETSU-I - 'Iron hammer'.
TETSUI-UCHI - 'Iron hammer strike'. The hammer-fist strike in Karate. Also known as Kentsui; hammer fist and Shutsui; hammer hand.

TETSUI-UKE - 'Iron hammer block'. The hammer-fist block.
TE-WAZA - 'Hand techniques'. Any and all hand techniques in Japanese martial-arts.
TI - 'Hand'. (Okinawa). See Te.
TO – 'Blade', 'sword'.



To

TOBI - 'Jump', 'fly', or 'leap'. A General term.
TOBI-GERI - 'Leaping kick'. Any kick delivered in mid-air, e.g.: Mae-tobi-geri; jumping front kick. Mawashi-tobi-geri; jumping roundhouse kick etc.
TOBI-KOMI-ZUKI - 'Leaping body-in punch'. A leaning, leading snap punch, using the foot movement Yori-ashi to gain distance in order to deliver the technique successfully. Technique of the Wado school of Karate.
TOCHU-DE-TSUKAMAERU – 'Interception'. To intercept a technique with another during the process of the opponent's movement. Also known as Tsukamaeru.
TO-DE - 'T'ang hand'. A combination of Chinese Kempo and Ch'uan-fa, which was the forerunner to Karate. Introduced to Okinawa in AD 1372. See To-te and T'ang-te.
TOMARI-TE – *Tomari-te* (泊手 *Okinawan: Tomari-di*) refers to a tradition of martial arts originating from the village of Tomari, Okinawa. Based on an underground empty-handed fighting style native to Okinawa, Tomari-te arose largely through the influence of Chinese diplomats and other personages skilled in Quan fa, such as Wang Ji, Anan, and Ason, in the late 17th century. Along with Naha-te and Shuri-te, Tomari-te belongs to a family of martial arts that were collectively defined as Tode-jutsu or To-de. Important Okinawan masters of Tomari-te: Matsumora Kōsaku, Oyadomari Kokan, Yamazato Gikei, Motobu Chōki, Kyan Chōtoku. Important kata: Ananku, Naihanchi (Koshiki), Rōhai, Tomari Passai, Wankan, Wanshū. The successor styles to Tomari-te include Motobu-ryū, Shōrin-ryū, Shōrinji-ryū, Gohaku-Kai and Matsumora-ryū Kōtokukai.
Tomori-te lineage:



TO-ME - 'Stop'. Also To-me-ru; to stop.
TO-ME-UKE - 'Stop block'. The leading arm 'stopping-block' used in Karate.
TORI - 'Take'.
TORI-MI - 'Taker' or 'one who takes'. To 'take' the opponent's attacking technique. *One who receives attacking techniques.* Normally associated with the 'defender' who will 'take' the techniques from his partner and initiate a counter etc. See Tori, Uke, and Uke-mi. (Article). Torimi & Ukemi. In Wado practice of Kihon Kumite the essence of the practice is in the concept of KO BO ITTAI. Attack and defence should be the same. Therefore the terms attacker and defender are incorrect and may mislead the practitioners. I.e. one does not take a defensive posture if one steps back; rather the posture should always have Sente as its motivation. Kihon Kumite should be practised in such a way as to emphasise and promote this. It is advisable at times for both practitioners to step forward or both step back to understand the psychological and emotional effects implicit within body movement. Kihon Kumite should be seen as an exchange of techniques for the purpose of understanding the fundamentals of fighting in terms of mind body and spirit rather than a set of exercises to learn a few techniques. Using the concept of 'exchange' the Wado terms of Torimi and Ukemi become more appropriate. Tori means "To take" so torimi is 'taking the attacks' and converting this into the counter. Uke means: "To receive" so ukemi is the initial attacker who receives the counter. It is quite possible that the initial transliteration from the Japanese language has often confused tori and uke with, what appears to be an attack and defence exercise and common usage has institutionalised this within western karate. Using western terminology tends to allocate the postures and mindset of defence and attack along with the designation. In the Kihon Kumite Ipponme for instance: both Torimi and Ukemi must have the intention to attack as the primary motivation... even though one is taking a step backwards. Any movement in any direction must be performed with attack in mind and of course body and spirit. In the final analysis it is only an instructional tool or explanation... the purpose of kihon is to absorb the fundamentals of fighting movement within the mind, body

and spirit... so... even a deaf person can learn this without ever hearing either of the terms torimi or ukemi. Reg Kear, 2002.
TORU-WAZA - Holding, throwing and sweeping techniques.
TSUGI-ASHI - 'Following foot'. A method of moving, or creeping forward, where the rear foot moves in from the rear. The back foot moves first (in some cases up to the leading foot), followed by the front. The process can be reversed when moving backwards. The leading foot would draw back, then the rear foot would step back. Tsugi-Ashi is of the four types of Ashi-Hakobi (moving footwork when attacking or defending). The four types of Ashi-Hakobi are Ayumi-ashi, Hiraki-ashi, Okuri-ashi, and Tsugi-ashi. See also Suri-ashi and Ashi-Hakobi.
TSUKA-MA-ERU – 'Interception'. See Tochu-de-tsukamaeru.
TSUKI - 'Thrust'. Striking techniques in most Japanese and Okinawan martial-arts. Also refers to punch-strikes. Also refers to thrusting techniques with weapons etc. Becomes Zuki when prefixed.
TSUKI – *See below for quick reference of popular Tsuki*.

AGE TSUKI (ZUKI)	Rising Punch.
AWASE TSUKI	Combined Punch, or U Punch. Also referred to as MOROTE TSUKI.
CHOKU TSUKI	Straight Punch.
DAN-TSUKI	Consecutive punching (same hand).
FURI TSUKI	Swing punch.
GYAKU TSUKI	Reverse Punch.
HEIKO TSUKI	Parallel Punch, (A double, simultaneous punch).
HIRAKEN	Flat Fist or Fore knuckle fist.
IPPON KEN	One Knuckle Fist.
JUN TSUKI	Leading arm punch.
KAGI TSUKI	Hook Punch.
KIZAMI TSUKI	Jabbing Punch.
MAWASHI TSUKI	Roundhouse Punch.
MIKEN TSUKI	Leading Hand Punch
MOROTE TSUKI	Augmented Punch or U-Punch.
NAGASHI TSUKI	Flowing punch.
NAKADAKA IPPON-KEN	Middle Finger One Knuckle Fist.
OI-TSUKI	Lunge punch.
REN-TSUKI	Alternate punching.
SANBON TSUKI	A series of three punches.
SEIKEN	Fore fist, Regular Fist.
TATE TSUKI	Vertical Punch
TSUKI	A punch or thrust.
URA TSUKI	An upper cut/close punch used at close range.
YAMA TSUKI	A wide U-shaped dual punch. Also called Mountain Punch, YAMA; MOUNTAIN.
ZUKI	A different spelling of TSUKI. You would use the spelling 'Zuki' when it is prefixed. 'Tsuki' when it is said by itself or is in prefix to another word.

TSUKI-UKE - 'Punching block'. A block in Karate that becomes a punch with the same motion.

TSUKI-UKE - 'Punch blocks'. A series of punch defences with a partner. Also known as Te-uke.
TSUKI-WAZA - 'Punching techniques'. The punching techniques of Karate.
TSUKKOMI - 'Thrust body-in'. A method of movement where the body would 'lean' into the striking/punching technique in order to create more power to the attack and distance towards the target. See Junzuki-no-tsukkomi.
TSURI-ASHI – See Suri-ashi.
TSUZUKETE - 'Continue'. A term used in Karate contests to allow a match to continue after stopping for various reasons, to score etc.
U
UCHI - 'Strike'. Signifies striking techniques in Karate.
UCHI – *See below for quick reference on popular Uchi.*

AGE-EMPI UCHI	Upward Elbow Strike. Sometimes called TATE EMPI UCHI.
HAISHU UCHI	Back Hand Strike. A strike with the back of the hand where the hand and fingers are straight.
HAITO UCHI	Ridge-hand Strike.
HIJI-ATE	Elbow strike, also called EMPI UCHI.
HIJI ATEMI or HIJI ATE	Elbow Strikes.
IPPON NUKITE	One Finger Strike.
IPPON TSUKI	One Finger Thrust. Today we use the term Ippon Nukite.
KEITO UCHI	Chicken Head Strike.
KENTSUI UCHI (Or TETTSUI UCHI)	Hammer Fist Strike.
KUMADE UCHI	Bear hand strike. Kumade also means rake or fork.
NIHON NUKITE	Two Finger Strike
NIHON TSUKI	Two Finger Thrust. Today we use the term Nihon Nukite.
NUKITE	Spear Hand
SHIHON NUKITE	Four Finger Strike
SHIHON TSUKI	Four Finger Thrust. Today we use the term Shihon Nukite.
SHUTO UCHI	Knife hand strike
TATE EMPI UCHI	Upward Elbow Strike. Sometimes also called AGE EMPI
TEISHO UCHI	Palm Heel Strike.
TETTSUI UCHI	Bottom Fist Strike. Also called KENTSUI.
UCHI	Striking
URAKEN UCHI	Back Fist Strike
USHIRO MAWASHI EMPI UCHI	Back Roundhouse Elbow Strike
YOKO EMPI UCHI	Side Elbow Strike.

UCHI - 'Inner', 'inward', 'inverted', or 'inside'. A collective general term. A motion inward. A blocking or body movement where an inward motion occurs.
UCHI-DESHI - 'Inside student'. The method where a student would become an apprentice to the master in order to become a teacher. A 'living-in' student.
UCHI-HACHI-JI-DACHI - 'Inverted eight letter stance'. The legs are shoulder width apart and the feet are turned in 45°. Refers to the Japanese written character 'eight'. See also Hachi-ji-dachi.

UCHI-UKE - 'Inner block'. In Wado, as the arm pulls in to block, the Naiwan area of the forearm makes the contact. In some styles, as Shotokan, the term is reversed and refers to the outer block; from the inside - block out.
UCHI-WA-DACHI - 'Inner stances'. The 'collection' (Wa) of even stances in the Wado-ryu school of Karate. These include; Naihanchi-dachi, Seishan-dachi, Yoko-seishan-dachi etc. These are the stances where the feet are turned inward.
UCHI-WAZA - 'Striking techniques'. A collective name for all striking techniques in Karate.
UDE – 'Arm'.
UDE-UKE - 'Arm block'. The forearm block in Karate.
UKE - 'Receive'. Associated with blocking techniques.
UKE – *See below for quick reference on popular Uke-waza*.

AGE UKE	Upper Rising Block. Used generally to guard against an attack to the face.
ASHIBO-KAKE UKE	Leg Hooking Block, in which the leg is raised to the side and swung in a circle to deflect an opponent's side kick to the abdomen.
ASHIKUBI-KAKE UKE	Ankle Hooking Block. Normally used to block a front kick. It is similar in motion to Ashibo-Kake Uke.
AWASE UKE	Combined Block. A generic term for any combined block.
CHUDAN UDE UKE	Middle Level Forearm Block, blocking an attack to the mid-section.
CHUDAN UKE	Middle Level Block. A general term for middle level blocks.
EMPI UKE	Elbow Block. A general term for the blocking action using the elbow
GEDAN BARAI	Lower Level Sweeping. *Abbreviated to refer to lower level sweeping block (Gedan-barai-uke).*
GEDAN BARAI UKE	Lower level Sweeping Block.
GEDAN SOTO UDE UKE	Lower Level Outside Forearm Block.
GEDAN UKE	Lower Level Block.
HAISHU UKE	Back Hand Block. A block using the back of the hand.
HAITO UKE	Ridge-hand Block.
HAI-WAN UKE	Back Arm Block.
HARAI WAZA	Sweeping techniques.
HIJI UKE	Elbow Block, a blocking action using the elbow. Also see Empi Uke.
JODAN UKE	High Level Block.
JO UKE WAZA	Jo Blocking Techniques.
JUJI UKE	X Block.
JUJI-SHUTO-UKE	Open Hand X Block.
KAGI UKE	Hooking Block.
KAISHO UKE	Open Hand Block. Normally refers to whole palm/hand block.
KAKE UKE	Hooking Block. A generic term for hooking blocks.
KAKIWAKE UKE	Reverse Wedge Block.
KEITO UKE	Chicken Head Block.
TETTSUI UKE)	Hammer Fist Block. Also known as Kentsui Uke.
KOSA UKE	Crossed Block.

MOROTE UKE	Augmented Block.
NAGASHI UKE	Sweeping Block. This is one of the times that Nagashi is referred to as Sweeping.
NAMI ASHI	Inside Snapping Block,
OTOSHI-UKE	Dropping Block.
SEIRYUTO UKE	Ox Jaw Block. A hand technique delivered with the base of the SHUTO (Knife hand).
SHUTO UKE	Knife-hand Block.
SOTO UDE UKE	Outside Forearm Block or sometimes said as Lower Wrist Block.
SOTO UKE	Outer Block.
SUKUI UKE	Scooping Block.
TE GATANA UKE	Hand Sword Block, this is now most commonly referred to as 'Shuto Uke'.
TEISHO BARAI	Palm Heel Sweep. As seen in the Kata Unsu.
TEISHO UKE	Palm Heel Block.
TSUKAMI UKE	Grasping Block.
TSUKI UKE	Punching Block.
UCHI UDE UKE	Inside Forearm Block.
UCHI-UKE	Inner Block.
UDE UKE	Forearm Block.
UKE	Block.
URAKEN UKE	Back Fist Block. For when the Back Fist is used as a block

UKE-MI - 'Receiver' or 'one who receives'. To 'receive' the opponent's defence technique. *One who receives defending techniques.* Normally associated with the 'attacker' who will 'receive' counter-techniques from his partner. See Uke, Tori, and Tori-mi.
UKE-RU - 'Be passive', 'to receive'. See Uke.
UKE-TE - 'Receive hand', or 'hand defence'.
UKE-WAZA - 'Receiving techniques'. Refers to defensive techniques.
UNDO - 'Exercise'. The callisthenics usually practised prior to the start of the training session. Also known as Undoo. See Junbi-undo.
URA-GAMAE - 'Rear posture' or 'back posture'. The dropping, or lower, posture found in Ku-Shanku Kata. The leading foot is flat on the ground, while the rear leg is bent with the heel raised. Sometimes referred to as the 'cheating posture'.



Ura-gamae. Demonstrated by Taro Farrell 4th Kyu British Wadokai.

URA-KEN - 'Rear fist'. Fist clenched as Seiken. The top part of the knuckles makes the contact to the target. The back-fist in Karate.
URAKEN-SHOMEN-ZUKI - 'Rear-fist front facing punch'. See also Uraken-uchi-tate-mawashi.
URAKEN-UCHI - 'Rear-fist strike'. The back-fist
URAKEN-UCHI-TATE-MAWASHI - 'Rear-fist strike vertically turning'. The back-fist strike where the arm is held vertically and the strike maintains a forward direction towards the target.

URA-MAWASHI-GERI - 'Reverse-side turning kick'. A process where the kicking foot creates a reverse-style roundhouse kick, making contact with the heel or sole of foot.
URA-WAZA - 'Reverse technique'. Interrupting the opponent's intended manoeuvre (reverse-effect technique), by successfully anticipating and counterattacking.
URA-ZUKI - 'Reverse-side punch'. An uppercut punch in Karate.
USHIRO - 'From behind', 'back', or 'rear'.
USHIRO-ASHI-GERI - 'Rear leg kick'. Kicking forward by making use of the rear leg.
USHIRO-EMPI-UCHI - 'Rear elbow strike'. A Karate elbow strike directed behind.
USHIRO-GERI - 'Back kick'. A Karate kick where the exponent turns his back on the opponent then kicks with the leg furthest from the opponent.



Ushirogeri. Demonstrated by Suzuki Tatsuo (8th Dan) Hanshi.

USHIRO-MAWASHI-GERI - 'Back circular kick' or 'back turning kick'. A technique in Karate where the back kick turns into a spinning movement, making contact with the heel or sole of the foot.
USHIRO-MI-SAGARU - 'Step backwards'. A general term.
USHIRO-SURI-ASHI – 'Sliding/gliding backwards', the rear leg moves backwards followed by the front. See Suri-ashi.
USHIRO-URA-MAWASHIGERI - Spinning reverse roundhouse (hook) kick.
UTSU - 'To strike' or 'to hit'. The act of striking or hitting.
UYE - 'Upward'.
W
WA – 'Harmony/peace'. Also denotes non-resistance to an opponent etc. See Wado-ryu.
WA - 'Together', 'collection', 'similar', 'set', 'softness', 'soften', 'mixed together', 'calm', 'harmonise', 'circle', 'round', 'add', 'Japanese'. An encompassing/general term.



'Wa'

WADO-KAI – 'Harmony/Peace Way Association'. Refers to an organisation governing a group of Wado clubs. However, it also refers to the title adopted by the Japanese Karate Federation for Wado organisations, throughout the world, within its membership. See also Wado-ryu.



'Wa-do-kai'

WADO-RYU - 'Peace way school'. A style of Karate developed by Ohtsuka-Hironori 10th Dan Meijin (AD1892-1982). Wado combines traditional Japanese Budo, Okinawan Shuri-te (To-de) and Shinto-Yoshin-ryu Jujutsu, and was recognised as an independent style in 1934. Wado-ryu is reputed to be one of the fastest and most efficient forms of Karate in the world; emphasis includes the fundamental principles and concepts of 'Nagasu, Inasu (Kawasu), Noru, and Irimi'. The founder was responsible for introducing partner-work routines to Karate. Wado-ryu was also the first style of Karate to practise Jiyu-gumite as part of the

training. There are estimated to be over 350,000 Wado-ryu members practising in Europe alone. Below is an adaptation from an open letter written by Ohtsuka Hironori (10th Dan) Meijin to all Wado-Ryu students, sent out two-years prior to his death, explaining the origins of Wado-ryu.

"At the age of five years old, I was in very poor health. It was then that I began my training in Ju-jutsu at the school of my uncle, Sensei Chojiro-Ehashi, the official martial arts instructor of the Tsuchiura Clan. Since this time I have trained continuously until my present age of eighty-eight years. For this, I can heartily thank the traditional Samurai education, which was both gentle and strict. I also thank and pray for my dear mother without whom I could never have succeeded in my deepest aims; I thank her sincerely for always being near.

On my thirtieth birthday, Master Nakayama, the third Grandmaster of Shinto Yoshin-ryu Ju-jutsu, allowed me to learn the deepest and most secret doctrines of our school. It was then that I succeeded him as the fourth Grandmaster.

Karate was becoming increasingly popular around this time, and I began to study its techniques from several eminent Okinawan masters who had begun to teach in Tokyo. It occurred to me that there were many fine attributes in the Okinawan systems, and so decided to blend these with the finest elements of Shinto Yoshin-ryu Ju-jutsu to create a genuine and original Japanese martial-art. Through this process I developed Kumite, Gyaku-nage, I-dori, Tachi-iai, Tanken-dori, and Shinken-Shirai-dori.

Every year, for purposes of promoting the Japanese martial-arts, the Butokuden in Kyoto held a national festival. In 1938, the festival focused on the originators of each martial-art, however, no originator of Japanese Karate had been identified. I named the originator of the first true Japanese style of Karate-Do as Shiro-Yoshitoki-Akiyama (the founder of Shinto Yoshin-ryu Jujitsu) and named this new style of Karate-Do, 'Wado-Ryu' meaning: 'Japanese-way school' or also 'Peaceful-way school' since the Kanji lettering for 'Wa' can mean both.

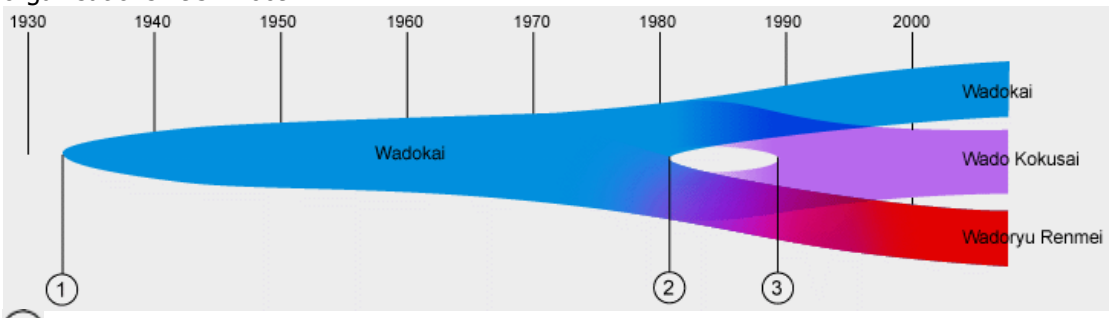
The fundamental meaning and original aims of martial-arts is the promotion of Peace. To bring peace to society and to guard against its loss so that human beings can enjoy a happy life. We must strive for peace in a world where it is increasingly difficult to achieve. We must not simply rely on God's mercy to achieve it but must strive as individuals, with all our will, to attain it. Immense spiritual and physical power is required so we will not surrender to the difficulties and barriers which lie before us on this journey The hard training in martial-arts aims to foster this dauntless, indefatigable strength which is why the beauty of martial-arts training is beyond the vicissitudes of mundane affairs."

See Ohtsuka-Hironori.

和道流

'Wa-do-ryu'

Wado organisations timeline. A timeline of the major Japanese and international Wado organisations 1934-2009



(1) April 1, 1934. 'Dai Nippon Karate Shinko Club', an original body of Wadokai, was founded by Hironori Ohtsuka in Tokyo.

1938. Ohtsuka registers his style of karate with the Dai-Nippon-Butoku-Kai under the name of Wadoryu.

1952. Wadoryu headquarters established in the Meiji University karate club.

1964. Establishment of the 'All Japan Karatedo Federation' (JKF) as a general organisation for all karate styles. The Wado faction joined as a major group.

June 5, 1967. The Wado organisation changes name to Wadokai
1980. As the result of a conflict between Hironori Ohtsuka and Wadokai, Ohtsuka steps down as head of Wadokai. Eiichi Eriguchi takes over his place within Wadokai.

(2)1981. Hironori Ohtsuka founds Wadoryu Renmei. After only a few months Hironori Ohtsuka retires as head of Wadoryu Renmei. His son Jiro Ohtsuka takes his place...
January 29, 1982. Hironori Ohtsuka passes away.

(3)1989. Tatsuo Suzuki, since the initial split not tightly affiliated to neither Wadoryu Renmei nor Wadokai, founds his own organisation: Wado Kokusai. How about the names?

The full name of Wadokai in English is 'Japan Karatedo Federation, Wadokai'. In Japanese it is 'Zen Nihon Karatedo Renmei, Wadokai'. 'Japan Karatedo Federation' is often abbreviated as JKF. The full name of Wado Kokusai is 'Wado Kokusai Karatedo Renmei' Also known as Wado International Karatedo Federation, abbreviated as WIKF. In 1983 Jiro Ohtsuka 'inherits' the title of Grand-Master of Wadoryu and changes his name to Hironori Ohtsuka. He is now often referred to as Hironori Ohtsuka II. The name of the style was originally registered as 'Shinshu Wadoryu Karate-Jujutsu in 1938. But Ohtsuka was advised that both 'Shinshu' and 'Wa' could refer to Japan. So shortly after registration it was decided to simplify the name of the style to 'Wadoryu'. Renmei: group or federation Wadokai: Wado association, Wado 'meeting' as in a group or meeting of minds Kokusai: international ryu: 'style', 'method' or 'school' Strictly speaking Hironori Ohtsuka founded and developed 'Wadoryu'. The people who trained with him became the Wado group or 'Wadokai'. So the style that is trained within 'Wadokai' is 'Wadoryu'.
November 1989. British Wadokai Karate-do Federation (formerly Domei Kokusai Wadokai), headed by Gary E Swift Kyoshi, established out of Suzuki Sensei's variation of Wado Karate.
WAKA-SENSEI - 'Junior Sensei'. For example, the son of Funikoshi-Gichin (Funikoshi-Gigo), was referred to as Waka-Sensei.
WA-KI - 'Side'. The flank of the body.
WAKI-ZASHI - 'Flank sword', 'side sword'. Similar to the design of the Katana, although smaller, and worn on the left-hand side of the body. The rank of the Samurai was recognised by the wearing of the Katana and Wakizashi together under the belt. See also Daisho.
WA-NO-KEN - 'Harmony of hand/sword' or 'harmony of technique'. See also Wa-no-michi.
WA-NO-KOKORO - 'Harmony of mind'. See also Wa-no-michi.
WA-NO-MICHI - 'Harmony of body and spirit', 'way of peace/harmony. The path, or way, of spiritual and physical harmony. In Wado Wa-no-ken combined with Wa-no-kokoro leads to Wa-no-michi. One of the concepts within the Wado school of karate. Wa no Ken; Harmonized Technique + Wa no Kokoro; Harmonized Mind - leads to Wa no Michi; The Way of Harmony. Fundamental to Wado-Ryu karate are several principles, some of which are derived from Shinto-Yoshin Ryu Jujutsu and therefore may be specific to Wado. Others are shared with traditional Japanese budo or Okinawan te or tode. All of these principles can be observed and practiced in the Kihon Kumite Kata. See Wado-ryu. See also Ohtsuka-Hironori.
WANSHU - 'Wang Xiu'. A Karate Kata that had its roots originating in Taiwan, China, and introduced into Okinawa in 1683AD. Named after a Chinese emissary, Wang-Xiu, and developed as an Okinawan Tomari-te Karate Kata by Karate master Matsumura. Practiced within numerous Okinawan and Japanese Karate schools. Later renamed Enpi (flying swallow), in some Japanese styles, due to translation difficulties. Also known as Empi, Enbi, and Enpi. See also Enpi.
WA-UKE – 'Circle block', 'round block', 'ring block'. Refers to a position where the fists are above the head and the elbows extend to the side to give the impression of a ring when observed from the front. A blocking technique found in the Kata Bassai.



Wa-uke – Circle block

WAZA - 'Technique', 'techniques'.

WAZA-NO-GANKYU - 'Variation in quick & slow movements'. The timing of fast and slow. When practising Kata one must understand the fundamental principles of the quick/slow concepts contained in the varying techniques. One of the basic principles of Kata practise. There has to be an alternation in speed. The exchange of action and no-action, (sei-to-do), looking (*watching*), combination of techniques, make the rhythm and the character of the kata. Other principles of performing Kata include; Ikkita-kata, Inen, Chikara-no-kyo-jaku, Waza-no-gankyu, Ki-soko-no-donto, Kinto.

X

XIE-ZHONGXIANG - Xie-Zhongxiang (AD1852-1930). A master of Shaolin Chuan-fa, known in Japanese as Ryo-Ryo-Ko, who lived in the Fujian Province of China. His system was based on the acupoint striking method originally founded by Feng-Yiquan in the early to mid 1500's, using variations of 36 (36, 72, 108 etc.). Xie-Zhongxiang went on to develop and expand this numeric concept by dividing, multiplying, etc., this mathematical principle even further. His students included the famous Higaonna-Kanryo, Miyagi-Chojun, and Nakaima-Norisato etc. See also Acupoint and Feng-Yiquan.

Y

YAKUSOKU - 'Prearranged' or 'agreed'.

YAKUSOKU-GUMITE - 'Prearranged sparring'. See Yakusoku-kihon-gumite.

YAKUSOKU-KIHON-GUMITE - 'Prearranged fundamental sparring'. A term used to describe the ten prearranged partner-work sets, highlighting the principles of Wado, in Wado-ryu Karate. Also known as Kihon-gumite or Yakusoku-gumite. See also Ohtsuka-Hironori.

YAMA - 'Mountain'. Also known as San.



Fuji-Yama (Mount Fuji).

YAMAE - 'Stop' or 'halt'. A command used in Japanese martial-arts.

YAMA-ZUKI - 'Mountain punch'. A two-handed punch where both fists make contact to the target simultaneously. Also known as the 'U' punch.

YON-KYU – 'Fourth class'. Four grade levels below Shodan black belt. Normally designated as a green belt with two black stripes in traditional Japanese Wado-ryu Karate.



Yon-Kyu

YASU-ME - 'Relax'. Being relaxed at all times, except for the moment prior to delivering a technique. Also a command used in Japanese martial-arts, to 'dismiss after bow'.
YODAN - Fourth level'. Black Belt in Japanese and Okinawan martial-arts. Also known as Yondan.
YOHI - 'Ready' or 'prepare'. A Japanese command in the formal Dojo. Also known as Yoi.
YOKO - 'Side' or 'lateral'. A term of direction, in Japanese martial-arts.
YOKO-EMPI-UCHI - 'Sideways elbow strike'. Also known as Yoko-hiji-ate.
YOKO-GERI - 'Side kick'. Also known as Yoko-geri-keage; rising kick, Yoko-geri-kekomi; stamping or thrusting kick, Yogo-sokuto-geri; sword foot kick. Can also refer to any type of kick directed from the side of the body.
YOKO-HIDARI - 'Left side'. See also Yoko-migi.
YOKO-HIJI-ATE - 'Side elbow strike'. Also known as Yoko-empi-uchi.
YOKO-MAWASHI-EMPI-UCHI - 'Side elbow strike'.
YOKO-MAWASHI-HIJI-ATE - 'Side elbow strike'.
YOKO-MIGI - 'Right side'. See also Yoko-hidari.
YOKO-SORASU – 'Deflect'. A general term. Yoko-sorasu refers to deflecting to the side, etc.
YOKO-TOBI-GERI - 'Flying side kick'.



On the receiving end of Yoko-tobi-geri, demonstrated by James Charnaud (4th Dan) Tashi British Wadokai.

YON - 'Four'. Number. Also known as Yoh and Shi.
YONDAN - Fourth level'. Black Belt in Japanese and Okinawan martial-arts. Also known as Yodan.
YONHONME - 'Four' or 'fourth'. Finger counting; Shi, Yon, or Yo.
YONHON-NUKITE - 'Four finger spear hand'. See Nukite.
YON-KYO - 'Fourth sequence'. A nerve-pressure technique applied to the forearm. Normally associated with Aikido.
YONKYU - 'Fourth class'. A coloured belt rank in the Japanese and Okinawan martial-arts.
YORI-ASHI - A collective term for certain footwork manoeuvres. When moving forwards, use the front foot to advance, then draw up with the rear foot. When moving sideways to the left in right stance, the left foot leads followed by the right. When moving sideways to the right in left stance, the right foot leads followed by the left. When moving backwards, use the rear foot to retreat, then draw back with the front foot.
YOSHI - 'Carry on' or 'go ahead'. A command in Japanese martial-arts.
YUBI - 'Finger'. See also Ashi-yubi.
YUBI-JUTSU - 'Finger method'. The method of using the fingers and thumbs against the vital points of the body.
YUBI-WAZA - 'Finger techniques'. Aikido and Ju-jutsu techniques designed to immobilise the opponent by placing pressure on vulnerable points. See also Acupressure.

YUDAN-SHA - 'Black belt holder'. The holder of a black belt rank in Japanese and Okinawan martial-arts. See also Dan and Kuro-obi.
YUDANSHA-KAI - 'Black belt holders association'. The association or group that promotes the training of Yudansha.
YUKA-MI-SUWARU - 'Sit down'. A general term. A command in Japanese martial-arts.
YU-NITSUITE – 'Brave heart'. A famous Kendo master of Japan, Yagyu Seikisshusai, said that the final skill a Martial Artist must have is Yu or a brave heart. If somebody is technically wonderful but without a brave heart he will lose a fight against somebody who is just as good technically but who has a strong heart.
There was a young Kendo student who had a very strong spirit. He studied a Kendo style, Jigen-Ryu, which is one of the Kendo styles with the very hardest training. Normally, this man looked feminine and soft but when he trained in the Dojo he was completely transformed. His face became like a demon and everybody was afraid of him. One day somebody asked him why he was completely different in the Dojo compared to at other times. He answered that when he fought we would imagine that the opponent killed his parents and that behind the opponent there were many people with guns who were trying to shoot him. He also imagined there was somebody with a spear who also wanted to kill him. In his mind he knew that if he was attacked he would die but before he was killed he wanted to kill them also. It was his brave heart facing certain death that caused his face to change and made everybody afraid of him.
YU-NO-SEN - Taking advantage of the opponent's circumstances during fighting. A failed attack, a misread technique, a stumble etc. Outmanoeuvring or breaking the opponent's posture. Technique first, then tactic. See Sen.
YU-RE -. 'Swing'. The motion of 'swinging'. Also known as Furi.
Z
ZANSHIN - 'Leave mind'. An extreme state of mental alertness, and awareness, of the surroundings. Total mental awareness before, during, and after combat. Zanshin should apply to all levels of technique. Zanshin means keeping your mind alert. If you knock your opponent down you must not relax your attention. You must always be prepared for his counter-attack. Once there was an expert in Japanese fencing called Yoshioka Kenpo. One day he went mad and wounded many Samurai. Nobody wanted to fight him until another Samurai came along well known for his skill at fencing. He approached Yoshioka and fought with him. Yoshioka stumbled on a stone and fell. Any ordinary man would have struck at him from above but this Samurai refused to saying he would not strike a fallen man and asked him to stand up quickly. The moment Yoshioka stood up the Samurai cut at him with his sword. The reason the Samurai refrained from attacking Yoshioka on the ground was because he knew that Yoshioka was an expert in a move called Tsubamegoeshi (Swallow's Turn) a technique in which one strikes from below after one has fallen. At that moment Yoshioka was indeed ready. To use Tsubamegoeshi but when his opponent did not attack him but instead asked him to stand up he was temporarily distracted giving the other Samurai the opportunity to attack. Thus Yoshioka neglected Zanshin as opposed to the other Samurai who did not.
ZANSHIN - 'Perfect posture'. To remain in perfect posture before, during, and after delivery or exchange of technique.
ZA-REI - 'Kneeling/sitting bow'. The traditional bow, performed while kneeling.
ZA-ZEN - 'Kneeling/sitting meditation'. The meditation exercise posture of the Zen school.
(Article). Lazy-zazen. *Lazy Meditation and Budo-Seishin Spirits of Martial Arts by the late Sensei Ohtsuka — translated by Ei & Yasu*
In my daily life, I usually sit on a small Japanese chair or on Goza (mat). Therefore from sitting on there, when I go out, I'm liable to get round shouldered. So for 15 or 16 years, I've been doing Zazen (meditation) every day but I cannot spend a long time in a kneeling position, putting my feet together and keeping my eyes closed. So I got my own method called "Dainoji-Zazen", another name is "Lazy-Zazen", and I never miss a single day of practice. What I do is, I lie down on the floor in a spread eagled position without any movement for ten minutes. On cold days I put a blanket on my abdomen, and I try to attain a state of perfect Muga (selflessness). But it's impossible to make my mind completely free from worldly thoughths. Especially in the early spring, when the weather starts to get warm, I

feel very sleepy. Although there are some ways to keep awake, this is, banging drums or praying in a loud voice like the participators in one of Buddhism call "Nichiren", I cannot do that because my house is situated in the middle of a city unfortunately, and besides the religion of my family is "Shinto" which is not Buddhism, so there is no scripture for me in any case. However I decided to count figures in my mind 1... 2... 3... and so on till 50. When I get used to it, I count the figures automatically, and yet worldly thoughts come into my mind, and it doesn't work at all. But in such a case I continue the effort anyhow, and never give up until I get a state of perfect selflessness. It is the same practice as Budo's. From the long process of practice, sometimes, I can feel that worldly thoughts have gone and I have attained a state of perfect selflessness. Since five or six years of age, this effort has been coming into effect. When I stand in front of an opponent to do a demonstration. I don't think about whether I can do it well or if I will make a mistake or not. So I can demonstrate very smoothly with a refreshed feeling.
Occasionally I'm told, by my second son who demonstrates as my partner, that I had made a mistake during the demonstration. While demonstrating, I do part of "Kumite-Kata" (free fighting form), but I don't rehearse with him. Consequently I make a mistake once in a while, however I hardly realise it and I finish that performance smoothly without any failures or even incongruities. Sometimes I can remember those mistakes faintly when I've been told. When I'm performing I always try to think that it is not just showing my performance, but is it is realy fighting. So I can make my performance adapt itself to any case so smoothly and I can perform without any worldly thoughts. But involuntarily I still can't perform in such a way once in a while. I've even been shocked when I was facing an opponent during a demonstration of Japanese sword defence. In the successful way to stab using a sword, the haft must be supported tightly. The inner side of the right harm between the wrist and elbow is used for it. Then keeping them fixed like that the sword must be turned to inside during the action of stabbing. That's what you always have to do. But if anybody did in an opposite way or if someone who doesn't know how to use a sword attacked me as hard as he could, what should I do then? The attacker may be very tall and the sword could be a different size. It would be dangerous to stick to only one way. It can be said for everything. The skill of "Budo" is ever changing. Consequently there is no limit for it. Changing the skill of martial arts is indeed unlimited. A lift is the same we never know what will happen to you in a moment. We should resort to a temporary expedient. Everyday we have to anticipate and prepare for everything. This way of life is the way of Budo, the way of Budo is the way of life.
ZEN - 'Front', 'forward', 'leading'. A general term.
ZEN - 'Natural breath'. The fundamental types of breathing generally used in martial-arts include: Aun; harmony or diversion breathing, Ibuki; tension breathing, In-ibuki; passive/internal breathing, Nogare; Emphatic breathing, Zen; natural or basic breathing.
ZEN - The discipline of Satori (enlightenment) that was introduced into Japan, during the 1100's, by a Chinese monk named Eisai, known as Ch'an in China and Dhyana in India. Zen incorporates the direct teachings from master to student, and was originally founded by the Indian monk and holy man Bodhidharma. The state of 'oneness' with nature and the universe by means of meditation. This Buddhist teaching of meditation and discipline was also favoured by the Japanese Samurai.
(Article). My Zen. Thoughts on Zen by Tyrone Pardue.



There is really nothing special about Zen. Likewise, there is really nothing special about Zen and Karate-Do. I could write a long diatribe about the history of Zen and recite Zen poems or tell stories of great Zen masters or legendary Samurai and how Zen made them undefeatable. But I feel that it may be better to tell you what it means to me as a martial-artist. That way, it may have more relevance to you on your own journey.
When I was a boy living in comfortable, middle class Florida, and first heard my father talk about Zen I became fascinated by the seemingly contradictory language of Zen. You know;

all that talk of the tree in the forest and the clapping hand. And then there was the Kung-Fu TV series with Master Po, Cane and all that Shaolin wisdom. There seemed to be gold at the end of the rainbow, happiness beyond the normal sort of happiness. Zen seemed so soft and cuddly. Martial-arts seemed effortless and serine. Then I moved to Ireland.

It was in Ireland that I started Karate in 1971, for very practical reasons – survival being the most important. My new home town of Clondalkin, on the West side of Dublin, was a tough place to go through your puberty, and getting through it with out a scar or two was pretty much impossible. Coming originally from a rather sunny and comfortable Orlando suburb to what seemed an almost savage place where you had people AFTER YOU for no better reason than the fact that you existed, was a bit of a shock. Zen sure didn't work when you were getting your head kicked-in by a skinhead.

After a couple of close-shaves with life and death I joined a Karate class with a student of Tatsuo Suzuki Sensei where regular visitations from Iwasaki, Shiomitsu and Suzuki Sensei kept everyone on edge. Classes were pretty brutal along the lines of Nichidai style training. Typically, we had 5 minutes Mokuso (silence), a quick warm-up and then 30 minutes of basics followed by free-fighting or Kata. If you were late for class, Mokuso was a punishment, sometimes facing the wall for 30 minutes, or worse, being made stay there after class in Seiza not being able to move. I quickly began to realize that Zen and martial-arts as seen on TV was a myth. There was nothing serine or soft and cuddly about them.

During those years, I looked for the connection between Zen and Karate-Do as well as the meaning of Zen in daily life. I read books, sat Zazen and went to visit with Zen masters. I trained hard to find Zen, sometimes hurting my own body, or the bodies of others. I searched for the meaning of Zen in my own fear and the effort to overcome self-doubt and inertia. I searched for the 'one-punch' knockdown, and that beautiful moment when timing, breath and the world turning on its axis all come together with your movement to create the perfect result. I searched for the feeling of Satori, the legendary moment of enlightenment that may be either fleeting or long-lasting.

On occasions, I thought I had found the meaning of Zen. Feeling a sort of self-satisfied feeling, or a sense of elation, or personal power. Or feeling no doubts during of a fight, engrossed in the crystal-clear awareness one can experience in a life and death engagement. Now I expect nothing special at all. I know that feelings come and go, and that is OK. From a Zen perspective, there is nothing solid to cling on to, not even Zen.

As I learn to sit more correctly, I am waking up to the reality that Zen is not a magical potion or a secret way of becoming powerful or all knowing. It is not a feeling. Actually, it is rather dull and mundane. It is breathing in and breathing out. It is relaxing properly and sitting with your back straight. It is practicing Karate in a relaxed and natural way without striving to be better than the next person. Not striving to be stronger, faster or braver. It is being aware of your breathing and feeling the interconnectedness of ones self to everything else, including the opponent. It is constantly reminding oneself to relax, come back to your breathing and centre into the Tanden.

Zazen has taught me an important lesson: to wake up. Not to allow myself to be 'taken' by fear, doubt or ego. To be totally awake is not an easy achievement. When you practice sitting silently with your back straight, alone with your breath, it is not easy to remain in the moment, un-distracted by wandering thoughts or sleeping. When your legs become full of pain, it is difficult not to be overcome. In this difficulty during Zazen, if we train ourselves to wake up, to come back to the breath and the awareness of the present moment, we can become focused and sharp minded. We can be better at our job, our relationships and of course our Karate. Working with the mind and body in Zazen should be like Jyu-Kumite: concentrating on your breath and keeping centred, just observing the opponent without becoming fixated on what he is planning to do or what you are planning to do. From this position we can act naturally.

Essentially, Karate has absolutely nothing to do with Zen. It is Zazen that contains the entire meaning and essence of Zen. One cannot properly understand what Zen is about without it. Some people say that Karate people do not need to do Zazen because they can do Kata as a kind of moving meditation. But I don't believe this. There is no replacing Zazen. Practice it properly and you can transfer the skill of mindfulness gained from sitting into your Karate

practice, whether doing Kata, Kumite or Kihon. Just like you can transfer this special mindfulness into making scrambled eggs or driving your car. It is nothing special.



Zen

ZEN-BUDDHISM - See Zen.
ZEN-DO - 'Zen way'. Refers to a Zen monastery.
ZEN-KUTSU-DACHI - 'Front bent stance'. Zen; front, Kutsu; bent, Dachi; stance. Refers to the forward weighted front bent-leg stance.
ZEN-PO - 'Forward', 'front direction'. A general term.
ZEN-SHIN - 'Front mind'. A state of mind where concentration is focused forward. Can also suggest; 'forward', 'gradual progress', 'advance', etc.
ZENSHIN - The entire human body. Also refers to a 'Good hearted person'.
ZENWAN - 'Front arm'. Refers to the forearm area extending to the palm. The portions of the arm include; Gaiwan (outer arm), Haiwan (back arm), Naiwan (inner arm), Zenwan (front arm).
ZUKI - 'Punch'. See Tsuki.
Excerpts taken from the comprehensive 'A to Z of Martial-arts', written & compiled by GE Swift (7th Dan) Kyoshi.

Other sources:
http://en.wikipedia.org

The British Wadokai Karate-do is affiliated to the English Karate Federation, and World Karate Federation.
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