



Ryubu or Okinawan Dance ~ Karate and Kobudo . . . One and the same?

## GOJU NO SEIMEI Winter 2011

其れは流派ではない ~ 其れは人間である  
It's not the style ~ it's the man

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<http://www.canberrakarate.com.au/>

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## Newsletter of the Kokusai Goju Kobujutsu Kenkyukai

**Editorial:** Everyone Has the Right to My Opinion

### Zanshin 残心

Zanshin means "the remaining mind" and also "the mind with no remainder." This is the mind of complete action. It is the moment in kyudo after releasing the arrow. In shodo, it is finishing the brush stroke and the hand and brush moving smoothly off the paper. In breathing in completely, it is this breath. In breathing out completely, it is this breath. In life, it is this life. Zanshin means complete follow through, leaving no trace. It means each thing, completely, as it is, **being in the moment, being alert and open to all possibilities!**

In Budo Zanshin means having no break in our activity, because there is no time to take back a stride or block and fix it. It also means going beyond technique, because we cannot force the situation to conform to the technique. The angle of the strike and the force of the strike must be adjusted immediately to the energy of the attack.

In practice we must go beyond strategies of defence and hesitation. We must open up to the energy of the mind as it expresses itself in seeing, hearing, touching, tasting, smelling and thinking. Penetrating into this energy, we must go beyond all barriers.

Karate like this life, you must be in it.

Train often, train hard, train smart

My very best regards



*Wayne Callcott*



## Progressive study of "Goju"

by Tino Ceberano Hanshi

The practice of Goju relates to the Goju ryu of Chojun Miyagi of Okinawa the foremost founder and Grand Master of this style of combative technology for the islands of Okinawa, the origin of the empty hand way or otherwise known as Karate-do.

The lineage of this particular style goes back to the earlier century from whence frequent trade between the Chinese and the Okinawans were often a setting for the exchange of social activities and cultural studies. The likes of what was then fighting methods and what was in fact a superior form of empty hand combat taught by the Chinese intrigued the Okinawan merchants and before long an import of what was to be an influence of the motivational kind – martial art, the feature of regimented training, and the art of which became an ideal, the empty hand way.

Having finally made its way to the Western shores of Hawaii in the early thirties, the island of Kauai became a launching pad for such a study. Master Miyagi unknown to many of his expertise, and what contained a formidable combative art that would popularize populations world wide will in fact feature in a modern day film called the 'Karate Kid'. On an invite by the local Okinawan migrants living on the island of Kauai that migrated to these islands for employment in the sugar fields and pineapple fields, hosting such a prominent person from their mother land was a promotional feat that would go on through history that will associate the reasons for local Hawaiian born children of migrant lineage becoming very versed in the martial arts and culture of their forefathers.

Many years later a young native born and raised from the island of Kauai would become a student of this infamous style his name, Constantino 'Tino' Ceberano under the tutelage of an Hawaiian born of Okinawan decent, Sensei Masaichi 'Masa' Oshiro, the first Goju teacher of authentic back ground as his father being an Okinawan was too an influence of this well known pioneer in his own rights of the Goju practice in the modern times. This teacher saw promise and future in this eager local lad (Tino) which finally granted him a place in the teaching of the Goju style there in the island of Honolulu from the early year of 1962.

It wasn't long after having done extensive practice and personal internship to Oshiro sensei that young Tino Ceberano was given the go signal to migrate to Australia and commence teaching in this new country this art of 'Goju'.

The pioneering spirit prevailed in this young instructor of Goju and have not since looked back on the progressive development that created a standard and setting for the present Martial Art reputation and prestigious standing that all stylist in Australia are proud of.

As in the days of the Miyagi Chojun early in the last century, taking it from his peers and his mentor the then master of the Okinawan China hand or *Toudi*, he too moved on to progressively educate the populace of the southern part of the island mainly Naha. He had been involved in the education department and was also a civil leader having had privileges to explore and expand his art. It traveled to Japan and to the university of Retsumeikan in the Western Sector of Japan's main island Honshu where lies the former capitol city known as Kyoto.

A student in the University having been a practitioner of Martial Arts of many years, inherited from his father and family before him, was an avid follower and before long became the senior student and finally the head propagator of the Japan Goju Kai, Gogen

'The Cat Yamaguch' was his name.

Coincidental as it may seem, Tino Ceberano has since followed the trait of his peers to what has now become his approach to research and study in this important feature of an activity that contains the science of training in all facets and how it is as a motivational influence to the society, that now more than ever, needs this form of training and its attributes.

Tino Ceberano presents this progressive study of Goju as a lead into the finer points in training, the science in clarifying what becomes of techniques, and the attributes of training along with other disciplines, enhancing the very nature of individual's experience to locate and discover, the understanding of tactile study.

## Significance of the symbolic caricature featured

**The hour glass** signifies time, the very element that influences the GAP that exists when considerations of subjectivity suppresses thought. In creative thinking, one places all objectives into a desire of taking on the time factor as an advantage translating the GAP as Goals, Aims, and Purpose.

In practice of this system, the rudiments of Goju Karate are firstly hard features in practice physically, this is followed by the slower and seemingly softer method as maturity appears to become soft or passive, a natural trait as in biological features of the physical body settling to a relaxing mode.

Why the feature of the hour glass? The circular base of this featured glass structure is round. The foot position of the standing practitioner is placed in what is called the **Sanchin** stance or better named as the hour glass stance. It is a three point stance where the position of the feet is based in three distinct angles. These three angles will become like suction cups, locking in the foot work to gripping vice like strength where a hold on any standing position on the floor will be the feature of this form.

Centralized strength develops from this form. It will be noted with proper coaching that ability gained from this form creates balance and the overload on muscle development with isolation to each muscle group.

Most important to this activity is the breathing or the word in Japanese nomenclature – Kokkyu.

Let me guide you through this as it may complicate the understanding of what one means by breath enhancement. Knowing the nature of why we breathe, what the oxygen that we breathe does to our function as in blood stimulation and the activation of our life giving attributes – **FUNCTION** in a more specific description.

Unbeknown to many, our life force as in energy is dependent on the breath and all its provisions in what it does to our entire function. Many combative arts of the orient have known that breathing properly sustains this energy and that endurance is only a portion to this feature as other areas include power of lift, directional push, retention of energy to expose on precision at given moments to explode force. These may describe more the martial artist's explanatory measures in practice to this function.

Observe the manner of breathing of the untrained person. Gasping for air would be more the description of breathing particularly after enduring some activity, and one in ten is conditioned otherwise to the body this way. Compare than with the crying infant who may go on for long periods of time with out stopping and seemingly not tire. Yes, the difference is in the breathing from a lowered depth using full in and out of the lungs method. For most, breathing from the upper feature of the lobes are common as the nature of sedentary life gives that part of function a low priority to proper breath development.

Sports people are definitely practitioners of breath development as in constant exercising and without thought to this very precious form of existence.

An in Having described the breathing advantages hopefully your understanding then appreciate the feature of this Hour glass form to be the position to practice this activity with a difference. Unfortunately, one must undergo the practice of this form with a coach who knows the exercise and can accurately assist the practitioner in understanding its attributes.

The hour glass stance is a position with poise to indicate uprightness, and other elements such as the central taper as in the central part of a persons body becomes another formation to be studied.

In physics one can only experience in detail the actual advantage of use when practicing the exercise under scrutiny until each feature is retained in memory. Instinct will then prepare the way for many encounter to why such an exercise is the hard study of this art. It has been described as three battles; the mind, the body, and the soul. Locate this in the study and it becomes a life long companion to the ideal in training of the 'Way'. It has been written that 'Your body is precious. It is your vehicle for awakening. Treat it with care'. Buddha.....

*'Goju' an ideal, its conceptual attributes and intellectual properties compliments progressive research and practice for the serious practitioner*

The definition of this word means hard and soft. Derivatives of this may be as Yin and Yang, or night and day, lightness and darkness. On and on it goes with the very principle of the natural elements evolving from start to finish.

So why the chosen word and how it remains unchanged as it meant a system with esthetic character. This is the beginning of the search.

'We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time'. T.S. Eliot

Hanshi Tino's personal philosophy 'Its not the style but the man' is self explanatory to the previous passage. The Goju system is a name a generic to many other concepts and analogy.

In view of Hanshi's development and continued propagating of new ideas as well as drills to compliment all techniques be it from one system or discipline from another, it is of direct interest for all those in training of this system, that this is a guideline by way of the O.S.C.A.P. its acronym of Origin and concept, Science of study, Course of rudimental progression, Attributes, Propagation and continued study.

## CHAPTER ONE...The strength of Goju

### - SANCHIN -

**Three Battles** an ideology that goes further than words spoken. The battles associate with the mind, the body, and the spirit. In battle the mind prepared as it may be, comes undone if not possessed with a motive conceived to handle any adversity. The physical body or portrayed strength be it static or active, has to be in top order of its call to answer the possible. Full compliment of skill, anticipation, strategy, and source of energy comes from a well tuned body in motion. A more concise wording put to this objective is **C.O.R.E.**- Consolidated Origin of Reserved Energy©.

The many different explanations and specifics to this form makes quite clear the reason for what the Founder of Goju stipulates in his directive to this study. That is to research, develop, and discover the attributes of such a powerful technology. The O.S.C.A.P...the features and the in-depth definitions.

Let me start with the **O** of Origin and concept. In the ancient study, records of how development of the body became difficult without several aides to locate strength i.e. weights and or devices of similar effect causing the body to relate to energy sustained or used as directed. Unbeknown to many the fear of what dictates immediate response comes from more than the physical conditioning. Body mass does not change, but energy directed to enhance or bring to surface a remarkable change to what maybe regarded as dead weight. This in physiological terms puts logic to an overload to isolated areas or the entire body as a whole. This then is the logic of isolation to energy in a given task. This energy is direction and intent. It brings stable tolerance which is the source of endurance, it manages the threshold effect of staying whilst being in control, and in the terms of power engagement, its exactness explains timing, accuracy, and speed.

While the exactness of its origin does not designate any specific time or location, this study exist with the Kungfu practice of the Hungar style. The many styles of other combative systems be it the Pak Qua, Choi li Fut, Taiji Chuan...others and most recently as discussed and experienced, Boxing.

Though history of this form sources its links to the area that locates the Chinese Kungfu of Hungar other systems maybe equally responsible, hence recognition of its fundamentals is shared to these systems.

The concept to this study brought many years of research and in-depth study bringing results of experience with major break through unimaginable but realistic attributes. These experience will now be disclosed as science in learning creating further reason why this fundamental form exist and must be set in precedent of learning oneself.

In the **S** Science of study lets begin with the position or structural form as representing the hour glass. Initial position of standing upright starts effectiveness of stable strength. As alignment to measure as with the engineers aide to measuring by way of exactness... his tripod set up with the measuring devise of calculating distancing etc. firstly in its firm stance even as a plumb bulb acting as the stableness of the tripod hold in place. The body appropriately placed in what is called the hour glass stance the feet placed in three point based position similar to that of a tripod. The forward foot at a one step position, as wide as the shoulder width spread, and with the forward heel turned out slightly as in creating an anchor point of the forward position. The back foot remains in place sturdy and anchored

in equal weight distribution to the front foot. The centre between the legs becomes the key of which imaginarily placed is the plumb bulb that gives the alignment effect as what becomes engaged now the features of the body in parts making this strength related exercise a marvel to Physics.

*Let me explain that contraction as in integration of condensed muscular effect or simply like practicing isometric form will create a significant form of mass in principle, compounding energy to a maximum solid.*

Firstly the foot placed as in a gripping effect of an inner collapse against a circular base starts the isolation of muscular re-enforcement. The ankle holds fast, the calve muscles contract, the larger muscles of the quads and the hamstrings contract in a solid support factor. The movement as its isolation ascends to the mid part of the body now locking in the lower torso as from the muscles of the gluteus or the buttocks uplifting as in a fold to tighten the lower abdominal region.

**Note:** *from this section as will be explained causes the lower half of the body in securing the strength based foundation of body density to added weight.*

Secondly commencing from the lower back, the contraction of the gluts tucks upward creating an erect form of the spinal column, as in aligning a straight form to the back of the skull or cerebellum. This formation now starts the upper feature of the body in what will be experienced a feeling of strength related formation to an effect or strength of a different kind.

**Note:** *as will be explained the topic of the 'three battles' very significant to the esthetics in martial art training from the traditional and classical art.*

Continuing from there now places both arms in a clenched fist forms in the frontal position as in a semi curl fold – the fist at shoulder level, elbows tucked in secured and aligned with the side of the body. With the fist clenched held naturally, the tightness of the wrist, moving on to the forearms, the biceps and the chest muscles or pectoral muscles now have immediately tightened up with just three more parts of the body features to follow.

The head being tucked back in a rigid upright form now produces an effect on the shoulder muscles known as the trapezes in tightening. In a state of contraction in all these featured isolation to muscle activity the strength forming bases of contraction is imminent. Re-enforcement to energize is concrete.

Thirdly as in securing the completion to formalize and bring a new element of control in the performance, breathing in depth to understanding diaphragm breathing and what is then transposed in to a direction energy that now brings clarity to the 'C.O.R.E.' Consolidated Origin of Reserved Energy.

Course of rudimental progression...notably in the training style of the Goju practitioner is that of the 3 battle stance (hourglass or sanchin dachi) formulated to take precedent of the upright stance. This is followed by the walking pattern of the forward or reverse stepping giving the exercise depth of sensitivity by way of surface feeling the foot placement and locking in to secure stability. This is usually exercised with the positioning of the arms both or singular in the middle parrying form (yoko uke or chudan uke}. The punching thrust to the mid section is performed strongly with the isolation of muscle contraction from the clenched fist formation to the anchor points, the shoulder muscles down to the lats fully

formed. Exactness to practicing the rhythm of the breath is that of isolation of muscular contraction. Difficulties will arise as this strange but very dynamic way of creating unknown strength becomes much as a memory muscle retention. Done for specifics in locating the C.O.R.E.

Attributes...the foundation of understanding is in the use and what faculties thus contain the manner of proof in acquisition of skills. This is provided by the progressive exercise to isotonic and iso kinetic measures in sports application. The Science of the Goju practice hence is discovered to be more than the physical nature of form training but interior functions to master in this complex exercise.

Strength measuring is evident by certain training format and upon mastering this significance to a change will occur to what is the control element.

Propagation and continued study...It was meant to be that the intrigue of this form SANCHIN is to be a key to mastering the principles of the Goju Study. Its complexity, its initial trail in the study of its physiological traits and features, its location of an important power source gives bearings to a life long study. This then is the aesthetics to the Martial Arts study.

## **CHAPTER TWO...The subtleness and passive defence of Goju.**

### **- TENSHO -**

The influence and evolvment to the compliment feature of the HARD & SOFT, Tensho or the turning hands were from the PaQua Chan or White Crane system of the Chinese GungFu. The movements of the hands open and turning, folding, and flapping made specific descriptions to animalistic movements ie. The coiling of a snake, a birds wing in flight, and the form of the cat's paw.

This form represents the softness of the GOJU. Its primary motions extends from the previous feature of the HARD physical exercise only to be now presented in an open hand practice of soft, gentile and prolific to the breathing with motions contained as inner strength develops.

Explaining the theory of the 'CHI or KI' in the oriental Marital Arts brings complex and abstract explanations often misunderstood with confusions to what brings practice falsely exercised.

*Elaborated breathing forms will be explained in a separate segment of this training information. Subject to incorrect practice of the breathing may bring harm to health as masters of old will often mention.*

The practice in the Martial Arts at present has brought science to highlight specifics in training. This clarifies the success performance to many systems that now appreciates the regimented application when applying to retention and automatic response in favor to a delayed return.

When proper science application to training and particularly teaching, it is necessary that the tactile method of presenting the skills taught are standard methods applied. This is a proven system and to be more on line with teaching with a purpose, comprehension to the exactness of the training will be achieved.

Thus a start to the slow but versatile methods applied when the forms of the Tensho or the turning palm form is understood.

The open palm is formed to be a passive and deceptive application when applied in the form of defense. The position of this open palm must be understood to act firstly as a repelling motion as if to imply the stop sign.

In the open palm the main features of the practice of TENSHO...Turning palm form, starts with the clawing of the cat like paws formulating a movement as that of a wind screen wiper moving from the width of one side of the body to the other in a stop which is formed a semi hooked hand (by way of the bottom of the ridge hand forming this catchment fold).

***Note:** The hand is also form of a tightened semi claw position where the thumb is semi folded inward, the first two fingers are extended and tensed, and the two remaining fingers are slightly turned in at the finger tips causing this claw form. In the visual presentation of the module a clearly defined description will better the explanation to the claw effect of this hand position.*

Next follows the turning inward of the hand as like in the use of the inner forearm angled by the shoulder motion and slight body turn inward to commence what will be a semi circle downward swoop, emphasizing the back of the hand as deflecting block disengaging what would be as a thrusting punch or a grab on to the body action of disposing. The motion is followed with a reposition to the shoulder by way of the turning palm again righting itself up into a forward position of preparing to execute a forward movement.

This forward movement is the heel palm thrust. Emphasis on the heel palm being the thrusting strike (fingers are poised also in a potential downward pawing slash). From this position as held outright, the turning palm completes a circular turn outward as an 80% percent turning form. On completion of this, a drawback to chamber from the side of the ribcage as a position of the next launch becomes then the downward heel palm strike with the heel of the palm towards the groin or pubic area of the body.

This completed, from that position, the uplift ridge hand strike is formed (the thumb is centered between both two fingers, the wrist is then turned upward now securing the ridged hand for an upward lift) this is the form like a snake coiled and about to strike as with the both fingers in position being the fangs.

A downward motion follows next with the hand forming a ridged heel of the knife hand becoming the downward strike.

At outward fold of the wrist now applies a back hand wrist strike applies as a birds wing fold in motion.

Completion to that draws the inner folding of the wrist now being the hitting motion of the reverse fold of the wing in motion.

Having described that portion of the TENSHO gives a portion of the components to the form exercise that this KATA or FORM as described in definition of the Japanese word, makes the thought of study more complete for a breakdown of the movements bringing to life the manner in which it was to be practiced.

KATA is the back bone of the Martial Arts Training as originated by Orientals who created

this exercise as a unique manner in which displays the esthetics of the training therefore the word of ART in description to the physical attributes.

### **Breathing or Kokkyu in the Japanese Language**

It is necessary to conclude the essence in all training that the breathing of the Goju study be revealed as unique, very powerful in its attributes and manageable practice, and most practical when understood of its features.

The IBUKI BREATHING happens to be prevalent in many practices aside from the Goju Ryu , its foundation is based on the varying methods that I will describe in theory and practice. The source application is of the key which I relate to the C.O.R.E. principle once again as in Consolidated Origin of Reserved Energy©.

Let me refer to the infant child whose cry seem endless and without effort or even a break of the rhythm that otherwise show a significant release pattern. It would in fact be continued without a stop but for creating the effect it would have on the recipient (the worried Mom) who would panic or at least attempt to react.

This breathing is what we describe as the diaphragm breathing using the full lobes of the lungs that does purpose to oxygen use , but when used for effect as in matured instance (the grown person with a purposeful application to his breathing) as in endurance breathing...the sports person, the person on a specified exercise as in Yoga, or just the relaxed state of which is a recommended method of breathing to consolidate energy, this is the breathing of value and with a significance to recognizing the source of energy related exercise.

I will start with the position of the body as in relation to taking of the breath with a sound attention to origin, storage and release, and the contained source with use and deployment in reference to the Kata of the GOJU ideal...Sanchin and Tensho.

In the first exercise let me describe the sitting position with a difference and hence a specific reason of alignment to bring focus on the preparation to completion of the breathing.

1. *Sit your body on the edge of a chair comfortably setting your legs and feet in a normal spread position where balance of the body and leg setting feels secure. Your arms extend to rest your wrist on the top of the knees.*
2. *Hold the body in a perfect vertical position by drawing the shoulders back into a position that forms a forward thrust of your chest out as a natural position of levering the body's comfort mode.*
3. *The breathing that I would now describe will take some practice but very soon will take precedent to the full intake of what diaphragm breathing is about. In the position set above, inhale without having to lift your chest but with the effort for the entry to a total inhalation to the fill the entire lobe of your lungs. This will have an effect physically on the stomach bulging out.*

*The course of this breath has now filled the cavity, your lungs to the depth. Upon exhaling this breath take the similar rhythm of releasing the air to completion with a tightening of your abdomen by squeezing the lower extremity of your groin area as in a lift followed by the tightening of the abdomen to complete this cycle of breathing.*

4. *When having done the above put concentration of your thoughts or centralize the exercise to what will now be a point of focus on the central part of the body and that would be just below the navel. This will start an unusual feeling of strength developing as in being suddenly centred or even the feel of being anchored but with control from your inner source.*
5. *In having done this, start the rhythmic action lowering the concern of forcing but natural movement with a more relaxed state. This will bring the understanding more pronounced as discovered by many practitioners. The Key principle is set in place by location, direction, and with arrival to the source of energy yours in the making will be a an awakening to the why, cause and effect can be the conduct of unexplained power surge does exist. To understand this is to be able to access to this when necessary.*

History has prevailed with such a practice, much as in any formal study, the essence of discovery is knowing the truth.

This prerequisite to advance Martial Arts Training surpasses the physical state of motion when total training commits the practitioner to understanding the Science of application. In this study, I am committed to oblige the practice of the GOJU to its past, present, and future attributes. This was meant to be, and will be, for those that wish to study for an in depth reason and journey from within as with the masters and peers of old, to the dedicated Martial Artist that put Art before the claim of personal gain.

Written with dedication to the founder of the Goju Ryu-Chojun Miyagi, the grand master of Goju-Kai – Gogen Yamaguchi, the first Shihan of Hawaii Goju-Kai – Masaichi Oshiro...



**Tino CEBERANO 9th dan Hanshi**  
**Society President**  
**Kokusai Goju Kobujutsu Kenkyukai**  
*It's not the style ~ it's the man*

## Senior Grading Update

Congratulations to the following members on their recent promotions at the IGK Yudanshakai camp held on the Gold Coast over the June long weekend



**Alex Alt**, from Queensland, was confirmed as IGK Kyoshi



**Steve Dare**, from Queensland, was confirmed as IGK Shihan



**John Collett**, from the ACT, already Menkyo Kaiden and Kyoushi Shihan in Jujutsu, was confirmed as IGK Shihan



**Joe Craddy**, from the ACT, was confirmed as IGK Sandan



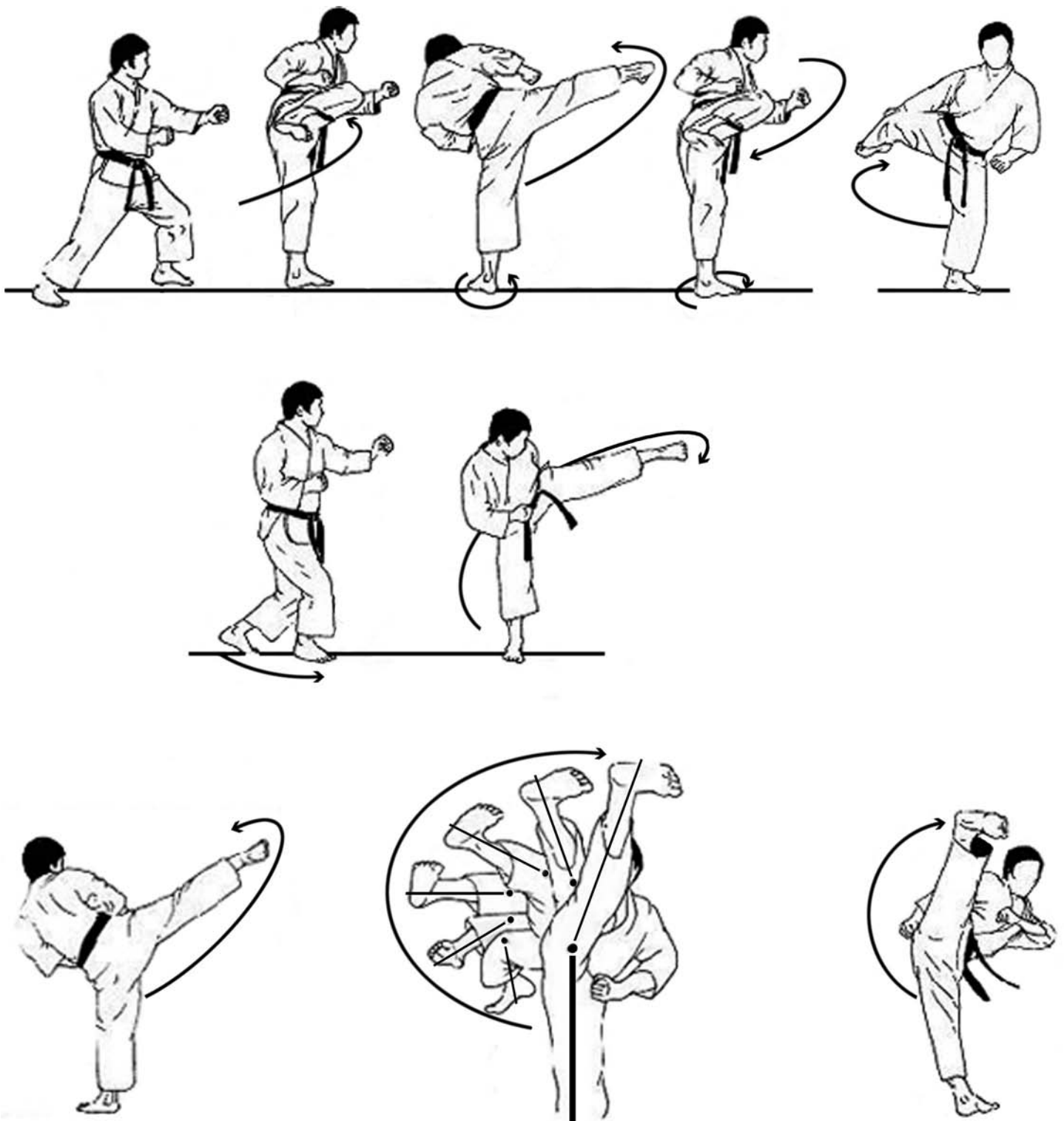
**Carlie Anderson**, from the ACT, was confirmed as IGK Nidan

## Technically Speaking: Yoko-geri/Mawashi-geri

According to the form these two kicks do not belong to Goju-ryu karate, that is to say, they do not exist in the orthodox kata laid down by the founder, MIYAGI Chojun sensei, nor do they exist in the Taikyoku kata created by YAMAGUCHI Gogen Hanshi.

Even so, these important kicks thought to have been introduced to Okinawa from *Tigwa* or "little Ti" and better known today as *Muay Thai* or *Tomoi*, have long been part of Goju-ryu karate.

The images below should give you a pointer towards good technical form when executing these techniques.





## A little bit of History

### ORAL HISTORY ABOUT KANRYO HIGAONNA HANDED DOWN FROM DISCIPLES OF SEIKO HIGA

by Akio Kinjo

*This is a part of the book "Karate Denshinroku" (= True History of Karate) written by Mr. Akio Kinjo, a karate researcher and a kungfu instructor in Okinawa. Pages 35-40 (Okinawa Toshō Center, 1999) as translated by Sanzinsoo*



**HIGAONNA Kanryo sensei**

*Principal teacher of MIYAGI  
Chojun founder of Goju-ryu karate*

I started researching on karate when I entered Ryukyu University in 1955, but soon I found it very difficult or almost impossible to do so due to a small number of books or written materials on karate. I visited the university library and many other large libraries to find valuable books on karate, but I could not find them. Even if I found a historical article regarding the origin of karate, it was always very simple and short sentences consisting of about five or six lines. Its content was also not so new to me.

**HIGA Seiko sensei**

*Student of both Higaonna Kanryo  
and MIYAGI Chojun*

*Founder of the Shodokan line of  
Goju-ryu karate*

Therefore, I started collecting oral history about karate. The most precious and concrete oral history was obtained from grand master Seiko Higa of Gojuryu. At that time Sensei Higa established a karate Dojo (= a training hall) in front of Itoman Primary School. I practiced karate there. After the practice, I used to talk with Sensei Higa about karate. We were so absorbed in talking that we forgot about the time. His stories were not only interesting but also very important as materials for researching on karate.

Seiko Higa's father is Seishu Higa. Seishu Higa is a distant relative of Kanryo Higaonna who brought karate of Naha style to Okinawa from Fuzhou city, Fujian province, China. As Seishu Higa and Kanryo Higaonna were good friends, drinking Sake (= rice liquor) they used to talk about Kanryo's memories in Fuzhou, China and his karate training there. At that time Seiko Higa was still a boy and he sat beside his father and listened their conversation with much interest. That is why he had a rich and concrete oral history about Kanryo Higaonna.

There are two disciples of Seiko Higa who were handed down the oral history from him and know more details than me. One is the deceased Choshin Ishimine and the other is Saburo Higa, an acupuncturist.

Sensei Choshin Ishimine was the best among disciples of Sensei Seiko Higa. When he was young, he was devoting all his time and energy to karate training with Sensei Higa. His performance of Suparinpe is so excellent that no one could do better than him. I think that in 1953 there were only five or six karateka who could perform Suparinpe well.

Sensei Ishimine taught me karate enthusiastically as he was not only my karate teacher but also my cousin. He also had "Bubishi", the secret book of karate which was handed down from generation to generation by copying the book within the high-ranking disciples of Gojuryu. At that time I was a high school student and could not understand the content of the book at all, but I copied the "Bubishi" carefully. I still keep it at hand now. This precious book is very useful to solve the mysteries of karate.

The disciples of Sensei Choshin Ishimine are Mr. Yasuichi Ishimine, the chief instructor of Kobukan, Mr. Riki Uechi residing in Miyako Island, Mr. Tsuneo Kashima, the chief instructor of Miyako-Kobukan, Mr. Atsushi Kuwae, the chief instructor of Shumyokan in Yonabaru. They were also handed down the same oral history as mine. As for karate of Shuri style, I succeeded in collecting precious oral history from Sensei Choshin Chibana of Kobayashi-ryu, Sensei Chozo Nakama and Sensei Hohan Soken of Shorin-ryu Matsumura Seitoha.

Recently I also succeeded in collecting oral history from Sensei Seikichi Higa (Seiko Higa's son), the president of Gojuryu International Karate Kobudo Federation, Sensei Shinpo Matayoshi, the president of All Okinawa Kobudo Federation, and Sensei Eiichi Miyazato, the president of Gojuryu Karatedo Association.

Based on the above-mentioned materials in Okinawa and the materials I obtained in Fujian Province, China when I studied kungfu there, I have been trying to solve the secrets of karate.

The oral history that I collected from Sensei Seiko Higa, Sensei Choshin Ishimine and Mr. Saburo Higa is as follows.

1. The name of Chinese master of Kanryo Higaonna is phonetically: To Ru Ko or To Lu Ko or Ru Ru or Lu Lu or Ka Chin Ga Ru Ru or Ka Chin Ga Lu Lu or Ru Ru Ko or Lu Lu Ko. No one knows his exact name. It is so confused that no one knows which is correct, which is his surname and which is his own name. Chinese characters for his name are not available either.
2. Wai Shin Zan and To Ru Ko were famous as two great kungfu masters in Fujian province.
3. Wai Shin Zan was a military officer. To Ru Ko ran his own kungfu school as a chief instructor.
4. To Ru Ko was not from Fuzhou. He immigrated to Fuzhou from other village or town. His house was near river or sea.
5. To Ru Ko came to Ryukyu (= Okinawa) together with Wai Shin Zan as a military attache of Sappushi (= a kind of ambassador of Chinese Emperor).

*Note: According to Seikichi Higa, To Ru Ko's visit to Ryukyu is questionable.*

6. No one knows the nickname of Kanryo Higaonna in China or how he was called by Chinese people.
7. After arriving in Fuzhou, China, Kanryo Higaonna visited Wai Shin Zan to ask for kungfu training. But Wai Shin Zan did not accept him, because military officers were not allowed to teach martial arts to civilians. So he recommended Higaonna to go to the kungfu school of Master To Ru Ko.
8. There were a lot of burnt-out incense cores at the front altar of To Ru Ko's Dojo (= a training hall).
9. Kanryo Higaonna worked as a ferryman during his early days in China.
10. Kanryo Higaonna was not taught anything at all by To Ru Ko for some period just after joining the kungfu school, but he had to do household chores of To Ru Ko family. He only trained with implements or tools.
11. When the river flooded, Kanryo Higaonna came to the home of To Ru Ko by boat and rescued his family. At the risk of his life, Higaonna saved To Ru Ko's daughter from drowning when she was carried away by a heavy flood. He often talked about his memory of this very risky event to his disciples in Okinawa.

12. After the flood subsided, Master To Ru Ko said to Kanryo Higaonna, "Thanks to your brave act, we were rescued from the flood. You have saved our life. We are very grateful to you for your help. As a reward I will take care of your traveling expenses for returning to your country, Ryukyu(= Okinawa). Tell me how much you need." Then Kanryo Higaonna replied, "Master, I came to Fuzhou all the way from Ryukyu to learn kungfu. I have been holding on patiently until you teach me kungfu. As for the expenses for returning to Ryukyu, I think I can manage by myself. Master, please teach me kungfu!" Since then, Kanryo Higaonna became a formal disciple of Master To Ru Ko. He learned and studied hard many kungfu secrets and in-depth techniques of kungfu from his master.
13. On the night of August 15 of the old lunar calendar, the students of To Ru Ko and the students of Wai Shin Zan held a party on the boat to see the beautiful moon. At the party, there was a fight between Kanryo Higaonna and the strongest student of Wai Shin Zan.
14. To decide who won or lost the fight, the masters held a competition of strength and Kata (= kungfu forms) between the two students. Kanryo Higaonna performed Kata very well with striking at lightning speed, kicking and very fast movements of his body. Seeing Kanryo Higaonna's awesome and magnificent Kata performance, the strongest student of Wai Shi Zan accepted his master's advice and was reconciled with Kanryo Higaonna.
15. Kanryo Higaonna mastered kungfu so well that eventually he acted as an assistant chief instructor at the Dojo.
16. One day Kanryo Higaonna asked the master for permission to return to Ryukyu (= Okinawa). The master replied to him, "I am so old that I cannot teach kungfu any longer. If you wish to return to your country, you have to continue teaching kungfu to my students here some years more so that some of them could become my successors."
17. Some years later, when Kanryo Higaonna was about to go back to Ryukyu, the master gave him a spear shaft that is cut off. He said to Kanryo Higaonna, "This is for you. This spear shaft was cut off when I fought with a tough opponent who was very good at sword fighting art. Although my spear was cut off, but I won the battle. It was my hardest memory. I give you this spear shaft as a keepsake. Keep this well with you."
18. When Kanryo Higaonna was going back to Ryukyu, Master To Ru Ko was very old. His eyesight was also bad. (This is an oral history from Sensei Eiichi Miyazato, one of senior students of Grand Master Chojun Miyagi.)
19. Kanryo Higaonna's karate of Naha style was created by Master To Ru Ko. He created it by combining his kungfu with techniques of various styles.
20. The prototype of Sanchin that Kanryo Higaonna taught in the early days in Okinawa is as follows.1- Different from today's Sanchin, your hands should be always open hands (= Nukite or spear-hand), not closed hands or fists.2- You strike with Nukite (= spear-hand) very quickly and bring back your hand to the basic Sanchin position.3- The sound of breathing almost cannot be heard. When your Nukite is brought back to the basic Sanchin position, you make the short and sharp sound of breathing.4- In the late days, Kanryo Higaonna modified the striking

- speed of Sanchin; changing the very quick striking into the slow motion.
21. Chojun Miyagi went to Fuzhou, China on business of tea trading. After returning to Okinawa, he asked Sensei Kanryo Higaonna about Sanchin in China, "In Fuzhou, China, they were breathing with the sound 'Haa Haa' or 'Fuu Fuu' like a giant snake roaring when they performed Sanchin. Why don't we have such a breathing way?" Sensei Higaonna replied, "Theirs are authentic. And ours are authentic, too." Then again Chojun Miyagi asked, "If so, will you teach me their breathing way with the sound?" Sensei Higaonna replied immediately, "You are too young to learn it."
  22. After Sensei Higaonna passed away, Chojun Miyagi began teaching karate at a commercial school in Naha. About at that time, he modified Sanchin gradually. He changed open hands into closed hands or fists when he struck and pulled back. Later he made sounds when he was breathing in and breathing out. Eventually he made Sanchin of Goju-Ryu as we are doing now.
  23. Kanryo Higaonna was illiterate, so we have no written records by him.
  24. In China, if you wish to study kungfu, you have to pay a lot of money to your kungfu master. Sensei Higaonna called such a kungfu as Hanchinti (= a business karate or a making-money karate.)
  25. Sensei Seiko Higa said, "Sensei Kanryo Higaonna has mastered so many techniques of kungfu, because he was the formal direct disciple, not an ordinary student."



*This article re-printed with the kind permission of YAMADA Kiyotaka. Yamada-san is a resident of Osaka, he is a yondan in Okinawan Goju-ryu and is some what famously known in cyber sapce as "Sanzinsoo." You can find his blog at:*

*<http://yamada-san.blogspot.com>*

**IGK Yudanshakai Camp** 有段者会・招集

By now you will have heard from those that attended the camp. For me it was a fantastic opportunity to catch up with people I know and to meet others I only knew of by rumour!

The training was great and next years all hands camp, while sure to be exhausting, will be fantastic, make sure you get there!

*I'm also looking forward to one of you sending me an article on the camp to add to the next issue of Goju no Seimei*



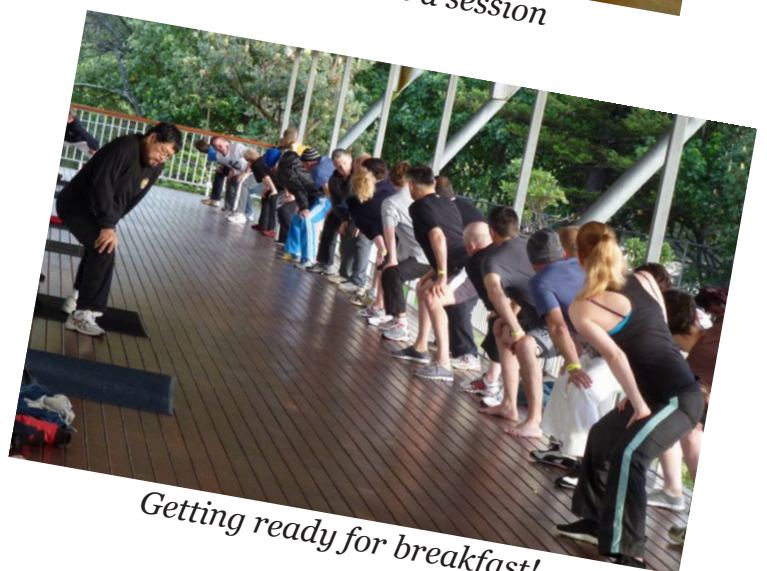
All of us



Just before we start a session



Jemma from IGK Perth and Sue from IGK Toowoomba



Getting ready for breakfast!



*The crew from IGK Melton*



*The crew from IGK Canberra*



*Warwick Shihan with Rod and Jemma from IGK Perth*



*A tired but happy bunch at the end!*