Shorinjiryu Karatedo Manual
(1995)
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History of Shorinjiryu Kenkokan Karatedo

On of the more recent and most practical methods of Karate practiced in Japan today is called Shorinjiryuy Kenkokan Karatedo. This particular school was founded in 1946 by Shinan Kori Hisataka. During his early years Dr. Hisataka studied and became adept at both Kempo Karate and Okinawa-te. In the course of his studies, he found weaknesses in the original forms which disturbed him. Consequently, he attempted and ultimately succeeded in creating a stronger form.

To augment the strength and effectiveness of his Karate form he made a careful and analytical study of all Japanese arts. At the same time he also studied the natural and instinctive fighting methods of the the tiger, the bird and even the quick snapping snake. He eliminated what he found useless and impractical in other karate styles and finally emerged with a karate which measured up to his own high standard.

Kenkokan is a practical composite of striking, kicking, throwing, holding and choking techniques. As an addition technique Kenkokan includes the use of protective gear for sparring and the use of weapons such as the sai and bo. In teaching Kenkokan Karate the founder has given consideration to the psychological aspects of the art, as well as the physical aspects. Not only does the practitioner of Kenkokan Karate build a strong body, but the confidence to apply it in self-defense if necessary. This confidence spills over into the other party of his/her life.

The motto of Shorinjiryu Kenkokan Karatedo
“Spiritual Development of Individuality in Mind and Body”
The Origin of Karatedo

The exact origin of Karatedo has been lost in time, but some form of self-defense has been used by various civilizations throughout history. The ancient Egyptian, Greek and Roman civilizations for example, had elaborate combat techniques which they used for sport and war.

Most Karatedo experts feel that China had the greatest contributions to the development of Karatedo as we know it. Approximately 1500 years ago there arrived in China a monk named Bodhidarma. He had traveled from his home in India, the legend has it, by foot to the Shaolin temple. Bodhidarma began teaching Zen Buddhism.

His teaching sessions were so demanding that many students became ill or died. Bodhidarma then began a training system which physically strengthened his students, so they might better withstand the intense rigors of study. This new training system had self-defense techniques to protect the unarmed monks, should they be attacked by robbers.

This system of exercises and self-defense became known as Kempo. Kempo grew and evolved at the Shaolin temple. The monks however fell into disfavor and the Chinese emperor and were forced from their home into the country side. The monks soon began to teach Kempo to the people throughout the area and this lead to the growth of Kempo thoughts China.

Kempo gained much popularity and continued to be practiced in China until the late 1800’s when, due to its use during the Boxer Rebellion, it was forbidden to be taught or studied. Although Kempo was to die out in China, it had by 1400 spread to a good trading partner, Okinawa.

Okinawa had its own form of self-defense but through contact with China, Kempo had taken root. The emigration of Chinese into Okinawa probably lead to Kempo being taught to Okinawans. The banning of weapons, first by Okinawan leaders, then Japanese, lead to the interest, growth and development of unarmed combat techniques.

The effectiveness of these techniques, plus the use of modified farm tools lead to them both being banned. The training did not end, but continued in strict secrecy, and became known as “Okinawa-te” or “Okinawa hands”. Okinawa-te, by the late 1800’s, had a number of masters and a number of styles: Kanryu Higanona (naha-te style),
Anko Itosu (shuri-te), Gichin Funakoshi (shotokan), Chojun Miyagi (gouryu), Kenawa Mabuni (shito-ryu), and Kori Hisataka who went on to develop Shorinjiryu Kenkokan. These masters were to be the main exporters of Okinawa-te to Japan.

In 1922 the first public demonstration of Okinawa-te was given by Gichin Funakoshi, Chobi Mabuni and other masters. The Japanese were very impressed by this martial art soon it very quickly became popular. This growth led to a high level of meeting of very senior master at which the name was changed form Okinawa-te to Karate or “empty hands”. The new name they hoped would make it easier to unify the various styles.

The exportation of Karate to the rest of the world was limited to demonstration by a few masters, until the end of the second world war. Soldiers stationed in Japan began studying Karate and when they returned home they found a need for good teachers to further their studies. Japanese instructors were invited to North America and Europe to teach and establish schools.

Today Karatedo is studied in nearly every part of the globe with international and world competitions held every year. The next stage will hopefully be the involvement of Karate in the Olympics.
Karate Philosophy

You may train for a long, long time, but if you merely move your hands and feet and jump up and down like a puppet, learning karate is very different from learning to dance, you will never reach the heart of the matter; you will have failed to grasp the quintessence of Karate-do.

Ginchin Funakoshi

Learning karate is like learning to play the piano. At first you must teach your fingers which keys are which and which notes are which. But, if you were trying to play a complex song and had to think your way through each note, not only would you lose your place, you would not be able to express your own emotional and intuitive understanding of its deeper meaning. So also, if you were to always have to think your way through a karate because the basics were not second nature, then you would lose yourself in your thinking mind. “thinking mind” is a useful learning tool but it only organizes information. Interpretation and understanding happens at a much deeper level. It is from the observer behind our thoughts that real understanding of ourselves and our environment comes.

What do you really think? What do you really like? What are you really afraid of? What do you really want from life? These are some of the serious questions the karate practitioner asks him/herself. In the dojo while training the practitioner directs total focus and concentration on what is to be learned. During such periods of concentration, the chattering and meandering mind can be silenced long enough for true understanding and learning to happen. The dojo acts like a microcosm of the world at large, or as Joe Hyams puts it:

A dojo is a miniature cosmos where we make contact with ourselves - our fears, anxieties, reactions, and habits. It is an arena of continued conflict where we confront an opponent who is not an opponent but rather a partner engaged in helping us to understand ourselves more fully...

A very important aspect of the study of karate is the impact of Zen. Some people say that Zen is a religion, while others call it a philosophy. But, while Zen does have elements of both, it is the direct experience of what is real, rather than an introspective discourse on what we believe or think to be real. Our mind constructs reality based on the preferences and fears and imposes these concepts on the world around it. The Zen practitioner tries to go beyond these mental constructs to experience life directly without an intellectual intermediary.
The Zen practitioner tires to silence the mind by sitting quietly and attempting to detach his/herself from the day to day functioning of the physical and mental processes. This is a useful practice for any martial artists, because it clear the mind of the impediments to learning, and teaches the focus required to master and properly execute techniques. It may even silence the voices that cause doubt in ourselves. It is those doubts who are our real opponents on the road to learning.

**Dojo Kun: Kenkokan School Principles**

1. Maintain propriety, etiquette, dignity, and grace
2. Gain self-confidence by tasting the true meaning of combat.
3. Search for the pure principles of truth, justice, and beauty.
4. Exercise positive personality, that is to say: confidence, courage and determination.
5. Always seek to develop the character further, aiming towards perfection and complete harmony with creation.
Dojo Rituals

To win one hundred victories in one hundred battles is not the highest skill. To subdue the enemy without fighting is the highest skill.

Sun-Tzu

Opening Salutations (After Mukuso)

1. Brown Belt (while everyone turns to Shomen): Shomen ni rei (all bow to Shomen)
2. Brown Belt (everyone turning back to Sensei): Sensei ga Sempai ni rei (all bow to sensei and sempai.)

Closing Salutations

1. Brown Belt: Sensei ga Sempai ni rei (all bow to sensei and sempai)
2. Brown Belt (while everyone turns to shomen): Shomen ni rei (all bow to so shomen)
3. Brown Belt (everyone turning back to face sensei): Otagai ni rei (the class bows and responds) Aragato gozai mashita.

In a single movement strike your opponent everywhere

Myamono Mushashi
Syllabus

Noting is impossible to the willing mind.

Books of the Han Dynasty

Seventh Kyu: white belt

Etiquette, history and philosophy
Basic Stances, movement, footwork
Individual basic techniques
Introduction to break falls and nage waza

<table>
<thead>
<tr>
<th>Kata</th>
<th>Nahanchin</th>
</tr>
</thead>
</table>
| Kumite     | Gohon no ichi  
|            | Gohon no ni    |
| Koshiki Techniques | Introduction to the use of Koshiki equipment and individual basics |
| Goshin Jutsu | Singe hand lapel |

Fitness triumphs over hardness, softness over strength. What is more malleable is always superior over that which is immoveable. This is the principle of controlling things by going along with them, of mastery though adaption

Lao Tzu
Power of mind is infinite while brawn is limited

Koichi Tohei

Basic Stances, movement, footwork
Individual basic techniques with emphasis on balance, posture and the flow of each movement

<table>
<thead>
<tr>
<th>Kata</th>
<th>Nijusiho</th>
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<tbody>
<tr>
<td>Kumite</td>
<td>Gohono San Renshu Ichi</td>
</tr>
<tr>
<td>Koshiki</td>
<td>five basic escape forms Adoptions of basic techniques to shiai</td>
</tr>
<tr>
<td>Goshin Jutsu</td>
<td>five escapes from double wrist hold Nage waza 1 &amp; 2</td>
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</tbody>
</table>

The mind must always be in a state of flowing for when it stops anywhere, that means the flow has been interrupted, and it is this interruption that is injurious to the well-being of the mind. In the case of swordsmen it means death

Bruce Lee
Fifth Kyu: Orange Belt

The mind of the perfect person is like a mirror. It grasps at nothing. It expects nothing. It reflects but does not hold. Therefore the perfect person can act without effort
Chuang-Tzu

Improvement of basic techniques. Orange belts are expected to know and be able to demonstrate all basic stances, block and punches in Japanese.

<table>
<thead>
<tr>
<th>Kata</th>
<th>Sanchin</th>
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<tbody>
<tr>
<td>Kumite</td>
<td>Renshu Ni</td>
</tr>
<tr>
<td></td>
<td>Nijushiho Waza</td>
</tr>
<tr>
<td>Koshiki</td>
<td>Kihon 4-7</td>
</tr>
<tr>
<td></td>
<td>Development of power and control over basic techniques in the shiai-jo</td>
</tr>
<tr>
<td>Goshin Jutsu</td>
<td>five escapes from two hand choke</td>
</tr>
<tr>
<td></td>
<td>Nage waza 3-7</td>
</tr>
</tbody>
</table>

When you seek it, you cannot find it
Zen Riddle
Fourth Kyu: Green Belt

Water alters its shape according to the shape of the container.

Miyamoto Mushashi

Make a review of the history of karate and Shorinjiryu Kenkokan. Demonstrate leadership in and knowledge of the philosophical and ethical aims of the marital arts

<table>
<thead>
<tr>
<th>Kata</th>
<th>Sankakutobi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kumite</td>
<td>Sankakutobi Shodan Ichi Randori Go</td>
</tr>
<tr>
<td>Koshiki</td>
<td>Emphasis on combinations and counter-attacks after proper escapes Focus on speed when executing combinations</td>
</tr>
<tr>
<td>Goshin Jutsu</td>
<td>Tanta Jutsu Various escapes form attacks from behind Perfection of all self-defense techniques learned to this point. Continued development of throwing forms and break-falls</td>
</tr>
</tbody>
</table>

To win against one opponent is the same thing as winning against thousands of ten thousands of opponents

Miyamoto Musashi
Second and first Kyu: Brown Belt

The softest stuff in the world penetrates quickly the hardest: insubstantial, it enters where no room is.  
Miyamoto Mushashi

Demonstrate leadership in all aspects of marital arts training in and out of the dojo.

<table>
<thead>
<tr>
<th>Kata</th>
<th>All Kata</th>
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<tbody>
<tr>
<td>Kumite</td>
<td>All Kumite</td>
</tr>
<tr>
<td>Koshiki</td>
<td>Continue the serious study of generalship and mastery of the ring, as well as the study of the use of proper sweeping techniques.</td>
</tr>
<tr>
<td>Goshin Jutsu</td>
<td>Continue developing your own self-defense strategies for a variety of situations. Create your own set of techniques for the black belt test. Review all tanta jutsu and nage waza</td>
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Preparation for Shodan exam

Begin preparation for your shodan exam by perfecting all mudansha material. Your fitness level must be such that it can maintain a four to five hour exam. The mental and physical demands of the exam are extremely rigorous and demand much preparation.

It is not merely enough to know the material. You will not automatically be asked to test for black belt once you have attained first kyu, but you must be ready at all times. Further, you must possess the proper commitment to our style and our club to be considered.

All shodan candidates must prepare and essay to be presented to the testing committee on the day of your exam.
Koshiki Kihon

Strike Hard! Strike Fast
Club motto

Left side forward

1) L front punch to Jodan\(^1\), R roundhouse to Chudan\(^2\), L backfist to Jodan, R twist punch to Chudan.
2) R twist kick to Chudan. L front roundhouse to Jodan, R backfist to Jodan, L twist punch to Chudan.
3) L step kick to Chudan, R back roundhouse to Jodan, R backfist to Jodan
4) L front punch to Jodan, R twist punch to Chudan, L backfist to Jodan.
5) R lunge punch to Jodan, L wist punch to Chudan, R backfsit to Jodan
6) L front punch to Jodan, L backfist to Jodan, escape to R side, R twist punch to Ribs
7) Escape L leg crossing over R, L backfist to Jodan, escape back.

Escapes and Counters

1) Outside block, lunge punch
2) Inside block, twist punch
3) Outside lower block, twist kick
4) Gedan\(^3\) Barai, twist kick.

Knee Strikes

1) Grab side of shoulders, step up front knee to solar plexus of face
2) Grab top of shoulders, pull forward while back kneed hits opponent is solar plexus.
3) Grab opponent’s R shoulder and arm, rounding knee to solar plexus.
4) Grab opponent's R shoulder, L leg sweeps opponent's R let as opponent falls your R knee hits his/her solar plexus.

\[^1\] high-level (head)
\[^2\] mid-level (body)
\[^3\] low-level (groin or thigh)
Terminology

Karate  empty Hand
Dojo  practice hall
Karatego  suit
karateka  practitioner of karate
rei  bow
senesite  teacher
tatami  judo mat
Bushido  warrior's code
hidari  left
migi  right
randori  free practice (sparring)
shiai  tournament fighting
hajime  start fighting
soremade  that is all
ippon  one full point - a win
waza-ari  a half point
hantei  decision (in a match)
ki  application of inner power
bo  wooden staff used for fighting
budo  the proper spirit of martial arts
dan  level attained after black belt
kyu  student rank
jodo  art of fighting with a short staff
do  “way of”
kiai  battle cry used to give strength to techniques
ukemi  break falls
anza  sitting forms
obi  belt
goshin jutsu  self-defense
ken  fist
kendo  japanese fencing
kata  pre-set techniques practiced in sequence
mate  stop
ryu  style
shiaijo  fighting ring
sai  type of weapon
shomen  place of honour
yudansha  black-belt holder
mudansha  kyu level student
zarei  sitting bow
zazen  sitting meditation
bokken  wooden training sword
katana  long sword
kendo ritsurei  fighting bow
kyusho  striking points
musubi dachi  attention stance

**Stances**

shinzen hontai dachi  natural stance
naihancin dachi  horse stance
sanchin dachi  defensive closed leg stance
zenkutsu dachi  front stance
kokutsu dachi  back stance
sotobirakai dachi  defensive open leg stance
tsuru ashi dachi  crane stance
neko ashi dachi  cat stance
ushiro neko ashi dachi  reverse cat stance
kosa dachi  cross leg stance

**Tsuki waza (punching techniques)**

Shomen Zuki  front punch
okuri zuki  step punch
hineri zuki  twist punch
oi zuki  lunge punch
sokumen zuki  side punch
mawashi zuki  roundhouse punch
marote zuki  two fisted punch

**Keri Waza (kicking techniques)**

hineri geri  twist kick
okuri geri  step kick
oi geri  lunge kick
yoko geri  side kick
mawashi geri  roundhouse kick
ushiro geri  back kick
hizageri  knee kick
mikazuki geri  crescent kick
kaiten geri  wheel kick
kagi geri  hook kick

**Uki waza (blocking techniques)**

ude uke  forearm block
shuto uke  knife hand block
marote uke  two handed block
| gedar barai | leg sweep                  |
| juji uke    | cross block               |
| soto ude uke| outward forearm block     |
| uchi ude uke| inward forearm block      |

**Hand and arm weapons**

| Seiken  | closed hand                  |
| kaishu  | open hand                   |
| tate ken| vertical fist              |
| yoko ken| horizontal fist            |
| ura ken | backfist                   |
| kensui  | hammer fist                |
| soto kensui | outsider hammer fist   |
| nekoze ken | back cat               |
| shuto   | knife hand                |
| haito   | ridge hand                |
| nukite  | spear hand                |
| shotei  | palm hand strike          |
| empi    | elbow                     |
| kote    | forearm                   |

**Foot weapons**

| jo sokutei | ball of foot               |
| ka sokutei | heel                      |
| sokuto     | edge of foot              |
| sokfo      | instep of foot            |
| hiza       | knee                      |

**Walking forms**

| sanchin hoko | crescent step         |
| neko ashi holo | cat step           |
| kotai hoko   | backward step        |
| mawashi ashi hoki | turning step |
| okuri ashi hoki | sliding step    |
| kosa shi hoki  | cross leg step      |