



H. KOGEL

THE SECRET KARATE TECHNIQUES KATA BUNKAI

- SELF-DEFENSE
- KYUSHO TECHNIQUES
- MANY ANATOMICAL ILLUSTRATIONS

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The Secret Karate Techniques
Kata Bunkai

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The techniques described in this book and the techniques of any martial art are dangerous. You should, therefore, train under the supervision of an expert. Please also use caution when handling or using any weapons and consult a qualified teacher. Please use restraint when practicing techniques described in this book. Neither the author nor the publishers of this book are responsible for the results of your choice to practice these techniques. Please respect the law and order of your country.

Helmut Kogel

**THE SECRET
KARATE TECHNIQUES
KATA BUNKAI**



Meyer & Meyer Sport

Original title: Kata Bunkai – Die geheimen Techniken im Karate
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Translated by Judy Keenan

The Secret Karate Techniques
Kata Bunkai
Helmut Kogel
Maidenhead: Meyer & Meyer Sport (UK) Ltd., 2010
ISBN: 978-1-84126-961-0

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© 2010 by Meyer & Meyer Verlag, Aachen
Aachen, Adelaide, Auckland, Budapest, Cape Town, Graz, Indianapolis,
Maidenhead, Olten (CH), Singapore, Toronto
Member of the World



Sport Publishers' Association (WSPA)

www.w-s-p-a.org

Printed by: B.O.S.S Druck und Medien GmbH

ISBN: 978-1-84126-289-5

E-Mail: info@m-m-sports.com

www.m-m-sports.com

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Introduction

This book has been written for all those interested in the Martial Arts and who want to look more deeply into the material behind authentic Okinawan Karate. Knowledge of the background behind Okinawa's Martial Arts is not widespread, particularly with regard to the stimulation of vital points (Jintai Kyusho). Demonstrations for the use of single Kata sequences (Bunkai) often stagnate at the surface of the Martial Arts (Omote), yet it is important for advanced students to realize and have access to the finer points of Karate which are worth the effort and the years of intensive training needed to know them.

Whereas, in the past, secret Okinawan Karate techniques were passed on solely to a chosen few, modern media now make it possible to make contact with numerous research groups active in investigating the background and essence of Karate and, above all, its application.

During a journey to Okinawa several years ago, I became acquainted with Master Tetsuhiro Hokama (10th Dan Goju Ryu Karate, Hanshi). He challenged me to undertake a project to further investigate the medical-physiological underpinnings of Karate (vital point stimulation). He explained that, although it is common knowledge that Jintai Kyusho is effective, no one knows exactly how it functions. He was hopeful that I would be able to shed more light on the working mechanisms of Kyusho, knowing that I was a medical doctor as well as a Master of Karate.

It became obvious to me that if I was to succeed, I would have to look very closely at material about Chinese

Acupuncture. This study took several years and uncovered facts which led to a significant advance in understanding Okinawan Karate. My research work was compiled into a large, but not published, compendium which was made available to Dr. T. Hokama.

To prevent the hidden knowledge held in the traditional Karate Kata from being lost, we decided to decode numerous movement sequences as far as this was possible. To this end, Master Hokama assumed responsibility for Goju Ryu Karate and I assumed responsibility for the background of the Shuri Te and Shotokan Kata. In our work together we were able to compile many details and could incorporate the preparatory work done by other international working groups (see [Literature](#)).

Among the most important pioneers in this area are: Patrick Mc Carthy, George Dillman, Evan Pantazi and his employees, as well as Erle Montaigne, Ian Abernethy and Werner Lind's research group. The changes and modifications made over the centuries to the original movements obviously made interpretation more difficult. In this book I have tried to illustrate the relationship between the Tuite- (**levers**) and the Jintai Kyusho (**sensitive points**) techniques and modern human anatomy.

Even so, it was not possible to cover the entire spectrum of ancient knowledge as this would have overstepped the framework of a normal book and also the capabilities of one single person. We had to restrict ourselves to a few examples of Kata sequences. For those interested in expanding their knowledge and enhancing their abilities with the applications described and illustrated in this book, I recommend taking part in seminars held by various working groups. I wish the reader success and enjoyment with the

book and feel certain that there are many who will now see the Martial Arts from a different point of view. Perhaps . . . this book will be a catalyst for motivating further research on the background of the Kata applications.

Acknowledgements

“Such is the way that a Master lives out his life, aware of his imperfection, never satisfied with his abilities even to his final day, neither vain nor condescending” (Quotation from Hagakure, by Tsunetomo Yamamoto).

I would not like to neglect thanking my teachers, who have accompanied me on my way in the Martial Arts, for their efforts, their patience and the most precious time spent together. They are: Hans-Dieter Rauscher, 8th Dan Shotokan Karate Hanshi, 7th Dan Iaido Kyoshi, 6th Dan Kobudo Kyoshi, 8th Antas Arnis , Ikio Higushi, 9th Dan Gimma-Ha Ryu Karate Hanshi, 7th Dan Kobudo Kyoshi, Kazuo Sakai, 10th Dan Wado Ryu Hanshi, 8th Dan Kempo Hanshi, 8th Dan Kobudo Hanshi, Professor Shizuya Sato, 10th Dan Nihon Jujutsu Hanshi, 9th Dan Judo Hanshi, Hirokatsu Kanazawa 10th Dan Shotokan Karate Hanshi and many others.

My gratitude goes out, in particular, to Tetsuhiro Hokama Dr. Dr., 10th Dan Goju Ryu Karate, Kobudo, Kyusho Hanshi, who encouraged me to examine the physiological **background** and consequences of Karate and its Kata. It was through him that I became acquainted with the Martial Arts as they are lived on Okinawa, the cradle of Karate. It was he who helped me to achieve deeper insight into the history of Okinawan Te.

My thanks, also, to my sons Marc (3rd Dan Karate, 1st Dan Bo Jutsu) and Lutz (3rd Dan Karate) for their help in putting this book together. To my son, Marc, and my Karate students: “Thank you for your assistance with corrective work on the manuscript.” A very large “thank you” to my

wife, Elvira, for all her help in assembling the photos and to the employees of the Meyer & Meyer publishing company who have, as usual, produced an excellent layout and end product. Thanks also to Judy Keenan for the translation from German to English.

Preface

What is the Essence of Karate?

By Tetsuhiro Hokama

Karate is a defensive Martial Art which in earlier times developed on the Ryukyu Island as Te (English “Hand”). Basically, Te is an instinctive self-defense against enemy forces which threaten one’s own existence. The original form of Te is also known as Temai (English: dancing hand). Temai is essentially a form of reflex-based self-defense when under attack. This form developed further into what is known as Karate today.

The Spirit of Karate and the Way

Karate means daily training of one’s mind and body and paying attention to one’s own health. Ideally, self-defense against an attacker is carried out, unarmed, in an emergency situation, although in certain situations a Karate fighter is permitted to make use of a weapon. There is one important rule in Karate: “Neither should one be hit, nor should one cause harm to another.”

The fundamental idea is to resolve a conflict in a peaceful manner. Put another way: An enemy attack should not be worth its while in Karate. The philosophy of Karate was developed further as a means of teaching self control. In the latter part of the 1920’s Karate was renamed to “Karate-Do” (Art of the Empty Hand).

The History of Karate

It has been suggested that the art of fist fighting originated in the regions of Mesopotamia and parts of North Turkey and reached the Ryukyu Island by way of the Silk Road to India and China. There is also another theory which suggests this style of combat travelled over the seas to reach Japan by way of Indonesia and South East Asia.

Legend has it that the Indian monk, **Bodhidharma (jp. Daruma)**, founder and the first patriarch of Zen Buddhism, arrived at the Shaolin monastery on the Songshan mountain in Henan Province around the year 526 and was also a practitioner of the Martial Arts. These basic elements of Shaolin Martial Arts continued to be developed and further spread by the monastery. Daruma is honored in Japan as the Patron of the Ryukyu School of Karate.

He wrote two Sutras, Yi-jin-jing (Transformation of the Tendons and Ligaments, Various Breathing Techniques for Improving Stamina) and Xi-sui-jing (Ablution of the Marrow to Develop Self-Discipline and Inner Strength). Bodhidharma is also supposed to have drawn up the Wu-De (Principles of the Virtues of the Martial Arts) which teaches discipline, self-control, modesty and a respect for life. Once it became obvious that those who trained according to these principles were more successful in self-defense, this then led to further development. The ancient style was gradually complemented by elements of dance and, of course, additional techniques for self-defense. There are several legends regarding the transit route of the Shaolin Martial Arts to the Ryukyu Island. One thing is certain: the teachings of Bodhidharma were to have the decisive influence on Ryukyu-Karate-Do.

The Spread of Karate to Japan's Main Island

The first major Japanese Budo Association (Dai Nippon Butokukai) was founded in Kyoto in 1895. In the interest of establishing uniform qualifications, it was decided to set up examinations and qualification tests for three levels: the Master Certificate (Hanshi), Teacher (Kyoshi) and Apprentice (Renshi). Judo and Kendo were introduced into the curriculum of higher schools. This was a requirement to enable these traditional Martial Arts to reach a larger audience.

In its home country of Okinawa, however, Karate remained a closed book for the general public as the Martial Arts were passed down solely within the inner family circle. It was Kanryo Higaonna, a Master from Naha, who opened the first Karate Dojo in Naha in 1889 after his return from China. Anko Itosu (a Master from Shuri) began to train primary school pupils in Shuri in 1901. Karate's existence as an Okinawan Martial Art became known on the main island of Honshu through demonstrations in schools. This was later followed by an invitation to take part in a sport demonstration organized by the **Ministry of Education**. Two Masters, Funakoshi and Isoma, demonstrated Okinawa's Karate during a major show in Tokyo in 1922. The first book on Karate was released by Master Funakoshi in November of the same year. In 1924 Karate Master Funakoshi started up a working group at the Keio University with the aid of the famous Judo founder, Master Jigoro Kano, and other renowned Judo and Kendo Masters. Additional Karate study groups were also established at Tokyo University and the Takushoku University. The Main Karate Student Society (founded in 1936) helped to spread the art of Okinawan Karate to Japan's main island. The newspapers of the day printed sensational reports about Choki Motobu, a Karate Master from Shuri, who had knocked out a foreign professional boxer in the ring. In 1927 Chojun Miyagi, Master

and Founder of Goju Ryu, began giving Karate courses at universities such as the Ritsumei and the Kyoto University. Kanbun Uechi, a Master of Uechi Ryu who had just returned from China, founded a Dojo in Wakayama shi, in western Japan. Compared to Judo and Kendo, Karate was not as well-known in Japan at this stage. However its spread was aided by the elite circles reached through courses at the universities. Karate's Kanji style of writing was changed around 1905. **This was a prerequisite of the acceptance in Japan.** Karate was finally recognized by the Japanese Traditional Sport Society as an official Traditional Sport/Art in 1933.

Up until 1925 the art of Karate on Okinawa was not as structured as the comparable Martial Arts of Judo or Kendo. It had neither a direction of style nor so-called "schools". It was restricted to three different forms of Te: Shuri-Te, Naha-Te and Tomari-Te. Naha-Te was renamed Goju Ryu (School) in 1929. Shuri-Te became Kobayashi Ryu in 1933 and in 1939 the Shotokan School absorbed Shuri-Te. Handansui Ryu was changed to Kamichi Ryu in 1940. Over time other Karate Schools (Ryu-Ha) such as Shito Ryu, Sento Ryu, Wado Ryu and Kyokushin Kai Karate emerged. The origin and development of Okinawan Karate is not identical with other traditional Japanese fighting techniques, the philosophies of which are bedded in the spiritual substance of the Samurai. Okinawa's Karate Art has not only had a major influence on traditional Japanese Martial Arts, but has also spread rapidly in the USA and around the rest of the world since 1950. Karate, which came from the small island of Okinawa, has become a movement of worldwide proportions.

Karate is not only physical but also mental training. Its exercises lead to a harmonious balance in life.

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A. General Part: An Overview



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I The Historical Development of Okinawan Karate



Okinawa's Social Structure and the Origin of its Martial Arts

For the original inhabitants of Okinawa Island the word Oki meant “sea”. Like a “cloak” (nawa), this island seemed to have been cast over the surface of the sea (Okinawa). The Chinese referred to it as Ryu Kyu (Lyu Kyu). The island itself was under the rule of the many lords of the Anji Dynasty until the end of the 11th century A.D. While a myriad of myths surround the first King, Tenson, the first “official” King was Shunten (1187). During the fourth generation of the Tamagusuku Period, three independent kingdoms emerged: Hokuzan in the north, Nanzan in the south, and the central region of Chuzan. Central rule remained in the hands of Tamagusuku. This era is known as Okinawa's Period of Warring States. In 1337, during the Ming Dynasty, King Satto of Chuzan (from the citadel of Urasoe) sent a delegation to China as well as to neighboring countries to study their forms of martial arts with the aim of strengthening his own military forces. The kings of the northern and southern regions, however, had the same idea and did likewise. Chusan sent a delegation of 52 men to study the art of military battle, Nanzan sent eighteen and Hokuzan a group of nine. Military knowledge of other Asian countries, the art of battle with and without weapons, was integrated into the kingdom in this way and put into practical use. It has been surmised that this was perhaps the origin of the ensuing art of Karate. Several years later King Hashi of Chuzan was able to defeat the opposing kingdoms and unite the country. This increased and reinforced his military power and he then moved his seat of government to Shuri, in the vicinity of the important ports of Naha and Tomari.



Okinawa's Shuri Castle (Exhibition Model)



Reinforcement of Shuri Castle on Okinawa

China harshly criticized Okinawa during the wars. Having united his country under one rule, King Hashi was able to negotiate agreements with China which enabled not only cultural exchange but also the exchange of commercial and military wares. This became a period of intensive commercial trade with China, Japan, South East Asia and Korea. During the rule of various lords of the Sho Dynasty, military experts occupied themselves with nothing other than martial arts. As a means of preventing rebellion among the aristocracy, a total of 38 families (Udun) with royal blood were relocated to the area surrounding the royal palace in Shuri. The Udun, the highest caste, were given roughly 3300 square meters in the western section of Shuri. A lower caste, the Uekata (Oyakata), was also awarded land by the King as a reward for their services.

Both castes were in possession of their own land and were in charge of the caste below them, the Chikudun Peichin. These, in turn, were in charge of the caste of the Satunushi Peichin. The lower class Chikudun Peichin was basically responsible for ensuring security and upholding the law. Soldiers (Bushi) in the Ryu Kyu Kingdom could be divided into five different groups. The first group, the Shuri Warriors (Shuri Bushi), was responsible for the defense of Shuri Castle. A second group, the Tomari (Tomari Bushi), was primarily there to enforce law and order. The third group (Naha Bushi) was entrusted with the protection of Chinese delegates (Sappushi) and the trading ships which were sent from Ryu Kyu to China. Yet another group, Udun Bushi, was involved in the political activities of the Regency. The fifth and remaining group was comprised of soldiers (Bushi) of the Chinese enclave near Naha, known as Kumemura. They were trusted with providing protection for and aiding Chinese immigrants.

The 36 Chinese Families in Kumemura

Between 1392 and 1393 Chinese settlers, primarily officials and tradesmen, were moved to Okinawa at the request of the Chinese Government. Though history books refer to: "The 36 families," the number "36" is a symbolic number used as a Chinese figure of speech and should not be taken literally. Reference was also made to the "36 Families of Fukien" and the "hundred names from China." The aim of Chinese settlement was to import Chinese cultural characteristics into Okinawa and thereby help the island's inhabitants to optimally organize their daily lives according to what was then seen as the modern ideal. Obviously this was not entirely without self-interest. China had high hopes of a flourishing trade in commercial goods and also of establishing a certain political influence on the island. China also demanded payment of a toll twice a year in the form of commercial goods. The first Chinese Delegate (Sappushi) travelled to the islands of Ryūkyū in 1404. The inhabitants of the Ryūkyū islands are to this day grateful for having learned from China and do not regret the investment made in the past. For a very long time they readily paid their tribute to both China and to Japan. Even today China's strong influence can be seen in Okinawa's architecture and in its culture. The traditional Dragon Boat Race (Hatju-Sen), which still takes place every year on Okinawa, originated in the year 1400, and is very popular in the south of China. The Kumemura settlement on Okinawa is still definitely a tourist attraction worth seeing.



Reproduction of the first Chinese Settlement of the 36 Families in Kume



Monument for the 36 Families of Kumemura

An important factor for the development of what came to be Karate was that the Chinese Delegates (Sappushi) were accompanied to Okinawa by their bodyguards, who then

passed on the Chinese Art of Self Defense to the inhabitants of the island. Among the 36 families there were several people of importance for Okinawa, such as Cai, Zeng, Mao, Liang, Jin, Chen, Wu, Rin and Yuan. (For more detail see [Chapter 5](#)). All of these names are strongly connected to the martial arts. Over the centuries there was assimilation of the Chinese families into Okinawa's culture and a Chinese influence on Okinawa as well.



Furu Helin, the cave between Naha and Tomari

According to Hokama, it was the Zheng Yiyi family who brought Chinese Boxing and the secret writings of the "Bubishi" to the Ryu Kyu islands. This particular style of Chinese Boxing may possibly have been the pioneer of the Naha Te. In 1608 the Zheng family began to teach the art of combat techniques in Kume. Hokama (Yabu) Peichin was known on Okinawa as a combative arts expert in 1644. There were also strong ties with other countries such as Korea, India, the Philippines and Taiwan. The many typhoons

which hit Okinawa each year brought with them a large number of shipwrecks and many survivors who made it to the island's coast. Between Tomari and Naha was an "old cave", Furu Helin, in which Korean shipwreck survivors sought shelter in 1456. Such survivors are also believed to have instructed Okinawa's inhabitants in martial arts. It is believed that a total of over 1400 Chinese ships were wrecked off the coast of Okinawa. The cave mentioned above provided shelter time and time again for many shipwreck survivors, among them possibly Channan, Chinto and other known martial arts experts.

Udundi, the Secret Royal Martial Art

Udun means "royal or palace" and Di means "hand". Udundi means the Palace Hand or the Hand of the Royal House. Its origins go back to the Motobu family which can be traced back to the second Sho Dynasty (5th Son of King Sho Shitsu, Prince Sho Koshin Motobu Oji Chohei 1648-1668). This is the equivalent of the Second Period during which a ban was introduced on the use of weapons. From this time on, in the aristocratic Motobu family, particular Martial Arts were passed on only to the eldest son. Training began at the age of six years and consisted of training without weapons, with punching and kicking. The second phase incorporated training in the use of weapons. The systematization and naming of the Martial Art Udundi is attributed to Motobu Chohei (see above).

It can be compared with Taiji-Jutsu. The **first** phase consists of training hard techniques without weapons, similar to the hard Qigong. Its aim is to put the opponent or enemy out of commission using only an effective technique. Higher skills are taught later. They entail softer techniques such as the Tuite (Chinese: Tuishou), similar to the elements in soft Qigong. The key factor is the transfer of the essence of the

art of sword fighting into the weaponless Combat Art of the Udundi. The soft dancing movements may initially appear ineffective to the lay-person even though they contain a combination of both hard and fast techniques.

This style of fighting is often not recognized as being as dangerous as it is despite its complete system of punches, kicks, close combat and use of weapons. Defense using everyday utensils is also incorporated with the aim of controlling the opponent without causing serious harm.

In Tuidi Jutsu we differentiate between Tuidi Gaeshi (deflecting) and Ura Gaeshi (reversed techniques). The highest level is Ajikata nu Mekata, which means "The Dance of the Feudal Lords." The perfect rendition of this Martial Art (called Mai) is typified by the absence of the usual combative position and the presence of a naturally upright stance with straightened knees. A further aim is to avoid close combat as much as possible, as this wastes energy and entails increased danger when faced with several opponents. Rapid evasive movements in the opponents' blind spot should enable defensive tactics against several opponents.

The Art of Udundi also has other important guiding principles such as not allowing aggression to occur, taking care of one's appearance and maintaining correct social behavior, and is built on the basis of well-ordered family relationships and a multi-faceted occupation. Harmony within the family is an absolute prerequisite for practice of the Martial Arts. Regular practice of the Martial Arts should in no way have a negative effect on either family or job.

Udundi was passed on secretly and solely to the eldest son in a family. It was only in the 19th Century that the son of

Motobu Choyu rejected this inheritance and refused to learn the traditional Martial Art of Udundi. It was the first break in this family tradition. Motobu Choju chose to teach a student who did not belong to the aristocracy to prevent this Art from disappearing. This student was Uehara Seikichi (1903-2003), whom he chose in preference to his brother Choki Motobu as the latter was known for his violent and unpredictable temperament.

Uehara Seikichi honored the Motobu family by changing the name of this Martial Art **style** to Motobu-Ryu. He founded the All Okinawan Karate Kobudo Rengokai. Later, the eldest son of Choki Motobu, Motobu Chômei, asked Uehara Seikichi to teach him, so that he could return the Martial Art to the Motobu family. Even though Udundi was practiced in secret, it still found its way over various routes into Okinawa's Martial Arts.

Toudi, the Chinese Hand

Toudi is known on Okinawa as the Chinese Hand. It refers to a large number of styles of Chinese Martial Arts which became integrated into Okinawa's already existing Martial Arts system. Okinawa's typical martial arts were significantly influenced by the weapons ban under Satsuma rule. This was the case for these styles: The Cai Family Boxing, The Wu Xiangui (Go Kenki 1886-1940), The Crane Style and The Tang Daiji (To Daiki 1887-1944), the style of the Zheng Family. Hokama writes that the Kata Wanshu and Rohai were probably introduced by the Tang Daiji family.

Okinawa's Martial Art Style was also significantly influenced by the bodyguards assigned to the Delegates as can be seen in the Wanshu and Kushanku Kata. But the integration of Chinese Martial Arts into Okinawa's style was only a