

# KARATE WADO-RYU MANUAL for MONITOR.

Volume 4



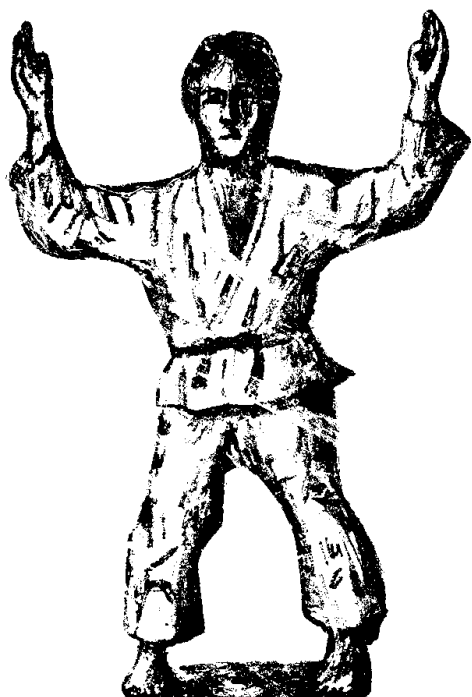
## SUPERIOR KATAS

KUSHANKU

NAIHANCHI

SEISHAN

CHINTO




Yoshikazu KAMIGAITO

## TABLE OF CONTENTS

I. FOREWORD	4
II. KUSHANKU	8
III. NAIHANCHI	27
IV. SEISHAN	38
V. CHINTO	50

上垣内 克一



## FIRST EDITION (000126)

This first FRENCH edition was printed in 200 copies numbered from 1 to 200.

Translation, reproduction and adaptation rights reserved for all countries.

Text and illustration by Master Yoshikazu KAMIGAITO.

Responsible editor: Wado-Ryu Kamigaito Belgium ASBL

Printed in Leuven in April 1979.

Correction of French texts and formatting by Jean-Maurice Huard

New formatting and addition of some illustrations by Paul Gazon  
in the greatest respect of the texts and drawings of the original manual  
for reading via e-books, computers and tablets

&

2015 edition in the P-gas Notebooks

This english translation of this edition of the french version has been done by Xavier Wispenninckx with the efficient help of DeepL Pro Software. My apologies however for, probably, still a lot of errors. Anyone who could help to get this translation better is welcome. See our mail address on the website. Thanks.

## I. FOREWORD

This is the second volume of the commentary on the Katas. Together with the five PIN-AN, these nine katas officially represent all the katas of our Wado-Ryu school. But I would like, at the appropriate moment, to present some others belonging to different schools. Indeed, a widespread concept in Europe tends to make people believe that those who know the most techniques are "experts"; I will therefore not be able to stand up to it all of a sudden. On the other hand, Master OHTSUKA, the founder, himself went through a period when he tried about fifteen katas, including BASSAI, WANSHU ...

We are going to follow a kind of evolution of species, so to speak, to accomplish individual evolution similar to an embryo.

But anyway, the world of the nine katas is ... for the moment and as you could read in the preface of the previous volume ... a world whose elements are closely linked; in other words, it is a closed world.

Kata such as BASSAI, WANSHU ... which the disciples of Wadô-Ryû had studied in the past, cannot find a place for themselves within this world. However, I hope that one can study other katas by comparing them with those of Wadô-Ryû in order to understand the true meaning of Wadô-Ryû.

XXX  XXX

The eminent character of the Wadô-Ryû katas in comparison with those of other schools can be recognized in the following two points:

**Firstly**, in Wadô-Ryû, the katas exist a priori independently of all senses and goals like a dance. It is ultimately you who must give a purpose to each beat and consequently make a slight modification according to that purpose.

I am merely pointing out an opinion of the founder, although he does not always insist on it. It happened to me that I made a mistake in a detail of a Kata. The Master asked me for an explanation of my movement and I answered. He then corrected me slightly according to my answer and very differently from the normal Kata.

Especially in individual training, many techniques can be worked on with more freedom, with one's own initiative. Our school is still young and alive.

**Secondly**, a kind of dialectic is needed to understand the developments throughout the nine Katas.

KUSHANKU represents the application or evolution of the five PIN-AN; SEISHAN that of NAIHANCHI. But these two categories of katas do not rest on the same basis.

In the world of PIN-AN and KUSHANKU, the movement of the body (and the change of the orientation of the movements) is directly coupled with the activities of defence or attack. On the other hand, the concept of NAIHANCHI and the first half of SEISHAN implies not using energies such as inertia and centrifugal force.

In other words, these last two katas contain a lot of movements performed only with the arms or with the upper half of the body.

This last attitude constitutes a sort of challenge for the practitioners of PIN-AN and KUSHANKU and one must find a way to merge these two tendencies to reach the level of CHINTO. But to do so, one must neither easily mix these two contradictory worlds nor compromise by trying to accommodate one to the other.

This requires progress that is very different in quality from increasing muscle strength or speed of movement.

This phase could be compared to the phenomenon of insect metamorphosis. Or rather, there are some tranquilities here, like the grape juice fermenting into wine in the vat. In any case, those who have not yet sufficiently mastered the fundamental movements of the five PIN-AN should not hurry towards the lighter and more rapid actions of KUSHANKU; even more so, they should not set foot in the domain of NAIHANCHI - SEISHAN (which could spoil their PIN-AN and KUSHANKU).

But CHINTO is not an end in itself either; CHINTO is also a step in the way of your Karate because the fights and KIHON of those who have studied CHINTO must differ from the fights and KIHON of those who have studied only PIN-AN.

So you have to start again, going back to the KIHON like a beginner, because you have to find the harmony between all the movements or techniques.

This cycle is infinite and once one has entered this world of dialectical evolution, one cannot easily escape from such a spiral. It is like being trapped in a vortex and one has to work at it until one's last day like a true Budoka.

Harmony between the various aspects of Karate should always be sought.

So for example, there are some who break their harmony by progressing too much in one area such as competition or free fighting or katas or sometimes real fighting.

The greater the progress in one direction, the greater the resulting disarray.

In any case, a person's Karate must constantly evolve according to his or her experience, age or ... the trend of the time.

According to an Eastern tradition, a snake that lives in the pond for a thousand years, one day ascends to heaven with a waterspout and in the form of a dragon. The dragon is a sacred animal and represents the symbol of metamorphosis in the Far East.

We have no need of those who do not dare to transform themselves even in the world of Karate Katas.

At the end of these sentences, I express my sincere thanks to Messrs.

André De Rijk  
(Tshinto Karate Klub Leuven),  
Peter Keijers  
(Tshinto Karate Klub Leuven)  
and Xavier Wispenninckx  
(Karate Club Universitaire de Louvain-La-Neuve)  
who have always been my best collaborators  
by helping to correct the French and Dutch texts,  
the editing and publication of this edition.

XXX ⚡ XXX



## I. KUSHANKU

Preliminary remarks :

This Kata is practised like a PIN-AN application but with more agility by flying to the four winds and accompanied by well harmonised limb movements.

This Kata requires more speed and timing in addition to the power and precision of the five PIN-ANs. You can perform this Kata in a slightly higher position and with smaller movements than in PIN-AN. This is why you should use sharper body rotations (especially of the hips) than before.

**KIOTSUKE - MUSUBI DACHI.** The hands are on the thighs.

**YOI.** First spread the left foot to the left, then the right to the right to take the YOI posture as in PIN-AN (with a little more distance between the feet), putting the left hand on the right hand in front of the testicles.

N.B.: In order to be ready to defend or attack, the arms are placed without any contraction; the hands touch slightly at the phalanges.

**(I)** Without changing the position of the hands, gently raise them above and slightly in front of the head. The forearms are thus bent slightly forward.

N.B.: During the whole movement, the eyes look at the horizon.

**(II)** Spread the hands apart and while tracing a wide circle with the SHUTO in the lateral plane, bring them back gently to their original position. The palms are turned forward, the ring fingers touch each other at their outer edge and the little fingers cross each other (the right over the left).



N.B.: This movement should be slow, wide and quiet as a sign of peace. One can calm down and concentrate before starting the main parts of this Kata.

1. Looking to the left, switch to MAHANMI-NO-NEKOASHI, at the same time performing JODAN KOTE-UKE with the back of the left hand (like PIN-AN YODAN time 1). The right hand, however, is placed in front of the stomach, palm upwards.

N.B.: Do not strike the chest with the right hand to make noise; this is a kind of vanity with the intention of impressing the spectators (serious Karatekas should avoid such an attitude of mind). Concentrate all your strength in defence with the left arm.

2. Looking to the right, bring the left foot back to its original place, slide the right foot in turn to the right and perform the mirror movement of the previous beat.

N.B.: Here there is no movement or change of the trunk in relation to either its position or orientation. See times 1 and 2 of PIN-AN YODAN.

3. Bringing the right foot back to its original place, with the knees relaxed, move back to YOI position (with the feet a little further apart than in PIN-AN - JIGOTAI).

The arms are placed as in time 5 of PIN-AN YODAN, the left fist on the right fist at the right side.

4. On the spot, sweep your left arm to the CHUDAN level (at the level of the flank or stomach).



5. On the spot give a right punch at the CHUDAN level.  
N.B.: If you are training alone, perform movements 4 and 5 in a chain but each with its own Kime.

Idem 6-7, 8-9, 15-16, 19-20, 31-32, 33-34, 40-41-42, 43-44, 47-48.

6. JODAN KOTE-UKE right with dodge to the left. The position is now that of GYAKUZUKI-NO-TSUKOMI (but the feet are on the same lateral line).

N.B.: As for the dodging movement, move the hips as if to throw yourself to the left, at the same time straighten the right forearm on the elbow which serves as a pivot.

For the arm defence, raise the right fist while turning it to the outside after turning it to the inside in front of the left false ribs in preparation for the defence.

The stabilisation of the legs is simultaneous with the Kime of KOTE-UKE. The chest is turned to the left as far as possible. Do not move the left fist.

7. While turning the hips to the right, sharply raise the body to the position of time 3, at the same time strike with the left fist at the CHUDAN level.

8. JODAN KOTE-UKE left with dodge to the right. Mirror movement of time 6.

9. While approaching the left foot to the right foot, turn the body backwards, execute JODAN KOTE-UKE at the same time as YOKO-GERI right... and then, again towards the initial direction, SHUTO-UKE left in MAHANMI-NO-NEKOASHI as in time 7 of PIN-AN SHODAN

N.B.: First bring the left foot to the most favourable position to perform right YOKO-GERI (normally it is in the centre of the initial foot spacing).

Do not lower your right fist in preparation for the defensive move.

10. Step forward with the right foot into HANMI-NO-NEKOASHI, performing SHUTO-UKE right.

11. Perform Left SHUTO-UKE in the same manner.

12. With the right foot forward in JUNZUKI stance, attack at CHUDAN level with vertical NUKITE.

N.B.: Beats 9, 10, 11 and 12 correspond to beats 7, 8, 9 and 10 of PIN-AN SHODAN.

13. Turn 180 degrees on the right foot to the left and perform a sweep with the right palm (JITTE-UKE) in GYAKUZUKI-NO-TSUKKOMI position, as in time 9 of PIN-AN YODAN.

The left hand is placed in front of the forehead at the same time.

N.B.: For details, please refer to PIN-AN YODAN.

14. Without moving your hands, kick your right foot to CHUDAN level.

Without resistance, fall forward while turning the body to the left by 90°. Support yourself on the right leg, knee bent hard, heel off the ground, and move into a very low position, leaning to the right and a little forward. At the same time, execute GEDAN-BARAI left and keep the right fist in front of the forehead as in PIN-AN SHODAN at time 1.

N.B.: Let's suppose that an opponent, placed behind you, hits you with a stick to the head. To avoid this blow, immediately after your kick, fall forward like a dry tree in a gust.

The movements of the fists are not especially to defend yourself. You take a new stance in guard against an opponent placed to your left. The dodge is therefore essential. Turn the heels slightly outwards and lift the outer edge of the left foot (and the right heel) off the ground.

**15.** On the spot, without changing the position of the body and legs, strike with right TETTSUI, elbow extended, the foot in Keri of an opponent in front of your lower abdomen and bring the left fist by turning it inside on the upper right arm.

N. B.: Don't look at your hands, look at the horizon.

**16.** Pulling the left foot up into JIGOTAI (small SHIKO DACHI), simultaneously perform Tsuki left at GEDAN level (at the level of the lower abdomen).

N. B.: This movement can be practised as follows...; the opponent's ankle is grabbed after being hit with the right TETTSUI, and while pulling it, the opponent is pushed to the lower abdomen with the left fist to cause him to be off balance. So pull your right fist vigorously to the right side. Take advantage of the elevation of the body to hit GEDAN Tsuki left.

**17.** Pivoting left 90° on the right foot, perform the movement of beat 13.

**18.** Same as time 14.

**19.** Same as time 15.

**20.** Same as time 16.

**21.** Pulling the left foot towards the right, pivot 90 degrees to the left and move into HEISOKU DACHI position; the left fist is placed on the right at the right hip (this movement corresponds to time 5 of PINAN YODAN).

**22.** Defend with GEDAN BARAI left and strike YOKO GERI left then EMPI right, as in time 6 of PINAN YODAN.

**23.** Mirroring time 21.

**24.** Mirroring time 22.

N. B.: 21-24: see PINAN YODAN 6-8.

**25.** Rotate 180 degrees on the right foot backwards and perform left SHUTO UKE in HANMI NO NEKO ASHI.

**26.** With the right foot forward at 45 degrees to the right, defend with right SHUTO UKE.

**27.** Swing 135 degrees on the left foot to your right while performing SHUTO UKE right.

**28.** With the left foot forward at 45 degrees to the left, perform left SHUTO UKE.

N.B.: beats 25-28 correspond to beats 11-14 of PINAN SHODAN, the direction of movement being different.

**29.** Pivoting 45° on the right foot to the left, perform the movement of beat 13.

**30.** Kick right, lunge forward and strike with right URAKEN, as in PINAN YODAN time 10.

N.B.: For details, please refer to PINAN YODAN.

**31.** Pulling the left foot (then the right to adjust the correct spacing of the stance) back, step back as a jump and do JODAN KOTE UKE in JUN ZUKI position. See the note at time 41.

N. B.: Take advantage of the jerky backward movement of the right arm. The stabilisation of the position and the perfection of KOTE UKE are simultaneous.

**32.** On the spot, perform CHUDAN TSUKI left then right.

N. B.: Strike on a single point as quickly as possible but each blow with its Kime.

**33.** Pivot 180° on the right foot to the left, immediately raise the right leg to kick (but do not execute), almost at the same time raise the hands, the left open, the right "closed fist", to join them above the right knee.

As you raise them, tap the inside of the knee with your left palm to make a slight noise. Then abruptly fall forward and support yourself on all fours as shown in the drawing. The hands rest on the tips of the fingers.

N. B.: The meaning of the first movement is to make a feint. The opponent's attention can be distracted by a tap on the thigh (in reality, a kick can be given at this moment, but this technique was secret; it was only vaguely suggested).

The meaning of the last move is to dodge a blow from the opponent's stick behind you.

One stands on tiptoe, left leg extended backwards, right leg strongly bent, thigh against the chest.

In this position, the body is supported on the legs and not on the hands. The fingers touch the ground lightly; the hands are turned slightly inwards. This prevents dislocation of the elbows if the fall is cushioned by the arms and not the legs.



The way to fall was described in time 14.

**34.** Straightening up sharply, turn 180 degrees on the right foot to the left to go into HANMI NO NEKO ASHI, execute SHUTO UKE left.

N. B.: Stand up with your whole body, do not overuse your arms or your right leg.

**35.** With the right foot forward in HANMI NO NEKO ASHI, execute SHUTO UKE right.

**36.** Rotate 270 degrees to the left on the right foot; execute left JODAN KOTE UKE into SHOMEN NO NEKO ASHI and immediately right CHUDAN TSUKI without changing the body position.

N.B.: except for the amplitude of the rotation, this movement corresponds to times 1 and 2 of PINAN GODAN.

**37.** While pivoting 180 degrees to the right (slide forward a little in the final direction), execute JODAN KOTE UKE right into SHOMEN NO NEKO ASHI and immediately CHUDAN Tsuki left then right, all in one breath.

N.B.: this is an exercise of KOTE UKE accompanied by the movement YORI ASHI (or TSUGI ASHI).

First extend the right leg far behind you, then perform your rotation.

During the rotation, the body is pulled forward and the right foot slides naturally to the correct distance.

Do not move your left fist.



**38.** On the spot, look 90 degrees to the right and then simultaneously execute JODAN KOTE UKE right and YOKO KERI right to your right (do not move the left fist).

Then look 180 degrees to the left again and perform left SHUTO UKE in MAHANMI NO NEKO ASHI as in beat 9.

N.B.: During this time there should be no visible movement of the trunk.

**39.** As you move forward, lower the left forearm horizontally, palm down, and execute the right NUKITE (vertical) strike in JUN ZUKI position.

The right forearm passes over the left wrist.

N.B.: at the very moment you land the left heel, block the opponent's CHUDAN Tsuki with the part of the left forearm close to the elbow and direct the point of the right hand towards him, then attack him in the stomach.

When exercising in a group, one can go through the position of SHOMEN NO NEKOASHI with a pause instead of drawing 39-1.

**40.** While turning the right hand outwards, bring the head close to it (thus lowering the right shoulder) and pivot smoothly 270° on the right foot to the left.

Strike left CHUDAN TETTSUI and at the same time, pull the right fist vigorously to the side in Hikite.

N.B.: In fact, by these movements, you are getting out of a twist of your right wrist by the opponent. You do not resist his intention at first, but rather give in of your own free will and approach him to strike his side or arm with GEDAN BARAI in SHIKO DACHI.

**41 .** Sliding to the left, hit the opponent's face with URAKEN.

N.B.: This move is also called YORI ASHI, see beat 37. One foot is moved too far apart for the given position, then adjusted with

the other foot by pulling it in the same direction (either forward or backward).

**42.** Strike with right EMPI at the CHUDAN level in JUN ZUKI position using the left hip rotation.

N.B.: The left foot moves a little to the left as a result of the rotation of the hips.

Clearly achieve the change of direction of the body (by 90°) for the effective exercise of the next time.

**43.** With an abrupt rotation of the hips (90° to the right), strike with right TETSUI at CHUDAN level, at the same time bringing the left arm into guard over the shoulder as JODAN KOTE UKE. Look to the right.

N.B.: defensive movement against an attack on your back. By this rotation, the right leg moves automatically in JIGOTAI position (small SHIKO DACHI).

**44.** Rotate 180° to the right on the right foot and while lowering the centre of gravity, switch to SHIKO DACHI.

This stabilisation and the arm movements (left GEDAN UCHI UKE and JODAN KOTE UKE) are simultaneous.

N.B.: the left arm movement is a sweep (from outside to inside) against a kick, the right arm movement is in guard for the next movement.

**45.** On the spot, GEDAN UCHI UKE right as in the previous time and under the left arm (arms crossed).

**46.** Still on the spot, perform a double AGE UKE with the SHUTO.

N.B.: refer to PINAN GODAN time 9 for details.

**47.** Turn right 270° on the right foot to arrive in JUN ZUKI position.

Then move to defend against the opponent's CHUDAN Tsuki; suppress his blow horizontally with the side of the little finger of the forearm.

This movement is done simultaneously with both arms, which are then placed independently against each other.

N.B.: Before starting to turn, look to the left for a moment to see the situation of another opponent.

**48.** Jump as high as you can and, in the air, give a right kick. Strike URAKEN at the moment of contact with the ground (in JUN ZUKI position).

N.B.: to take off from the ground, first raise the left knee high enough to help your momentum, then throw the same leg sharply back to give the right kick, as a reaction.

Bend your torso forward a little to keep your balance. This exercise is designed to develop your agility.

The Kime of URAKEN is simultaneous with the ground contact.

**49.** Lowering the right arm without rotating the fist, with the elbow bent, rotate 180° to the right on the right leg; meanwhile insert the left arm below the right. You pass into SHIKO DACHI position ... and then, rising into JIGOTAI position, execute a double JODAN KOTE UKE.

N.B.: When pivoting, lower the centre of gravity and lean forward a little.

The forearms cross at the centre of the knee spread as you stabilise in SHIKO DACHI. As you stand up, vigorously spread both arms to both sides.

For the meaning of this time, see the drawings.

50. **YAME**. Position of YOI.

51. **NAORE**. Position of KIOTSUKE.

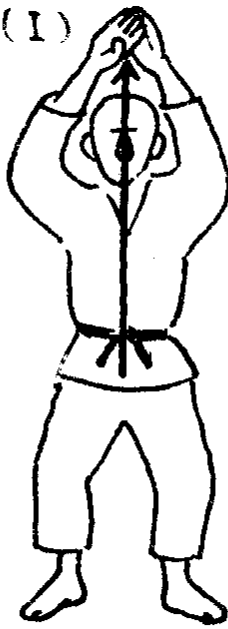
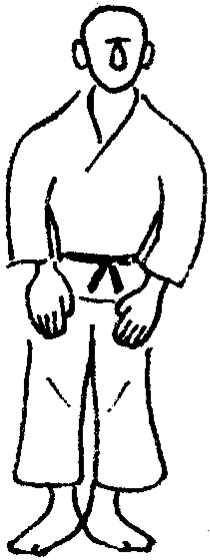
XXX ← XXX

KIOTSUKE

YOI

(I)

(II-1)



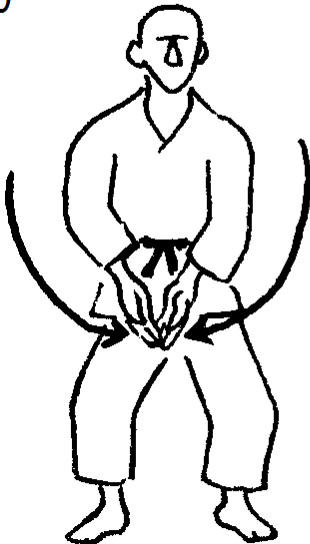
KUSHANKU

(II-2)

(1)

(2)

(3)

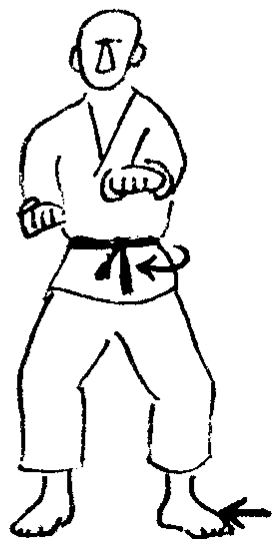


(4)

(5)

(6)

(7)

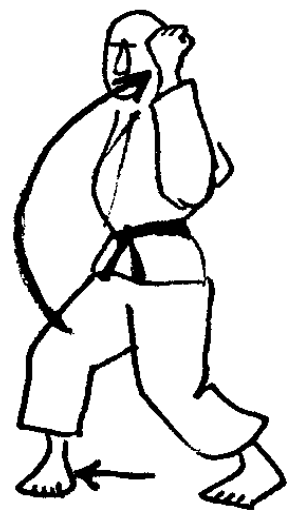


(6) → (7)

(8)

(9-1)

(9-2)



(10)

(11)

(12)

(13)



(14-1)

(14-2)

(15)

(16)



(17)



(18-1)



(18-2)

cf. (14-2)



(19)

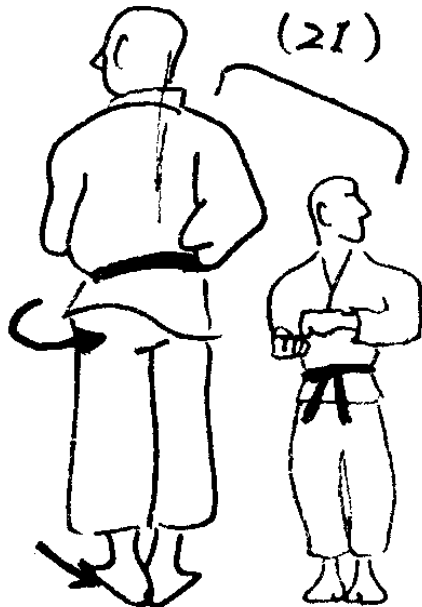


cf. (15)

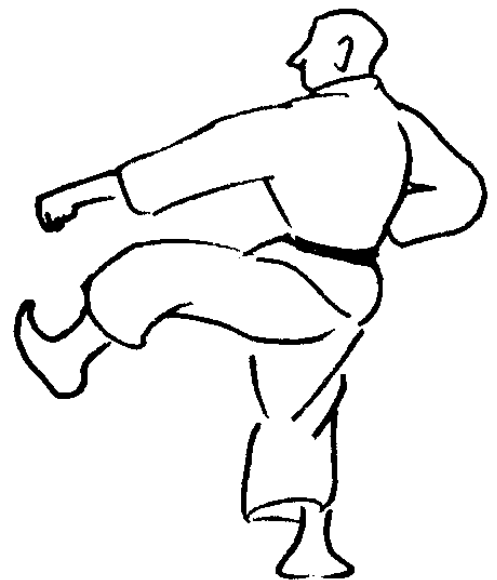
(20)



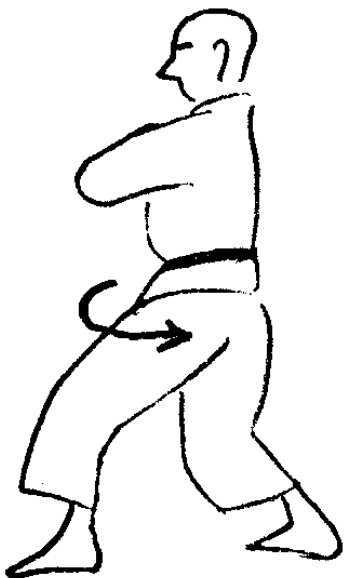
(21)



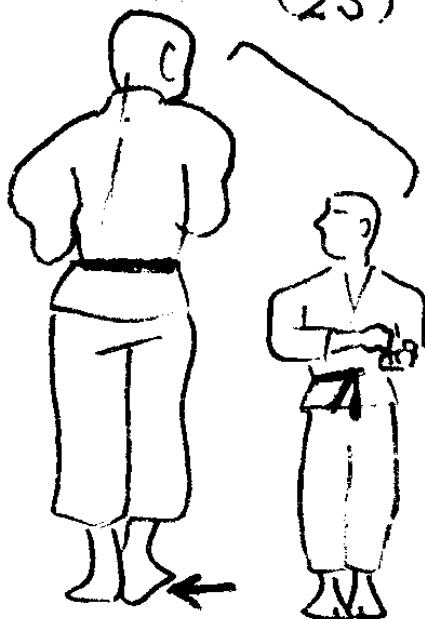
(22-1)



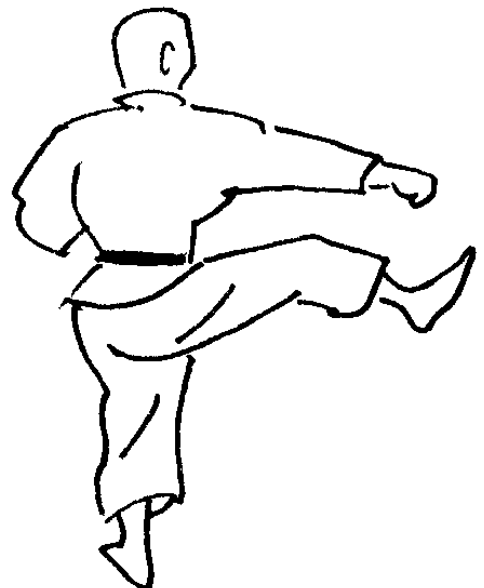
(22-2)



(23)

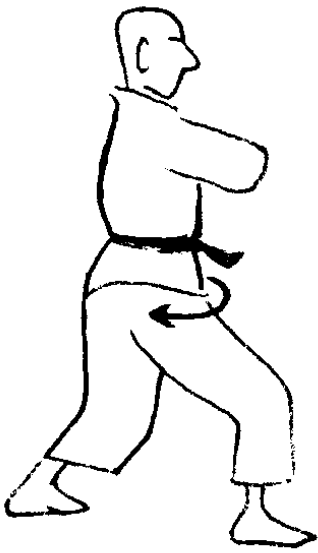


(24-1)

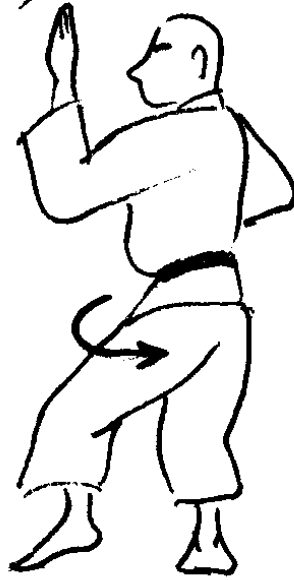




(24-2)



(25)



(26)



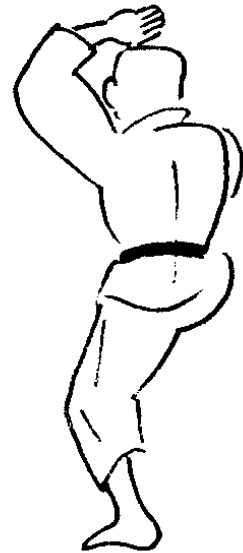
(27)



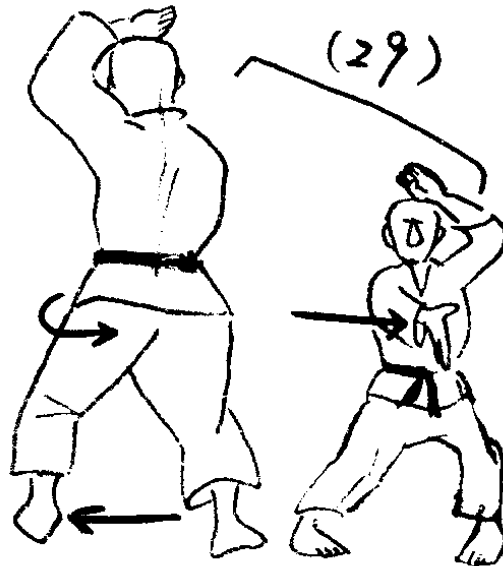
(28)



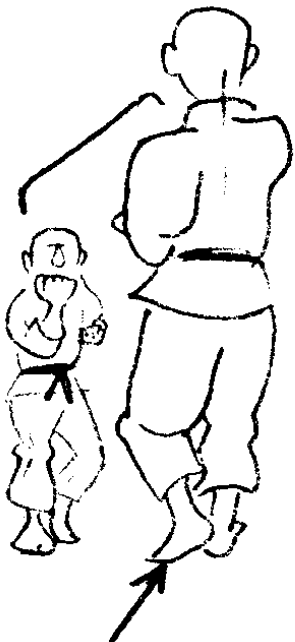
(30-1)



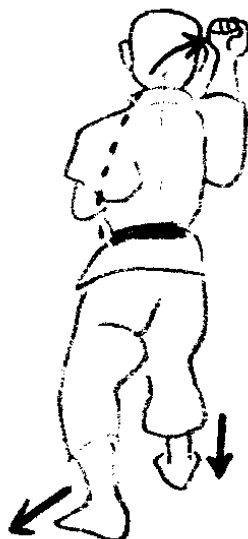
(29)



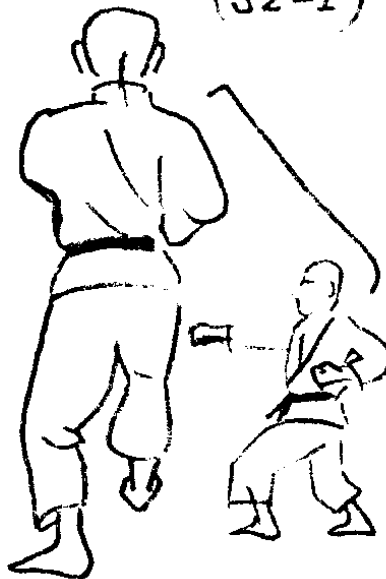
(30-2)



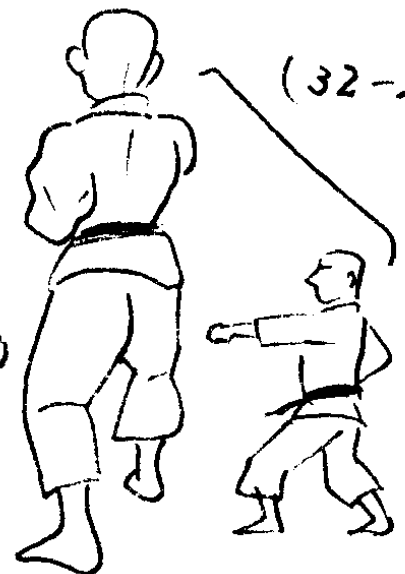
(31)



(32-1)



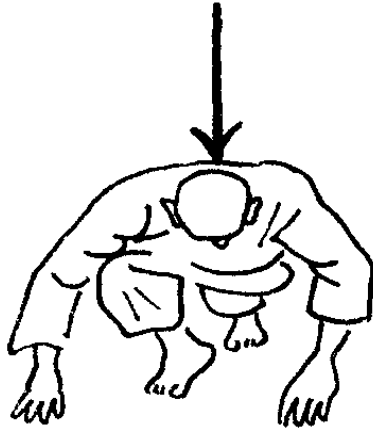
(32-2)



(33-1)



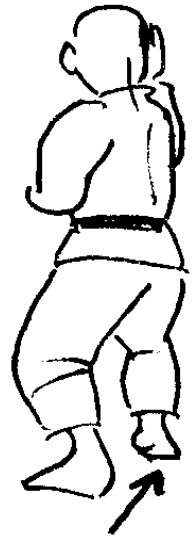
(33-2)



(34)



(35)



(36-1)



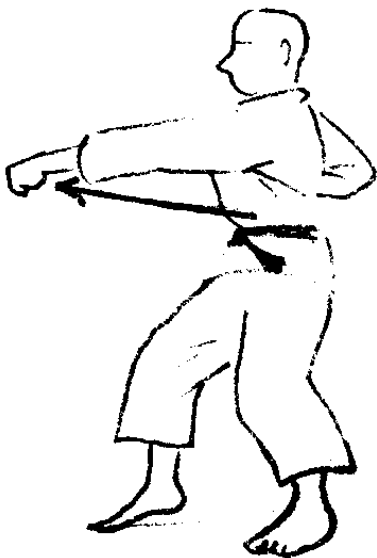
(36-2)



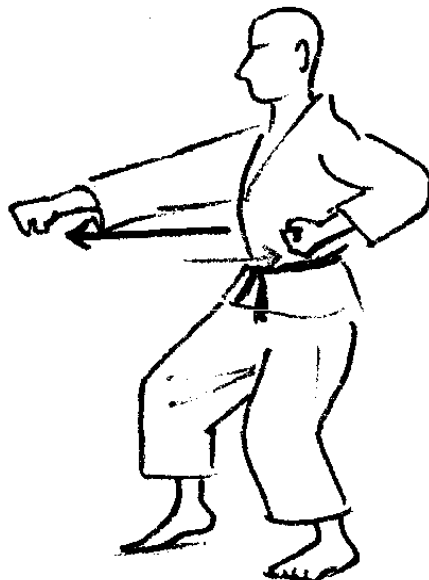
(37-1)



(37-2)



(37-3)



(38-1)



(38-2)



(39-1)



(39-2)



(40-1)



(40-2)



(41)



(42)



(43)



(44)



(45)



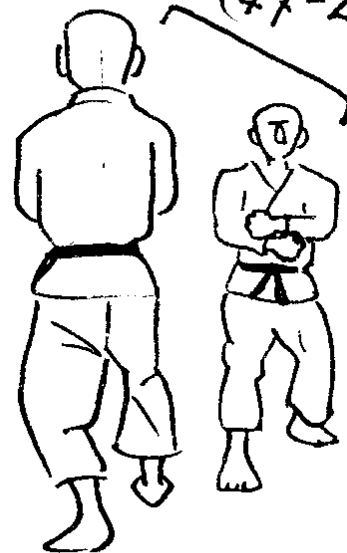
(46)

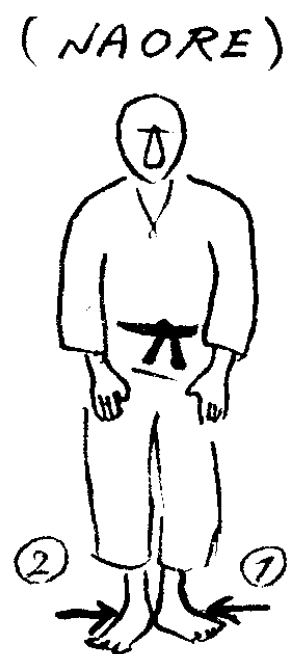
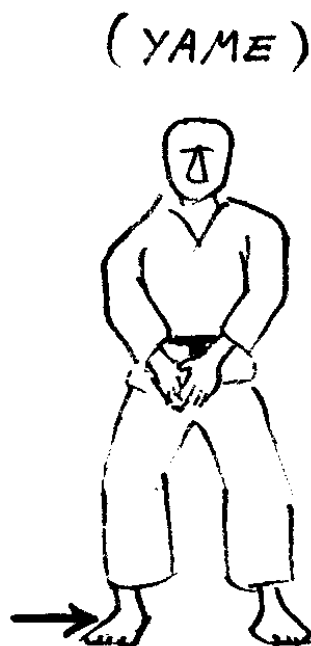
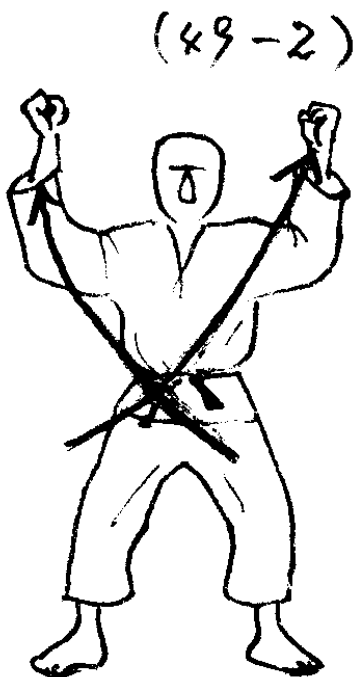
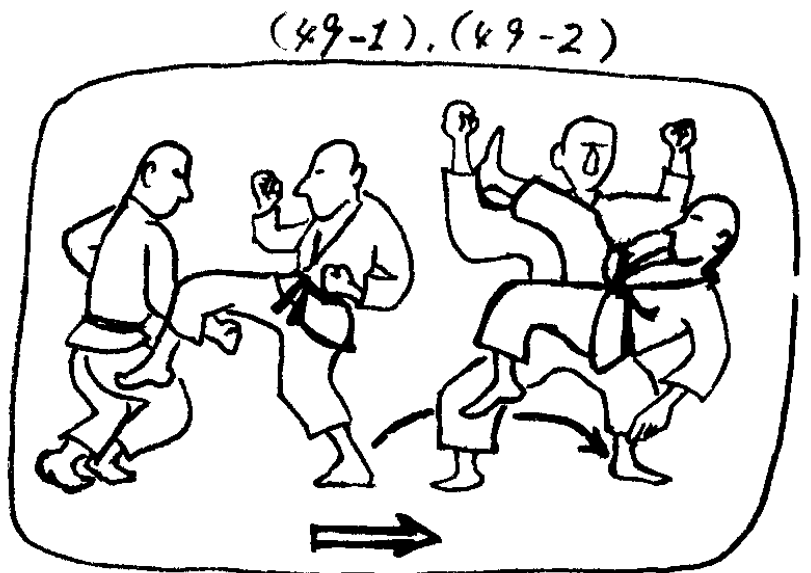
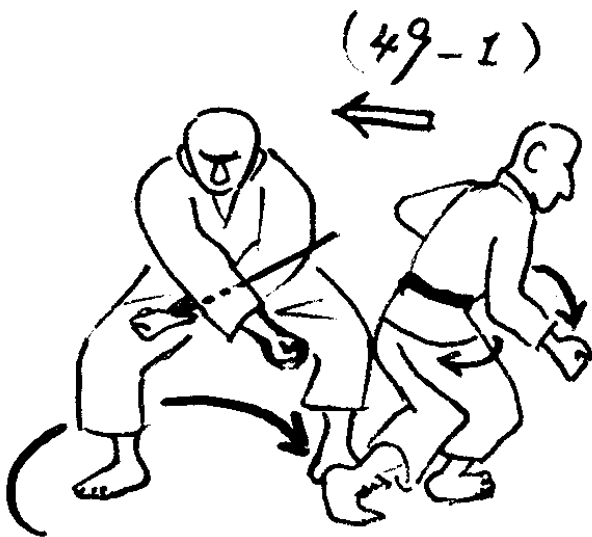


(47-1)



(47-2)





### III. NAIHANCHI

Preliminary remarks :

In this Kata, the position of the lower half of the body is very characteristic. This position is called NAIHANCHI DACHI. The main purpose of the NAIHANCHI exercise is to study this position in relation to the movements of the arms and the chest. This Kata is performed in a lateral line. The distance between the feet is equal to the length of the shin (more exactly the height of the knee) plus the width of two fists. The feet are turned inwards a little; the knees are slightly bent and spread outwards a little. Lower your centre of gravity and keep it at the same level.

Perform the arm movements of this Kata in comparison to the high position of the other Katas; for example, the fist in guard at the side (Hikite) is a little higher than in PINAN; similarly, the forearm in guard at the chest (time 3) is higher than in PINAN YODAN (time 5) and in PINAN GODAN (time 3)

It is a test of posture and centre of gravity.

**YOI.** The feet are together, from heels to toes.

**HEISOKU DACHI.** Join the left hand on the right as YOI of KUSHANKU.

**(I) and (II)** The beginning of the Kata is similar to that of KUSHANKU (same beats), except for the leg posture.

**(III)** Without taking your hands off, turn them over so that you are in the same position as YOI, i.e. palms facing the body in front of the testicles.

**(IV) and (V)** Turn the head first to the left and then to the right.

N.B.: the rotation of the head is practiced without haste and goes all the way. This way you scan the horizon with your eyes.

First sense: measure of caution, vigilance; visualise your environment.

Second meaning: warming up the neck because it is subjected to very jerky movements in this Kata.

1. Raise the forearms as if shaving the chest with the palms while lowering the centre of gravity; at the same time, move the left leg in front of the right and cross the knees (the left foot is placed on the edge and supports half of your weight). At the same time, move the right leg in front of the right and cross the knees (the left foot is on the edge and supports half of your weight), then move the right leg to the right and move to NAIHANCHI DACHI position; at the same time, extend the right arm in the same direction and strike with SHUTO.

N.B.: First raise the forearms, spreading the elbows, to breast height (the forearms are placed horizontally). As for the movement, push the hips to the right (a bit like an induced imbalance) and let the feet settle to stabilise you.

This way of walking is called KOSHI DE ARUKU (walking with the hips).

This series of movements is practiced in a regular, unified way, without undulation or jerks, as if skating on ice. This movement is not very fast, but the stabilization in NAIHANCHI DACHI is simultaneous with the Kime of the SHUTO move.

For the SHUTO blow, bend the right wrist upwards as much as possible and strike directly like a punch.

The meaning of this movement is however a kind of defence (TSUKI UKE) which can stop the opponent's movements in the germ. The level of SHUTO is a little higher than the breasts.



The left forearm is horizontal and the shoulder is relaxed; remember that in this Kata, the fist in Hikite is placed higher than in PINAN.

2. With a right body twist, strike with left EMPI on your right palm which represents the opponent.

N.B.: twisting the upper body (hips and torso) does not change the posture of the legs. It is important to avoid an unequal distribution of the force to some particular limbs (example: the contraction of the left arm, the legs or the neck...). The chest is placed perpendicular to the axis of movement.

The forearms, which are horizontal and parallel to the body, are placed halfway between the breasts and the shoulders (a little higher than in PINAN YODAN, beat 6).

For EMPI, refer to PINAN YODAN.

3. By rotating the body to the left, return to the front and keep the left forearm in front of the chest while the right fist is drawn horizontally to the side like Hikite. At the same time, look to the left suddenly and fully.

N.B.: there is no need to move the left arm in particular because it moves automatically with the rotation of the body. Rather, do not change the position of the arm in relation to the chest; nevertheless, the palm turns downwards.

4. Exercise GEDAN BARAI left on the left side.

N.B.: The use of the brachial muscles alone should be avoided as they are independent of the whole body; small jerky movements should always be accompanied by the hips.

5. Strike a direct right punch to your front left at face level (JODAN) and immediately pull the arms so that they are mirrored from time 3; the face is turned to the left.



N.B.: When striking the left front, your right forearm can be at an angle to the body. After striking, the arm comes to rest parallel to the body in front of you.

If you relax instantly after the stroke, this return of the arm is natural and automatic; it happens by reaction.

6. Leaving the arms as they are, move to the left in the same way as in time 1 but in the opposite direction.

At the moment of stabilisation in NAIHANCHI DACHI, perform JODAN KOTE UKE right. Look in front of you.

N.B.: Do not change the height of the right elbow, which serves as a pivot point. The right forearm is placed vertically; the inner edge (little finger side) faces the outer edge of the right shoulder.

7. Execute GEDAN BARAI right.

N.B.: First, extend the left arm slightly forward and downwards so as not to collide with the right arm, then while pulling the left arm energetically backwards, extend the right forearm over the elbow in a wide semi-circle. For the left Hikite position, lower the elbow and aim the left fist (and forearm) obliquely towards JODAN (the opponent's face).

8. Bring the left punch directly, without rotation, to the chin or the base of the nose of an opponent placed in front of you and, immediately, transform it into a left JODAN KOTE UKE; at the same time, raise the right forearm to the height of the left elbow (a little higher than the breasts).

N.B.: The transition from punching to sweeping (JODAN KOTE UKE) should be instantaneous, so relax the left arm as quickly as possible after the contraction for the punch. You can enjoy the reaction.

Synchronise the raising of the right arm with the left JODAN KOTE UKE but this should be almost automatic.

The small, intense movements of the hips cause all these complicated movements.

The arms are placed in the same shape as in PINAN GODAN time 16 (but in mirror image; the position of the arms is a little higher).

Do not weld the phalanges of the right fist to the inside of the left elbow.

**9.** Turn your head sharply and look to the left.

**10.** Throw the left foot towards the right knee; the foot is turned inwards, until you can see the sole of the foot. Switch back to the starting position.

N.B.: despite its appearance, this movement is totally different from ASHI BARAI (sweeping against the opponent's foot with the sole of the foot).

It is used to check the position and condition of the legs after some intense body exercises on the hard and unusual position. Therefore, the centre of gravity and the condition of the right leg should not be changed.

Don't make so much noise when you put your foot back on the ground.

**11.** Without changing the position of the arms in relation to the chest, make JODAN KOTE UKE left to left.

N.B.: Sweep with a sudden rotation of the body, and do not overuse the brachialis muscles. Keep the position of the legs.

Beats 10 and 11 are not combined movements, so do them independently one after the other.

After performing the previous beat, have a moment where you

recognize the result of the left leg test movement.

12. Look to the right (or rather behind you) with your head turned sharply.

13. Throw the right foot towards the left knee as in step 10, without changing the position of the other limbs and the trunk, and switch back to NAIHANCHI DACHI.

14. Without changing the position of the arms in relation to the torso, make a left UCHI UKE (sweep from the outside to the inside with the edge of the forearm on the side of the little finger) at the JODAN level (against the face).

See time 11.

15. This beat resembles beat 3, but the left arm moves from the position of JODAN UCHI UKE instead of EMPI, and the resulting form is precisely the same.

Please refer to time 3.

16. On the spot, simultaneously strike a double punch to the far left.

N.B.: The arms are thrown horizontally, parallel to each other. Do not turn your chest to the left.

The right elbow is placed in front of the right shoulder.

17. While turning the left (open) hand 180° outwards, pull it slowly towards the body with all the force; the elbow is slightly bent.

At the same time fire the right fist with the same speed at the right flank as Hikite.

N.B.: Imagine a situation where the opponent grabs your left wrist with his right hand. You suppress his grip so that you push his first metacarpal (on the palm side) with yours (the second

and third on the back side of the hand); pull your hand towards you with your whole body. When you finish pulling, let your arm relax.

**18 à 32.** Sequences mirroring the first part of the Kata.

**YAME.** Pull the right foot out and place yourself in HEISOKU DACHI as in YOI.

**NAORE.** Like KIOTSUKE. Relax.

XXX  XXX

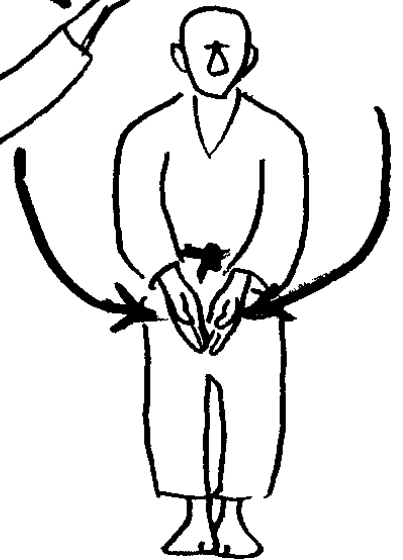
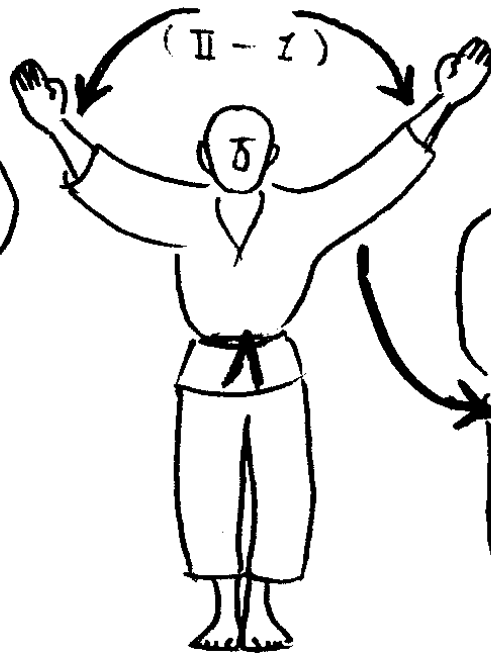
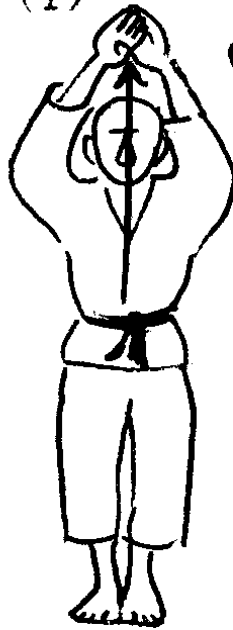
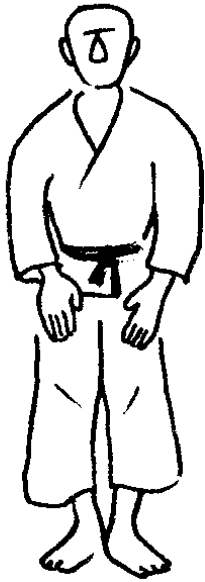
KIOTSUKE

YOI

(I)

(II-1)

(II-2)



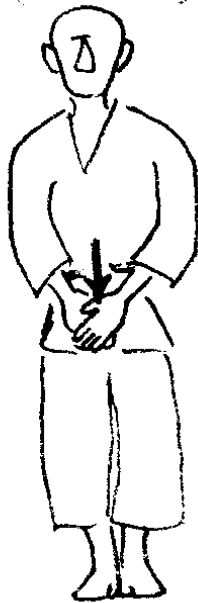
(III-1)

(III-2)

(IV)

(V)

(1-1)

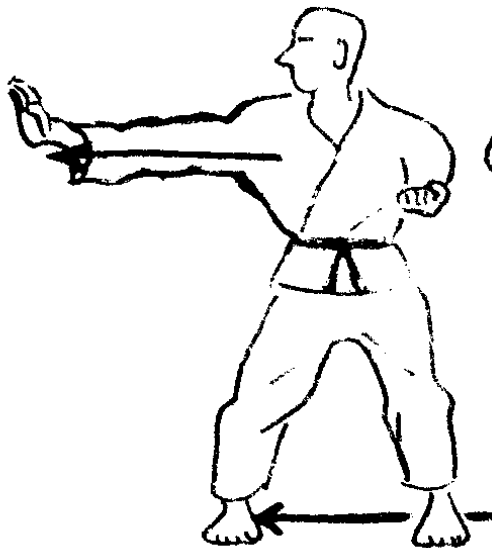


(1-2)

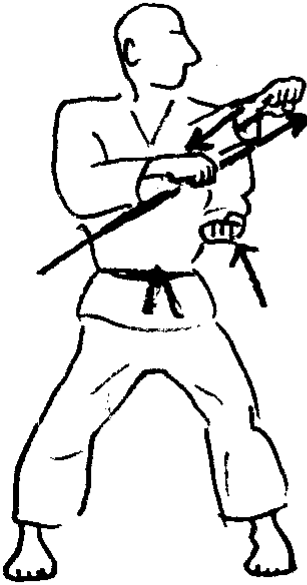
(2)

(3)

(4)



(5)



(6-1)



(6-2)



(7)



(8)



(9)



(10-1)



(10-2)



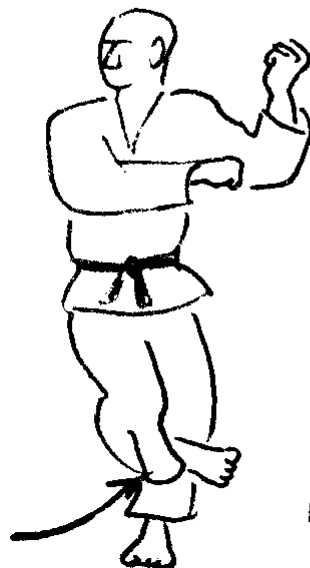
(11)



(12)

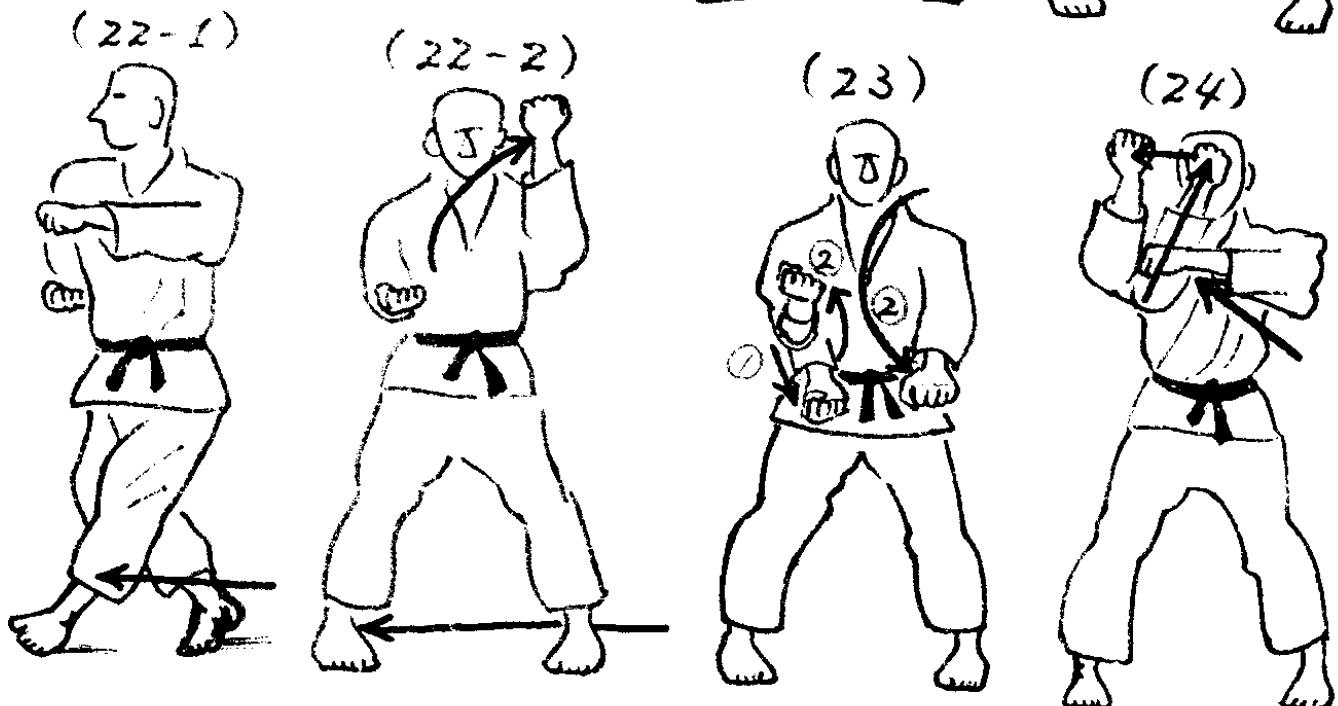
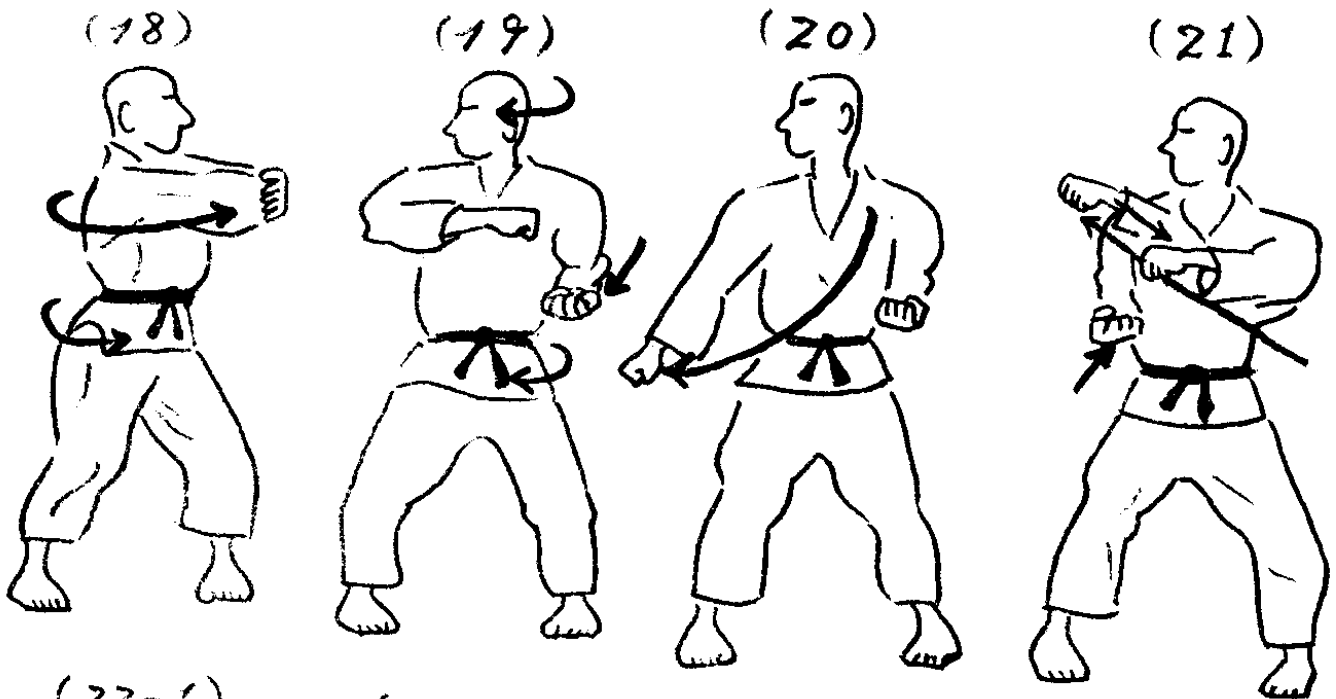
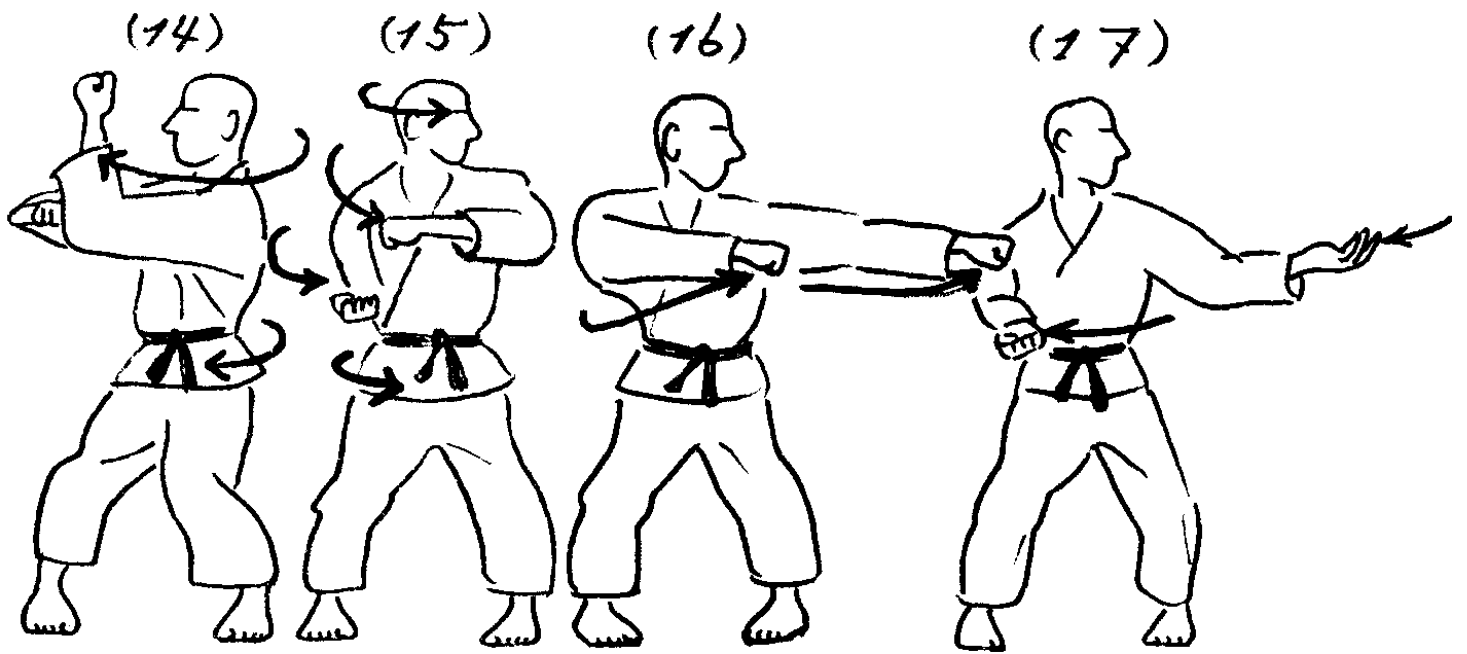


(13-1)



(13-2)







(25)



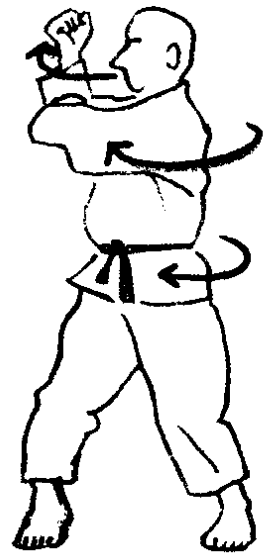
(26-1)



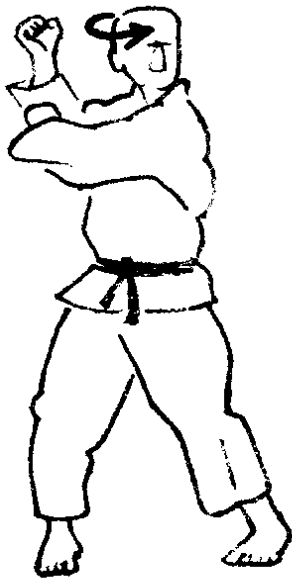
(26-2)



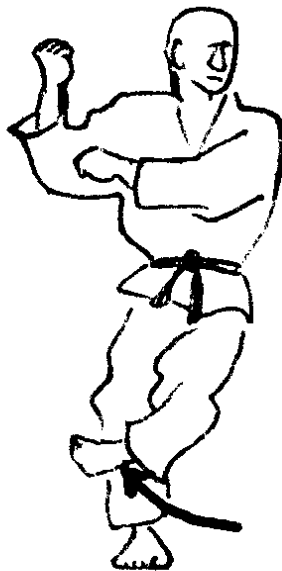
(27)



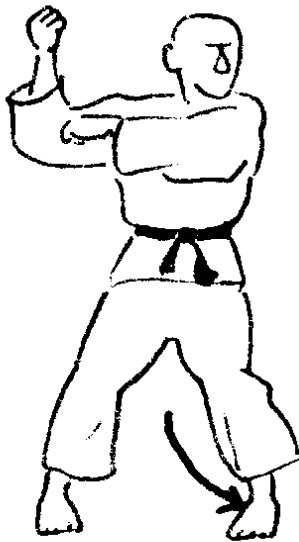
(28)



(29-1)



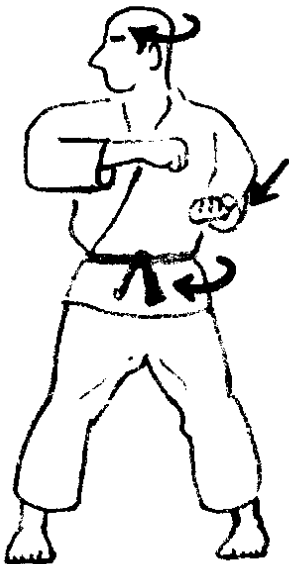
(29-2)



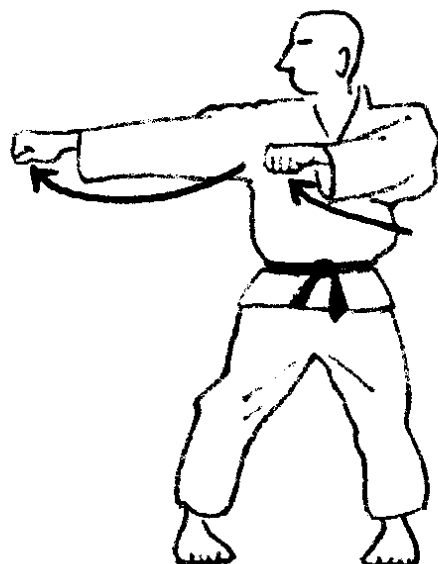
(30)



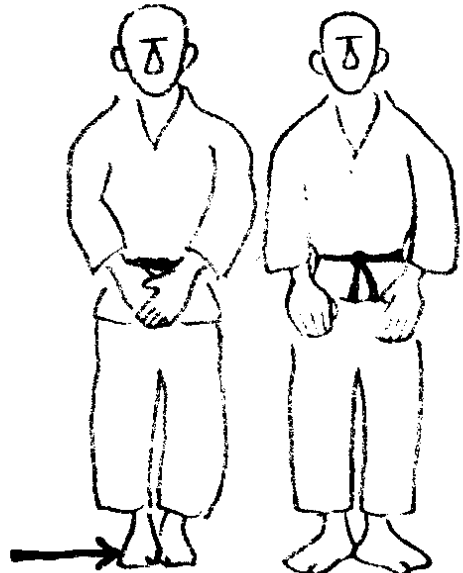
(31)



(32)



(YAME) (VAORE)



## IV. SEISHAN

Preliminary remarks.

This Kata is performed by walking with the feet inside. The first half of the Kata consists of the fundamental movements which are practiced slowly but with full force. The force must be distributed evenly among all the muscles. Therefore, work on this part with vigorous but soft, wide and easy movements.

The second half is for the application of the first half. It is performed with agility in a lighter position than the first half of the kata.

**KIOTSUKE.** The same applies to PINAN.

**YOI.** The same applies to PINAN.

1. With the centre of gravity slightly lowered, step the left foot inwards, tracing a semicircle from the inside to the outside; meanwhile, turn the right heel outwards to move into SEISHAN DACHI position.

At the same time, bring the right fist to the centre of the chest and the left fist to the right groin, while turning them inwards. From the moment the legs are stabilised in the indicated position, slowly execute left JODAN KOTE UKE with full force.

N.B.: As for the way of moving, move the left foot forward without transmitting your weight on the right leg. Use the junction of the thigh and the abdomen with suppleness and trace the semicircle not with the foot alone but with the whole leg. As for the SEISHAN DACHI position, place the heel of the front foot on the toe line of the back foot, pointing slightly inwards.

The back foot points in front (or more precisely with a nuance

of rotation towards the inside). The distance between the heels is approximately that of JIGOTAI (see KUSHANKU, time 3, 16, 43, ...).

2. On the spot, push slowly but with full force the right fist as CHUDAN ZUKI (towards the opponent's abdomen).

N.B.: harmonise the strength and speed of the right arm with that of the left arm in Hikite.

3. Turn the heel of the left foot inwards so that the foot is pointing straight ahead and then move the right foot forward as in step 1.

At the same time, bring the right fist flexibly to the left groin while turning it inwards.

As soon as you stabilise in SEISHAN DACHI, raise your right forearm on the elbow as in CHUDAN KOTE UKE as in step 1.

N.B.: do not move your left fist.

In order not to contract the shoulders, it is an exercise to contract the abdominal muscles with each movement of this Kata at least until beat 16.

Squeeze the elbows in (do not let them spread) because the left elbow is the pivot of the whole left arm movement.

4. Mirroring of time 2.

5. Mirroring of time 3.

6. Same movement as in beat 2.

7. Form the fists into HITOSASHIYUBI IPPONKEN (the index finger fist: the fist is clenched normally but the index finger escapes) and slowly bring them in front of the breasts by spreading the elbows. Palms face the floor. Then bring the

elbows up to the height of the ears.

N.B.: This time includes a fundamental exercise of HIJI UKE (blocking with the elbow). After raising the elbows, the index fingers of the fists are always at the level of the two breasts. Do not raise the shoulders.

8. Without changing the fists, slowly push them up to the level of the stomach.

N.B.: Perform this and the previous beat with the whole body, concentrating the force in the lower abdomen so as not to use the strength of the arms alone. The index fingers touch each other slightly.

9. Raise your arms, hands open, like a double JODAN KOTE UKE, palms facing your body.

N.B.: Elbows slightly lower than shoulders, forearms vertical. After performing the double JODAN KOTE UKE, you are in the guard position without changing the shape of the arms.

10. Lower the arms as a double GEDAN BARAI with SHUTO.

11. Relax the whole body for a moment and move the right foot towards your left front crossing it in front of the left foot and then turn 180° to the left; you are again in SEISHAN DACHI position. At the same time, simultaneously perform CHUDAN KOTE UKE right and GEDAN BARAI left with the SHUTO.

Bend the wrist of the right hand on the back so that the palm faces the sky horizontally and turn the hand a little to the outside to hook the opposite wrist.

N.B.: to perform the arm movements, first turn them inwards as in time 1 (but with open hands, mirroring the movements), then turn them in opposite directions against each other using the

elbows as fulcrums for the rotation.

The first arm movements are simultaneous with the movement of the right foot, and the last with the rotation of the body. The stabilisation of the body and the Kime of the arms are executed at the same time.

**12.** On the spot, while pulling the right arm back, turn the right hand so that the palm slopes towards the ground. The right hand is pulled to the right side.

N.B.: After blocking the opponent's punch with your wrist (in the previous time), you immediately grab his wrist and pull him away.

After hooking it with the side of the thumb of your wrist, you move the point of contact (first the side of the wrist, then the back of the hand, then the edge of the hand and finally the palm) while sliding and turning your hand on the wrist of the opponent.

The distance your arm moves is the same as the path of the contact point.

Grab the opponent's wrist in this way with the ring finger (the little finger and middle finger assist) as if a leather whip were wrapped around it. While squeezing your armpit, pull him just back (forearm slips over the side) with your whole body, not just your arm.

This exercise is used for throwing and dislocation techniques.

**13.** Relax the body and move forward as in beat 3, during which time perform the arm movements as in beat 11 (but in mirror image).

**14.** Mirroring movements of time 12.

15. Mirroring movements of time 13.

16. Ditto for time 12.

17. Look sharply to the right, and immediately slide into that direction in TATE SEISHAN DACHI position, at the same time performing JODAN KOTE UKE right.

N.B.: from this point on, all movements are executed with speed and with Kime.

YORI ASHI moves to the right: see KUSHANKU beats 37 and 41.

TATE SEISHAN DACHI: A variety of SEISHAN DACHI stance. The feet are turned about 45 degrees from the axis of the action (front foot in, back foot out) and stand parallel (very slightly in). The inside edge of the big toe of the front foot and the inside edge of the heel of the back foot lie on this axis (a line).

18. On the spot, without modifying the position of the body, execute CHUDAN Tsuki left then right all in one breath (REN ZUKI).

19. Rotate 180 degrees to the left with a move of YORI ASHI, at the same time perform JODAN KOTE UKE left. You are now back in TATE SEISHAN DACHI position.

20. On the spot, hit REN ZUKI (right/left).

21. Look sharply to the right and immediately slide in that direction, at the same time performing JODAN KOTE UKE right as in step 17.

22. On the spot, hit REN ZUKI (left/right) as in beat 18.

N.B.: If you get used to the position of TATE SEISHAN



DACHI, practice 17-18, likewise 19-20, 21-22 in one breath as a series of movements.

**23.** Raise the left leg in preparation for a kick (but do not execute it), at the same time strike the opponent's nose up and down with left URAKEN.

Then strike directly with the same URAKEN from top to bottom on the face of the opponent placed behind you by turning 90° to the left on the right foot. The Kime of URAKEN and the stabilization in SHIKO DACHI are simultaneous.

N.B.: the first movement of the left leg is both a dodge against the SOKUTO (KEKOMI) blow that an opponent placed behind you gives towards your back leg, and a feint against another opponent placed in front of you.

After hitting the opponent from the front, you hit the other as above, but, ... at the same time, you execute FUMIKOMI (crushing blow) with the left foot on his leg with which he tried to attack you.

As for the first (upward) URAKEN blow, you relax it as soon as the Kime. The left fist automatically moves to the right position above your head for the second (descending) blow.

**24.** Execute SURIKOMI MAE GERI left (CHUDAN) then JUN ZUKI NO TSUKKOMI left at GEDAN.

N.B.: as you kick, pull your left fist sharply to the left flank. During the move (where you cross your legs) do not change the direction of the body.

**25.** Perform CHUDAN GYAKU ZUKI right while turning the body to the left.

The posture naturally transforms into TATE SEISHAN DACHI.



N.B.: The left foot is slightly pulled back to the left and the right foot (the heel) turns on the spot a little to the outside.

26. On the spot, without changing the position, execute JODAN AGE UKE left.

27. Mirroring time 23.

28. Mirroring of time 24.

29. Mirroring time 25.

30. Mirroring time 26.

31. Same as 23.

32. On the spot, strike the palm of the left hand with the right MIKAZUKI GERI (crescent kick) and while pulling this foot to the position of TATE SEISHAN DACHI, execute CHUDAN GYAKU ZUKI right.

N.B.: Imagine an opponent grabbing your wrist with his right hand. You sweep the opponent's right arm with the sole of your foot.

MIKAZUKI GERI is a variety of MAWASHI GERI with which you can attack the chest of an opponent who is standing very close to you in the fight.

33. While pulling the left leg (foot is turned in) towards the right leg, keep the hands at the side so that the palms are facing forward, then push the hands vigorously towards a point where you block the opponent's kick.

Wrists touching at the base of the palm; elbows extended.

N.B.: the left leg covers the right leg (especially the testicles) and the hands defend the left flank (use the root of each palm). Bend the wrists sharply over the back of the forearm (by 90°)

and the fingers so that the palms and first knuckles are on one surface.

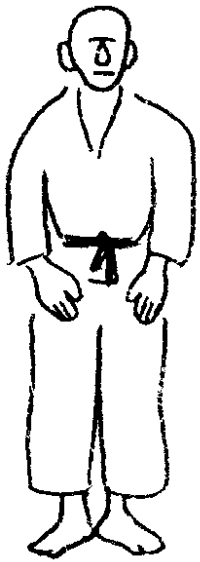
For the left leg movement, pull it sharply as if to dodge the opponent's blow with a hip movement.

**YAME.** Move the left foot to the YOI position.

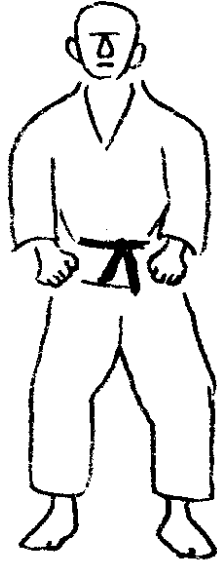
**NAORE.** Same as KIOTSUKE.

XXX ← XXX

(KIOTSUKE)



(YOI)



(1-1)



(1-2)



(2)



S  
E  
I  
S  
H  
A  
N

(3)



(4)



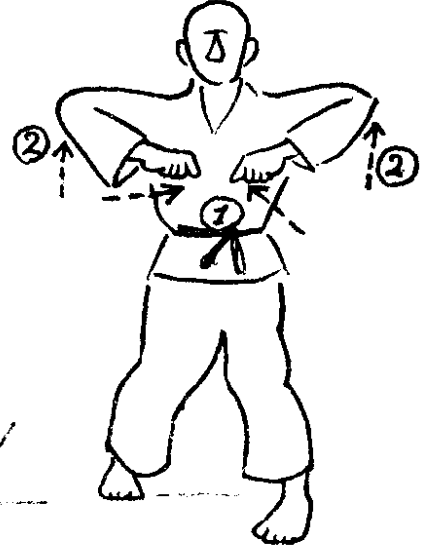
(5)



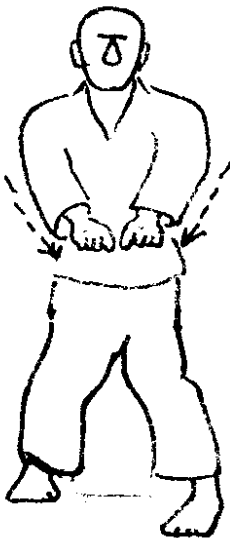
(6)



(7)



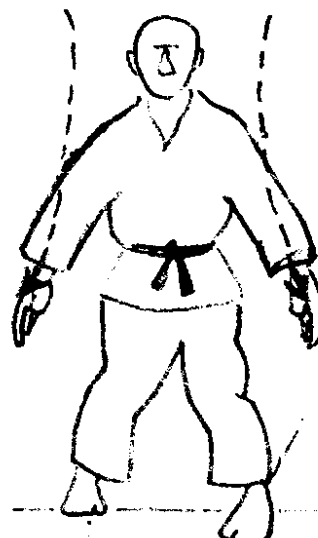
(8)



(9)



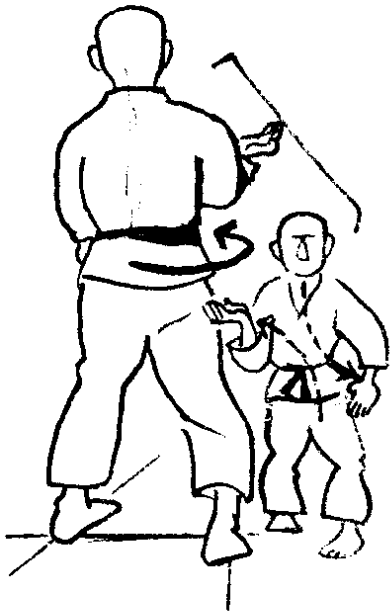
(10)



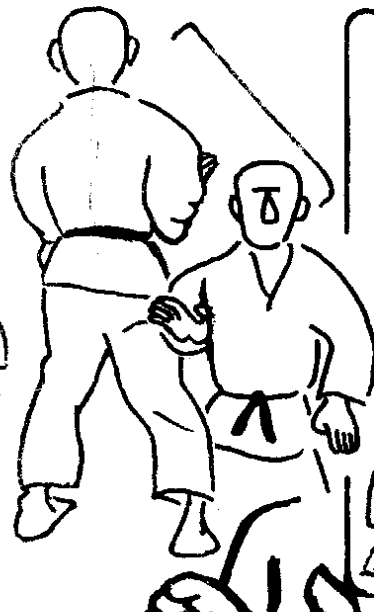
(11-1)



(11-2)

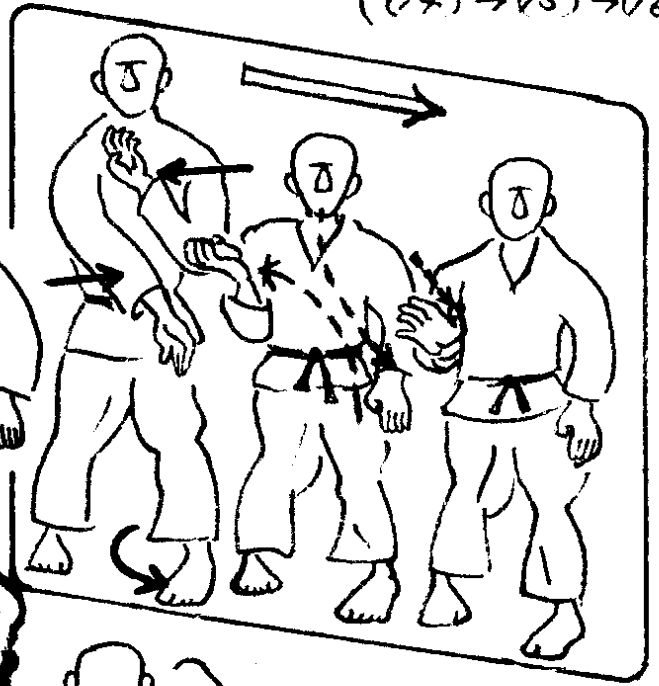


(12)



(12) → (13) → (14)

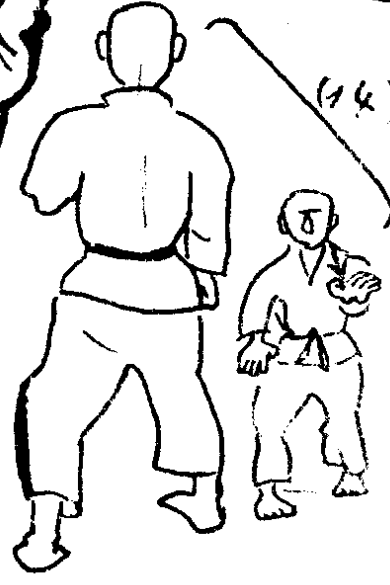
(14) → (15) → (16)



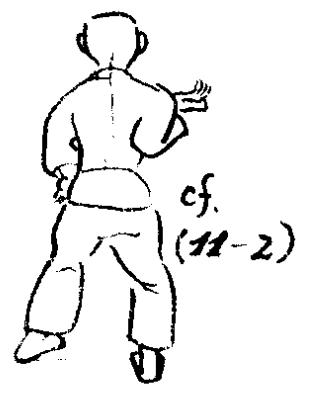
(13)



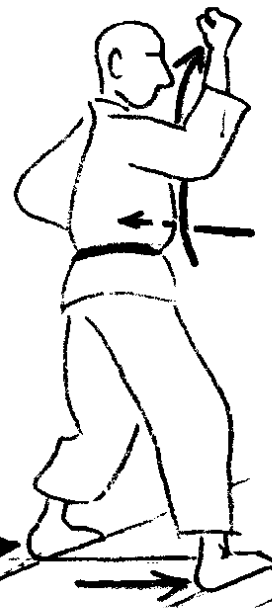
(14)



(15)



(17)



(18-1)

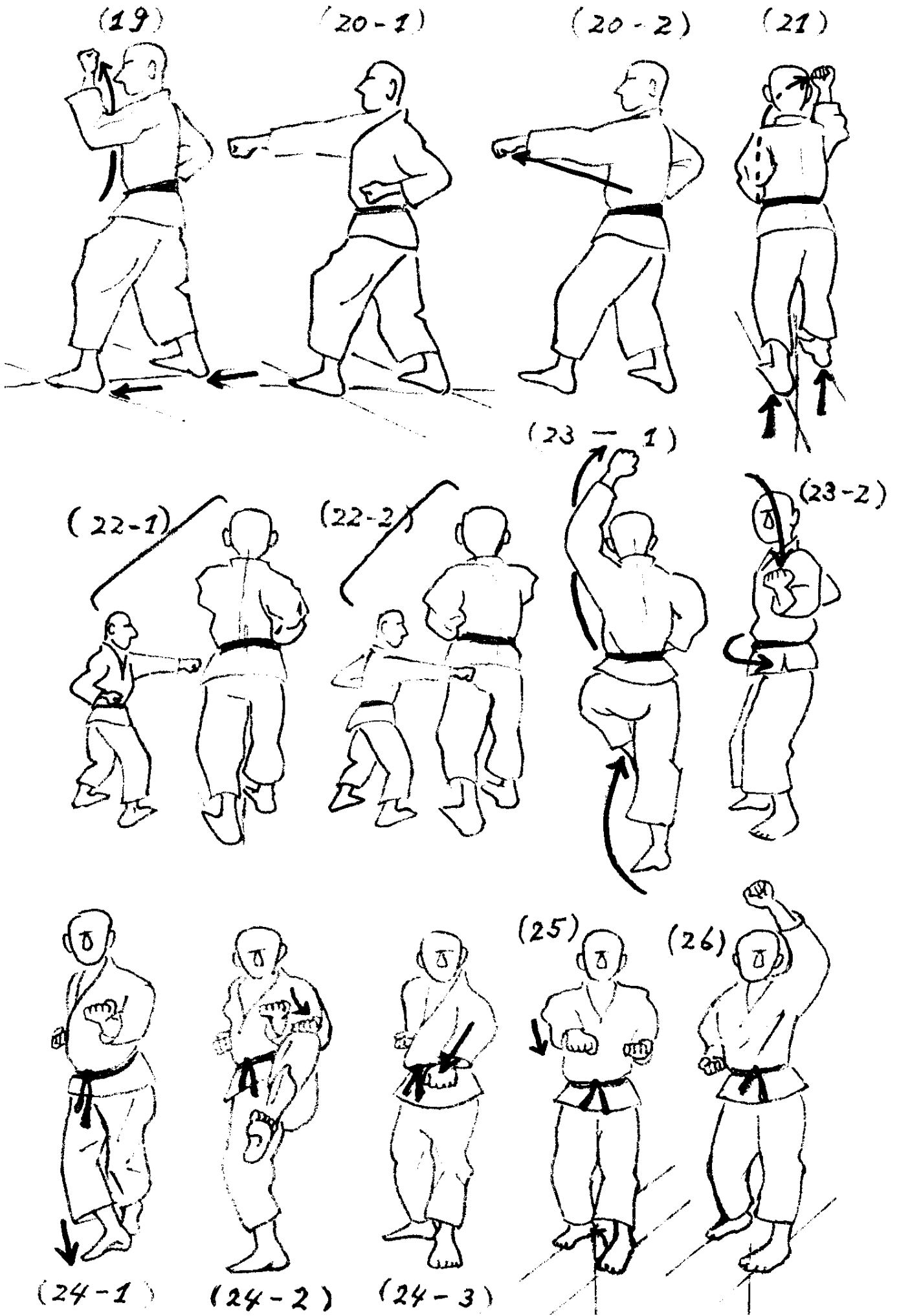


(18-2)

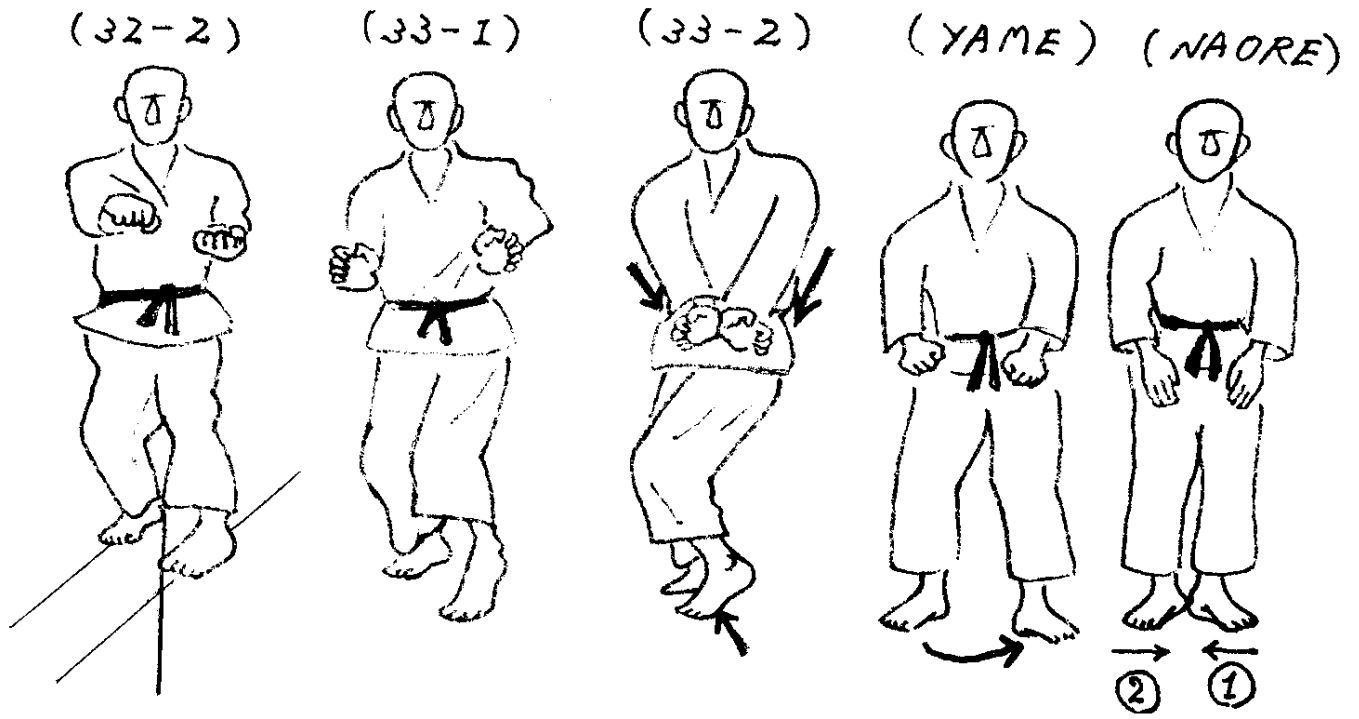
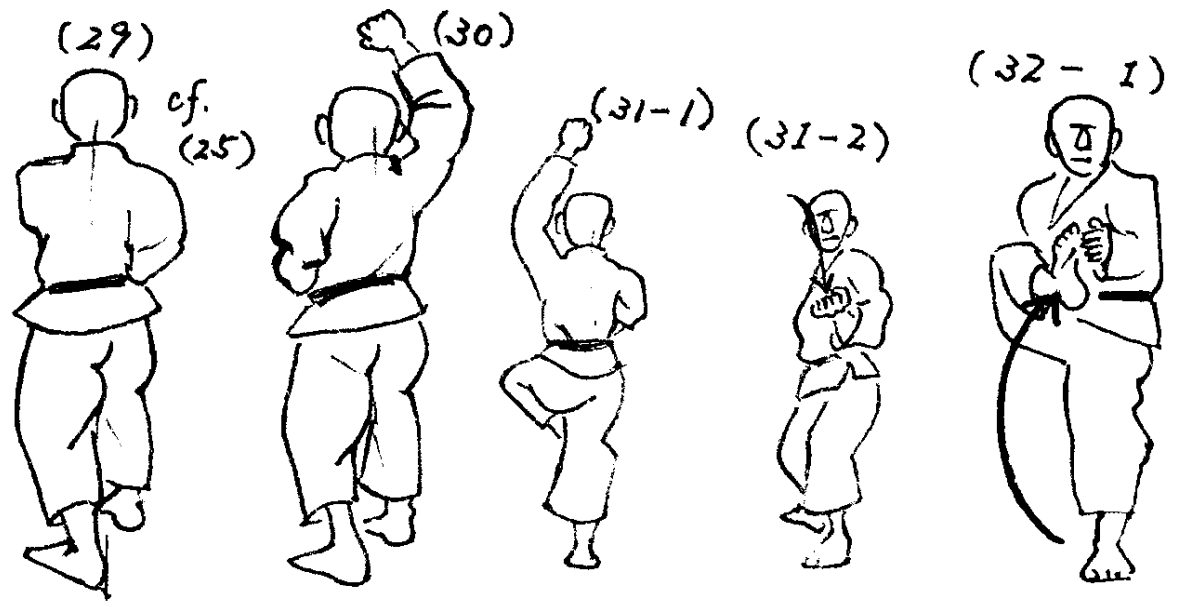
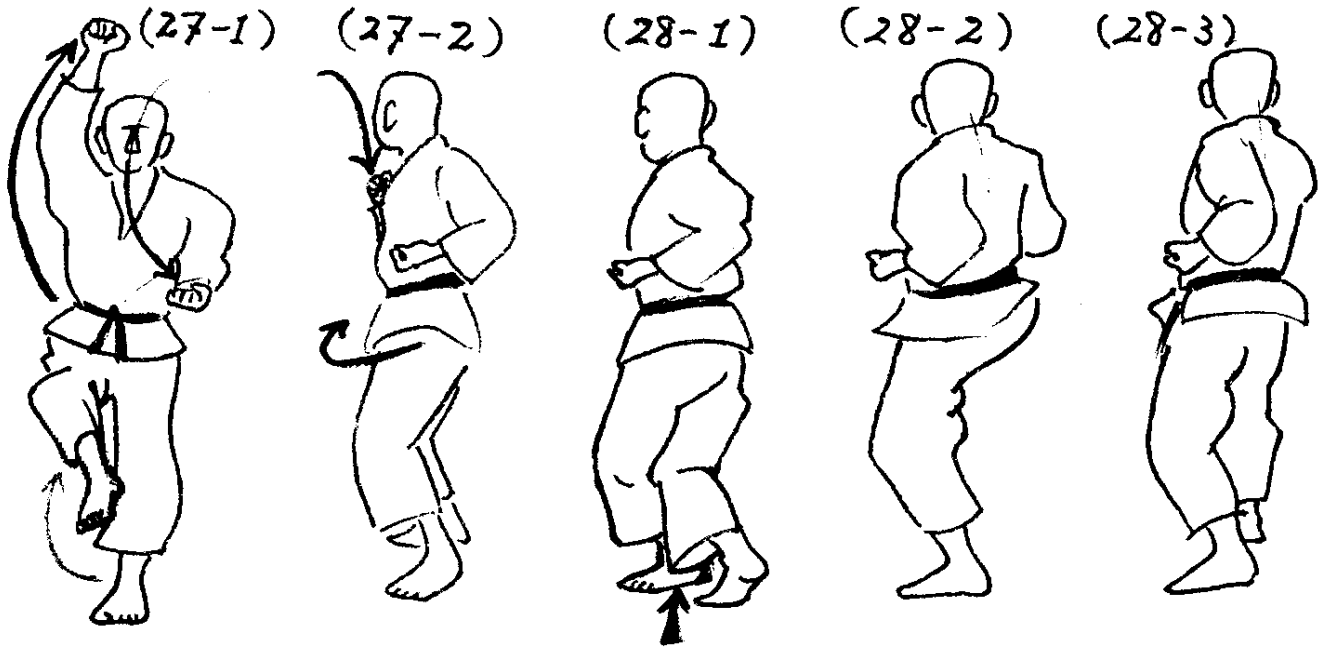


(16)





cf. (23)→(24)



## V. CHINTO

Preliminary remarks: this is the last Kata of Wadô Ryû. So accumulate all the results of your exercises and your Karate career.

Correct the movements of the KIHON and the other Katas and, at the same time, improve CHINTO by perfecting the KIHON and the other Katas. In this sense, the study of this Kata is only one step on a long path that resembles a spiral staircase.

**YOI.** Same as in PINAN.

1. While pulling the right foot behind the left foot, turn the body to the right (the torso is in profile) and simultaneously sweep both hands across the space in front of the face from right to left with the back of the left hand and the palm of the right hand.

N.B.: the feet, placed on the same line facing the front, are turned parallel (slightly inwards) of 45° to the right. The distance between the feet is that of JIGOTAI.

Do not clasp your hands together tightly (the index finger of the left hand and the little finger of the right hand are slightly touching back to back) because each arm makes independent movements. Bend the thumb of the right hand sharply backwards so that it does not protrude over the surface of the palm (this prevents it from being sprained).

2. Turn the hands directly to the right and pare the opponent's blow from top to bottom with the back of the right wrist and the palm of the left hand. The left arm is on top of the right.

N.B.: the left flank is protected. This movement resembles PINAN GODAN time 10. See it again!



3. Without changing the body position, perform Left CHUDAN Tsuki.

N.B.: Pull the right arm strongly back like Hikite.

4. By rotating the hips, perform CHUDAN GYAKU ZUKI right. The legs are placed in the position of TATE SEISHAN DACHI.

N.B.: this movement is similar to SEISHAN time 25 (less dynamic here, i.e. more difficult).

From time 1 to here, perform the chain movements if you are training alone.

Idem times 6-8, 18-19, 21-24, 28-29, 30-31.

Rotate 270° (in fact the hips rotate about 360°) on the left foot to the left and perform GEDAN BARAI right in SHIKO DACHI position.

N.B.: this movement resembles PINAN GODAN's time 13. See it again!

You pull your back leg sharply to avoid an opponent coming from behind hitting your leg with SOKUTO NO KEKOMI. With the benefit of this movement, you spin around a full circle, return to the original position and sweep away that opponent's second blow, either a punch or a kick. The stabilisation in SHIKO DACHI is simultaneous with the Kime of GEDAN BARAI.

6. On the spot, turn the chest sharply to the left (you pass in JUN ZUKI position), at the same time, perform a double JODAN AGE UKE with SHUTO.

N.B.: as for the movement of the arms, see PINAN GODAN, beat 9, but here you take advantage of the rotation of the hips.

7. Protect your stomach with your forearms from top to bottom as in KUSHANKU time 47.

8. While pulling the fists to the side like Hikite, jump high and strike a right kick in the air as in KUSHANKU time 48. At the instant of contact with the ground, execute a double GEDAN BARAI with both forearms crossed, the right over the left (in JUN ZUKI position).

N.B.: see time 3 of PINAN YODAN and 18 of PINAN GODAN.

9. While pulling the fists into Hikite, rotate 180 degrees to the right on the right foot. Switch to JUN ZUKI position and perform a double GEDAN BARAI as in the previous beat.

10. On the spot, rotate 90° to the right, bow to the left and move into KOKUTSU DACHI position as in time 17 of PINAN GODAN; at the same time, extend the right arm to the right as GEDAN BARAI, keep the left arm on the stomach (left palm is towards the sky).

N.B.: dodge move against an opponent's stick that attacks you from behind.

11. While straightening the body, move the left foot forward. Then return to the KOKUTSU DACHI position, bending the body to the right.

At the same time, stretch the arms towards the direction of the left leg as in the previous time but with the SHUTO.

N.B.: here as well as in the previous time, the exercise of dodging is primordial. The arms are in guard but in case of necessity you must use them either as a defence (GEDAN BARAI) or as an attack (Tsuki).

12. Step forward with the right foot in the same direction, perform a double JODAN SHUTO UKE in JUN ZUKI position.

N.B.: First cross your arms in front of your face, putting your right arm behind your left arm (the right arm is closer to the body than the left); palms face the body.

Then, while turning them, sweep outwards. The distance between the hands is equal to the width of the shoulders. Perform this time with speed and with Kime as an ordinary SHUTO UKE.

13. Turn 90 degrees to the left on the right foot (the left foot slides back a little from the new position) into a small SHIKO DACHI (JIGOTAI) position; then execute a double JODAN KOTE UKE with open hands.

N.B.: as in the previous time, first cross your arms in front of your face, but this time the right arm is on the outside (the left arm is closest to the body) and sweep without rotation.

14. Lowering the fists and extending the legs, move into YOI position. Look to the left.

N.B.: this time is gently exercised to prepare for a new phase.

15. Move the left foot to the left and bend the body to the right as you move into KOKUTSU DACHI.

At the same time, simultaneously perform GEDAN BARAI left and JODAN KOTE UKE right as in time 20 of PINAN GODAN.

N.B.: The dodging movement is essential; the arms are held in guard in this position. So do not let them contract.

16. While raising the body, step forward with the right foot and move back into KOKUTSU DACHI.

At the same time, perform the arm movements mirroring the previous time.

- 17.** While raising the body, turn backwards 180° on the right foot and perform the same movements as in time 15.
- 18.** Bring the body up on the left leg by pulling the fists to the sides and then, lowering the centre of gravity, perform a double GEDAN BARAI (left fist is underneath).  
The right foot, placed on the toe, is placed just behind the left foot.  
N.B.: keep the body straight, knees bent, hips halfway up and ... now the centre of gravity projection is in the middle of both feet.
- 19.** Bring the hips and right leg into a small SHIKO DACHI position and perform a double JODAN KOTE UKE using the body movement (as in time 13).
- 20.** In YOI position as in beat 14.
- 21.** Raise your fists to your waist as in time 12 of PINAN SANDAN.
- 22.** On the spot, without changing the arms, turn the chest to the left to block the opponent's blow with the front side of the right arm (especially the elbow).  
N.B.: Turn the chest just 90°, lowering the centre of gravity; the chest is in profile to the opponent.  
Do not move your head.
- 23.** Turn the bust to the right to perform the mirror movement of the previous beat.  
Always look straight ahead (towards the opponent).

**24.** Turn 180° to the right on the right foot, bringing the tip of the left foot next to the right heel (as in PINAN GODAN beat 16).

N.B.: don't forget the direction of the movement of the left foot (a dodge).

**25.** Looking sharply to the left, pull the left foot to the back of the right knee and at the same time perform GEDAN BARAI left and JODAN KOTE UKE right.

N.B.: The purpose of the left foot movement is to prevent an opponent from attacking your leg with a stick. Lightly touch the hollow of the right knee with the back of the left foot. Do not press it there to keep your balance. Pull it out while watching for an opportunity to counterattack with Keri.



As for the arm movements, for experts like Master OTSUKA, they do not aim at defence but rather at putting the body in a

guard position. They are finally practiced without Kime; however, let us practice them from time to time with Kime and as sweeps against the opponent's blows ... in order to master the body and the four limbs.

This is useful in beats 20 & 21 of PINAN GODAN; similarly in KUSHANKU, the left arm in beat 43 and the right arm in beat 44 are on guard despite their appearance as JODAN KOTE UKE. Immediately place the fists on the right flank as in time 5 of PINAN YODAN, then simultaneously perform GEDAN BARAI left (CHUDAN level) and YOKO GERI left as in time 6 of PINAN YODAN.

Immediately, step forward with your right foot and strike a right JUNZUKI.

26. Mirror replica of the previous time, but here execute GYAKU ZUKI in TATE SEISHAN DACHI position instead of JUNZUKI.

27. Mirror replica of the previous time.

28. On the spot, turn the body 90° to the right and defend by SHUTO UKE (four fingers spread from the thumb as in PINAN YODAN time 20 - a kind of KAKE UKE) at CHUDAN in SHIKO DACHI position.

29. Turn the hips to the right and strike the right palm with left EMPI, with the forearm vertical.

You are now in the position of TATE SEISHAN DACHI.

N.B.: deliver the elbow strike by raising the elbow slightly towards the sky.



**30.** Relax the body (hips turn slightly to the left) and pull the left arm to the side like Hikite but the palm is forward, fingers towards the ground.

At the same time, the right fist comes to rest lightly on the palm of the left hand; the back of the fist is directed towards the ground and contact is made with the tips of the metacarpals.

**31.** At the same time, strike the opponent's nose upwards with URAKEN (the left hand in SHUTO is placed close to the right elbow), ... then turn 180° on the right foot and bring the fists to the right flank in guard as in step 25.

The following movements (GEDAN BARAI left, YOKO GERI left and then JUN ZUKI right) are similar to those of time 25.

N.B.: after the right URAKEN Kime, relax the body for a moment; you can take advantage of the inertia of this movement to continue your rotation to the back.

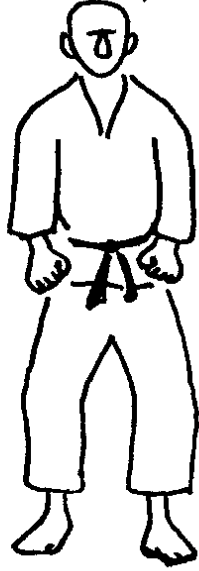
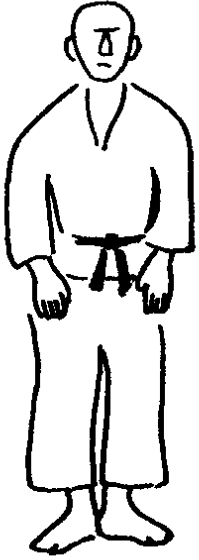
**YAME.** Slowly rotate 180° on the right foot to the left and move into YOI position.

**NAORE.** The same applies to SEISHAN.

XXX  XXX



(KIOTSUKE) (YOI)



(1)



(2)



(3)



SHINTO

(4)



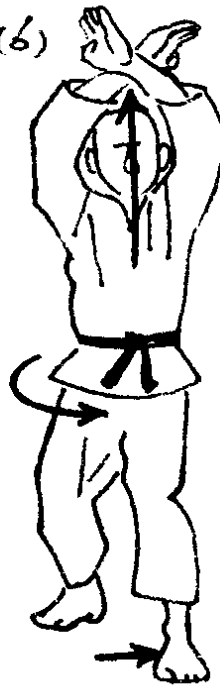
(5-1)



(5-2)



(6)



(7)



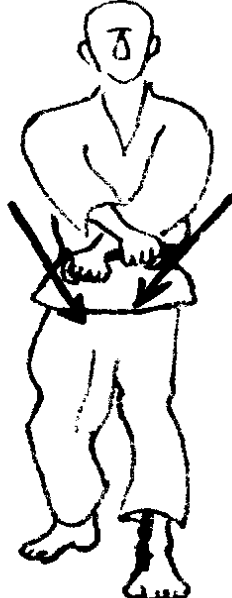
(8-1)



(8-2)



(8-3)



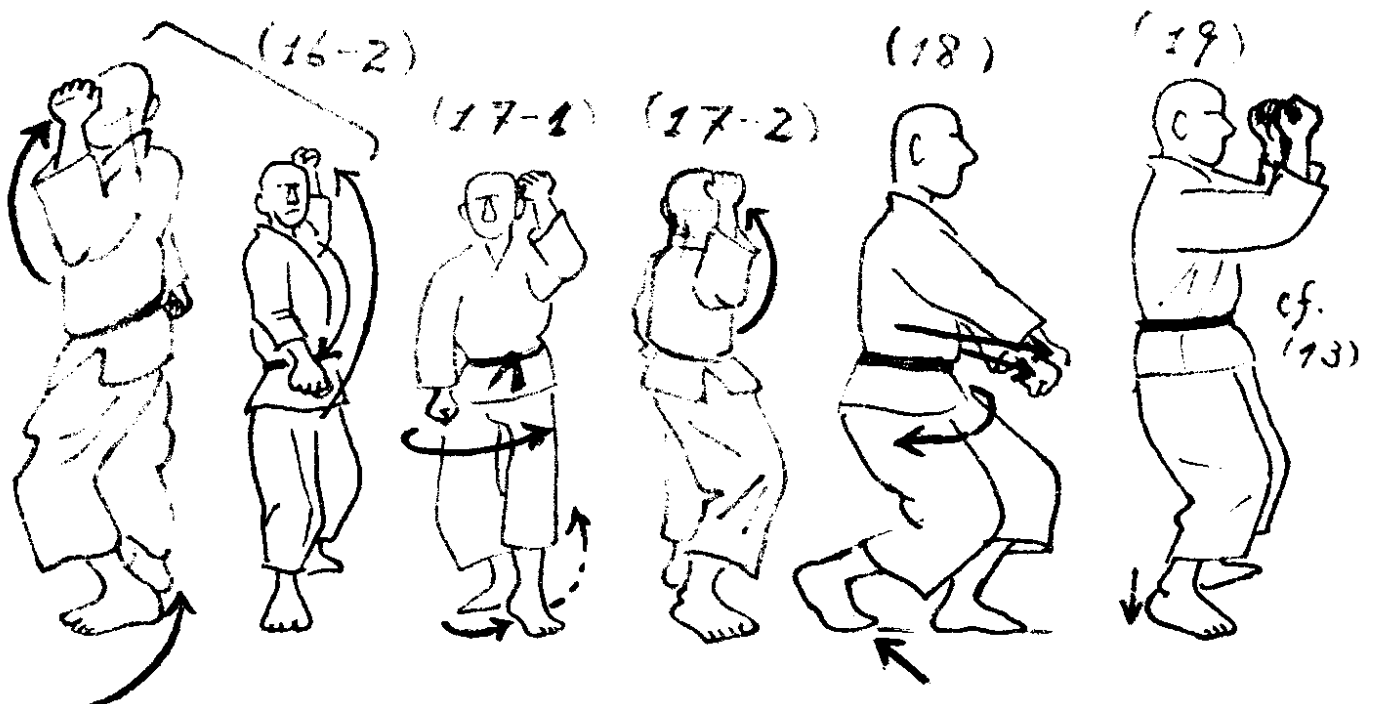
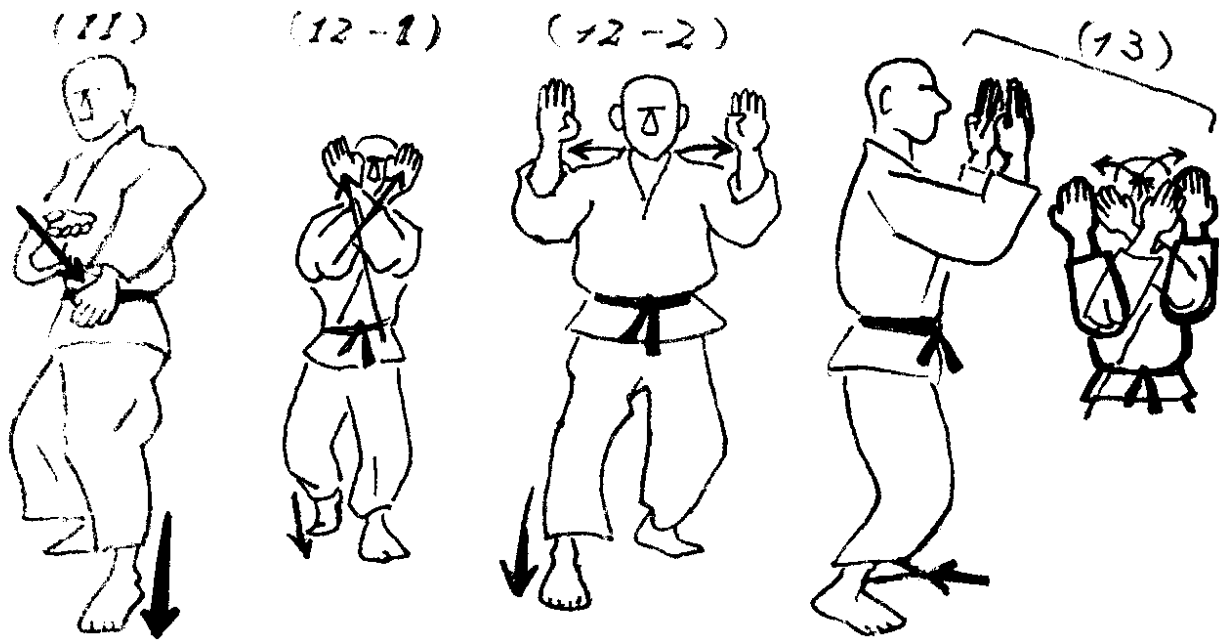
(9)



cf. (8-3)

(10)





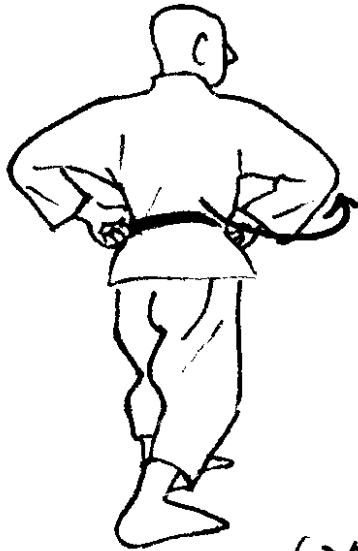
(20)



(21)



(22)



(23)



(24)



(25-1)



(25-2)



(25-3)



(25-4)



(26-1)



(26-2)



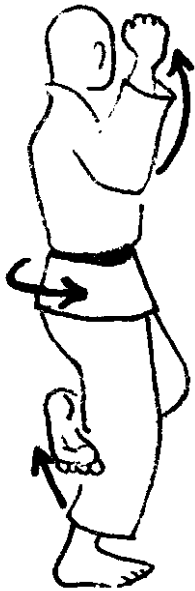
(26-3)



(26-4)



(27-1)



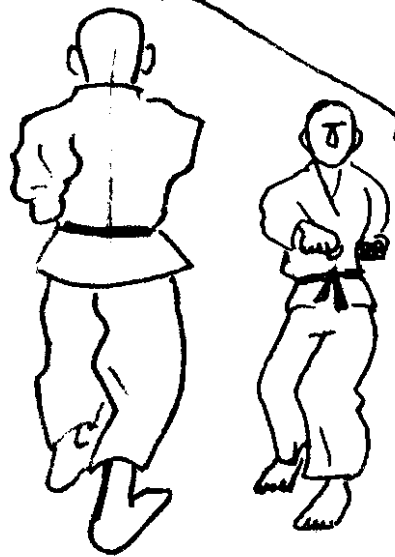
(27-2)



(27-3)



(27-4)



(28)



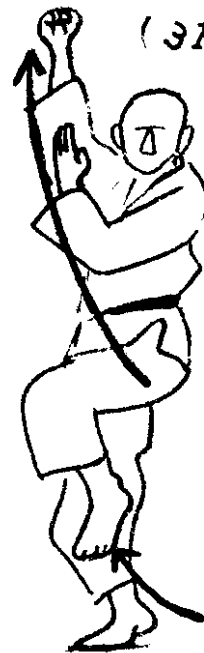
(29)



(30)



(31-1)



(31-2)



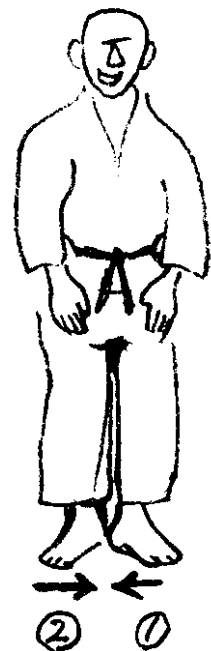
(31-3)



(31-4)



(YAME) (NAORE)





**Author: Yoshikazu KAMIGAITO Sensei  
( 1937 – 2014 )**

More information, books, pictures, videos  
on Kamigaito Yoshikazu Sensei:

[www.wado-kamigaito-ryu.be](http://www.wado-kamigaito-ryu.be)

You can use all the pictures, articles, publications, videos of this site [www.wado-kamigaito-ryu.be](http://www.wado-kamigaito-ryu.be)  
under 2 conditions:

- 1.You should always mention the source.
- 2.Under no circumstances will this be used for profit.

XXX ⚡ XXX

[www.wado-kamigaito-ryu.be](http://www.wado-kamigaito-ryu.be)