

Karate-do Kurofune

The Black Ship of Karate-do

By Joe swift

Introduction

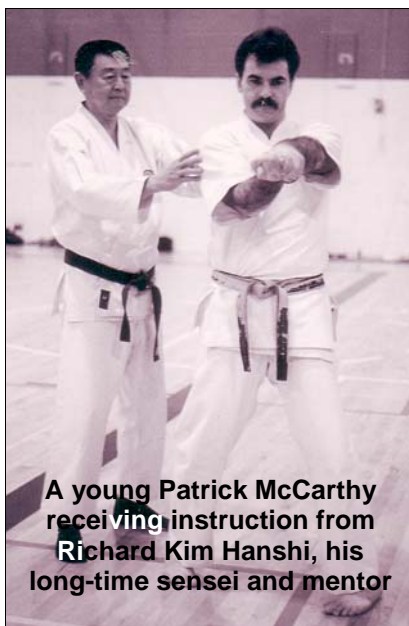
Patrick McCarthy began his training in the 60's and came up through the ranks with good old-fashioned hard traditional type karate training. He forged his identity on the tournament floor in kata, kumite and kobudo during the 70's amidst fierce and talented competition. In the 80's he relocated to Japan, and became widely recognized for his field studies and historical-based writings. His groundbreaking research, several books, including the best-selling publication "The Bubishi," now translated into several languages, have been published everywhere during the 90's. He's even responsible for establishing the world's first University-level undergraduate Diploma of Martial Arts Instruction program in the new millennium. The success of his international seminars has made him one of the most sought after master instructors anywhere in the world. As a 5th generation master-level instructor of Uchinadi, following Kinjo Hiroshi, Hanashiro Chomo, Itosu Ankoh, and, Matsumura Sokon, he's walked in the footsteps of those masters who pioneered modern karate and received his credentials (Kyoshi 7th dan) from the Dai Nippon Butokukai, as they were bestowed upon Funakoshi Gichin, Miyagi Chojun, Mabuni Kenwa, Ohtsuka Hironori, Konishi Yasuhiro, Sakagami Ryusho, and Nagamine Shoshin. A recognized trailblazer in the application practices of traditional kata, McCarthy Sensei has also been invited to teach his theories in more than twenty countries around the world including, Canada, the USA, Venezuela, Trinidad, Ireland, Scotland, England, Holland, Belgium, Germany, Austria, Norway, Sweden, Finland, Denmark, Russia, Israel, South Africa, Kenya, Japan, Australia, and New Zealand.



Karatedo Kurofune

Patrick McCarthy Interview

By Joe Swift



A young Patrick McCarthy receiving instruction from Richard Kim Hanshi, his long-time sensei and mentor

First of all, why karate? I mean, out of all the different martial arts available, what drew you (and still draws you) to karate?

PM: I started learning karate during my childhood, when I perceived it as a vehicle through which life-enhancing transformation towards becoming brave, strong, and courageous could be made possible. From that youthful time, I passed through the difficult years of receiving a good grounding, went on to become infatuated with the competitive arena, and ultimately become a professional instructor. Frustrated with politics, hypocrisy and egos, I decided to walk away from the sport, and the profession, in search of more meaningful pursuits. My search took me from Canada to Japan where I was introduced to the essence of *Bunburyodo*; the twin paths of study and training. That ultimately opened the door to new and more meaningful personal journey, which continues on even to this day.

Your credentials read like any non-Japanese karate practitioner's greatest fantasy. You didn't

just come to Asia for a couple weeks to train under a certain "Master," you lived in Japan for nearly a decade. What was the catalyst that made you pick up and move overseas?

PM: That's very easy for me to respond to; I was terribly distraught with the politics of sport karate [which was my life at that time], the egomaniacal personalities, and the widespread hypocrisy so rife in the professional industry.

What was your first impression of the karate scene in Japan, and how (if at all) did that impression change over the years?

PM: Like so many first-timers, I was very impressionable and thought everything was larger than life, so to speak...almost surreal. I was very impressed with the friendly and seemingly modest personalities, wonderfully different culture, delicious food, and ancient temples, etc. The fact that I could freely enter the dojo of well known, and in some cases famous sensei to train and openly talk shop with them was just a tremendous experience.

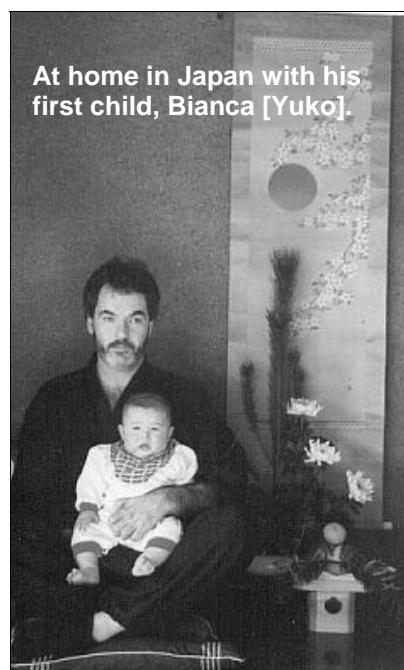
Of course, as I became more and more settled in and got to know more about Japanese language, customs and culture, the novelty gradually wore off and I began putting things in their proper perspective. I ultimately came to love many things about Japan and her wonderful culture, her difficult but provocative language, and her profound spiritual connection with nature. I simply love the food, the seemingly friendly behavior [BTW, *tatemae* would be a great addition to the western world as it seems that so many folk these days lost their manners, common sense, and the idea of fair play] and myriad remarkable traditions. I always enjoyed how gracious people were; the men are always gentlemen, and the women are generally refined and modest. Of

course, having been married in Japan [to a Japanese girl from Nagano, who was educated in Tokyo at Aoyama Gakuin, and worked overseas...which is where we both met; Vancouver], with both of our children also being born there, and working in a Japanese high school for many years, I got to experience Japan in a way that not many foreigners visiting or working in Japan do. I made many wonderful Japanese friends; found much more than what I had been looking for in karate, and during my pursuits, I even discovered something very special about life itself.

As the years passed on I also grew to dislike several things. Residing in Japan during the Bubble Economy-era, I naturally considered pretty much everything overpriced, especially rents, key/thank you money, and real estate. Look what happened to so many people after the bubble burst! It was very sad. Living in Kanagawa Prefecture, and commuting back and forth to Tokyo, you can imagine how much I came to dislike crowded trains, traffic jams and throngs of people. Socially speaking, in Japan one is expected to behave a certain way.... very "in-the-box" like thinking. As I am not much of a conformist, and prefer straightforward-style communication, one can only imagine how frustrating it was working within



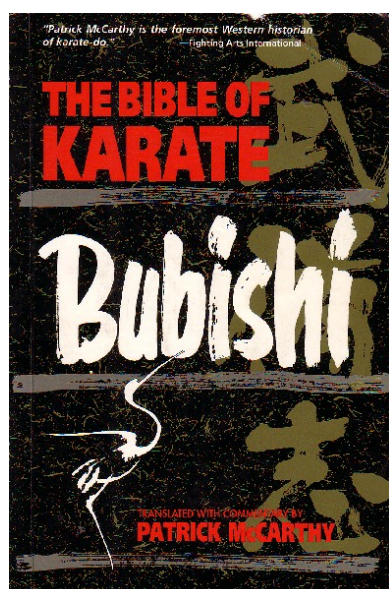
Married in Japan, Miyahara Yuriko is his lovely wife of nearly twenty years



At home in Japan with his first child, Bianca [Yuko].

that mindset.

Growing up in a typical western multi-cultural society, I found residing in a more homogeneous and conformist-based Japanese culture simply fascinating and learned much more than I ever could have by reading books or watching. On the other hand, as karate has long been promoted as a vehicle through which physical health could be fostered, I was somewhat amused to find that many of these Japanese Sensei were quite fond of drinking and smoking. This is in contrast with the western stereotypical image of a Japanese sensei. Non-Japanese practitioners of



karate often place their Japanese counterparts on pedestals beyond reproach. It was pleasing to discover such leaders were just mere mortals, fallible just like the rest of us!

Around 1990 I did a study on a Meiji-period politician named Inoue Karou because of my kobujutsu training under his great grandson, Inoue Motokatsu, and the fact that he'd also served as governor of Okinawa. That study brought me into contact several important historical issues, which allowed me to put cultural behavior in its proper perspective. Specifically, the historical issues were Confucianism, *Kokutai Hongi*, *Shushin* and *Nihonjinron* Wa, *sonno joi* and *Deru Kugi wah utareru*.

Learning that Japan is a homogeneous, male-dominated and discriminatory/conformist culture provided me with the contextual premise with which to resolve the ambiguity of Japan culture and customs, and also allowed me to better understand Japanese behavior. This study also revealed what cultural forces had influence the transformation of a foreign [Chinese-based] discipline like karate and explain how and why it is learned and taught the way it is.

Before anyone brands me a Japan-basher and concludes that I am anti-Japanese, please understand that I do not believe for a moment these issues are limited to Japan. Similar problems exist in my birth country of Canada, and in my present country of residence, Australia. In fact, I am sure that they exist everywhere. The fact, however, that they are common does in no way reduce my disdain for them. I sincerely believe that armed with this information many foreign residents of Japan would be much better prepared to deal with the many socio-cultural issues, which are too often bewildering.

If you were to list the three teachers in Japan/Okinawa that



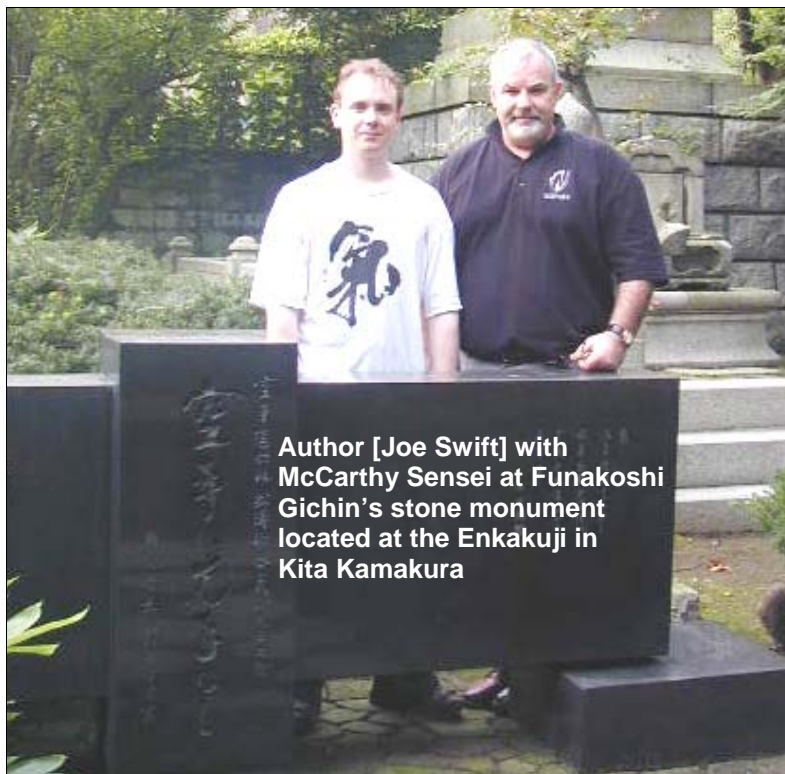
With Sugino Yoshio at the Kawasaki honbu dojo

made the most impact on your current understanding of the art, who would they be, and what do you remember the most about your time with them (on and off the dojo floor)?

PM: Well, there have been so many wonderful people from whom I have gained so much. I suppose three very important ones are, in no special order, Kinjo Hiroshi [Karate], Sugino Yoshio [Kenjutsu], and Takada Nobuhiko [submission-kakutogi]. Kinjo Sensei is simply a walking encyclopedia of karate, and a genuine living treasure, and the link between the old and the new. From Sugino Yoshio, I learned how classical attack scenarios were historically identified and catalogued into prescribed responses using two-person training drills [I believed this to be lacking in modern karate]. From Takada Nobuhiko I learned how



McCarthy with Japanese Shoot-fighting pioneer, Sayama Satoru



Author [Joe Swift] with McCarthy Sensei at Funakoshi Gichin's stone monument located at the Enkakuji in Kita Kamakura

to “think outside the box” when it came to functional applications practices, from which I subsequently linked to the defensive themes in ancestral-based karate kata.

You are also well known for your historical research, a study that goes far beyond names and birth/death dates. What are some of the most fascinating discoveries you made in the field?

PM: In truth, much of my understanding comes from studying the original works of pioneers like Matsumura Sokon, Itosu Ankoh, Funakoshi Gichin, Motobu Choki, Mutsu Mizuho, Miki Nisaburo, Nakasone Genwa, Miyagi Chojun, Itoman Seishin, and Mabuni Kenwa. Of course, beyond that I studied the principal works of Japanese researchers, like Kinjo Hiroshi, Fujiwara Ryozo, Takamiyagi Shigeru, Kinjo Akio, Nagamine Shoshin, Tokashiki Iken, Nakamoto Masahiro, Hokama Tetsuhiro, Ohtsuka Tadahiko, and my colleague, Iwae Tsukuo, to name a few of the most notable ones. I suppose if I had an advantage over anyone else [in the West], I guess it would have to have been because I had di-

rect access to the original publications in Japanese where perhaps those not residing in Japan, or traveling in the same circles, did not.

I am not really sure if I've actually discovered anything too fascinating but I have certainly enjoyed publishing the results of my historical investigation and the legacy of its pioneers. That was a hugely rewarding personal study for me from which I gleaned immeasurable insight. Of course, my study of the Bubushi and its translation was yet another hugely important learning curve.

Research has also allowed me clear away most of the historical and tactical ambiguity that has traditionally shrouded the origins and evolution of this tradition. By discovering what and how anthropological forces effected the growth and direction of karate I have been bring something to the table that might not be completely understood elsewhere. Finally, I suppose that by being able to put things into the correct perspective it takes away the mystic and being dependent upon sources that may be biased or not completely reliable...which is so often the

case these days.

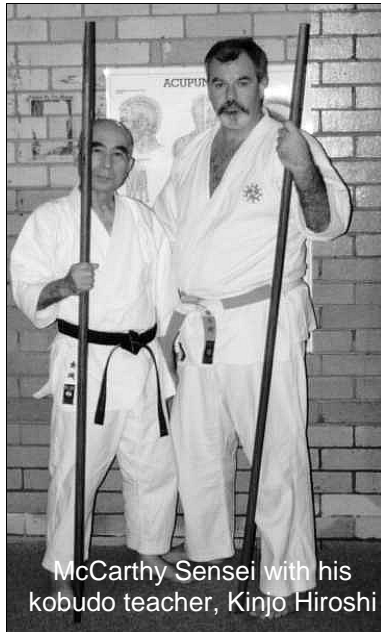
Based on this historical analysis, who would you say some of the most influential historical figures in the tradition are?

PM: I can't help but wonder if perhaps asking, “*what were some of the most influential circumstances surrounding the development and proliferation of karate,*” might be a more appropriate question? So much ink has been spilt on the *peasant hypothesis*, the *historical weapons prohibition* theory, and the *36-family influence*, and “researchers” have paid so little attention to cultural circumstances and local trends. By looking into the history of cultural festivals I discovered the old grappling discipline called, “*Tegumi.*” When studying the class structure of Okinawa's old Ryukyu Kingdom I discovered the responsibilities of local law-enforcement officials, their requisite skills with a 6' wooden cudgel, iron truncheon and arrest/capturing and control techniques. By looking into the old Ryukyu Kingdom's commercial/political liaison with the Middle Kingdom I learned about the trade links with China and neighboring SE Asian cultures and the enormous influence it had upon the tiny island culture. That study opened the door through which I discovered how Siamese boxing found its way to Okinawa as a popular exercise.

By looking more closely at the holistic aspect of 19th century Chinese quanfa I came to recognize how kata [*xing* in Mandarin Chinese] was first used as an organ-



McCarthy Sensei with Mifune Toshiro at the Sugino Dojo



McCarthy Sensei with his kobudo teacher, Kinjo Hiroshi

ized form of physical exercise [not unlike Meiji-period Taiso]. Studying the history of Japan's Meiji Restoration, with a special emphasis on her radical period of military escalation, I discovered why Itosu Ankoh was granted permission to use kata [as a form of human movement] in the school system as a vehicle through which to funnel both physical fitness and social conformity, in support of the war machine, in the same way that Kendo and Judo were being used on the mainland. By looking at the underpinnings of Japanese society [described earlier in this interview] and the omnipotence of the pre-war Dai Nippon Butokukai, I was able to easily identify how karate conformed under the weight of Budo culture. In fact, I could write an entire book just on this aspect of historical influence alone⁹.

Of course, the contributory authors I have already mentioned stand as central icons in the evolution of this tradition. So too were Sakugawa Kanga (1733-1815), Waixinzan (DOB?), Iwah (DOB?), Ason (DOB?), Anan (DOB?), Matsumora Kosaku (1829-1898), Kojo Taite (1837-1917), Aragaki Seisho (1840-1920), Norisato Nakaima (1850-1927), Xie Zhongxiang (1852-

1930), Higashionna Kanryo (1853-1917), Zhou Zhihe (1874-1926), Uechi Kambun (1877-1948), Wu Xianhui (1886-1940), Kyan Chotoku, Tang Daiji (1887-1937), Kiyoda Juhatsu (1886-1967), and Miao Xing (1881-1939), who preceded them. There's also Ohtsuka Hironori (1882-1982) and Konishi Yasuhiro (1883-1983) who played a monumental role in the development of modern karate.

Your translations of karate "classics" have also become bestsellers. Why do you think it is important that modern karate practitioners study these old books?

PM: Among my favorite koto waza [maxims] is, "*On Ko Chi Shin*" ["*To search for the old is to understand the new*," ... my translation]. Based on the Kongzi Lunyu (the Analects of Confucius) from China, the sentence originally reads "*zi yue wen gu er zhi xin keyi wei shi yi*." From this comes the contraction "*wen gu zhi xin*" (*On Ko Chi Shin* in Japanese). The passage has two main interpretations: 1. "The Sage said: reviewing the old and knowing the new, (one) may be a teacher." meaning that a teacher should be conversant in both old

knowledge and the latest developments: 2. A teacher, in reviewing old material, should be able to derive new insights. Noted translator/editor author James Legge, wrote, "*The Master said, 'If a man keeps cherishing his old knowledge, so as continually acquiring new, he may be a teacher of others.'*"¹⁰ In short, I believe that if any learner well versed in the history of this wonderful tradition will never be inundated by frivolous consideration or superfluous distractions.

Your translation of the Okinawan/Fujian "Bubishi" is one of the best-selling martial arts publications in the world. How did this project come about?

PM: I stumbled onto the little pirate copy of Mabuni Kenwa's 1934 "*Seipai no Kenkyu*" [Taiwan published] in Toronto's Chinatown during the 1970's. As you now know, the publication includes Itosu Ankoh's version of the Bubishi in the back half of it but I never realized its importance until Chinen Teruo [the student of Jundokan's Miyazato Eiichi] showed me a copy of the Higa-lineage Bubishi during a tournament hosted by Ozawa Osamu's in Las Vegas about ten years later. From that time forward I be-



McCarthy Sensei in South Africa with Zulu stick-fighter



Koryu Uchinadi 型 [Kata] Applications

Here's a single technique applied more than a dozen different ways





Edwardian London Pierre Vigny

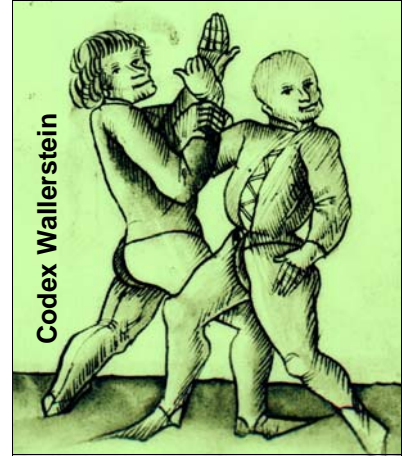
came infatuated with discovering its contents, which ultimately lead to an incredibly rewarding journey, including my immigration to Japan, and field study trips to China, Taiwan, SE Asia, Korea, Egypt and India.

You are known the world over for pioneering your "HAPV" Theory. Can you please describe this theory, as well as tell us a bit about the BFO's that led you there?

PM: As I previously mentioned, it was during the time I studied Tenshi Shoden Katori Shinto Ryu, at the Sugino dojo in Kawasaki that I had my BFO. Like a blinding flash of the obvious, I learned how classical attack scenarios had been historically identified, studied and ultimately developed into individual and collective leaning templates, each with prescribed responses and variations on common themes. Shinto Ryu accom-

plishes its combative outcome through using highly functional two-person drills, which I found seriously lacking in modern "rule-bound" karate.

I based my study on those classical acts of physical violence habitually used by men against men in empty-handed one-on-one civil aggression during the 19th and early 20th centuries in China, Taiwan, SE Asia, and Japan/ Okinawa. I borrowed liberally from my experience with Chinese and SE Asian martial art practices¹¹, used abstract themes from the Bubushi¹², and the contextual premise used in Katori Shinto Ryu¹³ and contrasted them with classic Shaolin empty-handed scenarios¹⁴. Broadening



Codex Wallerstein

safe learning environment. Analyzing each HAPV [bunkai-jutsu] provides the basis of understanding its mechanics, and dynamics, its strengths and weaknesses. Without this intelligence it is frivolous trying to develop workable

tactical strategies. I brought the application practices [oyo-waza] of these tactical strategies to life in two-person drills. Each HAPV could be recreated by uke [attacker/ receiver] while tori [defender/taker] re-enacted the defensive response. As learners gain familiarity and proficiency with each drill they are encouraged to increase power, strength and resistance [gradually or exponentially depending entirely upon physical prowess, and aptitude] so that two outcomes can be achieved:

- #1. Making the attack scenario as life-like as possible, and...
- #2. For each learner to develop



Hans Talhoffer's Fechtbuch

my analysis, I also explored the defensive practices found in turn-of-the-century jujutsu styles¹⁵, and medieval manuals on empty-hand fighting¹⁶. I ultimately identified 36 individual attack scenarios¹⁷ and 72 variations on these common themes for a total of 108 separate practices. I further divided the attack scenarios into three individual categories:

- #1. Seizing,
- #2. Impacting,
- #3. A combination of #1 & #2 used together.

These 108 attack scenarios provide an opportunity to recreate and study each conceivable scenario of physical violence in a



Nicolas Petter 1674



1539 Ringer Kunst



McCarthy Sensei poses with his collection of trophies amassed after more than a decade of open competition

highly functional skills.

I ultimately chose the acronym **HAPV** to represent what I identified as **Habitual Acts of Physical Violence**.

And, how about the things that led you to discover their connection to the classical kata of karate?

PM: By separating the two-person drills into equal parts [#1. the HAPV portion and #2. its prescribed defensive response] I was able to ritualize each part of the practice [i.e. a bear hug & its response] into mnemonic-like templates¹⁸. Historically speaking, I believe that kata were originally devised by using such individual model responses and expressed grammatically by using the following ideogram [pronounced xing in Chinese and kata in Japanese]. By arranging HAPV-related prescribed responses into unique geometrical configurations, expressed grammatically by using the following ideogram [also pronounced xing in Chinese and kata in Japanese] early quanfa pioneers succeeded in developing something greater than the sum total of its individual parts. Not only could students come into contact with the HAPV, and learn highly functional prescribed defensive responses to them, they could also improve their physical skills, mental focus, and holistic condition, hence strengthening the overall learning process. In an effort to establish and stan-

dardize core curricula in these early quanfa schools, I believe that pioneers formalized prescribed model responses into creative geometrical shapes.

In this phenomenon we can not only identify find crucible from which kata evolved, it is even plausible to suggest that kata were never originally developed to impart the actual lesson, but rather to culminate that which had already been taught. This, however, I believe changed radically when attention shifted from the classical one-on-one, or, small group hands-on style of instruction, to drilling huge groups of students in the schoolyards of turn-of-the-century Okinawa. Training curricula were simplified and kata became the principal tool used for fostering physical fitness and social conformity in Okinawa's school system.

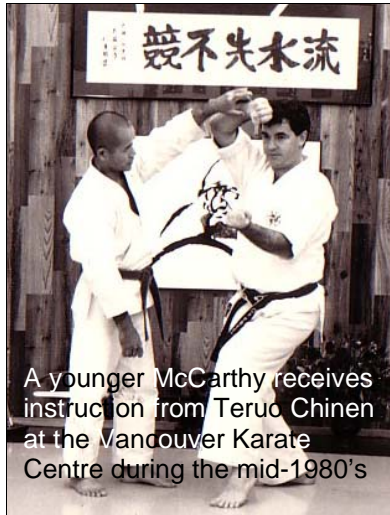
Looking beyond Budo and into the historical landscape of the Japanese it gradually becomes obvious that Kata [型], as a mould/type or model, is as much a product of the culture as the culture is a product of this conformist mindset. A microcosm of the abstract society from which it comes, looking at kata, outside the contextual premise of Budo, we can more clearly observe the profound influence it has on the traits and talents of the Japanese. Not unlike the message delivered within the writings of Karel van Wolferen ["Enigma of Japanese

Power"] Boye de Mente's work on kata clearly illustrates how uniquely Japanese this "way/process" influences every aspect of their culture; eating, reading, writing, speaking, walking, sitting, drinking, thinking, to you name it! After living and experiencing a decade of Japanese culture, I agree with De Mente's position; that the tradition of using kata ["cast" since ancient times] compels the Japanese to learn patience, diligence, precision, form, order, makes them acutely aware of spatial relationships, and hones their manual dexterity, and, that Japanese who do not follow the precise patterns of behavior stick out like sore thumbs, and if they persist, may even be ostracized. As an "out-of-the-box-thinker," who resided in Japan's conformist-based culture, there's an important lesson I painfully remember which underscores De Mente's comments; Derukugi wah utareru [A protruding nail gets hammered down or ultimately ostracized--mura-hachi-bu]. Finally, when any number of moulds [型] are brought together into a single study it is also referred to as kata [形]; A homonymic term meaning form, shape or [teaching] style.

What can you tell us about the various defensive themes hidden inside the kata?

PM: I've already outlined this earlier in the HAPV-theory and two-person drills but would like to add the following: The fundamental defensive themes hidden inside the kata focus largely on overcoming an opponent through seizing and impacting, or a combination of the two. Common categories include striking anatomically vulnerable targets, strangulation, balance displacement, joint/connective tissue manipulation, cavity/fossa pressing,





A younger McCarthy receives instruction from Teruo Chinen at the Vancouver Karate Centre during the mid-1980's

and clinching or grappling. In order to make these counter and defensive themes work effectively the student needs to understand how the mechanics of the *5 Ancient Machines*¹⁹ [in contrast with anatomical structures] along with a simple 5-part lesson²⁰ in application of kinetic power.

So far we have touched mainly upon the purely utilitarian aspects of kata, yet we are told by

the old masters that kata is so much more than simply this.

What are some of the other benefits of kata training?

PM: Earlier I described kata as a holistic form of human movement and a vehicle through which to condition the body, cultivate the mind and nurture the spirit.

On a spiritual plane, *Uechi Kanbum* said, "Only through the relentless study of *Karatedo* could one achieve the highest standards of inner beauty and strength. The fusing of the body and mind through *Karatedo* is indescribably beautiful and spiritual. When totally absorbed in kata one is brought into complete contact with the central core of their being. It is there that the essence of *Karatedo* is to be discovered."

Mabuni Kenwa concluded that understanding the deepest meaning of *Karatedo* first meant transcending ego-related distractions and finding inner-peace. *Mabuni Sensei* believed that

enlightenment could be achieved by happily devoting oneself to training and ignoring trivial distraction, and wrote, in an abstract poem, that "when the spirit of *Karatedo* (written as "bu" for *Budo*) is deeply embraced it becomes the vehicle (described as a boat) in which one is ferried across the great void to the "dao" (described as an island).

Correctly studied the *kata* reveals both the physical and metaphysical precepts of *Karatedo*. Best described through the abstract tenets of "shuhari," *Kinjo Hiroshi*, a person characterized a walking encyclopedia of *karate* history, philosophy, and application, maintains that *kata* is the bible of *Karatedo*.

To a beginner of *Karatedo*, *kata* is the vehicle through which the central principles of self-defense are first learned. If there is anything else to be discovered beyond that, it is only something, which manifests itself after insightful guidance, intense study and thousands upon thousands of repetitions; a practice, which compels one to turn their attention inward. *Miyamoto Musashi*, when describing the *kata*, once wrote, *Senjitsu no keiko Tan To ii, Banjitsu no keiko Rento Yu*, "1000 days to forge the spirit, 10,000 to polish it].

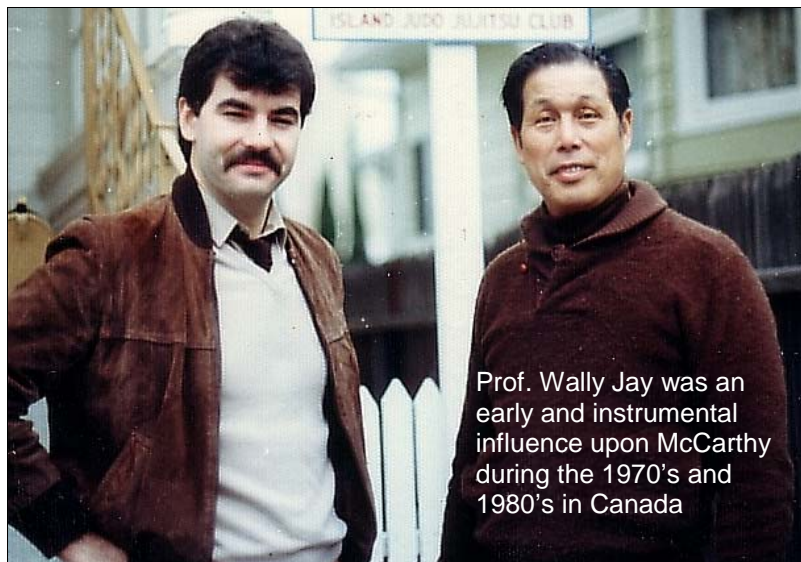
About the karate that you teach, Koryu Uchinadi Kenpo-

jutsu, can you describe the curriculum for us?

1. *Chokyu*, 2. *Happoren*, 3. *Hakutsuru*, 4. *Kusankun*, 5. *Naifanchi*, 6. *Nanshu*, 7. *Nepai*, 8. *Nisseishi*, 9. *Passai*, 10. *Rakan-ken*, 11. *Ryushan*, 12. *Sanchin*, 13. *Seisan*, 14. *Sochin*, 15. *Tai Sabaki*, 16. *Unsu*, 17. *Wando*... more here http://koryu-uchinadi.com/koryu_Uchinadi_Curriculum.htm

You are also well known for your Yamaneryu Kobudo. What is this unique method?

PM: As you know I had studied karate/kobudo in Canada for 17 years before meeting my teacher, *Kinjo Hiroshi Shiha*n. Having already been a 3-K top-ten rated tournament champion I was both skillful and experienced in *Kata*, *Kumite* and *Kobudo*. Knowing that I had both the skills and experience, *Kinjo Sensei* happily passed his kobudo knowledge onto me [in addition to learning karate under *Hanashiro Chomo*, *Tokuda Ambun*, and *Gusukuma Shimpan*, he also studied under *Oshiro Chojo*—who was also an accomplished kobudo practitioner under *Chinen Sanda*]. I was able to take what I learned from *Kinjo Sensei* and systematize it into a cohesive learning format, in the same way that I did with my karate practice. In contrast to other mainstream Okinawan-based practices *Yamane Ryu* kobudo is quite circular and flowing but not at the cost



Prof. Wally Jay was an early and instrumental influence upon McCarthy during the 1970's and 1980's in Canada

McCarthy Sensei often says that he's only mediocre but like to surrounds himself with good people—perhaps this is what he means; Here, at the Ginowan sports centre in Okinawa, he is surrounded by Higa Seikichi, Matayoshi Shimpō, Miyahira Katsuya, Nakazato Shugoro, Nagamine Shoshin, Higa Yuchoku and Uehara Seikichi.



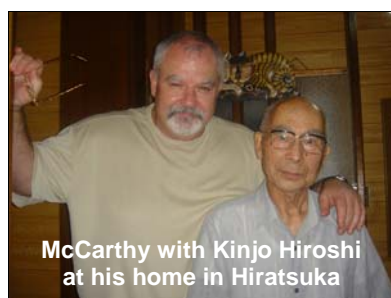
of losing its dynamic forcefulness. It's also completely application-based.

You spend a lot of time on the road, teaching seminars all over the world. Can you please let us know about what kind of seminars you teach?

PM: My seminars are all kata-based application practices using the HAPV-theory and highly functional two-person drills. More importantly, I try to bridge styles by breaking down political barriers and misunderstanding through illustrating how common acts of violence are effectively negotiated by identical mechanics, and supported by immutable principles. In short, my message is to "think outside the box."

In closing, is there anything else you want to touch on for readers in Japan?

PM: Don't be afraid to "Think outside the box," nor question your teachers [respectfully], as critical thinking is perfectly acceptable



McCarthy with Kinjo Hiroshi at his home in Hiratsuka

and an excellent way with which to help eliminate the terrible ambiguity which tends to shroud the inner-workings of this wonderful tradition. In the words of Krishnamurti, *"All of us are working together in a spirit of real co-operation in which there is no single authority: it is our interest in the teachings which brings us together and helps us to work together."*

Conclusion

Having simplified the process of reverse engineering kata through his HAPV-theory and highly functional two-person drills, McCarthy Sensei reminds each of us that kata is better understood through studying the sum total of its individual parts. Perhaps it is for this reason that Patrick McCarthy's popularity is sustaining such longevity in a tradition where other very competent instructors continually come and go. By all accounts his growing popularity seems to be fuelled by four things: #1. A genuine desire to better understand the true nature of kata. #2. The quality of what he is imparting. #3. His student-friendly teaching style. #4. A sincere appreciation for his willingness to openly share the penetrating insights and his practices. Moreover, his open-minded approach to teaching, supported by the friendly and informal atmos-

phere he cultivates with his charismatic personality, makes attending his seminars not just a rewarding learning experience, but also a genuine pleasure.

Built upon timeless principles, Karate is a way to condition the body, cultivate the mind & nurture the spirit. Through diligent training one can improve health, its holistic purpose; be better prepared to protect oneself, its defensive application; build moral character, its social aim; discover and overcome the source human weakness; its philosophical nature, and finally, to know inner-peace, its spiritual essence. Supporting every facet of this practice is a message far greater than the physical conduit through which it is delivered. The art reminds each of us of our own humanity, the importance of improving the quality of daily life and our responsibility to contribute to the welfare of those within the field of our influence. Respecting time honored values, Patrick McCarthy Hanshi is a dedicated professional promoting both this timeless message and functional application practices with a new generation of more progressive learner seeking to better understand traditional Okinawan/Japanese karate and not afraid to look outside their own peer groups to find it. Echoing the wisdom of Funakoshi

Gichin, "All traditional karate is one: karatedo. Traditional karate is Budo. We MUST keep this philosophy."

Readers may contact the International Ryu-kyu Karate Research Society c/o bujin@koryu-uchinadi.com

Endnotes

1 <http://www.everything2.com/index.pl?node=Inoue%20Kaoru>

2 In order to understand education and underlying principles in Japan, it is imperative to study Confucianism and its effect on cultural mindset and ethos of its people. The Japanese might outwardly reject the notion of Confucianism as a dominant force in their culture, but it is very evident that Confucian values are implicit in the Japanese way of life: "stability, order, belief in the family, harmony, hierarchy in the work-force, loyalty to employers and superiors, importance of diligence, self-cultivation and so on."

3 <http://www.iar.ubc.ca/centres/cjr/jsac2000/brownlee.pdf>

4 Shushin and Kokutai represent diligence, regimentalism, conformism, the commitment to mass productivity, strict adherence to seniority, emperor worship, and lifetime loyalty to its precepts.

5 The essential premise of Nihonjinron is that Japanese people are unlike any others - unlike either Westerners (typified by Americans) or Asians such as Chinese and Koreans. In other words, Japanese customs and people are held to be unique: i.e. Japanese people have different brains from Westerners and hence cannot pronounce "r" and "l" correctly. Even though Japanese youth who grow up in a Western country using "r" and "l" correctly, this has been proposed as a serious theory. Japanese people use the left side of the brain but Westerners use the right side of the brain, or vice-versa.

Japan is the only country with four distinct seasons, and Japanese people thus have a unique connection with nature. The Japanese language is uniquely vague and imprecise, in contrast to languages such as English, which are held to be highly logical and precise. This reflects on the Japanese unique way of thinking. Only the Japanese language has words for various emotions, colors, etc. These ideas, colors, etc. cannot be expressed in Western languages. Many of these may seem ridiculous to outside observers. <http://en.wikipedia.org/wiki/Nihonjinron>

6 Karel van Wolferen, "The Enigma of Japanese Power," (London: MacMillan London Ltd., 1989), p. 412: "Wa" is an element of Japanese culture, perhaps better described as the readiness to sacrifice one's personal interests for the sake of harmonious communal unity.

7 Revere the Emperor! Expel the Barbarians!

8 "A protruding nail gets hammered down;"

Metaphoric, referring to failure to conform in Japanese society.

9 The influence of the pre-war Dai Nippon Butokukai, as a microcosm of Japanese Budo culture, transformed the embryonic way karate was embraced in old Okinawa. Such things as the dogi, the obi, the changing of its prefix/suffix, the adoption of the dan/kyu structure, the paper menkyo license, ippon-kumite drills, and the shiai format, are all Japanese innovations based upon early 20th century Judo & Kendo, and largely the product of Konishi Yasuhiro and his colleague/friend Ohtsuka Hironori's efforts [Ohtsuka studied karate with Funakoshi & Motobu, while Konishi learned under Funakoshi, Motobu, Miyagi, Mabuni and Uechi]. Hence, it can be argued that Okinawan karate, especially if an organization, dojo, teacher or student adhere to these Japanese Budo Cultural influences, must then be embracing, practicing and imparting Japanese karate.

10 Chapter XI <http://nothingistic.org/library/confucius/analects/analects02.html>

11 Two-person hand drills from Silat, Arnis, Wing Chun and Taiji.

12 The section addressing the 48 two-person postures and the section on escapes & grappling.

13 Katori Shinto Ryu lays great emphasis on mastering the use of its curriculum through two-person drills where the tori recreates the classical attack scenario and the uke re-enacts the classical response theme.

14 In a 1992 interview with Liang Yiquan [DOB 1931, Dengfeng county] of the Historical Research Society at the Shaolin Temple, I learned of the 36 classic acts of physical violence.

15 "Jiu-Jitsu Tricks," by K. Saito, publisher Richard K. Fox NYC 1905, Irving Hancock's 1905 publication, entitled "The Complete Kano Jiu-Jitsu," "The Text Book of Ju Jutsu" (as practiced in Japan) by S.K. Uyenishi, "Jiu Jitsu Combat Tricks" by H. Irving Hancock, "The Complete Kano Jiu-Jitsu" 1905 by H. Irving Hancock & Katsukuma Higashi, "Ju-Jitsu" (Exposure of all Methods of Self-Defence) by Higami Kasatu Briton Publications, Sydney Australia, "The Secrets of Jujitsu" (7 Vols) 1918-19 Captin Allan Corstorphin, Stahara Pub Co., "Combat Jiu-Jitsu" by S.R. Linck, publisher Stevens-Ness Law Publishing Co. Portland, OR 1943, and Joseph Charlemont's "Savate" 1920, etc.

16 Sources included, Talhoffer's 1443 "Flehtbuch," Hans Wurm's "Ringbuch" c. 1507, Vollstandiges Ring-Buch 1659, "Clear Instructions to the Art of Wrestling" by Nicolaes Petter 1674, Edmund Price "The Science of Self Defence" (A Treatise on Sparring and Wrestling) 1867, Prof. Mike Donovan's 1893 "Science of Boxing," The "New Art of Self-Defence," by E.W. Barton-Wright (Copy of the 1901 Pearson Magazine Article).

17. 1. Straight kicks
2. Angular-type kicks
3. Straight punches
4. Circular punches
5. Downward strikes
6. Upward strikes
7. Knee & Elbow strikes
8. Head-butt/Biting & spitting
9. Testicle squeeze
10. Augmented foot/leg trips
11. Single/double-hand hair pull from the front/rear
12. Single/double-hand choke from the front/rear
13. Front neck choke from rear
14. Classical head-lock
15. Front, bent-over, augmented choke (neck-hold)
16. Half/full-nelson
17. Rear over-arm bear hug (& side variation)
18. Rear under-arm bear hug (& side variation)
19. Front over-arm bear hug (& side variation)
20. Front under-arm bear hug (& side variation)
21. Front/rear tackle
22. One-handed wrist grab (same & opposite sides-normal/reversed)
23. Two-handed wrist grabs (normal/reversed)
24. Both wrists seized from the front/rear
25. Both arms seized from the front/rear
26. Single/double shoulder grab from front/rear
27. Arm-lock (behind the back)
28. Front arm-bar (triceps tendon fulcrum up supported by wrist)
29. Side arm-bar (triceps tendon fulcrum down supported by wrist)
30. Single/double lapel grab
31. Single/double-hand shove
32. Garment pulled over the head
33. Seized & impact
34. Single/double leg/ankle grab from the front (side/rear)
35. Ground straddle
36. Attacked (kicked/struck) while down

18 A mechanism used as an aid to assist the memory.

19 Patrick McCarthy believes that virtually every application technique that has to do with hyper-extension/hyper-flexion, balance displacement, and strangulation, etc., can be explained through the 5-ancient machines; Lever [3-categories], the wedge, pulley, screw, and fixed axel & wheel. <http://www.tpub.com/content/engine/14037/>

- 20 1. Location (The precise anatomical structure to be attacked)
2. Tool (Which part of the body [fist, foot, elbow, knee, fingertips, etc.] used to attack with)
3. Angle (The angle of energy transfer)
4. Direction (The direction of energy transfer; i.e. back to front, perpendicular to location, etc.)
5. Intensity (The amount of energy transfer necessary to achieve the desired outcome)



