



## Pinan 2 and applications



### Introduction

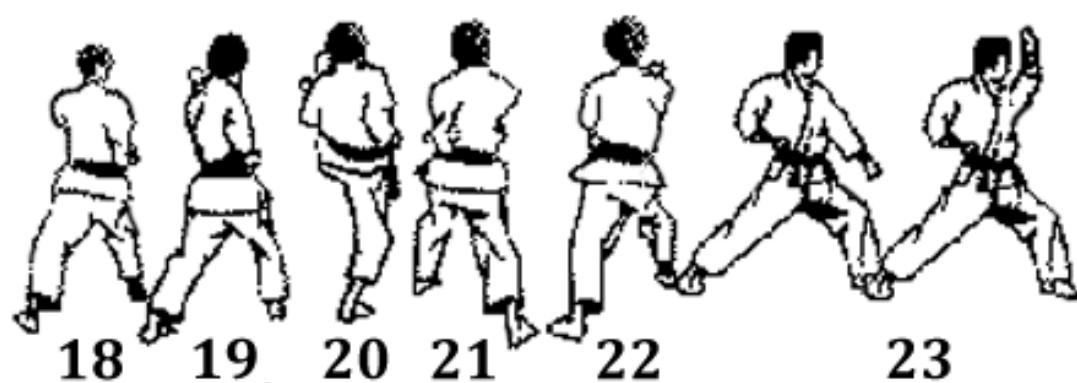
The Pinan kata are a series of five empty hand forms created by Itosu Yasutsune in Okinawa in the late 1800's. One of the stories surrounding the history of the Pinan kata claims that Itosu learned a kata called "Chiang Nan" from a Chinese man living in Okinawa. The form became known as "Channan", an Okinawan/Japanese approximation of the Chinese pronunciation. It would seem that Itosu also borrowed from older kata such as Kusanku (Kanku Dai), and from these longer original forms, Itosu created five separate shorter forms that he called Pinan, Chinese for "safe from harm." The Chinese/English dictionary translates "ping an" as "safe and sound, well, or without mishap." Pinan is really the Okinawan mispronunciation of the original Chinese. They got as close as they could because their alphabet and language does not have all the same sounds and none of the intonations that Chinese has, hence the difference of "pinan" vs. "ping an."



The Pinan kata were introduced into the school systems on Okinawa in the early 1900s, and were subsequently adopted by many teachers and schools. Gichen Funakoshi changed the order of the forms, believing Pinan Nidan to be the easier, more beginner-friendly kata. Therefore, Pinan Nidan became Pinan Shodan, and vice-versa. In the 1920's, when he introduced them to Japan, Funakoshi renamed the kata *Heian*, which translates as "peaceful mind." The Pinan/Heian kata are present today in the curriculums of many karate styles such as Shorin Ryu, Shorei Ryu, Isshin Ryu, Wado Ryu, and Kobayashi Ryu. Korean karate systems such as Tang Soo Do often practice these kata as well. They call them "Pyungan", which is a Korean pronunciation of the term "pin-an."

All five kata are loosely based on an I-shaped embusen, or floor pattern, characteristic to most of Itosu's kata. There is an uncanny correspondence between the five Pinan forms and Myamoto Musashi's Book of Five Rings, which is divided into five chapters, each represented by one of the five elements; earth, water, fire, air, and void. It is in this context that we will examine each of the Pinan forms individually.

Pinan 2 could be considered the "Water" form for its initial series, which has a very wave-like quality to it, and for the way the moves of the form flow together, especially when compared to its predecessor, Pinan 1. So be like water, effortlessly seeking the holes in your opponent's defense before pouring in and overwhelming him.



## Pinan 2

### Stance

- Natural stance  
 Attention stance  
 Natural stance
1. Turn 90° left, LBS (west)
  2. Maintain LBS
  3. Slide to LSS
  4. Shift 180° right, RBS (east)
  5. Maintain RBS
  6. Slide to RSS
  7. Left foot hops to right foot,  
     right side kicking stance (east)
  8. Move right foot south into LBS (north)
  9. Advance RBS
  10. Advance LBS
  11. Advance RFS
  12. Turn 270° left, LBS (east)
  13. Step 45° right, RBS (southeast)
  14. Turn 135° right, RBS (west)
  15. Step 45° left, LBS (southwest)
  16. Shift 45° left, LFS (south)
  17. Right kicking stance
  18. Advance RFS
  19. Maintain RFS
  20. Left kicking stance
  21. Advance LFS
  22. Advance RFS
  23. Turn 270° left, LFS (west)
  24. Step 45° right, RFS (northwest)
  25. Turn 135° right, RFS (east)
  26. Step 45° left, LFS (northeast)
- Natural stance (north)  
 Attention stance  
 Natural stance

### Action

Bow

Both fists start from right hip. Left forearm block, right hand at temple  
 Left outer block (left fist to right ear), right outer bottom hammerfist strike  
 Left horizontal backfist strike  
 Both fists start from left hip. Right forearm block, left hand at temple  
 Right outer block, left hammerfist strike  
 Right horizontal backfist strike  
 Pull both fists to left hip, then right side kick and horizontal backfist strike

Left knifehand block  
 Right knifehand block  
 Left knifehand block  
 Right reinforced vertical spearhand **KIAI!**  
 Left knifehand block  
 Right knifehand block  
 Right knifehand block  
 Left knifehand block  
 Right inner middle block  
 Right front snap kick to chin level  
 Left reverse punch  
 Left inner middle block  
 Left front snap kick to chin level  
 Right reverse punch  
 Right reinforced middle block **KIAI!**  
 Left lower block, left rising block  
 Right rising block  
 Right lower block, right rising block  
 Left rising block

## Applications

The following set of applications is a slightly modified version of the set taught during seminars by O Sensei Dong in the mid-1990s.

This is a sophisticated set of applications. It is full of subtleties that take many years to perfect. Learning is a process, so practice often and have patience with yourself.

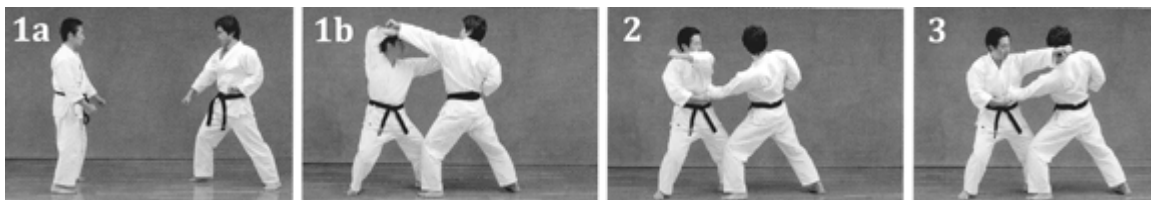
Watch the video at: [www.youtube.com/watch?v=8YN7jZsV4vI](http://www.youtube.com/watch?v=8YN7jZsV4vI) (Joe Varady Pinan 2)

### Opening Series: To the Left (moves 1 to 3)

Begin from a guarded position (1a below). As the opponent punches, double block, using your left hand to parry his punch into your right (1b). Slide your left hand underneath the opponent's arm and backfist strike to his face (1c). Use your left hand to parry the opponent's left counter punch under his lead arm (2a). Hook the opponent's left wrist with the tiger mouth of your left hand, and apply a crossed arm lock (2b). Slide your left arm to your right, replacing your left hand with your left elbow (2c). Maintain the crossed arm lock as you deliver a left backfist strike to the opponent's face (3a). Finish with a right arm drag takedown (3b).



If the opponent punches with his left hand, you will end up on the live side (1a below). Block the incoming punch with a right rising block and simultaneously strike to his face with your left hand (1b). Your right hand then grasps the punching arm (2) and pulls the opponent into a left hammerfist strike to the neck (3).



**Recommended Reading:** *Hidden Karate: The True Bunkai for the Heian Katas*  
by Gennosuke Higaki

## Series 2: To the Right (moves 4 to 8)

The opponent attacks with a right punch (4a below). Use your left hand to parry the opponent's attack (4b). Catch the wrist with your left hand and strike the outside of his elbow with your right hand (4c). As the opponent delivers a second punch, parry his left hand with your right elbow (5a) trapping his arms (5b). Maintain the trap as you deliver a backfist strike to the opponent's face, driving his head back and exposing his neck (6a). Pull your right hand back (6b) and deliver a chop to the opponent's neck (7a). Hook behind the neck with your right hand and pull the opponent into a right palm-up throat punch. Simultaneously hop in and deliver a right upward knee strike (7b). Kick to the inside of the opponent's right knee with the arch of your right foot (7c) immediately bouncing into a low side thrust kick to his left knee (7d). Use your right hand to push the opponent's left shoulder to your left, turning him away from you while allowing you to maintain control of him with your left arm, which is around his throat (8).



**Historical Note:** O sensei originally had a new attacker enter on move #7 in the series above. The idea was that the new opponent would attack with a right side thrust kick, which you would block with your right hand in a motion that was more like a low soft style block than a backfist. At the same time, you would attack the opponent's groin with a right side snap kick. At this point you would use your right hand, which is assumed to have grasped the cuff of the attacker's gi pants, to yank the opponents leg in front of you, pulling him off-balance and into your waiting knifehand.

The problem was that, unlike most of the other applications, I found that I could not perform this move at anything approaching real speed. Therefore, we modified the move to instead attack the support structure of the existing opponent and use him as a shield instead.



### Series 3: Down the Middle (moves 8 to 12)

Beginning from the end of series 2, use your previously stunned opponent as a shield against a new, incoming opponent (8a below). As the new opponent attempts to strike you, project the original opponent into him with your right arm as you block his attack with your left (8b). Grasp the opponent's attacking limb with your left hand (9a) and deliver a right knifehand chop to his neck (9b). Grasp the opponent with your right hand (10a) and attack with a left knifehand to the face (10b). Hook behind the opponent's head with your left hand as you drive your right spearhand into his throat (11). Clap the opponent's ears (12a), then grasp his head and use the 270-degree turn to throw him to the ground (12b).



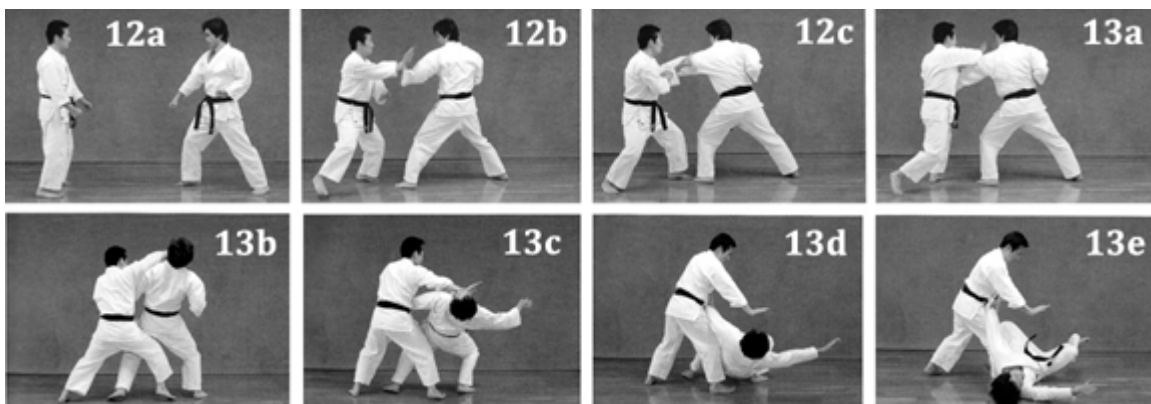
**Alternate Application:** Another application for the reinforced spearhand strike at the end of this series begins from a defensive position with your hands up, palms facing out, acting as a funnel to control the opponent's attack. Since your hands effectively guard from hook punches and wild haymakers, the opponent is forced to come down the center. As the opponent attempts to punch between your hands, use your left (reinforcing) hand to parry his attack down. Simultaneously, deliver a right spearhand strike over your left forearm and into the opponent's throat. You can then hook the opponent behind the head with your right hand and use the 270-degree turn to throw your opponent to the ground.

#### Series 4: Knifehand blocks (moves 12 to 14)

The opponent enters with a right punch to your head (12a below). Parry the punch with your right hand into your left (12b). Grasp the opponent's arm with your left hand (13a) and deliver a right knifehand strike to the opponent's neck (13b). Hook the opponent's neck with your right hand and lift the opponent's right arm with your left (14a) to lever and throw the opponent into an oncoming threat (14b). Parry the new opponent's right punch with your right hand and grasp the inside of his right arm with your left hand (15a), setting him up for a right chop to the neck (15b). Finish with a right guillotine choke (16).



Against a left punch (12a below), parry with your right hand (12b) and block to the dead side (12c). Grasp the opponent's arm and enter with a right knifehand strike to the face (13a and b), leading into an over-the-neck takedown (13 c, d, and e).



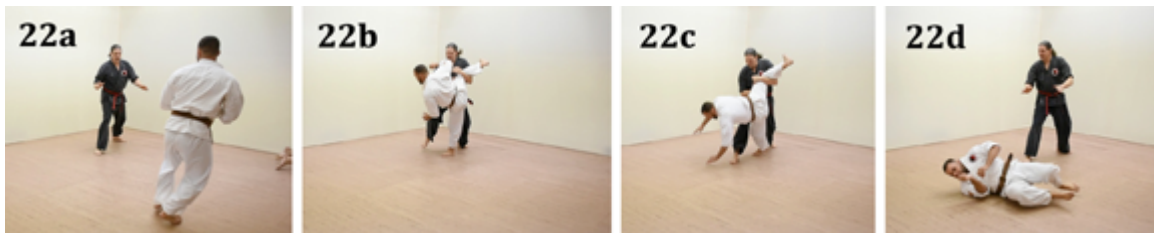
## Series 5: Middle Block, Kick, Punch (moves 16 to 21)

Use the opponent from series 4 as a shield against a new opponent (16 below) and to hide your right front snap kick to his midsection (17). Release opponent one and punch opponent two (18). Parry his counterpunch with your left hand (19a) and clear with your right middle block (19b). Grasp the opponent's shoulder with your left hand and pull him into your left front snap kick (20). Maintain your grasp as you land (21a) with a right reverse punch (21b).

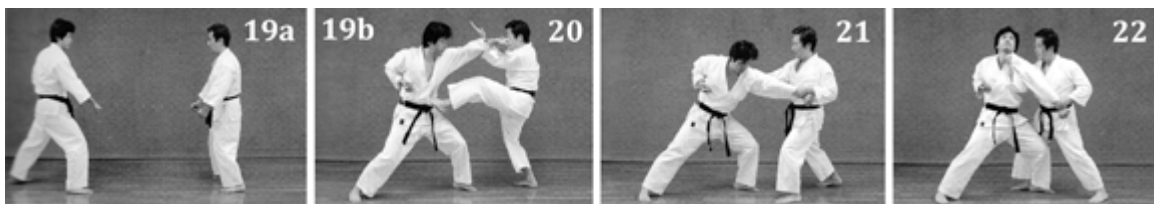


## Series 6: Reinforced Inner Middle Block (move 22)

The opponent prepares to throw a roundhouse kick (22a below). Use the set-up for the reinforced inner middle block as an inner shovel block (22b). Trap the opponent's leg (22c) and throw him to the ground (22d).



Another application from Hidden Karate begins with a left punch (19a below). Perform a simultaneous inner middle block and front snap kick (19b/20). Follow up with a reverse punch to the ribs (21) and an uppercut punch (22).





## Series 7: Lower Block, Rising block (moves 23-24)

An opponent comes at you with a front kick from your right side (22 below). Spin into the attack (23a) and deliver a left hammerfist strike to the opponent's groin (23b). Follow up with a left hammerfist strike to the face (23c) then grasp the opponent's right arm with your left hand (24a) and deliver a right upward forearm strike to the opponent's neck and jaw (24b). Hook behind the opponent's head with your right hand and lever his left arm behind him, using the 180-degree turn to throw him into the path of a new attacker approaching from behind you (25a). Block the new opponent's right punch with a right rising block (25b), immediately grasping his wrist (26a) and using a left rising block to hyperextend or break his right arm (26b). Sweep his lead foot with your left foot as you end the kata and return to natural stance (27a) and finish with a right stamping kick to the face (27b).

