



Just as it is the clear mirror that reflects without distortion, or the quiet valley that echoes a sound, so must one who would study Karate-Do purge himself of selfish and evil thoughts, for only with a clear mind and conscience can he understand that which he receives.

Master Gichin Funakoshi

Volume 1, Issue 1

Spring 2013

NL SHOTOKAN KARATE

Welcome to the NL Shotokan Newsletter, a quarterly publication intended to share information such as Dojo news and highlights, as well as to communicate some of the invaluable knowledge of Shotokan Sensei that continue to teach here in NL.

Shotokan in NL, past and present, is a remarkable story, and it is my hope that through this document we can publish some of the wealth of local Karate knowledge that karateka like myself are so very interested in. Once in a while we will publish updates, views and ideas of transplanted Newfoundlanders and Labradorians who got their Shotokan starts right here in our local Dojos, as well as from others from around the world immersed in karate and the lifelong benefits it has to offer.

This endeavor is a work in progress and your input is welcomed. If you would like to contribute to the NLS Newsletter, or you have comments or suggestions, please send your submission to jeff.hutchings@gmail.com

SHOTOKAN STYLE "STEEPED IN TRADITION AND DEVELOPMENT OF CHARACTER"

I love the philosophy of Budo and the Shotokan style that is steeped in tradition and focused on the development of character. Physical training and the principles of fighting must be in balance in order to have true harmony of self. Sensei Nishiyama wanted his instructors to understand and be able to teach the principles of karate-do. He explained to us that in the early years of karate teaching, students would be taught the basic principles of fighting and these principles were inscribed in the Shotokan Kata.



Once you understood these principles it was easier to improve using repetition of drills. Principles of strategy are the essence of practical fighting skills. He explained that because karate became so popular after WWII that instructors would drill students repetitively and wait until the cream of the crop would rise to the top of the class and then those students would be taught the finer points of technique. Sensei Nishiyama understood this reasoning but he much preferred the old way of explaining first and then drill to reach the goal of proficiency required in karate-do.

Sensei Bruce Lee - Mundy Pond Dojo (an excerpt from an interview with Sensei Lee to be published in Shotokan Magazine this summer)

Just What Are the Heian Kata, and Where Did They Come From?

By Sensei David Bell, MUN Dojo

if Funakoshi Gichin can be called the father of modern karate, Itosu can be called its grandfather.

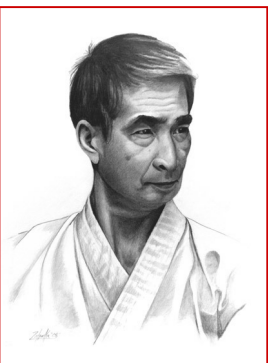
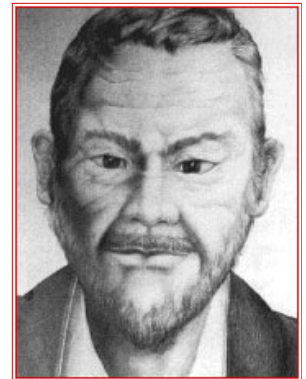
The story begins not in Japan, but in China. In the eighteenth century there lived in Fujian province in south-east China a government official and martial artist named Kwang Shang-Fu. He appears to have learned the martial arts from a Shaolin monk. In about 1756 he was sent to Okinawa (then an independent kingdom) as a representative of the Chinese Emperor and, once there, began to teach the martial arts to those he thought qualified. One of these was Sakugawa Kanga, and after Kwang's death in the early 1760s, Sakugawa took the principles of the kata he had been taught by Kwang, modified the movements, and developed a kata that he named after his teacher. But since, in Japanese, Kwang Shang-Fu is pronounced **Kūshankū** or **Kūsankū**, that is what the kata was called in Okinawa. In other words, Kushanku was originally a Chinese Shaolin kata which was adapted and modified on Okinawa.

We now come to another resident of Okinawa, Yasutsune Itosu or Itosu Anko. He was born in 1831, and if Funakoshi Gichin can be called the father of modern karate, Itosu can be called its grandfather. Itosu Sensei had a large number of students, and realized that plunging beginners straight into the long and difficult Kūshankū kata just did not work. They needed introductory material which led up to that which was more advanced. So what Itosu Sensei did was to take the Kūshankū kata, break it down, add a certain number of other movements, and create five introductory kata which he called the five Pinan kata. Pinan means "peaceful and calm". Some of the movements added by Itosu came from another long kata called Channan, but that kata has been lost. Like Kūshankū it, too, was originally Chinese (Channan is the Japanese pronunciation of the Chinese Chiang Nan), but its history is obscure. So by the second half of the nineteenth century, Okinawan students of karate were studying the five Pinan kata as a lead-up to Kūshankū. Itosu Sensei died in 1915, but left behind him many pupils, now sensei in their own right. One of these was Funakoshi Gichin (1868-1957), the founder of Shōtōkan. Itosu Sensei also left behind him the Ten Precepts of Karate, first published in October 1908.

The Ten Precepts are easily available on the Internet, and they make for interesting reading. Some of the principles will be familiar, such as the need for constant training (but by constant training Itosu Sensei meant one or two hours each day!), and the idea that karate is intended for defence not aggression. Familiar, too, is the Master's emphasis on kata and kata applications, and (in Precept 5) his instructions on correct stance: straight back, low shoulders, strength in the legs, and energy in the lower abdomen. But Itosu Sensei also insists on the need for training with the makiwara, which, for him, was simply a straw pad on a stone wall. And how many times should one punch the makiwara? One to two hundred times each day with each arm!

It was Funakoshi Sensei who took karate from Okinawa (where he was born and where he had studied karate under Master Itosu) to Japan. That was in 1922, and once in Japan, Funakoshi Sensei changed the name of the old Pinan kata to the Heian kata, and the name of the old Kūshankū kata to Kankū. Heian, like Pinan, means "peaceful and calm", but the meanings of Kankū and Kūshankū are completely different. Kūshankū is the Japanese form of a Chinese personal name; Kankū means "looking upwards" or "contemplating the sky".

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The names were changed by Funakoshi Sensei about ten years after his arrival in Japan, primarily to make them sound more Japanese and therefore have a wider appeal to a Japanese audience. Funakoshi Sensei also made another change to the old Pinan kata. Originally, what we in Shōtōkan now know as Heian Shōdan was actually Pinan Nidan, but the movements were more difficult. Funakoshi simplified the movements and changed the order of the kata so that Heian Shōdan was the easiest of them, and led the way to the other four.

So what are the five Heian kata as we have them today in Shōtōkan? They are Funakoshi Sensei's "Japanified" adaptation of Itosu Sensei's five Pinan kata. And Itosu Sensei's five Pinan kata were created by him primarily from the movements of Kūshankū (now Kankū-dai), which were introduced into Okinawa from China by Master Kwang in the 1700s. And from whom did Master Kwang receive his training? From none other than a monk of the Shaolin Temple itself.



A translation of Itosu's 1908 letter—The Ten Precepts

1. Karate is not merely practiced for your own benefit; it can be used to protect one's family or master. It is not intended to be used against a single assailant but instead as a way of avoiding injury by using the hands and feet should one by any chance be confronted by a villain or ruffian.
2. The purpose of karate is to make the muscles and bones hard as rock and to use the hands and legs as spears. If children were to begin training naturally in military prowess while in elementary school, then they would be well suited for military service. Remember the words attributed to the Duke of Wellington after he defeated Napoleon, "Today's battle was won on the playing fields of our schools".
3. Karate cannot be quickly learned. Like a slow moving bull, it eventually travels a thousand leagues. If one trains diligently for one or two hours every day, then in three or four years one will see a change in physique. Those who train in this fashion will discover the deeper principles of karate.
4. In karate, training of the hands and feet are important, so you should train thoroughly with a sheaf of straw (#). In order to do this, drop your shoulders, open your lungs, muster your strength, grip the floor with your feet, and concentrate your energy into your lower abdomen. Practice using each arm one to two hundred times each day.
5. When you practice the stances of karate, be sure to keep your back straight, lower your shoulders, put strength in your legs, stand firmly, and drop your energy into your lower abdomen.
6. Practice each of the techniques of karate repeatedly. Learn the explanations of every technique well, and decide when and in what manner to apply them when needed. Enter, counter, withdraw is the rule for torite.
7. You must decide if karate is for your health or to aid your duty.
8. When you train, do so as if on the battlefield. Your eyes should glare, shoulders drop, and body harden. You should always train with intensity and spirit as if actually facing the enemy, and in this way you will naturally be ready.
9. If you use up your strength to excess in karate training, this will cause you to lose the energy in your lower abdomen and will be harmful to your body. Your face and eyes will turn red. Be careful to control your training.
10. In the past, many masters of karate have enjoyed long lives. Karate aids in developing the bones and muscles. It helps the digestion as well as the circulation. If karate should be introduced, beginning in the elementary schools, then we will produce many men each capable of defeating ten assailants.

"The important thing to remember about Itosu is that he felt the need to revise the Kata, he demonstrated well-developed single-blow victories, and he took karate public in 1902." from **Shotokan's Secret: The Hidden Truth Behind Karate's Fighting Origins** by Bruce D Clayton

Best of Luck from Missouri Karate Association

Jeff, Hello from St. Louis. I wish the [NL Shotokan Newsletter] the best of luck. My brothers and I are the direct product of many world class karate Sensei's located in Newfoundland. The knowledge that these instructors have is very special and I am positive that Newfoundland will soon rise to the top of the Karate ranks as it was when I was a child.

Never stop training!!!

Oss

Barry Power, Chief Instructor
Missouri Karate Association
1709 Clarkson Road, Chesterfield, MO 63017
Phone#: (636)493-0286 website: www.mokarate.com
email: mka@mokarate.com



Best of Luck from Shotokan Magazine

Dear Jeff,

I wish you every success with the Newsletter for Shotokan karate-ka of NL.

Best Regards,

John Cheetham, Editor, Shotokan Karate Magazine.

WWW.SHOTOKANMAG.COM



ON KATA

Hidetaka Nishiyama was asked by interviewer Darren Warren (1999) what he looks for when judging Kata in International Competition. Master Nishiyama's response was as follows:

We are looking for four things:

1. *Proper use of body dynamics.*
2. *Power in the technique.*
3. *The proper form of each particular technique.*
4. *Proper transition which means the tempo, shifting and continuation of the moves.*

Shuan Banfield asked **Masao Kagawa** in 2009 'What place does Kata have in your karate?' His response was as follows:

I practice Kata to learn how to use the body. There are lots of movements in Kata that you don't necessarily practice in Kihon training, so there are lots of chances to practice unique body movement to teach you how to use the body. So for example, when practicing Kanku Dai, there are so many different kinds of movements, going up, going down, double kick. It's also a very long Kata, so it pushes you physically as well. You don't get that in Kihon. It's pushing you physically and pushing you mentally to work out how to use the body correctly.

FEATURED SHOTOKAN DOJOS

Dojo Name: Mundy Pond Shotokan Karate
Instructor: Bruce Lee (7th Dan)
Location: The School for the Deaf on Topsail Road, the gym entrance
Contact No: (709)368-9826
Email: brucelee@nl.rogers.com
Schedule: Thursday evenings from 6:00pm-7:00pm for Children and 7:30pm-9:00pm for Adults. There are no Junior classes during July and August (summer schedule)
Home Page: <http://www.mundypondshotokan.com>

Dojo Name: M.U.N. Shotokan Karate Dojo
Instructor: Dr. David N. Bell (7th Dan)
Location: Power Plex, Crosbie Road
Email: dbell@mun.ca
Schedule: Tuesdays (6-7pm) and Fridays (6-7:30pm)

Dojo Name: The Goulds/Calvert Shotokan Karate Dojo
Instructor: Wayne Lee (7th Dan)
Location: The Goulds and Calvert
Contact No: Wayne Lee: Phone (709) 364-8762
Email: wlee@bellaliant.net
Schedule: Goulds Location: St Kevin's Parish Hall (Hwy 10) - Tuesdays 630-8 (Juniors), 8-930 (Seniors) Calvert Location: Calvert Hall (Northside Road) - Thursdays 6:30-8:00pm (Juniors), 8:00pm-9:30 (Seniors)

Dojo Name: Trinity Shotokan Karate
Instructor: Kevin Price (2nd Dan)
Location: St. Jones Within Community Centre, Trinity Bay, NL
Contact No: (709)546-2783
Email: info@trinityshotokan.com
Schedule: Mondays and Thursdays, 6:00pm to 7:00pm for children under 16, 7:15pm to 8:45pm for adults and senior teens.
Home Page: <http://www.trinityshotokan.com>

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Dojo Name: Zanshin Dojo
Instructor: Bruce Mann (3rd Dan)
Location: Mews Community Centre on Mundy Pond Road
Contact No: Phone:(709) 726-8346
Email: zanshin@bellaliant.net
Schedule: Saturday 9am-10am
Home Page: <http://www.zanshindojo.net>

Dojo Name: Marystown Shotokan Karate
Instructor: Tony Fitzpatrick (3rd Dan)
Location: Jameison Academy
Contact No: Tony 279-3880
Email: tfitz59@persona.ca

Dojo Name: Shotokan Canada (JKA JKS)
Instructor: Sensei Jerry Lee
Contact No: 749-4111

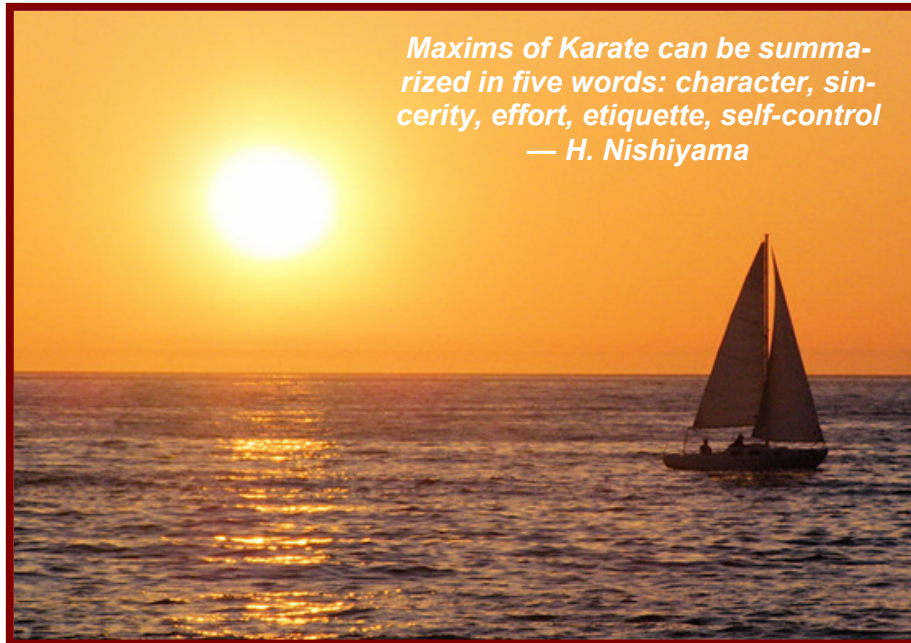
Shotokan was the name of the first official dojo built by Gichin Funakoshi, in 1936 at Mejiro, and destroyed in 1945 as a result of an allied bombing. Shoto, meaning "pine-waves" (the movement of pine needles when the wind blows through them), was Funakoshi's pen-name, which he used in his poetic and philosophical writings and messages to his students. The Japanese kan "house" or "hall". In honor of their sensei, Funakoshi's students created a sign reading shôtô-kan, which they placed above the entrance of the hall where Funakoshi taught. *From Karate-Do: My Way of Life*



Original Shotokan Dojo

Reflections on Shotokan and Shin Gi Tai - J Hutchings

Like sailing, karate can look smooth and effortless, but a closer look reveals the focused energy and kinesthetic fluidity required in order for it to transcend sport and become an art.



*Maxims of Karate can be summarized in five words: character, sincerity, effort, etiquette, self-control
— H. Nishiyama*

Shin –

Shin: The good spirit; unseen and yet evident - the inner strength that propels us like the wind in the sails pictured above, sometimes subtle, sometimes intense. Without a strong constitution of character (Shin), our martial arts, as well as life perhaps, will sit idle and never truly mature or progress. In a discussion of character Nishiyama stated that the maxims of true Karate could be summarized in five words: *character, sincerity, effort, etiquette, self-control*.

Shin entails resilience in a storm and yet remaining calm, but always conscious and aware. Through rigorous training and the pursuit of better technique we are constantly testing ourselves. This of course reveals a lot to us about ourselves – a revelation of character. In Karate we learn things from pushing ourselves to train harder to reach milestones; from doing demonstrations in front of Sensei, Senpai and peers that you have genuine respect for; from battling back from injury; from succeeding and from coming up short. Having said that, in the dojo where I train there are no failures. The primary opponent is you, and the mandate is personal: you becoming a better martial artist, and as our Shotokan Sensei point out, that transcends technique alone. Shoshin Nagamine said “The dojo is a special place where guts are fostered and superior human natures are bred *through the ecstasy of sweating in hard work.*”

Shin is an integral part of three connected dimensions. Shin ignites and sustains technique (Gi) and the physical body (Tai).

Gi –

Technique: In sailing, maneuvering the tiller, the balancing of weight to the port or starboard, the manipulation of the sails in an effort to move as a fluid unit (efficiently along the course). These skills are often required in near unison and without hesitation from one to the next. Predominantly made more proficient by the hours spent on the water, mariners are always examining and reexamining the methods used to navigate.

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Subtleties are paramount.

So it is in Shotokan technique. We watch, we listen, we learn and we do – over and over - in order to find the fluidity demanded by the art. A relentless pursuit of perfection, we analyze not just a single technique but all of the associated pieces; a seemingly simple Oi-Tzuki is the product of everything between the floor and the crown of your head.

On the water a sudden burst of wind is engulfed in the sail, and the result is properly directed energy that moves the craft forward with tremendous momentum – not unlike the contraction and explosive expansion in Shotokan waza where energy is initiated in the tanden and properly channeled and released into a technique; a technique that may exceed mental thresholds, producing superior Kime.

Andre Bertel said: “Perfection of technique is firstly the perfection of form, and secondly the perfection of function (or applicability). These two points are inseparable, that is, form is dictated by function, and optimum function is dictated by the perfection of form.”

Tai –

The body. The ship is supported and stabilized by a sturdy hull and deep rudder, and the connected parts (tiller, mast, sails) are able to move in accordance with this balanced core. Conditioning the Tai allows adjustments between employing strong or subtle waza as required; hence the hard and the soft, the fast and the slow, in our Kata. Nishiyama said that *‘your arm is a stream; your fist becomes a stone.’*



Like the sails, Tai is both soft and strong and it's physical parts never working independently, always working from the mast—the centre/core. Sensei Bruce Lee succinctly states: “No core, no karate.”

A systematic and oftentimes rhythmic training of the limbs as well the body core demands a certain level of physical effort. Physical conditioning is an inseparable element of Karate and of the Shin, Gi, Tai concept, and although everyone doesn't train at the same level or intensity, there is no room for shortcuts – you give it all you have in order to get all you can. Repetition of basics (training the body) in Shotokan allows us to not only refine technique but also to build the subconscious competence required in a real-life combat situation where techniques happen without having to think about them.

As I see it, Shotokan entails a mutual development of the mind and the body. Developing physical technique by pushing and testing yourself helps foster a fortified spirit, and, as V. Lombardi said, *The spirit, the will to win, and the will to excel are the things that endure.*

Oss

Jeff



"Knowing others is intelligence; knowing yourself is true wisdom"

~ Lao-tzu, Tao Te Ching

FOLLOWING POPULAR KARATE BLOGS:

“Don’t seek to climb higher. Instead, work hard to enter deeply.”

When you're training in karate is authentic, that is to say, conducted in the same spirit as the karate passed down through the ages, then you're in for a treat. But as with all good things in life, the gifts to be had from karate come with a price tag attached; not in cold, hard, cash, but in responsibility and obligation. As you climb higher on the ladder of promotion, you should (in theory) move ever deeper in to the tradition you are a living part of; if you're not doing that, then you're missing the point of your promotion.

For those who fashion themselves "Traditional" karateka these days, it is important to remember the obligation you have to accept ownership of your karate, and remind yourself of the need to teach *by example*. As a result, you do well to take ownership of your mistakes with just as much vigor as you lay claim to your achievements; for to do otherwise will see you being recognized for all the wrong reasons!

Michael Clarke

Shinseidokandojo.blogspot.ca

“Karate journey is like climbing a mountain”

When you climb a mountain and you see a peak, you think “oh, this is the mountain top, let’s push and get there to the end of the journey”, when you get there, you realize that there is another peak you could not see until you got to where you are, and than you keep going and keep finding out as long as we live.

When we learn a technique, we can only receive so much information, and as we train and gain experience we have tools to get more details, and than we realize that the simple techniques have infinite levels.

Sensei Nishiyama used to teach some details of a technique, let me struggle with them, digest them, and than a year or two or five later he would tell me another small point that changed the way I looked at that technique, and I used to think “why didn’t he tell me those details right away?”

Later I realized that until that moment I was not ready for those new details, and when Sensei Nishiyama felt that I was ready he would go deeper into the technique.

We cannot do techniques mechanically. Practice, digest than contemplate and the potential for development is unlimited.

AVI ROKAH AVIROKAHKARATE.BLOGSPOT.CA

“There is nothing outside of yourself that can ever enable you to get better, stronger, richer, quicker, or smarter. Everything is within. Everything exists. Seek nothing outside of yourself.”

— Miyamoto Musashi, *The Book of Five Rings*

Training for Shodan by Bob Davis

I started training in Shotokan Karate in 2005 and tested successfully for Shodan in 2012.

After I reached brown belt, I had two years to prepare for my Shodan grading. In the first year I concentrated on learning the required Kata, Kihon, and Kumite for the exam. You will have to know Bassai Dai and Tekki Shodan and one other Heian Kata. Know them all well! You have to get to the point where the Kata are natural to you. Understanding not just what comes next but also what the techniques are for and the timing of the Kata.



In my second year of brown belt, I started working on conditioning as well. Important things to work on would be; core strength, flexibility, and cardio. On top of your karate classes, add in a day or two of cardio a week. Biking, running, swimming, and hiking. Don't wait until a few months before the exam. With exercise, come injuries. You don't want to get hurt and be sitting around for weeks waiting for things to heal. Better to suffer the injuries earlier on and over come them. As much as possible, try to replicate karate-training conditions outside the dojo. Make sure to warm up properly. Create routines with bursts of explosiveness and make the routines last an hour to begin and then two hours later on. Wear a jogging suit the same weight as your gi. Drink water before and after your workouts, and not during like a regular class.

Once your conditioning is where you want it (about 6 months), find a buddy to train with. Find another karate guy that is going for Shodan or training for a higher rank. Do an hour of cardio and conditioning followed by an hour of karate. Work your Kata and then your Sanbon and Kumite, just like the exam. Start with the advanced kata and then work backwards. Nothing will help you with your Kumite besides more Kumite. Train to the point where you can relax in the middle of fighting. Create openings and then capitalize on them. Pressure your opponent, get him to make mistakes and leave openings.

Gradings are usually done at a yearly seminar during the summer, although they can also be done in class. The seminars tend to be 6-8 hours with the grading component at the end. I would recommend going to the one the year before your grading to check it out. There is a break in the middle for lunch. I would recommend bringing two gi's with you. After lunch you will be able to change into a fresh gi. Drink lots of water before, during lunch, and after the seminar. Dehydration causes dizziness, fatigue, and confusion. Eat food that will give you sustained energy for the seminar and grading without making you sluggish. Avoid coffee and soda as they will dehydrate you.

The Shodan grading is a big milestone in your karate training. Dan gradings are longer, requires more stamina, advanced Kata, and Kumite than kyu gradings. Keep in mind that Shodan maybe the end of the kyu ranks but it is only the beginning of the dan ranks. If you prepare for it properly, you can be a success at your Shodan grading.

"We are what we repeatedly do. Excellence then, is not an act, but a habit". - *Aristotle*



In the News:**Research finds karate masters a cut above**

May 1, 2013 in Psychology & Psychiatry

A News Excerpt borrowed from: <http://medicalxpress.com/news> (Abridged)

A study by Murdoch's School of Psychology and Exercise Science and RMIT University has found that karate masters can anticipate how an opponent will strike.

The work was done by former RMIT (now Curtin University) researcher Dr Simon Rosalie and Murdoch's Dr Sean Müller as part of the Dr Rosalie's PhD.

"Expert Karateka, but not near-experts, had a unique ability to use information from an opponent who was completely still in the stance position, even before the preparatory head movement," Dr Müller said.

"Their blocks were successful at a level above what you'd see from guessing alone, showing that expert competitors gather visual cues earlier to block an attack than near-experts."

Dr Müller said further research was needed to locate the subtle cues in the stance position used by experts, which may include small variations in limb positioning.

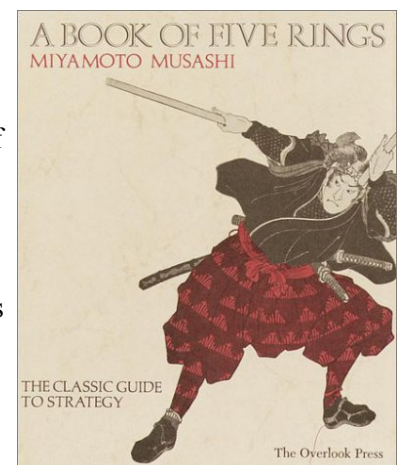
He said understanding how such visual information was gathered by elite athletes could provide an enormous advantage in training.

Editor's Note: I am currently reading *The Inner Art of Karate* by Kenji Tokitsu, and in the book Tokitsu examines this very concept of intuition, and how a Karate Master can detect a technique before it happens: "A very advanced level in perceiving the Maai (distance) Temporal will make is possible for an older Master to sense an attack is being prepared by his opponent and to grasp the moment when the opponent projects on him the conscious concentration that preceded an attack, coming just before the onset of his movement..."

Reading:**A Book of Five Rings: The Classic Guide to Strategy**

by Miyamoto Musashi

Born into strife, Miyamoto Musashi ultimately lived to see his country achieve peace; but he never forgot two essential elements of the ancient samurai tradition: keep calm in the midst of chaos, and remember the possibility of disorder in times of order. Devoted to the practical art of war, his strategic classic *The Book of Five Rings* focuses attention on the psychology and physics of assault. Whether you are looking to gain the advantage in the practice of martial arts or on the corporate battlefield, this book counsels wisely in the ways of confrontation, stressing important subtleties such as rhythm, state of mind, physical bearing, and eye contact, as well as perseverance, self-knowledge, and inner calm. Thomas Cleary's uncluttered translation brings Musashi's work into sharp, accessible focus, as does the inclusion in the same volume of another important Japanese classic, *The Book of Family Traditions on the Art of War*, highlighting Taoist and Zen aspects of the warrior tradition.



Heads-Up

Sensei Bruce Lee, Mundy Pond Shotokan, is going to be featured in an upcoming article by Jeff Hutchings in *Shotokan Magazine*. Publication date is slated for late August

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What is... TRADITIONAL KARATE

www.itkf.org

Traditional Karate, as an art of self-defense, evolved in Japan over many years. Its technical base is founded on the Okinawan principle of "Tode", which itself is based on "Chonfa", the fighting art of China, a weaponless form of self-defense. Its philosophical base is Japanese "Budo" which is common to many Japanese martial arts. The combination of Okinawan fighting forms and Japanese Budo philosophy eventually became Traditional Karate. Central to the technical structure of Traditional Karate is the concept of "Todome-waza" or finishing blow whereby a single technique totally disables an opponent. This high technical proficiency makes Traditional Karate a form of high art.

Since Traditional Karate training involves the dynamic use of the total body, the physical benefits are of the highest quality. While Traditional Karate strives to develop the whole person, it also benefits the mental and emotional states, providing for overall equilibrium and stability of emotions. The ultimate goal of training in Traditional Karate is not merely the perfection of fighting skills, but rather the total development of the human character where fighting is no longer necessary.

Please note, the opinions and views expressed in this document are not necessarily those of any particular Dojo or organization, nor of any particular individual.

If you would like to contribute to the NLS Newsletter, please send your submission to
jeff.hutchings@gmail.com