



## ***Karate-Do – Heal the World***

### ***Preamble***

Karate; is it a *sport*, a *self-defence* regime or an *art*? Or is it a sport, a self-defence regime and an art? The answer to these questions would depend on whom you ask. For the current, ever increasing numbers of *karate students*, or *karateka*, who began their training with the intention of competing in, what has now become, an Olympic sport; I have little doubt that their answer would be similar to the one that I received from a ‘*would be*’ student: “It’s a sport, of course, but it’s a martial art, so I suppose it’s also an art, and you can use it for self-defence too. So it must be all three.”

Asking myself the same questions (is *karate* a *sport*, a *self-defence* regime or an *art*? Or is it all three?) takes me considerably longer to answer.

For this thesis I am taking on the full bag of tricks, so to speak; my intention is to give a broad analysis of the essence of *karate-do*: its history, its function in today’s society and how it has intersected with my life. I will also comment on the proliferation of the martial arts, *karate* in particular, and my modest contribution to that propagation; and, according to my humble understanding of course, I will attempt to explain its simple yet profound message.

I will attempt through this thesis – quoting facts and hypotheses, using analogies and anecdotes – to explain *my* understanding of *karate-do* (a way of life). I will be focusing mainly on *karate*, in fact, mostly Shotokan *Karate*; however, I will delve briefly into various

martial arts as they impinge pertinently with the *karate* narrative and, specifically, where they intersect with *my* life and *my own martial odyssey*. I will also be discussing the sport versus the art, and the Olympic karate dream; pros and cons.

So where to begin? I can hear a voice in my head saying, ‘the beginning maybe...’ but from what beginning? From my first karate class perhaps; or maybe from my first involvement with the *martial arts* in general? Although we would have to define what exactly signifies a *martial art*.

*Martial Art*, quite literally, is the art of war; but any form of fighting, or fighting art, is now termed a *martial art*. So I would forward the proposition that the act of fighting or combat, or else training or planning for the said act, in any shape or form, is in fact a *martial art*. In those terms, my *martial arts* began when I was only four years old, so I will certainly be moving back and forth to explain relevance et cetera. However I will begin this thesis at the point when I first realised that *karate* would become an integral part of my life.

At that time, not really knowing anything about it, *karate* was the term I used, *karate-do* was not even in my vocabulary. The Dō (with an inflection over the *ō* to make the *oh* sound) in karate-do means ‘the way/ the path,’ *karate-dō* implies that *karate* is a total way of life that goes well beyond the self-defense, the sport, *or* the art of war.

## ***First Contact***

### ***Inspiration***

It was a Saturday morning, early in 1972, and I was working as a Pool & Games Attendant at the Bishop Briggs Sports Centre in Glasgow. Whilst clearing away equipment after the gymnastics club training, the gym slowly began to fill with people in karate uniforms (I wasn't familiar with the term 'gi' at the time). I didn't know what was going on but I knew it was different from the beginner's classes that had recently started at the centre.

*Karate* was a relatively new concept to me and, to be honest, the beginner's classes had seemed a little stilted, and somewhat wooden. However the guys, who were filing into the gym that morning, wearing black or brown belts, were a totally different deal; beginning to warm up on their own straight away. Before long they were moving smoothly through techniques and routines, getting progressively faster and sharper. Forgetting about my duties, which would have taken me away, I sat down in a corner, transfixed, for the next three hours.

The Karate Union of Scotland team-pool (KUS Squad) was training, and selecting a team for the up-and-coming European Championship finals against West Germany, scheduled to take place at the Sports Centre two weeks later. There would have been more than thirty young hopefuls competing on that day, hoping to win a place on the team, and have the honour of representing Scotland against West Germany.

I was 22 years old and had been out of the army for a couple of years, after having spent five years in the British Parachute Regiment: the 'Red Devils' no less. I had represented my unit as a boxer, and I had spent some time with a special 'Close quarter combat unit (both armed and unarmed)' travelling around the United Kingdom, demonstrating at various, massive military tattoos and recruiting drives. Suffice to say that I considered myself a fairly handy unit; a comfortable place to be after surviving a childhood of physical, mental and sexual

abuse; and although that of course is another story it does overlap into this thesis, because it has relevance as to why karate became part of my life. And so, briefly...

### ***First Conflict***

In ‘*Surviving the Battleground of Childhood*’, a memoir by T.D. McKinnon - yes that’s right, yours truly – in the very first chapter the story opens with the earliest adverse situation and physical conflict that I can recall; or at least it was the first time I saw the impending conflict and, through planning, took certain physical actions that would help me survive it.

(an excerpt from *Surviving the Battleground of Childhood*)

“Hey... Georgie, that’s not fair!” I said apprehensively, edging my way nervously towards the gate.

Although only a little taller than me, Georgie was probably about half as heavy again. A rather skinny child for my age, I must have struck a pathetic figure: after an earlier fall I’d been crying and rubbing my eyes with my dirty hands, and my elbows, badly grazed and sore from the fall, were still sticky with half congealed blood.

It was 1954 and I would have been barely four years old, living in Kirkintilloch with my family. Georgie had befriended me some three weeks previously, and starving for companionship I’d attached myself to him. Today, however, when I’d called at his house he told me to go away, and when I didn’t immediately do so he and Hamish, his new friend, decided to have some fun with me. The transfer of Georgie’s friendship from me to Hamish was something to do with the shiny, new, thrupenny piece in Hamish’s pocket, stolen from his mother’s purse.

Georgie was smiling that cruel sort of smile that bullies get; even those as

young as five years old. “Lock the gate, Hamish,” he ordered.

At the shout from Georgie I panicked, scrambling like a scalded cat I ran, and hitting the partially open gate on my way out I ripped my shirt half-off. They were on my heels in an instant, and I desperately sprinted for home with their blood curdling yells ringing in my ears. Adrenaline aided my flight, but unfortunately caused me to run straight into my father, who’d just opened the front door, almost taking the legs from under him. He quickly slapped me a couple of times around the ears for not watching where I was going.

I tried to blurt out my story of woe, but winded and sobbing hard I couldn’t complete one word. Then noticing my ripped shirt and bloody arms he became more enraged slapping me with increasing venom, this time around the legs until I collapsed in a heap on the floor.

Eventually he did hear the story I was so desperately trying to tell. The hitting stopped, but to my dismay my father was not sorry and understanding. Still angry, he told me that unless I went out and stuck up for myself I would receive even more punishment.

*Memory Point: I’m standing in a quandary, in the middle of the front yard, with my father looking out of the window behind me, and the two jeering bullies out on the footpath. Well, there isn’t really any big choice to make; I’m frightened of the bullies, but at least I stand a chance against them, even if it is a slim one.*

I stood in the front yard for what seemed to be an eternity, hoping the ground would open up and swallow me. Suddenly my eyes were drawn to a piece of broken fence paling on the ground near the gate; I had been using it as a sword that very morning. Running towards the gate, I swooped up my trusty sword, the

bullies out on the footpath lost valuable seconds standing open mouthed as I, their tormented victim, attacked with a sudden, vicious vengeance. Chasing them down the street I smashed my sword over Georgie's head, the rough broken wood gashing quite deeply, and he squealed like a stuck pig. Then, swinging my sword across the back of Hamish's legs, he immediately plummeted, face first into the concrete path losing his front teeth.

Surprised at my ability to turn the tide of events, feeling both elated and scared, I made my way quickly home.

"You bloody wee lunatic!" yelled my father furiously, meeting me at the door. Instinctively, I put my hands up in a vain attempt to fend off the blows that always followed the verbal assault. Grabbing both arms he hauled me into the house, and in one swift movement he stripped my pants off and proceeded to whack, endlessly, into my bare bottom.

"Please...Daddy! Please!...Don't...I promise I'll be good... P-l-e-a-s-e!!..." I vainly attempted to twist and squirm out of the path of that hard, callused hand as it tore into the soft skin of my buttocks and legs, and wherever else he happened to connect with in his rage.

"I'll knock the devil out of you... you wee lunatic... picking up a stick... I'll teach you!" and ignoring my pleas he continued to lay into me.

At some point I could no longer breathe, and only then did the beating stop. "Stop that!" he yelled, and I tried to inhale, but couldn't. I was becoming light-headed; black spots appeared in front of my eyes and, spreading together like ink spots on blotting paper, the blackness engulfed me...

“Come on Thomas!... Breathe!” I could vaguely hear echoing down a long, dark tunnel. And then he slapped my back... Suddenly, my lungs opened and I could breathe again.

I have included that passage from my memoir in this thesis for two reasons: firstly, to include my initial involvement in a martial art, remember that, ‘planning for the said act, in any shape or form, is in fact a *martial art*.’ Secondly, to demonstrate the feeling of hopelessness that my father instilled in me from a very early age; a feeling that, although training in the fighting arts in one way or another, I never really got over until *Karate-do* became part of *my way of life*.

I was brought up in the coal mining communities of Scotland and England in the nineteen fifties and sixties; where, for the first few years of my life, I was a skinny, sickly child, and had to fight my way through most of my school years. From my earliest memories I was physically and emotionally abused by my father and, much worse than that, I was sexually abused by a grandfather and a step-grandfather. In fact it sometimes seemed to me that I was fighting the whole world; all by myself. I mention this only to give further insight of where I was coming from, psychologically, from a very young age, and where my perpetual state of anger originated.

When I was about six years old, my mother’s brother, my Uncle Robert, was demobbed from the army and came to live with us for a couple of years. Robert, a fit young man of about twenty six, had been an army champion boxer, at four different weights. I idolised him and he taught me the noble art of boxing, and so I suppose it could be said that he was my very first martial arts teacher. At that time, I was still a fairly sickly, skinny little runt, but at least it felt good that I could ‘put up my dukes’, as the saying went.

In my teens, I joined the local boxing club where I honed my boxing skills; until, at just

fifteen years of age, surviving the battleground of my childhood, at the very first opportunity I joined the British Parachute Regiment as a Junior Leader, where my *martial training* began in earnest: learning not only how to fight, both weaponed and weaponless, but also the theory side of the art of war, learning not just how to fight individually but also as part of a unit and, further to that, leading that unit; complex martial arts indeed.

### ***Fast Forward to 1972***

I may have endured the sufferings of my childhood, and I might now be a whole lot better equipped to deal with whatever came along; however, remnants of those early experiences, scars if you will, still remained, and would continue to do so, I thought, until I felt invincible. Thus far, I considered my chosen life experiences had served to set me well on the path to the invincibility that I felt I needed; however, for the 22 year old me, what I was watching that morning, at the Bishop Briggs Sports Centre, elevated my journey to a whole new level.

I joined the Shotokan Karate beginner's class at the Bishop Briggs Sports Centre that week, and two weeks later I cheered Scotland to victory over West Germany in the European Championships. Three years later I would be part of that same KUS team-pool vying for a team position against some of the fighters I had watched on that very first Saturday morning.

In the first few years of my karate, not unlike many others who become involved in the martial arts, my main objective was to become an awesome weapon, and also to achieve tournament success of course. After all, my original instructors were none other than Alec MacGregor (former Scottish International) and Danny Bryceland (former Scottish champion and British International) and my Chief Instructor was Enoeda Keinosuke Sensei (Former all Japan champion and current, at that time, KUGB team coach).

I had been taking Lenbukan classes for Danny Bryceland Sensei for some time when, in 1976, I began teaching my own class in the area, Queenzieburn, where I lived. In 1977



Danny Bryceland Sensei invited me to register with the Karate Union of Scotland, and suggested that I name my club 'Torakan'. He said, of my fighting style and my kiai that I was like a tiger; the kiai was actually my version of Enoeda Sensei's kiai. Anyway, I felt privileged, and I have now taught under the Torakan name for more than 40 years.

### ***Manifesting a Dream***

In the beginning my karate was all about the physicality of the art; really just meant to add to the various fighting skills I had already acquired along the way. In other words it was about the *payload*: how quickly and how much devastation could I deliver to how many opponents in any given adverse situation? From that perspective, there was no more practical way to test my burgeoning skills and abilities than to work as a nightclub bouncer in Glasgow.

In those days, in Glasgow, bouncers weren't expected to stop fights occurring; they were just there to step in when the fights started and do whatever it took to subdue the troublemakers, and then of course to throw them out; which usually meant stepping into a free-for-all, taking on everyone concerned – because they rarely left of their own free will – and evicting all of them.

During those first few years of karate training in Scotland I had a recurring dream in which I was facing insurmountable odds; there was no indication why this army of adversaries were attacking me, just that I had to keep fighting, or be beaten down and trampled underfoot.

*One Friday night in 1976 I have just finished work at The Beacon Inn, a night club in the Glasgow area. The previous Friday night I had evicted two young patrons, or rather I'd asked two young thugs to leave after a drunken incident, they had refused and turned on me, and I had promptly knocked them both out – bear in mind that this is the 1970s in Glasgow and this is standard procedure.*

*Anyway, it's now the end of the evening the following week and as I'm*

*leaving the premises with three friends: Jimmy Barrie, a fellow bouncer, who happens to be a student of mine, and two other fellow karateka and KUS team mates, Jim Bell (1976 Blackbelt Open Champion) and Billy Boyd; they just happened to have dropped in for a quick drink after a big training night...*

*“Let’s see how much o’ a big-man y’ur the’noo!”*

*Standing in front of me are the two young thugs I had knocked out, dragged out and barred the previous Friday night. It turns out that they are brothers and part of a gang from a neighbouring district, and that gang of young hoods (that’s actually how they refer to themselves) are literally filling the venue’s small carpark. It’s quite obvious that there is no avoiding what is to come, and so...*

*Crack, crack!! In the same manner, choku-tzuki, gyaku-tsuki, the two young hoods are knocked out for the second time... They should have at least suspected that I might do the same thing I had the previous week, and I did. I remember clearly thinking and acting – almost as if I had plenty of time to analyse the situation – two targets, corner of the jaw, sharp left right... and they’re out! And then of course it’s on!...*

*Looking back, apart from a couple of clear snapshots in time and space – like the time I’m defending myself against several young hoods when I feel, rather than hear, someone moving in fast behind me and I spin around with a fully loaded hammer fist... “**Tam it’s me!!!**” Only to find that it’s Billy Boyd, one of my team mates, coming to my assistance. Luckily I realised before collecting the corner of his jaw – the following ten minutes or so is a bit of a blur, but by the time the police arrive, there are bodies lying all over the car park: between cars, under cars, draped over bonnets, and with several young hoods merely trying to*

*escape the bloody mayhem of that car park.*

*Between the police and the ambulances, they manage to round up twenty seven sad, sorry young hoods, in various dishevelled and injured states. For me and my associates, a few scrapes and grazes are our only injuries, nothing that a little iodine can't fix. Oh, and I somehow managed to tear the crotch of my pants, front to back, from belt to belt.*

I never again had that recurring dream. The strange thing was, following the incident in the Beacon Inn car-park, over the next few weeks so many of the young men from that night came along to my karate school to ask if they could train with me that I was forced to start another class in their neighbourhood. In fact that class became my largest; and with the keenest, most dedicated students of all. More importantly, I believe that many of those angry young gang members, previously destined for a bleak, increasingly more violent, criminal future, became involved in karate-do and a life that leads one to introspection and, ultimately, self-improvement.

### ***Spiritual Journey***

I knew all too well about being angry at the world and having antisocial tendencies; I too had grown up angry at the circumstances of my life, blaming those who had abused me physically, mentally and sexually, for anything that had gone wrong in my life. Through Karate-do, I was becoming less inclined to get angry and violent; I was becoming a much nicer person, progressively taking more and more responsibility for every facet of my life.

I've mentioned several times that in the beginning I was more aware of what karate was doing for me physically: my timing, my speed, my accuracy and my core strength. However, as time passed, I became increasingly aware of what it was doing for me psychologically, in all of the aspects of my life: my self-confidence, self-knowledge, self-love, self-respect and

following on from that my respect for others. I was also cognisant that all of the various aspects of myself, as I saw them, instead of pulling me first this way and then that way, were beginning to work in unity. My mind (the analytical me) and my body (the physicality that carries me through life), my thoughts (what I considered the right thing to do) and my deeds (the actions I carried out), my body (my physical life in larger terms) and my spirit (that non-physical essence that resides within me but is larger than me, and is more the sum of my parts) were all starting to work in unity.

As the physical aspects of karate were moulding my body so too were the mental and spiritual aspects of *karate-do* moulding my mind and spirit. Karate was so much more than I had at first supposed. I knew of course that tournament fighting – regardless of the standard – was just a sport... a game. Certainly after achieving shodan, my enthusiasm for the sport side of karate waxed and waned for several years before completely dissipating.

Originally, I officially retired from the tournament scene in 1978 but – with many keen, young students of my own by then – I was still involved in the sport as a coach/ trainer, and referee/ judge. However I had begun to focus much more on the deeper, more important aspects of the art. Beginning with the everyday karate terms that instructors trot off, as in ‘kime’, ‘ki’ and the kiai (most of them without explaining any further) I researched their real meanings, studiously examining their implication and power, until I felt comfortable using those terms, and able to satisfactorily explain their meaning to inquisitive, inquiring minds.

I was hungry for knowledge, reading anything that mentioned the martial arts. It was during this period that I came across a publication simply entitled ‘*The Martial Arts*’. During subsequent moves, I lost that particular magazine; and unfortunately, like many others during the 70s, that publication closed as quickly as it had arisen. So many martial arts publications sprung up, only to fall by the wayside shortly after. Anyway, ‘*The Martial Arts*’ had a section entitled ‘Dojo Legends’ and one story in particular caught my attention and my

imagination; so much so that I adopted it as the Torakan folklore.

### ***Torakan the Legend***

Legend has it, that it was the usual practice for the headman of a particular village to periodically retreat to the mountains to meditate, and become one with the Buda within.

One day, upon returning to his village, the headman found that an army had descended from a neighbouring province and had taken his village over; placing it under martial law. Confronted by soldiers, the headman was ordered to pay homage to the invading warlord by kowtowing to his banner.

Refusing, the headman was promptly arrested. The warlord could not afford to have his authority challenged by this provincial headman; to allow such an act might encourage civil disobedience. And so, firstly by threats, and then by torture, and finally by starving him, the warlord attempted to coerce the headman into capitulation. After five days, the warlord grew weary of his obstinacy and, in front of his army and the whole village, had the headman thrown into a pit with a hungry tiger. The ferocious carnivore sprang at the headman...

Inexplicably, after the initial leap, there was no further movement. When the soldiers dragged the tiger off the headman he slowly regained consciousness, appearing little the worse for wear.

As the tiger had leapt, the headman had executed an accurate, classic reverse punch, breaking the tiger's ribs and bursting its heart; killing it instantly. The tiger, weighing many times more than the headman, had landed, dead, on top of him knocking him unconscious.

The warlord was so impressed by this seemingly impossible feat that he instructed his army to leave the village; furthermore, he ordered that forthwith and for evermore, the village was to be granted exemption from any military encroachment.

Whether this tale is true or merely dojo legend is a matter for conjecture, but it is in this spirit that Torakan – School of the Tiger – was forged.

### ***Torakan Dojo Kun***

To help prepare my students for their long-term journey into *karate-do*, we begin and end *every class* with the formal bow; with *mokuso* during the formal bow-in to relieve the mind of any clutter, tension and the residue of everyday existence; preparing mind and body to receive and retain knowledge. And again *mokuso* is performed during the formal bow-out, relaxing the mind and body, and releasing the karateka, refreshed and retuned, to negotiate life outside of the dojo.

Before any student begins training they are given an information pack, containing material about Torakan Dojo rules and regulations, its history, lineage, affiliations and its mission statement in regard to its highest ideals concerning the teaching, training and implementation of the traditional ideals of Shotokan Karate-do.

From the very first Torakan training session, during the bow-in, the Torakan Dojo Kun is recited:

Humility - Self-discipline - Self-confidence - Self-knowledge - Self-love - Self-respect -  
Respect for others - Unity of mind and body, thought and deed, body and spirit.

Also contained within the information pack is a longer explanation of the Dojo Kun,

explaining more fully what the words of the kun they recite pertains to; so that when they recite the Torakan Dojo Kun they understand more than those few words might otherwise convey. For instance:

- **HUMILITY:** to be humble or unpretentious, the opposite of arrogant or bigheaded.
- **SELF-DISCIPLINE:** having the strength of mind to impose your will upon yourself.
- **SELF-CONFIDENCE:** having the ability to recognise and be what and who you are.
- **SELF-KNOWLEDGE:** knowing your potential and where you are in respect of that.
- **SELF-LOVE:** love is an essential ingredient of this world and must begin with self.
- **SELF-RESPECT:** without self-respect you will respect nothing else.
- **RESPECT FOR OTHERS:** respect is a mutual thing and to gain it you must give it.
- **UNITY OF MIND & BODY:** the mind initiates the thought & the body initiates the action.
- **THOUGHT & DEED:** thought is the action of the mind & the deed is the physical result.
- **BODY & SPIRIT:** body as in all our physicality & spirit as in everything else that we are.

These formalities hint that karate-do is more than a purely physical exertion and, after the students have shown some mastery over the basic techniques of Karate, the way is open to slowly introduce the concepts of *kime*, *zanshin*, *mushin*, *shoshin*, *fudoshin* and *senshin*. *Kime* is usually the first of these concepts to be grasped; and, although it varies from student to student of course, by the time the Torakan student is ready to move to shodan they at least have an intrinsic grasp of both *kime* and *zanshin*. With enough time, the true student of the art of karate-do will come to comprehend the other four concepts. Unfortunately, however, many who narrow their focus to the *sport* and competition karate *only*, may never get further than *kime*, if indeed they truly comprehend *kime*.

## ***Kime***

The Japanese word, *kime*, is the noun form of the verb ‘kimeru’ which means ‘to decide’, so *kime* simply means a decisive or set/fixed place or idea. Depending on the dictionary, it may

be defined as *decide, focus of power (at point of contact) or finishing destination*. A literal translation is '*decision*' or '*commitment*'. Also, and this is the meaning that I tend to think of when I say kime: ***concentration of spirit, mind and physical body, intersecting at an intended, particular point.***

It's not unusual to find that a word can mean many things, and it is even less unusual to find that a Japanese term doesn't translate smoothly into English. Outside of the martial arts, the word *kime* is ambiguous at best. However, within that esteemed enclave, the meaning of *kime* becomes even more abstruse; suffice to say that it seems to mean different things to different people.

I have heard several instructors (almost always westerners) trying to explain the concept of *kime*:

1. *"Accelerating into your target, where your kime focuses the energy."*
2. *"Kime is the ability to rapidly deliver power into the target."*
3. *"Kime is a destructive force that once mastered transforms the student into a master."*
4. *Even the almighty Wikipedia says kime means "power, and/or focus."*

One of my favourites is from the late Frank Novak Sensei, a well-known Shotokan instructor (he was actually a German who, after completing the legendary Nakayama Sensei's JKA 'Instructors Course' in Japan, migrated to Australia):

5. *"Imagine an antitank weapon firing, first of all, a missile without a warhead at a tank; the missile would surely rock that tank but would probably not stop or incapacitate it. Now picture the missile, fitted with an explosive warhead, hitting that same tank... That is the difference between hitting with and without kime!"*



These are but a few of the many I've heard. I've also heard those who would debunk *kime*, like the following:

6. *“Kime is merely a physical contraction that happens when, in traditional karate in particular (because most of its practice is done against an imaginary adversary or target), the antagonist muscles (that is the opposing muscles to those used to initiate whichever technique) are used to stop a technique; this is more generally denoted by the snapping of the gi.”*

I personally believe that those who subscribe to 1,2,3,4 or 5 are merely trying to express a feeling that seems so elusive that it escapes a purely physical, logical explanation. And, I feel, those who subscribe to number 6 never actually feel true *kime*, and don't actually understand it at all. I find that some of the sport karate or freestyle orientated styles, with no traditional roots, who use words like *fixate* or terms like *pulling the punch*, or indeed any *technique*, fall recklessly into this category.

My subjective understanding of the term *kime* is that it is intrinsically connected with an essential, qualitative part of any martial art, especially karate. Without *kime* any move or technique lacks the necessary impact, or emphasis, to give said technique its full potential. However, it's more than that.

*Kime* can be said to be a focal point, where mind, body and spirit meet with intent, during zanshin (loosely, I would explain zanshin to be total awareness – physically, mentally and spiritually – during combat). It probably doesn't help to say that *ki*, in Japanese or *chi* in Chinese, can be said to be connected to *kime*, as this is another esoteric term that defies complete, physical, logical explanation. Personally, I believe that *ki*, like *kime*, is akin to tapping into that universal energy, of which we all have access, in little bite sized pieces. **I know it when I feel it; and, as a teacher, I recognise it when I see it.**

So, for the martial arts fraternity, karate in particular, *kime* is really an internal function that can be observably demonstrated during the practice of kihon, kata and kumite. And like many physically expressed things in life, that require something more than physical content to be fully realised, *kime* requires belief, faith and the ability to visualise something before it has its own reality. So, mastering *kime* teaches the student many things that then become life skills, like confidence in themselves, committed focus, determination and the ability to achieve goals.

## ***Zanshin***

Literally translated, *zanshin* means 'left over or remaining heart /spirit/mind'; however, for the dedicated karateka, *zanshin* can be said to be the state of total awareness: being still within, while aware of one's surroundings and potential enemies, and being utterly prepared to react. *Zanshin* also conveys the "fighting spirit" of the individual after the fight is over. If victorious, there is a forward-looking awareness that does not lose focus by the victory. If by chance the fight is lost there is an indomitable spirit that is evident, with honor and grace, and is *never* defeated. To encapsulate in a single sentence, '*Zanshin* can be said to be a state of total, relaxed, alertness; a physical, mental and spiritual state of awareness during combat.'

I've heard many attempts by instructors to translate *zanshin* into English for the western student:

- *Zanshin* is being in the zone: in a mental state of focused concentration on the performance of an activity in which one dissociates oneself from distracting or irrelevant aspects of one's environment.
- *Zanshin* is the state of readiness to do it again after you have already done it.
- *Zanshin* means to be focused intently on the moment (without emotion)... in a state of sustained concentration.

Certainly *zanshin* is something every karateka must have and, through constant training and vigilant tutoring, they should gain. *Zanshin*, like all of the mental, spiritual and physical qualities you gain from karate-do, enriches your *very* existence. One of the chief side benefits and merits of *Zanshin* is the tendency to avoid pitfalls. *Think about it:* wouldn't you rather avoid a disaster than figure out how to survive it. Having a sense of when something is *not quite right* is not always something you can measure or explain; however, through *zanshin*, and having *zanshin* as part of your daily experience, you can enjoy a more fruitful life experience. For instance, learning when to be cautious is a powerful protective quality of *zanshin*. Be loose and be ready to proactively respond to the ever changing situations around you, both in karate and in life.

You can learn as many physical arts as you want, and I've studied a few, but unless you take on the full mantle (the *kime, zanshin, mushin, shoshin, fudoshin and senshin*) you will only skate across the surface: the physicality of the arts will only be a sequence of moves. A kata will only be a number of techniques performed in a dramatic arrangement (as seems to be the case for most sport karate performers), and certainly not like being in the midst of battle – as performed by Enoda Keinosuke Sensei and his ilk.

This mantle I speak of doesn't just find you when you train, study and learn the physicality of the art; you must actively seek it out. For me, it came over an extended period, one piece at a time. Sometimes I didn't even know I had it until an adverse situation occurred and I came through it; and having come through it, I then realised that I had avoided a disastrous outcome by being *totally in the moment*. Having had a sense of when something was *not quite right*, not something I could measure or explain, I had fortuitously taken the only route through the disaster zone that would have delivered me, hale and hearty, on the other side. *Zanshin.*

*Zanshin* means always being ready to do what is needed when it is needed, and that can sometimes mean doing nothing but doing it in the right manner.

## **All in a Day's Work**

I'm on a close personal protection detail with another CPPO. The vehicles come to a screeching stop, just metres from where we are standing outside our client's residence; and two carloads of thugs' spill forth, coming on in an ugly flurry. Seemingly, they are not going to be held at bay by two operatives, regardless of the fact that we are obviously armed.

Without so much as an exchanging glance, we both extend one hand while, simultaneously, the other hand goes to the holstered weapon (Glock 19). The gangsters come to an abrupt halt.

Nine dubious looking heavies, each with a hand thrust under jumpers or inside coats; two of them reaching behind them, obviously for a weapon stuck in their belt. However, they have frozen in that position.

"Get your *fucking* hands off your guns! Or we'll *fucking* blow you away"

They mouth obscenities and threats... But their weapons remain under cover. They outnumber us better than four to one, they are hyped up, probably on drugs of some description, but still they hesitate to provoke us into drawing our weapons. They know we are professionals and if we do draw on them... some of them, at the very least, are going to die.

Somewhere in the distance a police siren can be heard quite clearly, keening through the night air, and it has an almost instant effect upon the gangsters.

“We’ll be back!” one of the thugs calls over his shoulder.

“Yeah, you better believe it... and with a big *fuck-off* machine gun!” shouts another.

And with words to that effect, and a lot more cursing, they move quickly back to the cars and roar off down the road.

They knew that we were professionals, but they had no idea what we were capable of. Our obviously disciplined manner let them know that we were not the kind of individuals that were affected by bullying and bluster. They had of course no idea that we trained regularly for just such a scenario and, if they had pushed the envelope, they would probably all have died. Thankfully, they sensed something intangible about us, and lived. That intangible something was the *zanshin, mushin and fudoshin of the warrior*.

## ***A History of Karate-do***

There are many other things that the true student of karate-do (the way of karate) should absorb and, like anything else in life, you should know where you have come from so that you may know *better* where you are going to.

As legend has it, the evolution of karate began somewhere in the fifth century BC when Bodhidharma (Daruma in Japanese) arrived in *Shaolin-si* (small forest temple), China from India and taught Zen Buddhism. He also introduced a systematised set of exercises designed to strengthen the mind and body, and in fact better prepare the monks of the Shaolin Temple for their, sometimes hazardous, travels throughout Asia, where they might have to defend themselves from all manner of bandits, pirates and vagabonds. On their travels, the monks became famous for their *awesome* fighting skills. Bodhidharma's teachings and exercises marked the beginning of the Shaolin style of temple boxing; and later became the basis for the majority of Chinese martial arts. For various reasons, not least of all Japan's contempt for anything Chinese, the actual history of the transfer of those skills to karate is somewhat obscured.

Okinawa is a small island of the group that comprises modern day Japan. It is the main island in the chain of Ryuku Islands which span from Japan to Taiwan. Surrounded by coral, Okinawa is approximately 10 kilometres wide and 110 kilometres long. Situated 740 kilometres east of mainland China and 550 kilometres south of mainland Japan it is an equal distance north of Taiwan. Its significance, at the crossroads of the major trading routes, was first realised by the Japanese, and it later became a trade centre for south eastern Asia; and they determined to take advantage of its unique positioning, for trading with China, Indo China, Thailand, Malaysia, Borneo and the Philippines. There is little doubt that it was indeed Okinawa's unique geological positioning – hosting Chinese sailors and immigrants, bringing their Buddhist religion and, although this is purely conjecture, probably even monks

from the famed Shaolin temple – that led to the fostering of the martial arts for which Okinawa has become famous. What we now refer to as Kung Fu, or Gung Fu, had spread throughout China over the centuries, and it is clearly evident that Chinese martial artists visited the island of Okinawa and passed on their knowledge. Over time those martial skills and expertise were transformed and became the arts that are unique to the island of Okinawa.

From 1609, under the rule the Satsuma Clan from Japan, weapons and martial arts in general were banned in Okinawa. This of course had a profound influence on the art as it led to the secret development of many empty hand techniques. All those who chose to learn martial arts had to do so in secrecy. As a result, very little information was written down about the martial arts in Okinawa before the 20th century, hence the mystery surrounding its origins, founders and heroes. However, there were three main styles which were named after the cities in which they were developed: *Shuri-te*, *Naha-te* and *Tomari-te*. Collectively, these fighting styles were known originally as *Kara Te* (Chinese Hand) or, later, *Okinawa Te*. Two forms of *To-de* (karate) emerged by the 19th century, *Shōrin-Ryū* which was developed from the *Shri* and *Tomari* styles and *Shōrei-Ryū* which came from the fighting style practiced at *Naha*.

What should be taken into consideration is the fact that these cities were all within a few miles of each other and *Shōrin-Ryū* and *Shōrei-Ryū* had many similarities. Their main differences were in their emphasis and, according to Funakoshi Gichin Sensei, who studied both of these forms, their development was based on different physical requirements.

*Shōrin-Ryū* was a quick, linear art that taught natural breathing whereas *Shōrei-Ryū* was more rooted and practiced breathing that was synchronized with each individual movement; according to Funakoshi Sensei, both styles also have links to the Kung Fu styles of the Wutang and Shaolin Temples.

In the mid 1800s, Okinawa was a place in turmoil as a result of the end of the old Samurai ways in Japan and the onset of the Meiji restoration, where the emperor once again ruled.

Okinawa found itself caught between the national interests of China, Japan and America. The Okinawan king was denounced as a commoner and his government was disbanded; one of the results of that was that the whole city of Shuri saw mass unemployment and the forefathers of Karate, once belonging to the higher social classes, were reduced to a state of abject poverty.

Matsumura 'Bushi' Sokon, once a military officer responsible for the safety of the Royal Family, along with his student Itosu Anko, became instrumental in the development of the hard style of Shuri-te; which focussed on quickly rendering an opponent unconscious using a single technique, or at least a minimum number of techniques. This philosophy replacing the former submission holds, grappling and light rapid techniques of its former Chinese boxing (kung Fu) origins. This is largely believed to be the first Okinawan style to be practiced that closely resembles modern Shotokan Karate.

Until the early 20th century the Okinawan masters trained in secret, spending three years on each kata and training extensively on a makiwara board; sparring as we know it today was not practiced; however, karateka would often test their skills by challenge one another to fight. As you can imagine, fights of this nature could end in disaster for one or both karateka.

One of the most significant acts in the history of karate, bringing in a new era of growth for the art, happened in 1905 when Itosu Anko persuaded the authorities to allow him to start a program of teaching karate in the local schools; this act finally taking the art out of the secrecy it had been shrouded in for centuries.

Funakoshi Gichin Sensei, founder of Shotokan karate, is generally credited with having introduced and popularised karate on the main islands of Japan. In addition, of course, many



Okinawans were actively teaching, and are thus also responsible for the development of karate on the main islands of Japan. On the other hand it wasn't until 1933, on mainland Japan, that the actual name, '*karate*', with the meaning given to it by Funakoshi Gichin Sensei – by using different characters for the *kara* part of *kara-te* making it *Empty-hand* instead of *Chinese-hand* – was used; but this of course made it all the more palatable, and an even more attractive option for the culturally exclusive Japanese people.

Today, although there are many, and ever splintering, styles of karate around the world, probably numbering in the hundreds, there are five *main* styles of karate-do in Japan: Shotokan, Goju-Ryū, Shito-Ryū, Wado-Ryū and Kyokushin-ki.

Shotokan was officially founded by Funakoshi Gichin Sensei in Tokyo in 1938. Funakoshi Sensei is generally considered to be the founder of modern karate. Born in Okinawa, he began to study karate with Yasutsune Azato; at that time, one of Okinawa's most renowned and respected masters. Although Funakoshi Sensei first introduced Karate to Tokyo in 1921, he was nearly 70 years of age, in 1936, when he eventually opened his own training hall. Funakoshi Sensei's students called his dojo *Shotokan*, after the pen name used by Funakoshi to sign poems written in his youth. Shotokan Karate is characterized today (more due to the later influence of Funakoshi Sensei's 3<sup>rd</sup> son, Funakoshi Gigo Sensei) by powerful linear techniques and deep strong stances.

Goju-Ryū developed out of Naha-te, its popularity primarily due to the success of Higaonna Kanryo Sensei (1853-1915). Higaonna Sensei opened a dojo in Naha using eight *kāo-lu* or kata brought from China. His best student, Miyagi Chojun (1888-1953) later founded *Goju-Ryū*, 'hard soft way' in 1930. In Goju-Ryū much emphasis is placed on combining soft circular blocking techniques with quick, strong counter attacks delivered in rapid succession. The Goju Kata are immediately recognisable by the prolific use of the shiko-dachi stance.

Shito-Ryū was founded by Mabuni Kenwa Sensei (1889-1952) in 1928 and was influenced directly by both Naha-te and Shuri-te. The name *Shito* is constructively derived from the combination of the Japanese characters of Mabuni's teachers' names – Itosu Anko and Higaonna Kanryo. Shito-Ryū uses a large number of kata, about fifty; and is characterized by an emphasis on speed and power in the execution of its techniques. The Shito-Ryū kata can typically be recognised by the abundant use of *neko-ashi-dachi* (cat stance).

Wado-Ryū, 'way of harmony', founded in 1939 by Otsuka Hienori Sensei (1892-1982), is a system of karate developed from jujitsu and the karate taught to him by one of his instructors, Funakoshi Gichin Sensei. This style of karate combines basic movements of jujitsu with techniques of evasion, putting a strong emphasis on softness and the way of harmony or spiritual discipline.

Kyokushin-ki is a style of stand-up, full contact karate, founded in 1964 by Korean-Japanese Oyama Masutatsu Sensei (1924-1993). Oyama Sensei broke away from Funakoshi Gichin Sensei to establish his own particular, singular brand of karate. 'Kyokushin' is Japanese for 'the ultimate truth' and is rooted in a philosophy of self-improvement, discipline and hard training. Brute force seems to be Kyokushin-ki's guiding principal, and the majority of its devotees appear to be physically strong young men.

Shotokan of course changed significantly when Gichin Funakoshi's third born son, Gigo, began taking an active role as the technical advisor for his father in the early 1930s. Prior to that he seems to have been missing from the scene for almost ten years and when he returned, or at least when he began taking an active role, his stances were deeper and longer, there was a notable change, if not in technique, certainly in emphasis, and a marked increase in kata. Various rumors abounded concerning his absence and the subsequent changes to the Shotokan system. For instance, Funakoshi Gigo Sensei was known to have studied Kendo

(combat with the bokkan) and Iaido (the art of drawing and cutting with the katana) and it was suggested that he adapted some deep stances from these arts. Another theory put forward is that Funakoshi Gichin Sensei's 3<sup>rd</sup> son returned to Okinawa, tracing his lineage, to train and studying with the same schools or styles his father had formerly trained with, or at least with a hard style like Shōrei-Ryū. Another notion, and I rather like this one, is that he followed that lineage back to source, actually visiting his martial roots way back in China, training at the legendary Shaolin Temple.

Having personally studied Iaido, and trained with some Kendo exponents, I pretty much dismiss the theory that Funakoshi Gigo Sensei adapted any of it to the Shotokan system. Kendo's stances are pretty high, and Iaido stances have a completely different stress to them. I haven't actually done any specific Shōrei-Ryū training but I did employ a Shōrinji-Kempo practitioner, as a 'Close Personal Protection Operative', and we did train together regularly on my monthly workshop seminars. It is a strong style, with similarities in common with Shotokan; so that could be true. As for the Shaolin Temple theory; I actually did study and train in the Shaolin, Tiger Ripping, Gung-Fu System, a very hard Shaolin style, and the resulting changes and additions that Gigo Funakoshi Sensei implemented into the Shotokan system are certainly more likely to have come from the Shaolin Temple than from Iaido or the Kendo. With my fertile imagination, I tend to lean toward the Shaolin Temple theory; however, I might add that this is a personal opinion, not backed by any definitive facts, and most of my contemporaries favour the Shōrei-Ryū explanation as the most likely scenario.

### ***Lineage***

On the subject of lineage, my own Shotokan routes are fairly easy to follow all the way to the founder. My instructors were Danny Bryceland Sensei, Alex MacGreggor Sensei, Kowazoe Masao Sensei and our chief instructor was Enoeda Keinosuke Sensei, who graded me to Shodan. I also trained with Kase Taiji Sensei, Kanazawa Hirokazu Sensei and Shirai Hiroshi

Sensei; all members of the original JKA Instructors class, a team of Masters sent out by Nakayama Masatoshi Sensei to spread Shotokan across the world.

- Grand Master Funakoshi Gichin Sensei (1868 to 1957), took karate to mainland Japan in 1917 and established Shotokan as a style in 1938
- Masatoshi Nakayama Sensei (1913 to 1987), was a student of Funakoshi Gichin Sensei, and established the Japan Karate Association in 1949
- Enoeda Keinosuke Sensei (1935 to 2003), known by the nick name of Tora (Tiger), was once credited as having the strongest punch in Japan. Enoeda Sensei, a student of Nakayama Sensei, and once the 'All Japan Champion', was the Chief instructor for the Karate Union of Great Britain from 1966 until his death in 2003.
- Thomas D. McKinnon Sensei (born 1950), a student of Enoeda Sensei, and founder of the Torakan school of Shotokan Karate-do, 1977 in Scotland.

## ***Migration***

By 1980 I had classes in five different districts around the Glasgow area. Teaching two classes, four nights per week, and four classes on a Saturday, my Torakan School had more than 200 students.

I migrated to Australia in July of 1980, leaving my legacy, Torakan Scotland, in the hands of my protégé, James Barrie. Reaching Australia, I continued to train, teach and study Shotokan Karate. Inevitably, as my students progressed, some of them wished to test the skills they were learning in open tournament, and because my Australian students had not witnessed my previous tournament accomplishments, and I was still relatively young (only 32 years of age), along with my students, I entered a fairly high profile open tournament. The results were mixed but the experience was a positive one, where I met Chris Sargent (formerly of the Karate Union of Great Britain) and Ted D'Arcy (former Australian kumite and kata

Champion), and I was invited to join the Federation of Australian Karate do Organisations' as well as being invited to attend the NSW squad training. I spent the next three years with the NSW FAKO Team, successfully representing the state on numerous occasions. I also became a National referee, refereeing at state and national championships from 1985 to 1989; and so I found that the *sport* of karate had not quite finished with me after all.

During this time, along with Chris Sargent Sensei, Ted D'Arcy Sensei and Lee Passmore, I became one of the founding members of the *Karate Union of Australia*, with Sumi Yoshikazu Sensei as our chief instructor.

Also in the 1980s, I had the honor of training with prominent masters from other traditional styles; such as Philip Kerr Sensei from Wado-Ryū and his Grand Master, Suzuki Tatsuo Sensei; Paul Starling Sensei and his Grand Master Yamaguchi Goshi Sensei from Goju-kai.

### ***Sport Vs Art***

The sport of karate, like most sports, teaches positive aspects in itself; helping to deter negative behavior in the young, such as joining gangs, because competitive sports provide an outlet for expression and offer a positive atmosphere for friendship, also a safe environment to deal with controlled aggression. Teens who have positive influences and friends feel less need to participate in risky behavior in unsafe surroundings and activities. So even if many students choose to delve no deeper than the *sport* side of karate it is a positive endeavour, with many ongoing advantages to every student's life. Karate is one of the most comprehensive lifestyle exercise programs available, incorporating strength, flexibility, speed, balance, coordination, power, and discipline. Whether involved in recreational karate, or the sport, and particularly when fully immersed in the art of karate-do; the skills learned can benefit all, but are especially potent in the overall development of the young.

I did focus on the sport side of karate for several years, competing, refereeing and coaching

competition karate, representing at National and State levels in both my homeland (Scotland) and my adopted home, NSW Australia. Indeed, as well as the seven or eight years combined in sport karate, in my wider martial arts experience I spent three or four years competing in the sport of boxing, and a further three years coaching and promoting Muay Thai and kickboxing fighters. Training with the proper attitude for any of these combative sports demands a certain positive mindset and has many benefits, both physically and mentally. While competing, my timing, distance, core strength and confidence was probably at an all-time high; the mind and the muscular memory doesn't ever really forget that kind of intensity. I do believe that that kind of experience is invaluable to your over-all martial experience. Just as any experience of *real* combat, or practical involvement with physical conflict, is priceless.

There are also physical, mental and spiritual downsides to all combative sports, and far too many to precisely go into here. However, briefly: while involved with one specific discipline you narrow your focus to the specific techniques that are acceptable and practical in that particular arena.

Now, because this is a thesis for a karate-do grading I will mainly address the shortfalls of sport karate in regard to real world, physical conflict. I have already stated that timing, distance evaluation, core strength and confidence are some of the positive outcomes. However when I start to talk about some of the *not so positive baggage* that comes with sport-type training you will see that the sword is sometimes double edged. The constant and repetitive training of the use of limited techniques (and some of which are not very practical in real life situations) and continually targeting *not* to damage. I have of course heard the argument from some very learned colleagues, vehemently opposing my position on this subject, asserting 'That one simply needs to focus for more depth when the occasion demands.' Nonetheless, I say to you (and from first hand experience) that, mostly, in real

conflict situations there is little time for thought and re-adjustment: you react the way you train; period.

Also, one of those previously mentioned plus points of sport karate training tends to get dropped from the advantages, because *distance* in sport karate is rarely the same as the *distance* in real physical conflict situations. Another of those plus points, *confidence*, tends to desert when the threat of extreme violence proves to be all too real, and all too imminent.

My own personal experience of the switch from competition to *real world conflict* was a little different from most people's experience. Firstly, real world violent conflict was part of my experience before my involvement with sport karate. Apart from, inadvertently, being involved in far too many physical altercations as I was growing up; I trained as a British Parachute Regiment soldier – and not just combat at a distance with firearms – in close quarter, hand to hand combat, both with big pointy things (rifle with fixed bayonet) and smaller pointy things (the actual bayonet, 8" blade); also some very serious stuff: like taking out a sentry (and I don't mean to dinner) in no uncertain terms: breaking a neck with one smooth, fast grappling technique; or smashing the larynx which, although may be a slower descent into death, is sometimes a more accessible alternative, and it immediately silences that warning shot or shout.

Furthermore I had been involved in boxing competition before sport karate; although boxers can fall into the *sport versus reality* conflict too. Remember... you react the way you train; and boxers train repetitively for clean hitting. Now some of them may be brawlers by nature, using whatever is necessary to survive, but I still say you react in adverse situations the way you train repetitively.

I've seen it time and again with the *so called* full contact Kyokushin karate fighters, tough boys without a doubt; however, they train not to punch to the head and they protect their head

less than they should because of that. They also fight very simply and cleanly: kick, punch, mostly, with the odd knee thrown in.

Muay Thai training is probably one of the quickest ways to get street ready, learning to impact on moving targets with fist, shin, elbow and knee (the foot is used in some kicks but not many) and standing grapple. In Muay Thai, the difference between the ring and the street is probably minimal; however, it is an art that is almost exclusively a sport these days; and Muay Thai practitioners still practice repetitively for clean hitting, with a fairly limited number of techniques. I do love those Muay Thai elbows though.

Even the newest kid on the block, the Mixed Martial Arts fighter, is used to training repetitively to fight in an enclosed area, with rules. They may have relatively fewer rules than most other combative sports; however, rules they certainly have, in regard to illegal striking areas for instance: throat, groin, eyes et cetera. The MMA fighter's repetitive training completely avoids those targets (as they should: it is still a sport after all) and so in a real situation, *life on the line*, the chances are that repetitively trained techniques will come to the fore.

There is also one thing that all these combat sports have in common, and that is that they are all training to fight a single adversary. Let me tell you something about adverse situations: in my experience they rarely involve just one adversary. So, whether you are a sport karate fighter, a boxer, a Muay Thai fighter, a judo player, a Brazilian Jujitsu competitor or an MMA fighter you *may* have the edge on someone who has no fight experience at all; Although in a real life adverse situation, when there are multiple opponents, the playing field is more level than you might imagine.

For instance, in the previously mentioned carpark incident, at one point I heard my name being called, desperately – Jim Bell, my friend, KUS team mate and the current (at that time)



Scottish Blackbelt Open Champion, had been dragged by his long, blonde hair over a car bonnet, where four or five individuals were attempting to pin him down while punching him relentlessly. Jim was one of the best (even to this day), one-on-one, karate fighters I have ever known; however, this was not anything like a clean, one-on-one situation with everyone fighting fair. Hair pulling is frowned upon in any combat sport; this was an all-in brawl, in fact it was closer to an all-out war.

Jim's dire straits was occurring just a few metres from me but, as I rushed to his aid, two young hoods stepped between me and my frantic friend. Snap kicking one of them in the family jewels and then smashing the other's leading leg sideways at the knee joint I dispensed with them both, in short order, and was able to drag two of the others off in quick succession, smashing them to the floor in the process, enabling Jim to gain his freedom and wreak havoc on the remaining two young hoods.

In some of the previously mentioned combat sports the main aim, or at least a major part of the *game*, is to force or take your opponent to the floor, therefore sacrificing your stand-up position. In that adverse situation I keep referring to, the one with multiple opponents, for very obvious reasons the very last thing you want to do is sacrifice your standing mobility.

I have trained and fought in most fight disciplines, and I have been in many adverse situations; defending myself and others, even fighting for my very life. Believe me... you react the way you train; so, whether you do the sport or not, train for real situations.

I once believed that I needed to round out my martial arsenal by training in several disciplines; however, never ceasing my Shotokan training, I discovered that just about everything I learned in those other disciplines was in the Shotokan system. You just have to *really* study the kata with an open mind and you *will* find everything you need.

I've said quite a lot about the sport versus the art; I'm not saying that you should never focus

on a martial sport; however, I am saying that you should not fool yourself into thinking that the sport is the art. They are not the same thing; the sport is a game made up from a small, safe portion of the art.

I remember attending Kase Taiji Sensei's seminar in the 1970s. Sometime during the course, while we were doing a lot of basic blocking techniques – he was trying to stress the importance of good, strong basics, and some of us were obviously not getting it, or at least not getting it to his satisfaction – and so he began to tell us about a time when he was confronted in Paris by a knife wielding, tough looking thug, who demanded that he hand over his wallet. Kase Sensei did not have good English; he had been living in France for many years and I don't know how good his French was but he had a strange way of speaking, a mixture of heavily Japanese/French accented Pidgin English. However, with the aid of mimicry and simulation he certainly got the story over:

It happened one evening as he was going for a stroll, taking in the Paris sites. For those who don't know Kase Sensei, I would describe him as a 4X4 (very short, he was as wide as he was tall) and I can imagine that a *would-be* mugger wouldn't see any potential danger in him. Kase Sensei couldn't make out what his assailant was saying but he understood the drift of the situation and decided not to hand over his wallet, and when he made no reply and no move to comply with his attacker's demands; frustrated, the man tried to stab him in his ample belly. With a classic soto uke, Kase Sensei smashed the mugger's arm at the elbow and then, while delivering a devastating yoko empi to the jaw, he wrenched the arm across his ample chest.

While Kase Sensei did receive a cut on his right lower forearm, "Cut..." he said, showing us the scar, shaking his head as if it was nothing, "I break 'is arm..." he continued, indicating

with gestures that told us he had snapped the elbow in the opposite direction, “And ‘is...’ and grabbing his own jaw, shaking it, he added, “Shatter!”

Twenty years later, while working at a night club in Sydney’s Kings Cross, I stepped between a patron and a woman he was in the process of beating (I actually suspect that she was one of his working girls) and, without the slightest compunction, he pulled out a knife and stabbed me in the stomach... Well, he tried. I smashed his elbow the wrong way and shattered his jaw in a dozen places. My initiating circumstances were completely different to Kase Sensei, but the knife attack and the resulting injuries were exactly the same; as a result of the exact same techniques; oh, and I too sport a scar from the incident on my right wrist. Strong basics are indeed essential.

I have been a student of the martial arts for a great deal of my life, at the very least fifty four years. I have been a karateka and a teacher of karate-do for more than forty five years and I have a great deal of professional experience, both as a fighter and trainer/ coach of fighters. In terms of the real world conflict, I was a professional, Parachute Regiment soldier for five years, I worked for twenty five years in *High Risk Security* as a ‘Close Personal Protection Operative’ (Bodyguard) and a ‘Crowd Controller/ Venue Security Professional’ (Bouncer), a trainer of CPPOs at the highest professional level and a trainer of Crowd Controllers. I therefore feel entirely qualified to have strong opinions, and to make broad, sweeping statements on the subject of combat in all of its forms.

## ***My Way of Life***

I had worked as a *high risk* freelance security operative for more than ten years before being invited to take the position of Security Manager for the 1986 WUKO (World Union of Karate Organisations) World Championships in Sydney. This prompted me to form 'Toraguard Security Pty Ltd', 'The High Risk Security Professionals', specialising in 'close personal protection' (high profile and covert), cash and gem escort, venue protection and function control et cetera. I mention this only to lead into the next phase of my martial arts odyssey, which served to deepen my understanding of not only karate but martial arts in general.

For a while, I continued to teach, train and study Shotokan Karate, while running a busy security business; a business that began to operate internationally. One of the criteria for the operatives in my employ, apart from obviously having experience in the high risk security business, was that they were currently practicing some form of martial arts, and with a minimum of five years' experience to back that up. Also, as well as consistent team training, which included regular attendance on the firing ranges for tactical close protection drills, we had two days martial arts workshop seminars every month.

### ***Family of Martial Arts***

Some really interesting stuff came out of those workshops. So much so that I was prompted to pursue further study of some of my employees' martial arts:

- Arnis, stick fighting and knife fighting. The stick fighting techniques were excellent for the extendable baton (part of our equipment), which we practiced regularly; and the Arnis use of the short, single bladed, stabbing and slashing knife gave me a whole new respect and insight into just how dangerous a knife can be in the right hands, or of course the wrong hands.
- Bushido, with its weapons and jujitsu, supplementing my own experience of close quarter combat from my Parachute Regiment days; also where I became involved

with Iaido. I graded to Nidan in Bushido.

- Shaolin Gung Fu, Tiger Ripping System, with its flowing but aggressive, sometimes extremely violent, very effective techniques, and in which I currently hold an honorary 5<sup>th</sup> Dan Blackbelt.
- Muay Thai, with its brutally effective simplicity: using shins like baseball bats, and those wonderfully deceptive, destructive elbows; where I earned my Gold Bushido Cross, and where I have two sons who have made Muay Thai their profession. They are international fighting superstars (World Champions), teachers/ coaches and fight promoters in their own right.

With more than twenty operatives, sometimes as many as thirty, from various martial arts backgrounds there were of course other classical karate stylists in evidence: Goju-Ryū, Shito-Ryū, Wado-Ryū, Shōrinji-Kempo and Kyokushin, as well as several classical Kung Fu stylists: Wing-Chun, Wushu, and Chē-Cha-Tai to name but a few of the most notable.

There were a number of reasons for selecting operatives with classical martial arts backgrounds, quite apart from obviously needing operatives who could handle themselves; one reason was to have a disciplined team, and who respected each other; martial artists, especially those from classical backgrounds, generally have a high regard for one another.

During this period, while appearing as a guest instructor at the Protect Pty Ltd, International Security Academy, I met Bob Jones of the BJC Corporation, who was also there as a guest speaker. Bob Jones – the founder of Zen Do Kai, also credited as being the Father of Australian Muay Thai – ran a very successful international Security business, and when he invited me as a guest to his home, which was also the Zen Do Kai Honbu Dojo and the nerve centre of his security business, for as long as I wanted, I gratefully accepted. I took my sons (Stuart and Steven, who were 14 and 17 year old black-belts); and we stayed for ten days, mostly training Muay Thai several hours a day with Bob Jones himself or his right-hand man,

Craig Larson.

At this time, in 1991, I was still running Torakan, while also growing Toraguard Security Pty Ltd; however I was small fry compared to the BJC Corporation. During my time there, after checking me out thoroughly, and training karate and Muay Thai together, he offered to take me under the BJC umbrella; but of course there were provisos. I won't bother going into that here except to say that, after promising to think about his offer, I wrote to him, respectfully but regretfully declining his offer. I would be lying if I said that I hadn't been tempted – he wooed me with promises of international contracts and vast riches – but there was so much wrong with his modus operandi. I will just say this; when he made the observation that I had the snap (snap?) in my techniques, and the business acumen, to warrant a much higher grade than a 3<sup>rd</sup> Dan, and that when I was a part of his organisation he would fast track me to 7<sup>th</sup> Dan, I more or less made up my mind then to decline his offer.

I mention this episode in my life only to indicate one of the many opportunities that *karate-do* has offered me over the years.

Toraguard Security began to demand more and more of my time; until eventually, I no longer had the time to continue running my Torakan classes. And so it was that, although I never stopped my classical training, my hiatus in teaching Shotokan Karate took place. Over a nine year period, while not teaching classical karate, I trained and taught close quarter combat (armed and unarmed), and control and restrain techniques, to security industry professionals, including but not limited to:

- Executive Close Protection Services
- Lane Cove Security Pty. Ltd
- Executive Bodyguards Sydney
- Toraguard Security Pty. Ltd
- St Mary's Rugby League's Club
- Mt Druitt Workers Club
- Sydney's Harbourside Casino

- Star City Casino

As stated earlier, my personal training never missed a beat; most of my Shotokan training consisted of the then 26 Shotokan Kata (I have since added Gankaku-Sho), with which I kept in touch with my roots. I also taught a few private students who could fit in with my time schedule. During this period, as well as devising a very close and personal self-defence system for women, using all the dirty tricks in my vast repertoire; I also produced an instructional video, and taught *Ladies Self-defence* to year 11 and 12 high school girls in NSW and later in Tasmania.

Eventually, one of my private karate students, after achieving shodan, began teaching a class in Devonport, where I moved to in 2004; and through that class I again became involved in teaching Torakan classes again.

The focus of my teaching is still the art rather than the sport; however, although I never encourage the students to take part in the tournament scene, there are always those who are competitive by nature and I do not attempt to hold them back. In fact, wherever they want to go, whatever they want to achieve, and that often encompasses the sport side, I do everything in my power to encourage, coach and accommodate them. However, I always emphasise the importance of the art of *Karate-do* over the sport of karate, making sure their studies include the essence of the art, ***the way***: the 'zanshin', 'mushin', 'shoshin', 'judoshin' and 'senshin' of *Karate-do*.

## ***Mushin***

The literal translation of *mushin* is 'no mind'; the term is a shortened version of 'mushin no shin', a Zen expression, 'mind without mind'; a mind not fixed, or occupied by thought or emotion and thus open to everything. A mind that is free from anger, fear, judgement or ego, leaving that individual able to react without the disturbances of such clutter, without

hesitation. That individual can then, without having to think about a certain move or counter move, intuitively react the way they are trained to react. There are of course longer, more complex explanations for the meaning of *mushin*; however this simple, uncluttered concept is perhaps easier understood when experienced, as the *intellect* doesn't easily grasp the concept of *mushin*. A *mushin* mind has no ego and no substance; it is pure enlightenment. The concept of *mushin* is indistinguishable from the Japanese metaphorical expression '*Mizu no Kokoro*' or the '*mind like water*', referring to a mental attitude that is in total harmony with the cosmos, resembling a still pond of water without any ripples, that might reflect a clear and perfectly undistorted image of the heavens.

I believe that, with *mushin*, one takes into their life, beyond the dojo, beyond the field of conflict, the tendency not to over-think things, not to expect anything specifically, but to be open and ready to receive whatever might come one's way, without the clouds of judgement driven by emotion; and therefore, from an uncluttered mind, dealing with life from the moment point... to live in the moment.

## ***Shoshin***

'*Shoshin*', this term translates to, 'beginner's mind'. To quote the Zen master, Shunryo Suzuki, 'In the beginner's mind there are many possibilities, but in the expert's mind there are few.' When you are a true beginner, your mind is open and you are willing to consider all pieces of information, like a child discovering something for the first time. As you develop knowledge and expertise you naturally narrow your focus, filtering out the things you *think* you already know, and concentrating on the details you consider you don't know. The danger is that we tend to block out information that disagrees with what, we consider, we already know; and so we unconsciously sift out any conflicting ideas in favour of information which confirms our philosophical standpoint or previous experience. As adults our prior knowledge blocks us from seeing things anew; that is why the best way to approach any



learning experience is with *shoshin*: listen without commenting, regardless of how much you know of the subject, observe as if you know nothing, learn as a child learns and get excited about a new discovery. *Shoshin*, like all of the concepts you discover through karate-do, will help you to lead a more rewarding life, it is the quintessential mindset for learning; it is openness, eagerness, and the lack of preconceptions, no matter the level of study

### ***Fudoshin***

*Fudoshin*, the meaning of this Japanese term is literally, '*unmovable mind, immovable heart or spirit*', a philosophical or mental dimension which, once mastered, adds to the effectiveness of the seasoned warrior or combatant; and can be observed through equanimity: a certain stability and courageousness. *Fudoshin* describes a condition that is not easily upset by internal thoughts or external forces; and is capable of receiving a strong attack while retaining composure and balance, yielding lightly, grounding, and reflecting aggression to whence it came. *Fudoshin* represents a peaceful state of total determination and unshakable will. It is the state of a spirit that is determined to win, and that is filled with courage, endurance and determination to surmount every obstacle that comes in its way. *Fudoshin* is associated with a feeling of invincibility, of a mind that cannot be disturbed by confusion, hesitation, doubt or fear. *Fudoshin* has long been regarded as protection against *shikai*, the four weaknesses or flaws of the mind of a warrior: anger, doubt, fear and surprise; and, particularly in the age we currently live with its all too frequent acts of mindless violence, even in the home, *fudoshin* is a commodity that all karateka should have in their arsenal.

I watch the development of *kime*, *zanshin*, *mushin*, *shoshin* and *fudoshin* in my students, particularly that of *fudoshin*, as their progression through the physical aspects of karate becomes more pronounced, observing the self-confidence, calmness, and compassion that comes with a higher proficiency in a disciplined, effective self-defence system.

That these gains are achieved safely, with limited risk of injury – rather than the sometimes dangerous path my life took before reaching such a state of unity – is a source of pleasure, and a kind of almost humble pride, to me. Shotokan is every person's karate-do, and almost everyone is capable of making it to shodan if they train hard enough. Certainly, under the Torakan banner, each individual is given the opportunity to progress at his or her own pace. As I often tell my students, 'What you put in you will get back, in spades.' Also, 'Each journey starts with a first step and, with determination and patience, you will achieve your goals.'

### ***Senshin***

There is no exact literal translate of *senshin*. *Sen* is a Japanese term that can mean 'before', 'ahead', 'precedence', 'future', 'previous' or 'enlightened', while *shin* can be 'mind', 'heart', 'spirit', and 'true'. Concerning the karateka or budoka, we will consider *senshin* to be the state of *the enlightened mind*.

*Senshin* strives to cultivate the spirit of compassion and says *yes* to life and love. *Senshin* sees the best in humanity and, perceiving the connectedness of the universe, understands how one deliberate act of imbalance affects every other aspect of that universe. The enlightened mind of the practicing karateka or budoka, holding all life sacred, strives to protect life and harmonise with the universe. *Senshin* gives itself away in silence, in acts of compassion, in giving generously, in forgiving even when wronged, because those who possess *senshin* perceive the plight and value of life with their heart, mind and soul.

*Senshin* is possible and achievable, but probably the most difficult to realise, because it is not only the mind that is enlightened; the spirit must also be purified. So, ideally, it is the advanced karateka or budoka, with the purified *spirit/intention* and an enlightened attitude, who achieves *senshin*. *Senshin* is my ideal focal position; something I would wish for.

## ***The Future of Karate***

### ***Where we are:***

Karate has come a long way since that humble Buddhist monk travelled from India; and perhaps not all eastern martial arts claim to have Bodhidharma at their roots, but *most do*, including Funakoshi Gichin Sensei... so who am I to refute the claims of such venerable masters.

When we look around at such proliferation of martial styles, so many different views on a theme, it is plain to see that many individual characters, down through history, have stamped their own mark on each of those divergences that have become styles in and of themselves. Indeed, each of the many eastern countries that have their own, particular martial art – or, as is the case for many if not all, several arts – also infuse their own cultural stamp upon the legacy of Bodhidharma. And now, more especially over the course of the last fifty years, that the so called martial arts have gone globally viral, we can see that each country, peoples or culture – imbuing their own philosophical view point upon any given martial art – have stamped their own mark upon the legacy.

Funakoshi Gichin Sensei, traveling from Okinawa to mainland Japan, was part of the generation of pioneers who took their martial art out of the village or town from which it had evolved and took it on its next step to give to the world. Ultimately, by the middle of the 20th century, karate would go from a secretive martial art, taught only to the privileged few on a small island, to being a worldwide phenomenon, with the numbers of students increasing exponentially, year after year.

There can be little doubt that the popularising of the martial arts on the silver screen went a long way towards its proliferation; however Funakoshi Gichin Sensei's successor, Nakayama

Masatoshi Sensei, certainly had his timing right when he formed the, now legendary, instructors class and dispersed the cream of the *Japan Karate Association* around the world to spread the Shotokan *Karate-do* philosophy. One of those legendary icons was of course Enoda Keinosuke Sensei, who became chief instructor of the Karate Union of Great Britain (KUGB) in 1966. Becoming one of his many thousands of devotees, I joined the Shotokan narrative in 1972.

### ***The Olympic Dream***

Funakoshi Gichin Sensei introduced *jiyu kumite*, or free-sparring, in 1936. Or at least it was initiated in his name. This development eventually led to the adoption of competition karate, and the first 'All Japan Karate Championships' in 1957; the same year that Nakayama Masatoshi Sensei officially founded the Japan Karate Association (JKA). So, what purpose did the introduction of competition karate serve? Giving the illusion of combat, karateka were able to test and hone their speed, timing, distance, accuracy and reactions, against a contemporary, in a safe environment. And so the sport of karate was born.

When I first joined FAKO in 1982, we were convinced that karate would soon be part of the Olympic Games; so much so that while approaching high schools, looking for new venues to teach my Torakan classes, I would use this as part of my pitch. I was pushing the idea of Olympic Karate, not just to hire their gymnasiums and halls in the evening but, also getting in early, by trying to persuade them to have karate as a special interest class during school hours.

Well, here we are twenty five years later and the dream of Olympic Karate is just coming to fruition; at least it will in three years' time at the 2020 Games in Tokyo, Japan. Karmic... don't you think?

Back then, in the early 80s, I could see nothing but positives about the prospect of karate

being an Olympic sport; however, now I'm not so sure. I have found over the years that the sport of karate has displaced the art, even been mistakenly taken for the art. How can 10% (at the very most) of something displace the other 90%? The answer is pretty straightforward, actually. Karate-do, most of the time, is no longer even on the table. Instead of karate-do, with the sport as a side issue to help the art by giving the illusion of combat, karate (without the *do*), the sport, is offered as the whole; ergo the sport of karate.

Certainly, now that karate is an Olympic sport we are likely to witness a leap in its popularity, unequaled since the 1970s when Bruce Lee burst upon the silver screen. The misnomer that karate is nothing more than a sport, a game, will self-perpetuate. Eventually the art of karate-do maybe nothing more than a memory; if that. The child grew up to consume the parents.

As things are, I teach two forms of karate: karate-do, a way of life, for life; and karate the Olympic sport which, even from my own competition days, has mutated into something entirely different. What Funakoshi Sensei introduced to the system of Shotokan Karate-do was *jiyu kumite*, designed to use the safest, none lethal techniques to approximate real combat and therefore increase an individual karateka's speed, timing, distance, accuracy and reactions in a way that, previously, only actual combat could do; and of course with real combat the risk of real damage, possibly even death, was always on the cards.

Of course, during training for the sport, especially as the standard of that strictly sport system karate, and its stylised techniques, transmutes into something else (almost like the fastest game of tag there ever was), to compete with the best at that karate *game* one needs to focus a lot of time and effort to perfect that *particular* game. The repetition involved on those safe techniques, being delivered in a safe manner, means that, under pressure in an adverse situation, what comes naturally is the same (safe techniques delivered in a safe manner), hopefully with a little more depth than in the game; but, never-the-less, certainly less lethal

than someone repetitively practicing the real art of war.

Those of my students who wish to compete in tournament, I have to teach and coach a particular way, with extremely limited techniques; techniques that in reality might not be such effective self-defence.

Even the kata in tournament has morphed into something else. Personally, I still perform kata as if I am in the midst of battle; however, I have to teach sport kata competitors, that in order to win kata competitions, they need to perform in such and such a way. The way I learned to perform kata helped me deal, in reality, with multiple advisories. The way that competition kata is performed these days seems to be more like a dramatic ballet dance, with over extended pauses and superfluous, flowery flourishes. You certainly would not have seen the likes of Enoda Sensei or Kanazawa Sensei performing kata in such a manner.

The optimistic view would be that the sport of karate will attract multitudinous students, and the trickle-down effect to the art from such numbers inundating the sport will guarantee the survival of the art. In fact, that perhaps the sport might be a stepping stone to the art; for instance, the young and the very young can totally relate to a sport; the art not so much. I could see this working; however, there would have to remain a core understanding of the art at senior grade level. This is where I can see the problems already beginning to occur. There is a whole association dedicated to the sport, and where the sport seems to be the only component of the karate they teach, endorse and encourage; and where the senior grades are focussed primarily on competition (sport karate). That association is the World Karate Federation of course and, for one reason or another, most of us are in it.

I know schools of karate that do not teach or practice anything other than tournament scoring techniques; their whole program is geared toward WKF competition rules. There are Shotokan schools, Goju schools, Shito-Ryū schools. They are now picking kata to perform

that are from other styles, just because a certain kata might be popular with judges. Don't get me wrong, I encourage any karateka, once they have learned their own kata, to broaden their horizons, have an appreciation and perhaps learn the kata from other traditional styles. But learn your own first. I can remember, when I was competing, Goju kata seemed to be the flavour of the time; Goju kata performers appeared to be running away with it, winning competition after competition. However, we Shotokan practitioners didn't then perform Goju kata at the competitions.

Currently, Shito-Ryū kata seem to be winning the competitions, and I note that it is not always Shito-Ryū practitioners who are performing Shito-Ryū kata; things have certainly changed. Shito-Ryū kata is the current fashion and it is considered quite acceptable to perform any of the traditional kata that takes your fancy; again, don't get me wrong, I always liked the look of Goju kata, and now I very much like the look of the Shito-Ryū kata; they lend themselves to the dramatic performance of competition kata, and are, currently, the *in-kata* to perform in competition. I actually know of clubs who are already specialising in competition sport karate and cherry pick the trendy kata. However, away from the competition floor, nothing (not Goju or Shito-Ryū) beats Shotokan kata for power and practicality.

Things have changed in regard to performing the kata from other styles for competition, and I suppose we must move with the times. If we hope to compete in the field of sport karate, and win, we must adhere to the adage: 'When in Rome, do as the Romans do.' I have a really good young student who is a karateka in the deepest sense; she is also a very aggressive sport karate competitor too. She came to me and asked, humbly, for permission to learn other traditional karate style's kata, for competition purposes. How could I refuse? We are both, currently learning Shito-Ryū 's Annan Kata.

***Postscript***

How much do I owe to karate-do? Let me count the ways... Karate-do has contributed to my life in so many ways that it would be hard to sift through all of those conduits. How do you pare back an entire life, especially one that has been as full as mine has been, and define how such and such a part or thread came about?

I don't have to think twice about what *karate-do* did for my psychological well-being. I know that there are many survivors of childhood abuse, as indeed I was a survivor before my involvement with *karate-do*; however, I was one of the walking wounded, a scarred remnant of the battleground of my childhood, who at twenty two years of age was still searching for something that would heal my self-esteem and take away the guilt-ridden pain of the battleground of my childhood. *Karate-do* helped me to find the self-love and self-respect I wasn't even aware that I lacked;

I have by no means led an exemplary life. Subject to all the human weaknesses, I have fallen by the wayside several times along the way. I have, however, always picked myself up; and since I became involved in karate-do its nourishing influences have been part of the solution. *Karate-do*, and its power for self-belief and therefore self-confidence in my self-knowledge, has been my backbone in a life that, without which, can be fraught with so many pitfalls.

Without *karate-do* I may well have still become involved with high risk security, because of my time in the military and my need to find invincibility, but I certainly would not have taken it to the degree I did take it, without the calm resolve I credit to *karate-do*. Certainly to be involved in such a dangerous profession for as long as I was is unusual; *karate-do* helped me to survive that, and then helped me to move on.

I doubt very much that I would have become a teacher of anything had I not first of all been a karate teacher; and so I think that I can safely say that all the years I taught security



professionals to save lives and avoid throwing their own lives away needlessly, I credit to my involvement with *karate-do*. And if that is true then the same is true for all the years I spent as a *Trainer & Assessor* teaching First Aid, Business Studies and Aquatic Management and, for the last few years of my working life, Foundation Skills to young people – who had somehow slipped through the cracks while at school – at a TAFE college. So *karate-do* helped me to help others in a variety of ways.

The *Ladies Self-defence* course, which I designed and delivered, along with the instructional video I made would never have come to fruition except for my extensive involvement with *karate-do*, along with my ability to totally empathise with those members of society who are most at risk. I have no way of knowing how many of those girls benefitted from my instruction – although I'd like to think that they all did in one way or another – however, one former *Self-defence* student told me her story of when she was being walked home by a boy she'd just met at a dance party:

“Using his weight and strength to hold me against a wall, he began to force his attentions on me. I was so terrified that I couldn't *think* to do *anything!*” she said, “And then he was on the ground clutching his groin and bleeding from the nose!”

She had driven her knee high, into his testes, while simultaneously head-butting him in the nose, before dropping him with a roundhouse elbow strike; all without even thinking about it. She told me all this when she came to one of my karate classes and asked if she could enroll. As far as I'm concerned, even if just one of the many young girls who attended my *Self-defence* Classes benefitted from the experience, and that story proves at least one did, it justifies all of my efforts and makes it all worthwhile.

I haven't even begun to talk about the obvious benefits of me sharing my *karate-do* with, probably, thousands of people over the forty-odd years I have been teaching *karate-do*.

And so, in conclusion, whether taken on for self-defence, or as a hobby or a pastime for fitness and agility, it would be difficult to find a more worthwhile enterprise than the regular practice of *karate*. For those who are perhaps competitively inclined, and sporting activity is part of what makes your bell ring, then you could do no better than the sport of *karate*, which you could then pursue as far as you wanted, from the most local level, to State level, National level, even to International, World and Olympic acclaim. Whatever the motivation that gets you on the dojo floor, regardless of the style or orientation of that dojo, it is a good move. If you are fortunate enough to stumble across an instructor whose life is *the way of karate* and then, regardless of your initial reason for attending, you also will be hooked by *karate-do* for life.

If *karate*, in some form-or-another, was in everybody's life *karate-do* could heal the world.

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