

Excerpt From “The Book of Kojosho”

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All Karate has its roots in China. This is a statement which is coming more increasingly to be accepted as true. Although each region may have had an indigenous fighting art, that was, generally, either incorporated into an imported Chinese style or supplanted by one. Each region then added its own interpretations and philosophical overlay to the Chinese art until it became native. Those styles of karate that still acknowledge their Chinese roots are collectively known as Kempo, the Japanese reading of the Chinese characters Quan Fa (Fist Method).

If we take a quick look at Kempo styles, we will see that most of them can give reliable histories back to a period around 1900 to 1920, or about two generations of a style's leadership. In many ways we are lucky to know as much as we do about our history. One of the biggest problems encountered by anyone attempting research in the martial arts is the lack of written documentation. What little knowledge there is, is either hidden away in a style's book of secrets or written down by people outside the school who were usually foreigners and may not have spoken the language very well. Most of the information is from the latter source as many of those secret-teachings books have been destroyed over the years by neglect and wars. This leaves oral histories written down by enthusiastic, well-meaning people as the primary historical documentation available. One result of this is a confusion even of the names of the style heads. Evidence of this can be seen by looking at the name of the Chinese teacher of the founder of Goju Ryu, Kanryo Higashionna. In different publications it has been written in the following ways: Ryu Ryu Ko, Liu Liu Ko, Doroku, Doruko, Ruruko. Remember that this is just one of possibly many Chinese masters who taught the Okinawans.

The multiplicity of names may seem unlikely to the reader at first, but looking at Okinawa's history shows how this is not only likely but almost a necessity. Okinawa has had relations with China since at least 1392, had been a province of Japan since 1609, and was a major trading stop between south-east Asia and Korea. Even with this multi-cultural influence, the Okinawans have maintained their own identity and language. Japan, China, and Okinawa also share the Chinese ideograms as a common written language. The same character can be pronounced in different ways depending on which language one is using. Thus, the character for 'hand' can be read as sho (Chinese), soo (Korean), te (Japanese), ti

(Okinawan). A further difficulty arises when one realizes that even in Japanese a name can be pronounced in different ways. Gichin Funakoshi's last name can be, and originally was, pronounced Tominakoshi. Finally, it needs to be pointed out that on Okinawa nicknames are very common. Funakoshi was called Shoto, hence Shoto-kan karate, and such men as Sokon 'Bushi' Matsumura, who was also known as 'Buseitatsu' and 'Unyu', and his teacher 'Satunushi' or 'To-de' Sakagawa figure prominently in Okinawan martial histories.

Because of the trading opportunities, many Okinawans became conversant in other languages without full mastery and often spoke to them with heavy Okinawan accents. We see similar effects on language in the way many who don't speak Spanish say 'kay pah-sa' or 'me casah ess soo casah' or perhaps overhear an American talking about 'kah-rotty'. Now if all those associated with martial arts were literate and written histories abounded, there would be no problem. But in the real world, the Okinawans would learn from a Chinese teacher and might just be able to pronounce his name in such a way that the teacher would recognize it. This information gets brought back to Okinawa where others cease correct pronunciation, memory dims, and then, much later the exportation of Kempo/Karate starts, and someone who wants to know the 'true history' of a particular art. It is no wonder the history of most karate goes back little more than 100 years.

The first concrete evidence of Kempo's Chinese connection comes when the Kojo family established a school at Fuchou in the Okinawan Compound. Isei Kojo (1832-1891) traveled to Fuchou with his father at the age of 16 to study Confucianism and Martial Arts, later becoming known for his skill with the spear and the bow and arrow. He learned Chinese boxing from a military attaché called Iwah and was assistant at Iwah's dojo. At the age of 36, Isei Kojo returned to Okinawa, having spent a total of 20 years at Fuchou.

Kaho Kojo (1849-1925) was born in Fuchou and grew up to become a well-known calligrapher. While in Fuchou, he had the opportunity to study many martial arts styles. His primary teacher was Iwah and studied under him for many years. On being granted independence from Iwah, Kaho Kojo opened his own dojo at Fuchou. The dojo became well known, and many famous Okinawan martial artists stayed and trained there for brief periods. It was here that Kosaburo Matsu began his study and, years later, when he formulated his system, he deferred to this lineage.

The technical theories discussed in this book stress simplicity. Since Kempo is considered and was developed to be an art form, some of the techniques may seem ineffective to the uninformed. However, as you begin the practice of Kempo, the effectiveness of the technique will become obvious. The main difference between Kempo and other forms of self-defense is that it is an exercise of gesture and encourages flexibility, good muscle tone through movement, and was designed to enhance gracefulness. In a strict self-defense

sense, it emphasizes kicking and punching at greater distances and grappling when one's opponent is very close.

Simplicity, concentration, and the economy of motion have always been the distinguishing features of most Martial Art. Proficiency in Martial Arts does not lie in trick, only in the mastery of technique is proficiency gained. This book is the study of an art and, as such, requires careful study for the reader to become proficient. A word of warning: reading a book by itself is not enough; effective instruction calls for a partnership between teacher, student, and daily training.

Remember Kempo originated as a stylized routine of punching and kicking movements practiced by Chinese weaponless fighters. Its purpose was to enhance their agility and to perfect the gestures of hand and foot blows. To be effective you must also walk their path, there is no shortcut in the Art.

Simplicity of principle and diligent practice promote learning. Complexity in movement too early is a stumbling block to success. It confuses the mind, restricts free natural movement, compounds the difficulty of learning new technique, and disrupts the learning process. Students must translate what they see and do into a language their minds and muscles can remember. Only in this way can they coordinate thought and action automatically into response in a real situation. Otherwise, when confronted with a situation that requires optimum performance and correct response, their attention can be divided between eagerness to respond and efforts to remember technique. This is when the mind and the body must merge if students are to respond appropriately. The body must join the mind simultaneously. If students haven't engaged in the necessary repetition and focus, it is highly unlikely the response will be adequate.

Kempo exercise should make students conscious of the connection between thinking about movement and performing movement. Students conceive of themselves as performing graceful actions, thinking of each gesture as an expression of their total being and, if practiced in this manner, then students will learn the routines as a language and will move toward mastery of an Art.

These routines originate in the soft-style and have been made more suitable for the study of an art by eliminating those movements, however effective, that impede the learning of good motion. These routines are a series of postures connected by smooth flowing movements. The rhythm is natural and continuous; a barely perceptible hesitation celebrates each posture. Imagine doing these routines in water. Get a mental image of movement that is characterized by strength and beauty. By fighting the water movements, an example will be floundering and graceless. Move through the water naturally, rather than

against it; and the gain will be a graceful, strong, fluent style of movement that the body can translate into self-defense moves.

The techniques of Kempo and the principles that make it work have been handed down from instructor to student for untold generations. This information cannot be passed down solely by written word. The close relationship between instructor and student has been the vehicle by which the Style's most secret techniques survive. The Westerner's desire to analyze and question everything has merit, but an over-analytical mind initially impedes the natural process of getting the body to educate the mind. The basic structure of the school can be lost in the process of over analyzing, for it is truly amazing to watch the basic process educate the student through repetition. These formal repetitions are called kata or form, and it is in this way that the internal knowledge of the form comes to the student. It is common to hear a student say that the technique has been mastered after only a short time; expressing that any mastery has been achieved implies that the student has not grasped the true meaning of the Art. The real Art is in the experience of training and not in the final accomplishments.

In training a natural spontaneous movement is derived. One can move to defend as easily and automatically as reaching for a doorknob. Continuous practice and repetition of form will allow the body to train the mind; and, after hundreds of repetitions, the mind can train the body.

The method of using form for training is typical in most martial arts schools, and extensive warm-up is not required. Form is both a solo exercise and a process requiring two people to better facilitate the learning of timing, distance, intersection, weaponry, and target area. For many students, two-person forms also serve to overcome fear of contact. In this type of form, the object is not to hit the opponent but to move smoothly back and forth building knowledge essential to the combative sphere.

If the concept of form is approached carefully and form studied correctly, the student usually progresses in the following fashion:

- Unaware of one's limitations
- Aware of one's abilities
- Aware of one's limitations

This progress from beginner, to intermediate, and then to advanced student is a necessary path for students. It helps to organize their understanding of the limitations and abilities with the outcome being genuine confidence.

In some of the older Kempo schools, the ranking system coincided with the student's progress and time in training. Today most Kempo schools have adopted the Dan/Kyu system with the beginner wearing a white belt and the more senior students wearing a black belt. Symbolically, this is a process where the white belt, with time and effort, becomes worn, and the older student's belt blackens with age.

Many self-defense situations are the result of a clash of opinions, words, or actions. The Kempo student is taught that the challenge becomes one of self-control. These situations generally occur when one person attempts to overcome another (in the west it is considered cowardly to walk away from confrontation). In Kempo it is considered superior technique to defeat an opponent without ever having to fight. In these situations, the aggressor, with ego left in one piece, most often has no need to pursue a situation with no challenge. The no challenge response may often frustrate or embarrass the aggressor; nonetheless, the situation is diffused when the Kempo student merely walks away. This requires not only self-control but self-confidence, things not easily acquired when one is unsure of their abilities. An attitude of gentleness and even kindness to an aggressor is a difficult one to understand, cultivate, and master.

We all know individuals who, regardless of our efforts to avoid them, are relentless in their pursuit of a confrontation. When the concept of no challenge does not work, the student must learn to yield from attacks, placing emphasis on calming and relaxing the body so that it can respond to threat like an echo. Although the technical response for each situation is impossible to describe, the theory of no resistance and yielding initially to the aggressor is essential. This takes self-discipline as well as self-control. It is imperative that the Kempo student apply only the force required to quell the violence in any situation. The student who does not embrace this deliberate defensive philosophy cannot find approval in the art. So, a philosophy of no injury is implied when dealing with all but the most serious threat.

Kempo trains a person not to kill an assailant but to control them whenever possible. It is considered a mark of refinement to diffuse a situation gently, quickly, and, whenever possible, subtly. This is the way of Kempo.

The Nine Basic Techniques

A basic, and strong, foundation is essential to any major effort. To start at the beginning, the basic techniques consist of three strikes (punch, back fist, knife hand), three blocks (down block, middle block, rising block), and three kicks (front kick, round kick, side kick). There are, of course, many more techniques in karate besides these nine basic techniques, but

since these techniques and their proper execution are usually addressed to the beginning student, the overwhelming number of possible techniques has been simplified and reduced to nine separate and distinct motions which are essential and nonrepetitive. The new student has enough to worry about without being forced to learn too many karate techniques which are incomprehensible. By introducing only nine basic techniques, the beginning student is allowed to add to the technical repertoire as the student progresses in individual training.

It is essential that beginning students constantly perform all basic techniques to the best of their ability. This is necessary for progress because all karate technique must rest on a solid foundation of strong basics. Knowing this, even students with many years of training can be seen trying to improve any flaws they detect in their performance. The overall concern for beginning as well as advanced students must be for technical perfection. To attain this goal calls for a process of constant correction both in solitary and in group practice. When a mistake is detected, correct it immediately and continue to correct every mistake until the technique is perfect. The student who says a technique is good enough has missed the point of karate training.

Fancy techniques are useless unless the student learns to deliver a weapon. A punch without a properly tightened fist is more likely to hurt you rather than your opponent. To make a fist, first extend the fingers of your hand. Then curl the fingers tightly, starting with the little finger, then the ring finger, middle finger, and index finger, pressing each finger tightly against the outside of the first two fingers. Since the striking area of the fist is the front of the first two knuckles, the fist must be aligned with the wrist and forearm. Squeeze the fist as hard as you can. The first time you make a fist will take a long time, but it will get easier as you continue to train. The back fist strikes with the back of the fist, along the tops of the first two knuckles. The knife hand is delivered with the edge of the hand, fingers extended and held tightly together, thumb cocked to tighten and strengthen the knife hand. All the muscles of the hand, wrist, and arm are locked on impact when striking with fist, back fist, or knife hand. The striking areas of the foot which are most effective are the ball of the foot and the heel. The ball of the foot is delivered with the foot pointed along the leg and the toes pulled back. The heel is delivered with the heel exposed by flexing the ankle, bending the foot toward the knee. As before, all the muscles of the foot, ankle, and leg must be locked on impact whenever kicking.

Karate gets its power through efficient and effective delivery of technique. Beginning students are asked to perform basic techniques in a stylized fashion to obtain the benefits of discipline, proper muscle alignment, and calisthenic exercise. Becoming proficient in basics is not necessarily fun and, occasionally, students must force themselves to

regularly practice these first steps in karate training. Besides exercise and disciplinary value, the student will learn how to generate power through correct muscle alignment. The muscles of the body must work in the proper sequence to accelerate the technique from beginning to end. The student must learn to deliver the technique with maximum strength and with enough accuracy to strike a vital area. This concept of attacking vital areas allows the karate practitioner to defeat the physically superior opponent.

An honest workout incorporating the nine basic techniques will develop muscle strength, improve coordination, and increase stamina; but to reap these benefits, the student must always train with complete dedication. To force the development of large muscle groups which will lead to greater physical strength, additional demands must be placed on the muscles by accelerating every technique and contracting the muscles as rapidly as possible. To improve coordination, the student must step rapidly from one stance to the next. This requirement will ensure that the small muscle groups learn to stabilize the body properly, and the student will move swiftly and surely. The physical stress created during these intense workouts will increase stamina. Proper speed training is the best builder of strength, coordination, and stamina. Other types of exercises may improve performance in specific areas, but only martial exercises ensure the development of the martial artist. There are no shortcuts along the Way. The physical weapon is only forged in the fires of individual determination.

The beginning student should try to copy the more advanced students and project the same feeling of strength, speed, confidence, and control. Advanced students perform techniques exactly the same way every time. Their posture is correct, with the upper body upright, eyes focused on an imaginary opponent, weight properly balanced. When they move, their bodies do not bob up and down, but move smoothly. They show purpose and determination. The end of each hand technique coincides properly with the completion of each step. The body is relaxed, allowing maximum acceleration of hand or foot, and the weapon is tightened fully just before impact. They breathe properly, exhaling audibly with each new effort. When they are totally committed to strike, their complete concentration summons speed from the push of the legs, pivot of the hips, twist of the waist, turn of the torso, and thrust of the arm, as the fist is driven to its maximum acceleration. The shout accompanying this technique is an ear-shattering sound which arises from the total focus of will power.

FORWARD LEANING STANCE

FOOT POSITION

1. Shoulder width apart
2. Length proportionate to height (approximately 36")
3. Both feet facing forward (or pigeon-toed)
4. Front knee well bent, perpendicular to front foot
5. Back knee locked
6. Rear heel flat on ground

BODY POSITION

Shoulders and hips squarely facing forward

WEIGHT DISTRIBUTION

60% over front foot, 40% over rear foot

TO MOVE

1. Slide ball of rear foot along mat, describing crescent arc
2. Bring heel down at completion of step

PUNCH

ATTACKING WEAPON

Fist

TARGET:

Opponent's solar plexus

TO PUNCH

1. Punching hand starts palm up
2. Allow punching hand to rise several inches
3. Drive punching fist forward toward opponent's solar plexus, keeping palm up

4. As punch extends, keep elbow close to side
5. Turn fist over at end of technique
6. Tighten fist strongly just before impact

ENDING POSITION

1. Arm fully extended, fist palm down, at centerline
2. Ending height at solar plexus

BACK LEANING STANCE

FOOT POSITION

1. Heels in line
2. Length proportionate to height (approximately 36")
3. Front foot facing forward, rear foot perpendicular
4. Both knees well bent
5. Front knee perpendicular to front heel, rear knee perpendicular to toes

WEIGHT DISTRIBUTION

40% over front foot, 60% over rear foot

TO MOVE

1. Slide ball of rear foot straight forward
2. Swing toes of rear foot out perpendicular to line

BACK KNUCKLE

ATTACKING WEAPON

Back of fist

TARGET

Opponent's temple

TO BACK KNUCKLE

1. Bring striking hand up to opposite ear
2. Keep back of hand next to ear
3. With a continuation of the same circular motion, drive bottom of fist toward opponent's temple
4. Turn fist over at end of technique, allowing back of fist to strike target
5. Tighten fist strongly just before impact

ENDING POSITION

1. Striking arm extended, elbow bent
2. Ending height at temple

KNIFE HAND

ATTACKING WEAPON

Knife hand

TARGET

Opponent's neck

TO CHOP

1. Bring striking hand up to opposite ear
2. Keep palm next to ear
3. With a continuation of the same circular motion, drive thumb-side of knife hand toward opponent's neck
4. Turn knife hand over at end of technique, allowing little finger side to strike target
5. Tighten fingers of knife hand just before impact

ENDING POSITION

1. Striking arm extended, elbow bent
2. Ending height at neck, at a 45-degree angle to ground

DOWN BLOCK

AREA DEFENDED

Lower body

DEFENDING WEAPON

Outside of wrist

TO DOWN BLOCK

1. Bring blocking hand up, palm toward opposite ear
2. Drive hand downward and outward
3. As hand passes waist, rotate hand outward
4. Push hand away from body
5. Tighten fist strongly just before impact

ENDING POSITION

1. Blocking fist well extended, parallel to the thigh

MIDDLE BLOCK

AREA DEFENDED

Midsection

DEFENDING WEAPON

Inside of wrist

TO MIDDLE BLOCK

1. Bring blocking hand forward, palm down, across the waist, close to body
2. Drive hand upward and outward
3. Rotate fist outward
4. Tighten fist strongly just before impact

ENDING POSITION

1. Blocking arm extended, elbow bent, fist about chin high, just outside centerline

RISING BLOCK

AREA DEFENDED

Upper body

DEFENDING WEAPON

Outside of wrist

TO RISING BLOCK

1. Bring blocking hand forward, palm up, across waist, close to body
2. Drive hand upward and outward
3. As hand passes face, rotate hand outward
4. Push hand away from face
5. Tighten fist strongly just before impact

ENDING POSITION

1. Wrist just above top of head and centered
2. Forearm at a 45-degree angle

FRONT KICK

ATTACKING WEAPON

Ball of foot

TO FRONT KICK

1. Cock kicking leg by bring knee up
2. Keep foot of kicking leg perpendicular to knee
3. Allow standing foot to pivot naturally

4. Keep shoulders square
5. Drive kicking foot forward, horizontally
6. Tighten foot strongly just before impact
7. Retract kicking foot strongly to beginning position

ROUND KICK

ATTACKING WEAPON

Ball of foot or instep

TO ROUND KICK

1. Cock kicking leg by bring knee up
2. Allow standing foot and shoulders to pivot naturally
3. Kicking leg will begin in the same manner as the front kick
4. Drive kicking foot forward turning the foot, and thus the hip, over at the end of the technique
5. Tighten foot strongly just before impact
6. Retract kicking foot strongly to beginning position

RIDING STANCE (HORSE STANCE)

FOOT POSITION

1. Feet parallel to each other and in line
2. Length proportionate to height (approximately 35"
3. Both knees perpendicular to toes
4. Both knees well bent

BODY POSITION

Feet, hips, and shoulders square and perpendicular

WEIGHT DISTRIBUTION

Weight distributed equally over both feet

TO MOVE

1. Slide ball of rear foot behind heel of front foot
2. Allow upper body to turn naturally opposing movement
3. Slide other foot forward, completing the step
4. Bring upper body back to proper position

SIDE KICK

ATTACKING WEAPON

Heel

TO SIDE KICK

1. Cock kicking leg by bringing leg up
2. Turn shoulders slightly away from target
3. Allow standing foot to pivot naturally
4. Drive heel of kicking foot forward, horizontally, toes downward
5. Tighten foot strongly just before impact
6. Retract kicking foot strongly to beginning position

The One Hundred and Eight Movements

One hundred and eight movements are derived from ancient Chinese self-defense sets, and each movement presents a method of attack and discusses its related theory of defense. The 108 Movements are linked in order of progressive difficulty; and, together, they become Form. Students are taught a sequence of nine individual forms which are subsets of the whole and are more easily learned. These two-person and three-person sets are designed to increase the fighting skills of each student logically and methodically as the student advances in rank. It is this graduated method of instruction, with its emphasis

on technique instead of strength, that allows the Kojosho System to benefit every student, regardless of initial physical talent.

One hundred and eight movements cannot possibly answer the limitless questions which can be raised in combat. However, the theories which form the basis for the 108 Movements provide all the tools which are necessary for victory, but success or failure ultimately lies with the individual. In order to study each theory of intersection, one student is designated as positive and plays the role of the attacker. The other student is designated as negative and plays the role of the defender. Together, they explore motion and develop and refine the physical, mental, and spiritual skills utilized in combat.

It is necessary to understand both the attack and the defense. Unless you have seen the variations of attack, you will never trust your defense; and unless you know how to penetrate defense, you will never attack with conviction. Historically, karate has always been an art of self-defense. The traditional means of defense has usually been the empty hand; but even when weapons are used, they are primarily defensive in nature. However, in order to defend with certainty, the defense must be able to contain the attack. The defender may choose to yield initially; but in order to win, the attack must be nullified, and the attacker must be controlled. Knowledge of how to attack and how to defend, and more importantly, when to attack and when to defend is taught in the nine subsets of the Kojosho Form.

The Kojosho Forms

Two-person forms characterize the Kojosho System. Since physical combat requires two people, it is only logical that the best way to practice a martial art utilizes an attacker and a defender. Since effective defense invariably results in the neutralization of the attacker and passing of control to the defender, who subsequently counterattacks, it is only reasonable that form also reflects this reality and demonstrates these principles. Fighting styles which lose their practical application and fail to mirror reality merely become variations of the dance, providing only calisthenic benefits and aesthetic appeal. The true martial artist derives more satisfaction from the simple technique, which is both efficient and elegant, than from flowery motions, which prove to be impractical.

The final three Forms of the Kojosho System introduce the concept of the third-person. The dialogue begun by the two-person Forms is now expanded to include conversation by a third participant. The third-person Forms work between the two-person Forms, attacking one opponent and defending against the other opponent simultaneously. Knowledge of the

third-person Forms is restricted to those advanced, black belt students who have demonstrated their personal progress and continued dedication to the System.

Together, the Kojosho Forms make up a complete encyclopedia of movement, whose nine volumes contain the whole of the Kojosho System's knowledge of what comprises correct motion and what constitutes efficient application. The Forms discuss in great detail the three principles of proper intersection which are rhythm, timing, and distance. All of these components must be present at the same time in order to hit with maximum effect. When correct utilization of strength is added to this formula, the result is devastating. The Forms also discuss the necessity for total physical commitment. Unless the blow is driven with the full weight of the body behind it, its potential power will be greatly reduced. The Forms also reveal the significant theories of strategy which are necessary for the effective delivery of technique. Being able to hit is the end result of the proper application of the previous well-known principles, but being able to hit hard only results from the additional force generated by strong motivation. The Kojosho Forms resolve this dilemma by allowing the Animals and Elements to inject their emotional qualities into the technical movements of the Forms. Look at the Forms and see how the Crane fights the Tiger, how the Snake battles the Hawk, and how each Animal attacks and defends itself.

KOKAKU

Tora, the Tiger, and Tsuru, the Crane, make up the first two-person set, and they incorporate the essential principles of attack and defense. To teach beginning students how to hit hard and to penetrate, the Tiger teaches students to attack with courage and determination and allows students to take on the emotional qualities of the Tiger. Conversely, in order to teach beginning students to defend effectively, the Crane teaches students to respond with discipline and precision, encouraging students to take on the emotional qualities of the Crane. Together, the Tiger and the Crane are an expression of offense and defense and the pulsating nature of the sphere of combat. What is initially aggressive must later yield, and what starts out defensively must ultimately counter. Students must learn to attack totally and defend completely and must allow their energy to flow unimpeded between the opposite poles of aggression and defense.

JAYO

Ky , Senjutsu, the Nine Maneuvers and, Kakure Y[^]so, the Hidden Element, are the more modern names for the Snake (Hebi) and the Hawk (Taka), the second two-person set. While the first two-person set discusses the single technique, the Nine Maneuvers and the

Hidden Element teach combination effectiveness and how to attack and defend while using multiple techniques. The Nine Maneuvers teach the attributes and emotional qualities of the Snake, which uses deadly strikes, circular as well as linear motion, and continuation of technique to win. The Snake knows how to coil to store up energy and when to release that pent-up energy in a strike. Conversely, the Hidden Element demonstrates the characteristics of the Hawk, which flies elusively and attacks suddenly, absorbing blows and counterattacking. The Hawk knows how to overcome the instability of flight and offset the initial size disadvantage with the superiority of speed. Together, the Nine Maneuvers and the Hidden Element are an expression of the effectiveness of multiple attacks and the necessity to defend with light, speedy movements, redirecting instead of opposing the attacks. These forms equip students to deal with the sophisticated opponent.

RYŌROKU

Ch^ūy^ū No Kata, The Positive Long Form and Ch^ūin No Kata, the Negative Long Form, are the more modern names for the Dragon (Ryu) and Deer (Shika), the third two-person set. They introduce the principles of continuous motion, action, and reaction in a circular flow. The Positive Long Form is a song of the Dragon. The Dragon incorporates the Tiger, Crane, Snake, and Hawk and is the complete warrior, favoring no particular weapon, yet utilizing all things as weapons. The Positive Long Form presents the emotional attributes of the Dragon. The Form trains students to fight like the Dragon, valiant and shrewd, smothering the opponents under a continuous barrage of circular techniques. The Negative Long Form presents a smooth impenetrable defense. Using the alertness, awareness, and swiftness of the Deer, this Form teaches students to tempt the opponent into overreaching and then to counterattack the overextended opponent at odd angles, not opposing force with force, but intersecting outside the opponent's power curve. Together, the Positive and Negative Long Form examine the strengths and weakness of circular motion; and from the study of these Forms, students learn to find and exploit the flaws in the technical structure of the superior opponent.

SANNIN NO KATA

The concept of the Third Person interposes the Leopard (Hyo) between the Tiger and the Crane, the Monkey (Saru) between the Snake and the Hawk, and the Bear (Kuma) between the Dragon and the Deer. The Third Person must attack one while simultaneously blocking the other. Because the student's two eyes are limited in what they can physically see, the Third Person must develop the third eye of perception and intuition. Although

understanding of both attacker and defender makes the task easier, still the Third Person must be able to feel the actions of the opponents with a sixth sense; and this ability allows the student to move in harmony and safety between them both. The concept of the Third Person develops the sensitivity to look with the inner eye and prepares students to face the ultimate opponent.

Tiger and Crane, Tora and Tsuru, when done joint set (Futari No Kata) are called Kokaku. Snake and Hawk, Habi and Taka, are called Jayo. Dragon and Deer, Ryu and Shika, are called Ryuroku. When Leopard is used to create a third person scenario, it becomes a Sannin No Kata and named Kokakuhyo. When Monkey is used the Sannin No Kata is called Jayoen. When Bear is used the Sannin No Kata is called Ryurokuyu.

The following is a listing of the weapons and their corresponding names for Kata:

Jo	Jo No Kata
Bokken	Bokken No Kata
Fan	Ogi No Kata
Sword	Shinken No Kata
Flywisk	Yofutsu No Kata
Spear	Yari No Kata
Two Swords	Futaken No Kata
Sword/Saya	Ken To Saya No Kata
Fan/Flywisk	Ogi To Yofutsu No Kata

The Road to Freestyle

Traditional Karate is defined as schools which emphasize art, health, and discipline before self-defense. Courtesy and respect are ever present between students and instructors and between each student. Class is conducted in such a manner as to require students to focus mentally and to physically examine each technique.

For beginners, class is new and foreign. Every attempt must be made to insure clarity of purpose and essence of motion. For this reason, each class should begin with Kihon, fundamentals. The beginning of each class concentrates on basic technique. Slowly, moving from one technique to the next, total concentration is the required lesson. The time span between the initiation of each technique must be long enough to allow students to

examine each motion. This also provides an opportunity for students to warm-up sufficiently. In every system there are specific techniques which are the building blocks and, as such, must be reinforced in every session for beginning and advanced students alike. This portion can consume as little as 15 minutes or as much as the entire class.

Following these slow basic movements which emphasize correct stance and concentration, students are encouraged to increase the speed of execution without sacrificing the basic fundamental technique. This next step in the beginning phase emphasizes Kime, focus. The discipline of exactness in technique requires total concentration to one specific place in time and space and demands that every fiber of being participates.

The intermediate class is designed to build combinations without sacrificing basic technique. To build effective combinations, one must move with the potential of total commitment without celebrating individual techniques. Once students have acquired this concept, form can be introduced.

Form is a prearranged series of movements designed to help the student learn correct motion. Each system has a series of forms that leads students through the maze of techniques to individual motion. These forms often times represent an instructor's life work. For that reason, they are retained permanently by students so that, in turn, they may offer the forms as the correct formula to subsequent students.

Once form is sufficiently mastered, students will acquire a unique sense of control. This control allows students to minimize the chance of injury when working together. Futari No Kata, two-person form, requires that the emphasis now shift to timing, distance, intersection, weapons, and target area. Again, courtesy and control identify the superior student. Styles which miss this fundamental precept will never retain long-term students.

For advanced students the next step in this progression is sparring. Sparring is essential for all students to develop a non-mechanical, more practical use of their self-defense vocabulary. Free sparring should and can be conducted at a safe speed and in an environment conducive to learning. Respect must be maintained. Students of all ages can work together and learn if this very simple precept is observed.

Since the turn of the century, this concept of sparring has been distorted to mean a controlled life and death engagement, encouraging people to fight faster and harder and, in doing, so drive away all but the most stubborn. Some students, like organizations, have chosen to emphasize the sport aspect. Sport Karate has grown to such proportions that many people perceive it to be the art itself. The problem with this view is that it most often discourages the people that most need a vehicle of health, discipline, and self-defense.

Although competition can be a legitimate aspect of the art, it is only a small portion of what can be learned from traditional study. If we are to be perceived as artists we must preserve the art aspect with flexibility for students of all ages, capabilities, limitations, and aspirations. This can only be done under the umbrella of tradition. Although new systems and information appear daily, they are all held accountable to the time-honored tradition of being of value to humankind in areas other than combat.

Freestyle is then the natural extension of good basic technique put to the tests of timing, distance, and intersection. The resulting self-defense skills will be valid only if we understand the nature of combat.

The Nature of Combat

The survival instinct comes from Nature itself, and Combat, existing since the dawn of time, has been its sieve. Although the ability to fight is inherent as an instinct in any species that has survived, the motion of fighting is a learned skill which can be further developed by experience. Despite the great diversities of style and system, there are movements common to all the fighting arts. Most systems cultivate a partiality taken from the whole. The originator of any system was usually a specialist, and what was taught dealt with that individual's specialty. If the teacher could effectively convey this information and the students were of the same build and temperament, they successfully learned to apply that stylized motion. Unlike those martial schools which study specialized techniques, the study of Kojosho is the study of motion itself. The Kojosho Forms are a systematic approach designed to bring the individual in touch with an intrinsic awareness of the whole motion of nature and not a stylistic partiality. While the ultimate goal of Kojosho is to progress beyond the need for combat, along the way the Kojosho System achieves this goal through the concept of a practical combative education. Kojosho sees the attributes of individual opponents as loosely fitting into the nine movement concepts of the nine animals and the nine attitude concepts of the elements. These are movement and attitudes balanced one against the other. From these concepts are derived the particular strategies used in dealing with each individual opponent or situation. When confronted, students will have to respond. If the response is in any way a stylization, there is a good chance that they will lose their encounter. In order to be spontaneous, motion must come from the education that students' survival instinct reflex gives them. This belongs to no style or sect but is very much the property of each individual. A good karate system then develops and refines this natural motion without interfering with it. Although in the end, the Form should finally be transcended; we in Kojosho regard the Form as the continuing vehicle for learning the principles of probing, closing, and follow-up. Further, we believe the Form will give us the knowledge we need at the time we need it, providing we lend the

necessary effort to its study. Ultimately the motion of Kojosho goes beyond the mechanics of the Form; thus, Kojosho achieves its purpose by promoting a more and more intimate awareness of the continual flow of all motion. Combatively, this means that the whole person is taught to respond naturally. As such, style is considered to be more a matter of effectiveness derived by individual taste. Rather than depending on external techniques which must be rigidly followed, Kojosho endeavors to bring out the practitioners' innate natural qualities.

PROBING

The motion efficiency in the practical methods of fighting as employed by animals is the true reality. This is true, despite the fact that they make no use of contact gear or full contact training. Instead, conditioning comes from a natural process of living in close harmony with Nature, and technique comes from a natural experience evolved by playing with siblings.

Many animals, employing their natural fighting methods, make use of probing or reconnaissance actions to feel out the strengths and weaknesses of their opponent's defense. Although not all animals make use of this behavior, it is a very valuable tool in the martial artist's repertoire. This is a simple concept to acquire, and it further deepens the understanding of a natural system of fighting, one based on the education of instinct to its ultimate of sophistication and efficiency.

CIRCLING

There are five ways to circle that create openings during the interaction between opponents. It is possible to circle clockwise, counterclockwise, to the front, to the rear, and, in addition, it is possible to make sudden changes of motion in order to unbalance the opponent or open-up a new line from the opponent's continued momentum. A little work with this concept will eventually provide further guidance. Also, one can create openings by pressing forward, pulling back, or making various position changes around the eight directions.

FEINTING AND FALSE ATTACKS

Making use of feints or false attack motions opens opportunities and tests the intensity and method of the opponent's reactions. These motions can be used to the outside or inside,

high or low, right or left edge, center line above or below, and front or rear. In general, a feint refers to a partially extended attack usually within the critical distance that provokes a reaction. Conversely, a false attack refers to a fully extended attack outside the critical distance in order to provoke a reaction.

CHANGING AND LEADING

In developing and practicing probing, bear the following concepts firmly in mind.

Motion is based on change. Change frequently without making a fetish about it. Trust your instincts; it is better to let change happen naturally rather than attempting to initiate change.

Rhythm and tempo should change as well as position.

It is of the utmost importance to understand, cultivate, and maintain a feeling of leading. This means to keep one step ahead of the opponent, to keep the opponent responding to your fight. In other words, set the pace and tone of the fight, however you feel it, thus forcing the opponent to fight your fight.

Probing is used to ascertain the intensity and the specific reactions of an opponent. Much can be read about how opponents must defend or be hit by observing their basic position. At certain critical points, it is necessary to clarify what an opponent's immediate response will be and, at this time, reactions must be provoked and then acted upon instantaneously.

CLOSING

The initial closing move usually happens in two phases which are applied as one movement. In order to understand this, it is necessary to understand the concept of critical distance.

Critical distance is the distance at which one can strike the opponent with a specific technique. When the distance is closed correctly, it should be difficult if not impossible for the opponent to defend against a strike. The difficulty of defense arises from the speed of delivery and the lack of telegraphing on the attacker's part and the reaction time of the opponent. This is accomplished first by practicing the technique to a point where there is no telegraphing that an opponent can sense. Secondly, it is accomplished by disguising any other tensions present that are caused by external pressures. As a general rule, the initial move will occur outside the critical distance, then closing to a critical distance as quickly and deceptively as possible. For a rule of thumb, the strike or feint should be initiated the

instant critical distance is reached. Hopefully, this will prevent the opponent from beating you to the punch. The line which the strike follows will be in one of three conditions: open, partially closed, or closed. When the target area is partially or fully covered, it will be necessary to go around or through whatever is blocking the line. If it is not possible to go around or through the block, then change the weapon, the target area, or draw the block out of position and thus off the line the technique will take.

The instant of closing is perceived by instinct, and the methods of closing are many. Herein it is expedient to discuss some but by no means all possible methods of closing.

In general lead with the foot or the hand, the lead or rear side. The lead side, which is the side of the body, which is closest to the opponent, is generally safer and therefore more common. The attack should travel forward continuously with false attacks sometimes used as cover-fire while going in. The progression of the attack can take the form of a simple strike or, more commonly, employs a feint, false attack, or a double attack to multiple target areas. All of these points are important to the successful execution of closing.

METHODS OF CLOSING

The advantages and description of five methods of closing are explained below.

Speed lunge--By executing the speed lunge, distance is rapidly covered. To execute the speed lunge, stand with the feet perpendicular and comfortably spaced, about one shoulder width apart, with the majority of the weight on the lead foot. The lead arm should be relaxed and exactly on the line of intention, elbow in line with the striking area. Lift the heel of the lead leg and with the same motion lift the toes, exchanging the heel position with the toe position in a kicking motion. At the same instant, thrust off with the rear leg and allow that leg to follow forward. As the lead foot hits, toe to heel, the hand should strike in harmony with the shift of weight. Correctly done, a simple attack and the speed lunge take virtually the same time to execute, yet the speed lunge covers more distance, about a yard.

Gain--By bringing the rear foot up to the lead foot, the gain is used primarily by a shorter martial artist to close the distance on a taller opponent.

Angle step--By stepping forward at an angle, the weaknesses of the opponent's stance structure can be exploited.

Shin barrier--By charging with the shin perpendicular and the knee raised high, the lower levels can be effectively protected.

Double change--By changing direction when circling, the opponent's balance problems can be exposed and the critical distance can be entered deceptively.

The methods of closing cannot be emphasized strongly enough. Practice them both mentally and physically until you understand the underlying concept behind the movement; pay special attention to the weight shifts. Your weight should be on one foot or the other in fighting and only rarely centered between both feet. This weight distribution concept is true to all phases of the art, especially the lead, and is as simple as walking. However, it is difficult to achieve and, therefore, must be consciously practiced so that it is natural and easy during combat.

The Warrior Virtues

The development of focused physical strength is the logical result of serious karate training. To attain this goal, martial artists forge an iron will which in turn forces the body to become strong and responsive, resolute and unyielding. The ability to endure hardship and to perform as required is the hallmark of a black belt, and action becomes the usual response to every situation. The trained reaction of domination and control becomes the instinctive solution to any dilemma. However, promoting physical training to the exclusion of total development confuses that which can be with that which should be. Success does not imply rectitude, nor does valor imply justice.

Power without discipline is brutality. Only nobility of purpose can justify the final recourse to violent action, and it is then that the warrior must carefully walk the narrow path of morality between insufficiency and vindictiveness. Senseless violence is the inevitable consequence of power without discipline, force without direction, or action without virtue. Any discussion which attempts to debate first causes or epistemology often degenerates into rhetoric. It is enough for our purposes to state that the warrior virtues can be shown to be of practical value to karate students and the natural result of proper karate training.

The cultivation of the warrior virtues by karate students is totally pragmatic in its application and can be easily divorced from any philosophical ramblings about moral justifications. Since the study of the martial arts is not intrinsically valuable, its magnetism cannot be explained to the uninitiated. Therefore, the conscious act of lending personal worth to one's training is existential in its nature, and it is commitment which separates the dilettante from the martial artist. Making that free choice and accepting total responsibility for the consequences of one's actions must ultimately lead to a personal ethic. Personal behavior does not need to be dictated by concepts of right and wrong. Instead, behavior can be determined solely by practical considerations.

Any act which diminishes individual worth is a perversion. Any limitation of personal growth is immoral. Indiscriminate restraints on self-determination are unethical. All of these statements are pragmatic definitions of improper behavior, and postulates of proper behavior can be determined by their converse. Instead of limiting self-expression and preventing further evolution, proper boundaries encourage personal freedom which results in the perfection of the individual. The warrior virtues are not so much a restriction of freedom or an adoption of moral standards, but an invitation to progress beyond the limitations of physical technique. To be valuable, karate training must be applicable to the real world. The warrior virtues encourage personal motivation, and it is motivation that determines the course of our lives. Each student's pursuit of perfection yields individual benefits which ultimately lead to the betterment of all karate.

The warrior virtues are progressive in their application and cumulative in their impact. No one virtue should be thought of as more valuable than another. Although each virtue is discussed separately, individual virtues can never be isolated in an integrated person, because the warrior's virtues are dependent on one another. Power without discipline is brutality. Quick perception without mannerly conduct is vulgar. Authority without sympathy for the governed is despotic. High ideals without faith in others is egocentric. And motivation without stamina is impotent.

To summarize, karate is a moral martial system and not necessarily an ethical martial system. Since the goal of the Art is the development of the individual student, and personal choice and the freedom to make mistakes is essential to the process of growth and maturity, each student must extrapolate a separate and private set of ethical restraints from the overall moral precepts of the Art. Only in this way will the student learn to speak from the heart instead of merely reciting by rote the common set of values already established by others. The karate instructor bears a heavy responsibility because the training process endows each student with combative capabilities which can be used for offensive or defensive purposes. Aggressiveness is certainly a necessary component of the martial spirit, but the instructor must ensure that militant tendencies are tempered and balanced by the forces of reason, integrity, and justice. The basic principles are already in place. Through the progression of belt ranks from white to black, the student is gradually taught that certain virtues are an integral part of the development of the warrior. These qualities which the Art identifies and esteems are the Warrior Virtues, and are used to stop the spear of aggression.

COURAGE

Courage is the very first virtue which must be learned by the budding martial artist. So necessary is courage to the martial artist as the initial step in spiritual growth and development, that courage itself is often thought of as synonymous with virtue. Cultivation of courage is as essential to the karate student as the domination of fear. Since fear is a hindrance to action, and karate training attempts to develop instantaneous action, there is no place for fear in the psyche of the martial artist.

To martial artists, courage is the ability to persevere in the face of adversity. Physically, it is the ability to summon dormant strengths and win when winning seems impossible. Mentally, it is the ability to still the inner voices of self-doubt and fear of failure and focus completely and unflinchingly on total performance. Spiritually, courage is the absolute commitment to order and perfection in a world too tolerant of relative values and the anonymity of mediocrity. Resolute and uncompromising, this is the world of the martial artist.

Courage is a learned process. Just as students learn to execute karate technique through training and repetition, they also learn to exhibit courage through a gradual process of discipline and self-control. Initially, students are given direction by lecture and example. The underlying premise of early training is that fear is a natural though unproductive response which can be utilized as a helpful stimulus when carefully controlled and effectively rechanneled. This process of domination and redirection is courage--the active creation of a resolute will.

Courage and karate training are inseparable. Karate students must be taught that courage provides the motivational force which, when coupled with properly directed physical force, allows karate technique to succeed.

Karate training must begin with courage. Courage is the underlying force which gives all other virtues substance and meaning.

DISCIPLINE

Every dedicated martial arts student reaches major decision points periodically during training when the choice must be made whether to continue the serious pursuit of perfection. The Way is necessarily difficult, and the temptation is great for the student to settle for less than perfection, embracing the easy path which can never be the true Way.

The pursuit of perfection is a conscious revocation of the comforts of mediocrity and a deliberate embrace of the paths of glory. Most people are content to live in the drab,

colorless world of anonymity, willing to let others guide their footsteps, hesitant to take a stand. Fear of pain, fear of ridicule, or fear of failure saps their strength. The weak are incapable of functioning because they are unwilling to struggle and unable to believe in themselves. The uncommitted curse the world for their predicament, refusing to admit their troubles arise from personal inertia. On the other hand, the martial artist knows that the individual who shows strength at the proper time can make a difference. The martial artist who refuses to accept defeat must ultimately win or willingly die.

When students have learned this lesson well, the tendency is to believe that the display of strength, powered by courage, is the ultimate answer to every question. However, in the interests of spiritual harmony, power without discipline is brutality. Glory is not gained by conquest but is attained through self-control. Thousands of minor alterations which lead to the refinement of technique and hundreds of decisions to walk the narrow, rocky paths of personal development lead, inevitably to perfection. External strength is not enough. Internal strength is necessary.

This, then, is discipline, the outward manifestation of personal commitment which is the process of developing individual character. Courage is the dynamic force which motivates all martial artists. Discipline directs that energy and is the second warrior virtue which must be learned. Without courage we would not be martial. Without discipline we would not be artists.

KNOWLEDGE

It is natural and perfectly justifiable for dedicated students of a particular martial system to feel that their own system is superior to all other systems, but irreparable harm occurs when a spiritually small instructor engages in the spiteful and useless criticism of others. Any instructors who say unequivocally that their Way is the only Way and encourage students to follow their example are guilty of a monstrous conceit. Since martial arts are promoted as a path of personal development and are judged by the conduct of their practitioners, martial artists should eliminate every smallness of character in themselves and pursue instead the nobility of purpose they so ardently proclaim. Superior instructors treasure all martial arts and all martial artists, knowing that they are enriched by them all.

To discourage the pursuit of knowledge is immoral. Any deliberate limitation of personal growth is contrary to the spirit of the martial arts. Every student should be able to discuss rationally and intelligently the significance and merit of martial arts training by obtaining historical knowledge as well as personal insight. Western society generally perceives the martial artist to be a barbarian. If karate students are to alter that perception, persuasive

arguments can only result from the knowledge gained through the study of other disciplines besides the martial arts.

Karate deliberately sets puzzles within forms to test students. Years of studying forms with thoughtful analysis reveals levels of meaning which are easily bypassed in superficial walkthroughs. Students who look but do not see beneath the surface are forever mystified by the passionate love of the dedicated student for forms. For maximum benefit, work forms slowly, methodically, and carefully, in silence and in solitude. After years of painstaking effort, a form gradually reveals itself. The knowledge gained from this study belongs to the student forever because it was brought from the darkness of ignorance and mystery into the light of understanding.

COURTESY

All societies have standards of behavior which enable their members to live in harmony, but in the microcosm of the karate school, rules of proper behavior should be viewed as rules of etiquette instead of rules of law. Both etiquette and law deal with the conduct of the individual in society. However, laws are authoritarian directives imposed on the individual from without and demand obedience through fear of punishment. Etiquette differs from law in intent and is essentially self-motivated. Laws prevent improper behavior by dictating rules of conduct, while etiquette promotes social harmony by idealizing proper behavior. Etiquette is the display of good manners and should be the spontaneous response of every karate student.

To attain this goal, students must learn that the motivation for proper behavior must come from within, and that family harmony is the result of cooperation and respect for others. Students first learn physical respect for their instructor's superior capabilities. As training continues, the instructor must teach students that harmony within any group depends on deference to seniors and consideration for peers.

One of the most meaningful lessons an instructor can teach students is always the necessity of good manners and the importance of proper conduct, especially when the karate student deals with someone outside the Art. To preserve the Art's reputation, karate students should not be accused of having bad manners. Students who act correctly bring credit to themselves, their instructors, and their Art.

Students are essentially children in the Art. The duty of instructors is to teach students proper behavior by lectures and example. When instructors and students act with propriety, harmony exists within the group. This goal allows both instructors and students

to practice their art with a minimum of disturbance. Only then can we all pursue our studies with the proper mental attitude.

WISDOM

After several years of arduous training, dedicated students finally reach a technical barrier which cannot be overcome by verbal instruction or by individual initiative. Although the students increase their efforts, training harder and longer, no apparent progress is made because the barrier cannot be breached alone. To break out of this quandary, students must develop the faith to place themselves unquestioningly in the hands of their instructors. Instructors and students must see each other clearly and understand each other intuitively as they enter into the master-student relationship.

The unintelligible phase of martial arts training is very confusing to students. Often, replies from instructors are evasive and curt, telling students that harder work and more effort will cause all things to be revealed. As students falter, instructors become more critical and less tolerant. The desire and dedication of each student is put to the test time and time again. Finally, discouragement reaches a critical point. At this time, all preconceptions have vanished, receptiveness is at a peak, and students are capable and ready to undertake further training because, at last, students understand that they understand nothing.

Since this training is directed toward the development of the intuitive processes, classes are now held in silence. Students are expected to know what is required without unnecessary commentary or external observation. Students must copy the instructor's motion as perfectly as possible, following a fraction of a second behind the instructor's movements, attempting to subordinate the self in the unity of the whole.

If this training is successful, students understand that nothing of any real importance can be held in the hand. Perceptive powers have been developed, and internal energies have been awakened. Students feel themselves enlarged by the experience, glowing and vital, possessing potential energy. Together, instructors and students have revealed new avenues for students' expression. As always, instructors only point the way, and students must walk the path.

HUMANITY

Years of martial arts training inevitably lead to feelings of self-confidence and self-reliance, and these pragmatic attitudes, which are necessary for success in every endeavor,

continue to benefit and enrich the lives of all karate students both on and off the mat. However, those people who reach their goals at the expense of others and are unwilling to help those who follow have gained nothing but spiritual despair. Spare no effort to better yourself, but don't isolate yourself from humanity.

Form keeps the martial artist in touch with Humanity. The karate student who abandons Form also abandons the spirit of karate. A fighting system which touts practicality but does not also emphasize Form can never find approval in the eyes of the true martial artist or dignity in the eyes of the world. The Oriental fighting arts are unique because their aim is to promote spiritual harmony through the practice of combative techniques, and it is the civilizing and humanizing influence of Form which allows this process to take place. Karate training should exercise the body, stimulate the intellect, and uplift the spirit, and Form provides karate students with the self-awareness to seek those goals.

Humankind is both blessed and cursed with self-awareness and therein lies its tragedy and glory. Animals live their lives simply and spontaneously as best they can, as they are moved by the whims of fate; but humans must forever live with the knowledge of what is not, but could have been. The cynics believe that humans are baseborn and doomed to reach but never to attain, and the Humanists argue that humans are innately good and capable of achieving self-fulfillment through reason. However, observation only reveals individuals who stand earthbound, with their feet in the mire and their heads in the clouds. Time and time again, martial artists must weigh personal desires and selfish interests against the welfare of others, and from this clash of ideals and motivations comes nobility or dishonor. In the end, what matters is the ability to give rather than take throughout our lives.

HONOR

Look around your class sometime. If your fellow students are typical of other karate students in other karate classes, you will find one or two students who dislike what they are doing but cannot decide where it is they would rather be. Dissatisfied and uncommitted, they expend little or no effort in their training. On the other hand, most students are content to exhibit the minimum effort required, as they are alternately pushed and pulled up the ladder of belt rankings by their instructor's enthusiasm. Those few students who succeed do so because of hard work and determination, and because they refuse to accept anything less than success. Acceptance of failure is a luxury the martial artist cannot afford.

In this life, there are lookers, talkers, and doers. Lookers always find reasons not to start; talkers always find reasons not to finish; and doers accomplish the tasks they have set for

themselves. For every thousand people who voice ideals or hope and dream, only one person is capable of transforming words into actions or dreams into reality. For that one person, final performance is the only measure of success. Each decision throughout a lifetime of choices gradually and cumulatively shapes our environment, until finally, the world becomes an outward expression of the inner self. Spiritual harmony depends on making ethical choices when those choices are necessary.

Although the world is full of people who voice ideals but lack honor, an honorable person never lacks ideals. Honor is the primary virtue which dictates ethical behavior. The great ideals of Truth and Justice derive their meaning only in the context of personal integrity. Talking about ethics and morality and doing the right thing no matter what the cost is easy, but acting in accordance with these ideals is infinitely harder when the price demanded begins to rise exponentially. Honor only arises when a conscious choice is made to act in opposition to self-interest because personal integrity demands that kind of behavior. Honor is a rock in the temporizing world. Personal integrity can never be compromised because honor demands the absolute commitment to spiritual excellence.

TRUST

Though many benefits are derived from the study of Asian combative arts, they are not combative in themselves. Karate training directly addresses the unspoken fear of one's inevitable involvement in conflict and has dramatic impact on the attitudes of its students. Karate students who are forced to confront conflict time and again, as they practice, learn that they, too, have abilities and skills that are unique to them, and they are not without self-defense capabilities. This understanding is not gained in a day but is slowly acquired over the years.

Beginning students are afraid of being hit. This reaction is natural but counterproductive, since it prevents any retaliation and eliminates further defensive possibilities. Knowing this, the instructor tones down personal aggressiveness in order to reduce the student's apprehension. Gradually, through the observation of other, more seasoned students and with increasing confidence in the skills of the instructor, each beginning student learns that success is not a matter of personal taste and desire but in the trust of the instructor to lead them through the maze of technique to personal mastery.

Karate training frequently calls for the exchanges of techniques between students. During these times, students must take care to behave predictably and perform as the instructor has demonstrated to avoid injury. However, students now have enough experience to know that the effectiveness of the karate technique depends on delivering powerful blows to vital

areas. It takes conscious effort and personal resolve to stand without flinching and let other students attack when you are unsure of their skills. As students literally place their lives in the hands of their instructors and confront conflict time and again, trust between instructor and student grows, and a bond develops during this training, which, when nurtured, becomes the cement which binds them together for life.

LOYALTY

The first loyalty students learn is to their instructor. The student naturally looks up to the instructor in admiration and tries to emulate the instructor's skills. The instructor reinforces this behavior by establishing goals for the student. Instructors regard acceptable performance with approval and identify unacceptable performance through the postponement of promotion. Students unconsciously learn loyalty in their desire for promotion and in continual attempts to please the instructor with their performance.

Gradually, the student is taught loyalty to the group. An instructor, as the leader, verbalizes this concept, telling students that they are essential in the growth of the group, that without beginning students there would be no masters. As students continue training and spend hours practicing with fellow students, a bond inevitably emerges from within each student. The instructor encourages these emotions by treating the class as a unit, making the individual students feel responsible for each other.

Loyalty to the Art is the final step in the student's learning. As students work Form in solitary training over the years, they will find that Form will talk to them. This dialogue will establish a rapport between the students and the Art. The Art will take on a personal worth to the students, and the students will feel responsible for its continued welfare and growth.

One of the precepts of karate is that students must teach if they are to progress in their development as a martial artist. A time will come when students who teach must find within themselves the strengths of conviction and commitment. Students, as teachers, are forced to wed themselves to the principles of the Art. Once the student-instructor has made this necessary commitment to the Art, the evolution of the student-instructor into an instructor will begin, as the circle of loyalty continues to turn.