



- A Gathering of the Shorinjiryu Family
- Largest Group of Shorinjiryu Practitioners Worldwide
- Exchanging Knowledge, Spirit, & Friendship

Shorinjiryu Shinzen Kyokai Shorinjiryu Shimbun



From the Desk of the President

Myron M. Lubitsch, Hanshi

Greetings,

Well, the summer months are rapidly coming upon us unless you are from our friends in Australia who will be entering their winter season.

In any case, this half year has been absolutely hectic and fully charged with great events. The list is rather extensive so I figure I'll wait to the end of the year to list them all.

I am rather enthusiastic about what I see for the Shinzen Kyokai in the future. Long lost acquaintances have re-established their friendships, new practitioners have contacted us to obtain information about joining, and long term plans are being made.

Recently, I made a number of suggestions for articles which I gave to Renshi Pete for publication. These topics cover a litany of concerns and interests for our students. A few of our seniors have written their thoughts on one of the topics. I hope you will read them carefully and give thought to their insights.

One thing that really impresses me is the enthusiasm of the newer students and the comradery of the seniors. Both add up to a continued successful organization.

This year the Kyokai will host the 29th Shorinjiryu Shinzen Shiai dubbed "A Gathering of the Shorinjiryu Karate Family." I hope to see many of you there.

I wish everyone a wonderful and safe summer and a pleasant winter to those "down-under."

Myron M. Lubitsch, Hanshi 9th Dan
Shorinjiryu Kenryukan

2015 Calendar	
Saturday, February 21	Winter Regional Kenryukan, Brooklyn NY
Saturday, March 28	13 th Watanabe-ha Kenyukai, Owings Mills, MD
Saturday, April 18	Championnat Est-canadien de Koshiki de Sherbrook, Sherbrooke Canada
Saturday, May 2	Central Jersey Tornment, Edison, New Jersey
Sunday, May 23	Shindo Budo Kwai International PanAmerica Koshiki LaValle, Canada
Saturday, June 20	Father's Day/Spring Regional Brooklyn, New York
Saturday, October 10	29 th International Shorinjiryu Shinzen Shian Queens, New York
Saturday, November 21	21 st Annual Invitational Bogujutsu Tournament East Setauket, New York

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Joining the Kyokai

The Kyokai is open to all like-minded schools and students descended from Shinan Kori Hisataka. Schools may be asked to submit proof of lineage, to include documentation or video of forms practiced. To join, contact Hanshi Lubitsch at join@shorinjiryu.org.

Shimbun Submissions

The Shorinjiryu Shinzen Kyokai Shimbun accepts submissions on any Shorinjiryu related topic. Submitters do not need to belong to the Kyokai. All submissions will be reviewed by the Editorial Board and the Kyokai reserves the right to reject manuscripts that market a product or service, are not in alignment with the Kyokai philosophy of non-interference with member schools, or that advocate one school over another. Submissions should be in English, however foreign language submissions with English translations will also be accepted. The Kyokai reserves the right to make grammar, formatting, and other minor edits to improve the readability of the work.

Submit articles as Microsoft Word, text, or Open Office formatted word documents. Submit pictures individually, in addition to including them in your document.

The Shimbun publishes on June 15 and December 15. Submissions are due by June 1 and December 1. Late articles may be held until the next edition. **Submit articles to newsletter@shorinjiryu.org or directly to Renshi Pete at editor@shorinjiryu.org.**

Editorial Board

Myron M. Lubitsch, Hanshi, President

Brian Berenbach, Kyoshi

Peter Hiltz, Renshi

Unless otherwise stated, all articles in this document reflect the author's opinions. Inclusion in the Shinzen Shimbun does not constitute endorsement by the Shorinjiryu Shinzen Kyokai or any of its affiliates.

From the Desk of the Editor

Peter Hiltz, Renshi



Email publication of this edition will, I'm sure, show a similar pattern to the past where in response to each group mailing I receive a number of new undeliverable email notices. The number of recipients is dwindling; addresses die and are not replaced. I'd like to remind everyone to let us know at editor@shorinjiryu.org when your email address changes. As senior instructors, please let your students know about the Shimbun. It is the official publication of the Kyokai and with your attention and contribution will be a valuable resource in your Shorinjiryu journey.

My challenge to us all, from senior instructors to beginners, is the use the Shimbun to spread knowledge. There is diversity in Shorinjiryu, in some sense designed in by its founder. Let's use the Shimbun to explore that diversity. Ask hard questions and especially those that provide insight into the different learnings, teachings, and styles of the first generation instructors.

As always, practice hard.

Judgment

John Mirrione, Hanshi



Shorinjiryu kata looks very different than the mainstream traditional kata performed by such systems as Shotokan and Gojuryu. Our kata movement is not dominated by the linear movement we see in our

traditional counterparts. Instead, we utilize unique body and foot movements that generate increased power in our kicks and punches making us a formidable style of karate. As is in most systems of karate the simpler forms are learned first. As time goes by, the student slowly graduates to the more complex forms learning how to apply the techniques they have learned along the way. We never ignore review of basic techniques or forms. My teachers put a lot of emphasis on basics which are the foundation of any system. We practiced various hand and foot techniques each and every class until our bodies could do no more and then we moved on to practicing our basic forms.

Master Kori Hisataka learned much of what he passed on to us from several of his teachers. He took what he learned from life experiences and exposure to other great masters to formulate a most comprehensive style of karate. Over the years his students passed down what they learned. Kata changed somewhat from teacher to teacher depending on what period of time they learned them and from which teacher taught them. We know that

in the 1960s only 3 kata were taught along with several yakusoku kumite. Of course, the more senior instructors knew more kata, however, they did not have senior black belts under them to educate.

When I started to train in Shorinjiryu there was only one American who attained Black Belt rank. Dojo competitions were held every two months pitting one dojo against another. We participated in one annual tournament that included all schools. Kata was judged on speed, breathing, timing, balance, focus and correctness of application of technique, etc, etc. Today judging kata is much more complex as we have evolved to a more sophisticated style and acknowledge modest differences.

Several years ago while serving as an Arbitrator at a Shinzen event I was approached by a judge who brought to my attention that he saw a Black Belt perform a basic kata and receive high scores from the judges. He felt that it was more appropriate that a Black Belt should perform a more advanced form fitting his rank. While I was judging at an open tournament in Florida I saw Black Belts perform beginner and intermediate kata without criticism. At another event in Florida I was judging a sword routine where a Black Belt doing a complicated form was outscored by another doing a simpler kata. A complaint was made by the black belt who performed the more difficult form who felt he should have been given special consideration for doing the more difficult form. The event Arbitrator

asked the judges to explain to him what happened. My explanation for not giving the special consideration for the more difficult form was because it was flawed. The other Black Belt gave a nearly flawless basic kata performance so he received a higher score from me and others. The tournament Arbitrator agreed.

There are some who would insist that the kata selected to be performed at a tournament should coincide with the rank of the person performing it. This is the reason behind my writing this article. I will share with the reader a further clarification of my opinion: If both contestants in a kata match performed equally then perhaps I would give more consideration to the person doing the more advanced form. I do not judge kata by the degree of difficulty. I further feel that each judge could make their own decision based on whatever criteria that they feel comfortable with.

Shotokan Master Kanazawa has been known to demonstrate basic kata. Whenever he does he receives a standing ovation because his kata are always performed flawlessly whether they are advanced or basic forms. Karate Master Choki Motobu who lived during the early 1900s practiced one kata when he first started his karate training. He became an expert in the execution of his kata. He went on to defeat many karate masters in challenge matches using what he learned from that one single basic kata. If I were to ask the reader how he or she would judge a master of Shorinjiryu doing a beginner kata what would the answer most likely be? Watch your sensei perform a basic kata. Are you impressed? You should be for it took years of practice to get it right. No easy task I assure you.

Some time ago, I wanted to validate my opinion so I asked one of my advanced Black Belts to perform a basic kata in his division. The other Black belts did more advanced forms. He placed second proving that if your kata is performed well the judges will score it accordingly. Only in the Olympics do they take into consideration the degree of difficulty when judging. Perhaps they need to take another look at how they judge.

The criteria have always been to judge karate kata based on speed, breathing, balance, focus, timing, technique etc. never on the degree of difficulty.

Karate vs. Karate-do

Brian Berenbach, Kyoshi



It is sometimes difficult to translate the meaning of “Do” for people who have not had exposure to Asian culture. “Do” (pronounced “dough”) means way or way of life. Let me try to explain by using an analogy in another area, golf for example.

A golf player just enjoys a few rounds of golf. A practitioner of “golf-do” not only plays, but promotes golf, gets involved with association activities, supports tournaments, helps get people started, teaches and sponsors golf, and is a life-long advocate of golf for mental and physical health.

Similarly, there are people who dedicate their lives to the lifelong study and advancement of karate, and then they follow “karate-do”, or the way of karate.

The vast majority of the students in my Dojo practice karate and not karate-do. They study for a while and quit. They go to a minimal number of tournaments, do not encourage friends or family to try it, and do not volunteer to assist as scorekeepers.

Way back when, about 1987, I was starting a Dojo at the Stelton Community Center, and I was looking for other Yudansha to assist me. Keep in mind that when I taught without assistance, I could not miss any classes except for an emergency, as I was the only instructor. Because of the commitment of time, it is really difficult to be the only instructor in a school. Russell Harter had a school for a while in our area, but had stopped practicing. I was able to locate several of his former black belt students, and I called them to see if any would be willing to come in with me. They all turned me down, as they were not doing karate any more. So they were karate practitioners, and not followers of karate-do, i.e. it was not a way of life for them.

So for karate-do, there needs to be a long term commitment to participate, promote and encourage. Looking at the Shorinjiryu oath we see:

- Obedience – willingness to follow the dictates of the style and directions of seniors
- Respect – to treat everyone respectfully, and especially to show proper respect for fellow practitioners and teachers.
- Loyalty – loyalty to Shorinjiryu, the Dojo, teachers, and fellow karate-ka
- Training – a commitment to an adequate amount of training time to improve in skill, to learn.
- Harmony – Following the Dojo-kun, maintaining an even temperament, and avoiding confrontation. Even where confrontation is unavoidable, to at all times be respectful and courteous.

One of those with the greatest impact, and a friend of Kaiso Hisataka, was Master Gichin Funakoshi (November 10, 1868 – April 26, 1957), the founder of Shotokan. In the picture, you can see him teaching a class at age 80.



My friend Kyoshi John Salasko just celebrated his 80th birthday, centering the final match at the tournament he has sponsored over the years. That is karate-do.

So, my question to the readers of this article is: are you a practitioner of karate, or karate-do? Only time will tell.

Five Lessons of the Empty Hand

Jeffrey Henderson, Shihan



In 1991, I had the pleasure of visiting the Kenkokan Hombu dojo in Tokyo for a short visit while touring Japan. While there I had the good fortune to meet with Shihan Des Paroz from Australia and formed a relationship that has lasted through the years. The Hombu dojo and Japan in general was a very new experience for someone from North America whose only other travel had thus far been to Europe. The sounds and the sights were all very different and it had an interesting effect of heightening the senses trying to take in all the new information from this seemingly strange environment.

Meeting Sensei Masayuki Hisataka in Japan and seeing the Hombu was a joy. I had previously met him in Montreal at the Dawson College Kentokukuan dojo in the mid 1980s. During my short stay in Japan, I would be able to spend a few classes training under Sensei Hisataka and getting a feeling for the difference in his approach and the variation due to the environment.

After the warm-ups of the first class were completed and as we began kata practice Sensei Hisataka approached me and asked an important question that all Karateka ask themselves at some point in time when considering kata practice. He asked: “What is your favorite kata”? Having a sense of propriety and considering that it was my favorite kata in any case I responded with “Naihanchin”. With this Sensei Hisataka asked that I demonstrate the kata for him so that he could evaluate. Naturally, without hesitation I bowed and began the kata and completed the first side after which he stopped me. As a recent Shodan I nervously waited for his comments.

At this point, Sensei Hisataka gave an agreeable look and then proceeded to tell me to replace all the horse stances in the kata with reverse cat stances. As you can imagine, as a recent Shodan I found this very perplexing. Firstly, I had always done Naihanchin kata with horse stances and replacing them with reverse cat stances felt very weird. Was

Sensei Hisataka in his right mind, I thought to myself. My thought process continued that there was a correct and an incorrect stance to use in the kata and replacing the correct stance (horse stance) with an incorrect stance (reverse cat stance) just didn't make any sense to me. Nonetheless, I continued with the exercise until the kata section of the training was ended. Once ended, I filed the exercise in my mind. Within a week's time I was traveling again around Japan on my own with a million new distractions and diversions to attend to and the kata lesson was quickly forgotten.

Timeless Lesson

After returning from Japan back to Canada I continued my Karatedo training and also began my professional career. The years passed by and success came both professionally and in the martial arts. The experience at the Hombu dojo remained with me as a special event and unknown to me the lesson that Sensei Hisataka had requested of me would be the start of a deeper understanding of kata training and Karatedo training in general that I would only come to understand sometime in the future.

The Right Technique

When we start our Karatedo training we are looking for definitive answers from our teachers. Our Senseis are the fountainheads of martial arts knowledge and when we are stumped we look to them for guidance and exactitude. At a young age the world is often seen as black or white and we expect the same kind or classification within the martial arts. When studying kata we expect to be told which technique goes where. When we don't know or more likely when we have forgotten we run to our Sensei and ask for clarification which is usually quick and satisfies our need to know, any confusion is quickly erased and replaced with certainty. Moreover, when we take part in competitions the judges deduct points for the wrong technique at the wrong time. Both the certainty of the Sensei and the rules of the kata competition reinforce within us the understanding that there is definitely a correct technique for a correct moment within the confines of a particular kata and it is our

job to learn the timing and occurrence of those correct techniques.

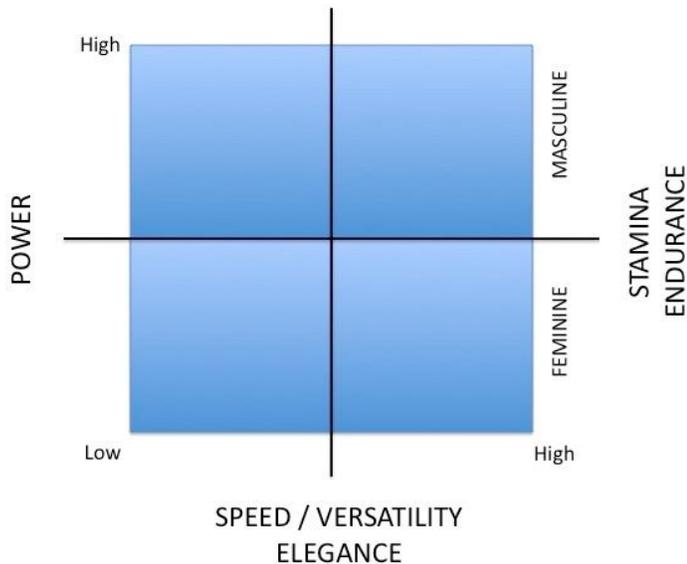
Kata Variation: Speed Versus Power

As I grew in my own karatedo and kata training, I started to teach my own students how to modify the katas that they were studying in order to see new aspects of the learning. At first, this modification would focus around varying the speed of the kata: fast versus slow. Next, it would focus on varying the power of the techniques within the kata: hard versus soft. Lastly, it would focus on the amount of space being used to execute the techniques of the kata: large versus small. Varying the kata's emphasis along these attributes I believed showed the practitioner that kata was not something carved in stone or immutable. Kata is a living thing something that is mutable by the practitioner and something that can become and reveal new understandings depending on how the kata was interpreted and executed.

Some of my contemporaries, such as Shihan Max Mastrocola, remember my teaching of "Hotel" kata. This was in response to students who would complain that when they traveled they could not train kata because they would not have enough space. My response would be that you only need a 5 foot by 5 foot space and I would show them how to complete a kata not moving off of one spot. Only needing one spot for the kata one can train in the smallest of hotel rooms! Up until this point the variation in the kata training focused on speed, power and distance. The actual techniques within the kata were not modified.

This point in time in my teaching career with respect to kata lessons can be represented by the graphic below where the practitioner places themselves on the graph with respect to the two attributes of: power and speed. The graph then illustrates whether the techniques are predominately masculine or feminine along with the resulting level of stamina or endurance that can be expected if that combination of power and speed were to be maintained. Thus, the graph is both descriptive as well as prescriptive in so far as it can be used as a key to explain the elements of the kata (speed & power) as well as prescribe the overall nature of the

kata (masculine or feminine) given the combination used. As one might see the attribute of distance of the technique, whether the kata is performed in a large or small space is not represented on the graph due to the nature of the two dimensional representation and the practitioner simply needs to overlay this attribute in their mind's eye.



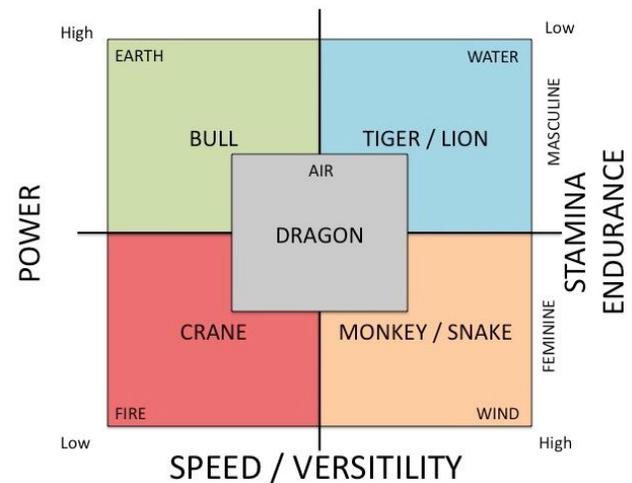
Back To Japan

As I continued to progress in my own training and teaching I would return to the lesson of Sensei Hisataka in Japan asking me to replace all the stances of Naihanchin kata with reverse cat stances in place of the typical horse stance. What I came to realize is that he was teaching in the same manner as my own but he was focused on varying the stances and techniques in place of varying the power and speed of specific techniques as I had done. Two different approaches with the same kind of pedagogy in mind: to expand the mind of the student to new interpretations.

A Combination of Approaches

Recently I decided to look in more detail at the teaching of Sensei Hisataka and I realized that the Gokyo (5 teachings) of Shorinjiryu could be superimposed on my own graph to yield a very interesting learning tool. Long time students might remember the 5 teaching as: Ikkyo: Tiger, Nikyo:

Crane, Sankyo: Bull, Yonkyo: Snake and finally Gokyo: Dragon. Each teaching stresses the attitude of the particular animal and has particular techniques and stances attributed to them. The fifth teaching being represented by the mythical Dragon is a combination of all the techniques and learning to fully develop the practitioner in combination of mind, body and spirit. It is thus the ultimate learning. Superimposing the 5 attitudes on the previous graph as we obtain the following:



For completeness the graphic above also illustrates the elements of: water, fire, earth, wind and air as presented by Sensei Hisataka in his training manual "Essential Shorinjiryu Katatedo". These elements are not discussed in this article as they are considered more mythical and esoteric than practical and useful for the sake of kata and karatedo training purposes. It is also probably important to note at this time that any representation for illustrative purposes is essentially that, a representation, and has its limits and should be taken in the spirit of sharing and further understanding. There is always the possibility for debate, discussion, relabeling and reinterpretation.

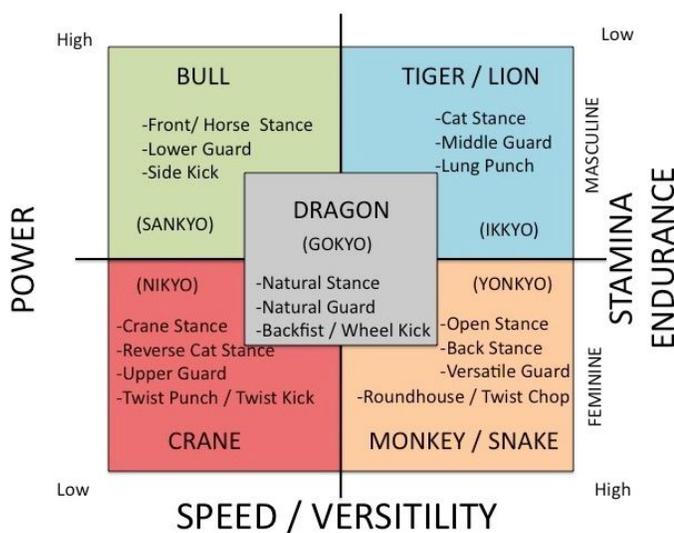
A Pedagogical Tool

Again, as a pedagogical tool the above graphic can be superimposed with the actual techniques that are most suitable for each quadrant. Students can vary the speed and power of their kata and marry those to specific techniques in order to produce a variation of a kata that is more appropriate for each quadrant. Specifically speaking and using our example of

Naihanchin kata earlier discussed, Sensei Hisataka had us replace all the horse stances from the Bull quadrant to reverse cat stances in the Crane quadrant. He moved us from the Sankyō teaching to the Nikyō teaching. His shift also changed the nature of the kata from a predominantly masculine one to a predominantly feminine one. The speed or cadence of the kata remained the same but the power employed within the techniques was

modified from high to moderate or low. Students and teachers can mimic the same kind of changes or

modifications using this graphic by replacing techniques from one quadrant to another for each kata considered.



Replace the default techniques with techniques from different quadrants and experience how the kata changes its nature, and how you as the practitioner is also changed by the kata. Otherwise said, kata practice is a type of alchemy. By changing the base elements of the kata the ultimate nature of the kata is changed and the practitioner performing the kata is thereby changed. This alchemy ultimately leads us the Gokyō training appropriately represented by the mythical Dragon.

Conclusion

Studying the martial arts means studying the nuances and interactions of a myriad of techniques not just mastering one set of techniques, i.e.: hard or soft. Mastering the martial arts means understanding how all techniques interact and interchange, not just through speed and power, but in deriving a new attitude and character. Understanding the relatedness of the techniques and how the attitude of a particular technique or group of techniques express themselves is where the true mastery of Budo lies. Being able to recognize and assume different attitudes in a fighting situation and have that attitude expressed in variations of speed, power, distance, versatility, elegance, stamina and endurance at will is the goal of all martial artists. The above graphics are a tool that can be used in trying to better understand the various stages of the learning process and ultimately achieve the alchemy and mastery of the Gokyō level of training.

Kata Practice Is Alchemy

This final graphic enables the intermediate to advanced karateka to have a better understanding of the nature of their techniques and how they can be interchanged in order to derive a new understanding of a particular form. Better understanding comes from not just knowing to change the speed and power (and distance) of techniques but in understanding the change in the attitude of the technique and how feminine and masculine techniques compliment each other in a ying and yang fashion. Moreover, kata forms are taught in a way that emphasizes a certain quadrant (its dominant nature) this is most likely for simplicity of teaching, i.e.: pedagogical reasons. But that does not mean that the kata must solely be that way.



Karate – Karatedo – Karatejutsu

Larry Foisy, Renshi

It is known that the birthplace of karate is Okinawa, a harbor island linking Japan and China. Karate underwent several Chinese influences resulting from dignitaries such as

Kushanku and the 36 families, as well as from the prohibition of using weapons, prohibition established by king Sôshin in 1526 and reinstated in 1609 by Japan upon conquering Okinawa. These influences resulted in the hand of Cathay, the Tode, the shuri-te, the naha-te, the tomari-te and the Okinawa-te.

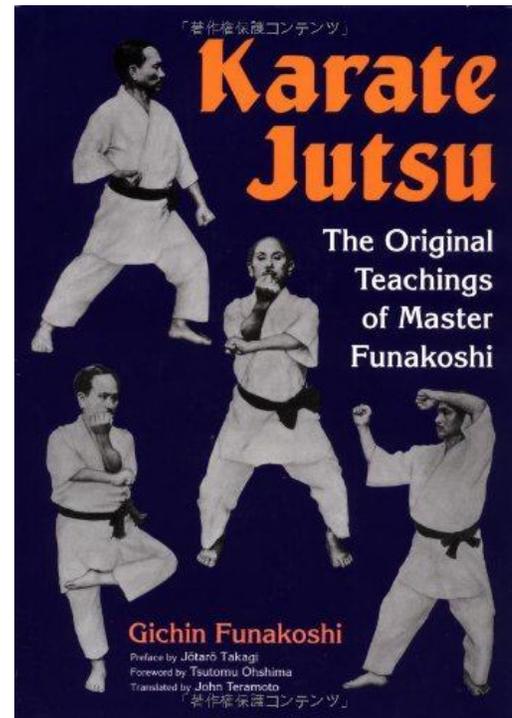
Up until that time no suffix or name made any reference to the empty hand. It was in the 1920s that Gichin Funakoshi, through the martial authority of the Dai Nippon Butoku Kai, has succeeded in the recognition of karate in Japan. He has then renamed the art of war of Okinawa "Karatedo" to withdraw any Chinese connotation. He was inspired to do so when, during the same period, Jigoro Kano has converted Jujutsu in the sport that is Judo.

But where does the appellation karate, which is actually a diminutive of Karatedo as originally baptized, comes from? By comparison, we do not say that we practice Ju in reference to Judo/jujutsu or Jet Kun and Tae Kwon respectively in reference to Jet Kun Do and Tae Kwon Do. Yet, when it comes to karate, we remove the suffix Do.

Now, why use the name Do (which means "the way", although I prefer translating it as "journey" or "path" since it is more significant) instead of Jutsu? Jigoro Kano removed the word Jutsu from Jujutsu to turn it into the sport that is Judo. By removing deadly techniques and techniques possibly resulting in severe injuries, he gave the art the vocation of a martial sport. In fact, the word Jutsu initially referred to war techniques used as defense on the battlefield. To understand correctly the difference between Do and Jutsu, I prefer to use a very representative analogy: let's say an instructor trains an archer to shoot on static or dynamic targets. He practices Do (Kyudo). Now, if an instructor trains

an archer in a hunting context, where the goal is to kill, it will be called Jutsu.

"Then why do we call Brazilian Jujitsu this way?" you might ask me. First, jitsu is a linguistic adaptation from Japanese (jutsu) to Portuguese. Second, the sporty nature of Brazilian Jujitsu is actually Brazilian Judo.



KarateJutsu created by Gichin Funakoshi, founder of Karatedo all of whose images were taken between 1868 and 1957, mainly pre WW2.

In our relatively peaceful contemporary societies where war is no longer in our Agenda, the jutsu becomes less and less present in the martial arts community, even if people adhere to ultimate fighting which is actually just a multi-martial sport in a cage.

Although we practice mostly katas in Karatedo, I am convinced that our forms include a jutsu component. What better way is there than a kata to practice deadly techniques without hurting our partners? Keep this in mind upon working on your bunkais.

Edited et translated by Ioana Andre



Tame Fear and Live

Larry Foisy, Renshi

The fear seen from an inside perspective

From the dawn of time all beings are faced with danger, where we have two choices:

confront or flee. This is encoded in our paleocortex for the sake of the survival of the individual (chronic reference to the triunity). Thus when facing the danger, a biochemical reaction chain operates to respond to this stimulus.

Endocrine changes occur, changes such as increased adrenaline and cortisol, which both increase heart rate, blood pressure and breathing. This has the effect of giving us energy and edging our senses to compete against the imminent danger. In addition, we may experience tachypsychia, a time distortion that allows us to see an actual action in slow motion.

However, it is interesting that the dexterity of our body extremities will decrease, resulting in clumsiness and trembling, which could harm your self-defense. This is how fear will be felt.

Admitting fear

The martial arts are based on values such as courage, yet the ego takes a prominent place. It is rare to see a black belt karateka admit to his lower belt students (*Kohai*) that he is afraid. I must openly confide that I am very scared when I compete in the fighting division. I fear hurting myself and I am afraid of losing or not winning. The day I will be attacked on the streets, I will also be afraid. I will fear being hurt, hurting my bully, I will be scared of the consequences and so on. Does this make me a weak person? I would say the opposite, for this is my greatest strength. This fear made me a more agile, alert, fast and effective athlete. I think we should not in any case eradicate fear, but tame it and benefit from all the positive effects it brings.



Battle of life

If fear causes a chain reaction to defend ourselves, after the threat has passed, we should regain homeostasis thanks to the norepinephrine's presence and to the cortisol reduction. But our body does not make real distinction between facing a mammoth and being stuck in traffic, having a job interview or just our lifestyle. So this form of small-scale fear that continues over time becomes chronic stress disrupting our homeostasis, thus more and more studies show the link between stress and physical and mental illnesses.

In summary

Briefly, I believe martial arts are the key to fear management in order to make it positive when necessary and to learn to manage internal resources. Through meditation and physical activity, we prevent several pathogenic risks. Moreover, the martial arts' philosophy can promote several situations such as listening to your favourite music while sharing a solitude moment with yourself instead of frustrating over being stuck in traffic. It's all a matter of perspective.

Edited and translated by Ioana Andrei



Update from Down Under

Jim Griffin, Shihan

Shorinjiryu Koshinkai Australia recently held our annual National Training Camp at the SeiRyuKan Dojo on Bribie Island, Queensland.

The camp was attended by over 40 students and Instructors from nine Dojos spread from Melbourne in the south to Rockhampton in the North and Coonabarabran in the West. This was the first camp attended by members of our newest Dojo from the Blue Mountains in New South Wales

Everybody arrived on Bribie Island for a Black Belt training session on the Friday afternoon, the gradings for the prospective Yudansha promotions also commenced at that time. The Koshinkai Yudansha gradings are progressive over the entire weekend. The session was followed by dinner at the local surf club.

Training commenced at 6.15 am on Saturday on the foreshore of the Pumistone Passage, it was a good start to the day as the dolphins were there for all to see. Following the early session, we all had breakfast at the local eatery overlooking the water. It's always a good chance to catch up with everybody over breakfast.

This camp was dedicated to revision of the grading syllabus and all sessions were enjoyed by everybody. Later on the Saturday, those testing for Yudansha promotion were called upon to complete their formal demonstrations and their shiai. The Yudansha presentations were then made by Jim Griffin, Kyoshi and Max Estens, Shihan. Those promoted were as follows:-

Dean McKernan Yondan
Anne Kratzmann Nidan
Dee Foster Nidan
Deji Balogun Shodan
Olivia Grech Shodan
Leisa Dunmore Shodan Ho
Eugenie Martin Shodan Ho

Susumu Tomiyama was also presented with an honorary Shodan in Shorinjiryu Koshinai for his ongoing support for Shorinjiryu Koshinai in Australia. Susumu San is a master Japanese calligrapher and is happy to perform the calligraphy on all Shorinjiryu Koshinkai Yudansha diploma certificates.

The day was completed with pizza and beer.

Sunday commenced with another session on the foreshore and was once again attended by the dolphins, this time a dugong also joined in. Following breakfast, we returned to the SeiRyuKan Dojo for more enthusiastic training. Sadly, the camp had to end but we are already looking forward to our Black Belt Camp to be held at Coffs Harbour later in 2015.

Shihan Des Paroz is a Lieutenant in the Royal Australian Navy and was chosen to be a part of the ships company of a guided missile frigate, HMAS Anzac, to attend the centenary Anzac Day commemoration at Gallipoli in Turkey on April 25th. Congratulations to Shihan Des.

Karate vs. Karatedo

Peter Hiltz, Renshi



Regarding the difference between karate and karate-do, if you assume the *do* has a specific, ancient significance allowing the casual observer to distinguish between *karate* and *karate-do*, I'm not sure I'm qualified to answer. I'm not even sure that there is a specific, ancient significance for karatedo. What I've read indicates that the *do* is a recent addition, certainly not an evolved "way" or "path" as we believe bushido to be.

With respect to *karate* versus *karate-do*, I've never heard of anything different in the way people practice and or in the development of physical skill. That is, a student of *karate* can be as physically skilled as one who is practicing *karate-do*. I don't even think that longevity of practice is an indicator. A *karate* student can practice for a lifetime as well

as a *karate-do* student. This assumes there is a difference at all.

Let's start with what I believe is an accepted definition that a "way" or "path" describes a specific way of thinking and behaving. It implies a way of looking at the world and defines a standard of behavior. Though I'm not sure what it is, I will take it to lead to ways of thinking and behaviors that we normally associate with positive values.

Given that we are studying a martial art, certain virtues seem to fit the bill. Politeness comes from confidence in oneself. Bravery comes not from lack of fear but in doing what is necessary in spite of fear. Calmness comes from self control and perspective. Self control comes from self discipline. There are others, and in fact, if you think on it you can probably assign any virtue we consider positive to *karate-do*.

In the absence of a culture that inculcates people with these virtues, we are left without a way to determine what fits under the "way" of *karate-do*. I'll offer this simple rule to help guide us: For the action in question, would you be proud to have someone say that you did it because you studied karate?

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