

STUDENT HANDBOOK



Chief Instructor

Sensei Kris Reynolds

KARATE KAWARTHA LAKES

STUDENT HANDBOOK

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Student Name: _____

Dojo: _____

SWKKF Passbook # : _____

Enrollment Date: _____

*As a student of a **Karate Kawartha Lakes** dojo, I will follow all of the rules, etiquette and instructions contained within this handbook, and as given to me by **Karate Kawartha Lakes** instructors. I will always conduct myself in a respectful manner and I understand that my actions are a direct reflection of my dojo, and my instructor.*

Signature of Student

Date

This book is for Karate Kawartha Lakes student information only. It is given to each student and should never be produced or sold for profit.

WHAT IS WADO KAI KARATE

Wado Kai is a Japanese style of karate founded in 1934 by Hironori Otsuka. Wado, meaning “the way of peace and harmony”, is one of the four major styles of Japanese karate, and is perhaps the purest form of karate-do. It follows the philosophy of classical bujitsu, **Code of the Samurai**, as Sensei Otsuka applied this outlook and experience to his teaching. He rejected hardening of certain parts of the body because he believed it to be useless preparation. The aim of Wado Kai Karate is perfection of technique, as well as the development of a mind which is both tranquil, yet alive and to develop the ability to react intuitively and without hesitation in any situation. The training and concentrated effort required in Wado Kai helps the student acquire inner strength and calmness of character. Students also learn the virtues of self control and humility. Karate-do for Sensei Otsuka was primarily a spiritual discipline.

In his own words: **“Violent action may be understood as the martial arts, but the meaning of martial arts is to seek and attain peace and harmony”.**

Basics, such as blocking, punching, kicking, and joint twisting, as well as pre-arranged or free style sparring and kata, comprise the training foundation of Wado Kai Karate. Equally emphasized and fundamental to Wado is **Taisabaki** – body shifting and hip movement to avoid the full brunt of an attack, which is a technique derived from swordsmanship. This hip extension is unique to Wado karate, and separates the system from the other traditional Japanese styles. The use of the hip provides Wado practitioners with considerable advantage as techniques are driven from the core (stomach & back muscles) which, generate far more power than the arm muscles alone. Additionally, it provides 4-8 inches of additional reach or penetration, adding to the technique effectiveness. Perhaps the most significant advantage that the Wado **tai-sabaki** offers its practitioners is the ability to use the forward hip motion and/or the retracting hip motion to generate a powerful technique. This allows the practitioner to utilize the same arm consecutively, and more importantly this facilitates the ability to turn any block into a strike, or any strike to a block at any time during the execution of the technique.

Otsuka Sensei, was the first to develop free sparring in training and competition to assess ones progress. Sparring didn't exist in other styles, and Otsuka Sensei realizing the importance of this type of training created the training foundation, and competition rule system that is still used as the basis for all karate competition across all styles to this day.

HISTORY OF KARATE

Some of the earliest origins of karate have been traced to the island of Okinawa in the Ryukyu Island chain. It is thought that a native style of self-defense developed here called te, or hand in English. Okinawa is within close distance to the coasts of Japan, China, Taiwan, and Korea, thus there has been extensive influence from a number of Asian cultures in the subsequent history of this island. Karate is thought to be an amalgamation of te with some prominent Chinese martial arts, such as Shaolin Temple Monk fist boxing. In early years, karate was translated as “Chinese hand” (kara=China/Chinese; te=hand).

An early event germane to the development of karate, occurred in 1477 during the beginning of the newly formed Sho Dynasty (Reid & Croucher, 1983) . In order to manage unruly warlords, the king proclaimed a ban on the carrying of swords, and had all weapons, and the warlords themselves, brought to court, where they could be monitored. In 1609, when the Japanese annexed Okinawa, they maintained the ban on the carrying of weapons, however, Japanese samurai were exempt from this edict. It is suggested that during this time both the art of the hand, as well as weapon arts, or kobudo, were developing, with the nobility studying mostly te, and the peasant classes developing weapons systems based upon the use of familiar, and available tools, such as rice flails (nunchaku), mill grindstone handles (tonfa), sickles (kama), and other implements.

In Okinawa, te began to develop into three similar, but distinct systems which were tied to the major geographical regions of Shuri,



Tomari, and Naha. Reid & Croucher state that these differences may have emerged through the divergent influences coming into each region, with Shuri-te evolving more from the influence of the harder Shaolin Temple style under the likes of Sokon Matsumura, and Naha-te being more closely related to the

“inner” Chinese styles which emphasized the cultivation of ki (a.k.a. chi), or life energy, and was fostered by Kanryo Higaonna. Tomari-te appears to adopt aspects of both the hard and soft of Shuri-te and Naha-te, and has been associated with Kosanku Matsumora.

Sakukawa Kanga (1782–1838) had studied pugilism and staff (bo) fighting in China (according to one legend, under the guidance of Kosokun, originator of kusanku kata). In 1806 he started teaching a fighting art in the city of Shuri that he called “Tudi Sakukawa,” which meant “Sakukawa of China Hand.” This was the first known recorded reference to the art of “Tudi.” In the early 1820’s Sakukawa’s most significant student Matsumura Sōkon (1809–1899) began teaching a synthesis of te (Shuri-te and Tomari-te) and Shaolin (Chinese) styles. Matsumura’s style would later become the Shōrin-ryū style.

Matsumura taught his art to Itosu Ankō (1831–1915) among others. Itosu adapted the form Kushanku he had learned from Matsumura to form the five ping’an kata (“heian” or “pinan” in Japanese) which are simplified kata for beginning students. In 1901, Itosu helped to get Karate introduced into Okinawa’s public schools. These forms were taught to children at the elementary school level. Itosu’s influence in karate is broad. The forms he created are common across nearly all styles of karate. His students became some of the most well known karate masters, including Gichin Funakoshi, Kenwa Mabuni, and Motobu Chōki. Itosu is sometimes referred to as “the Grandfather of Modern Karate.”

In the early 1920’s, an Okinawan school teacher under the tutelage of Anko Itosu, named Gichin Funakoshi, was observed by the Japanese Emperor’s son performing a display of Shuri-te karate. Funakoshi was subsequently invited to Japan to demonstrate karate for the nation, and later went on to be charged with incorporating it into the regular Japanese school curriculum. Funakoshi’s adaptations to Shorin-style karate later became known as Shotokan, a name adapted from his own authored pen name. In 1935, a multi-style coalition of karate masters met to decide on a common name for their teachings, and “karate” was decided upon, with a slight change in the meaning to “empty hand”, a decision which reflects the independent political stance at the time.



(Itosu Anko, 1831 - 1915)

SENSEI HIRONORI OTSUKA



Master Hironori Otsuka was born June 1, 1892, in Shimodate, Japan, where his father, Dr. Tokujiro Otsuka, operated a clinic. As a boy he listened to a samurai warrior, his mother's uncle, tell thrilling stories of samurai exploits. This may well have been where the first seeds were sown that would later be some of the guiding principles and philosophies of Wado Karate.

Otsuka Sensei began martial arts training at five years of age under his great uncle, Chojiro Ibashi (Shintani & Reid, 1998) By age thirteen he was formally studying Shindo Yoshinryu Jujutsu, a traditional Japanese martial art from which modern judo was derived, under Yokiyoshi Tatsusaburo Nakayama. Whereas most schools at that time stressed throwing or grappling techniques, this school stressed atemi (striking and kicking techniques). His martial arts training continued even when, in 1911, he entered Waseda University to study business administration. It was during this period that Master Otsuka began studying atemi-style Toshin-Kenpo while he continued his studies in shindo yoshinryu. When his father died in 1913, he was forced to quit school and return to Shimodate to work in a bank.

By 1921, at the relatively young age of 29, he was awarded the coveted menkyo-kaiden, designating him the successor as master of this style. A year later he began karate training under Gichin Funakoshi, the man who introduced karate to Japan from Okinawa. Otsuka Sensei had heard of Funakoshi's visit to Japan and journeyed to Tokyo to witness the demonstration. Later, when Funakoshi decided to stay in Japan and teach karate at the Meishojuku Gymnasium, Otsuka Sensei asked to stay and study with him. In 1927 he left the bank at Shimodate, and became a medical specialist treating martial arts injuries in order to devote more time to the martial arts. In 1929, he started the first karate club at Tokyo University, and the next five years would see him establish clubs in many other universities as one of Funakoshi's most senior students. During this time, Otsuka Sensei also had the opportunity to study with other prominent karate stylists of the time, including Kenwa Mabuni of the Shito-Ryu Style, and Choki Motobu, who was known for his emphasis on kumite and the Naihanchi kata.



Otsuka Sensei eventually began disagreeing with Master Funakoshi over developmental issues. Particularly Otsuka Sensei's desire to develop free sparring drills, which Funakoshi denounced as an impurity in karate training, with a potential for great injury due to the deadly nature of some karate techniques. By the early 1930's, Otsuka Sensei eventually parted company with Funakoshi, and traveled to Okinawa to learn more deeply of karate from the masters who

had instructed Funakoshi. It was his belief that Funakoshi had over-simplified and over-modified several karate techniques and katas in the interests of teaching large groups of beginners. Otsuka Sensei combined knowledge of Funakoshi's karate with his new knowledge of Okinawan karate, and added several of his own adaptations from Japanese bushido (the way of the warrior) to form Wado karate.

Otsuka Sensei eventually opened his own dojo as the Dai Nippon Karate Shinko club **April 1, 1934**. According to records published by Shintani & Reid (1998), the name changed to Dai Nippon Karate-do Shinbu-Kai, then to Ko-Shu Wado-Ryu Karate Jutsu, which was subsequently shortened to Wado-Ryu Karate Jutsu, followed finally by Wado Ryu. Otsuka Sensei registered Wado karate in 1940 at Butokukai, Kyoto, and it has become one of the four major styles of Japanese karate, the others being: Shotokan, Shito, and Goju. In the same year, Otsuka Sensei organized the All Japanese Karate-do Federation, Wado-Kai which served as the world wide sanctioning body for Wado karate and its affiliates. As early as 1934 he had developed rules and regulations for competitive free sparring to be incorporated into his system, the first karate style to do so. These rules have been wholly or partially adopted by virtually all modern martial arts competitions.

In 1966, Otsuka Sensei received the Kun-Go-To, or "The Fifth Order of Merit of the Sacred Treasure" from the Emperor of Japan, who also bestowed upon him the Soko Kyokujitsu-Sho medal for Otsuka Sensei's contributions to the development and promotion of karate. In 1972, he received the Shodai Karate-do Meijin Judan or "First Generation Karate-do Master of the Tenth Dan" and was designated the head of all martial arts systems within the All Japan Karate-do Federation. Otsuka Sensei passed away on January 29, 1982, after which Wado karate separated into several organizations based upon differences in leadership and teaching concepts.



SENSEI MASARU SHINTANI



Sensei Masaru Shintani, 10th Dan (Judan) was a direct student of Sensei Otsuka (the founder of Wado Kai Karate) and the founder of the Shintani Wado Kai Karate Federation (SWKKF). At the time of his death, he was the highest ranking Sensei outside of Japan. Sensei Shintani devoted over 50 years to the study of Karate. He also held ranks in Judo (Sandan), Aikido (Shodan), and Kendo (Shodan). Sensei Shintani was born February 3, 1928 in Vancouver, British Columbia, the child of Japanese immigrants. His mother was a member of the Matsumoto clan, a respected samurai clan whose history goes back hundreds of years. Like virtually all West Coast Japanese Canadians during the Second World War, his family was uprooted and moved to the rugged interior of British Columbia for the duration of the war.

One day in 1940, a group of youths, including Sensei Shintani, came across an older man standing barefoot in the snow, punching a tree and shouting. This was his initial contact with the person who would introduce him to Karate. He was named Kitigawa and was a practitioner of Shorin-ryu, one of the older Okinawan Karate styles. Soon the eager young men were beating the bark off of trees with punches, blocks & kicks. After nine years under Sensei Kitigawa's direction, Sensei Shintani was graded to sixth dan when Kitigawa returned to Japan.

Sensei Shintani met Sensei Otsuka in 1956 at a Karate seminar. In 1958, Sensei Otsuka approached Sensei Shintani with an invitation to join his organization, Wado Kai. Impressed with the character and integrity of Otsuka, Sensei Shintani respectfully accepted the invitation. Over the next years, Sensei Shintani learned the Wado kata syllabus from Takeshi Isiguro, one of Otsuka Sensei's Sandan students residing in Canada. In 1979, Sensei Otsuka graded Sensei Shintani to hachidan (8th dan). At the same time Sensei Otsuka presented him with a kudan (9th dan) certificate, to be revealed by Shintani after a suitable period of time had passed (he declared his kudan rank in 1995) and appointed Sensei Shintani the Supreme Instructor of Wado Kai in North America. Sensei Shintani's devotion to and mastery of Karate was remarkable. He constantly refined and improved on the most basic of Karate techniques & concepts to advance the way of Karate. He refused to allow the vital and dynamic nature of Karate to become stagnant and ritualized, to deteriorate into a stylized dance of impractical techniques and no longer comprise a 'real' martial art. He said that there are no symbolic moves in Kata, every technique must be performed as if 'real'.

Sensei Denis Labbe



Sensei Denis Labbe began karate in 1971, as a teenager at Confederation High School in Welland, after being impressed by a demonstration put on by Sensei Shintani. Sensei Shintani had created the Welland Karate Club, and was teaching the club in a building shared with the Welland Judo club. Sensei Labbe received his shodan rank March 7th, 1975. As a black belt, Sensei trained with Sensei Ron Mattie, Sensei Peter Ciolfi, Sensei Dominic Morabito, and Sensei Ray Poulin.

On June 30th, 1997, Sensei Shintani formed the senate to govern the federation on his behalf. The senate members include Sensei Labbe, who was appointed as Sensei Shintani's successor on November 1, 1997, when Sensei Shintani implemented the federation's new constitution. When Sensei Shintani passed away on May 7, 2000, Sensei Labbe fulfilled the roll entrusted to him to continue the legacy of Sensei Shintani and lead the S.W.K.K.F. This has been a challenging undertaking and the organization is as strong as ever thanks to the leadership he provides. Sensei Labbe continues to train, teach seminars, attend tournaments and Black Belt Gradings across Canada and fuels the organization in the direction Sensei Shintani guided him.

S.W.K.K.F. Senate Members

Sensei Denis Labbe - 9th Dan - (President)

Sensei Ron Mattie - 9th Dan - (Chief Instructor)

Sensei Jim Atkinson - 8th Dan (Vice President & Shindo Chief Instructor)

Sensei Neil Prime - 8th Dan

Sensei Michel Gosselin - 7th Dan

Sensei Darren Humphries - 7th Dan

Sensei Shelley McGregor - 7th Dan

Sensei Kris Reynolds - 6th Dan

Sensei Brian Julien - 5th Dan

Sensei Rick Leveille - 9th Dan (Advisor)

Sensei Brad Cosby - 9th Dan (Advisor)

Sensei Danny McCoy - 9th Dan (Advisor)

Sensei Bruce Perkins - 9th Dan (Advisor)

Sensei Brian Chmay - 8th Dan (Advisor)

"Wado, way to harmony and peace. The finest quality of human race. A total goal to peace on earth. We the Wado students of karate must be the leaders of unity and happiness through the universe and guide our students to a alternate human alliance with understanding."

- Sensei Masuru Shintani

"Sensei Shintani's influence, changed my life. His impact on me not only benefited me physically, it helped develop my confidence and to overcome my shyness as a young student to take on a leadership role. Sensei has taught me honour, humility, loyalty, compassion and commitment. In return I dedicate my life to Sensei Shintani and to his organization."

- Sensei Denis Labbé

"A lesson in karate I remember Sensei Shintani saying: "The first technical thing you learn in karate is how to make a proper fist. Years later, the student wants to learn more katas and other kumite drills, and yet they still haven't learned the simplest lesson, how to make a proper fist."

- Sensei Ron Mattie

"When you come to a difficult time in your life and have to decide how to deal with it, put yourself 20 years from now and look back at this moment, then ask yourself "how do I wish I had dealt with it then."

- Sensei Ron Mattie

"The honesty and integrity Sensei Shintani taught me is the true strength of Wado Karate and are virtues that I live by everyday."

- Sensei Rick Leveille

"Sensei Shintani never looked at karate as a "that's all there is, it's a static art". It was always evolving, changing for the better."

- Sensei Brad Cosby

"Karate becomes who you are and how you live your life – you cannot be a good black belt on the floor and change the minute you leave the dojo. A good black belt stands for so many things that are not related to the dojo."

- Sensei Bruce Perkins

"Mr. Shintani touched my life the moment I met him with his kindness & gentleness. When I seen him perform, I was amazed and will be forever grateful to have his influence in my life."

- Sensei Jim Atkinson

KARATE KAWARTHA LAKES

“Karate Kawartha Lakes” was founded to govern the Kawartha Lakes group of dojos as the schools grow and as new schools open. The purpose is to provide support, and maintain standards and operations at all the schools. The group also supports a competition team from the member clubs that travels and competes around the world.

Karate Kawartha Lakes direct history began when Darren Marshall, Sanford deWitt and David Blanchet opened **Lindsay Wado Kai** on October 2nd 1995. By 2005, as they had all moved to different parts of the province or country, Sensei Kris Reynolds continued to pass down Sensei Shintani’s teachings of kindness and humility to the Lindsay community. Sensei Reynolds renamed the school **“Kawartha Lakes Wado Kai”** October 5, 2005, the first step in the creation of **“Karate Kawartha Lakes”**.

Karate Kawartha Lakes dojo’s are not-for-profit. Our instructors teach on a volunteer basis. Their primary goal is the development of students in the art and as positive role models within their community. The money collected from students is used to meet the financial responsibilities involved with the operation of a karate school. All Instructors are required to attend Black Belt workshops monthly, as well as tournaments and seminars when time and money permits to ensure the quality of their teaching is unsurpassed.

Karate Kawartha Lakes Founding Directors

Sensei Kris Reynolds is the chief instructor of Karate Kawartha Lakes. He began learning Karate in 1996, and received his Rokudan (6th degree black belt) from the SWKKF in 2025. In 2018 he developed Gensho Shodan no Shindo, which was adopted by the SWKKF as the 5th dan Shindo grading kata. Sensei Reynolds is also a Rokudan in Shindo and a Yodan with the World Traditional Karate Association. Sensei Reynolds has held many national committee positions including chair of the Bunkai and Shindo committee, and was appointed to the SWKKF Senate in June 2024.

Sensei Craig McCleary is an instructor and a founding board member of Karate Kawartha Lakes. He began studying karate in 2008, and he received a Shodan in Shindo in February 2014 and a Yodan from the SWKKF in June of 2021. Sensei McCleary has been integral on both the SWKKF bunkai and shindo committees, and was chosen to perform on the shindo kata video for the organization.

Beverly Beuermann-King is an instructor and founding board member of Karate Kawartha Lakes. Beverly began learning karate at the Lindsay dojo in 2009, and received a Nidan from the SWKKF in March of 2018. She is currently the Senior Instructor of the Mariposa dojo and the chair of the SWKKF Governance committee.

DOJO RULES

1. Karate-ka will behave in a manner that respects and honours themselves and their instructor both in and out of the Dojo.
2. No karate student will provoke violence outside the Dojo, nor allow that they are provoked into violence.
3. NO alcohol or drugs will be taken before class.
4. Always bow when entering or exiting the dojo.
5. All Black Belts will be addressed as "Sensei". Bowing to instructors before addressing them is mandatory.
6. Be serious in your efforts and attitude.
7. Listen attentively to all instructions. Stop all activity and talking when the instructing Sensei speaks to you alone or to the class.
8. Bow before and after training with a person. Respect all other members of the dojo.
9. Respect the Sensei's requests and instructions in all matters. Bring any concerns to their attention in a quiet manner, when the class is not training.
10. Higher belts may be asked to aid lower belts in their training, but will not teach a technique or kata without the Sensei's permission.
11. All gis will be completely white. The Wado Kai kanji may be placed on the left side of the gi top only. Any visible accessories (t-shirts, headbands etc.) must be white only. Remove all jewelry while training.
12. Use of protective equipment is strongly recommended during the practice of any form of kumite.
13. A high standard of personal cleanliness is absolute. Finger and toe nails must be clean and clipped. Gis must always be clean and presentable.
14. Do not eat, drink, chew gum, or smoke on the Dojo floor.
15. Under no circumstances will any form of Karate be taught by any member to any non-member.
16. Jiyu-kumite is not allowed without the express permission of the Dojo Sensei.
17. Fees – Financial obligations to the Dojo are the sole responsibility of the individual student.

Dojo Etiquette

It is generally understood that karate begins and ends with reihoh (etiquette). The formalized manners and mental attitudes that should be followed have been developed over many generations. This formality is not imposed to force any sense of hierarchy or respect in the students; that should already be present. The main function of the rules of etiquette is to guide behavior and to ensure the safety of all participants. Politeness and discipline must become a natural part of the karateka. No lapse of attention may be permitted when several people are punching and kicking or practicing with shindo in a confined space. There is no part of a karate class that does not have a purpose. Even the most simple actions are designed to instruct. This being said, it is more important to work hard and honestly than it is to obsess on ritual. Please use these directions to guide you in understanding our art a little better and to feel comfortable with this knowledge.

Setting up the Dojo

In any area where you practice karate there will be a natural arrangement that best suits practice. **(See Fig. 1)** If possible, select a rectangular shape. The entrance side to the dojo is called the shimoseki or shimoza. This side is where the students (kyu belts and non-instructing black belts) sit. The students face the shomen (front) or joseki (high side) and this is where the ranking sensei and instructors sit. To the students left, (instructors right), far away from the entrance and ideally on the eastern wall, is the kamiza or shinzen (place of honour, photo, shrine, etc.). Students sit in order of rank and seniority. Highest rank sitting closest to the shinzen. This means that they sit furthest from the entrance.

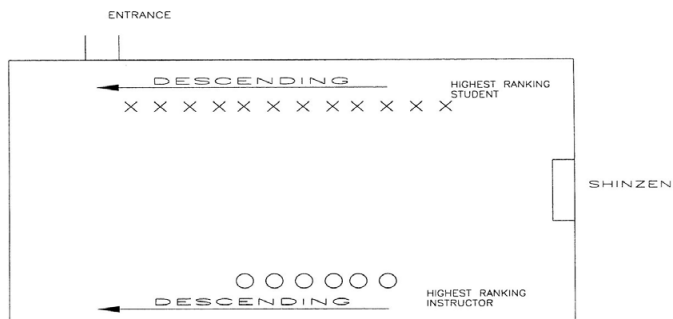
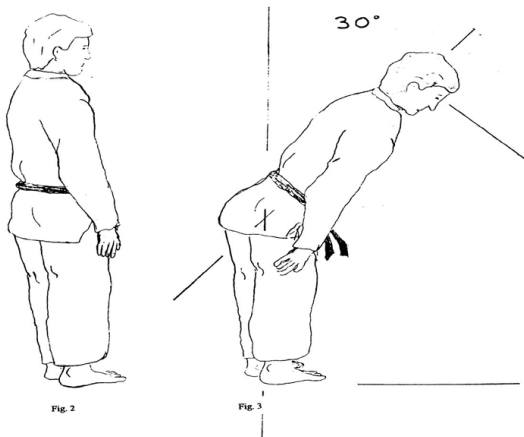


figure 1

Step onto the dojo floor with the foot furthest away from the shinzen. Turn to face the shinzen. Assume musubi dachi (attention stance) [see figure 2] with the heels together, toes apart. The arms are at the sides in a natural, comfortable position. The fingers are together, not splayed. Perform ritsurei (standing bow) [see figure 3]. Divert your eyes below the horizontal so as not to make eye contact with the shinzen. Bow 30 degrees from the hips. Keep the neck and spine straight. The pace is slow and respectful. Proceed to your position for hajime no saho (beginning etiquette). Move around the edges of the dojo, not through the middle, to minimize disturbance or distraction to others who may be practicing or preparing for practice.

You have made the transition from the outside world; be mindful of this.



Hajime no Saho (beginning etiquette)

Upon hearing retsu o tsukeru (line up!), go to your appropriate position on the floor for the beginning of practice and stand in hachiji dachi (natural stance).

On the command tski (attention!) assume musubi dachi. On the command suarte (kneel down), the ranking sensei kneels first, then everyone else in order of descending rank.

To kneel from the standing position, turn about 30 degrees toward the shinzen. Slide the left foot back and go down onto the left knee.

Bring the right foot back to join the left, leave the knees about two fists apart, straighten the toes and sit on the heels with the big toes together but not overlapping.

On the command *seiza* (sit up!), sit up straight. The hands should lie on the thighs, rolling a little toward the inner aspect of the thighs with the palms down and fingers together, not splayed. The posture should be crisp but not stiff. The head, neck and spine are in a straight line. The shoulders are back and relaxed. The elbows and arms are tucked in but relaxed. The body is still, the breathing quiet and the eyes are unfocused at a distant spot: *enzen no metsuke* (gaze at the far mountains).

When *mokuso* (meditate) is called, the hands should turn to face palms upward in a display of openness. Sensei Shintani described this position as a gesture to acknowledge the opening of our hearts and minds to the spirit of Sensei Otsuka.

When *yame* (stop) is called, the eyes open and the hands resume their previous palms down position. At the command, *shinzen ni* (turn in the direction of the place of honour) everyone turns to face the *shinzen* end of the dojo.

Rei (bow) is called. *Zarei* (the most formal kneeling bow) should be performed slowly and without unnecessary movement. What this means is that the head and neck remain in line with the straight spine. The head should not fall forward onto the chest nor reveal the base of the neck. The elbows remain tucked into the sides of the body so that no gaps can be seen against the body. The forearms and hands move slowly and non-offensively along the outer aspect of the thighs to join at the index fingers and thumbs in front of the knees thus forming an open triangle which you aim for with your chin as you bow down and which protects your face should something or someone force your head downwards. [see figure 8]

Resist the tendency to fling your arms in a broad semicircle and do not move forward in the bow by raising your rump. Move downward within yourself, hold for a heartbeat. Return to *seiza*.

At the command: *sensei ni* (turn in the direction of the instructor) Everyone turns to face the instructor(s).

At this point you may address each other during the opening bow with the courteous phrase: *onagai shimasu* (let us practice together); then return to the upright *seiza* position with the hands returning along the same path as before. The ranking *sensei* stands up first, then everyone else sequentially in order of rank.

To stand from seiza, keep the hands on the thighs, rise up onto the toes, slide the right foot forward about thirty degrees toward the shinzen and then bring up the left foot as you assume musubi dachi.

The ranking sensei makes announcements, introductions, etc. And then begins the class by giving the instructors, if any, their assignments. The ranking sensei bows 15 degrees [see figure 9] and everyone bows 16 degrees in return. Then everyone takes up there appropriate positions for practice. [see figure 10]



Fig. 8(a)

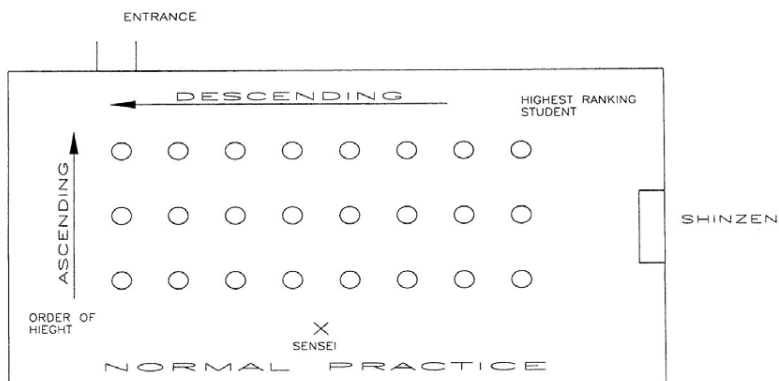
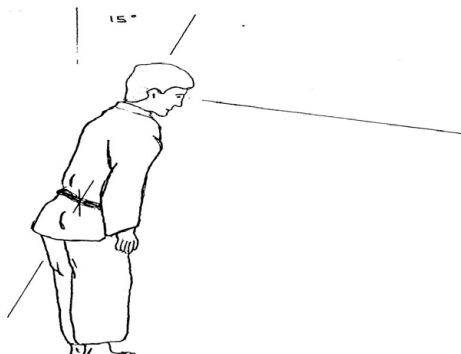


Fig. 8(b)



Fig. 8(c)

figure 9



Special Circumstances

When working with partners, the senior instructor takes up position closest to the shinzen on the shomen side and remains there for the duration of the exercise so that everyone has the honour of practicing with that sensei. [see figure 11]

If you arrive late for practice, step onto the floor and bow-in as above but then step away from the entrance and assume seiza. Wait for the ranking sensei to acknowledge your presence, then perform zarei. Step up with the right foot first and join the practice.

Note : If you suffer with a severe knee or limb problem and cannot kneel in seiza, stand in musubi dachi and perform a 15 degree standing bow instead.

When a sensei of higher rank than the instructing sensei or any godan or higher arrives at the dojo during practice; the instructing sensei will stop, call tsuki, rei, and everyone bows to the respected sensei. The class resumes or at the discretion of the instructing sensei the higher ranked sensei may be offered to take over the practice. This is a courtesy and may be respectfully declined.

To exchange control of the practice, the instructor of the moment shall return to the original bow-in position, call: tsuki, rei and exchange bows with the class. The instructor calls up the replacement instructor. They bow to each other and then the previous instructor leaves or joins the class. The new instructor calls tsuki, rei. Everyone bows and the practice resumes.

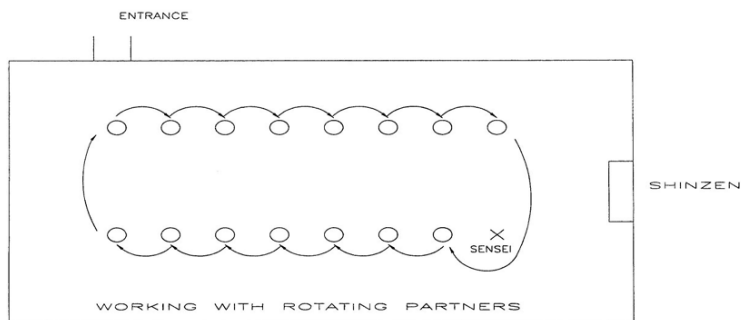


figure 11

Kata Etiquette

Enter the on-deck box (waiting area) when your name is called. Stand quietly in hachiji dachi. : [see figure 12]

When your name is called again, assume musubi dachi and bow 15 degrees to the competitor who preceded you, unless you are first up.

Walk to the edge of the ring and stop at the centre line. Assume musubi dachi, and bow 15 degrees to the centre judge. Step into the ring with the left foot first and proceed to your starting position and stand in hachiji dachi.

Announce the name of your kata. The centre judge will repeat the name. The kata will begin at this moment with no further bowing until the end.

When you finish kata, assume hachiji dachi then musubi dachi, bow 15 degrees to the centre judge and then if necessary step aside to allow the scorekeepers to see the scores as they are called. Wait in hachiji dachi, once all the scores have been called, assume musubi dachi, bow 15 degrees to the centre judge, and then step backwards out of the ring, exiting with the left foot first.

Turn 90 degrees to your right, bow 15 degrees to the competitor in the on-deck box, turn and leave the ring area.

KATA: BOWING IN/OUT OF RING

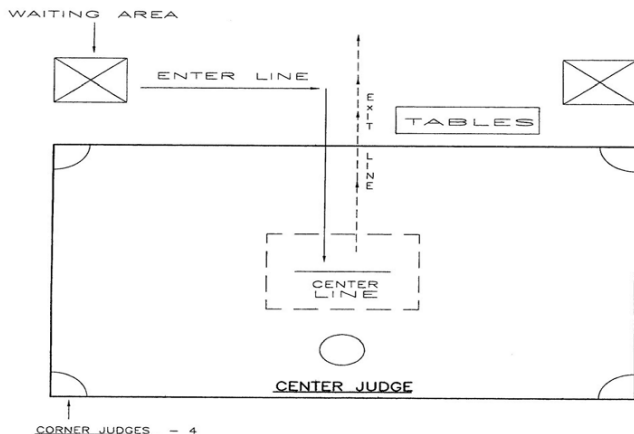


figure 12

Kumite Etiquette

Competitors go to the on-deck area and stand in hachiji dachi.
[see figure 13]

When names are called, competitors bow 15 degrees to the previous competitor leaving the ring on the side they are on, and walk along the sides of the ring to the centre line and stand in hachiji dachi facing each other.

Upon the centre referee's command, assume musubi dachi, bow 15 degrees to each other and step into the ring with the left foot first. Walk to the floor marks and stand in hachiji dachi.

The centre referee will place a red ribbon through the back of the belt on the competitor to the right of the centre referee and call tski. The competitors stand in musubi dachi, bow to each other and resume hachiji dachi.

The competitors listen to the centre referee's instructions and/or commands to begin.

When the match is over, the centre referee calls the competitors back to their starting lines. They stand in hachiji dachi. The centre referee announces the winner then calls tski! The competitors stand in musubi dachi, bow 15 degrees to each other, then walk backward to their entry points, bow 15 degrees to each other then step out with their left foot first, turn to face the competitor on-deck and bow 15 degrees.

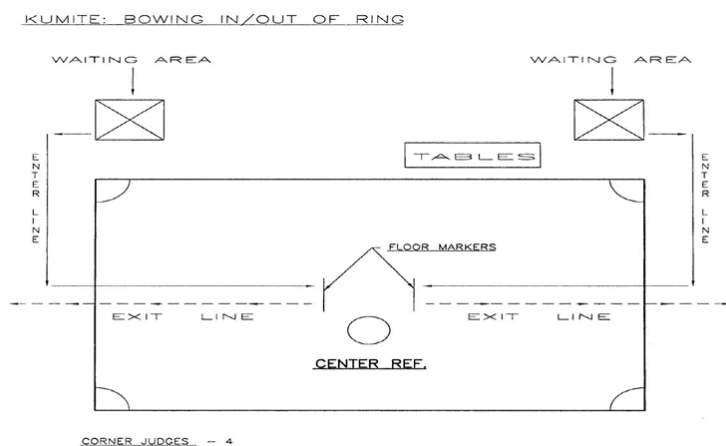


figure 13

GRADING FORMAT

The kyu belt system was designed to give students a sense of accomplishment along the long journey from white to black belt. In earlier years there was only three belts; White, Brown, and Black. Even then, the brown belt was the same belt as the original white one, only it was stained by the years of training outdoors. Karate-ka never wash their belts, only their uniforms.

Moving up through the belt system is a very personal thing and no two people will progress at the same rate. It is important to look inward to assess if you are progressing, **not to ask your instructors**. Physical ability is only a part of the requirement; honesty, humility, honour, strength of character, and most of all, a pure heart are the mark of a good karate-ka. When these attributes are apparent, along with the required skill level, grading may take place.

Grading for kyu belts will be held twice a year (Spring and Fall) for all Karate Kawartha Lakes dojos. All eligible students recommended by their instructor will perform and be judged by the **Karate Kawartha Lakes** standard.

It is important to understand, for students, and for parents, that karate is not a sport, and unlike other activities you may participate in, that students do not progress through rank as a measurement of time. Simply because a student has been training, or at a current rank for any given period does not entitle them to grade to their next rank. It is equally important for students, and parents of students to understand that although most karate schools use the same coloured belt system to indicate rank, the standard required by **Karate Kawartha Lakes** is high, and rank will not come quickly or easily.

After a grading a student will receive guidance and suggestions based on their performance, and where they should focus their training. A student passing or failing **does not require explanation or justification** to the student or the parent of the student.

Grading for Black Belts are arranged by the **Shintani Wado Kai Karate Federation**. All students being recommended for a black belt grading will first successfully pass a **Karate Kawartha Lakes** pre-grading. There will be **NO** exceptions to this.

***Minimum time requirements are in place for those students who are exceptional at their present rank. Most students, if attending two classes per week will progress at one and a half times the minimum requirements.**

****All members of Karate Kawartha Lakes are REQUIRED to attend the Sensei Shintani Memorial tournament each year, as well as any two other tournaments or clinics throughout the year to be eligible for grading. Any exceptions require approval from Sensei Reynolds.**

GRADING REQUIREMENTS

Grading Requirements - Kyu Belts

From / To	Stripe Kata	Kata
White / Yellow	Chi Kata	Pinan Shodan
Yellow / Orange	Chonan	Pinan Nidan
Orange / Green	Chonan Shodan	Pinan Sandan
Green / Blue	Shopai	Pinan Yodan
Blue / Brown	Teki Shodan	Pinan Godan
Brown / Shodan-Ho	Sankio Teisho	Kushanku

Grading Requirements - Black Belts

From / To	Mandatory Kata	Supplementary Kata
Brown / Shodan	Kushanku Perfection of above	Sankio Teisho
Shodan / Nidan	Seishan Nahanchi Perfection of above	Taisei Chokudo
Nidan / Sandan	Chinto Perfection of Above	Kempei Seipai
Sandan / Yodan	Wanshu Perfection of Above	Sei Shun Tei Kumsho
Yodan / Godan	Seisho Gensho Shodan Perfection of Above	Gahanshu Gensho

KYU BELT GRADING RECORD

Rank	Date	Location	Grading Sensei
Yellow Stripe			
Yellow Belt			
Orange Stripe			
Orange Belt			
Green Stripe			
Green Belt			
Blue Stripe			
Blue Belt			
Brown Belt			
Shodan-Ho			

YUDANSHA GRADING RECORD

Rank	Date	Location	Grading Sensei
SHODAN			
NIDAN			
SANDAN			
YODAN			
GODAN			

INSTRUCTOR CERTIFICATION

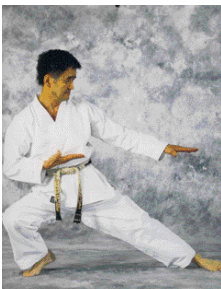
	Date	Cert #	Signature
Instructor Certification			

KATA COMPETITION

Essentially, kata are fixed sequences of techniques, designed as effective defenses against attacks by several opponents from different directions. The onlookers watching a karate-ka practicing kata might think he was witnessing a type of dance. In many instances, he would unfortunately be correct, for very few karate-ka progress in technique and understanding to the point where they are able to exhibit the true nature of kata, where the performer actually “sees” his attackers in his mind’s eye and reacts accordingly. In this stage, there is no “What comes next?”. Techniques flow smoothly and powerfully from the trained subconscious. The mind itself is calm and ‘unstopping’, seeing all and troubled by nothing.

The overall execution of kata is judged basically by its salient features, which can be categorized as:

1. Concentration (zanshin)
2. Correct form
3. Speed and power (appropriate to the techniques)
4. Breath control
5. Correct direction
6. General attitude and manners



KUMITE COMPETITION

Kumite (sparring) is the mutual exchange of learned techniques applied in a free form of combat which is regulated by self control, timing, distancing of techniques, honour & respect for the opponent. Also, judges are on hand to award points, and take disciplinary action on fouls and misconducts of the participants.

Many students exhibit to the world that they have never considered anything but the physical aspect of karate; so determined are they to win that control is swiftly discarded, and should they be scored on, their temper is as quickly lost. One should never put one’s opponent in danger; and to keep control of our temper and yet loose the match to what you believe to be a bad decision is a major victory for you. He who believes there will ever be a perfect system of judging the result of a karate match is not a realist.

If you win a shiai, you are very good at competition karate; but never forget that there are many other spokes to the karate-do wheel, and that there will come a time when you are too old for shiai. If you place too much emphasis on winning matches in your youth, you may find that your ego has been fed to the extent that it cannot face the future without regrets. If you manage to be a winner in shiai and still be aware of the transient nature of such success, then you have a true understanding of karate-do.

Shindo - “The Pure Way”



The art of Shindo was devised by Sensei Masaru Shintani, 9th Dan, in the early 1970's. Sensei had made the Shindo methods and principles known to Otsuka Sensei who gave it his full endorsement.

Sensei began teaching Shindo in the early 1980's. The roots of these basics and other techniques taught by Sensei can be traced directly back to his extensive Wado Kai training under Otsuka Sensei. Sensei

Shintani used the sabaki motion and explosiveness that he was renowned for to develop the same effects with the Shindo. After introducing Shindo to his students, Sensei requested that a training and grading process be put into place, based on five katas; **SHINDO NIDAN, CIO BO TIE, SEI SHAN NO SHINDO, CHINTO NO SHINDO, and WANSHU NO SHINDO**. Sensei had a personal influence on the final outcome of all these katas.

There are three segments of the Shindo curriculum that was devised by the Shindo committee - **Basic, Intermediate and Advanced**. Each course is designed to build upon one another to create a strong basis for the dan level rankings and instructor certification that will follow. The aim of the Shindo committee is to further develop and spread Sensei Shintani's teachings and philosophies across the continent.

For those of you who had the privilege of being associated with Sensei Shintani, you know how important Shindo was to him. He once held the Shindo up in front of a class at a black belt workout and said...

“This is my life”.

In essence, it is a gift to his students and to society which showed the true nature of all martial arts.

6.5 Shindo Requirements

Future of Shindo Important

By Sensei Jim Atkinson

What if someone was to ask you, "What does Shindo represent, and what do you learn from it?" Could you answer this question?

My answer would be that Shindo represents everything about Master Shintani's life, and it teaches you the essence of body movement necessary for the style of karate he taught. Shindo was Mr. Shintani's dream and passion. While holding up a Shindo bo he once stated, "THIS IS MY LIFE." He also once described Shindo as "a gift for all of his students". The importance of Shindo being practiced throughout the SWKKF is not only to continue the legacy of Mr. Shintani's teaching, but also for the development of our karate. Anyone who has trained with the Shindo knows that there are no short cuts. Your body has to do the work, your hips have to do the work, or it just doesn't work! I once heard a comment from an instructor that "Shindo is my lie detector." This is so true!

Fortunately I have been able to travel around the country and work Shindo with a lot of people. It is incredibly noticeable that the students that have been incorporating the karate training with Shindo training stand out due to their strong hip action. I strongly believe this is due to Shindo training. Some of the areas with a strong Shindo curriculum are using Shindo and karate technique to reinforce basics such as double action, hip action, three-point line of force, and posture. What we have been doing in Norfolk as a Shindo workout is to put the Shindo down and work a karate technique or combination, developing all areas needed to make it a strong technique. We then pick up the Shindo and apply the same technique or combination reinforcing everything we had worked while using empty hands (karate). Your posture and hip action should in most cases be the same. Mr Shintani said that the Shindo is an extension of the hands, and everything else is the same.

In many dojos across Canada Shindo is amalgamated with karate training and both arts are practiced together in the regular adult class. We have also brought our junior green belts into this training. This helps students more quickly understand the importance of hip action and line of force. Focus is another area that has been improved. I feel this is because of the focus put on target areas and understanding the intended strike and the line of force it has to take. When you punch, your body is behind the punch, fist, shoulder, and hip (three-point line of force). This is also the basics behind a Shindo strike or block.

We have also incorporated a striping system. We currently are using three stripes, white, green, and brown. The white stripe is to be awarded to a student some time between white belt and green belt. During that time all the basics of karate and Shindo are developed to green belt level, and we teach them **SHINDO NIDAN** kata. The green stripe is awarded between green belt and brown belt. Again, the level of both karate and Shindo are in the intermediate level. At this time we teach students **CIO BO TIE** kata. The brown stripe is awarded at the brown to black belt level which would be considered advanced. We also teach the **SEI SHAN NO SHINDO** kata. Currently we are teaching **KUSHANKU NO SHINDO** kata to the black belts and are starting to see great results in their development in both karate and Shindo.

The great thing about this is that instructors not familiar with Shindo but with a good understanding of karate can use the karate to develop Shindo techniques. All it takes is to have an open mind and to be unafraid to use your own thoughts and ideas. The kata are available on DVD, and there are a great many instructors familiar with the katas available for assistance.

I feel that the future of Shindo is important and everyone should work Shindo techniques to some extent in their regular class.

Mr. Shintani would be very proud to see that the gift he has left us is being developed and his legacy will live on forever through Shindo.

Shindo Rank	Shindo Kata	Time Req
White Stripe	Shindo Nidan	Min 6 months
Green Stripe	Ciobotie	Min 6 months
Brown Stripe	Seisan no Shindo	Min 12 months
Shodan (16 yrs)	Kushanku no Shindo	Min 18 months
Nidan (20 yrs)	Tai-sei no Shindo	Min 2 years
Sandan (25 yrs)	Chinto no Shindo	Min 3 years
Yodan (30 yrs)	Wansu no Shindo	Min 4 years
Godan (35 yrs)	Gensho Shodan no Shindo	Min 5 years

***Minimum time requirements are in place for those students who are exceptional at their present rank. It is not the “normal” grading time between ranks. Most students, if attending two classes per week will progress at one and a half times the minimum requirements.**

SHINDO GRADING RECORD

Rank	Date	Location	Grading Sensei
Basic			
Intermediate			
Advanced			

YUDANSHA SHINDO GRADING RECORD

Rank	Date	Location	Grading Sensei
Shodan			
Nidan			
Sandan			
Yodan			
Godan			

SHINDO INSTRUCTOR CERTIFICATION

	Date	Cert #	Signature
Instructor Certification			

On January 29, 1982, Hironori Otsuka, the founder and creator of the world-famous Wado-ryu system of karate, lost his life. Practitioners of the art like to think that he lives on through each block, punch, kick, and every other technique practiced in the art. His amalgamation of jujitsu, kempo, and the Funakoshi brand of karate-do is still studied by thousands of karateka every day; and therefore, in a sense, the world will never lose Hironori Otsuka, unless Wado-ryu becomes obsolete.

The life of this fascinating man began in the Ibaragi prefecture of Japan, on June 1, 1892. At the early age of six years, Otsuka began his study of jujitsu under the guidance of his father. By 13, he entered the Shinto-yoshin, [school of jujitsu] where he studied under an instructor named Nakayama. The jujitsu school of Shinto-yoshin was unusual in that, whereas most jujitsu schools stress throwing and ground techniques, the system Otsuka studied stressed kicking and striking.

At the age of 19, Otsuka entered Waseda University. While continuing his study of jujitsu, he began also to study an art altogether new to him: kempo. Unfortunately, he never was able to complete his university studies, however. His father's death forced him to drop out in his junior year and begin work at a bank in Shimodate.

At the age of 29, Otsuka was to achieve something that most martial artists wouldn't dream of before the age of 50, 60, or even 70. He received a certificate of "full proficiency" from the nationally-known Nakayama. He then was to take over the entire Shinto-yoshi-ryu school of jujitsu. Little did this young instructor know, that only a year later he was to meet a man who would change the direction of his life.

He was to read an article in a newspaper about Crown Prince Hirohito's visit to Okinawa. The article said that while there, Hirohito was entertained by a dancing performance and a demonstration of "karate," at that time a fairly unknown, local, Okinawan martial art. The news article also mentioned that a certain Gichin Funakoshi had arrived from Okinawa, and that a demonstration of the art of karate was planned at a public hall in Tokyo.

Hironori Otsuka wanted to see for himself what this Okinawan and the art of karate had to offer. Fortunately for the martial arts, Funakoshi welcomed Otsuka with open arms; and from this first introduction to karate, ideas began to evolve in Otsuka's mind about adapting his jujitsu and kempo techniques to the Okinawan art of karate.

Little by little Funakoshi began to depend more and



Photo courtesy of Goshu Kenzo

WADO-RYU'S OTSUKA: LEADER OF THE WAY OF PEACE

by Richard Herbster



more on Otsuka for the organization of meetings and special events. Karate in Japan grew bigger and bigger, and jujitsu began to lose its popularity, due partly to the introduction of both karate and the newly developed judo. Otsuka accordingly began to concentrate more of his own energies on karate.

In an old, out of print BLACK BELT article, Otsuka claimed that "nearly half of Funakoshi's instruction periods were given over to lectures." He especially emphasized that "Karate begins with courtesy"—a principle Funakoshi and Otsuka both preached and practiced.

In that article Otsuka also claimed that he finally became acting master at Meishojuku when it became too much for Funakoshi alone to handle. Because the students sometimes got bored with studying nothing but kata all the time, he recalled, "I began putting more emphasis on kumite."

Otsuka explained that the type of kumite he taught was based on *ippon* (one step) and *sambon* (three step) sparring. Actually, by modern standards, it was almost like kata—with one man applying the technique and winning and the other receiving the technique and losing.

Little by little, Otsuka began to open karate clubs of his own at various universities and colleges, including Tokyo University and Tokyo Dental College. He then was not only to teach and spread the word and soul of karate, he also set himself up as a medical specialist in treatment of martial arts injuries, and he stopped his work at the bank in Shimodate.

As he opened these clubs, he went more and more on his own, independent of Funakoshi. In 1934, he originated his own system of karate, which was later to become the Wado-ryu system, but which was then still called the Karate Promotion Club. (In 1940, when Budo-kai requested a name for each style and school, it was officially named the Wado-kai and later Wado-ryu.)

While opening these schools and clubs, and creating Wado, Otsuka also embarked on a venture that would later affect karateka of almost every style. He began the study of *ju-kumite* for competitive purposes. This was to lay the foundation for today's free-style karate tournaments.

There are many aspects of Wado-ryu itself that make it a unique and different style, some of which, however, cannot be explained without studying the art and experiencing it for yourself.

I will try to explain and express some of the unique qualities of Wado-ryu, but at the same time I must ask Master Otsuka for forgiveness for any misinterpretations or

misunderstandings, as I myself am only a third-degree black belt.

Otsuka built his new style around nine kata, five of which were considered basic. The takedown and throwing techniques of jujitsu play a strong role, as do the kicking, striking, punching and blocking of kempo jujitsu, and Funakoshi's karate.

As a lunge punch attempts to attack the midsection of a Wado-ryu man, it tends to be avoided by a swift twist of the body, with apparent ease; if the same punch were also blocked, the blocking hand would simultaneously be converted to a counterattack. Even the counterattack could be changed back into a block. For most styles this would require the use of two arms and two hands.



As the attacker faces him (1) with sword drawn, Otsuka slips in (2) as his foe releases his weapon. Otsuka grabs (3) the wrist and (4) takes control.



It must be kept in mind that Wado-ryu does not always block an attack. An attack can be avoided by a side step, with or without a kick; if a kick is used, not only is there the power of the kick alone, but the power of the adversary's attack runs right into the kick, as well. The power is doubled.

The mobility of Wado-ryu can also be demonstrated when the jukumite is witnessed. The Wado-ryu man can go from low to high or high to low with his defenses and attacks. Side stepping is thus useful in defense, but also in offense. In this unique system, defense and offense are more often than not, one and the same.

If the attack of a Wado-ryu man is blocked or obstructed, it can immediately be changed into another attack. At times it seems as though when one attack is blocked, it can spring off the block and be redirected to a different area of the body.

Precise timing is another very important feature. As the adversary attacks, the Wado-ryu practitioner cuts him off at



the pass with an attack of his own. With the proper timing, another attack can be ducked or simply sidestepped again. The Wado man may also just lean backwards to avoid the technique. He feels that if a punch misses him by an inch, it may as well have been a mile.

During and after World War II, Otsuka continued to teach Wado-ryu. Although the occupational forces insisted that the teaching and practice of all martial arts must cease, this didn't stop Otsuka from spreading karate. Like many other schools, including the Shotokan, he continued to teach by offering boxing lessons. Karate, incognito.

Now, long after the war, this versatile system is still in existence. Otsuka's second son, Jiro, assumed most of his father's teaching duties as his father grew older, somewhat in the same manner that Otsuka himself occasionally did with Funakoshi.

During his lifetime, it is certain that Otsuka received many honors and awards, but the highest was to come on the Emperor's birthday, April 29, 1966. On that day the Emperor of Japan decorated him for distinguished services in the popularization of karatedo. This is the highest honor received by any karateka from the Emperor.

Otsuka was also honorary president and supreme instructor of the Wado-kai All Japan Karate-do Federation, and vice-president of the All Japan Karate Association.

With Gogen Yamaguchi of the Goju-ryu style as president, Otsuka was also chief instructor of the Wado-ryu system at the All-Japan Karate-do College. Kobudo weaponry, Shito-ryu, Rimbukai, and now Shotokan karate are also represented there.

On January 1, 1968, Otsuka instructed the American, Cecil T. Patterson, to establish the U.S. Eastern Wado-kai Federation and serve as its president. This made Patterson responsible for the operation and teaching of every classical Wado dojo in the Eastern United States. At approximately the same time Master Agari was instructed to take charge of the Western U.S.

The original emblem or patch for Wado was that of a dove with wings spread (to symbolize peace) with a fist between its wings. At about the same time that the Wado-kai was changed to Wado-ryu, the fist was replaced with the Japanese kanji character for peace.

Now that Hironori Otsuka is no longer physically with us, Jiro has assumed his father's duty as the international leader of the Wado-ryu system of karate-do. Thus it is that Wado continues to grow and flourish and will, we hope, continue to live forever.

Masaru Shintani: The Making of a Modern Canadian Karate Master

by Robert Toth

Abstract

This article looks at the life of Japanese/Canadian karate pioneer, Masaru Shintani, from his birth in Vancouver, British Columbia, until his death in Kapuskasing, Ontario. After more than thirty years of teaching, Shintani created one of the largest karate organizations in North America with over 27,000 members. Shintani also invented Shindo, a martial art facilitating the use of an ancient weapon, the short stick, with modern techniques. For this article, many of Shintani's senior students helped to reconstruct his life and explain his complex personality with recollections of their teacher. From the beginning of his karate training in an internment camp, to the eventual achievement of 9th-degree black belt, Masaru Shintani epitomized the modern karate master.

Introduction

This story began twenty years ago when I received a casual introduction to a legend in the Canadian martial arts, Masaru Shintani. I was having a series of treatments for a bad knee at a physio-therapy center in Hamilton, Ontario. After arriving and going through my regular round of ultra-sound on my labored joint, the therapist sat me at a machine for the exercise part of my visit. At a different machine next to me was an older man. How much older than me, I couldn't tell, as he had a full head of curly dark hair and a muscular physique that was apparent even through his shirt. The therapist introduced us by saying, "You two karate guys should get along. This is Shintani" and then walked away.

Of course I had heard of Masaru Shintani, who sometimes went by the name Basil, as he was officially the highest ranked karate black belt in Canada and the head of a large karate organization. Being that I was a lowly new 1st-degree black belt, I was stunned to say the least and mumbled something to him. He looked up at me and asked where I trained and I answered. He politely nodded and said, "That's good karate" and then went back to his exercises. He could have ignored me or he could have slighted my choice of karate schools in favor of his own, but he did neither.

Opposite page:
Masaru Shintani, founder of the
Shintani Wado Kai karate system.
Photograph dated 1996.



Night view over present-day Vancouver as seen from Grouse Mountain, a majestic mountain landscape where the Shintani family once had a sawmill.

Courtesy of Grouse Mountain Resorts, Ltd.
www.grousemountain.com

Mr. Shintani told me he was having some physiotherapy done as the result of a car accident in which his back had been injured. He didn't say more and only recently did I learn the complete story. A drunk driver had caused the accident and Mr. Shintani's car had rolled over twice. Despite the injury, he had crawled out of his damaged vehicle and apprehended the other driver (Rempel, 2006 April 17!).

I've never forgotten the simple act of kindness he showed me that day and over the twenty years since then I've always been rather in awe of the Shintani karate organization.

After hearing of his death in the year 2000, I had mentioned to my wife on numerous occasions my idea of writing an article about Masaru Shintani. Finally, after mentioning it yet again she replied, "So, why don't you?" So with that impetus I started the research that led to the following article.

Life in British Columbia

British Columbia is Canada's third largest province. Only one American state, Alaska, is larger in surface. Japan would fit into British Columbia two and a half times (Fodor's, 1991: 266).

From the earliest days, settlers on the west coast of Canada were extremely conscious of their British origin and wished to have the colony remain an area populated only by British immigrants. But without increasing its population the province could never become prosperous. The white settlers were constantly concerned over the racial origins of immigrants who came to the area, yet without them there was not an adequate supply of labor. Part of the bargain British Columbia made when they joined the Dominion of Canada was that the Canadian Pacific Railway had to be completed as far as the west coast. In order to do this, the only large supply of labor was the Chinese (Adachi, 1991: 37). When construction of the Canadian Pacific Railway began in 1881, Chinese laborers were imported by the thousands. Employers saw the Chinese as providing cheap and plentiful labor, but white laborers resented the Chinese who were willing to work for a lower wage. So, the political parties in British Columbia adopted an anti-Oriental stand or lose the white labor vote. The Japanese were included with the Chinese in the minds of most of the legislators who attempted to restrict their employment in the province.

Japan's consular representatives in Canada expended a great deal of energy in looking after the welfare of the Japanese immigrants. Much of their efforts were directed against the tendency of non-Orientals to lump Japanese in with Chinese immigrants (Adachi, 1991: 38-39, 42).

The attitude of the white population in British Columbia to the Japanese was altered in 1900 when Japanese troops along with British, French, German and Russian, formed an international army that crushed the Boxer Rebellion in China.¹ During the uprising, Russia used this distraction to move a large number of troops south through Manchuria and into Korea. Japan had also covered Korea, so in response declared war on Russia in February 1904. To Canadians, Japan was now an ally of Great Britain and was fighting a power that had been regarded as one of Britain's most dangerous enemies (Adachi, 1991: 44). The war concluded on September 5, 1905 after US president Theodore Roosevelt's peace initiative led to talks between Japan and Russia (Hane, 1992: 176-177). There was worldwide admiration and astonishment over Japan's rise to a position of international power. In the few months following the end of the war only 345 Japanese had entered British Columbia but by 1906 the number had increased to 1,922 (Adachi, 1991: 44).

Shintani Family in British Columbia

Until 1909, most of the immigrants from Japan were unattached males and nearly all of them were hoping to make quick fortunes (Adachi, 1991: 26). Included were Kanaye Shintani and his brothers. They came from Japan to Canada in the early 1900's and settled on Grouse Mountain (Graham, 2006 April 2) situated just outside of Vancouver on the north shore. Today Grouse Mountain is a popular hiking spot and ski resort (Antonsen, 2006; White, 2006). The Shintanis started a sawmill that became quite profitable. Later, they used their earnings to establish themselves in the cargo ferrying business. At the time there were many ships coming from Japan with cargo that needed to be transferred to the Vancouver ports. Kanaye Shintani found this to be another lucrative business and purchased a ship to transport cargo (Graham, 2006 April 2).

Eventually, the Shintani brothers had accumulated enough wealth that they could marry and they returned to Japan in search of wives. They were intent on *issei*, or first generation Japanese women, rather than those born in Canada because they would be more traditional and more subservient. In Japan, Kanaye Shintani arranged marriage to a young woman from the Matsumoto samurai family (Graham, 2006 March 27). Tsuruye (Canadianized to Thelia) Matsumoto, was brought to Canada in 1918 (Shintani, 1994).

A Japanese wife at that time was simply an adjunct to the husband's needs. She was a person who would look after his wants and relieve his discomforts. Loneliness was the common lot of most of the young wives brought from Japan. Only after having children could they divert their feelings of love to their sons and daughters (Adachi, 1991: 90, 91).

The Shintani's were to have six children, four girls and two boys (Shintani, 1994). Masaru Shintani, the eldest son (Elliott, 2000: A8), was born on February 3, 1927 in Vancouver, British Columbia (Shintani & Reid, 1998: 6).



Masaru Shintani's mother, Tsuruye Matsumoto, in 1918.

Masaru Shintani's Childhood

Kanaye was an abusive father (Labbe, 2006 March 27). Masaru explained that his earliest memory of his father was at about three years old. His drunken father picked him up and threw him through a window. His mother came outside to him and they hid in the forest until his father was sober (Shintani, 1994).

When Masaru was seven years old his father was killed in an accident during a drinking party on a boat (Graham, 2006 March 27). Kanaye had climbed onto one of the booms and crawled into a hoisting net. The net was weighted so that it would drop easily when empty. He told the other men at the party to release it and the net dropped to the bottom of the harbor. When the men realized what they had done, they quickly brought the net and Kanaye back to the surface but by doing so he was severed in the boat's propellers (Graham, 2006 April 2).

After his father's death, two ministers by the names of Wilkinson with the Anglican Church of England helped to support the Shintani family (Graham, 2006 April 19). Years later, Tsuruye Shintani would become an Anglican lay minister (Marasa, 2006). Masaru attended Japanese school after his regular school hours to learn to read and write the Japanese language. It was at the Japanese school that the young Masaru was first introduced to the martial arts of judo and kendo (Graham, 2006 March 27).

The War in the Pacific began with the Japanese attack on Pearl Harbor on December 7, 1941 (Hane, 1992: 310), but Canada declared war on Japan only as a result of the Japanese attack on the British colony of Hong Kong that occurred five hours after Pearl Harbor (Adachi, 1991: 199).

By the early months of 1942, the people of Japanese descent living in British Columbia became a problem for the Canadian government. Their removal would greatly simplify the task of defending the coastline against possible invasion and would also remove the source of widespread apprehension among the white population. On February 26, 1942 a formal announcement was made of the mass evacuation of all persons of Japanese origin to a clearing station or assembly center in Vancouver until arrangements could be made for placing them elsewhere (Adachi, 1991: 211, 217-218).

In later years, Masaru Shintani spoke of his family being forcibly removed from their home and taken to the camps. He described the situation as "a jumble of terror" (Rempel, 2006 April 17). Shintani's mother, Tsuruye, suffered a physical and mental breakdown over trying to keep her family together. By the time they arrived at the New Denver camp she was quite ill as she would not eat. Masaru fed her like an infant, chewing the food for her and feeding her from his mouth. In time, Tsuruye regained her health (Graham, 2006 March 27).

Karate Class at Relocation Camp

Shintani began his karate training at the age of fourteen in the relocation camp they had been sent to in New Denver, British Columbia. His karate teacher was Akira Kitagawa (Warrene, 1981: 6, 8). Masaru first trained in aikido at the camp. He didn't care for it, but Shintani's mother thought the instructor embodied what should be learned in the way of manners and politeness. Akira Kitagawa was just the opposite.

Masaru Shintani and his friends would often see Kitagawa standing in a stream punching and kicking or striking trees with his hands and feet until the bark fell off. The boy's parents told them to stay away from Kitagawa because there was a rumor that Kitagawa had killed two Canadian Mounted Policemen before entering the camp, but that just drew the teenagers right to him (Graham, 2006 March 27).

Shintani admitted that the training with Kitagawa was vicious. It was a grueling self-defense system (Warner, 1981: 6). Akira Kitagawa taught life skills and survival (Lane, 2006). Kitagawa called his karate system Okinawan Te and at the time Shintani didn't know there was any other kind (Graham, 2006 March 27).

August 15, 1945 was the day the people of Japan heard the voice of their emperor for the first time as he broadcast his decision to end the war and on September 2 the day the documents of surrender were signed on board the battleship "Missouri" in Tokyo Bay (Lane, 1992: 339). At the end of the war, Kitagawa decided to return to Japan and Shintani stayed in contact with him for years afterwards. Eventually, Masaru was able to visit Kitagawa in Japan before the latter died from tuberculosis (Shintani, 1998).



Japanese interment camps in Canada played a significant part in the spread of martial arts throughout North America. By October 1942, the Canadian government had set up eight interment camps in interior British Columbia, including New Denver and Tashme. Over 22,000 people were relocated. This picture shows the 1942 Judo Club in Tashme, BC. Courtesy of Seichi Tahara.

The Move to Ontario

In 1947, the Shintani family moved east and settled in Beamsville, Ontario where they worked for a local farmer (Elliot, 2000: A8). The area farms wanted the Japanese for fruit pickers and the jobs were brokered by the British Columbia Security Commission (Graham, 2006 April 20). At the time, the Shintanis had thought it would be safer in Ontario than British Columbia, but they were proven wrong. Most people outside of British Columbia had never seen a Japanese person before except as sinister characters in the movies and the evacuation of Japanese in British Columbia was certification by the Canadian government that all Japanese were dangerous (Adachi, 1991: 279-280). There were many times that Masaru had to defend himself and he said that he had been lucky to have had Kitagawa as a teacher because the rugged training had saved his life.

In the early 1950s, Shintani started teaching judo and later karate in a shed on the farm. One of his first students was a local police officer who was able to help Shintani avoid prosecution after his frequent skirmishes with local gangs.

Masaru Shintani's first formal karate club was opened at the Hamilton YMCA in 1952 (Graham, 2006 March 27). Later, the club moved to several different locations including a bowling alley and the local Japanese Cultural Centre (Rizzo, 2006). Shintani dreaded professional karate schools and liked to keep a low profile (Lane, 2006).

Photograph provided by: Nikkai Inoue/Inoue Memorial Centre Collection, New Denver, BC, Canada. www.newdenver.ca/nikkai/Inoue-Art.jpg



Hironori Otsuka (1892-1982).



Ron Mattie demonstrates basic tai sabaki (body shifting) which is utilized to move off the line of attack.

The black line on the floor indicates the line of attack.



Ron Mattie and Denis Labbe illustrating tai sabaki with a simultaneous block and counter combination.

Meanwhile, the Shintanis purchased a farm in Beamesville and created a successful market gardening business (Elliott, 2000: A8). He also constructed one of the first miniature villages for tourists in the Niagara area (Graham 2006 March 27; Rempel, 2006 April 28). Masaru Shintani loved baseball. He had played in the internment camp in British Columbia during the war (Graham, 2006 March 27) and for a time he was a pitcher (Warrener, 1981: 6; Rempel, 2006 April 29; Rizzo, 2006) for the Cleveland Indians farm team (Elliott, 2000: A8).

Meeting Master Otsuka

Shintani had been taking his mother back to Japan on a regular basis and during one of these trips in the mid-1950s he competed in a karate tournament. At the tournament he met the man that would have a huge effect on his life, Hironori Otsuka (Graham, 2006 March 27).

Hironori Otsuka (1892-1982) began his martial arts training at the age of six in Shindo Yoshin-ryu jujutsu.² By 1921, at the age of 29, he was awarded the *menkyo-kaiden*,³ designating him a successor and master of the style. A year later he started karate training with the legendary Gichin Funakoshi (Corcoran, Farkas, Sobel, 1993: 363).⁴

Otsuka became known as Funakoshi's best student. He completely immersed himself in karate and assisted Funakoshi in teaching and at demonstrations. But Otsuka was not satisfied with only basics and kata, which was what Funakoshi stressed. Otsuka wanted to develop sparring which Choki Motobu had exposed him to.⁵ In 1929 he set up his first independent karate club. Some believe that by 1934 he was given permission by Funakoshi to establish his own group, making him the first Japanese to be so recognized by an Okinawan mentor. Otsuka called his karate system Wado-ryu, the way of peace and harmony. By 1939, Wado-ryu was a popular style fully recognized by the Dai Nippon Butokukai.⁶

The techniques of Wado-ryu emphasized more sparring and practical self-defense training than most karate styles at the time on the Japanese mainland. It also placed less of an emphasis on the number of kata learned. Only nine were required. The basic katas of Wado-ryu, the pinans, were modified from the Funakoshi versions because of Otsuka's association with other karate masters including Kenwa Mabuni.⁷ In addition, Otsuka incorporated jujutsu into his karate (Sells, 2000: 117-119). Equally emphasized and fundamental to Wado-ryu is tai sabaki or body shifting to avoid the full brunt of an attack. Tai sabaki is a technique derived from swordsmanship and blocking movements are often transformed instantly into attacks (Corcoran et al. 1993: 80).

For Otsuka, karate-do was primarily a spiritual discipline. In his own words, "Violent action may be understood as the martial arts, but the true meaning of martial arts is to seek and attain the way to peace and harmony" (Corcoran et al. 1993: 80).

Otsuka developed a very close relationship with Shintani and his mother. Tsuruye Shintani's maiden name was Matsumoto, a very well known samurai family (Shintani & Reid, 1998: 6) and that was very important to Otsuka (Graham, 2006 March 27). Masaru Shintani said of Otsuka, "He said 'you come from a fine grain,' and that's why he wanted to talk to my mother. And every time mother would go to Japan, Otsuka Sensei would go

to meet her and make sure that she got to my cousin's place and my aunt's place." Shintani said, "I accepted Otsuka Sensei like a father" (Shintani, 1994) and "he treated me like a son" (Shintani, 2005). "He was everything that my mother taught me when I was young" (Shintani, 1994). The thing that existed between Shintani and Otsuka transcended karate. It was as if they followed a particular tradition that no one else did.

Shintani made regular trips to Japan and Otsuka was often in Canada (Graham, 2006 March 27). Otsuka also wrote numerous letters to Masaru and his mother during the 1960s and 1970s. The letters detail Otsuka's travels during the time and offer an interesting insight into the politics of the martial arts in Japan and North America. In the letters, Otsuka tells Shintani to "keep training hard" (Otsuka, 1969 September 17) and "try to master Wado-ryu" (Otsuka, 1972 August 22). Otsuka also suggested that Masaru train with a number of Japanese Wado karate instructors that were visiting Canada on business or attending school (Otsuka, 1972 August 22; 1977, June 17; 1976, April 2).

By 1969 or 1970, Otsuka asked Shintani to officially call his style Wado-ryu and Shintani honored his request (Graham, 2006 March 27). Otsuka wrote in a letter to Masaru Shintani dated July 14, 1974, "Please take care of the Canadian Wado Kai as its representative" (Otsuka, 1974 July 14). In 1979, Hironori Otsuka gave Shintani an 8th-degree black belt plus a 9th-degree black belt certificate for future use. Shintani told Otsuka he would not divulge the 9th-degree certificate until it was needed or until nine years after the 8th-degree rank (Shintani, 1994). Later, Shintani would do the same by postdating ranking certificates for his students (Graham, 2006 March 27; Labbe, 2006 March 27; Mamura, 2006; Reid, 2006).

Hironori Otsuka died on January 29, 1982. After his death, the international Wado karate community split into separate organizations. This was triggered by differences in teaching style and leadership (Shintani & Reid, 1998: 6). After Otsuka's death, Masaru Shintani became independent of the Japanese organizations, but continued to represent his teacher (Labbe, 2006 March 27). Shintani said, "I've always stuck to sensei's preaching, his philosophy, his humbleness. I copied everything he did. It's just the way a martial artist should really be. I teach with his presence" (Shintani, 2005).

Formation of Shintani Karate

Masaru Shintani broke with the Japanese organizations because he wanted to be in control. His rank was unquestionable. He was senior. He could do what he wanted and what he wanted was to teach in Canada and to bring karate to everyone (Reid, 2006). Shintani believed that anyone could train in his karate (Lane, 2006). His organization was for the most part mainly based in small towns and cities (Rempel, 2006 April 27). He had built up a circuit of schools in Ontario. There were also a number of schools whose instructors only wanted to be affiliated with Shintani without being a part of his organization and that was acceptable to him (Labbe, 2006 March 27).

Shintani was open-minded and he had a very open door policy (Joslin, 2006). He was always willing to teach anyone. He didn't gauge a person by their certificate or their belt, but by who they were. He was very accepting of people (Reid, 2006). Masaru Shintani believed it didn't matter what style of karate a person trained in, it was "all good" because it built



Masaru Shintani with Hironori Otsuka in Lockport, New York, in 1974.



Hironori Otsuka demonstrating movements from the Kushanku kata.



Shintani teaching a Shindo clinic in Delhi, Ontario

Shintani demonstrating Shindo techniques



spirit and discipline (Elliott, 2000: A8). He had a no-nonsense approach where karate was concerned and he didn't shout like other masters. He spoke softly and the student had to strain to hear (LaPlante, 2006). Learning was highly visual with him (Labbe, 2006 March 27). If he saw someone doing something incorrectly in a class, he'd stop and demonstrate (Graham, 2006 March 27). Masaru Shintani had a great knowledge of internal energy (ki), body mechanics and tai sabaki. He was like a university professor when he taught (Reid, 2006).

Shindo: Unique Short Staff System

One night Masaru Shintani had a dream. In the dream he was battling a swordsman and the only weapon available to him was a three-foot long stick. He was victorious in his dream and as a result Shintani began to develop his own martial art using that weapon. The martial art was based on the fighting concepts in the dream (Perkins, 2006). He called it *Shindo*: "the straight or pure way" (Graham, 2006 March 27). In Shindo, the stick is used as an extension of the hands (Perkins, 2006 April 17) and all of the principles applied in Wado karate are applicable (Reynolds, 2006: 5).

After teaching a select group of four black belts in the intricacies of his Shindo art (Graham, 2006 March 27), Shintani began holding black belt clinics at the Japanese Cultural Centre in Hamilton, Ontario. The art was then taught at individual karate schools. Shintani's goal was to have Shindo accepted by police departments and to that end he also taught clinics in Toronto and Montreal (Perkins, 2006 April 17).

Masaru Shintani suffered a terrible loss when his mother passed away on May 6, 1988 (Labbe, 2006 May 13). His mother was his strength (Masaru, 2006). Her death was a closed affair as Masaru had always been very private about his family (Reid, 2006). He said of her, "She was a great inspiration to me in regard to the development of my life in karate. Her dedication, philosophy and support inspired me to sustain many hardships. To me, she was indeed, the most righteous person that ever lived" (Shintani & Reid, 1998: iv).

Shintani's Later Years

Joseph Rempel, one of Masaru Shintani's biographers and one of his karate students said, "When sensei Shintani's mother passed away I thought it began the slow death of his own spirit and his own health" (Rempel, 2006 April 21). In fall of 1996, Shintani was teaching clinics in Alberta, Canada and he stayed with Joseph Rempel at the University of Alberta campus hotel. Rempel remembers, "At that point he was suffering more and more from a number of health problems" (Rempel, 2006 April 27).

Dr. Robert Graham, another of Shintani's biographers and also a karate student, was with him the day before Masaru suffered a stroke. Dr. Graham said, "We went out to eat and I noticed when we were walking back that every now and then he would stumble. I had never seen him to not be sure footed" (Graham, 2006 March 27).

After the stroke, which affected his left arm and leg but not his

ability to communicate (Labbe, 2006 March 27), Shintani was confined to a wheelchair. But by sheer force of will, he used canes and a walker to continue to teach (Elliott, 2000: A8). Shintani traveled to Kapuskasing in North Eastern Ontario to teach and while there suffered a heart attack. He died during the airlift back to Hamilton's General Hospital (Elliott, 2000: A8). Shintani's ashes along with the ashes of his mother that had been saved after her death were buried at the same time at Woodlawn Cemetery in Hamilton, Ontario. This was done because he was his mother's first-born son (Labbe, 2006 May 13).

Masaru Shintani had lived a simple lifestyle (Rizzo, 2006). He lived in one room with the use of the homeowner's kitchen and bathroom. His room held a chair, a dresser with a small television and a bed (Graham, 2006 March 27). Denis Labbe, the right hand of Masaru Shintani (Lane, 2006) and president of the Shintani Wado Kai Karate Federation, explained, "He had no value of money. He didn't care at all about it. When money came his way he'd help out other people" (Labbe, 2006 March 27). He could have been wealthy, but chose not to be (Reid, 2006). At the time of Masaru Shintani's death, the number of people training in Wado karate in Canada was estimated at more than 27,000 and his organization was one of the largest in North America (Elliott, 2000: A8). The Shintani organization continues to teach the martial arts of Wado-ryu karate and Shindo as taught by its founder, Masaru Shintani.



Dr. Robert Graham and Denis Labbe in Wexford, Ontario, in 2006.

Shintani Wado Kai Technical Section

Hironori Otsuka (1892-1982) created the Wado style of karate (Corcoran et al. 1993: 363) by combining the Shindo Yoshin-ryu jujutsu he had mastered with the Shotokan karate style he learned from Gichin Funakoshi (Sells, 2000: 79, 117). Otsuka was also influenced by two other Okinawan masters, Choki Motobu and Kenwa Mabuni. From Choki Motobu he relearned the kata *naihanchi* and also received training in sparring or fighting techniques which Motobu specialized in (Sells, 2000: 120). Otsuka also trained with Kenwa Mabuni to clarify the *pinan* katas (Shintani & Reid, 1998: 1). These five simple forms were modified from the method that was used by Funakoshi (Sells, 2000: 119).



Denis Labbe helps Shintani demonstrate Wado-ryu techniques in 1996.

Masaru Shintani's version of Hironori Otsuka's Wado karate is also a combination. It is a melding of Otsuka's Wado with the Okinawan Te of Akira Kitagawa.

Like Otsuka, Shintani demonstrated the jujutsu techniques found in the Okinawan forms. Ron Marti shows a combination from the kata Pinan Godan that ends with a jujutsu annbar (A1-A4).

Techniques from the Pinan Godan kata showing an inside block and counter-punch followed by a jujutsu annbar technique. Ron Marti and Denis Labbe demonstrating.



Ron Marti and Denis Labbe illustrating one example of the inside fighting style favored by Otsuka and Shintani: blocking on the inside and countering by attacking the opponent's knee.

A basic technique of Wado is tai sabaki (body shifting). It is said that the Kitagawa version of tai sabaki is more pronounced. Tai sabaki also allowed a simultaneous block and counter punch response (see photographs). As well, Otsuka and Shintani both favored inside fighting (B1-B1).

The nine katas of Otsuka's Wado-ryu are taught in Shintani's version of the style, but Shintani augmented his syllabus with a number of forms that can be traced back to his first teacher, Kitagawa. Ron Mattie performs the opening moves of the kata Shupai (C1 thru C10).



This sequence of pictures shows the beginning section of the Shupai kata as passed down from Akira Kitagawa, Ron Mattie demonstrating.



Shindo Technical Section

The techniques of Masaru Shintani's Shindo are different from other stick arts because of the principles of Wado-ryu karate that are used. Masaru Shintani demonstrated Shindo to Hironori Otsuka, the creator of Wado-ryu in 1979 (Perkins, 2006 April 17) and Otsuka gave the system his full endorsement (Reynolds, 2006: 5).

Shindo was devised by Shintani in the early 1970s and he started teaching his students the stick art in the late 1980s (Reynolds, 2006: 5). At first, it was modelled on a basic kendo movements with added takedowns and locks. Later it changed, becoming modelled more on staff (*bo*) techniques, utilizing a staff with a length slightly shorter than the traditional Japanese half-staff. Initially it was two overhand grips and then it became one over and one under (Rempel, 2006 April 21). The two overhand grips are known as a defensive grip meant for police officers to show a non-threatening posture (D1). The one hand over and one under is an offensive grip that is meant to be more aggressive (Perkins, 2006 May 24) (D2).

One of the core concepts that Shintani taught in Shindo was that it was to be a supplement to karate training incorporating the fundamentals of the Shintani Karate method – sudden explosive action, proper body movement (Reynolds, 2006: 6) and *sabaki* action.

Shindo is the name used to describe the martial art and the stick itself. The same techniques can be done empty handed as with Shindo. It's an extension of your hands (E1, E2, E3). Shintani directed a number of his students to create practice forms using Shindo. Three were to be based on internationally known empty hand katas: Wanshu, Chinto, and Kushanku. They were allowed free reign, but were not to change the distancing and pattern of the existing forms. The students had to interpret the movements in the empty hand form and adapt them to Shindo (Perkins, 2006 April 17) (see G1-7; H1-7). As well, his students in Ontario invented forms called Ciobotie and Shindo Nidan (Perkins, 2006 April 17) (I1-3).

Dr. Robert Graham of Buffalo, New York, put together the form Seishin no Shindo based on the kata Seisho that Shintani learnt from his first karate teacher, Akira Kitagawa (Graham, 2006 March 27). It was one of Masaru Shintani's favorites.

Shintani would have the students show him the forms they were developing for Shindo and he would make alterations to them so as to emphasize what he wanted. For example, he specifically added a rotation movement of the forearms to a part of the Chinto no Shindo form (J1-2).

The defensive grip with both hands held on the stick's topside is used to demonstrate a non-aggressive attitude.



The offensive grip of one hand over and one hand under is more aggressive. Bruce Perkins demonstrating.

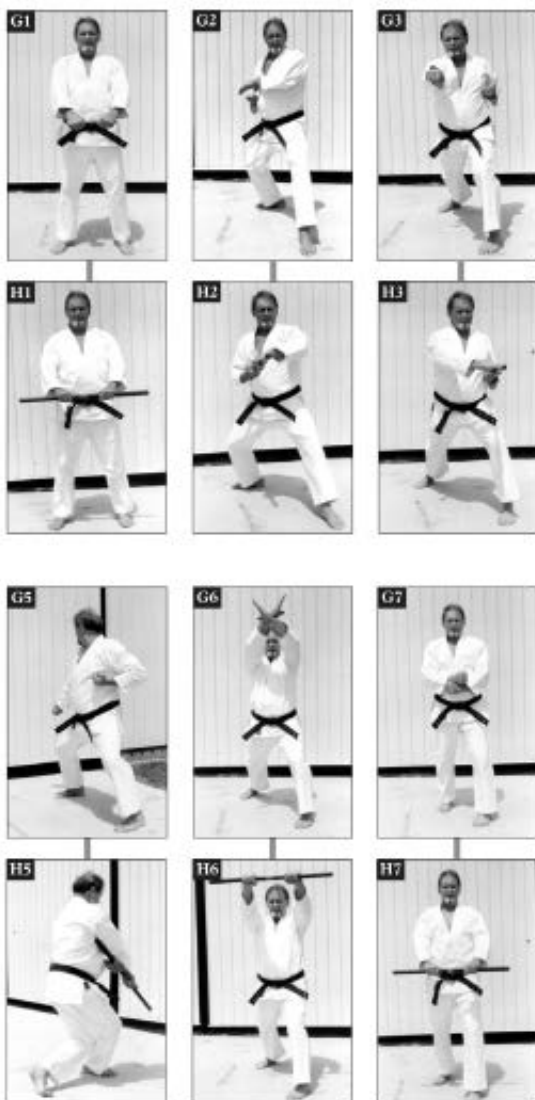


One of Masaru Shintani's goals was to have Shindo taught to law enforcement agencies. He had done a lot of demonstrations to that effect and was on the verge of achieving his goal when he suffered a stroke. Everything in Shindo temporarily stopped. However, before Shintani passed away, he asked Bruce Perkins, one of his students, to put together a training and grading process for Shindo. Perkins and a committee of other Shintani black belts are currently developing the training program (Perkins, 2006 April 17).

E1-3) Sequences showing a defender blocking a punch, manipulating the wrist, and moving into an ambar with empty hands; and F1-3) the same with a Shindo short stick. Bruce Perkins and James Atkinson demonstrating.



Bruce Perkins, the chairman of the Shindo Federation of North America, demonstrates part of the Chinto kata: G1-7 performed empty handed and then H1-7 with a Shindo short stick.





11-13) Application from the Shindo Nidan kata: scoop block, followed a chokehold, and a takedown. Bruce Perkins and James Atkinson demonstrating.

J1-2) One of the details Shintani demanded from his students in the Chinto no Shindo kata was the rotation of the forearm while performing a low block. James Atkinson demonstrating.

Conclusion

A great homage has been paid to Masaru Shintani by his senior students. They received and followed instructions by their teacher as to how they should propagate his martial art. The Wado style of karate is taught by Masaru Shintani has spread all over Canada, the United States, the Caribbean and even India.

Masaru Shintani wrote, "Wado, the way to harmony and peace is the finest quality of the human race with a total goal to peace on earth. We, the Wado students of karate, must be the leaders of unity and happiness throughout the universe and guide our students to the ultimate human alliance with understanding."

The philosophy and karate of Masaru Shintani continues.



Acknowledgment

The author would like to thank all of Masaru Shintani's students who put aside their political differences in order to help with this article. Great appreciation also to Denis Labbe, Ron Mattie, Bruce Perkins and James Atkinson for appearing in the photographs for the technical sections. Pictures of Masaru Shintani are reproduced here courtesy of Denis Labbe and Dr. Robert Graham.

Notes

- ¹ The Boxers were a secret society in league with the Manchu throne that attempted to drive all foreigners from China (Clubb, 1978: 24, 27).
- ² Shindo Yoshin-ryu jujutsu is a Japanese style of armed and unarmed combat (Sells, 2000: 117) founded in the nineteenth century (Frederic, 1988: 201).
- ³ A *menkyo-kaiden* is a certificate of full proficiency in a Japanese martial art usually awarded to an advanced student deemed most suited to carry on transmission of the art (Farkas & Corcoran, 1993: 177).
- ⁴ Gichin Funakoshi (1868-1957) was an Okinawan-born karate master regarded by many as the father of modern karate (Corcoran et al. 1993: 324-325).
- ⁵ Choki Motobu (1871-1944) was an Okinawan karate master. Born in Shuri, the third son of a ranking lord, as a youth he would often test himself in street fights, but had to train by himself because instructors refused him. Kosaku Matsumora did teach him a few kata because he was impressed with Motobu's ability. Later in life, Motobu received more kata training from Yabu Kentsu (Corcoran et al. 1993: 357).
- ⁶ The Dai Nippon Butokukai was founded during Japan's Meiji Period (1868-1912) and set up in the ancient capital of Kyoto in 1895. The organization was built upon the ancient concept of fostering robust strength, indomitable spirit and virtuous character. The Japanese government authorized the Butokukai to research, preserve and promote Japanese martial arts (McCarthy, 1999: 73-74).
- ⁷ Okinawan karate master Kenwa Mabuni (1889-1957) founded the Shito-ryu style. He studied Shuri Te from Yasutsune Itosu (1830-1915) and Naha Te from Kanryo Higashionna (1853-1916). Shito-ryu was created by combining the teachings of both (Corcoran et al. 1993: 351).

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Clinic Record

[illegible]

Clinic Record

[illegible]

Tournament Record

[illegible]

KARATE TERMINOLOGY

AGE UKE

Rising Block.
(High Block). Also
referred to as Jodan Uke.

AGE TSUKI

Rising Punch.

AKA (SHIRO) NO KACHI

"Red (White) Wins!"
The referee obliquely
raises his arm on the side
of the winner.

AKA (SHIRO) IPPON

"Red (White) Scores
Ippon." The referee
obliquely raises his arm on
the side of the winner (as
in NO KACHI).

ASHI BARAI

Foot Sweep.

ASHI WAZA

Name given to all leg
and foot techniques

ATEMI WAZA

Striking techniques
that are normally used in
conjunction with grappling
and throwing techniques.

AWASE UKE

"Joined Hand Block".

AWASE TSUKI

"U Punch". also referred
to as **MOROTE TSUKI**.

BO

Staff. A long pole used
as a weapon (6 feet long).

BUDO

"Martial Way." The
Japanese character for
"BU" (Martial) is derived
from characters
meaning "stop" and (a
weapon like a) "halberd".
In conjunction, then "BU"
may have the
connotation to "stop the
halberd". There is an
assumption that the best
way to prevent violent
conflict is to
emphasize the cultivation
of individual character.
The way (DO) of Karate is
thus equivalent to the way
of BU, taken in this sense
of preventing or avoiding
violence if possible.

BUNKAI

A study of the tech-
niques and applicaitons
in KATA.

CHOKU TSUKI

"Straight Punch".

CHUDAN

"Mid-Section".

CHUDAN TSUKI

A punch to the
mid-section of the
opponent's body.

DAN

"Level", "Rank" or
"Degree" at Black Belt.
Ranks under Black Belt are
called KYU ranks.

DO

"Way / Path". In
Karate the connotation is
that of a way of attaining
enlightenment or a way of
improving one's
character through
traditional training.

DOJO

Literally "Place of the
Way". Also "Place of
Enlightenment." The place
where we practice Karate.
Traditional etiquette
prescribes bowing in the
direction of the
designated front of the
dojo (SHOMEN) whenever
entering or leaving the
dojo.

DOMO ARIGATO GOZAIMASHITA

Japanese for "Thank you
very much". At the end of
each class, it is proper to
bow and thank the
instructor and those with
whom you have trained.

DOI TA SHIMAS TE

"You are welcome".

EKKU

A wooden oar used by
the Okinawans which was
improvised as a weapon.

EMBUSEN

Floor pattern of a KATA.

EMPI

"Elbow", sometimes referred to as **HIJI**

FUMIKOMI

"Stomp Kick", usually applied at the knee, shin, or instep of an opponent.

GANKAKU DACHI

"Crane Stance", sometimes referred to as **TSURU ASHI DACHI** and **SAGI ASHI DACHI**.

GEDAN

Lower Section.

GEDAN BAARAI

"Downward Block".

GEDAN UDE UKE

"Low Forearm Block".

GEDAN ZUKI

A punch to the lower section of the opponent's body

GI

Training uniform. In Wado Kai, and in most other traditional Japanese and Okinawan Krate Dojo, the Gi must be white. The only markings allowed is the Wado Kai lettering on the left breast area.

GO NO SEN

The tactic where one allows the opponent to attack first so to open up targets for counter attack.

GOHON KUMITE

Five step basic sparring. The attacker steps in five consecutive times with a striking techniques with each step. The defender steps back five times, blocking each technique. After the fifth block the defender executes a counter strike.

GYAKU MAWASHI GERI

"Reverse Round House Kick".

GYAKU TSUKI

"Reverse Punch".

HACHIJI DACHI

Natural stance, feet positioned about one shoulder width apart, with feet pointed forward.

HAI

"Yes".

HAISHU UCHI

A strike with the back of the hand.

HAISHU UKE

A block using the back of the hand.

HAITO UCHI

"Ridge Hand Strike".

HAJIME

"Begin". A command given to start a given drill, kata, or kumite.

HANGETSU DACHI

"Half Moon Stance"

HANSHI

"Master". An honorary title given to the highest Black Belt of an organization, signifying their understanding of the art.

HARAI TE

Sweeping technique with the arm.

HARAI WAZA

"Sweeping Techniques"

HEIKO DACHI

A natural stance. Feet positioned about one shoulder width apart, with feet pointed straight forward. Some Kata begin from this position.

HEIKO ZUKI

"Parallel Pundh" (A double, simultaneous punch).

HEISOKU DACHI

An informal attention stance. Feet are together and pointed straight forward.

HENKA WAZA

Techniques used after **OYO WAZA** is applied. **HENKA WAZA** is varied and many, dependant on the given condition.

HIDARI

"Left"

HIJI

"Elbow", also known as Empi.

HIJI ATEMI

"Elbow Strikes"

HIJI UKE

A blocking action using the elbow.

HIKI-TE

The retracting (pulling and twisting) arm during a technique. It gives the balance of power to the forward moving technique. It can also be used as a pulling technique after a grab, or a strike backward with the elbow.

HITOSASHI IPPON KEN

"Forefinger Knuckle".

HIZA GERI

"Knee Kick".

HIZAUKE

A blocking action using the knee.

HOMBU DOJO

A term used to refer to the central dojo of an organization.

HORAN NO KAMAE

"Egg in the Nest Ready Position". A "ready" position used in some KATA where the fist is covered by the other hand.

IKITE

The retraction of the back hand to the floating rib.

IPPON KEN

"One Knuckle Fist".

IPPON KUMITE

"One Step Sparring".

IPPON NUKITE

A stabbing action using the extended index finger"

IPPON SHOBU

One point match, used in tournaments.

IKAN

"Time". Used in tournaments.

JIYU IPPON KUMITE

"One step free sparring". The participants can attack with any technique whenever ready.

JIYU KUMITE

"Free Sparring".

JO

Wooden staff about 4' - 5' in length. The jo originated as a walking stick

.

JODAN

Upper Level.

JOGAI

"Out of Bounds" Used in tournaments.

JUJI UKE

"X" Block.

KACHI

Victorious. (e.g., AKA KACHI) in a tournament.

KAGI ZUKI

"Hook Punch".

KAISHO

"Open hand". This refers to the type of blow which is delivered with the open palm or other hand blows in which the fist is not fully clenched.

KAKE-TE

"Hook Block".

KAKIWAKE

A two handed block using the outer surface of the wrist to neutralize a two-handed attack.

KAKUSHI WAZA

Hidden Techniques

KAKUTO UCHI

"Wrist joint strike". Also known as **KO UCHI**.

KAKUTO UKE

"Wrist Joint Block".

KAMAE

A posture or stance. Kamae may also connote proper distance (Ma-ai) with respect to one's opponent.

KAMAE-TE

A command given by the instructor for students to get into position.

KAPPO

Techniques of resuscitating people who have succumbed to a shock to the nervous system.

KARATE

"Empty Hand".

KARATE-DO

"The Way of Karate".

This implies not only the physical aspect of Karate, but also the mental and social aspects of Karate.

KARATE-KA

A practitioner of Karate.

KATA

A "form" or prescribed pattern of movement. (Also means "shoulder")

KEAGE

"Snap" kick. (Literally, Kick upward.)

KEIKO

(1) Training. The only secret to success in Karate.
(2) "Joined Fingertips"

KEKOMI

"Thrust" Kick. (Literally, Kick Into / Straight)

KEMPO

"Fist Law". A generic term to describe fighting systems that use the fist. In this regard, **KARATE** is also **KEMPO**

KENSIE

A technique with silent **KIAI**. Related to meditation.

KENTSUI

"Hammer Fist". Also known as **TETTSUI**.

KERI

"Kick". Also pronounced

GERI.

KI

Mind. Spirit. Energy. Vital Force. Intention. The definitions presented here are very general. **KI** is one word that cannot be translated directly into any language.

KIAI

A shout delivered for the purpose of focusing all of one's energy into a single movement. Even when audible **KIAI** are absent, one should try to preserve the feeling of **KIAI** at certain crucial points within Karate techniques. Manifestation of **KI** (simultaneous union of spirit and expression of physical strength).

KIBA DACHI

"Straddle Stance". Directly translates to "Horse Stance".

KIHON

"Basic Techniques". Something which is fundamental.

KIME

Focus of Power.

KI-O-TSUKU

"Attention". Musubi Dachi with open hands down both sides.

KIZAMI ZUKI

"Jab Punch".

KO BO ICHI

The concept of "Attack - Defence Connection".

KO UCHI

"Wrist Joint Strike". Also known as **KAKUTO UCHI**.

KO UKE

"Crane Block" or "Arch Block". Same as **KAKUTO UKE**.

KOHAI

A student junior to oneself.

OKORO

"Spirit, Heart". In Japanese culture, the spirit dwells in the Heart.

KUBOTAN

A self-defense tool developed by Takayuki Kubota. This tool serves normally as a key chain.

KOKEN

"Wrist Joint"

KOKUTSU DACHI

A stance which has most of the weight to the back, referred to in English as "Back Stance".

KOSA DACHI

"Crossed-Leg Stance"

KOSHIN

"Reward".

KUATSU

A method of resuscitating a person who has lost consciousness.

KUMADE

“Bear Hand”

KYU

“Grade”. Rank below Shodan

KYUSHO WAZA

“Pressure Point Techniques”

MA-AI

Proper distancing from one’s partner.

MAE

“Front”.

MAE ASHI GERI

“Front Foot Kick”

MAE GERI KEAGE

“Front Snap Kick”

MAE GERI KEKOMI

“Front Thrust Kick”

MAE UKEMI

Forward fall or roll.

MAKOTO

A feeling of absolute sincerity and total frankness, which requires a mind free from pressure of events.

MANABU

“Learning by imitating”. Studying by following and imitating the instructor.

MANJI UKE

A double block where one arm executes a **GEDAN BARAAI** to one side, while the other arm executes a **JODAN UCHI UKE**

MATTE

“Wait”.

MAWASHI GERI

“Roundhouse Kick”.

MAWASHI ZUKI

“Roundhouse Punch”.

MAWASHI HIJI ATE

“Circular Elbow Strike”. Also referred to as **MA-WASHI EMPI UCHI**.

MAWAT-TE

A command given by the instructor for students to turn around - 180°

MIGI

“Right”

MIKAZUKI GERI

“Crescent Kick”

MOKUSO

Meditation. Practice often begins or ends with a brief period of meditation. The purpose of meditation is to clear one’s mind and to develop cognitive equanimity.

MOROTE ZUKI

“U-Punch”. Punching with both fists. Also referred to as **AWASE ZUKI**.

MOROTE UKE

“Augmented Block”. One arm and fist support the other arm in a block.

MUDANSHA

Students without black-belt ranking.

MUSHIN

“No Mind”. The state of being that allows freedom and flexibility to react and adapt to a given situation.

MUSUBI DACHI

An attention stance with feet pointed slightly outward.

NAGASHI UKI

“Deflecting Block”.

NAIFANCHI DACHI

“Straddle Stance”. Also referred to as **NAIHANCHI DACHI**.

NAMI GAESHI

“Returning Wave”. Foot technique found in Tekki Shodan to block an attack to the groin area.

NEKO ASHI DACHI

“Cat Foot Stance”

NIHON NUKITE

Two finger stabbing attack

NIDAN

Second Level, as in Second Degree Black Belt

NIDAN GERI

“Double Kick”

NUKITE

"Spear Hand"

NUNCHAKU

An Okinawan weapon consisting of two sticks connected by rope or chain. This was originally used by the Okinawans as a farm tool to thrash rice straw.

OBI

"Belt"

OI-ZUKI

"Lunge Punch". A punch delivered by the front arm while stepping forward.

ONEGAI SHIMASU

"I welcome you to train with me," or literally, "I make a request". This is said to one's partner when initiating practice.

OSAE UKE

"Pressing Block"

OTOSHI EMPI UCHI

An elbow strike by dropping the elbow. Also referred to as **OTOSHI HIJI ATE**.

OYAYUBI IPPON KEN

"Thumb Knuckle"

OYO WAZA

Applications interpreted from techniques in Kata, implicated according to a given condition.

PINAN

"Peaceful Mind"

REI

"Respect". A method of showing respect in Japanese culture is the bow. It is proper for the junior person to bow lower than the senior person.

REIGI

Etiquette. Also referred to as **REISHIKI**. Observance of proper etiquette at all times (but especially observance of proper **DOJO** etiquette) is as much a part of one's training as the practice of techniques. Observation of etiquette indicates one's sincerity, one's willingness to learn, and one's recognition of the rights and interests of others.

REINOJI DACHI

A stance with feet making an "L" shape.

RENSEI

Practice Tournament. Competitors are critiqued on their performances.

RENSHI

"A person who has mastered oneself." This person is considered an expert instructor. This status is prerequisite before attaining the status as Kyoshi

SAGI ASHI DACHI

One Leg Stance. Also referred to as **GANKAKU DACHI** or **TSURU ASHI DACHI**.

SAI

An Okinawan weapon that is shaped like the Greek letter Psi with the middle being much longer.

SANBON KUMITE

"Three Step Sparring"

SANBON SHOBU

Three Point Match. Used in tournaments.

SANCHIN DACHI

"Hour-glass Stance".

SASHITE

Raising of the hand either to strike, grab or block.

SEIKEN

"Forefist"

SEIRYUTO

"Bull Strike." A hand technique delivered with the base of the **SHUTO** (Knife Hand).

SEIZA

A proper sitting position. Sitting on one's knees. Sitting this way requires acclimatization, but provides both a stable base and greater ease of movement than sitting cross-legged. It is used for the formal opening and closing of the class.

SEMPAI

A Senior Student

SEN NO SEN

Attacking at the exact moment when the opponent attacks.

SENSEI

Teacher. It is usually considered proper to address the instructor during class as "Sensei" rather than by his/ her name. If the instructor is a permanent instructor for one's **DOJO** or for an organization, it is proper to address him/her as "Sensei" outside class as well.

SHIAI

A match or contest

SHIDOIN

Assistant Instructor. Formally recognized Instructor who has not yet been recognized as a Sensei.

SHIHAN

A formal title meaning, "Master Instructor" a "teacher of teachers"

SHIKO DACHI

"Square Stance". A stance often used in Goju-Ryu and Shito-Ryu

SHIZUNTEI

"Natural Position". The body remains relaxed but alert.

SHOMEN

Front or top of head. Also the designated front of a dojo.

SHUTO UKE

"Knife Hand Block"

SOCHIN DACHI

"Immovable Stance"
Also referred to as Fudo Dachi

SOKUTO

"Edge of Foot" This term is often used to refer to the side thrust kick.

SOTO (UDE) UKE

Outside (Forearm) Block.

TSUKUI UKE

"Scooping Block"

SUWARI WAZA

"Techniques from a sitting position"

TAI SABAKI

Body movement / shifting. Also refers to hip rotation.

TATE EMPI

"Upward Elbow Strike"

TATE ZUKI

"Vertical Punch." A fist punch with the palm along a vertical plane.

TEIJI DACHI

A stance with the feet in a "T" shape.

TEISHO UCHI

"Palm Heel Strike".

TEISHO UKE

"Palm Heel Block"

TETTSUI UCHI

"Hammer Strike". Also called KENTSUI.

TOBI GERI

"Jump Kick"

TONFA

A farm tool developed into a weapon by the Okinawans

TSUKAMI WAZA

"Catching technique." A blocking technique by seizing the opponent's weapon, arm or leg. Used often for grappling techniques.

TSUKI

A punch or thrust.

TSURU ASHI DACHI

"Crane Stance", also referred to as **GANKAKU DACHI** and **SAGI ASHI DACHI**.

TUITE

Grappling Skills.

UCHI MAWASHI GERI

"Inside Roundhouse Kick"

UCHI (UDE) UKE

"Inside (Forearm) Block"

UKE

Block

UKEMI WAZA

Breakfall Techniques

URA ZUKI

Upper Cut Punch

URAKEN

"Back Knuckle"

USHIRO EMPI UCHI

Striking to the rear with the elbow.

USHIRO GERI

"Back Kick"

WAZA

Technique(s).

YAMA ZUKI

"Mountain Punch". A wide U-shaped dual punch

YAME

"Stop"

YASUME

"Reset". A term used by the instructor to have the students relax, normally following a long series of drills

YOI

"Ready"

YOKO

"Side"

YOKO GERI KEAGE

"Side Snap Kick". Also referred to as **YOKO KEAGE**

YOKO GERI Kekomomi

"Side Thrust Kick".

YOKO EMPI UCHI

Striking with the elbow to the side.

YOKO TOBI GERI

"Flying Side Kick".

YUDANSHA

Black Belt Holder (any rank)

ZANSHIN

"Remaining Mind/Heart." Even after a Karate technique has been completed, one should remain in a balanced and aware state. ZANSHIN thus connotes "following through" in a technique, as well as preservation of one's awareness so that one is prepared to respond to additional attacks.

ZA-REI

The traditional Japanese bow from a kneeling position.

ZENKUTSU DACHI

"Forward Stance"

ZENSHIN

"Forward"

ZORI

Japanese Slippers

TSUKI

A punch or thrust.

JAPANESE NUMBERS

1	Ichi
2	Ni
3	San
4	Shi (Yon)
5	Go
6	Roku
7	Shichi (Nana)
8	Hachi
9	Kyu
10	Ju
11	Ju-Ichi
12	Ju-Ni
13	Ju-San
14	Ju-Yon
15	Ju-Go
16	Ju-Roku
17	Ju-Nana
18	Ju-Ha
19	Ju-Kyu
20	Ni-Ju
21	Ni-Ju-Ichi
22	Ni-Ju-Ni
23	Ni-Ju-San
24	Ni-Ju-Yon
25	Ni-Ju-Go
26	Ni-Ju-Roku
27	Ni-Ju-Nana
28	Ni-Ju-Ha
29	Ni-Ju-Kyu
30	San-Ju
40	Yo-Ju
50	Go-Ju
60	Roku-Ju
70	Nana-Ju
80	Ha-Ju
90	Ku-Ju
100	- Hyaku
101	- Hyaku-Ichi
201	- Ni-Hyaku-Ichi
1000	- Sen (Zen)
10000	- Man
600	= "Ropp-Yaku"
800	= "Happ-Yaku"
8000	= "Ha-Sen"

A TRUE KARATE MAN

A true karate man is one with a God-like capacity to think and feel for others, irrespective of their rank and position.

A true karate man is one who possesses ideals so soft and a mind so delicate, that it lifts him above all things ignorable and base, yet it strengthens his hands to raise, those who have fallen, no matter how low.

The Ultimate aim of karate, therefore, lies not in fighting and killing, not in victory or defeat, but in the perfection of the character of it's participant.

- **Ginchin Funakoshi**

To The Young Champion

I have watched you grow, change and
charge into manhood.

You have acquired dignity, intelligence,
charm, ambition, honesty and wit.

You are physically powerful and graceful,
with stamina and strong heart.

Remain pure in thought and honest in your word.

Never sacrifice honour for dishonest wealth.

Give, without being taken. Be cautious.

Accept victory and defeat with equal joy.

Do not let pride stand in the way of
truth, be humble.

Wear the shield of peace, without fear.

No one can destroy a man of peace.

Listen to your heart, for it guides the
spirit of a pure man's soul.

Love this life, it is the only one you'll have.

Give to life, all that you are and it
will reward you, far more than you know

Sensei Ronald H White /95.