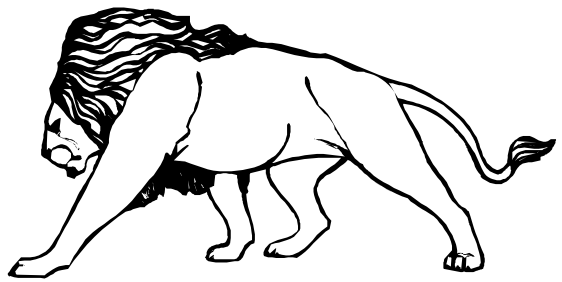


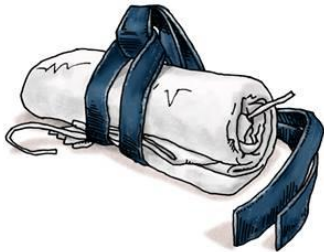
# The *Lion*



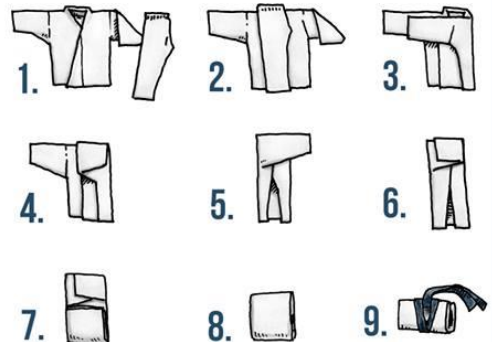
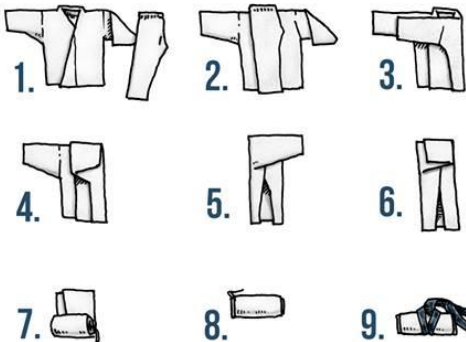
The official newsletter of the Chiltern Karate Association – September 2015

## HOW TO FOLD YOUR KARATE GI

METHOD 1: "MAKI NO GI"



METHOD 2: "SHIKAKU NO GI"



# fore Word....

Welcome to the September edition of The Lion, your nerve centre for all things karate...

*It would seem that this quarter's newsletter is the Sensei Davenport issue! Sensei Davenport has kindly provided a number of intriguing articles and other karate related tidbits which I hope you will all enjoy.*

*This edition's front cover demonstrates the methodologies behind gi folding...who knew there was a right way to best keep the material wrinkle free?! 'Maki no Gi' refers to the rolling of the gi and allows the uniform to be carried without a bag. The second and more popular method, 'Shikaku no Gi', relates to the folding of the trousers and jacket into a square for easy storage along with all of the other odds and ends in your sports bag.*

*In other news, Sensei Rick Clark has unfortunately had to cancel his annual course originally scheduled for Tuesday, 15<sup>th</sup> September. We look forward to welcoming him*

*back to the Chiltern Karate Association in the future.*

*The summer holidays are nearly over so **it's time to get back into the hardcore karate training!***

*Good luck to everyone grading today, give it your all and you will do fine.*

Hajime 始め

Jack Hamilton

4<sup>th</sup> Kyu

If you have any material that you would like to be considered for publication in The Lion please contact Sensei Thwaites at [erin.thwaites@yahoo.co.uk](mailto:erin.thwaites@yahoo.co.uk).

We are also looking for new content to add to our website, Facebook group, Twitter and YouTube. If you have any ideas we will be glad to hear from you, email [info@chilternkarate.co.uk](mailto:info@chilternkarate.co.uk)

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# ***The Twenty Precepts of DD – “Shotokan Renkinjutsu”?***

## ***Part 2***

June’s edition of *The Lion* featured the first half of Sensei Davenport’s “Shotokan Renkinjutsu” which laid down his own personal beliefs about how one should approach karate training. Some of these beliefs mirror the original Niju Kun (essentially an aid to guide students towards the spiritual side of karate-do) created by Gichin Funakoshi, the founder of Shotokan karate, while others do not.

Before we take a look at the final part of Sensei Davenport’s “Shotokan Renkinjutsu”, let’s re-cap the original twenty point Niju Kun...

- 1. Never forget: karate begins with rei and ends with rei (Rei means courtesy or respect, and is represented in karate by bowing)**
- 2. There is no first attack in karate**
- 3. Karate supports righteousness**
- 4. First understand yourself, then understand others**
- 5. The art of developing the mind is more important than the art of applying technique**

- 6. The mind needs to be freed**
- 7. Trouble is born of negligence**
- 8. Do not think karate belongs only in the dojo**
- 9. Karate training requires a lifetime**
- 10. Transform everything into karate; therein lies its exquisiteness**
- 11. Genuine karate is like hot water; it cools down if you do not keep on heating it**
- 12. Do not think of winning; you must think of not losing**
- 13. Transform yourself according to the opponent**
- 14. The outcome of the fight depends on one's control**
- 15. Imagine one's arms and legs as swords**
- 16. Once you leave the shelter of home, there are a million enemies**
- 17. Postures are for the beginner; later they are natural positions**
- 18. Do the kata correctly; the real fight is a different matter**
- 19. Do not forget control of the dynamics of power, the elasticity of the body and the speed of the technique**
- 20. Always be good at the application of everything that you have learned.**

And now the final part of the “Shotokan Renkinjutsu”. Enjoy...

## **11. Get to know your feet – they aren’t nailed to the floor**

There is a time to be rooted to the floor and a time to be moving. For example, to gain maximum power from *gyaku tsuki* you have to move your feet (momentum) to get your mass at its most effective. If you plant your feet incorrectly when trying to sweep, you won’t be able to create a moment / turning force resulting in a “tug of war”. If your *maai* is wrong and you don’t move your feet to compensate, your counter will be seriously deficient in power. We have to be experts in *hoko tenkan* and *ashi sabaki*. We need to move like we are on glass, seamlessly incorporating *suri, okuri, yori, tsugi, ayumi, fumi kae, sasai, hiraki*. Why stand rigid when facing an opponent of greater strength when the most natural and sensible choice would be to move? You can then get into whole other debate of *jun kaiten* versus *gyaku kaiten*. And the pros and cons of compression when you block and expansion when you counter (aka KWF Yahara style). But it starts from that most basic of concept that movement is fundamental to perfect technique.

## **12. In combat, be a helicopter not a tank**

We are programmed to concentrate on single attacks. *Gohan kumite, sanbon kumite, ippon kumite, jiyu ippon*. The list goes on and on. Your partner attacks and you block & counter. We become myopic and blinkered to whole. We never assume the fight will continue AFTER the initial attack as we never train like this. We never look at the body of the attacker as a whole, and we never learn the ability to stand outside of the combat zone to analyse the ongoing situation. We keep our gaze focused on the single limb that is attacking, block, counter, and finish. We need to develop our skills of looking down onto a situation and asking “what if?” and “what happens next?”... the helicopter viewpoint. In free sparring, if two opponents are evenly matched, the winner is the fighter who can look

beyond the “punch / block / counter / pause” cycle and react to an ever changing chessboard of events. *Zanshin*. It is a wheel that has no beginning or end. Funakoshi recognised this subtlety, as did a host of other great Budo masters. Your goal, as a serious martial artist, should be to incorporate this heightened state of awareness so that it becomes a natural part of your psyche. At all times.

### **13. Learn from Newton as much as you learn from Funakoshi**

In 1687 Sir Isaac Newton first published his “*Philosophiæ Naturalis Principia Mathematica*” in which he first explained his three Laws of Motion. Funakoshi wasn't born until over 200 years later, in 1868. And these three laws will form a large part of the basis of your technique. How do you generate maximum force? How do you stop being a victim of that force? Why should you create a Moment during sweeps & take downs? We need to learn and understand angles, and turning effects of force, and distance, and fixed points of rotation, and the difference between force & momentum, and.....how that all impacts on your *yoki geri kekome*, your *gyaku tsuki*, your *ashi barai*, your *manji uke*.

### **14. Kata applications should work outside of Hogwarts**

I love kata! I love deciphering the applications from the movements. But I especially love being shown unrealistic and nonsensical applications that require the temporary suspension of reality – from a book I have on *Kanku Sho* “...as the attacker approaches with a knife, unleash a right foot *mikazuki geri* to knock the knife from his hand. Now jump up, spin 180 and despatch the attacker with *tobi ushiro geri*. Whilst you are in the air, you notice another attacker coming from the opposite direction. Land on all fours as he swings a *Bo* over your body and misses...”. Priceless! All I now need add is to shout a loud EXPELLIARMUS! as I land the *ushiro geri* and you can see this is really more akin to Hollywood. An extreme example I agree but I strongly believe the misinterpretation of application

has already set in right from Taikyoku Shodan, specifically the very first move. And I don't mean "...from yoi, step to your left in zenkutsu dachi and perform a left-hand gedan bari as you block a kick coming from the side..." – I mean the very first move that is drummed into *karate-ka* as they begin their studies "...before you move, look left to the opponent..." Really? Why? Remember...application and *kata* are different – you may look to the left for *kata* but for application?

### **15. Karate will be your best friend to turn to in times of personal crisis**

There is something very special about karate training. This precious space I have created. For a few hours a week. A haven. It provides a place to go where I can mentally leave behind all the stresses & strains of life and concentrate on something else. Karate is a bedrock, a consistent & reliable factor in my universe. I don't need to join with a team of others. I can disengage with my own reality and enter my solo, private world. For a precious few hours. Karate has become cathartic, therapeutic, healing, energising, and provides a safe place to hide. I can feel the stress washing out of my body. Even the ritual of putting on a *gi* means I have to shed my normal life's attire. And the clarity of thought I have through karate training continues to help me enormously. I have learned perseverance and compassion outside of the *dojo* – my character has been polished. Karate is my life barometer. I need it in my life as much as I need air in my lungs.

### **16. Don't be afraid to question your Sensei or to reject the answer (aka "...eat bananas sitting down..")**

An instructor should never be put on such a pedestal that they cannot converse with their students. I grimace when I hear students say "...*you can't question the Sensei at your grade – you have to show respect*". I find this very sad – not only

does it assume the student is somehow subservient to the instructor, it also implies that the instructor is unwilling to justify his knowledge, understanding or teachings. As you gain experience, you should *always* be able to ask the questions that naturally evolve from an inquisitive mind and an ever growing knowledge bank. We are but children asking our parents. We studiously get shown the HOW and a good instructor will encourage the WHY... Why is the fist pulled back? Why does this kata application not work? Why do I have to keep my elbow in when I punch *oi tsuki*? But then the karate-ka must evaluate the knowledge he is given and make a simple choice – either you believe or you do not believe. You have to believe in the person teaching you AND the knowledge they are imparting. I was lucky – my teacher was Keinosuke Enoda and I believed & trusted his knowledge & teachings without question (he once caught me eating a banana whilst standing outside the dojo and said “..*eat and stand, not good. If you eat, sit. This is good...*” – even to this day I sit down when eating bananas). However if you are comfortable knowing that the knowledge you are receiving is flawed but you stay with an instructor through blind loyalty, best case is that you will waste years of training. Worst case is that you will find out your fears were correct in a real-life situation. It comes down to personal choice. We are intelligent people. If you want to leave your brain in the changing room, then that is your free will.

## **17. Surgeons and Butchers both cut meat – strive to be the Surgeon**

Every time you do a technique, you need to think about where you are hitting, not just *jodan* but precisely the point of impact. Where are you aiming? Think about the face...The zygomatic arch? The vomer? The ramus? The mastoid process? What damage are you planning to inflict? Do you know the pros & cons of each? And as importantly, what angle of trajectory? What hand shape? You need an Instructor who can elucidate in these terms. When in real combat and you hit



someone *jodan*, surely that is not the time to find out that a blow to the mandible is best executed from the side, and not the front, to score a knock out! The Surgeon understands the effect of his actions on another living human being. The Butcher has no need of such niceties. The Surgeon will use his knowledge to create the maximum effect with the smallest cut and will tailor his actions to the task in hand. The Butcher will slash and carve. If you ever have to defend your actions, which you imparted onto another person, all in front of a more judicial audience, the worst question will be “...*with all your years of training, you must have known what you were doing?...*” - what if the best you can come up with is “...*but I only hit him jodan?...*”

## **18. The most gifted karate-ka are beginners**

The more you train, the more you learn. And the more you learn, the more you forget. You forget to react. You forget to that to flinch is natural. You slow down as you think of what to do. You choose to ACT instead of REACT. If the mind is occupied choosing which technique to use and how the technique is to be executed, then the mind cannot move without thought because it is shackled. The conscious process of technique needs to be replaced by unconscious belief in one's ability. The beginner has achieved *mushin no shin* as their brains are already filled with nothing! They react without thought through a lack of knowledge. In the 18th century, Friedrich Schelling was the first western philosopher to coin the expression “unconscious mind” and the concept was further developed and popularized Sigmund Freud. You start off being “Unconsciously Incompetent” as you do not understand or know what to do, but your instinct is to survive. Strive to be “Unconsciously Competent” where you have had so much practice that technique becomes “second nature” and your instinct to survive is interwoven with technique.

## **19. Listen to your body – just like your Mum, it's always right**

It is really important to understand and recognise the difference between discomfort and pain. The old adage “no pain, no gain” holds true enough – that extra press up, the extra ten seconds holding the plank position. You are fighting the body's natural reaction to stop an activity in order to preserve itself. So it is right and proper that you train past the “pain” barrier to push yourself. The mind needs to be the controlling influence but never to the detriment of your body! If you feel your hamstring start to feel tight, and the instructor says “just one more” .....stop. If you don't heed the warnings, the pressure from seniors & peers to over exert may result in serious damage and the risk of extended recovery time away from training. Karate, by the very nature of its repetitive basics, will “forge your spirit” and develop a strong character that doesn't give up. Just don't confuse spirit with stupidity. One can now see it is essential to recognise the difference between “I'm hurting – stop” and “I'm hurting – continue”. The days of *kumite* with no pads and “skin contact” are gone for most clubs. If you got a knock on the face, you listened to your body, realised it was not so bad, and carried on. This built up a resilience to impact and, more importantly, to the shock of being hit. In a real environment, the shock of being hit will be as big a factor as the force of the impact. Too many times I witness *karate-ka* taking a knock to the face and the instinct of both attacker & defender is to stop and assess the “damage”. Listen to your body and let it tell you when to stop. Trust it. It knows.

## **20. In combat, there is no “style of karate” – a punch is a punch, a kick is a kick**

What is the best style? Shotokan with its power? What about Goju Ryu or Kyokushin? Or Wado Ryu? And if we take an individual style, like Shotokan, which is the better version...KWF Shotokan (Yahara!) or JKA Shotokan (Enoeda!) or WKSA Shotokan (Kase! - don't forget he *taught* Enoeda *kumite!*) or

SKIF Shotokan (Kanazawa!)? And if we branch outside of karate... kung fu, shorinji kempo, savate, boxing? The list is endless and all will have their “own” version of how to punch and how theirs is the best. Irrespective of style, you cannot get away from body mechanics and you cannot get away from physics. There may be subtle differences between styles but one man’s upper cut is another man’s *ura tsuki*, is another man’s *coupe supérieure*, is another man’s *teh keng chong chui*. There is only one measurement that counts and that is found in combat. We should experience as much as we can of the plethora of Martial Arts that exists outside our dojo - if we are lucky enough to stumble on new techniques that are effective in a combat situation, we should embrace them regardless of origin.

So there you have it – my Twenty Precepts. Gichin was right:-

***Kokoro wa hanatan koto o yosu***

No.6 - Free your mind...

**David Davenport**

*Yondan (5<sup>th</sup> Dan)*

**Grading Training and Examination Dates...**



***For upcoming dates to add to your karate calendar check out the CKA website at [www.chilternkarate.co.uk](http://www.chilternkarate.co.uk)***

# When is a punch not a punch?

Just a thought...

Everyone knows that Tsuki means “punch”.

Right? ...Wrong...

If you asked a Japanese person the meaning of Tsuki they would probably answer “the moon” because that is the most common meaning of the word.

Think of it like this:-

- If you were sitting in a chair, and got up, you could say you ROSE out of the chair.
- But you can also give your partner a ROSE as a flower.

One is a noun; one is part of a verb.

The *noun* Tsuki has one meaning of the moon.

The *verb* tsuku means “to thrust” and a form of that verb is tsuki which means “thrust”.

So when you are asked to perform “oi tsuki”, you are actually being asked to perform a forward thrust NOT a punch. This is why Kendo has a basic technique of Oi Tsuki with not a punch in sight!

Why the confusion?

Imagine you are in a training hall in 1963 and in front of you is a 32 year old Japanese called Hirokazu Kanazawa. He is teaching you the most basic of techniques, a front punch. He explains this is Oi Tsuki and you think “Ah Ha!! Oi Tsuki is Front Punch”!

Close enough 😊

**David Davenport**

*Yondan (5<sup>th</sup> Dan)*