

December 2010

# HO SHIN DO

保身道

KARATE



highlights from

**Japan 2010**

**Adelaide News**

**Kata Syllabus**

**Breaking the  
Kata Code**

featuring : empi and bassai-dai



# W E L C O M E

Welcome to the Ho Shin Do newsletter of October 2010. The year seems to be flying by and Christmas is sneaking up on us once again.

This year has brought some amazing and wonderful developments with us as a club. Our identity as a group is growing and the name of Ho Shin Do Karate carries with it a huge amount of integrity.

As part of this I want to congratulate Malwina sensei for her 4th Dan, Joanna sensei for her 3rd Dan, and Keith and Tim sempai for their 2nd Dan accomplishments with Goju Ryu Seiwakai in Omagari this year. I also want to congratulate Steve and Krishan sensei for their 2nd Dan gradings in Goju Ryu Seiwakai in England.

I am so proud to be a part of all of your journeys.

Wearing the badge of Ho Shin Do Karate carries a significant responsibility. As part of the larger group, we all carry the expectation of excellence. Of course our club is known for technical excellence but there is more than that developing. Ho Shin Do Karate UK is starting to show its superb standard in the tournament scene, we are known for good kumite and strong technical kata. As ambassadors of Ho Shin Do Karate, the tournament team from Manchester show a great spirit and tenacity.

Ho Shin Do Karate is known for more than just strong karate. To those who wear our badge, good attitude, humility and perseverance abound. The pride of the club is carried in the self discipline and respect our students show. To be part of that tremendous spirit, all we need to do is slip on our gi with the badge resplendent on the chest.

So what does the badge represent? Why choose Ho Shin Do Karate? I thought for this newsletter, we should talk about what it is we wear each and every night at training?

Ho Shin Do in basic transition means self protection or to protect the body. As we have talked about in previous newsletters, this also leads to the ideal of training and developing our bodies without injury or poor body development. Old text also refers to the idea of a spiritual awakening as part of Ho Shin Do. Spiritual in the context of character development leads us on a journey and the development and context of Shu Ha Ri.

So... The badge! What do we wear each night? What does it represent?

The torii in front of a Shinto shrine. This gateway represents the separation between the physical and spiritual world and to pass through them is to commence a journey. So to as we put on the badge each night we recognise the journey we are on. The Ho Shin Do torii represents both the beginning and the end of the journey, they represent the beginners mind we must nurture to continue proper development. They also inspire us to stretch towards the end point; the end of a class, the end of a technique or kata. The beauty of the gateway is the permanence of a target combined with the understanding of passing through to see a new journey unfold.

In the light of a new day we can start our journey. The sun rising brings the hope of the new day, knowing that yesterday becomes part of our history we understand that we can improve each day, each technique can be better than the last, each movement we can strive to improve.



The sun also brings new life. It nourishes us and guides us on our journey. It helps us see the path we are on and we know this gift is given to us without pressure of having to try too hard. To move forwards in the art we must let go and understand the sun will rise and fall.

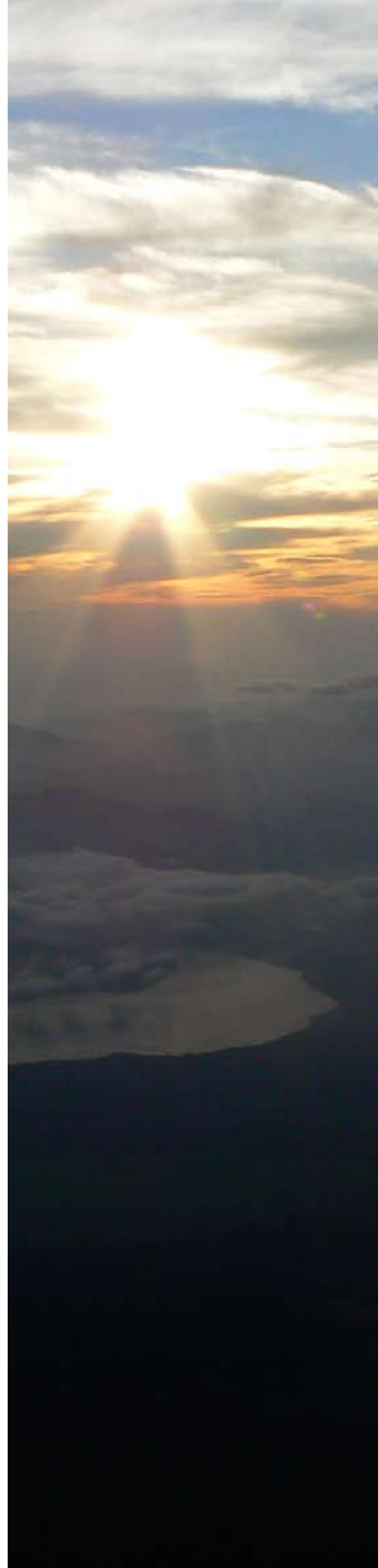
The sun setting through the torii gives us completion for our journey. We take solace in the coming night. Night represents the chance to consolidate and replenish; yin time.

In the centre of the Ho Shin Do torii is a half open swing door. At Ho Shin Do we have the best instructors. Best because they constantly work to improve themselves and their technique, best because they believe attitude comes first, best because they show a path that is well trodden by themselves and others, they take ego out of the equation and know the great joy of helping you achieve your goals. We can show you the way, we can encourage you to go on your journey, we can push, cajole, present, argue and live 'the way' but it is up to you to step onto the path, it is up to you to journey, to take the steps through the gates. Up to you to press on and as Rudyard Kipling once said 'fill the unforgiving minute with sixty seconds worth of distance run'.

Putting on the Ho Shin Do Karate badge means a great deal. It signifies your willingness to train hard, to expect excellence and to give 100% of whatever you have. Putting on the badge accepts the sacrifice of the instructors, it accepts the journey they will take you on and all its value and hardship. Wearing the badge of our club shows that you have an 'empty cup' and will work hard to grow in character first, karate second.

Wear your badge with pride. Whether you train with Steve sensei in Manchester, Jo or Krishan sensei in London, Damien sensei in Adelaide or right here in sunny (wet) Brisbane, be proud, train hard and I'll see you in the dojo.

Rod Martin Shihan



# HO SHIN DO

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KARATE

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# MASTER'S CORNER

## KANGA SAKUGAWA

For those students of history or anyone interested in the development of karate, we have started a series of thumbnails on the old Okinawan masters. Appropriately, the first is Kanga Sakugawa, considered by many to be the Father of Okinawan Karate.

Master Sakugawa was born at Shuri, Okinawa in 1733 and started martial arts training as a student of an Okinawan monk, Peichin Takahara at age 17. After 6 years of training, he travelled to China to train under Kusanku, a Chinese master of Chinese kenpo (now kung fu).

He returned to Okinawa in 1762 and started teaching martial arts. He combined the Chinese kenpo style with the native Okinawan style to produce Tode, the precursor to what we now know as karate. He became known as 'Tode' Sakugawa. Sakugawa



*Image from [www.newsfinder.org/site/more/satunuku\\_tode\\_sakugawa/](http://www.newsfinder.org/site/more/satunuku_tode_sakugawa/)*

is credited with introducing the kata, Kusanku to Okinawa which reflected the fighting style of his teacher Kusanku. This kata has been adapted as Kanku Dai under the Shotokan style. He died in 1815 at the age of 81 or 82. One of his most famous students was Sokon 'Bushi' Matsumura who, in turn, taught many of the later Masters. Master Matsumura will be covered in the next newsletter.

# KARATE DEMONSTRATION

WILSTON STATE SCHOOL

BY SEAN BARTLETT (AGE 9)

On Japan Matsuri Day at our school, we (the Ho Shin Do Karate people who go to our school) did a karate demo. We did demonstrations on self defence, sparring and kata. My brother Julian and Ollie Martin and I got the biggest laughs of the day! It was really fun.

*From left to right: Sean Bartlett, Ryan Donaldson, Julian Bartlett, Oliver Martin and Maia Martin*



# JAPAN 2010

BY KEITH MCCUBBIN

A group of Ho Shin Do karateteka, including Rod and Mal Martin, and Chris McKenna sensei as well as Tim and myself from Brisbane and Angus Douglas and Karen Lee from Adelaide, made the pilgrimage to the annual Seiwakai seminar in Omagari in July this year to train with Fujiwara and Tasaki shihans.

*practicing bunkai applications.*



*Training at the Omagari Budokan*

Training, as always was a hard and demanding six hours a day over 6 days, but all benefitted from the attention to technical detail and patient corrections we got from Tasaki, Fujiwara and Lipinski shihans.

It was great to meet up with senior Seiwakai instructors from all over the world and exchange gossip and ideas. Again the local community showed us great hospitality with the mayor providing a large number of Council bikes for those that wanted, to ride to the hotel and back.

Again, there was the annual Seiwakai dinner with a great selection of traditional Japanese food and drink, followed by a karaoke amateur hour where some hidden talents were discovered.

A highlight of the Omagari seminar was the testing on the last day where Rod Sensei was graded to godan (5th dan) and, therefore, Shihan title. Mal achieved her yondan (4th dan) and Tim and I were also awarded our nidan (2nd dan). Glenn Stephenson Shihan received his rokudan (6th dan) despite getting a black eye in a gruelling sparring session and James Duggan Shihan from Goju Ryu Karatedo Seiwakai in Brisbane received his godan (5th dan).

Tim and I also went to Takamatsu city on the island of Shikoku in the south of Japan and attended the

annual JKF Gojukai Master's seminar. Shikoku is connected to the mainland by a massive rail and road bridge, and Takamatsu itself is very attractive and well worth a visit by those on the tourist trail.

The Master's seminar was a day and a half of exposure to some of the most senior Goju instructors in Japan focussing on kata. Again Tim and I tested at the end to achieve our JKF shodan ranks. Also testing were Iyan Mackenzie Shihan who received his godan (5th dan) and Kain Johnston Sensei from Goju Ryu Karatedo Seiwakai in Brisbane who was awarded his sandan (3rd dan).

All who graded were proud to have graded in Japan.

Over all, the trip to Japan was well worthwhile as we were all able to have our skills and ability assessed by some of Goju's leading exponents and have confidence that we are teaching the most up to date techniques.



*The Seiwakai Dinner. It helps to have a few drinks! They will never make the hit parade.*



*Tim doing what Tim does best watched by an amazed audience!*



*Where's Wally?*



# TRAVEL HINTS FOR JAPAN — A FIRST TIMER'S PERSPECTIVE

BY ANGUS DOUGLAS AND KAREN LEE

When we set out on our trip to Japan in July this year, we did so with a certain amount of trepidation. While very keen to get over there and experience what Japan had to offer, it was also one great big unknown. We'd never been there, didn't know our way around any of the cities, and didn't speak the language (other than karate terminology, which will only take you so far when trying to order in a restaurant).



It was suggested that we might like to write down some of our impressions of Japan (in general, rather than specifically about the karate) for the benefit of those who haven't been but are thinking about it. So here are a few lessons we learned from our first visit to Japan. Some of them are answers to questions we had prior to going over, others just handy bits of information we picked up along the way.

## CLIMATE

Summertime. Hot, hot and hot. Humid, too. Maybe not so bad for those from tropical Queensland, but a shock to the system for those of us from further south. Obviously if you're going over for the karate then you can't pick and choose when you go, but if you're just going for a holiday think about going in autumn or spring instead.

## HOTELS

Just as tiny as you've been told. If you're not 'intimate' with the person/people you're travelling with, you may want separate rooms rather than sharing. Take your own pillow, even if it's just one of those inflatable ones. For a country that gets so many things right, they just can't seem to figure out pillows.



## LANGUAGE

Not speaking much Japanese wasn't too big a problem. Take a phrase book and learn a few basic phrases ('I don't speak Japanese' is a good place to start) before you go. Lots of people speak a little bit of English, so between that and playing a bit of charades we managed to get by.

## FOOD

If you like Japanese food, obviously you'll do fine. If not, don't worry. They love Italian food, so you can get that everywhere, plus they've got all the usual fast food outlets in addition to their own Japanese ones. If you don't like Japanese food, be careful about staying in Ryokans as they generally serve a set dinner of traditional Japanese food. Food is in general very reasonably priced – certainly cheaper than eating out in Australia. Not speaking/reading Japanese, we tended to eat at places with English menus or pictures on the menu.

## TRAVEL

Train system is outstanding. Fast, easy, and comfortable. The JR Rail Pass is the best investment you'll make on the entire trip. Getting around in Tokyo by train is also very easy. Other places vary – Kyoto it was mainly buses which were OK. Hiroshima has trams but we just walked since we never needed to go very far.

## MONEY

A lot of places won't take foreign credit cards, so carry enough cash for when you can't use the card. Pretty much all the hotels will take cards, other than that, it's pot luck. Post offices have ATMs which will accept foreign cards so you can get cash that way.



# KATA SYLLABUS

We revised the Ho Shin Do Karate kata syllabus earlier this year to bring it more in line with the JKF Gojukai requirements. However, few, if any, of our students have been tested under this syllabus and we have taken the opportunity to review the syllabus again.

Main changes have been the removal of Sanchin as a grading kata for kyu grades, the use of our three Shotokan kata for brown belt (3rd, 2nd and 1st kyu), making Saifa a requirement for 4th kyu testing and bringing the dan testing requirements back to our original syllabus though without the Shotokan kata.

There are a number of benefits. Sanchin is a difficult kata but needs to be done properly. By making it a dan requirement, it allows students more time to train and to grasp it. By having our dan testing in Goju kata, at a level one kata above the equivalent JKF requirement, reflects the standard we require of our black belts. Also, being a club that sees the value in practising both Goju and Shotokan styles, we can now ensure that students are proficient in Shotokan as a requirement to test for black belt by requiring students to test in them at the brown belt level.

Following is the revised kata syllabus. We are also looking at our kihon requirements to capture a broader range of traditional, but useful techniques.

## RANK KATA

8th Kyu	Taikyoku Shodan
7th Kyu	Heian Shodan
6th Kyu	Gekisai Ichi
5th Kyu	Gekisai Ni
4th Kyu	Saifa
3th Kyu	Bassai Dai
2th Kyu	Enpi
1st Kyu	Jion
1st Dan	Sanchin/Tensho/Seiyunchin
2nd Dan	Sanchin/Tensho/Sanseru
3rd Dan	Sanchin/Tensho/Shisochin
4th Dan and above	Testing will be undertaken to JKF kata requirements for these ranks and undertaken by a panel external to Ho Shin Do Karate.

If you have any queries, please contact Rod Martin Shihan.

## PRIME MERIDIAN

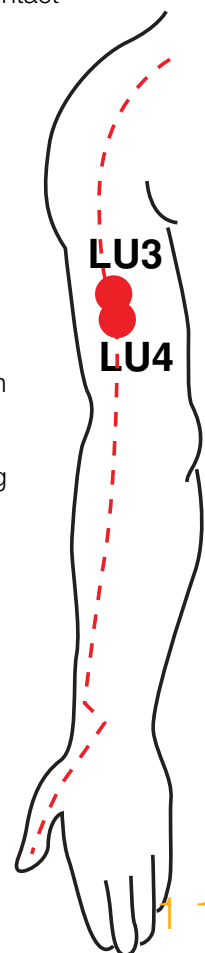
**Lung 3 Tianfu in Chinese – English translation ‘Heavenly Residence’**

**Lung 4 Xiabai in Chinese – English translation ‘Guarding White’.**

Lu3 and Lu4 are located on the radial side of the bicep. This is best stimulated when a wrist or elbow lock has already been applied. Apply pressure with your forearm to this point will cause pain in the immediate area and potentially also in the shoulder depending on the pressure applied.

These points can also be used to help control your opponent when on ground, by maintaining control over the arm, and by continuing to apply pressure to the points.

*For more information contact Rod Martin.*





# HO SHIN DO ADELAIDE NEWS

Despite the cold wet winter, the Adelaide dojo continued to be busy with the students keeping warm by working hard. Having completed our Ho Shin Do Karate ratification, the group was able to have fun exploring different aspects to their training with a visit from Chris McKenna Sensei in June.

Our current training is focused on building our fitness and refining our kihon in preparation for the Adelaide Gojuryu Karate do Seiwakai seminar on the 26th-28th November where, Paul Coleman Shihan (7th dan JKF Goju Kai) will be visiting with Glenn Stephenson Shihan and Rod Martin Shihan. A number of our students have travelled to Brisbane for similar seminars in the past and we are very excited to have this opportunity come to Adelaide. Those wishing to join us are more than welcome and contact Damien Seidel Sensei for more information.

## ADELAIDE DOJO CHRIS MCKENNA SENSEI SEMINAR

The Adelaide dojo had another jammed packed training weekend, with the visit of Chris McKenna Sensei. The Seminar took part over 3 sessions, Friday evening and a Saturday morning and afternoon session. There was of course, the obligatory celebratory dinner on the Saturday night and we even managed to visit some wineries on the Sunday.

The Friday evening was a black belt only session where Chris Sensei took us through the finer technical points of Sanchin, Tensho and Gekkisai. This was an excellent opportunity for the senior group to extend their knowledge and for Chris Sensei to give some personalised feed back on their development.

Saturday morning was filled with a range of different training techniques from body conditioning, kumite, partner drills and groundwork. The students really enjoyed themselves in extending their martial arts understanding and applying them in different ways. The final 3 hour session was spent on some shotokan parts of the Ho Shin Do Karate kata syllabus specifically, Bassai dai and Jion. The group was able to not only concentrate of the kata, but to apply themselves in bunkai and direct applications.

The weekend was both physically and mentally demanding and a big thankyou to Chris Sensei for taking the time to visit us. Also a big thankyou to the students for supporting it, as without their enthusiasm these weekends would not be possible.



## TESTING RESULTS

The Adelaide dojo had a number of students being successful at their grading in the past period. It's great to see some beginners start the karate journey and a big congratulations to Ian Giurco Sempai for obtaining his Goju Ryu Seiwakai shodan.

- Gemma Yeilds – 6th Kyu
- Blair Monteaagle – 9th kyu
- Emile Kobayashi – 8th kyu
- Elijah Date – 9th kyu
- Steph Howard – 9th kyu
- Ian Giurco – 1st Dan Seiwakai

## HO SHIN DO BABY

Damien Sensei has been doing his bit to grow the club with its youngest member, Blake Ethan Seidel was born on the 28th June and made it to his first training session a few weeks later. Damien Sensei would like to thank Naomi Higgs and Ian Giurco for taking the classes in his sleep deprived absence and to all the club for its gifts, well wishes and support.

For details please contact Damien Seidel Sensei.



# BREAKING THE CODE OF KATA

By Keith McCubbin

Last newsletter, I described a seminar on understanding kata bunkai presented by Iain Abernethy Sensei that Tim and I attended earlier in the year. I would like to expand on that last article to provide some principles that allow you to identify the various fighting applications (bunkai) embodied in each kata movement. This is important as an understanding of the applications in your grading kata is now a requirement for senior ranks in Ho Shin Do Karate testing.



Karate, as it is now called, developed in the olden days in Okinawa as a fusion between early Chinese and Okinawan fighting styles. In those early days, violence and street fighting appeared quite common and the ability to defend yourself was very important. The various masters developed their own fighting styles and techniques and taught them to their students. The main objective was to win and early karate (or Ryukyu kempo or Tode as it was then called) contained a wide range of offensive techniques including throws, joint locks and breaks, and manipulation of pressure points. This range is far wider than what you see in modern karate as many of the more dangerous but effective applications were removed to allow karate to be taught in schools in Okinawa. It was this more “friendly” form of karate that was exported to Japan and grown in prominence in the sport karate area.

However, in a self defence situation where there are no rules, it is important to be able to call upon the full range of techniques ( the application of budo

as compared with sports karate) as developed by the old masters. These can be found in the older katas such as kusanku (kanku dai), wanshu (empi), passai (bassai dai) naihanchi, seiyunchin and kururunfa. Katas developed by the masters were not just a training tool but were, in fact, a record of that master’s particular fighting methods with each kata move being a separate technique which could be performed by itself depending on the attacking situation. Each old kata was a complete fighting system in itself. This is why the secrets within the kata, and even entire kata were jealously guarded and shared only with trusted students. The techniques have been transferred down over the years through the teaching of kata.

But knowing the moves of a kata to allow its performance does not mean that people understand the applications behind it. To assist us in unravelling a kata and understanding the fighting applications or bunkai within the kata as intended by the masters, we

can follow a number of principles. These principles have been developed from the work of such notable karateka as Iain Abernethy, Lawrence Kane, Kris Wilder, Javier Martinez and George Dillman. (See the end of the article for additional reading).

By applying the principles and understanding the particular context in which fighting occurred in old Okinawa and Japan, we can identify some likely fighting applications from the kata. We can then select those that work for us and train in their use from any side and with any hand so that we can apply them without thinking in a self defence situation.

## CONTEXT

A better interpretation of the fighting applications within a kata can be made if the nature of street fighting in old Okinawa is understood. The conflict was more likely to be against untrained attackers rather than trained martial artists. Fighting was in close. As a result, there is no “dead” (resting) hand. Close fighting is busy with both hands engaged. There is a lot of gripping and holding. As a result, a lot of kata applications are a response to being held by an opponent and breaking the grip or controlling the attacker. Also, the head was the main target as it has far more vulnerable areas than the rest of the body.

## PRINCIPLES

Here are a few of the principles which, when applied, will assist you in interpreting the meaning behind the various kata moves.

1. Each move in the kata is capable of being taken out of the kata and applied by itself in a fighting application.
2. While kata are performed in set directions, this is only for ease of description. In reality, the applications can be done in any direction.
3. There can be more than one correct interpretation of each movement.
4. Every technique should be capable of ending the fight. That would have been the objective of the masters in a street fight. Most likely, target areas of strikes would be a vital point. Vital points are spots of anatomical or physiological weakness. The *Bubishi* lists 36 points while Master Funakoshi identifies 40. So when interpreting kata, the target for strikes will be a vital point. eg a stomach punch is not a likely interpretation of a kata move.
5. Strike hard to soft and soft to hard. If the kata requires a punch, the target will be soft tissue; If it requires a palm heel strike, the target will be hard tissue eg bone. Striking bone with your unconditioned knuckles may hurt the attacker as much as the opponent.

6. Not everything is as it seems. A punch may not be a punch, a block may not be a block, a kick may not be a kick. Bear in mind that these old kata used a broad range of techniques not used in sports karate. A block may actually be a throw or a joint lock. A punch may be a neck crank or throw and a kick may actually be a reap or sweep. These additional techniques should be considered in your interpretation.
7. Advancing techniques imply attack. Retreating techniques suggest defence. If you are going forward, any block within the kata is most likely a strike or throw rather than a block. For instance, the first nine moves in Bassai Dai appear to contain 7 blocks. This is unreal that in a kata, you would start off so defensive. Reality is that none of them are likely to be blocks as you are moving forward. On interpretation, the first nine moves can contain joint locks, takedowns, strikes and a neck crank.
8. The chambered (returning) hand generally has something in it. Hikite is also called “pulling-in” block. If the hand is chambered it is likely that you have caught and are controlling a limb while attacking with the other hand.
9. Touching your own body indicates touching your opponent. Often in kata you bring your hands together. It is probable that you have part of your opponent's body such as a hand or a head trapped in there. (See *saifa*, *seiyunchin*, *bassai dai*, *empi*, *seipai* etc.)

These are some of the principles that can be used to decode kata. More detail can be found in the recommended reading at the end of this article. Use of these principles can help you decipher the applications within the kata. Remember that there can be more than one correct application for each kata movement. It is important to find some moves that work for you in a self defence situation and practise them over and over. To be effective they need to work on an uncooperative opponent. But, given their nature, many of these moves are dangerous and care needs to be taken when practising them on your classmates.

## RECOMMENDED READING

**Bunkai Jitsu** Iain Abernethy

**The Way of Kata** Lawrence Kane and Kris Wilder

**Okinawan Karate – The Secret Art of Tuite**  
Javier Martinez

**Tuite - Advanced Pressure Point Grappling**  
George Dillman and Chris Thomas

# KATA CODE – ENPI



Opening move of kata empi



Second move, gedan barai (block) against a kick



Possible application. Being grabbed by the wrist



Reversing, lock, extending elbow

Principles – pulling in block controlling opponent's limb.

Hands together suggest opponent's hand trapped



Opponent forced to floor by arm bar. Strike to the neck/side of head

Principle – Not everything is as it seems, a block may really be a strike, lock or throw.

# KATA CODE – BASSAI DAI



Opening move of kata bassai dai



Moving forward into kosa-dachi (cross legged stance) performing a reinforced uchi uke (block) move, gedan barai (block) against a kick



Application: opening move



Grabbing the wrist with one hand and pushing it sideways and back.



Moving forward while applying the wrist lock, putting the opponent on the ground

Principle – blocks applied moving forward are actually strikes, wristlocks or throws.

# TESTING RESULTS

## BRISBANE

July was a big month for Brisbane juniors with 13 being tested at the Ascot Dojo on the July.

Congratulations go to Ryan Donaldson and Maia Martin (4th Kyu) Dylan and Daniel Appleyard and Charlie Turner (5th kyu), Suellen and Lauren Blake (6th kyu) and Lachy McGarry, Sean and Julian Bartlett, Mia and Jay Anderson (8th kyu) and Oliver Martin (9th kyu).

Also in July, it was pleasing to see Wayne Winnington-Martin ratified to Shodan. Wayne has shown himself to be a dedicated karateka since he joined us over 18 months ago and his shodan rank is well deserved.

In September, a number of intermediates passed including Sophia Dique (3rd kyu), Jay Bainbridge and Dane Parker (4th kyu), Liam O'Sullivan (6th kyu) and Alina Graham (7th kyu).

Next grading in Brisbane will be on 5 December.



## NATIONAL ALL STYLES TOURNAMENT

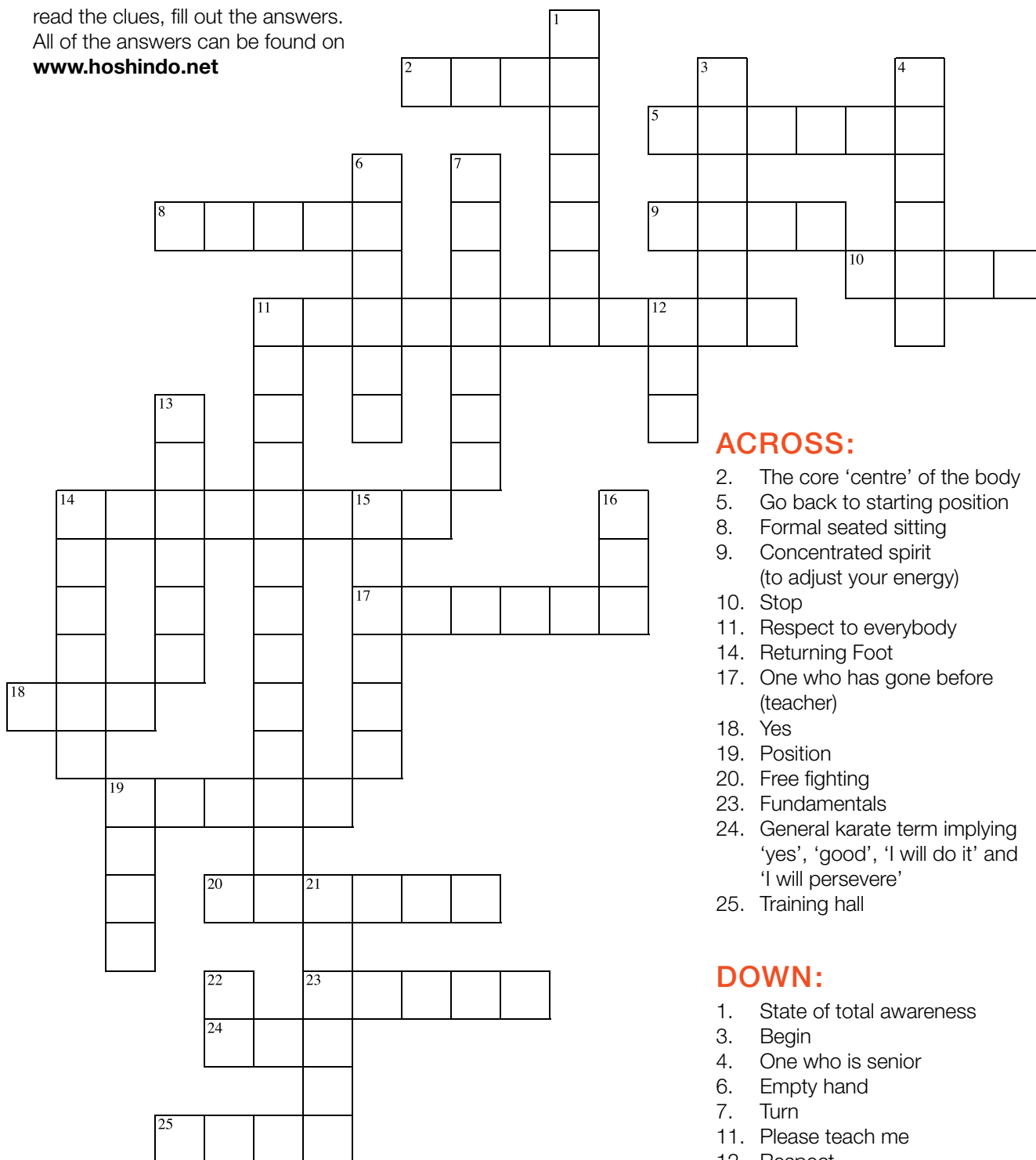
Congratulations go to Laurie Smith for his win in the open black belt division in the National All Styles competition at the Gold Coast. Laurie's win got a mention in the October edition of Blitz. Well done also for our other Ho Shin Do competitors, Jay Bainbridge and Dane Parker for their efforts in the same competition.

# CROSSWORD PUZZLE

read the clues, fill out the answers.

All of the answers can be found on

[www.hoshindo.net](http://www.hoshindo.net)



## ACROSS:

2. The core 'centre' of the body
5. Go back to starting position
8. Formal seated sitting
9. Concentrated spirit  
(to adjust your energy)
10. Stop
11. Respect to everybody
14. Returning Foot
17. One who has gone before  
(teacher)
18. Yes
19. Position
20. Free fighting
23. Fundamentals
24. General karate term implying  
'yes', 'good', 'I will do it' and  
'I will persevere'
25. Training hall

## DOWN:

1. State of total awareness
3. Begin
4. One who is senior
6. Empty hand
7. Turn
11. Please teach me
12. Respect
13. Returning Hand
14. Opposite
15. Self protect(ion)
16. Focus yourself,  
return to ready position
19. Pattern or form
21. General term implying  
clearing the mind
22. The way



[www.hoshindo.net](http://www.hoshindo.net)

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