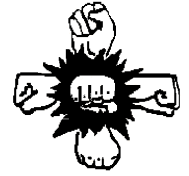




# Kawara ban



Vol. 8, No. 1

Legacy Shorin Ryu Karate Jutsu

Winter 2003

## In This Issue:

<b>Editor's Note:</b>	1
<b>In Okinawan Karate, There is no more popular -or Deadly- animal then the Crane</b>	1
<b>The Path Leads On</b>	2
<b>Dojo News</b>	5
<b>Recent Black Belt Gradings</b>	5
<b>Recent Shodan Grading:</b>	5
<b>Upcoming Events</b>	5
<b>Letters to the Editor and Submissions</b>	6
<b>Martial Arts History</b>	6
<b>Martial Arts Library</b>	6
<b>Dojo Terms</b>	6

## Editor's Note:

In this edition of the kawara ban, there are the usual sections and a couple of new things. First, I've decided to add an editor's note to supplement the table of contents to give you a brief overview of what to expect in this issue. Second, we have 2 articles included but no artwork.

The first article is by Shihan Chaki that gives us some history on the white crane influence on many karate karats. The katas are from our style, as well as other styles that many of us are familiar with, like goju-ryu and uechi-ryu. The article allows us to think more about these katas and to understand them better, which will, in turn, help us to perform the kata better through a deeper understanding of their origins.

The second article is by Sensei Dauphin and is more of an introspective piece. *The Path Goes On* is a great piece that allows many of us to see another side of Sensei Dauphin that we don't often get to see. Questions may arise as you read this article about what the Path could be and you may even be able to relate to the Path in many ways. What answers, if any, did you come up with?

## In Okinawan Karate, There is

## no more popular -or Deadly- animal then the Crane

For centuries, warriors have looked to the animal kingdom for inspiration. Consequently, numerous martial arts are based on animals or mystical beasts of long ago. The Buddhist monks at China's famed Shaolin Temple created dozens of animal combat systems. Other animal styles were influenced by the Shaolin systems or developed independently.

Martial arts techniques have been fashioned after the tiger, lion, snake, leopard, eagle, monkey and dragon, just to name a few. However, the white crane is arguably the most influential animal in the martial arts kingdom. The crane is particularly evident in traditional karate systems. For example, many traditional karate styles include the crane beak strike, the crane-like bent-wrist block and the crane stance.

In white crane plays an integral role in more than a dozen classical karate kata's including safia, rohai, wansu, sanchin, tensho, chinto, seisan, kusanku, wankan, unsu, gojushiho, hakutsuru, nipaipo and peichurim. Other traditional kata, which feature elements of the crane, including anan, paiho, haiko, ohan, hakucho and paipuren.

The following is a list of karate kata, which are extremely influenced by the white crane.

### Sanchin

Sanchin has been described at the most important kata in karate and is the basis for many martial arts that originated in the Okinawan city of Naha. Most notably, goju-ryu and uechi-ryu. Sanchin is practiced for its breathing and health benefits rather than its fighting applications.

Sanchin is practiced with the fists closed tightly, but in some karate styles such as uechi-ryu and shindo-ryu the kata is performed with the hands open. Sanchin is a relatively short and simple kata to learn. It is performed almost universally with three steps forward, a turn then three steps back.

### Empi / Wansu

Wansu is considered one of karate's oldest kata and incorporates many exaggerated up and down movements. Including a 180-degree jump that appears to impersonate the crane. Shotokan karate founder Gichin Funakoshi, in an effort to better describe the wansu kata, renamed the form empi (empi) meaning "flying swallow," or "flight or the swallow."

### Rohai

Rohai means, "vision of the crane" or "vision or the white heron." Some karate systems include two or three different version of the kata-rohai nidan and rohai sandan. Rohai contains a number angular defensive and offensive tactics performed from the one-legged crane stance. The kata is featured in the shito-ryu, shindo-ryu and Shotokan karate systems as well as several other styles. Shotokan stylists refer to the kata as meikyo, a name that describes the opening movements of the kata and is better known to Okinawans as "the crane stretches its wings".

### Wankan

The wankan kata utilizes many Chinese-based learning stances to feint an attack. The kata also includes a five-point combination that quickly changes from an one-legged stance to a shifting sanchin posture.

### Chinto

The name “chinto” in most often translated as “crane standing on a rock,” although it is sometimes referred to as “high crane.” The chinto kata is riddled with one-legged stanced and jumping kicks characteristic of the crane. The kata is similar to the wansu (empi) form in the way the practitioner moves from high to low attacks. Chinto is a difficult kata to master because of the many balancing techniques and one-legged pivoting actions it includes.

### **Safia**

The safia (saiha) kata includes many feints; pivots and sidestepping actions designed to elude an oncoming attacker. Included in the saifa arsenal are crane wing blocks and front kicks executed from the crane stance. The kata also features double palm-heel block/strikes similar to those found in the much longer hakutsuru form.

### **Seisan**

The seisan kata begins much like the sanchin with three steps forward, but then gets more difficult as it integrates spearhand strikes and one-legged stance. One of the highlights of the kata is a technique whereby the seisan practitioner pulls the imaginary opponent into a side stomp kick. Seisan also features three open-handed pushing and sweeping block/strikes combinations that are also seen in the highly advanced peichurim kata. Some karate styles, such as shorinji-ryu, include crane head blocking techniques in their seisan kata. The shorinju-ryu version is also longer than most other seisan forms. Shotokan founder Gichin Funakoshi renamed the kata hangetsu or “crescent moon,” because of the arc-shaped steps found in the form.

### **Kasanku**

There are almost as many versions of the kusanku kata as there are styles of karate. There is even a sai (forked trudgeon) kata performed to the movements of kusanku. In its original form, kasanku includes empty-handed push blocks executed from shifting stanced, as well as a 180-degree jump kick. Funakoshi changed the name of kusanku

kata to kanku, which means, “to view the sky”- In honour of the opening sequence, in which the practitioner forms a circle overhead with their hands and peers through them at the sky. Taekwondo’s koryo from mimics the kasanku kata by employing the same opening movements.

### **Gojushiho**

The name “gojushiho” means 54 steps and many historians believe the kata is related to an article in the legendary Bubishi martial arts text, which chronicles the 54 steps of the black tiger. Granted, a black tiger is not a crane, but according to the Bubishi text, the 54 steps of the black tiger are actually movements to defend against and overcome a white crane’s attacks. The article claims the tiger used open-handed hook blocks and grabbing moves to disrupt the crane’s balance. The tiger also fight fire with fire in the gojushiho kata; utilizing crane techniques such as the beak strike while delivering a front kick.

### **Tensho**

The tensho kata was developed by goju-ryu founder Chojun Miyagi, who reportedly used the crane as the basis for the form. Like so many kata that originated in Naha, tensho is a short form that used the three steps forward and three steps back. Tensho is considered a soft kata, and it employs many of the weapons of the white crane, including swift hook block, bent wrist block/strikes and double palm heel strikes.

### **Nipaipo**

The nipaipo kata is often referred to as the 28 movements of the white crane. Nipaipo is a highly advanced kata in which the practitioner shifts from stance to stance while executing strong strikes and pulling blocks. The trademark “crane spreading its wings” technique from a one-legged stance is included in the kata, as are many spearhand techniques called “wing strikes.”

### **Hakutsuru**

Literally translated, hakutsuru means “white crane,” and the hakutsuru kata if

the original white crane form. This classical kata originated in China and is believed to contain the entire white crane system. Among its movements are five slow steps forward in the classic spread-wing posture while executing grabs spearhands, palm heels and hooking blocks.

Many karate styles including shorin ryu, shito ryu, shindo ryu and goju ryu include the long intricate hakutsuru kata. It is considered a secret kata in some old family karate styles on Okinawa.

The white crane has had a dynamic influence on the martial arts. Every traditional karate system has a least one or two white crane forms in its system. There is little doubt that all karate systems came from white crane. One just has to study long and hard enough to see the influence in each kata.

Shihan J. Chaki



## **The Path Leads On**

### **Before starting:**

- As a youth I am curious about a path I have only heard about.
- I ask family and friends questions and am always given contradictory information.
- Some say the path is good and exciting while most say it is dangerous and not a journey that any need make.
- As I grow older and more independent my desire to find and travel the path grows stronger but my family bares my way.
- My parents feel that if I find and travel the path it will change me forever for the worse.

### **The Beginning:**

- I am alone in a strange place were I know few but I feel strong and confident.
- A new acquaintance tells me they have found an entrance to the path and have even ventured down a few steps.
- I ask questions and he tries to describe the path to me but eventually tells me that if I want

answers I should travel the path myself.

- He offers to show me the entrance to the path he has found and I accept.
- I find myself standing at the opening of a path but am scared to take the first step.
- As I try to look down the path the way is not clear and I am not sure where the path will lead me.
- I am drawn to the path in a way that I have never been drawn to anything but the unknown clouds my mind with doubt and prevents me from taking the first step.
- At the opening to the path there are many people milling around.
- They tell me not to take the path.
- They inform me that the path is too treacherous and uncertainty lies in each dip and turn.

**The Guide Arrives:**

- I steal my nerve and take the first step.
- The path directly in front of me seems rough and unfinished.
- As I try to take another step the ground seems to climb steeply in front of me and tangled vegetation pulls at me and bars my path.
- There seems to be no light and just as I am about to turn around and leave a seasoned traveler appears and offers to guide me.
- My guide's presence fills me with the confidence to continue down the path.
- As we walk down the path together I notice how easily my guide moves while each step I take seems to take all my effort.
- Although my guide seems weathered in appearance his look is also very wise and powerful.
- I trip and stumble often but each time my guide helps me up, and beckons me to continue a little further.
- As I walk down the path I notice that my guide seems to be everywhere all at once.
- He is simultaneously in front and behind me, sometimes pushing and sometimes calling me forward.

**Measured Progress:**

- At first I measure each step and look

forward and back often measuring my progress.

- I come to a place where the path is smooth and clear.
- I can walk comfortably and the way before me seems open and easy to travel.
- My guide is now walking beside me talking to me of his travels, how he has struggled and what he has seen.
- We discuss the path ahead as well as the way we have come and where we may go.
- I feel the warmth of the sun and tell my guide that I love walking this path and I know that I will be on it forever.
- After making my bold statement my guide simply smiles knowingly and informs me that he must leave me alone for a short time.
- I walk and run on the path, singing and laughing as I revel in the joy and happiness of simply being alive and on the path.

**Fellow Travelers:**

- As I happily walk down the path I start to look around and take notice of my surroundings.
- I see that there are other travelers near and far on the path.
- I also notice that while some people seem to be moving along much the same as myself there are others who are stopped and not moving at all.
- Some are in front and are trying to move away and some are behind and seem to be trying to catch up.
- There are still more who are not on the path, some looking in curiously and others seemingly moving away refusing to look back.
- I fall in with a group of travelers who seem to be moving at the same pace.
- We travel together for a time with some straying behind and others trying to push ahead.
- I do not like it when others try to push past me and walk the path in front of me.
- I feel driven to keep up with those who want to push ahead and as we travel our group seems to get smaller as there are few who seem to be able to keep up.

**The Road Block:**

- As I walk along I notice a group of travelers on the path who are stopped and seem to be looking ahead.
- As I approach I notice that there is a huge chasm across the road with nothing but a small board for travelers to cross.
- As I look into the chasm I cannot see the bottom and when I look to the left and right there seems to be no way around it.
- The sky darkens and it begins to rain.
- As I look at the narrow board that leads across the chasm I contemplate my next move.
- I am cold and once again scared to take my next step.
- My fears seem very clear to me.
- I am scared that I will fall off of the board and plummet to my death in the bottomless chasm.
- I desperately want to cross the chasm and get to the path that I have enjoyed traveling so much but fear and doubt plague my mind preventing me from moving.
- As I set my determination and approach the board some of my fellow travelers caution me to stop.
- They inform me that it is better to stay where we are as the way forward is too hard.

**The Guide Reappears:**

- I am determined as I approach the board.
- I will not allow anything to stop my travel on this path.
- As I step up to the board my guide steps out of the crowd of travelers with a smile on his face.
- He informs me that while the path ahead is hard and perilous it can in fact be crossed.
- He explains to me that he has crossed the chasm and again offers his assistance to help me across.
- As I take my first step onto the board my guide praises my determination.
- I cautiously take step after step with my guide advising me not to look back or down.
- I keep my eyes ahead and as I move across the chasm my confidence builds and all too soon I am across

and exhilarated.

- My guide now asks me to look back and I see that others have followed us and are beginning to cross the chasm.
- As I look back I also notice that from this side the chasm seems very small and the board seems very firm and wide.
- I look at my guide and he smiles at me and we both laugh and turn to continue our travels.

#### **The Struggle Forward:**

- On this side of the chasm the path is no longer smooth and broad.
- I once again find myself falling and struggling to continue along the path.
- I am sweating and the dirt and sweat sting my eyes making it hard to see.
- As in all my struggles on the path my guide seems ever present.
- He shows me where to step urging me to travel quickly at times and then sometimes cautioning me to move slowly and watch my step.
- While I am struggling along I recognize some of the other travelers I have traveled with.
- I notice that my guide is also trying to guide them.
- The advice he provides is often the same although it is sometimes conveyed differently.
- I notice that some listen to the guide and make progress while others are so caught up in their struggles that they cannot listen and begin to fall behind.
- As I breach the top of a steep cliff with my guide and a few other strong travelers we all stop to catch our breath and restore our energies.

#### **The Guides Guide:**

- When I lift my head to look at the path I see that it has again become wide and clear.
- Once again the sun is shining and I feel strong and determined.
- I notice my guide talking to another seasoned traveler.
- The two guides walk back to the group that has climbed the cliff.
- My guide remains quiet as the new guide addresses us.
- He informs us that we have traveled

far and seen much but that there is still more to see and the way is hard.

- He informs us that we must each be determined as we all have the ability to walk the path.
- These words remind me of the words I have often heard from my own guide.
- One in our group asks the new guide if he will show us the way.
- The new guide explains that he has already shown our guide the path ahead and we do not need him.
- The two guides walk away and talk quietly together.
- My guide turns and starts to walk down the path alone.
- A few others and I run to catch up.

#### **A Fork In The Path:**

- The path is wide and clear my guide walks and talks to all of us.
- He explains that while it is easier to travel the path together we are all alone in deciding to continue and move on.
- I look around and notice that I have been in the same group of travelers for a long time.
- I realize that even when I felt I was walking alone (and I was) my guide and my group was always around me.
- As we have traveled together the group has gotten smaller but the strength of the group has grown.
- As the path in front of me is wide and clear I find it easy to walk and talk with my guide.
- Again we discuss where we have come from and where we are going.
- My guide talks to me of other guides he has met and travelers he has guided.
- We come to a fork in the path.
- My guide takes the path to the right and without thinking I follow.
- I glance back and notice that some of my group has not followed.
- They have taken the path to the left.

#### **The Paths Cross:**

- The path to the right is hard.
- It declines steeply and there are few footholds.
- I feel a change.
- In the past I would not have liked

the effort of the climb.

- Today I enjoy the experience of having to labour on the path.
- When we arrive at the bottom the fork in the path merges and we meet up with the few who took the other fork.
- As we discuss the paths we have both taken one from the other group laughs at our struggles and explains how easily they traveled the left fork.
- I look to my guide and he smiles knowingly.
- We all walk together and enjoy the comfort of traveling together.
- Suddenly we come to another steep decline in the path.
- Our guide moves down the path and I follow finding this decline much easier than the last.
- When we reach the bottom I look back.
- The group that took the left fork are struggling and falling.
- Some of them have stopped at the top and refuse to continue.
- I look and my guide is moving down the path.
- I turn to follow and we leave the stragglers behind.

#### **Becoming A Guide:**

- It feels like I am walking alone again with my guide.
- The portion of the path we are walking along is a bit rough with tangled vegetation bordering both sides.
- Difficult portions of the path no longer scare me and do not seem to slow me down as much as they once did.
- Quite suddenly to the right of us there is some rustling and a person pushes his way through the vegetation onto the path and falls.
- The person looks scared and struggles to stand but falls again.
- My guide tells me to go over and help the new traveler.
- I walk over stand over top of the new traveler and hold out my hand.
- He looks up and we smile at each other.
- I tell him that I can help guide him down this path if he likes.

- I help him stand; he takes a few steps and falls.
- I help him up again and as we walk I try and point out the clearest and easiest path.
- He falls often but is always willing to accept my help to stand and continue down the path.

#### **Guiding Others:**

- As I help this new traveler the path smoothes and he starts to walk easier.
- I look back and notice another traveler struggling along the path.
- I leave the traveler I am with and run back to try and help the new traveler.
- This pattern repeats with more and more new travelers asking for guidance down the path.
- After a time I have a small group of travelers that are sometimes walking, sometimes running and sometimes struggling down the path with me but always asking for my help.
- Some listen to my advice and keep up.
- Others lag behind as they do not listen and take the course that I suggest.
- Sometimes I am forced to leave large groups behind to help the group in front but always I return trying to urge the stragglers on.
- I now understand that when my guide left me alone he was somewhere else on the path either exploring the route ahead or helping other groups of travelers.

#### **My Path Continues:**

- I am still driven to continue down the path and often run ahead to search the best route for my group of travelers.
- Often when I run into a particularly difficult portion of the path my guide returns and aids me in negotiating the best route.
- His presence and advice always make the more difficult routes easier.
- His guidance and advice help me in guiding the different groups of travelers I am leading.
- I enjoy the time I spend with my

guide.

- I enjoy the time I spend with the traveling group I started with.
- I enjoy the time I spend with the group I am guiding.
- I enjoy the smooth broad sections of the path as well as the rough difficult parts.
- I enjoy the time that I spend alone on the path even though I know that I am never alone.

#### **Questions And Answers On The Path:**

- Why did I search out this path?
- To see, to experience and to learn.
- Why do I follow my guide?
- To see, to experience and to learn.
- Why do I travel with others?
- To see, to experience and to learn.
- Why do I guide others?
- To see, to experience and to learn.
- Why do I stay on the path?
- To see, to experience and to learn.
- I love the path and I do not want to live any other way.
- I know I will walk this path forever and that is my choice.

Sensei R. Dauphin



#### **Dojo News**

**February 8, 2003:** Annual Legacy Classic Shiai was held at Carling Heights, London. We had a great turn out with our dojos doing very well.

**February 22, 2003:** Iaido seminar, of Japanese swordsmanship was held at the St. Thomas dojo with Sensei Nicklaus Suino, of Michigan. It was a great success. Many people were impressed by the quality, knowledge and performance of his art. He is a former Japanese Iaido champion. Quite a feat for a non-Japanese (American).

After the seminar had ended, attendees showed an interest in starting an Iaido club. Sensei Suino has agreed to come to Kyoshi Legacy's dojo to head this group. He will come as many times as we require. These will be weekend seminars. A formula has been worked out to ease the monetary burden for all of us as we are starting off with a large number of members.

He, will be the Sensei of the group. Kyoshi will run the club, as it is in my dojo, designating one night per week to practice Kobudo, possibly Wednesday's, starting in early April. Anyone interested in joining the Iai club should get in touch with Kyoshi Legacy.

We are also making arrangements to equip the practitioners with the proper wears and weapons.

Let there be no mistake about it, this is a demanding Art and a demanding Sensei. Come prepared, go home with a renewed Ki (Chi). \*\*\* HINT ... buy knee pads.

Gary Legacy, Kyoshi

**March 1, 2003:** The first Iai club meeting was held immediately after the grading to discuss cost, as well as which times of the year we wish to have Sensei Suino come to Canada. Those who attended brought their bokkens or blades, as requested/required.

Kyoshi brought a crest and some translations of the style and names of the cuts or kata. Also, the possibility of buying Sensei Suino's books (he has 3-see book list below for one of them) at fair prices, was discussed.

**Reminder:** If you have one of Sensei Barnfield's survey's, please complete as soon as possible and forward to her in the self-addressed envelope included in the package. Anyone else over 18 whom is interested in participating should contact Sensei Barnfield for a copy. The more people completing the survey, the better. If you have any questions, please contact her directly.

#### **Recent Black Belt Gradings**

On Saturday, March 1, 2003 **Zena Nurse** of Seishin Dojo at the London Y was graded to Shodan at the St. Thomas Dojo.

#### **Upcoming Events**

**March 15, 2003:** Youth tournament 6-16 years at the Sarnia YMCA, hosted by Sensei De Guzman. Starts at 9:00 AM with a cost of \$20. See your sensei for registration forms.

**March 16, 2003:** A tonfa seminar will be presented at the St. Thomas dojo with



Shihan Michael Dymond from the Wallaceburg dojo.

**April, 2003:** A seminar on Sai basics and advanced bo skills will be presented at the St. Thomas dojo with Sensei Bill Adams from Buffalo.

**July 6-12, 2003:** Camp Bushi in Dalewood Conservation Area. Further details to follow as available.



## Letters to the Editor and Submissions

As was mentioned in the prior editions of the Kawara ban, this section is for your letters, questions or comments. Below is one of the first letters to the editor that we have received in a long while.

If you have any comments, questions or additions for future editions of the kawara ban, please send them to: [znurse@golden.net](mailto:znurse@golden.net) or the old fashioned way via Canada Post to Zena Nurse at 74 Edward St, London, ON, N6C 3H4. You must include your name and dojo in order to get published or answered.

Submissions for the next issue of the kawara ban should be submitted by, **May 15, 2003**. Show off your writing skills, poetry or artwork and take part in the passing of the knowledge of the martial arts to others karateka.



## Martial Arts History

Below is some brief martial arts history that you may find interest. The information is just to give you an awareness of some aspects of our style and others' history in order to prompt you to do more research if you want to find out more details.

### Martial Arts Styles:

Iaido – the way of the sword, is a Japanese martial art that originated from kenjutsu – the art of the sword. The purpose of iaido is to slay an opponent with one sword stroke right after unsheathing it. It is a very difficult art to master completely. The secret to iaido is a calm spirit, so that with a tranquil heart, the martial artist can draw his/her

sword quickly to strike the opponent and then resheath the sword, returning to a composed mind. The above information is from Katsuo Yamaguchi, renowned 9<sup>th</sup> dan sword master in The Art of Japanese Swordsmanship by Nicklaus Suino.



## Martial Arts Library

Often, requests arise for suggestions on where to find information in order to complete resumes. Besides asking Shihan or your Sensei, some have found the following resources helpful, informative and just plain interesting.

Previous additions of the kawara ban included suggestions for your martial arts library collection of books. Here are some additions for your hardcopy library as well some online resources with brief descriptions of each, costs and where to find.

### Books:

The Celestine Prophecy – An Adventure  
By James Redfield  
ISBN: 0-446-516862-X

Although, not a martial arts book, for those who want an easy read about self and spiritual discovery, this book will be a great read. It is a very good book and I highly recommend it. I just re-read it and enjoyed it for the second time as much as the first time. 'In the rain forests of Peru, an ancient manuscript has been discovered. Within its pages are 9 key insights into life itself – insights each human being is predicted to grasp sequentially, one insight then another, as we move toward a completely spiritual culture on Earth.' There are 2 books that follow, *The Tenth Insight* and *The Secret of Shambhala – In Search of the Eleventh Insight* if you want to continue the journey.

Secrets of the Samurai  
By Oscar Ratti/ Adele Westbrook  
ISBN: 0-7858-1073-0

*Secrets of the Samurai* explores - in depth and description - the rise of the Japanese military class, and the structure of Tokugawan Military Society. It greatly covers methods as well as origins of armed and unarmed Bujutsu, including sections on swordsmanship,

spear fighting, war fan, and jujutsu. It also has chapters on power and control. The book is very insightful and very interesting. Numerous illustrations are very well done to assist in the comprehension of the text. Recommended by Tom Schiks of Seishin Dojo.

The Art of Japanese Swordsmanship – A Manual of Eishin-Ryu Iaido

By Nicklaus Suino  
ISBN: 0-8348-0300-3  
This is just one of a few books by Sensei Suino who presented the Iaido seminar to us in February. This book is a great introduction to the style, contains great information on the history of the style, the basics, mechanics and etiquette and quite a number of details on forms in pictures and words, including the 3 he taught us at the seminar: Mae-seiza, Junto Sono Ichi and Kiriage.

### Internet sites/mailling lists:

Legacy Shorin Ryu Karate Jutsu  
<http://www.shorinryu.ca/>  
This is our club's main website.

Okinawan Goju-Ryu Karate-Do  
<http://www.goju-ryu.info/>  
This is a great website that is mainly Goju related but has articles on white crane, too. Lots of Goju kata, masters, and history information. It's very interesting and informative, especially considering Kyoshi's and othesensei's in our club's pasGoju history and the fact that some of us have learned some Goju katas.

## Dojo Terms

Most of these terms can be found on the Legacy Shorin Ryu website under Misc documents. Pronunciations can also be found for most terms on the website.

<u>Term</u>	<u>Meaning</u>
Bushi	Warrior
Bushido	Way of the Warrior
Iaido	Way of the Sword
Kyoshi	Master Teacher
Seiza	Correct sitting
Shihan	Master

