

TSA Writing Assignment

Read and analyze the article below. Then write a 15 paragraph essay (12 paragraphs for middle school) comparing and contrasting the lives and the karate of Choki Motobu and Gichin Funakoshi. This essay must be submitted to me by the beginning of your class period on Monday 04/01/19.

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CHOKI MOTOBU

1870 to 1944



Choki Motobu

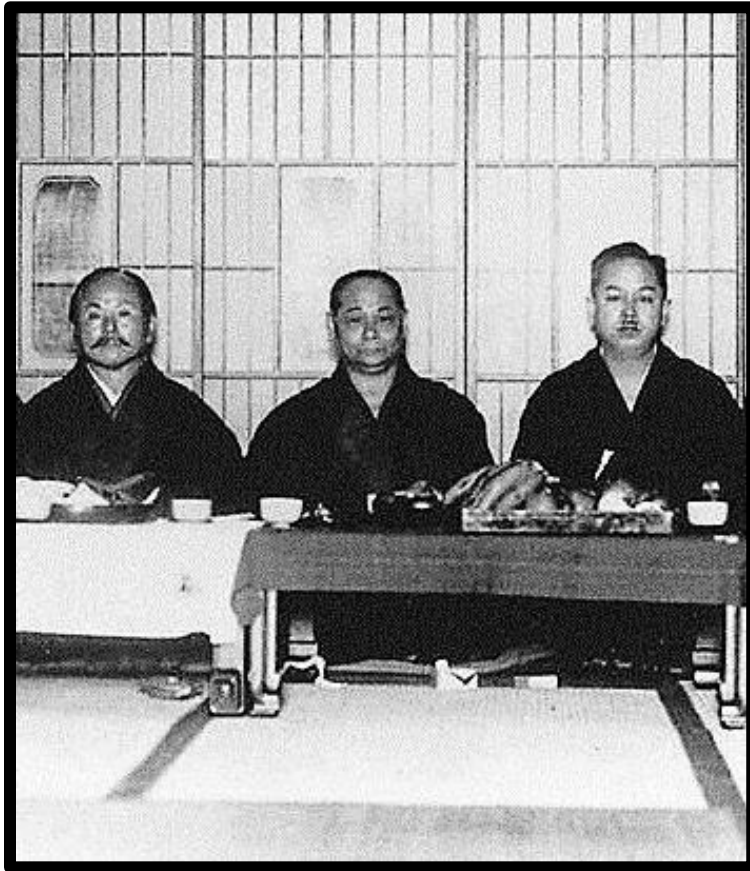
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CHAPTER 13

Choki Motobu is one of the most interesting and yet one of the most controversial figures in the history of karate. Part of the controversy surrounding Choki Motobu was created not by anything that he did, but by what someone else wrote about him. In his book, *The Karate Dojo*, Peter Urban transformed Mr. Motobu into a 7 foot 4 inch giant who was impervious to the attacks of others. According to Urban, his success as a fighter “came not so much from his finesse as a

Karate master as from his unusual physique.”ⁱ This made his fighting strategy quite simple; “he preferred to grab his enemies and chop them to death.”ⁱⁱ This description of Mr. Motobu is clearly a monstrous exaggeration of the facts since a contemporary account in a 1925 issue of the Japanese magazine *Kingu* states that he was about 5 feet 4 inches tall.ⁱⁱⁱ Whereas many people have erroneously been led to believe that Mr. Motobu’s success as a fighter came from his gigantic size, the truth of the matter is that he had to rely on his fighting skills, and not his size, when facing an opponent.

Gichin Funakoshi, Choki Motobu and, Kenwa Mabuni are seated together and all are about the same height.



Mr. Motobu was controversial for other reasons as well. He was not only a member of the Okinawan royal family, but he was also an accomplished fighter. Because of his family’s social position, he was shown a tremendous amount of respect – so much so that it almost defies the imagination. Everywhere he went in Okinawa, he was carried on a palanquin. Before he entered it, Choki Motobu would remove his footwear, and an attendant would walk along side carrying his footwear inside of his kimono so that they would stay warm. Furthermore, according to Okinawan custom, the common people of Okinawa could not look directly at him during a

conversation. They were required to look down when addressing a member of the royal family.^{iv} Because of his “position and wealth, Choki Motobu did not have to work in his youth or as an adult... This helps to explain why Choki Motobu could afford to spend so much time learning and practicing karate.”^v

Mr. Motobu was a student of Sokon *Bushi* Matsumura, and as was mentioned previously, Mr. Matsumura was the karate instructor to the King of Okinawa. Consequently Matsumura would have possessed a social position which would have allowed him to instruct another member of the royal family. Choki Motobu also trained with Mr. Itosu and other members of the nobility, but it was Mr. Matsumura who had the most profound influence on Choki Motobu’s karate. Chosei Motobu, son of the great master tells us that when his father was asked ““Who was the

greatest martial artist who instructed you?’ My father answered without hesitation: ‘That was Sokon Matsumura Sensei without a doubt.’^{vi}

However, we are given a different view of Motobu’s formal instruction in karate by Shoshin Nagamine who was one of his best known students. He tells us that many of Okinawa’s karate masters refused to teach Motobu since he would frequent the brothel district and pick fights in order to hone his fighting skills: “Most of the karate masters at that time were highly critical of Motobu’s aggressive attitude and his reckless manner of learning karate by street fighting and they refused to teach him. One karateman, however, Kosaku Matsumora, of Tomari, was impressed by Motobu’s enthusiasm for karate and taught him Naihanchi [kata] and Passai [kata]. Motobu also asked Matsumora to teach him the art of kumite [simulated fighting]. Since kumite was directly linked to actual fighting, Matsumora was afraid that Motobu might use it in the street. He refused him, telling him to study fighting techniques on his own. But Motobu didn’t give up... Motobu studied Matsumora’s kumite by secretly watching him nightly through the fence around the dojo.”^{vii}

Whereas Sokon Matsumura may have been the greatest martial artist who instructed Choki Motobu, we must question the depth and the breadth of the instruction that Motobu received from any of the great karate masters of the time. They appear to have been too suspicious of his aggressive behavior to offer him the in-depth instruction that they offered to others. Nonetheless, no one will deny that Motobu was a successful fighter.

Choki Motobu’s approach to teaching karate was very different than the *new style* approach that Mr. Itosu developed for teaching karate to the public. It was this *new style* approach that Mr. Itosu passed along to Gichin Funakoshi and which Mr. Funakoshi subsequently used while teaching in Japan. As was mentioned in the previous chapter, Choki Motobu did not think highly of Mr. Itosu’s abilities. Furthermore, he considered this *new style* approach to be inferior to his approach to karate. There was a major difference between these two methods of teaching karate: “Unlike Funakoshi, Motobu based his training on kumite rather than kata.”^{viii} Consequently, Mr. Motobu’s approach was based on his practical fighting experience rather than on how kata techniques could be applied in a fight.

However, this does not mean that Mr. Motobu ignored kata. He taught Naihanchi Shodan, Naihanchi Nidan, Passai, Seisan, five Motode kata, and 12 kumite forms. (The Motode kata and kumite forms were developed by Choki Motobu.)^{ix} Moreover, Chosei Motobu explains that in his kata instruction, his father “couldn’t stand anything that was not completely practical in a martial sense.”^x Hence, Mr. Motobu taught kata, but he was very practical in his approach. If it didn’t work in fighting, he didn’t include it in his instruction of kata.

Mr. Choki Motobu's practical experiences in fighting shaped the karate that he developed and taught, and this led to a unique style of fighting: "His main strength was in his fast hand techniques but he was also skilled at delivering direct kicks to his opponent's knees and groin during fighting. Motobu would control his opponent's hands or body when delivering counter-attacks and his approach proved to be an effective method of self-defense."^{xi} It was this approach to fighting which formed the basis of Mr. Motobu's approach to kata, and this formed the entire basis to the Motobu style of karate.

MOTOBU'S FORMAL EDUCATION

There are many reports that Mr. Motobu was a rather unsavory character who was little more than an illiterate brawler. These individuals have claimed "that Choki Motobu was uncouth, uneducated, and a troublemaker."^{xii} Motobu was certainly neither illiterate nor uneducated. He authored two books on karate,^{xiii} and Chosei Motobu recalls how his father used to correct him as he was learning how to write Chinese characters.^{xiv} However, Shoshin Nagamine sheds some light on the depth of Choki Motobu's formal education: "Because the tendency of the time was to neglect the education of all but the first born son, Choki and his brothers were ignored in favor of the eldest. The elder brother, Choyu, designated to carry on his family's heritage, received an excellent education."^{xv} Whereas this doesn't mean that Motobu was illiterate, it certainly indicates that he was by no means a scholar.

Moreover, Chosei Motobu explains that some of the accusations about his father's illiteracy stem from the fact that his father never achieved complete fluency in Japanese. Since he was a member of the Okinawan royalty, his family spoke only Uchinaguchi (Okinawan). This was, in part, a form of social protest over the Okinawan king being forced from his native land and relocated in Tokyo.^{xvi} It was also due to the fact that the Motobu family educated their children at home with private tutors and not in the public schools where the Japanese language was formally taught.^{xvii} Consequently, Mr. Motobu began to learn the Japanese language as an adult, and he found the new language difficult to master. Chosei Motobu tells us that it must be kept in mind that his father had to learn a completely new language and not just a different dialect of Japanese: "Contrary to popular belief, *Uchinaguchi* is not simply a dialect of Japanese but a separate language."^{xviii}

MOTOBU'S FIGHTING SKILLS

The accusations of Choki Motobu being an uncouth brawler have some truth to them. As we are already aware, he was known as a street fighter in Okinawa. Furthermore, when he moved to Japan in the 1921, Mr. Motobu was already in his fifties, yet he accepted challenge fights from anyone. Most of these challenge fights came from students of judo and jujitsu who were considerably younger than Motobu. However, it appears as if Mr. Motobu went to the extreme of placing advertisements for challenge matches in the Japanese newspapers.^{xix} Accepting a

challenge was not entirely uncommon in either Japan or Okinawa, but advertising in newspapers for challenge matches seems to have gone beyond the accepted norms.

Another incident which added to his reputation as a brawler occurred at the celebration of his 72nd birthday where a younger and inebriated guest insisted on a challenge match with Mr. Motobu. At first he tried to dismiss the challenge as being caused by the alcohol, but the drunken guest became insistent on a match and belligerent in his actions. Choki Motobu accepted the challenge, and as they walked outside of the house to conduct the match, Choki Motobu “without warning kicked him so hard in the hips from behind that he was thrown violently to the floor where he lay in great pain unable to move.”^{xx} It is this type of behavior which may have added to Motobu reputation of being a brawler who lacked proper decorum.

However, there was a match which earned both Choki Motobu and Okinawan karate a tremendous amount of respect. This match was against a European boxer, who was in Japan challenging judo students to public exhibitions. The boxer easily dispatched several of the judo-ka (judo students). Then the 52 year old Choki Motobu stepped forward to challenge the European boxer. The boxer accepted Motobu’s challenge but may not have taken his much older and smaller opponent seriously. However, he should have. Choki Motobu quickly knocked the much larger and younger boxer unconscious.^{xxi} This public display enhanced the reputation of both Mr. Motobu’s fighting skills and the power of Okinawan karate.

FRICTION BETWEEN MOTOBU and FUNAKOSHI

Whereas this match helped the reputations of both karate and Choki Motobu, it soured an already strained relationship with Mr. Gichin Funakoshi. As was previously mentioned, the approaches to teaching karate between Mr. Motobu and Mr. Funakoshi were completely different and this was part of the source of the friction between the two men. Moreover, prior to the aforementioned match, Motobu let it be known that he believed Mr. Funakoshi was incapable of properly teaching authentic Okinawan karate, and Funakoshi let it be known that he believed Motobu was an ill-spoken brute. To say the least, there was no love lost between these two men.^{xxii}

In 1925, several years after Mr. Motobu’s match with the boxer, an article that appeared in *Kingu* magazine which would only exacerbate the enmity that already existed. “That article, although dealing with Motobu Choki, contained illustrations depicting Funakoshi defeating the boxer.”^{xxiii} Believing that Funakoshi was behind the flawed illustrations in the magazine and was attempting to take credit for his achievement, Motobu was livid.^{xxiv} Whereas it is understandable that Choki Motobu would be upset at the incorrect drawings, it seems unreasonable to blame Mr. Funakoshi for what was printed in the popular media.

In an event that Choki Motobu orchestrated in order to exact revenge for the perceived slight, he issued a challenge to Mr. Funakoshi at Yasuhiro Konishi's dojo: "Motobu was accompanied by a strong young fourth dan judoka [judo student], and in an attempt to make Funakoshi lose face, he arranged for a test whereby Funakoshi had to escape from the judoka's grip on his collar and sleeve. 'Now,' he said to Funakoshi 'you are so proud of your kata, show me what value they have in this situation.'"^{xxv} To his credit, Mr. Funakoshi who was a small man and in his sixties at the time accepted the challenge. However, he was unable to break the grip of the much younger, larger, and stronger judoka. Mr. Funakoshi ended up being thrown into a wall in the dojo before this absurdity came to an end.^{xxvi} Whereas this staged and obviously unfair event says little about Mr. Funakoshi's fighting skills, it speaks volumes about Mr. Motobu's character.

MOTOBU IN PERSPECTIVE

One can dismiss some of the derogatory things that have been said and written about Choki Motobu, and one can also offer a fair assessment of his karate. He was neither illiterate nor uneducated. He possessed superb fighting skills and had several well-known students. Choki Motobu was an instructor to Shoshin Nagamine, Hironori Otsuka, and Yasuhiro Konishi, the respective founders of Matsubayashi Ryu, Wado Ryu, and Shindo Jinen Ryu (Ryobu Kai). He was also the founder of Motobu Ryu which still has followers in Japan.^{xxvii} This is certainly an impressive list of accomplishments.

However, we cannot ignore the fact that Choki Motobu possessed an aggressive nature, and that he did not follow the wisdom of Sokon Matsumura who Motobu claimed was the greatest karate teacher. As we recall from Chapter 2, Sokon Matsumura stressed that the study of karate is incomplete until it is supplemented by the study of the moral teachings of Confucius, and Motobu certainly did not follow this advice. Consequently, in the eyes of one of Okinawa's greatest karate masters, Motobu's karate was not complete; it lacked an essential morality.

GICHIN FUNAKOSHI

1868 TO 1957

**THE PERFECTION of CHARACTER:
THE QUINTESSENCE of KARATE-DO**



Gichin Funakoshi

船越 義珍

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CHAPTER 15

We are all probably familiar with Mr. Gichin Funakoshi's proclamation that "The ultimate aim of karate lies not in victory or defeat but in the perfection of the character of its participants."^{xxviii} However, we may not be familiar with what motivated this great teacher to pen his universally recognized statement. In his youth, "his grandfather Gifuku, a noted scholar, taught him the Confucian Classics, essential education for a member of the shizoku [noble class] and the foundation of his later teachings on morality in the martial arts."^{xxix} Consequently, in order to

gain a better perspective on what Mr. Funakoshi meant by “the perfection of character”, we need to examine the teachings of Confucius.

As we recall from Chapter 2, Confucius was the first philosopher in the Far East to propose that for anyone, regardless of social class, to become a superior person he must acquire an education and practice morality. As a direct result of his education in the Confucian Classics, the perfection of character through education and virtue became a centerpiece in the teachings of Gichin Funakoshi.

In the Confucian view of things, the supreme virtue was humaneness or *ren* – compassion and consideration for others. Simon Leys explains: “For Confucius, [humaneness] puts heroic demands upon every individual, and yet remains close at hand in everyday life.”^{xxx} We shall later see how this Confucian virtue placed tremendous demands on Mr. Gichin Funakoshi, and witness how he embodied this virtue in his daily actions.

It must be noted that in the Confucian social paradigm, an education was not about having specific knowledge or acquiring technical skills. An education was about “developing one’s humanity. Education is not about having; it is about being.”^{xxxi} An education was supposed to enable one to accomplish any professional task that he endeavored and overcome the obstacles that life placed in front of him. Additionally, “in his leisure time, he was supposed to be a competent calligrapher, poet, writer, painter, musician, and aesthete.”^{xxxii} We shall also see how a Confucian education prepared Mr. Funakoshi for the task of introducing the karate of Okinawa first to Japan and later to the rest of the civilized world.

EMBODIMENT OF HUMANENESS

Mr. Funakoshi always maintained that karate-do was to be used only as a last resort, and only in defense of human life. Mr. Funakoshi explained that “[I] performed a rite and pledged myself never to make use of my trained body for any illicit purpose.”^{xxxiii} It was many years later that he found himself confronted by a situation that would challenge both his pledge and his dedication to the ideal of humaneness embodied in *ren*.

This incident occurred after the second world conflict when Mr. Funakoshi was about eighty years old. He had attended a poetry-reading party out of town and was returning to Tokyo late in the evening. In one hand he carried an umbrella to shield himself from the rain, and in the other hand he carried a satchel containing some books.^{xxxiv} Out of the shadows, “a black-clad figure sprang suddenly out from behind a telephone pole.”^{xxxv}

The assailant demanded “Untie your *furoshiki* [satchel] and let’s see what’s in it.”^{xxxvi} Mr. Funakoshi resisted the thief’s demand and responded “There is nothing in it of the slightest

value.^{»xxxvii} At this point, the thief grabbed Mr. Funakoshi's umbrella and swung it at his head. Mr. Funakoshi ducked under the strike and grabbed the man by his testicles. The thief loudly cried out; a police officer quickly appeared; and Mr. Funakoshi released his assailant into the custody of the police officer.^{xxxviii}

However, Mr. Funakoshi relates how he felt guilty over the incident. "I had done what I constantly tell my students not to do: I took the offensive. I did not feel very proud of myself."^{»xxxix} Mr. Funakoshi believed that he could have avoided the physical conflict altogether, and walked away while surrendering "nothing if the slightest value." Instead, he chose a course which led to a conflict.

Whereas some of us will perceive the elderly Mr. Funakoshi as being fully justified in defending himself and his property against a much younger would-be robber, he did not believe that his actions were justified at all. In his moral paradigm, he had been willing to risk the life of another human over "nothing of the slightest value" and that was something that he had pledged himself never to do. Certainly, Mr. Funakoshi embodied the Confucian virtue of humaneness.

Research also confirms that Mr. Funakoshi embodied humaneness in his day to day interactions with others: "According to the teachings of Confucius, perfection of a person's character could only be accomplished by the cultivation of good manners, so that whatever situation he would find himself in, he would act with courtesy and consideration for others."^{xl} Hirokazu Kanazawa describes Mr. Funakoshi's day to day actions. Funakoshi sensei was "a remarkable man. Gentle polite and kind, never using improper words. Even when addressing younger students, he would always address them with a polite: 'Please Mr...'"^{»xli} No matter how stressful or how mundane the situation, Mr. Funakoshi always acted with supreme virtue.

Perhaps Richard Kim best sums up the humaneness of Mr. Funakoshi: "He was a humble man. He preached and practiced an essential humility. He lived at peace with himself and with his fellow men."^{»xlii}

AN EDUCATION OF BEING

It was Mr. Funakoshi's Confucian education which led him to select his initial profession, public school teaching, and it was his love for karate which would direct many of his other important decisions in life. "As I had been taught the Chinese Classics from early childhood by my grandfather and Azato, I decided to make use of that knowledge and become a schoolteacher."^{»xliii} When he began his school teaching in 1891, Mr. Funakoshi was twenty-one years old. Within a short period of time, he was recommended for several promotions within the teaching profession,^{xliv} but there was one promotion that he could not accept. Mr. Funakoshi explains: "This particular promotion I turned down, for acceptance would have meant going to outlying

districts and, consequently, separation from my karate teachers. This I could not possibly accept.”^{xlv}

Mr. Funakoshi continued both his public school teaching and his karate training for thirty more years. Then in 1922 the opportunity to introduce Okinawan karate to Japan presented itself. Mr. Funakoshi was invited to the capital of the Japanese Empire to demonstrate karate. After the demonstration, he intended to immediately return to Okinawa, but Jigoro Kano, the founder of Judo, requested that he extend his stay. Mr. Funakoshi agreed and a short time later he made the fateful decision to stay indefinitely and to teach karate in Japan.^{xlvi} “It suddenly occurred to me that if I wanted to see karate introduced to the people of Japan, I was the man for the job, and Tokyo was the place to start.”^{xlvii}

Mr. Funakoshi wrote his karate teachers back in Okinawa telling them of his decision. He explains that they replied with “letters of encouragement, at the same time warning me that I would be in for a difficult time.”^{xlviii} The Japanese “looked down upon Okinawan karate and called it a pagan and savage art.”^{xlix} Consequently Mr. Funakoshi knew that he was in for rough times. Initially he attracted few students, lived in abject poverty, “and had to take work as a janitor and handyman to survive.”^l

However, as time passed Mr. Funakoshi improved this situation when he decided “to spread karate among the more educated and cultured of Japanese society.”^{li} Soon he began to attract more and more karate students from the ranks of Tokyo’s white collar workers and university students. It was by this strategy that karate “was becoming better and better known to people in all walks of life.”^{lii} Mr. Funakoshi faced the obstacle of prejudice in spreading the martial art that he loved, but after nearly two decades of work he “overcame this prejudice and finally gained formal recognition of karate as one of the Japanese martial arts by 1941.”^{liii} Shotokan, the name given to Mr. Funakoshi’s karate, is presently one of the several styles of traditional Japanese karate-do which is practiced worldwide.

In his leisure time, Mr. Funakoshi was a calligrapher, a poet, and a writer. Even today, copies of some of Mr. Funakoshi’s calligraphy are available for sale at many martial arts stores and web sites. He wrote poetry some of which “expressed his hopes and aspirations”^{liv} for the future of karate. He also authored four books – *Karate Jitsu*, *Karate-Do My Way of Life*, *Karate-Do Kyohan: The Master Text*, and *Karate-Do Nyumon*. Even Mr. Funakoshi’s leisure hours were spent in pursuit of Confucian educational endeavors.

Mr. Funakoshi was not a man who merely possessed technical skills and information. His education permeated his entire being. He was an accomplished educational professional for thirty years; he then accepted the difficult challenge of introducing Okinawan karate to the people of mainland Japan who initially viewed it with a condescending attitude. Yet this humble and

humane man was able to change a nation's attitudes and eventually open karate for world-wide study. It was not that Mr. Funakoshi succeeded and was also a Confucian gentleman; he succeeded because he was a Confucian gentleman.



ESSENCE OF KARATE-DO

Mr. Masatoshi Nakayama explained that it is not karate, the martial art, which has attracted wide following; it is karate, the character-builder, which attracted people to it. "The purpose of budo is not to gain a wide knowledge for fighting; rather the purpose of budo is to gain a very, very deep knowledge of one's art in order to perfect one's character and to see more clearly and deeply into one's existence."^{iv}

An Elderly Mr. Funakoshi with Mr. Nakayama

Today the once esoteric art of Okinawan karate is practiced not only in Okinawa and Japan, but globally by people of all civilized nations. Japan's former Minister

of State, Science and Technology Policy explains the reason for karate's world-wide appeal: "Today, karate-do has spread all over the world and become very popular. This is because karate-do is considered a good means for building character."^{vi} A gentle, polite, and humble man's goal has reached fruition.

ⁱ Urban, Peter *The Karate Dojo*; page 95

ⁱⁱ Urban, Peter *The Karate Dojo*; page 95

ⁱⁱⁱ Noble, Graham: *Dragon Times*: Vol.7 page 9 (From *Kingu*, September 1925 issue No.9, pages 195-204)

^{iv} Goodin, Charles: *Dragon Times*: Vol.19 page 8

^v Goodin, Charles: *Dragon Times*: Vol.19 page 9

^{vi} Mobotu, Chosei: *Classical Fighting Arts*: Vol 2. No. 17 (Issue #40) page 33

^{vii} Nagamine, Shoshin: *The Essence of Okinawan Karate-Do*, page 43

^{viii} Cook, Harry: *Shotokan Karate*: page 72

^{ix} Goodin, Charles: *Dragon Times*: Vol.19 page 9

^x Mobotu, Chosei: *Classical Fighting Arts*: Vol 2. No. 17 (Issue #40) page 35

^{xi} Cook, Harry: *Shotokan Karate*: pages 73-74

^{xii} Goodin, Charles: *Dragon Times*: Vol.19 page 1

^{xiii} Goodin, Charles: *Dragon Times*: Vol.19 page 10

^{xiv} Mobotu, Chosei: *Classical Fighting Arts*: Vol 2. No. 17 (Issue #40) page 34

^{xv} Nagamine, Shoshin: *The Essence of Okinawan Karate-Do*, page 42

^{xvi} Mobotu, Chosei: *Classical Fighting Arts*: Vol 2. No. 17 (Issue #40) page 34

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- xvii Goodin, Charles: *Dragon Times*: Vol.19 page 9
xviii Mobotu, Chosei: *Classical Fighting Arts*: Vol 2. No. 17 (Issue #40) page 34
xix Goodwin, Charles: *Dragon Times*: Vol.19 page 9
xx Mobotu, Chosei: *Classical Fighting Arts*: Vol 2. No. 17 (Issue #40) page 37
xxi Goodin, Charles: *Dragon Times*: Vol.19 page 9
xxii Goodin, Charles: *Dragon Times*: Vol.19 page 9
xxiii Goodin, Charles: *Dragon Times*: Vol.19 page 9
xxiv Goodin, Charles: *Dragon Times*: Vol.19 page 9
xxv Cook, Harry: *Shotokan Karate*: page 74
xxvi Cook, Harry: *Shotokan Karate*: page 74
xxvii Goodin, Charles: *Dragon Times*: Vol.19 pages 1, 9-10

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- xxviii Cook, Harry: *Shotokan Karate*: page 286
xxix Cook, Harry: *Shotokan Karate*: page 45
xxx Leys, Simon: *The Analects*: page 130
xxxi Leys, Simon: *The Analects*: page. xxix
xxxii Leys, Simon: *The Analects*: page 118
xxxiii Cook, Harry: *Shotokan Karate*: page 47
xxxiv Funakoshi, Gichin: *Karate-do My Way of Life*: pages 110 - 111
xxxv Funakoshi, Gichin: *Karate-do My Way of Life*: page 111
xxxvi Funakoshi, Gichin: *Karate-do My Way of Life*: page 112
xxxvii Funakoshi, Gichin: *Karate-do My Way of Life*: page 112
xxxviii Funakoshi, Gichin: *Karate-do My Way of Life*: page 112
xxxix Funakoshi, Gichin: *Karate-do My Way of Life*: page 112
xl Cook, Harry: *Shotokan Karate*: page 69
xli Cook, Harry: *Shotokan Karate*: page 69, 71
xlii Kim, Richard: *The Weaponless Warriors*: page 93
xliii Funakoshi, Gichin: *Karate-do My Way of Life* p. 4
xliv Funakoshi, Gichin: *Karate-do My Way of Life*: page 11 - 12
xlv Funakoshi, Gichin: *Karate-do My Way of Life*: page 12
xlvi Funakoshi, Gichin: *Karate-do My Way of Life*: page 69 - 70
xlvii Funakoshi, Gichin: *Karate-do My Way of Life*: page 71
xlviii Funakoshi, Gichin: *Karate-do My Way of Life*: page 71
xlix Kim, Richard: *The Weaponless Warriors*: page 91
l Cook, Harry: *Shotokan Karate*: page 59
li Cook, Harry: *Shotokan Karate*: page 67
lii Funakoshi, Gichin: *Karate-do My Way of Life*: page 74
liii Kim, Richard: *The Weaponless Warriors*: page 91
liv Cook, Harry: *Shotokan Karate*, p. 54
lv Cook, Harry: *Shotokan Karate*: page 79
lvi Japan Karatedo Federation *Karatedo Kata Model for Teaching*: page 2