

Midori Yama Budokai: *Hanshi's Corner*
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Note: All of the following were contained in correspondences with Wilson *Kanchō*.

Arnis

Arnis comes from the Spanish phrase, *arnis de mano*, or harness of the hand. This was used to describe the Philippine martial art, which is considered the mother art of the Philippines. Two derivations of arnis exist: Kali and Escrima. Kali is practiced in the southern and northern Philippines, and Escrima is practiced in the central region. It is a relatively “simple” system in that there are eight directions of striking and one thrust. The directions are used for empty hand – usually the last method taught, the stick, or double stick, and the knife. Interestingly, European fencers used the same eight directions, though the numbering was slightly different. This art stresses striking and parrying techniques. The same drills accommodate all three methods, so there is not a separate weapons system to learn. Three teaching methods are stressed: drills, prearranged sparring and free style. There are also secret styles. It is a serious form of self-defense. The method of escrima is referred to as *daga y espada* or dagger and rapier (reminiscent of the Scottish claymore and dirk). Escrima is a derivation of Arnis, brought to the Philippines from Indonesia and Malaysia. Spanish rule led to the development of Escrima, much as the Japanese occupation led to the development of karate and kobudo on Okinawa. Kali is essentially the same as Escrima and Arnis. It has existed since before the 9th century, but was greatly influenced by the arrival of the Spanish in the 16th century.

Maru, Sankaku, Shikaku: Circle, Triangle, Square

These three words express an image and produce energy. The circle represents the cosmic universe, or heaven. The square represents the earth (the “four corners” of the earth – actually the four cardinal points of the compass, not literal corners), and the triangle represents humankind. Humankind is positioned between the heaven and the earth, being a part of each. I wrote in an earlier article of the importance of breathing. Through respiration (*ibuki*), which promotes *ki*, the circle (heaven), triangle (humankind) and the square are united. By proper breathing, humankind takes in life-giving breath from the heavens and stabilizes him- or herself on earth. Through breathing, man enters into harmony with the five elements (*gogyō*). Again, we go back to “[we} are a part of all {we} have seen and done.” We are composed mostly of water, with some trace elements of metal. Air (breathing) obviously keeps us alive. “From earth we come, and to earth we return.” Then there is fire. If you think of fire as energy, everything is composed of energy (*ki*), so the symbolism of the five elements is more expressive than is usually given credit.

“*Bogyō Gō Kyo no Waza: Defensive (Karate) Techniques of Five Principles*”

At present (27 June 1980!), I am working on a “*Gō Kyo no Waza*” for the “hard (*karate*) portion of our art. I am attempting to base it on the five-element system (*Gogyō*). *Dai Ik Kyo* – Earth/*Ken* (fist); *Dai Ni Kyo* – Water/*Shō* (open hand); *Dai San Kyo* – Fire/*Morote* (both hands); *Dai Yon Kyo* – Wind/*Ashi* (foot); *Dai Go Kyo* – Void/*Yokeru* (or *Kawashi*:

dodging). My reasoning is as follows. Earth equals fist because blocks done with the fist are strong and the stance must be as firm as the earth. Water equates to the open hand because open handed blocks must be done as the body flows (as water) out of the way of the attack. The movement must “blend” (flow) with that of the opponent. I have equated Fire with both hands because fire runs side by side (first two techniques), rises (third technique), crosses itself (fourth technique), spreads out (fifth technique), goes toward the center and traps (sixth technique), runs parallel with itself (seventh technique) and burns both high and low (eighth technique). Wind is equivalent to the feet. Nothing can resist the power of strong winds, and the feet are the strongest part of the body, being able to block any attack. Void is dodging, because “bobbing and weaving” create space the opponent cannot attack. S/he falls (loses balance) into the void (space).” *Dai Ik Kyō* consists of *Gedan Barai*, *Uchi Uke*, *Jōdan Uke*, *Soto Uke*, *Haiwan Nagashi Uke*, *Mae Ude De Osae Uke*, *Harai Otoshi* and *Ude Barai*. *Dai Ni Kyō* is comprised of *Te Osae Uke*, *Uchi Sukui Uke*, *Te Nagashi*, *Shuto Barai*, *Soto Sukui Uke*, (*Chūdan*) *Shuto Uke*, *Teishō Barai* and *Tekubi Kake Uke (Ura Uke)*. *Dai San Kyō* has the following techniques, *Soe Uke*, *Morote Uke*, *Ryōken Jōdan Uke*, *Jūji Uke*, *Kakiwake Uke*, *Hasami Uke*, *Hangetsu Uke* and *Jōge Uke*. *Dai Yon Kyō* has (*Sokuto/Sokutei*) *Osae Uke*, *Hiza Uke*, (*Ashibō/Ashikubi*) *Kake Uke*, *Mikazuki Geri Uke*, *Keage Uke*, *Nami Gaeshi*, *Fumitsuchi* and *Sokutei Age Uke*. Finally, *Dai Gō Kyō* consists of *Hiraki Sagari*, *Mawari Mi*, *Sorimi*, *Hikimi*, *Hineri Hanmi*, *Ryūsui*, *Kusshin (Otoshi Mi)* and *Fuse Mi*.

Theory

Since rhythm (flow) equals time and space, zero time can exist within movement. It is this zero time that changes potential energy to kinetic energy. Moving from a yin (*in*) leg to a yang (*yo*) [leg], or from yang to yin (*yo* to *in*), there is a space within that movement which is composed of stillness. That is, when moving from an unweighted leg to a weighted leg or weighted to unweighted, there is a space in which there is no movement, and consequently zero time. It is from this zero time, however, that movement is derived. MYB’s concentric circles show the constriction of this movement. The large outer circle becomes tighter and tighter, until all movement is constricted into the dot at the center. From this dot (zero time) movement begins, with the cycle being repeated over and over. The sine wave movement, represented by the yin/yang (*in/yo*) symbol, shows this continuous flow (rhythm) with the moments of zero space being where apex and zenith come together as the sphere revolves.

As the yin/yang (*in/yo*) symbol contains both I and I Chang, 9 is represented in the whole symbol which is composed of eight trigrams. Eight trigrams become 9, the whole.

0 is parthenogenic or self-perpetuating, often referred to as the cosmic egg. With 1, zero gives birth to the first spark of manifestation. One divides to become 2, similar to cellular growth of the embryo, creating interaction and dynamic movement. The two unite and give birth to 3. In 4 a new factor is birthed, creating a square from the circle. This gives stability, maintenance, linearity and control. With 5 the square is made to spin again, expanding to earth, water, fire, air and spirit. There is beauty and flow in 6 as the odd and even blend in harmony. At 7 there is equilibrium, a plateau. This is time to contemplate the mysteries. With 8 the four is doubled, keeping its stability and linearity, yet now it is multifaceted. With 9 comes fulfillment, or the culmination of 0’s potential. At 10 the cycle begins again with zero and one.

In Japanese, the numbers (written in kanji) have very distinct meanings [differing] from those given above. 1 represents the horizon. 2 stands for heaven and earth. 3 is heaven and earth with a person between them. 4 consists of earth (a square – the “four corners” mentioned above) and the kanji for eight, indicating that the earth is divided into eight, or many, directions (the cardinal and ordinal points of the compass). 5 represents a hermaphroditic union of nature. 6 is a number of divination indicating the positive and negative (such as the three solid and three broken lines which form the trigrams). 7 shows an effluvial coming up from Mother Earth. 8 means that two forces are opposed, for eight is easily divided ($8/2 = 4$; $4/2 = 2$; $2/2 = 1$). 9 is considered the ultimate number. The kanji for 10 indicates the universe. The horizontal line represents east and west and the vertical line represents north and south, that is, encompassment by all directions.

The following is based on the yin/yang symbol surrounded by the eight major trigrams. The solid lines of the trigrams represent attacks and the broken lines represent blocks. One may be construed as “totally” aggressive (three solid lines; the small circle of the *yo* half implies some reserve), whereas the eight may be seen as “totally” passive (three broken lines; again the small circle in the *in* half implies some aggression). Each corresponding combination is less or more of aggression or passivity in varying combinations. Two, for example, could be block-attack-attack. Four could be block-block-attack etc. At any time the sequence could fold in on itself and begin another sequence.

As any vibration has certain basic properties such as rhythm (frequency), power (amplitude) and character (wave form), when the smaller circle touches the larger one, our rhythm merges with that of our opponent and adds his or her power to our on. This is done through the joining (coalescing) of waveforms.

With single vibrations (pure tones) having one particular shape (sine wave), the combination of frequencies (his/hers/their and our) can create combined vibrations with different shapes (character). Interactions may be consonant (approaching 9) or dissonant (between 1-8). A combination of eight notes and eight octaves (a possibility of 64 combinations, the same as the hexagrams in the I Ching) show the possibility of combined frequencies. If I am moving backward, I would be bringing the opponent forward. Although we speak of eight directions of off balancing, there are also eight directions of correct balance. Because of *tsukuri* (his or hers [aite no *tsukuri*] and mine [jibun no *tsukuri*]) there are two sets of balance/off-balance involved. When moving from 1 towards 9, there is entrainment, in which there are two linked vibrating systems. These systems may have similar but not identical frequencies (not resonant). They may gradually come closer in frequency until they are the same (resonant). Usually the faster frequency entrains the other, bringing it to the same speed. When this happens and the two are in resonance, energy may pass between them. This is why, in combat, you want to fight at your speed, not the opponent's! Make him or her fight your fight.

Keizu or Lineage

Leo D. Wilson, Kancho, studied Kodokan Judo, Shotokan Karate-do, Tae Kwon Do, Daito Ryu Aiki Jutsu and Savate. In addition, he studied Eagle Claw Kung Fu. From these, he developed SOMA (School of Martial Arts). In 1973, SOMA became Midori Yama Judokai, which was influenced by Chakras Judo and Karate, USJA and Yoseikan Aikido. Among those instrumental in forming MYJ were Leo D. Wilson, Ron Rogers,

William J. Rawls, Larry Beard and Millard Shelton. In 1974 Leo D. Wilson, Kancho, and Ronald L. Rogers formed Midori Yama Budokai. MYB primarily taught five arts (Eagle Claw came much later!). These were Midori Yama Judokai, Midori Yama Ju-Jitsu Kai, Midori Yama Karate Kai, Midori Yama Aikido Kai and Midori Chikara Age Kai. Master Fan Gin Han (sometimes spelled Fan Gin Hun) was Leo's primary instructor, teaching jujutsu, aiki jutsu and Eagle claw. Through the years, Wilson Kancho studied with many other instructors, sometimes bringing them to his dojo at his expense. Among these were Professor Takahiko Ishikawa, Ryoza Nakamura Sensei and Keiko Fukuda Sensei. In his earlier years he studied with Emilio Bruno and John Keehan and later had Professor Phil Porter and Rick Mertens as instructors for his students. Other instructors who taught at Wilson Kancho's dojo were Patrick Auge and Glen Pack of Yoseikan. Also, T. E. Bearden of Yoseikan taught at Green Mountain. Ron Rogers worked with Professor Ishikawa and Fukuda Sensei, as well as Patrick Auge, Glen Pack, T. E. Bearden, Phil Porter and Rick Mertens. In his later years, Wilson Kancho not only visited the Kukikwon, but also was asked by Yudo masters to teach there during his visit.

Comparative Ranking

Listed below is a slightly different way of looking at *Yudansha*, or Black Belt Ranks.

Shodan may be thought of as a Junior Instructor (JI).

Nidan would be an Associate Instructor (AI).

Sandan would be the Head Instructor (HI).

Yodan would be a Senior Instructor (SI).

Godan would be an Associate Professor (AP).

Rokudan would be a Professor (P).

Shichidan would be a Senior Professor (SP).

Hachidan would be an Associate Master of the Arts (AMA).

Kudan would be a Master of the Arts (MA).

Judan would be a Senior Master of the Arts (SMA).

In more contemporary terms:

Kancho would be the Dean of a university.

Hanshi would be the Deans of a Department, or Department Heads.

Kyoshi would be Ph.D.'s on the teaching staff

Renshi would be B.A.'s/B.S.'s (*Yodan*) and then M.A's or M.S.'s. (*Godan*)

Sandan would be Seniors

Nidan would be Juniors

Shodan would be Sophomores (remember: Sophomore literally means "wise fool")

Shodan Hoko (*Shodan-ho*) would be Freshmen (MYB has never awarded this rank)

Sankyu, *Nikyū* and *Ikkyū* would be High School

Rokkyū, *Gokyu* and *Yonkyū* would be Middle School

Kukyū, *Hachikyū* and *Shichikyū* would be Elementary School

Jay Haynes, *Kyoshi*, *Rokudan*, adds that a basic self-defense class would be like Pre-school and taking a multi-class course would be like Kindergarten.

Comparative Weapons: Traditional to Modern Application

[Although a similar list has been given, this has additional weapons and slightly more information that just a list.]

The *bō* (6' staff) and the *jō* (4' staff) may be utilized with a broom (whose bristles could also be used to rake the eyes), mop handle, hoe, shovel (also see paddle), or any long, staff-shaped instrument. A piece of reinforcement rebar would be very good!

The *eiku* (*eku*) or *kai* (boat oar) could be an actual oar or paddle, shovel or any tool with a leaf-shaped blade. Prison cooks use a paddle-shaped piece of steel to stir with.

The *hanbō* or *tanbō* (12" staff) could be a hammer handle (without the head), tire tool, "billy" club or any short hand-held tool or handle for a tool. Again, a short piece of rebar would work very well!

The *nunte bō* (6" staff with a *manji sai* attached to one end) could be a garden fork, pitchfork or any tool with prongs on the end.

The *tonfa* or *tuiifa* (mill handle) could be a ratchet wrench with locking head. The old "L" shaped tire tool could work. The more recent PR-24 is an excellent "substitute" for the *tonfa*.

The *nunchaku* ("flail") could be a belt, especially with heavy buckle, chain or any heavy flexible material. These substitutes would really be more like the *suruchin* or *manriki gusari*. A plumb bob would also work.

The *sai* could be screwdrivers or tire tools; especially the "X" shaped ones.

The *kama* (sickle) could be a hammer (claw end), hatchet, tack hammer or any similar tool. If one lives on a farm, an actual sickle might be used.

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