

Midori Yama Budokai: *Hanshi's Corner*
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Ichi go, ichi e: One life, one meeting

Heiho or Strategy of Isshinryu Karate

The concept of *meijin* is difficult to understand. It essentially refers to a person who has transcended physical limitations. S/he is capable of ending a confrontation without resorting to violence of any sort. To attain this state, one must pass through four stages before attaining the fifth.

- *Go no Te* or block and counter using two separate movements. This is the most basic – and least efficient – way of countering. It is, however, the simplest to learn.
- *Go no Sen* is a parry and counter. These are two moves done simultaneously. Actually the “chamber” position for almost all defensive *karate* techniques is actually this movement.
- *Sen no Te* is a deflective block (parry) and counter done simultaneously. *Tsuki-uke* would be an example of this movement. The attack is also the counter.
- *Sen Sen no Te* is “reading the *ki* (intrinsic)” of the opponent (intuitively knowing the type of attack through much austere practice [*shugyo*]), or his or her *metsuke* (gaze) and performing a preemptive attack. One knows the intent of the opponent and strikes first. (This is *judo*'s *sen sen no sen*.)
- *Sen Sen no Sen* is the level of *sen nin*, or a *meijin*. Simply by a glance (*metsuke*) or *kiai* one can forestall an attack and resolve the confrontation without resorting to physical violence.

To truly comprehend strategy, you must distinguish between strategy and tactics. Strategy is a plan to achieve specific goals. Tactics are the methods of carrying out the strategy (plan). The strategy of combat is to prevent opposition by the opponent. The stages given above are the tactics for carrying out that strategy.

Heiho: Martial Arts Concepts & Strategy by Dr. J. L. Aiello, Hanshi.

Musashi Miyamoto and Heiho

Musashi's *Gorin no Sho* has become so ubiquitous it has overshadowed his earlier works, which contain the seminal ideas espoused in his more famous tome. Between the ages of twenty-one and twenty-four, Musashi wrote *Hyodokyo, The Mirror of the Way of Strategy*. What is not usually mentioned is that Musashi wrote each work directed to an individual. With the afore-mentioned work, it was addressed to at least two individuals, one with twenty-one articles and another with twenty-eight. In 1641, two years before *Gorin no Sho*, Musashi wrote *Hyoho San Ju Go Kajo*, or Thirty-Five Instructions on Strategy. Again, this was addressed for an individual, Lord Hosokawa. Later, still in 1641, Musashi wrote *Hyoho Shiju Ni Kajo*, or Forty-Two Instructions on Strategy. This was also addressed to Lord Hosokawa, who died that same year. Obviously, the second set of articles to Lord Hosokawa was an expansion on the first set. One article was omitted and eight additional were added. To truly understand, even in part, Musashi's *Gorin no Sho* one should read these earlier works, which help explain his thinking

process. There are also multiple translations of *Gorin no Sho*, each of which presents the material in a slightly different manner.

Miyamoto Musashi, His Life and Writings by Kenji Tokitsu include *Gorin no Sho*, *Hyoho San Ju Go Kajo* and *Hyoho Shiju Ni Kajo*.

Karate: Fighting Art or Sport?

So many times has the author heard the statement: “We don’t do *kata*; we only practice fighting.” Prior to WWII, karate was practiced only as a combat martial art. That is, it was designed to work “on the street,” under less than ideal circumstances and without referees or rules. And how did some of these Masters develop such awesome power and techniques. Through *kata*! Additionally, most Masters, knew only three, sometimes four, but usually one or two *kata*. However, they knew these *kata* exceptionally well!

Most exponents of other arts espouse the idea that their arts don’t use *kata*. One of the greatest mistakes is the belief that *kata* is a fight against more than one opponent – and that you must fight in sequence. Each movement/technique was designed to be a “finishing” technique – that is, end the fight! In addition, you only fought one opponent at a time, usually in front of you. It’s only in the movies that the hero fights multiple opponents simultaneously. You can fight multiple opponents, but one at a time!

Let’s look at boxing. If you learn jab-jab-cross-hook-uppercut as a sequence (a very basic one!), you have a *kata*. By definition, a *kata* is a series of prearranged techniques. Are boxing “*kata*” as elaborate as those of *karate*? No, but they are still a prearranged series of techniques. Let’s take those prearranged techniques and practice them with a sparring partner in the ring. Now, we have *bunkai*. Remember Joe Louis’ famous statement? “Everyone has a plan until they get hit.” Now we have free sparring. Remember that boxing originally consisted of one person being defeated. In addition, tape with glass glued to it was used in lieu of padded gloves (Muay Thai). The Romans used weighed weapons similar to “brass knuckles,” (the *cestus*). Does the use of padded gloves mean that boxing cannot be used for the street, because training isn’t “real” anymore? One may only imagine the trouble defending either of the above in self-defense – presuming either was available.

How about wrestling? One practices “get-behinds,” followed by “takedowns,” concluded with pins or submissions. One practices these in pre-arranged sequences until skill permits “free-style grappling.” Remember the Pankration? These could be fought to the death. Is the sport of wrestling ineffective because we can’t kill the opponent and practice for real? This is the meaning of street effective – will it save your life? On the street it may be a fight to the death! Anything less than this mind set is sport. Some of the sport is hard and rough, but it is still sport fought with rules and referees. The mindset of *kata* is one technique (or sequence) will finish the fight.

Even in team sports, plays are practiced, lay-ups (could be considered the basics) are practiced etc. Every form of competition has prearranged series of techniques.

We took street-based techniques, added rules and referees, took out dangerous (street-applicable) techniques and made a fighting art into a sport. Then we talk about how the sport is not applicable to fighting. We sometimes seem to be our own worst enemies.

Uke

It will be noticed that I have not given any translation for a very common term – *uke*. This is due to the fact that the usual translation is a mistranslation. The actual meanings of *uke* are: receive, accept, take, stop (a blow) or parry. The problem stems from the

definition “stop (a blow).” “Stop a blow,” actually means to stop a blow from hitting you, not physically stopping the blow. An “uke” in *judo* is the “receiver” of the throw. *Ukemi* does not mean – literally – breakfall. It comes from two *kanji* (Chinese characters): *uke*, meaning receiving or accepting, and *mi*, meaning body. That is, the body is accepting or receiving the fall. *Uke* is the Japanese pronunciation of the word. Its Japanese rendering of the Chinese word is *Ju* (not *Ju*) and is used in *judotai* or passive voice. The object (defender) is receiving the action (blow). When you realize that in *karate* you receive the blow, the meaning of *uke* becomes somewhat less ambiguous. In *karate* the attacker is the *semete* or attacking hand. This would be *judo*’s uke. The defender is the *ukete* or receiving hand. This would be *judo*’s *tori*. In *judo*, *tori* (taker) takes hold of *uke* (receiver) who receives the fall (*ukemi*). In *karate*, the *ukete* (receiver – of the blow) receives the *semete* (attacker). In both instances the defender is receiving the attack. The *karate-ka* is defending against an attack by receiving the blow. The *judoka* is receiving the attack with *ukemi* (a slight redundancy, but I couldn’t think of another way to state the obvious).

Tang Soo Do AKA Tode-do AKA Karate-do

The origin of Tang Soo Do can not be definitively traced to any single person. The first recorded use of the term Tang Soo Do in contemporary history was by Chung Do Kwon founder, Won Kuk Lee. He is credited as being one of the first, if not the first, instructor of Tang Soo Do (Chung Do Kwan) in Korea. Lee Won Kuk had an established Dojang in Korea before Korea was liberated from Japanese occupation. His background was primarily in Okinawan Karate (early Shotokan) and he also studied Taekkyon in An Gup Dong (Seoul) and Kung Fu in Henan and Shanghai China. Prior to the unification of the Kwans under the Korea Taekwondo Association, most of the major Kwans called their style Tang Soo Do, Kong Soo Do, or Kwon Bup.

The history of the Moo Duk Kwon (from which the majority of all modern Tang Soo Do stylists trace their lineage) can be traced to a single founder, the late Hwang Kee. Hwang Kee learned Chinese martial arts while in Manchuria. He also was influenced by the indigenous Korean arts of Taekkyon and Subak. He officially changed the name of the art of the Moo Duk Kwan style to Soo Bahk Do as early as 1957, shortly after his discovery of Korea's indigenous open hand fighting style of Subak. This change was officially registered, and the Moo Duk Kwan refiled with the Korean Ministry of Education on June 30, 1960. The organization was officially reincorporated as the Korean Soo Bahk Do Association, Moo Duk Kwan. Hwang Kee and a large constituent of the Moo Duk Kwan continued to develop a version of Tang Soo Do that eventually became known as Soo Bahk Do Moo Duk Kwan. This modified version of Tang Soo Do incorporates more fluid soft movements reminiscent of certain traditional Chinese martial arts. Soo Bahk Do kicking techniques are rooted in Korean Taekkyon.

Other modern Tang Soo Do systems teach what is essentially Korean Karate in an early organized form. The World Tang Soo Do Association and the International Tang Soo Do federation, for instance, teach systems of Tang Soo Do that existed before the Taekwondo "merger" and before the development of modern Soo Bahk Do Moo Duk Kwan. These versions of Tang Soo Do are heavily influenced by Korean culture and also appear related to Okinawan Karate as initially taught by Funakoshi Gichin (early Shotokan). Kee claimed he learned the philosophy of Okinawan Karate from Gichin Funakoshi's books and also was highly influenced by a 1790 Korean book about martial

arts called the Muye Dobo Tongji. Many historians believe that Tang Soo Do is an intermediate version of Funakoshi's karate, coming after the original Okinawan style and before the modified Japanese style.

Some Moo Duk Kwan members followed Hwang's senior student, Chong Soo Hong, to become members of a unified Taekwondo. Their group still exists today and is known as Taekwondo Moo Duk Kwan (Moo Duk Hae) with an office in Seoul, Korea.

The Moo Duk Kwan, being loyal to Hwang Kee, pulled out of the Kwan unification and remained independent of the unification movement of Taekwondo, continuing to use the name Tang Soo Do.

The term Tang Soo Do has evolved mostly in the United States and Europe to describe a form of Karate that is distinctly Korean, but is different than both Taekwondo and Soo Bahk Do.

Most schools of Tang Soo Do use the transcription Tang Soo Do. However, scientific texts apply the official transcription tangsudo, written as one word. Some authors write Tang Soo Do and give tangsudo or dangsudo in parenthesis. Tang Soo is the Korean pronunciation of the Chinese Characters which literally mean "The Way of The Chinese Hand." "Tang" could be interpreted as representing the Chinese Tang Dynasty (617-907 AD). This is the same as Okinawan Tode, meaning Chinese Hand, and has roots in various styles of martial arts including those found in Korea, China, and Okinawa. These roots started in Korean Tae Kyon, and Chinese Shaolin. The Chung Do Kwan, along with the rest of the Kwans, stopped using the name Tang Soo Do and Kong Soo Do when they unified under the name Taekwondo (and temporarily Tae Soo Do).

One differentiating characteristic of the style however, is a Midnight Blue Belt for students who attain Dan rank due to the belief in Korean culture, that black symbolizes "Death", or a finishing point. Practitioners of Tang Soo Do believe that receiving ones dan belt is another step, rather than the highest level of your training. However, many schools and organizations opt to use the black belt. Furthermore, Tang Soo Do incorporates a red-striped midnight blue (or black) belt to denote individuals who have reached the rank of Sabeomnim, or Master Instructor which is usually awarded at Fourth Dan. The original belt colors established by Kwan Jang Nim were: 9th gup, white belt; 6th gup, green belt; 5th gup, green belt; 4th gup, green belt; 3rd gup, red belt; 2nd gup, red belt; and 1st gup, red belt. 1st, 2nd, and 3rd dan are all midnight blue belts. 4th, 5th, and 6th dan (considered master ranking) are midnight blue belts with a red strip down the center. In some organizations, 7th, 8th, and 9th dan (considered grand masters) are midnight blue belts with a red strip down the top of the belt and a red strip down the bottom. The 7th-10th dan ranking is signified as alternating red and white blocks in the World Tang Soo Do Association just as in Judo. The current belt colors are: 10th gup, white belt; 9th gup, yellow belt; 8th gup, orange belt; 7th gup, orange belt central white stripe; 6th gup, green belt; 5th gup, green belt central white stripe; 4th gup, brown belt; 3rd gup brown belt central white stripe; 2nd gup, red belt; 1st gup, red belt central white stripe. After the gups comes the blue belt (Cho Dan Bo; Japanese, Shodan-ho) which is Black Belt in training, after Cho Dan Bo is 1st Dan, 2nd Dan, 3rd Dan, 4th Dan (Master), 5th Dan (Master), 6th Dan (Master) and 7th Dan (Master). To become a grandmaster, (7th, 8th, or 9th dan), one of the requirements is; you must make an international impact concerning Tang Soo Do.

Training of MYB's Leaders

“[Carole Ivie, Kyoshi, to Wilson Shihan] “Tell about the MYB lineage, where our art came from.”

“[MYB] jujitsu and karate have roots in various forms of Wu S[h]u, some forms of Kung Fu Long Fist, Eagle Claw Kung Fu, Chin Na [sic], Pa Kua, Daito Ryu, [Hsing I], Cheena Aida Jujitsu, and aikijujitsu. We trace our roots at least as far back as Shaolin Temple (really further), which it seems was a “melting pot” for many arts from many places, flowing through the Temple. The (traceable) masters, through which our lineage winds down to the present day, include:

- Chou Ton (Shao-Lin)
- Yeuh Fei (Wu Mu)
- Li Chang (Shao-Lin)
- Tao Gi (Shao-Lin)
- Far Cheng (Shao-Lin)
- Lieu Shih-Jwing
- Chen Tzu-Cheng
- Lieu Mon-Far
- Fan Gin-Han
- Leo D. Wilson”

The following may be added:

- Cary L. Wilson
- Ron Rogers, Ken Baker and Larry Williams

Leo Wilson *Shihan* learned *Aiki jujutsu* from Fan Gin Han. Also, in the mid 1970's, he took an interest in the *Yoseikan Aikido* being taught on Green Mountain. Col. Tom Bearden was teaching the classes. In 1976, Mochizuki Sensei, founder of *Yoseikan*, asked MYB to sign a five-year agreement to run the *aikido* school and promote in *Yoseikan Aikido*. A signed letter by Mochizuki Sensei confirmed this. LTC Tom Bearden was President of the Yoseikan Aikido Association. LTC Bearden affiliated this branch of *Yoseikan* with Midori Yama Budokai. He stated: “This affiliation will have the effect of making Midori Yama Budokai the official representative organization in the U.S. for *Yoseikan Aikido*.” He further stated: “Midori Yama Budokai is a large, well-established and recognized organization. It contains JiuJitsu [sic], Karate, Judo, weight lifting and other branches and is a well-rounded martial arts organization.” He concludes with, “Affiliation with Midori Yama Budokai will be quite advantageous to us. Midori Yama Budokai is taking the fledgling Yoseikan Aikido Association of North America under its wing and assisting it during the most difficult stage of development.” At the end of the five years MYB declined to renew the agreement as *Yoseikan* decided that *Yoseikan Aikido* would change to *Yoseikan Budō*. Several members stayed with MYB to form the Aikido system under MYB. At that time, MYB Aikido was known as Shinko Kaiten Aikido.

In addition to *Yoseikan* and *Daito Ryu*, Wilson *Shihan* also learned the chin na techniques of the Chinese styles he studied. These included not only the basic techniques of *Aikido*, but were more extensive in combat application. The Korea Hapkido Federation also ranked him 7th Dan in Korean Hapkido.

Baker Hanshi teaches *aikido*, as do I. Baker *Hanshi*'s lineage begins with Mochizuki, one of Ueshiba's first students. From Mochizuki, the lineage may be traced to Demizu on to Williamson. Later study was with Wilson *Shihan*, who was Mochizuki's American representative, and additional training from Patrick Auge and Glenn Pack.

Mickey Cole, *Sensei*, also teaches *aikido* as does one of Baker *Hanshi*'s students, Bill Terrell. Another prominent *aikido sensei* is Curtis Adams, M.D. Other MYB instructors are Doug Pietrie, Larry Johnson, and Tommy Lunsford. Their schools are located in Kansas, Alabama, Georgia and Missouri. They may be reached through the website www.sagasumartialarts.com

The *aikido* of MYB is similar to that of *Yoseikan*, both of which had stronger ties to *karate* and *judo* than other styles. This is reflected in many of the techniques. Ken Baker *Hanshi*, who also holds rank in Hapkido and *Taiko Ryu Aiki Jujutsu*, has modified some of the techniques; as have any of the practitioners of the art, as we all tend to do what works well for us.

Wilson *Shihan* always contended that the difference between *Aikido* and *Aiki Jujutsu* was intent. *Aikido* is a path for the individual to follow for betterment of the self. *Aiki Jujutsu* is intended to win the fight. *Aikijutsu* was the foundation of *Aikido* and the two were similar before WWII. After the war *Aikido* in some schools became more philosophical and religious based on the later teachings of Ueshiba, *O Sensei*, who was a priest in the *Omoto* religion.

There is a written syllabus for the old *Yoseikan Aikido*, and each school will have a syllabus for the MYB style as taught by them.

Wilson *Shihan*'s most influential instructor, Fan Gin Han, made no distinction between *jujutsu* and *karate*, considering them the same. Wilson *Shihan* continued this practice originally. His early certificates were made out to "Jujitsu/Karate."

John Keehan, a student of Robert Trias, promoted Wilson *Shihan* in *karate*. This was before the infamous "*dojo* wars" when Keehan was still accepted by the martial arts community. Keehan had many respectable black belts who went on to open and teach at legitimate *karate dojo*.

In the 1990's, Wilson *Kanchō* was recognized by the Korean Kukkiwon as 8th Dan in Tae Kwon Do.

Judo training began with Emilio "Mel" Bruno when Wilson *Shihan* was enlisted in the service. It was Bruno Sensei who presented Wilson *Shihan* with his first black belt. *Kodokan* later recognized this through USJF. During the mid-1970's, Wilson *Shihan* became affiliated with USJA and received *Godan*, with *Rokudan* pending. During this period, Wilson *Shihan* had Phil Porter *Sensei*, and Rick Mertens *Sensei* train his students on Green Mountain. In the 1990's, Wilson *Shihan* received recognition of his achievements in *Judo* and was promoted to 9th Degree black belt by the Korean Yudo Association, signed by Grandmaster Kim Chul Ho. Grandmaster Kim wrote: "The above named person has been officially designated as an instructor in the martial art of Yudo and is authorized to award the students under his school to the GUEP Ranks and to promote the DAN Ranks in accordance with the regulations for instruction and promotion in this association."

In Recognition of his achievements in the Martial Arts, Wilson *Kancho* was awarded a Platinum Life Achievement Award by the prestigious World Head of Family Sokeship Council International Hall of Fame.

The Monkey Who Went to Heaven and Leprechauns

Known as HsiYuKi, or Journey to the West, this story is unique in many ways. Imagine Donald Duck with the attributes of Davy Crockett making a *Pilgrim's Progress*, and you have some small idea of the scope of Monkey's story. Monkey encounters major and minor spirits, gods (little "G"), demigods, demons, ogres, monsters and fairies. And Monkey does this with droll humor, mixing allegory, history, and satire into a truly enchanting folk tale. As with Gulliver's Travels, Monkey may be read as a child's story, or the satire of adulthood. Either way, the adventures are great.

Tripitaka, better known to history as Hsuan Tsang, was an historical personage. His trip to India in the 7th century is fully documented. His journey became the basis for innumerable stories and legends. It is Tripitaka that Monkey, with Pigsy and Sandy, follows.

The bureaucrats of heaven are as the bureaucrats on earth, and Wu Ch'eng-en, the author, uses this likeness in his satire. This is a Chinese heaven, which is peopled by gods similar to the people on earth – as in Roman and Greek mythology. Like those gods, Chinese gods are similar in both good and bad traits. This heaven is the whole (earthly) bureaucratic system transferred to the empyrean.

Tripitaka is the ordinary man struggling through the difficulties of life. Monkey has the restless instability of genius, causing trouble and strife wherever he goes. In fact, Monkey caused so much trouble in heaven, he was sent to earth, where he had to overcome the afore-mentioned trials. And what, you ask, does this have to do with leprechauns? Well, the story goes, when the leprechauns arrived in Heaven, they were so mischievous and fun loving they were forbidden to stay. However, they had not been bad enough to be sent to Hell, so they were sent to Ireland, the closest place to Heaven on earth. And, yes, your *hanshi* is part Irish (Scot [Scotch is what a Scot drinks], Irish and Indian ...”and a little bit of English”), and he also was born in the year of the Wood Monkey.

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