

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

Jujutsu Kata of Wilson Kancho: Kick Kata V (AKA Ground Kick Kata)

For the first fifteen movements the *jujutsuka* does all kicks as side thrust kicks. Begin by facing North in a cross-legged sitting position (*anza*). **1)** Perform a left kick to the North. **2)** This is followed by a right kick to the South. **3)** Do a left kick to the East. **4)** Then a right kick to the West. **5)** Next, do a left kick to the South. **6)** And a right kick to the North. **7)** Do a left kick to the West, and **8)** a right kick to the East. **9)** Do a “double roll” and a left kick to the South. **10)** Do a right kick to the West, **11)** followed by a left kick to the East. **12)** Next, do a right kick to the North, **13)** and a left kick to the South. **14)** Do a right kick to the East, **15)** followed by a left kick to the West. Many instructors end the form here, but there are five more kicks as the *kata* was originally taught. Rogers *Hanshi* learned four of these kicks. For **16)** the left leg crosses in front of the right as a 180o turn is made into a right rear “mule” kick to the North; for **17)** the right leg crosses in back of the left for a 360o turn into a left rear “mule” kick to the North; for **18)** the left leg crosses in front of the right for a 180o turn for a right rear “mule” kick to the South; for **19)** the right leg crosses in back of the left leg for a 360o turn into a “mule” kick to the South. **20)** The fifth was a “lost” technique, but brought back by Ruth Wilson *Kyōshi*. After the fourth “mule” kick, the *jujutsuka* leaves his or her hands on the mat and performs a “double mule” kick (with both heels) to the South. For a real test of skill, begin and continue this form moving in the opposite direction. Wilson *Kancho* emphasized that the non-kicking leg be placed flat on the mat with the same side forearm and opposite hand. If kicking with the left foot, the right leg, bent in a “running position,” was placed on the mat with the right forearm (fingertips to elbow) and left hand. The leg, forearm and hand formed a triangle, the most stable of geometrical shapes, to absorb the shock of the kick.

Sen or Initiative

The three different levels of *sen*, or initiative, have been covered previously. However, given below are different names for those initiatives, as different arts (and sometimes the same art!) uses distinct nomenclature for their systems. *Sen*, by the way, is also known as *saki*. Related terms are *senken*, or the anticipation of an attack, and *senjutsu*, or strategy. The last term is also known as *senpo*, *senryaku* and *heihō*. *Sente* is the person who takes the initiative, and it may mean the first move of an attack.

- *Sen sen no sen*, or superior initiative. Other names are *sen sen no saki* and *kakari no sen* (initiative of attack). This is a preemptive strike, striking before the opponent does.
- *Sen no sen*, or initiative. Also known as *sen*, *sen no saki* and *tai no tai*.
- *Go no sen* or delayed initiative. Also referred to as *go no saki*, *ato no sen* (after [the opponent's] initiative) and *machi no sen*.

Kiten or Starting Point

Kiten is the starting point for all *kata*. With modern *kata*, it is also the finishing point; that is, “you should end where you began.” This is an excellent method of judging body movement and stances, but for the *koshiki no kata* (ancient forms) it was not required. What was important was the understanding of the application of the techniques inherent in the *kata*. Although *Shotokan* stresses beginning and ending in the same place, some of the *kata* did not finish on the same spot. *Jiin*, for example, ended three feet to the left of where you began. *Jutte* also did not finish in the same place, nor did *Enpi* or *Heian 4*. Neither Chinese nor traditional Okinawan practitioners concern themselves with this issue. That being said, it is still important for promotions and for tournaments to end where you began.

***Kumite* or Meeting Hands**

Kumite, the word for modern karate-do’s sparring, is derived from the Okinawan word *kumiti* (*kumidi*). In Okinawa, the traditional styles practiced a form of prearranged sparring (*kumiti*). These prearranged forms of fighting were derived from the *bunkai* of *kata*. A technique or sequence was selected and partners practiced the combat applications of their forms. It is interesting to note that *kumite*, so well liked by modern practitioners, derived from *kata*, which few modern practitioners enjoy.

***Tewaza* (Hand Techniques) and *Ashiwaza* (Foot Techniques) *Ate Dokoro* (Body Weapons for Use in Hitting): A Comparison**

***Tewaza*:**

Seiken or Natural Fist

Uraken or Back Fist

Tettsui or Hammer Fist

Nukite or Spear Hand

Shuto (*Tegatana*) or Knife Hand

Haito or Ridge Hand (Reverse Knife Hand)

Teisho or *Shotei* or Palm Heel

Kaisho or Open Hand

Ude or *Wan(to)* or Forearm

Empi or *Hiji* or Elbow

Kata or Shoulder

Koshi, meaning ball of the foot, and *koshi*, meaning hip, are written with different characters.

***Ashiwaza*:**

Koshi (*Josokutei*; *Chusoku*) or Ball of the Foot

Haisoku (*Sokko/Ashikubi*) or Instep

Ushiro Kakato (*Kasokutei*) or Rear Heel

Sokuso (*Tsumasaki*) or Tips of Toes

Sokuto (*Ashigatana*) or Foot Sword

Uchi Sokuto or Inside Edge of the Foot

Kakato or Heel

Sokutei or Sole of the Foot

Ashibo or Leg/ *Sune* or Shin

Hiza or Knee

Koshi or Hip

Funakoshi Gigo, Son of Funakoshi Gichin

Funakoshi Gigo (Gikko, or Japanese: Yoshitaka) was the third and youngest son of Funakoshi Gichin (Okinawan: Tominakoshi or Tominishi Gichin). Although he worked as an X-ray technician in Tokyo, he became his father’s assistant when Shimoda Takeshi suddenly died in 1934. In 1936, he founded *Shotokan*, named after his father’s pen name of *Shoto*. As previously mentioned, *Shotokan* was the name of the school and later became known as the style. Funakoshi Gigo was responsible for major changes in the

karate taught by his father. *Gigō* was the actual creator of the three *Taikyoku kata*. He introduced six kicks into the *Shotōkan* system: *mawashi geri*, *ura mawashi geri* (*gyaku mawashi geri*), *yoko geri kekomi*, *yoko geri keage*, *fumikomi* and *ushiro geri*. He advocated fully extended kicking and blocking, low stances and long attacks. In addition, he introduced *kumite* to the system, along with “chained” techniques (combinations). Many hailed him as a “*karate* genius.” His technique was reputed to be so powerful that he broke both the ulna and radius bones of an opponent with a forearm block. He died of tuberculosis or leukemia in November of 1945. His illness was exacerbated by his refusal to accept American rations after Japan’s surrender.

***Kitei* or Required Basics**

This is a unique *kata* used by *Shotōkan* for competition *kata*. It is included in *25 Shotōkan KATA* by S. Sugiyama. Three martial arts masters devised the *kata*: Nishiyama Hidetaka of *Shotōkan*, Mabuni Kenei of *Shitō-ryū* and Kisaku Tomoharu of *Goju-ryū*. It seems to be derived from *Hangetsu* (*Seisan*), *Jion*, *Gankaku* (*Chintō*) and *Nijūshiho* (*Niseishi*). *Kitei* would be one of the *shitei kata* (compulsory *kata* needed for promotion) as opposed to *tokui waza*, or favorite (specialty) *kata*. One of its unusual features is a roundhouse kick. Originally, Nishiyama was to have revised it every four to six years, bringing it into line for competition. Some practitioners feel that *kitei* is not a true *kata*, but a prearranged display of basic techniques. If so, one wonders what category the *Heian* fall into...

***Hanko* or *Inko* (Stamp or Seal)**

The *hanko* is usually carved from soapstone, although modern ones are rubber. In Japan, they are used to authenticate a document and have more validity than a signature. No contract or document is considered valid without a seal affixed to it. A special red ink is used. There may be three seals on a certificate. The instructor’s personal seal, the seal of the school and possibly the seal of the *ryū*. On the *menkyō*, a partial seal was used; the second half was in the appropriate place in the record book. The stamp pad for the *hanko* is called *inchi*.

***Hineri Geri* or Twisting Kicks**

These are kicks with a rotation of the body in the same direction. There are four kicks included in this category: *mikazuki geri*, or “crescent” kick (from outside to inside); *gyaku mikazuki geri*, or reverse crescent kick (from inside to outside); *mawashi geri*, or “roundhouse” kick (from outside to inside); *ura* (*gyaku*) *mawashi geri*, or reverse roundhouse kick (from inside to outside).

***Karate Waza* or Empty-hand Techniques**

There are three elements of good karate as acknowledged by all styles. The first is speed (*hayasa*, or *sokudo*), which is related to velocity. The second is power (*chikara*, also known as *ryoku* or *riki*), or forceful strength. This refers to the physical power of a person. In *judō*, it is usually used to refer to excessively used strength (*wanryoku*), although *judō* recognizes that proper strength is necessary for the implementation of technique. The last element is endurance (*taikyū*).

In addition, there are three mental attitudes of combat (*sanshin*). These are attacking (*semete*), waiting (*gaman*) and retreating (*taikyaku*).

Kimura Masahiko

Kimura Masahiko was probably the most famous *judoka* in the history of *judo*. At a height of 5'6" he dominated the *judo* sports world from 1937 to 1949. At the age of 20, he was All Japan Open Weight Judo Champion, and maintained that title for thirteen years. He participated in a *hyakunin nage* (100 man throwing) against 200 black belts for two consecutive days and was not defeated once. In 1950, he left *judo* as a 7th *dan* to become a professional *judoka* and professional wrestler. In Brazil of July 1951, he defeated Helio Gracie, a *judo* 6th *dan*. The match was a submission only, and Kimura won after breaking Helio's arm. Kimura died of lung cancer at the age of 75.

From: *An Encyclopedia of Judo and Jujutsu* by Ron Rogers, *Kudan (Yudo)*

NOTE: Three aspects are necessary for a technique (*waza* or *gi*) to be done correctly. The first is *kiai* or display of proper spirit. Second is *maai* or judgment of engagement distance. The third is *riai* or performance of appropriate action. If these are achieved, *zanshin* will come of itself. In keeping with these aspects of *ri* or universal truth as contrasted with *ji* or a particular event: *Ri* is natural, formless and based on an inner principle; *ji* is an imitation of *ri* having form and based on technique. *Ri ji mu ge* means that *ri* contains the potentiality of an infinity of actions (*ji*). *Ji ji mu ge* means that each single technique when demonstrated by a real master displays all the others to an eye that can see. *Shinki kiitsu* or the method of uniting soul and turn of mind is also three-fold. First is *shin* (also called *shi*) which is the notion or thought of doing a technique. Second is *ki* or the feel of imitating and continuing the movement concerning distance (*maai*) and timing (*hyoshi*). Last is *chikara* (also called *ryoku*) which is the actual making of the technique. For a throw, this would be *kake*. These may be thought of as the mental aspects of *kuzushi*, *tsukuri* and *kake*. *Ryoku* (strength), or the *id*, is physical. *Ki* (consciousness), or the ego, is psychophysical. *Shin* or *shi* (mind or soul) is psychological. *Isshin* (one heart) means to throw oneself wholly into action without any other thought ("to take up the sword and die!") *Zanshin* (remaining heart) means to maintain some awareness. For more about *kiai* see the following section.

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