

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

**Dance from one blade of grass  
To another,  
Pearls of dew!**

**Ransetsu**

***Jujutsu Kata of Wilson Kancho: Combination Kata II***

This *kata* is done from the mat; a kick followed by a punch after a turn. All kicks are side thrust kicks. **1)** Begin with a left side kick to the North. **2)** Turn 90o counter-clockwise and punch with the right fist to the West. The legs are in a “running position” as in a left *kesa gatame*. **3)** Turn another 90o counter-clockwise and perform a left side thrust kick to the South. **4)** Another 90o counter-clockwise turn to the East brings one to the left “running position” and a right punch. Wilson *Kancho* referred to these punches as “lunge punches.” The astute student will realize that if the *jujutsuka* stood up they would be “reverse punches”; however, they were referred to as lunge punches and the nomenclature stands. **5)** Turn another 90o counter-clockwise and execute a left side kick to the North. **6)** Roll in place and execute a right side kick to the North. This begins the second sequence. Number **7)** begins clockwise turns and left “lunge” punches, the first one to the East. The legs are in a right “running position.” **8)** Turn 90o clockwise and perform a right side kick to the South. This is followed by **9)** a left “lunge” punch to the West. Number **10)** is a right side kick to the North. Number **11)** begins the third set. The *jujutsuka* rolls in place and performs a left side kick to the North. Number **12)** begins counter-clockwise turns, followed by left “reverse” punches. One sits in a left *kesa gatame* “running” position and both hands are brought to the left hip as for *karate's mizu nagare kamae* (left fist at the hip, palm up; right forearm across the stomach, palm down). This is followed by a left “reverse” punch to the West. Turn 90o counter-clockwise **13)** and do a side kick to the South. Number **14)** is a counter-clockwise turn to the East into a *mizu nagare kamae*, followed by a left “reverse” punch. Number **15)** ends the sequence with a left side kick to the North. Some instructors do an inside-out block rather than the *mizu nagare kamae*. Again, if the *jujutsuka* stands, s/he will be in a “lunge punch” posture, rather than a “reverse” punch. This, however, was the term used by Wilson *Kancho*. Number **16)** begins the final sequence with a roll in place and a right side kick to the North. **17)** Turn 90o clockwise into a right “running” position, placing the right fist at the right hip and the left forearm across the stomach (*mizu nagare kamae*). This is immediately followed by a right “reverse” punch to the East. **18)** A 90o clockwise turn to the South is made followed by a right side kick. **19)** The *jujutsuka* turns 90o clockwise into a right “running” posture, bringing the hands into *mizu nagare kamae* at the right hip. This is followed immediately by a right “reverse” punch to the West. The final move **20)** is a right side kick to the North. The *jujutsuka* ends by bringing the right leg into *anza*, or cross-legged sitting position.

The order in which your *Hanshi Meiyō Kyōju* learned these is as follows: Kick Kata V (Ground Kick Kata); Hand Kata I; Kick Kata I; Hand Kata II (Elliptical Kata); Kick Kata II; Combination Kata I; Kick Kata IV (Displacement Kata); Combination Kata II.

### ***Chikara, Ryoku or Riki: Strength or Power***

Strength and power are not quite the same. One may be strong, but unable to generate power. This may be because they are slow, uncoordinated or untrained. The Japanese have terms for the use or misuse of power. A short list is given below.

*Chikara* means power or forceful strength.

*Chikara irete* means with tension, or with power.

*Chikara no kiyozaku* refers to the appropriate application of power in *kata*.

*Wanryoku* means using excessive strength to get the job done. This is a common expression used in *judo*, where skill is emphasized.

*Kinryoku* refers to muscular power and physical strength.

*Danryoku* refers to flexibility; literally, rebounding or spring strength or power.

*Shinryoku* means mental power and spiritual strength.

*Tairyoku* is physical strength or stamina.

*Tai chikara* is physical power.

*Kokyū chikara* is internal power as opposed to physical power.

*Kokyū ryoku* is breath power, or the ability to control one's breathing patterns to assist in combat. It is essential to *Aikido* and advanced martial arts of any style.

*Enshin ryoku* is the centrifugal force of a technique.

Chakuriki is a Korean term, referring to a method where power is gained from something other than one's own body. This includes the use of medicine, training or spiritual power.

### **Children and Martial Arts**

For those instructors who believe that children may be taught as adults are taught, you really need to read *Parents' Guide to Martial Arts* by Debra M. Fritsch and Ruth S. Hunter. If you cannot answer the basic questions given in this book that parents ask, you will not be teaching children for long. Chapter 1 (of fifteen chapters!) ask the following basic questions:

- What are the physical benefits? [The real question is: What physical benefits does my son or daughter gain from martial arts that can't be gained from another sport?] Some answers: cardiovascular fitness, quick reflexes and coordination.
- What are the mental benefits? Some answers: awareness, concentration and self-respect (without which, there is little benefit).
- What are the social benefits? [Real question: Is this going to turn my child into a bully?] Some answers: new friends, discipline and respect.
- What are the educational benefits? [Real question: How is this going to help my child with academics?] Some answers: an awareness of other cultures and the beginnings of global citizenship.
- What kind of self-defense is taught? [Real question: Is it practical for the age and size of my child?] Awareness of surroundings and situations to avoid; strong sense of self-worth; the need for repetition.
- How does martial arts compare to team sports? [Real question: Will my child learn to work well with others?] Although usually thought of as an individual's

sport, it must be emphasized that learning requires working with others (“with” must be stressed). In addition, there are the *sensei*, the parents and the support groups who may sponsor teams. Martial arts are definitely based on the team concept.

- When are martial arts not a good idea? The most difficult question, as most instructors insist that martial arts will change the child’s aggressive tendencies. Usually this is true only if other therapy is included. Martial arts in and of themselves will not change aggressive children into passive ones. It will only give them tools to be more aggressive.

All of this is included (with much more) in the first twenty-six pages. There are 196 pages, including evaluation forms in the back of the book. At the reasonable price of \$14.95, I highly recommend it to all *sensei* and parents.

Traditional martial arts refer to *bunbu-ryodō*. *Bun* is translated as mind; *bu* refers to your body. *Ryodō* indicates that the mind and body work together in proper balance. This is sometimes referred to as “pen and sword,” referring to academics (pen) and physical training (sword). Another way of thinking of it is civilian and military are necessary to the service of our country. We sometimes forget this aspect of the martial arts, but it is a good point to make when explaining their benefits.

### **Women and Self-defense**

The following book is an excellent reference for those teaching women’s self-defense. *Self-defense: Steps to Success* by Joan M. Nelson. This begins with the “three A’s of self-defense”: awareness, assessment and action (yes, the colors yellow, orange and red, as relate to self-defense!). Page 3 is worth the price of the book. Called “Continuum of Response,” it is actually a “flow chart” of the three A’s. Although not stressed, one illustration is of Ron Scanlon, an eighth degree black belt performing a self-defense technique – from his wheelchair. Awareness is divided into profiles of victims and assailants, with usual locations and times for specific assaults. Assessment consists of the environment, the threatening individual and you. Included in the latter is “people reading,” with a self-assessment drill to rate yourself. Action covers immediate retreat (always the best action) and de-escalation skills with role-playing models. All of this is in the first 30 pages of a 148-page book. One of the major features of the book is a drill for reacting under stress. As with the above, if you teach women’s self-defense, this is an excellent book for your library.

For those of you who don’t think books written by women can be of help to you need to remember: With children, it is probably the mother enrolling the child, so understanding the needs she perceives for her child is to your benefit. With the second, is written by a woman for a woman, understanding the specific needs for women are somewhat different for men, due to size, strength and cultural attitudes.

### **Winning Strategy**

Shotokan Karate gives eight elements for a winning strategy.

1. Understanding the risk factors of stances. If the attack is strong, you want to withdraw; if it is weak, you advance.

2. Understanding the risk factors of kicks. You are standing on one leg; 50% of your support is gone. If you are using “flying” kicks, then you have 0% balance. What happens if you miss?
3. Adjusting to opponent’s size. If the opponent is tall and slender, usually indicative of kickers, no. 5 will become very important. If the opponent is stocky, s/he will probably use more hand techniques and no. 3 will be the strategy of which to beware.
4. Ability to recognize strong and weak sides. This is your strong and weak side as well as the opponent’s! If you fight from a right-handed stance and s/he is a southpaw, you will have to adjust accordingly.
5. Use of short-range techniques. If the opponent charges in or grapples, you must be able to counter-attack as his or her distance.
6. Connection to the opponent. Remember the center line (*chu shinsen*)? *Chushin dori* – take control of the center line!
7. Anticipating attacks. Are you watching for tension (and relaxation) of the opponent’s shoulders and hands? Are you taking in the entire opponent or just his or her hands or feet?
8. Adapting to the opponent’s fighting style. Never fight the opponent’s fight, but be able to counter his or her style of fighting. If they are kickers, try to get in close; if they like hand techniques, try to keep them out of range; if they like to grapple, do your best to avoid their attempt to take hold. If you do go to the ground, be sure you know the basics of ground fighting.

The above information is based on *The Secrets of Shotokan Karate* by Robin L. Reilly.

### ***Karate Jutsu and Karate Do***

*Karate-jutsu* is the art of the empty-hand, and is designed for self-defense. The object is to train to win the fight, everything else being secondary. As such, it is to be used in a life or death situation, either on the street or on the battlefield. There is no sporting aspect to it. To win is to live; to lose is to die. In the *jutsu* form, the opponent is very much a separate entity.

*Karate-do* is the way of the empty-hand. While it is still a scientific method of self-defense, it is ultimately a way of life, which is meant to lead to spiritual tranquility. It has a sporting aspect and is studied as an art form, rather than strictly a means of self-defense. In the *do* form, the opponent is one’s self.

Robert Trias, of *Shorei-ryu*, has made karate into an acronym to exemplify this aspect of *karate*. K is for knowledge, a is for attitude, r for rightness, a for ability, t for training and e for effort. “*Karate* must be considered in its final form and spirit as an expression of man’s indomitable will to survive in the most direct self-reliant manner possible, using only that which nature gave him, a mind and body, rigorously disciplined as an inseparable entity.”

George Mattson, *Hanshi*, 9<sup>th</sup> *dan*, one of the most well known proponents of *Uechi-ryu*, adds “*karate-sho*.” Mattson *Hanshi* states that this is from the English “show.” According to Mattson *Hanshi*, “this is the showy style of *karate* that teaches only the spectacular aspects of this art. The proponents of this type of *karate* display their talents simply as a show.”

### ***Soji or Cleaning the Dojo***

This is not usually seen in Western *dojo*, especially commercial schools who have persons come in and professionally clean. This method ensures that the cleaning meets certain standards, which is important (see the questions by parents, above). However, this is very important in traditional *dojo*. Of course, the practical purpose is to keep the *dojo* clean. More importantly, it develops a sense of pride among the trainees, as well as instilling the attitude of working together. They are a unit keeping their *dojo* clean. It is normally done before and after training sessions to ensure the workout area is ready for each session.

### **Multiple Readings**

In a previous issue of “*Hanshi’s Corner*,” Haynes *Kyoshi* spoke of studying various versions of *kata*. This may be extended to various versions (translations) of classical martial arts books. For example, there are at least twelve translations of *The Book of Five Rings*, by Musashi Miyamoto, and at least twenty of the *I Ching*. While I don’t necessarily recommend reading all of them, you should try two or three. It has always amazed your *hanshi* that there can be so many disparate interpretations of the same text. One sometimes wonders if the translators read the same book! *The Tao Te Ching* (one version insists it should be *Te Tao Ching*!) is subject to a minimum of twenty versions. One version blatantly states they have interpreted the text based on the feeling it brings to them, rather than actually translating the text as written. *The Art of War* allegedly written by Sun Tzu, has an even greater variety in translations. Each one, of course, contends they have done the only “true” translation.

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