

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

Jujutsu Classification

The systems of unarmed combat that were developed and practiced during the Muromachi Period (1333–1573) are referred to as *Nihon koryū jujutsu* (Japanese old-style *jujutsu*). At this period in history, the systems practiced were not systems of unarmed combat, but rather means for an unarmed or lightly armed warrior to fight a heavily armed and armored enemy on the battlefield. These methods of combat (*bugei*) included: striking (*atemi waza*), consisting of kicking (*keri ate*) and punching (*kobushi ate*); throwing (*nage waza*), which used body throws, joint-lock throws (*gyakute nage*) and unbalance throws (*fuantei nage*); restraining (*katame waza*), which consisted of pinning (*osaekomi waza*), strangulating (*shime waza*), grappling (*torite*) and wrestling (*kumiuchi* or *sumotori*); and weaponry (*buki waza*). Defensive tactics included blocking (*uke waza*), evading (*nogare*), off-balancing (*kuzushi*), blending and escaping (*nige kata*). In later times, other *koryū* developed into the systems of *Nihon jujutsu* commonly seen today. Technically, they are classified as *Edo jujutsu*, meaning they were founded during the Edo Period (1603 – 1867). They were designed to deal with opponents neither wearing armor nor in a battlefield environment. Most systems of Edo *jujutsu* include extensive use of *atemi waza*, which would be of little use against an armored opponent. *Gendai jujutsu*, or modern *jujutsu*, traditions were founded after or towards the end of the Tokugawa Period (1868). In *jujutsu*, there are five main areas of training. First is the Art of Blocking, which is used to defend against attacks. Second is the Art of the Throw employed in modern *judo*, which utilizes the principle of the fulcrum. Third is the Art of the Throw that involves little or no contact with the opponent. *Aikido kokyū waza* are typical of these, as are the *Judo* throws of *uki otoshi* and *sumi otoshi*. Fourth is the Art of Escaping (*Hakko-Dori*, *Hazushi* or *Hodoki*). Fifth is the Art of Striking (*Atemi-Waza*), which is used more by modern *jujutsuka* who do not employ body armor. If a Japanese based martial system has been formulated in modern times (post Tokugawa) and only partially influenced by traditional *Nihon jujutsu*, it is correctly referred to as *goshin* (self defense) *jujutsu*. These styles are usually formulated outside Japan and may include techniques from other martial arts. Brazilian Jiu-Jitsu, which was developed from the *ne waza* (ground techniques) of *judo*, is the most well known example of *Goshin Jujutsu*. Another *goshin jujutsu* would be *Danzan-ryū*, more widely known by the main *dojo*'s name of *Kodenkan*.

Atemi Waza Classification

Ate Dokoro: Hitting “Weapon.” These are the parts of the body used as weapons, of which we are told there are 38. There are thirteen with the fingers, ten with the fist, seven with the ulnar border of the hand, the palm and the elbow, three with the foot and three with the head. The basic divisions are given as follows:

1. *Hizagashira*, which is the knee (*karate: hizatsuchi*).
2. *Kakato*, or the heel of the foot (*karate: the same*).
3. *Ashiura*, or the ball of the foot (*karate: chūsoku, or koshi*).

4. *Ryogantsuki*, or finger thrust to both eyes (*karate: nihon nukite*).
5. *Hiji*, which is the elbow (*karate: hiji* or *empi*).
6. *Tsukidashi*, or the finger ends, and *teगतana*, or the ulnar border of the hand. These are *karate's shihon nukite* and *shuto*.
7. *Kobushi* and *horyu*, which are the fist and side of the fist, respectively. These are *karate's seiken* and *tettsui*.

Numbers 1 through 3 are considered *ashi ate* or hitting with the foot. Numbers 4 through seven are classified as *ude waza*, or hitting with the arm. Not given, but listed above is *atama ate* or hitting with the head (*karate* refers to this as *zuzuki*). A slightly different listing is given below.

1. *Ude ate* or hitting with the arm.
 - *Yubisakiate* or hitting with the fingertips.
 - *Kobushiate* or hitting with the fist.
 - *Tegatana-ate* or hitting with the little finger edge.
 - *Hijiate* or hitting with the elbow.
2. *Ashiate* or hitting with the foot.
 - *Hizagashira-ate* or hitting with the knee.
 - *Sekitoate* or hitting with the ball of the foot.
 - *Kakatoate* or hitting with the heel.
3. *Atama ate* or hitting with the head.

Further classification is based on the nature, or direction of the attack: *Naname-ate* is a diagonally struck blow, similar to *kenjutsu's kesa giri*. *Yokoate* is a blow to the side, which is performed as *karate's yokomawashi uchi*, with the hand, or *yoko hiji ate* with the elbow. *Ue ate* is a blow upward. *Tsukiage* is better known to us as the “uppercut.” *Shitatsuki* is a thrust downward. *Ushiro tsuki* is a thrust to the rear, usually with the elbow and called *ushiroate*. *Ushirosumitsuki* is a thrust to the rear corner (either upper or lower rear corner). *Tsukkake* is *karate's chokuzuki*, or straight thrust. *Uchi oroshi* is a blow form above, downward; this is *kenjutsu's kiri oroshi*, or downward cut. *Kiri oroshi* may also be applied to the *te-gatana*. *Maeate* is an attack with the knee to the front. *Maegeri* is a kick to the front, *yokogeri* a kick to the side and *ushirogeri* a kick to the rear.

Tomari-te, Where Tu-di (Tode) Began

Tode-jutsu is the best name for *karate* before the Japanese Age. *Tode* was not taught as a competitive sport, but a means to survive a hostile situation. A secondary consideration was the level of health received from its practice. Masters carefully chose their students, as they were responsible for any problems their students caused. This was carried to the mainland. Remember the admission of responsibility taken by Mitose.

Before 1879, Tomari had served as the second largest deep-water port on the island. So often were trading boats from both China and Korea found wrecked on the shore, local officials were ordered by the King to erect special quarters for the victims. This was an effort to accommodate them during their unplanned and indefinite visit. Because of this custom, villagers befriended foreign *bujin*, which led to a local and highly eclectic method of “*karate*.” So common was this practice that Funakoshi wrote of it in a 1914’s article to the *Ryukyu* newspaper, stating that even though Tomari was within the geographical boundaries of Naha, one reason why so many martial artists congregated there was because the Shuri administration officially supported a practice for emergency

situations. In addition, Chinese diplomats and other personages skilled in Quan fa (Ch'uan fa), such as Wang Ji, Anan, and Ason, in the late 17th century influenced Tomari-te. During the 18th and 19th centuries, an even greater influence from Chinese martial arts occurred on *Te*. Many Okinawan masters traveled to China to study. They would often spend many years in China, bringing back what they had learned and infusing it into what became known as *Tode*.

In this article mentioned above, Funakoshi also wrote of the *Tomari-te* lineage. Anan, a Fujian-Chinese had drifted to Okinawa and taught *Chintō* to Gusukuma and Kanagusuku in Tomari. In addition, he taught *Chintei* to Matsumora Kōsaku and Oyadomari Kokan, *Jiin* to Yamazato Gikei and *Jitte* to Nakazato Joen. These last two were *sai kata*, which were adapted to empty hand *kata*. Matsumora was Motobu Choki's instructor.

Before returning to China, Anan gave Matsumora a parchment. This had a drawing of a woman in a fighting posture, which represented the spirit of the school. She held a pine tree branch in one of her hands. According to tradition, this symbol contains the secret of the *Tomari-te* school, attesting a transmission from master to disciple, and may be considered a type of diploma. The woman represents lightness, cunning, and agility. It is a light style, full of feints. The pine tree branch represents the transmission of the knowledge through generations, and symbolizes full knowledge and ability in the style. In essence, the branch continues to grow, spreading its knowledge. Matsumora was also an expert in *jō-jutsu* and *kenjutsu* from the *Jigen-ryū*.

Matsumora and Oyadomari were close friends, with Yamazato learning from both. They exchanged *kata* and techniques, and each had their students work with the other. Because of this, *Tomari-te* became a unique and eclectic system. There are small differences between the *Tomarite* of Matsumora and Oyadomari. This is primarily in their *kata*, leading to *Oyadomari-no-Passai* and the original *Tomari Passai* preserved by Matsumora, which is a shorter version. These are now known as *Tomari –no-Passai Dai* and *Tomari-no-Passai Sho*.

The *tōde* of Tomari had seven distinct characteristics.

- *Shiko dachi* was the training stance, not *kiba dachi*. Students assumed this stance and walked with another student on the thighs to strengthen the stance. Your *hanshi meyo kyōju* was taught this method of training and the *kobudō kata* he learned used *shiko dachi*, not *kiba dachi*. This was the stance used for *Tomari Naifanchi*.
- *Tomari Kusanku* was very acrobatic, differing greatly in its current form. It was much more Chinese in this style.
- In keeping with its Chinese roots, the style was light and spontaneous. There was not the emphasis on “cookie cutter *kata*,” as there is today. That is, it was not “by the numbers,” but suited to the individual.
- *Tomari Tōde-jutsu* used the *tate ken*, or standing fist, usually associated with *Isshin-ryū*. One reason was the punch aligned with the opponent's center, being easily adaptable for *ippon-ken* (Motobu's favorite technique). Another reason was the backs of the hand, when facing up, were very vulnerable. A *backfist* (or *Gojūshihō's washide-uchi*) could be very painful and cause palsy.
- The concept of using the opponent's force was applied. The practitioner avoided the opponent's strikes and counter-struck the torso, primarily the ribs, back and armpits.

- The basic technique was to open the opponent with *jodan-uke* and attack his center with *hiraken* or *ippon-ken*. The *jodan uke* opened the opponent's entire side. This is a favorite method of knife fighters; with the side exposed, a thrust to the ribs can puncture the lung. It should be noted that without an immediate counter, the exponent's ribs are also exposed!
- The concept of protecting your own center, while attacking the opponent's center was paramount. Again, this was a method particularly espoused by Motobu Choki.

One of the oldest traditions considers the original *Tomarite kata* as *Naifanchi*, *Passai*, *Chinto*, *Jitte*, *Jiin*, *Jion*, *Chintei*, *Wanshu* (Kuan Yin Yang Pao in Chinese), *Rohai* (Kuan Muan in Chinese) and *Wandun* (Huang Kuang Tsou in Chinese). Later *kata* of the *Tomari* lineage are *Chinpe*, *Chinsu*, *Juma*, and *Uenibu*. These were, in all probability, introduced at the turn of the 20th century from Taiwan. In addition, a *kata* known as *Ananku* or *Ananko* was probably an old *Tomari kata* restored by Chotoku Kyan around 1895. Funakoshi has been greatly criticized by including *Naifanchi* as a Naha (*Shorei-ryu*) *kata*. If one looks at the historical evidence, Tomari was in the geographical boundaries of Naha, and *Naifanchi* was one of its original *kata*. Present day exponents of *Goju-ryu* do not use *Naifanchi*, but the original *Tomarite* did.

The *kata* of *Sanchin*, *Useishi*, *Seisan*, *Seiunchin* and *Pechurin* all came directly from China. Four of these are included in *Goju-ryu*, and *Shotokan* now uses two. *Shotokan* originally taught *Sanchin*. The original versions of *Wanshu*, *Seisan* and *Niseishi* were from *Tomari*, and learned by Funakoshi. Funakoshi also taught *Rohai*, but later substituted *Meikyo*, which came from another source. *Wanshu* and *Rohai* were only practiced in *Tomari* and virtually unknown in the Shuri or Naha styles, until the establishment of Okinawa prefecture in 1879.