

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

***Jyunanshin***

*Jyunanshin* (*Jiyunanshin/Junanshin*) refers to a supple mind that is willing to learn and is accepting of new ideas or ways of learning. Literally, it composed of two ideographs: *junan*, meaning flexible or supple, and *shin*, used here to mean mind. It requires an attitude of patience, humility and trust. All too often, traditional martial arts hang onto outdated teaching methods, or incorrect transmission of knowledge. The problem with many instructors is the problem of “throwing the baby out with the bath water.” When Japan was becoming “Westernized,” there was the inclination to get rid of all things Japanese and accept Western civilization completely. Many Japanese martial arts were lost or almost lost due to this tendency. Today, many Western “traditionalists” are more Japanese in their teaching than some Japanese nationalists. *Jyunanshin* refers to a mind that is willing to accept new concepts in relation to the old concepts. One should not make changes just to be different! However, if the change reflects a wisely chosen variation or difference due to today’s living, then it may be valid. Conversely, one should not just do away with the old methods, simply because they are old. If they still serve a valid purpose in training, and there is nothing newer that may be used, they should be kept. *Jyunanshin* may best be translated as an open mind.

***Batsugun or Instantaneous Promotion***

*Batsugun* is usually given for outstanding performance in competition. However, it may also be used to align a person’s rank with demonstrated ability without formal testing. This is usually reserved for black belt ranks with *Shodan* being the first. Traditional requirements for *batsugun* are as follows:

*Shodan* must consecutively defeat six *Ikkyu*. This rank has no time requirement,

*Nidan* must consecutively defeat six *Shodan* after six months as *Shodan*.

*Sandan* must consecutively defeat six *Nidan* after one year as *Nidan*.

*Yodan* must consecutively defeat six *Sandan* after one year as *Sandan*.

*Godan* must consecutively defeat six *Yodan* after two years as *Yodan*.

*Rokudan* must consecutively defeat six *Godan* after five years as an active *Godan*.

All ranks above *Rokudan* are based on contribution to the exponent’s style.

*Batsugun* for demonstrated ability was the primary use by MYB. MYB was formed, in part, to bring practitioners to the rank they should be. In many cases their original *sensei* had left, and in others they wanted to practice without involving themselves in politics. In these and similar instances, the exponent was performing beyond his or her stated rank, and had no way to progress. Affiliation with MYB gave these individuals a means to do so. MYB’s only caveat was that the person had to be demonstrably better than his or her stated rank. If one could not perform beyond their stated level, they were not promoted until brought up to the standard for advanced rank. There were to be no “paper tigers.”

***Antei or Balance***

One must at all times maintain perfect balance. This means that the body weight is centered on the hips and not the chest. If one leans too far forward of the hips, or too far rearward, balance is lost, because s/he is not centered. As a corollary to this, the head plays an important part in balance. Wherever the head faces is the direction of balance. This is why old texts refer to alignment of the head with the hips. As a test, attempt a throw while looking in the opposite direction of the throw. While it may not be impossible, it will certainly become more difficult. Again, ancient texts emphasize the head looking in the direction of the intended technique. It is based on anatomical reality. It should be realized that when turning the head in *kata*, you are moving in the direction of the technique being performed, not looking to see what is in that direction. That is, your head moves toward the performance line. This actually plays an important part in *kumikata*. One should never hold higher than one's own shoulder. To do so places the person off-balance. Also, when performing a throw the back should be straight (aligned) or the hips will push away, causing loss of balance.

### *Atemi*

Previously the subject of *ate-waza/ate-mi-waza* was discussed. However, another corollary to this subject is *ate-mi-ho*, or methods of hitting the body. This is composed of many areas, which is why most texts do not include information on the subject. First is the concept of zones. These are the primary zone, secondary zone and tertiary zone. The primary zone is based on the center line (*chushin*), where the truly vital points (*keimyaku-ho*) are. This would extend from the crown of the head to the perineum on both front and back of the body. These would include the eyes, heart, solar plexus, genitals and the entire spinal column. Blows to these areas could cause instantaneous death or be used to administer the coups de grace (the "death blow," or "final blow" – *chimei sho*). The secondary zone includes lungs, kidneys, lymph nodes (beneath the armpits), carotid artery and phrenic nerve. These lines (front and back) would extend from the side of the neck to the pubic bone. The tertiary zone is composed of the limbs, both arms and legs. The lists given are by no means comprehensive. Next, is the concept of Energy Systems (*Keiraku*). First is the Triple Heater, (Note: this is also one of the meanings of *Sanchin*), the Governing Vessel (*Tokumyaku*) and the Conception Vessel (*Ren-me*). The latter two subsystems are paramount in the control of energy (*ki*) throughout the body. Included in the energy systems is the concept of times of the day, in which a strike to the point will be exacerbated. Not as well known, is the concept that these times of day to correlate with effectiveness of the strike, change with the seasons. That is, a blow best delivered at 0800 in spring will change with summer, fall and winter. In addition, the times of the strikes differ for the gender as well. An effective strike to the male at 0800 will not have the same effect on the female at the same time. The effectiveness changes throughout the seasons for the female as well as for the male. From a purely physical standpoint, the bodily weapon used will affect the efficacy of the blow as will the angle in which it is delivered.

The "perfect" blow must be delivered with the correct weapon, applied a precise angle, done at a specific time of the day within the correct season as appropriate for the gender of the opponent.

### ***Gozo Roppu (Five Viscera)***

These relate to the five elements of Chinese/Japanese philosophy. Many older fighting systems were based on the interaction of these elements (another part of *atemi-ho*). They are listed in the cycle of creativeness. That is, water creates wood; wood creates fire; fire creates earth (ashes); earth creates metal (ores); metal creates water (condensation). The cycle of destructiveness would be: wood destroys earth (the roots burrow into the ground); earth destroys water (holds it, as in lakes and rivers); water destroys (extinguishes) fire; fire destroys wood (by burning). Certain techniques were correlated with the elements, so that one technique would create (combine) with another, or one technique would destroy (counter) another. One of the meridians of acupuncture (named for an actual organ) was associated with an element. This was used to plan attack to vital areas (*kyusho*) in the most expedient perceived manner. If the liver meridian was attacked first, the next target would be a point on the spleen meridian, because wood (liver) destroys earth (spleen). These correlations were based, in part, on four “laws.” The First was the Mother-Son law, which was based on the orderly flow of *ki* (Chinese, Chi) through the meridians. The cycle of *ki* began in the lungs, flowing through the large intestine, stomach, spleen, heart, small intestine, bladder, kidneys, conception vessel, Triple Warmer, gallbladder and liver. A meridian that precedes another is the Mother, the one that follows is the Son. The second “law” was that of Husband-Wife. This referred to the diagnoses by using the pulses. The left wrist is the *Yo* (Yang), or Husband wrist. The right wrist is the *In* (Yin), or Wife wrist. Striking a meridian on the Husband pulse (not necessarily the wrist) will affect the parallel Wife pulse on the opposite side. Traditionally, the Husband Pulse was supposed to be stronger, so blows were given which would lessen the strength of that meridian’s pulse. Third was the Noon-Midnight “law.” This was based on the time of day. As mentioned, a point struck when the *ki* flows at its weakest level would be more effective than one struck when it was at its maximum. The times were divided into twelve, two-hour phases, each corresponding to one of the Asian Zodiac animals. The beginning of the cycle was the *Yo* phase, and the ending was the *In* phase, so that even within the cycle there was a “best” time to strike. The final “law” was that of the Five Elements, motioned above and given below. The Five Elements and the Noon-Midnight “laws” corresponded to the sixty year cycle of the Zodiac, so that one born in a specific sign would be more susceptible during the opposing sign in a specific year. This would mean that you would have to know the birth date of your opponent, which was difficult at best. If one did, it would presumably give a slight “edge” to the exponent in combat.

Element	Organ	Color	Tissue	Emotion
	Zang (In)	Fu (Yo)		
• Metal = Lungs	Large Intestine	White	Skin/Hair	Grief
• Water = Kidneys	Bladder	Black	Bone	Fear
• Wood = Liver	Gall Bladder	Green/Blue	Tendon	Anger
• Fire = Heart	Small Intestine	Red	Vessel	Joy
• Earth = Spleen	Stomach	Yellow	Muscle	Worry

While *atemi waza* are the Japanese techniques for dim mak, the term for the alleged delayed death touch is *koroshi waza*. *San nen goroshi* is the delayed death touch for three years and *ju nen goroshi* is the delayed death touch for ten years. Another *hiho* (secret method) is *niku sen kiri*, or flesh cut into a thousand pieces. While the opponent may die in the specified time, there is no documented proof of such methods. In fact, Funakoshi

*Shihan* confronted a supposed master of such techniques and invited the master to perform them on him. The offer was declined.

### ***Tsuki Waza***

*Tsuki waza*, or thrusting techniques are generally listed by type. That is, they may be given as *oi zuki*, or pursuit (lunge) punch, *gyaku zuki*, or reverse punch, *mawashi zuki*, or roundhouse punch, etc. However, *tsuki waza* may be sub-classified as multiple punching. The major ones are as follows:

*Bari bari zuki* or two punches with the same hand; for example, *kizami zuki* (jab) followed immediately by another jab.

*Ren zuki* or alternate punching is the second major sub-division. This would be an *oi zuki* followed by *gyaku zuki*, and possibly another *oi zuki* (*sonoba zuki* if done in place with no lunge; also called *mae zuki* and *jun zuki*).

*Dan zuki* or consecutive punches to two or more levels is the third major sub-division. This is essentially *ren zuki* at varying heights (*jōdan*, *chūdan*, *gedan*). These same designations may be used for kicks.

### ***Shikaku Ashi Sabaki* or Square Foot Movement**

Moving from one position to another is very important, as a martial artist needs to be able to do so smoothly and efficiently. This is accomplished, in part, by the practice of *shikaku ashi sabaki*. Picture yourself standing on a square (A, B, C, D).



Your left foot is on the left rear corner (C), and your right foot on the right rear corner (D). First pivot your right foot to the left front corner (A). Then pivot the left foot to the right front corner (B). Next, pivot the right foot to the right rear corner (D), and finally the left foot to the left back corner (A). You should end in the position you began, with the left foot on (C) and the right foot on (D). This pattern gives you two forward pivots and two backward pivots. You can pivot with the left foot to (B), and complete the square (*shikaku*) in the opposite direction. A modification can begin with the left foot on (A) and the right foot on (B). Now you can move the right foot to (C). Now you will be moving to the rear first. These are the same pivots which you would use to execute most hip throws and many counter joint techniques. Under actual combat conditions there may be some variation in distance between the feet to accommodate a specific technique. That is, one should practice the pivots from all stances.

A reverse, or cross pivot may be done by stepping forward (D) to (A) with the right foot, then bringing the left foot to (B).

Written with a different character, “*shi*,” may mean “dead angle.” As “*shi*” may mean “four” or “dead” when spoken, the Japanese will many times substitute “*yon*” for “*shi*.”

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