

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

**In the world today  
Warriors exist no longer...  
Who/What then am I?**

**12/01/91 Ron Rogers**

***Atemi: Kuden***

The following is taken from notes when studying with Wilson *Kanchō*. *Kuden* refers to oral transmission of knowledge.

To best perform *atemi* it is best to follow natural paths to position the fingers to strike. For example, to attack the eyes, *tori* first runs his fingers down *uke's* face, stopping at the cheekbones (from forehead to cheeks), then drives upward into *uke's* eyes.

The throat may be attacked similarly by striking a glancing blow upward [*suri age*] against *uke's* chest, following the natural path to *uke's* windpipe or hollow of the throat. (*Jujutsu*, Volume II, page 140, *Atemi*)

Use *atemi* in conjunction with the technique – not simply to “do *atemi*.” For example, when *tori* uses a hand sweep [*tenagashi*] against *uke's* lunge punch [*oi zuki*], there should be a middle-knuckle fist to *uke's* floating ribs.

When *tori* enters for *mukae daoshi*, s/he should use an uppercut to *uke's* chin [*ago zuki*].

When *tori* uses the “airplane spin” as a release from a two-handed wrist grab from the rear [*ushiro ryote dori*], *tori* should use a rear elbow [*ushiro empi*] to *uke's* solar plexus or ribs. (*Jujutsu*, Volume II, page 211, I-B)

***Sanchin: Three Battles or Conflicts***

*Sanchin* (Samm Chien in Chinese) translates as Three Battles or Three Conflicts, which may have many meanings. First, it refers to the struggle to control the body under physical fatigue. With fatigue the mind begins to lose focus, therefore the spirit will diminish as well. Consequently, *Sanchin* develops the mental attributes of discipline, determination, focus and perseverance. The Chinese refer to these as Shen (spirit), Shin (mind) and Li (body). Another possible interpretation refers to the “Three Burners” of the body as described in Traditional Chinese Medicine.

*Sanchin* is one of two *heishu kata* of *Goju-Ryu* (the second being *Tensho*), and is probably the most misunderstood *kata* in all of Karate. In contrast, it is probably the single most valuable training exercise in *Goju-Ryu*. *Sanchin* can be found in several Chinese arts, particularly the southern styles. These include Dragon Boxing (Lung Ch'uan Fa), Tiger Boxing (Fu Jow Ch'uan Fa; Bak Fu Pai is the White Tiger Style), Lion Boxing, Monk Fist (Fat Ga Ch'uan Fa/Fut Ga/Fut Gar Kuen), Dog (Gou Ch'uan Fa) or Ground Boxing (Di Tang Ch'uan Fa) and four styles of Crane Boxing (Bai Hei Ch'uan Fa). Aspects of *Sanchin* are deep, diaphragmatic breathing, which is found in many internal arts. External attributes like mechanical alignment and muscular strength are also achieved through *Sanchin*.

### **Early books on *Judo***

Although better known, *Judo* by Yokoyama Sakujirō and Oshima Eisuke, was actually one of the later ones, being published in 1915. Prior to this date, Arima Sumitomo had published at least three books on the art of *judo*. In 1904, Arima had published *Arima Judo Kyohan* and *Judo: Japanese Physical Culture (Judo Taii)*, which was published in English as *A General Outline of Judo*. He dedicated this book to two soldiers who fell at Port Arthur, including a print of Admiral Togo's motto written especially for Arima: "Grinding the Bones and Pulverizing the Body." As nationalism was rampant in Japan then, this is Arima's not so subtle sales pitch. Due to Arima's militancy, Kanō somewhat distanced himself from the author, although he wrote a preface to Arima's book. In the preface, Kanō wrote that Arima "was a graduate of the post-graduate course at the Peer's School" and "Director at the Osaka-fu and Tochigi-ken, middle schools, Professor of the Fifth Higher Middle School, and Professor and Director of the Peer's School." Arima's third book was *Tuzoku Judo Zukai (Popular Judo Illustrated)*. Arima's second and third books are available over the internet. In 1930 Nagaoka and Sakuraba wrote a multi-volume work, *Saishin Judo Kyohan (Newest Learning Text of Judo)*, and was the first work to include *Kime no Kata*. In 1931 Isogai and Kurihara authored *Shin Yomoku Junkyo Judo Zukai (New Syllabus of Systematically Explained Standardized Judo Kata)*. This was written as a syllabus for the *Busen*, and also contained *Kime no Kata*. In 1934 Yamashita, Nagaoka and Murakami wrote *Kime no Kata (Forms of Decisiveness)*; which was in Volume 4, of a multi-volume work), followed, in the same year, by *Judo Sosho*, written by Kunio Murakami and Hiroichi Nomura. Nagaoka and Yamashita's work was largely a compilation of information with help from Murakami that had previously appeared monthly in many episodes of *Yuko no Katsudo*. This text is considered the most authoritative text on *kata*, despite subsequent changes. When senior *Kodokan sensei* are unsure about anything to do with *kata*, they use these texts for verification. The reason for this is that Kanō Jigorō was editor-in-chief of the *Yuko no Katsudo* and anything that appeared in it had his approval. These are the first authoritative books on *kata*. *Nage no Kata* and *Katame no Kata* were included in the proceedings of the *Butokokai* in 1906, but not in book form. *Ju no Kata* was finalized at this time, but not included with the other two *kata*.

### ***Sochin***

The JKA *Shotokan Sochin kata* is very different from the *Okinawan kata* of the same name. Funakoshi Gigo (Yoshitaka), Funakoshi Gichin's son, is believed to have learned a version from Hisataka (*Kudaka-Sochin*) in the 1930's and then revised it for *Shotokan* as Gigo deemed suitable.

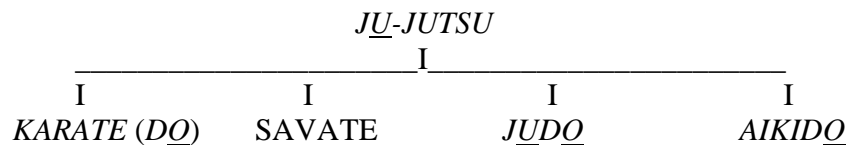
The *Shito-ryu* version of *Sochin* came from Arakaki by way of Mabuni. It was one of Mabuni's favorite forms and he demonstrated it in Genwa Nakasone's 1938 compilation, *Encyclopedia of Karate*.

In all versions there is a slow building of power, ending in a final burst of movements in quick succession.

### **KEIZU – LINEAGE**

MIDORI YAMA BUDOKAI (GREEN MOUNTAIN MARTIAL WAYS ASSOCIATION) was founded in 1972 by Leo D. Wilson *Shihan* and Ronald L. Rogers

*Sensei* and is comprised of five individual arts. *Ju-Jutsu*, is the core of all Midori Yama's teachings and includes *judo* as a sport; *karate* as both a sport and as a way of life, *aikido*, also a sport and a way of life and *chikara age kai* (Power Lifting of weights) as a way to develop strength. Although history has maintained the martial arts come from the Greek Pankration by way of Alexander the Great's conquering forces, tradition maintains they had their beginnings in India. Whichever belief is true, however, they did spread from India to China; from China they were taken to Korea, Indonesia, Thailand, Okinawa, Japan and Burma. *Ju-jutsu* is actually a 19th century generic term which includes all types of hitting and grappling arts. *Ju-jutsu* is an armed or unarmed style of fighting against one or more armed or unarmed opponents. In its pure form, it is not a sport, nor is it solely an un-armed fighting art. It is a means of self-defense with or without weapons. Although simply called "*ju-jutsu*" by Midori Yama, the style taught is called Midori Yama Budokai *Jujutsu*. Midori Yama's *ju-jutsu* had its beginnings in *Cheena Aida Jujutsu*, *Daito-ryu ju-jutsu*, the principles as taught in *Tai Ki Ken* (Japanese Hsing-I), Pa Kua, *Kodokan Judo*, *Shotokan Karate*, Tae Kwon Do and Savate. Modifications of these later styles were eventually incorporated into MYB's sport and art forms, though the ancient combat styles have remained unchanged. Graphically portrayed, *jujutsu* branched into three main arts (*jutsu*) or ways (do), and a fourth, secondary art - Savate, as learned by French sailors from watching *jujutsuka* performing *ashi ate*.



*JUDO* is a modern sport which is comprised of throws, body-pins, chokes and joint-locks. Basic body blows are taught at an advanced level, as are first aid and resuscitation techniques.

*KARATE* has become a modern sport in which kicks, strikes, punches and heavy blows are used to defeat another contestant who uses blocking and dodging techniques. In contradistinction to *judo*, *karate* teaches throws, locks, etc at the advanced level. MIDORI YAMA BUDOKAI KARATE, as taught by Midori Yama, is a fighting system as well as a sport.

MIDORI YAMA BUDOKAI AIKIDO is a specialized art consisting primarily of joint-locks against the wrist or elbow, which culminate in either throws or pins, or a combination of both. At *aikido*'s advanced levels, hitting methods and throws similar to those taught in judo may be taught.

MIDORI YAMA BUDOKAI JU-JUTSU is a modern means of self-defense, and may be pursued as a sport or way of life. It can be any or all of the preceding depending on the emphasis of the individual instructor. Its most pronounced distinction is the return to circular movement, which is greatly superior to the linear movement of most modern arts. Midori Yama Budokai Ju-jutsu returns the arts of *judo*, *karate*, *aikido*, *savate* and *kobudo* (weapons) to their original comprehensive and usable fighting systems.

While most commonly used, "ju-jitsu" is phonetically incorrect in Japanese: Jiyu-jiyutsu/jiu-jiutsu would be most correct, and ju-jutsu more correct. This is due to the Japanese syllabary in which there is no "ju" syllable. To get the sound of "ju," it is written "jiyu," which is the same "jiyu" in karate's jiyu kumite. Jiyu became "Ju," and "jiyutsu" became "jitsu" in European and American pronunciation. Wilson Kancho used the commonly accepted version of "Jujitsu."

### ***Sankinkotaiseido***

The alternate attendance system (*sankinkotaiseido*) was designed to avoid rebellion and required the *daimyos* to be present at the *Shogun*'s court every other year with the lords' families remaining constantly in Edo as hostages. Residence in the capital was enormously expensive and to sustain these necessary costs, the domains had to export large quantities of goods and commodities to Edo and Osaka. As a result, high agricultural production was crucial for the *daimyos* and innovation (commercial fertilizers, irrigation, improved seeds) was constant to increase the output of the rice paddies. This *sankinkotaiseido* served two purposes. First, it cut into the *daimyo*'s solidification of his own power in his native *ryochi* and second, the long, often arduous trip helped deplete his coffers of accumulated wealth.

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