

Midori Yama Budokai: *Hanshi's Corner*  
Written by Ron Rogers     *Hanshi Meiyo Kyoju*  
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***Ichigo, ichi e: One life, one meeting***

***Karate Training by Robin L. Rielly***

In the last issue, I spoke of Rielly Sensei's book, given above. The article was in reference to "Martial Arts Sayings." In the section, "*Kumite: Sparring Techniques*," Rielly Sensei includes some unique *kumite* drills. One such is "slow-motion sparring." It is done at the speed usually reserved for Tai Chi. Reasons for such training are maximum amount of practice in all elements of sparring, including body shifting, distancing and combinations of attacks and defensive movement. [A similar method was originally used in *judo*. *Tori* stood in *shizenhontai* [*karate: soto hachijidachi*] as *uke* approached with outstretched arm and hand in *shihon nukite*. *Tsugi ashi* [*karate: okuri ashi*] was used. *Uke* would aim the fingers at the point between *tori's* eyes (*miken*). *Tori* would have to wait until – literally – the last second to pivot from the path. Distancing was paramount as was the calmness to wait until contact was immanent before moving.] Also given is the three-man drill, with opponents to the front and back, and the *enjin kumite*, or "circle" drill. This last is done with the exponent in the center of a group of attackers. As one attacks, the exponent deals with the attack, *ikken hissatsu*, or one blow one kill. Charles B. Corbin and Philip E. Allsen, in the "Sport for Life" series, *Karate*, give a variation in which *tori* may pass by *uke's* attack and continue his or her attack to any person still in the outside circle. Rielly Sensei also includes a "double-line drill," which is essentially "running the gauntlet." Your *hanshi meiyo kyoju* uses this version in the practice of *kanken*, or peripheral vision. Variations are limited only by the instructor's imagination. Both books mentioned above are highly recommended.

**Ideals and Honor**

Trevor Leggett, began his study of *judo* in 1930, impressed by the demeanor of that era's instructors. In his book, *The Spirit of Budo* (1993), he writes of his disillusionment with modern exponents and the direction the art has taken. He speaks of a lesson given, albeit unknowingly, by Tani Yukio. Leggett observed a pair of straw sandals that belonged to Tani. Beneath each sole there was a small piece of metal attached. When questioned, Tani stated that the metal was purposely placed there to cause a tapping sound so that it would be impossible to slip up behind someone "like a coward." The *judo* learned by Leggett was based on *ju yoku go o seisu*, or "softness controls hardness." As *judo* became an international sport, Leggett was disappointed to see that the ideals of Kanō Jigorō were being lost. The main, original purpose of *judo* as Kanō viewed it was training for life. The *judo* practitioners of Leggett's day were extremely gifted with technical skills, but their skill never showed outwardly – that is, they were calm, composed and never "swaggered." There were no braggarts or "show offs"; most of the exponents gave no indication of their skills outside the *dojo*, other than their gentlemanly demeanors. These demeanors included doing their duty honorably and keeping calm under any circumstances. Today, Leggett feels that *judo* is no longer training for life, but a pursuit for personal reward. Such demeanor extended to the spectators of the *Kodokan*. There was no cheering or clapping, but a serious and dignified attitude as befitted character

training. Leggett writes that not only has the attitude of today changed to that of a sporting event, even the participants' ideals have degenerated. In Leggett's day (and your *hanshi meiyo kyōju*'s) the judoka tried hard to win, but s/he was independent of winning or losing. The contest was simply another method of training for life. One was not to be over elated at having won nor depressed at having lost. This attitude, it was believed, cultivated a calm independence even in the most dangerous situations in life. Perhaps the attitude desired could best be summed up in an old adage: "Prepare for the worst; Hope for the best; Accept what comes."

### Comparison of Tae Kwon Do Hyung Requirements

10 <sup>th</sup> Gup	Chon ji	White	-----	-----	-----
9 <sup>th</sup> Gup	Chon ji	White	-----	-----	-----
8 <sup>th</sup> Gup	Tan Gun	Gold	Palgue Il Jang		White
7 <sup>th</sup> Gup	To San	Gold	Palgue Yi Jang		White/Yellow
6 <sup>th</sup> Gup	Won Hyo	Green	Palgue Sam Jang		Blue/Yellow
5 <sup>th</sup> Gup	Yul Kok	Green	Palgue Sa Jang		Blue
4 <sup>th</sup> Gup	Chung Gun	Blue	Palgue O Jang		Blue
3 <sup>rd</sup> Gup	Toi Gye	Blue	Palgue Yuk Jang or Chulgi		Red
2 <sup>nd</sup> Gup	Hwa Rang	Brown	Palgue Chil Jang or Chulgi		Red
1 <sup>st</sup> Gup	Chung Mu	Brown	Palgue Pal Jang or Chulgi		Red
1 <sup>st</sup> Dan	-----	Black	Koryo or Kwang Gae		Black
2 <sup>nd</sup> Dan	-----	Black	Kum'Kang or P'o-Un		Black
3 <sup>rd</sup> Dan	-----	Black	Tae'Baek or Kae-Baek		Black
4 <sup>th</sup> Dan	-----	Black	'Baek 'Jae, Ship 'Jin	or Yu Sin	Black
5 <sup>th</sup> Dan	-----	Black	Jee 'Tae, Chun 'Kwoon	or Ch'ung-Jang	Black
6 <sup>th</sup> Dan	-----	Black	Han 'Soo, Silla	or Ul-Ji	Black
7 <sup>th</sup> Dan	-----	Black		Sam-Il	Black
8 <sup>th</sup> Dan	-----	Black		Ch'oi-Yong	Black
9 <sup>th</sup> Dan	-----	Black		Ko-Dang	Black
				Se-Jong	
				T'ong Il	

### *Aikido Kihon Kaeshi Waza*

These techniques were once considered "secret." They were taught to advanced students with the intent they could be victorious in all situations. In a conversation [3 May 1980] with Andrew "Doc" Williamson, M.D., *Sensei*, "Doc" commented that, "Learning has to be two way. If you do not learn from the student, [s]he does not learn from you – he only mimics." The following basic "counter" techniques were those shown to your *hanshi meiyo kyōju* on 29 April 1982 by "Doc," who not only held rank in both *judo* and *jujutsu* with MYB, but had also studied *Danzan Ryu* [aka *Kōdenkan*], when it was still a young art. *Danzan Ryu*, it is to be remembered, was the name of the style; *Kōdenkan* was the actual *dojo* where *Danzan Ryu* was taught.

- When the opponent attempts *kote gaeshi*, pivot at the shoulder and perform *kote gaeshi* on him or her.
- When the opponent attempts *kote gaeshi*, spin under and perform *mae shiho nage*.

- When the opponent attempts *kote gaeshi* against the right wrist, counter with a left *do gaeshi*.
- When the opponent attempts *kote gaeshi*, counter with *robuse*.  
Note: Doc covered *kote gaeshi* extensively as it or a similar technique was used by all *jujutsu* schools.
- When the opponent attempts *kote kudaki*, bring the arm across the chest as you turn to the left rear, 180o, and counter with *kote gaeshi*.

### ***Menkyo System***

1<sup>st</sup> License: *Gyo* or Training; *gyo<sub>sha</sub>* was the term for the trainee.

2<sup>nd</sup> License: *Shugyo* or Severe Training; *shugyo<sub>sha</sub>* was the term for the exponent undergoing such training.

3<sup>rd</sup> License: *Sensei* or Teacher, Doctor or Professor

4<sup>th</sup> License: *Soz<sub>o</sub>sha* or Artist or Creator; *soz<sub>o</sub>* literally means “creative.”

5<sup>th</sup> License: *Shihan* or Mastership or Completion

The above information is derived from “The Whole Aoinagi Glossary: Being Too Many Words.”

### ***Ainuki vs Aiuchi***

*Ainuki* literally means simultaneous slip (aka escape or avoidance). *Aiuchi* literally means simultaneous strike. *Ainuki* (sometimes spelled *ainuke*) refers to an endless missing of techniques due to simultaneous blocks or avoidances. *Aiuchi* refers to both exponents striking each other at the same time. In medieval Japan, this could mean a simultaneous slaying of one another.

### ***Sen or Initiative***

*Ato no sen* or *ato no saki* is another way of writing *go no sen*. *Go no sen* literally means “after-comes-before.” It is a developmental martial skill which refers the exponent catching the opponent off guard and striking first when s/he begins his or her attack. It is a means of recapturing the initiative with a counter attack.

*Sen no sen* or *saki no saki* literally means “before-comes-before.” The exponent seizes the initiative just as the opponent thinks about attacking.

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