

Midori Yama Budokai: *Hanshi's Corner*
Written by Ron Rogers *Hanshi Meiyō Kyōju*
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Ichī go, ichī e: One life, one meeting

Eagle Claw Kata – “Missing Moves”

At one time your *hanshi meiyō kyōju* mentioned to Wilson *Kancho* when he (*Kancho*) was going to add the missing moves to Eagle Claw I. Wilson *Kancho*'s responses was, “the ‘missing moves’ to Eagle Claw are not in the *kata*. There is a series known as EC 64, which is used for assassination. The first series begins with a blow to the right temple.” Wilson *Kancho* did not elaborate, so your *hanshi* doesn't know how many actual moves there were. He (your *hanshi*) had specifically mentioned he believed that there were four which had been left out, but this was never verified. Although Wilson *Kancho* did not mention any more about the “missing moves,” he did speak of Han. He said that Han taught him more than anyone else in the class. Sometimes he (Wilson) would go to the “Y” to work out with Han – just Han and Wilson, no one else. Wilson *Kancho* also stated that the “elephant's trunk” was the leg version of EC VI. If a sphere, surrounding the body, were divided into quadrants through the center, the movements [of EC VI] would cover the upper front quadrant. The first set of moves covers the upper body on a diagonal line, moving inside the body. The second set of moves diagonally covers the upper body, moving to the outside of the body. The third set of moves protects the upper body in a horizontal line from shoulder-to-shoulder, crossing at the chest. The fourth set of moves follows a vertical series of defense/attack lines. The movement of the hand to the rear over the shoulder implies the ability to defend in the remaining upper quadrants. This would be after a twist of the body as in EC I, II or III, or a pivot on one foot into the Eagle stance (EC II and III). For protection to the lower quadrants, the elephant's trunk movements must be studied. Movements over the head were studies of defense against an overhead attack.

45-12: Rules of Combat

Mickey Cole, *Sensei (Kyōshi)* is a long-time student of your *hanshi meiyō kyōju*. He has developed a method of combat based on the following concepts. Cole *Sensei* states that “when two persons meet, one must fall!” To do this he advocates a simultaneous three-hit philosophy combined with a one-step space-oriented entry. Cole *Sensei* enters at a 45o angle into the space where the opponent is standing. At impact, Cole *Sensei* hits three different areas to buckle the opponent. He bases this on what he calls the 45-12 principle. He makes the attack at a 45o angle using 12 pounds of pressure. The 45o angle is the optimal attack position and the hardest to defend. He bases the 12 pounds of pressure on what he was taught by Wilson *Kancho*, who stated that “to maneuver the opponent into position for a throw, lock etc, should only use 12 pounds of pressure. Any more and you are doing the technique incorrectly.” Entering from outside the opponent's attack, the left foot is placed in back of the opponent's right heel. The knee makes contact against the opponent's leg, which should cause the leg to buckle. At the same time, one strikes the opponent's ribs with the right hand (Cole *Sensei* uses *teishō*). The third strike is to the opponent's head or neck with the left elbow. It is difficult to defend against two attacks, but with three simultaneous attacks the opponent should collapse. It should be mentioned

that these are not theories; Cole Sensei has “field tested” them, and found them extremely effective.

TEGUMI - OKINAWAN GRAPPLING

Tegumi (“grappling hands”) is the forerunner of *Karate* and the key to understanding the grappling techniques hidden in the *kata* of Okinawan Karate. It was known as *tegumi* in Naha, and *mutō* in Tomari and Shuri. Nagamine Shoshin wrote in his "Tales of Okinawa's Great Masters" that there are no accurate historical documents surrounding the origins of grappling in Okinawa. It appears that *tegumi* evolved from a primitive form of grappling used for self defense. This art was constantly being modified due to outside influences. In fact, many martial art historians contend that *Tōde* (*karate*) was chosen to reflect the Chinese influence of *kempo* (“*Tō*”) and the Okinawan influence of *tegumi* (“*Te*” or “*De*”). Many persons, including Nagamine, believe that *tegumi* was probably the original form of fighting in Okinawa. Striking and kicking techniques from China were added. One author believes he has identified no less than four combative disciplines during the old Ryūkyū Kingdom period. They are as follows:

1. The original Chinese forms (hsing; Japanese, *kata*) of human movement. These were done by men, both young and old of wealth and position.
2. Chinese chin-na (Japanese, *torite*), which are techniques of seizing and control. These were used mostly by local law-enforcement officials.
3. The Chinese wrestling shuai chiao (Okinawan, *tegumi*), consisting of clinching and grappling. This was the province of boys and young men.
4. Muay Thai (Siamese boxing), known on Okinawa as *Tigwa*.

These became *Te*, which is the foundation of modern *Karate*. *Tegumi* elements where *karateka* take a fight to the ground can be found most obviously in *kata* *Gojūshihō* and *Kusanku*. It is believed that the islands’ version of *sumo* can find its roots in the rural wrestling of the past. It remained a popular cultural recreation until the Taisho period (1912 – 1925), being a rough and tumble bout where the winner was decided by submission. Joint locks, strangles or pinning were all legal. In the book, *Ryūkyū Karate Kempo*, Motobu Choki wrote, “*Kumite* is an actual fight using many basic styles of *kata* to grapple with the opponent.” Both Nagamine and Motobu stated that the karate practitioners of the past utilized grappling techniques from the *kata* in their training and sparring. In addition, Egami Shigeru, in his book *The Heart of Karate-do* wrote, “There are also throwing techniques in *karate*... Throwing techniques were practiced in my day, and I recommend that you reconsider them.” Funakoshi Gichin also makes reference to grappling techniques in *Karate-Dō Kyōhan*, stating, “...in *Karate*, hitting, thrusting, and kicking are not the only methods, throwing techniques and pressure against joints are included.” Toshihisa Sofue, 7th Dan, has stated that “eighty percent of *karate kata* is throwing and locking.” There are various sub-divisions of Grappling: *Tegumi*, *Tuidi* (Grabbing), *Nage-waza* (Throws & Takedowns), *Kansetsu-waza* (Joint-Locks), *Shime-waza* (Chokes & Strangles), *Ne-waza* (Ground-Fighting), etc. All of these may be found within the *kata*, if we listen to what the *kata* is trying to tell us. It is important to understand that the *kata* are dynamic records of combative concepts and principles, which are more important than the techniques used to demonstrate them. The techniques are only examples of the principles. Once these principles are learned, one may create his or her own techniques, as long as they adhere to the principles and concepts. Kyan

Chotoku (at the age of seventy-five!) used the concept/technique of the “fish-hook,” in *Seisan (Hangetsu)* to defeat *Kodokan* black belt (6th Dan) Ishida Shinzo. Ishida was so impressed he became a student of Kyan’s.

To defend yourself in a real fight you need knowledge of all the various ranges of combat. In a sporting contest there is no need for skills at every range. However, in a real fight the opponent will not “play by the rules,” and you may find yourself in an unfavorable position there will be no referee to break up the match and restart the bout at a range where the combatants know what they are doing! Within the *kata* are recorded the original fighting methods of *karate*, and therefore contain techniques and concepts for use at every range, including grappling. Grappling was once as much a part of *karate* as the striking techniques most commonly associated with the art today. All of *karate*’s grappling techniques are recorded within the *kata*, and the *kata* is where we need to look if we wish to bring back this vitally important part of the art. The *kata* provide a living record of these methods! Prior to 1900, *karate* placed just as much emphasis on the *tegumi* elements of the art as it did upon the striking, and included throws, joint-locks, chokes, strangles, grips, counters etc. In *karate*’s early days bouts of *Kakedameshi* were used to test the skills learned. Combatants would interlock their arms. The aim was to knock your opponent to the floor with both *tegumi* and striking techniques. These were very different indeed from the striking only sparring of today.

Today *tegumi* is still practiced widely using a strict set of rules.

Boxer Rebellion

The Boxer Rebellion was a revolution which took place in China from 1898 to 1901. This was due in part to the Opium Wars. Beginning in 1839, Britain and other world powers fought with the Chinese over economic exploitation by Britain and missionary evangelism. Hatred for the church was so heated it led to the Taiyuan Massacre. This was a mass killing of foreign Christian missionaries and of local church members, including children. 48 Catholic missionaries and 18,000 Chinese Catholics were murdered as well as 222 Chinese Eastern Orthodox Christians and 182 Protestant missionaries and 500 Chinese Protestants. These were known as the China Martyrs of 1900. The group in the Boxer Rebellion was known as the Eight Nation Alliance and consisted of Japan, Russia, United Kingdom, France, United States, Germany, Italy and Austria-Hungary. The cost was the destruction of Chinese society, so that by 1900 China had ceased to exist except in name only. Many of the Chinese martial artists rebelled against what they perceived as foreign invasion of their country and were strongly anti-western. The leader of this rebellion was Ts’ao fu-T’ien, who stated he had been given an order by the Jade Emperor, a mythical Taoist deity, to remove Western Barbarians from China. In addition to the command, Ts’ao believed his martial artists had been given invincibility. The Boxers believed they were protected by secret shields against the enemy’s bullets and that spirit soldiers would descend from the heavens to help in their fight. Due to modern firearms, the Chinese suffered a devastating defeat and many martial arts styles and schools became extinct. One such school was the I Ho Ch’uan, or the Righteous and Harmonious Fist. This was a branch of the Pa Kua (Ba Gua), or Eight Diagrams system. In order to provide restitution to missionaries and Christian families whose property had been destroyed, American troops were guided through villages by the missionary William Ament. Boxers, or at least those identified as Boxers, were punished, even executed, and

their property confiscated. When Mark Twain read of this expedition, he wrote a series of scathing attacks on the "Reverend bandits of the American board." Realizing that we "must study history, or be doomed to repeat it," it would have been interesting to know how things would have gone if the Chinese had known about the Indian Dance in America. In both cases, false beliefs led to the utter destruction of thousands of persons by gunfire! However, the White Lotus Society fared no better when they attempted to overthrow the Manchu Dynasty. The Qing Dynasty was so weakened, that in 1911 it was overthrown and thus began the Chinese Republic.

Hanshi's Musings

Void → Tao → Tai Ch'i → Yin/Yang

From the absolute (void) is given the way (tao) through the supreme ultimate (tai ch'i) of stillness (in) and motion (yo).

Errata

Most karate exponents know the name of Takahara Peichin, the instructor of Sakagawa. However, *Peichin* was not his name, but a title. *Peichin* is an Okinawan honorific which is given to a *samurai* for distinguished service. In addition to Takahara, Sakagawa also studied with Kushanku. Sakagawa's most noted students were Macabe, Matsumora, Okuda and Matsumura Sokon, the last being the most famous.

In the early 30s, Okazaki achieved a brief literary fame when one of his students wrote a science-fiction story for the *Amazing Stories Quarterly* (now *Analog Science Fiction/Science Fact*) in which one of the characters was based on the professor himself.

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