

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

Ch'en Yuan-pin (*Chin Gempei*; 1587 – 1674)

Ch'en Yuan-pin was a Chinese ceramic master. He moved to Japan during the Edo period to escape the Mongol invasion and taught ceramics to the *Daimyō* at Owari Province. During his stay, he taught three *ronin* a form of ch'uan fa (Chiao Ti-Shu), which he had learned in China. The three *ronin* mentioned were Shichiroemon Fukuno, Jirozaemon Isogai and Yojiemon Miura. Later historians state he taught three tactics (not methods) to these *ronin*. Consequently, he is credited with introducing striking techniques to the Japanese as an art form in 1638. Realistically, he gave some impetus to the technical aspects of Japanese *jujutsu* through exchange of ideas between him and *jujutsu* masters. Fukuno had learned *Shinkage Ryū* from Sogen Yagyu and later *Tenshin Ryū Wajutsu* from Heisaemon Terada. Fukuno received the *menkyo kaiden* from *Tenshin Ryū*, made various changes based on Ch'en's teachings, and founded *Ryōi Shintō Ryū*, meaning "skillfully apply the mind and strike with ease." This style was also known as *Fukuno Ryū*. What is not usually mentioned is that this was done in collaboration with Matazaimon Ibaragi, who had studied the *Yagyu Ryū*. Matazaimon founded the *Isogai Ryū* and Miura Yojiemon founded the *Miura Ryū Yawara*, which developed into the *Seigo Ryū*. At least two of these *ronin* studied with Takuan, a Buddhist monk, whose name is affiliated with Musashi Miyamoto.

Chinte: "Hops"

The consensus of most historians is that the final hops (two or three, depending on who's teaching) at the end of *Chinte* are there because the original ending was lost or forgotten. However, they can be applied combatively, and in that respect are therefore "correct." The "Emperor's Seal" is the standing fist placed into the open palm, just as the openings of *Jion*, *Jitte* and *Ji-in*.

- Baker *Hanshi* postulates increased pressure being applied to *kote kudaki*. If applied against the opponent's right hand, the exponent would grip with the right hand (the "fist") and reinforce with the left hand (open) on top of the right. In conjunction with *kote kudaki*, the hop/s backward could be avoidance of a weapon (ergo, a chain) in the other hand.
- Put some one in *tekubi-dori ichi* or "goose neck" wrist escort then jump back. Use extreme care; tremendous pressure may be exerted.
- Apply a *hagai jime* (full nelson) then hop back. The neck is subjected to tremendous pressure ("neck crank").
- From *mae kubi hishigi* ("guillotine") under the right arm, bring your right hand to the end position. This twists the opponent's neck by ninety degrees. This may be exacerbated by pressing into the hypoglossal nerve with the left fingers before cranking. Obviously, there is also strangulation. Be extremely careful, as the hop/s backward create a great amount of pressure.
- *Gyaku hagai jime*, or reverse "full nelson." This is done against an attempted *morote gari* ("tackle," or "double leg takedown"). The first step back moves the leg away from the opponent. At the same time, let the arms drop down

and thread between the opponent's armpits and side. The open hand and fist make the "emperor's seal" somewhere on their back. The back of the opponent's head and neck are placed against your stomach and pressed slightly down. The pressure is great and the pain excruciating. The hop/s backward destroy all the opponent's balance and his or her weight is primarily supported against the stomach. Be extremely careful on the hop/s backward and be ready to let go.

- Place the opponent's wrist on your shoulder and apply *ude gatame* ("straight armpit"). The thumb side of the wrist is placed over the triceps tendon cutting into the nerves. The jump/s backward increase the stimulation of the nerves.

The first movement places the lock. The remaining hop/s take/s advantage of the position, even though it may not have worked at first.

***Kata Waza* or Techniques Within Form**

Following is a list of different types of technique found within *karate kata*:

- *Ashisabaki* are any movements of the feet to attain correct posture.
- *Taisabaki*, includes any movement of the body for positioning, but usually refers to pivots.

Ashisabaki refers to the feet or legs (lower body) and *tai sabaki* refers to the upper body.

- *Kihon-waza* would include, but not be limited to, blocking (*uke waza*), kicking (*keri waza*) and punching (*tsuki waza*).
- *Kansetsu-waza* joint manipulation and limb entanglement
- *Katame-waza* pinning/restraining techniques. The principles may be used with *ne-waza*, or ground fighting and grappling techniques and escapes (*nige* or *nogare kata*) and reversals (*gyaku-waza*).
- *Tori-te waza* is used to refer to seizing nerves and attacking tendons.
- *Kyusho-jutsu* is attacking anatomically vulnerable points (*ate dokoro*) with *atemi waza*, or body hitting techniques.
- *Shime-waza* is blood and air deprivation through strikes or sustained pressure.
- *Nage-waza* are throws by means of balance displacement (*kuzushi*).

If any of these basic components are missing, you are not learning *kata*, you are simply dancing.

***Tomari-te Kata* or Forms of the *Tomari* "Hand"**

The purest tradition states that the following *kata* were those used by *Tomari-te*: *Naifanchi*, *Passai*, *Chinto*, *Jitte*, *Jiin*, *Jion*, *Chintei*, *Wanshu*, *Rohai* and *Wandun*. Later, in the 20th century, four others from Taiwan were believed to have been added: *Chinpe*, *Chinsu*, *Juma*, and *Uenibu*. There is also a *kata* known as *Ananku* or *Ananko* that was probably an old *kata* of *Tomari* which was restored by Kyan Chotoku around 1895. Most of these *kata* belongs to the Fujian Monk Fist and Crane Fist systems. *Wanduan* means "the King's Way," and refers to the name of Okinawa's greatest fighting king. *Wanduan* is included in Pat McCarthy's book, *Classical Kata of Okinawan Karate*. *Chinpe* and *Chinsu* (which may be seen on "You Tube") are considered "sister" *kata* of *Chinto* and *Chinte*. *Chinsu* means "Hand in Battle," and bears a similarity to *Shotokan's Sochin*. *Juma* (aka *Jumu*) means "Ten Dreams," and is a very short *kata*, similar to *Sanchin*.

Miscellaneous

Orenji is the Japanese pronunciation for the English “orange”; however, the Japanese version is *daidaiiro* (*daidai* = orange + *iro* + color; i.e. the color orange).

Inka is an official seal for documents; *hanko* is a personal seal, often made of ivory, used by individual Japanese to sign all letters or documents. With the inka, half of the seal was stamped in a “ledger,” and the other half on the “contract.”

Zen in Japanese is Chan (Ch’an) in Chinese and Son in Korean.

Isshin is usually translated as “one heart,” as in *Isshin Ryū*, or One Heart Style. However, its extended meaning is “oneness of concentration with undisturbed attention.”

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