

Midori Yama Budokai: *Hanshi's Corner*

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Ichi go, ichi e: One life, one meeting

“Power is created in the mind, rooted in the feet, developed in the legs, directed by the hips, transferred through the torso, focused in the feet or hands, and felt in the spirit.”

Unknown

Bujutsu: Martial Arts; Budo: Martial Ways

Budo, as an art, is the method of arriving at self-realization and true self-expression. This is a realization of the spiritual sense of self in the philosophical rather than religious sense of the word. The true value of any art form is the discovery and development of the potential within the artist him- or herself. The martial arts are a formulated means by which, through diligent practice, you will attain unique ability in three ways. First, you will gain a high level of physical proficiency. Second, you will develop a tranquil yet superior mental discipline. Finally, there will be a measurable degree of spiritual enlightenment. Development in all of these will result in the principles of sound moral character. Bodhidharma is said to have told Emperor Wu that, “Purity and truth, depth and fulfillment...[and] Being wrapped in thought in the midst of stillness” were what was good. This was echoed centuries later in the quote by Horace Greeley: “Fame is vapor; popularity an accident; riches take wings. Only one thing endures and that is character.” Funakoshi Gichin, when he changed karate (Tang Hand) to karate (empty hand) stated that it meant “rendering oneself empty,” referring to the character building aspects of karate. In regard to the spiritual aspects, Funakoshi wrote: “As a mirror’s polished surface reflects whatever stands before it, and a quiet valley carries even small sounds, so must the student of karate render his mind empty of selfishness and wickedness in an effort to react appropriately toward anything he might encounter. This is the meaning of *kara*, or “empty,” of karate.” It must always be remembered that the limbs are not the motivators of the movement. They transmit the movement. The motivator is the mind and the body is the executor and the limbs are the transmitters. All parts must work as one unit. One must first believe in order to accomplish. When meeting an opponent, it is the mind which must first be defeated, for the mind must be conquered before the body falls. However, it is the exponent’s mind which must first be conquered: “Do not blame others nor hate them. Be afraid only of your lack of security.” – Ueshiba Morihei

Based on *Handbook of the Martial Arts and Self-Defense* by William Logan and Herman Petras

Inasu is an evasion of an on-coming attack by removing the body from the line of attack, and refers to any form of dodging the opponent. This includes stepping movements, bobbing and weaving, pulling back and twisting aside.

Koshi o ireru translates as "putting in the hip," and refers to using the strongest muscles of the body to propel the body forward and apply technique.

Chaku-gan refers to focused eye contact. One is aware of the entire opponent; also, one focuses on the target as part of *kime*.

Kote kitai refers to the conditioning of the forearms to make blocks stronger. Although there is a method for a person conditioning by him- or herself, the usual method is done

with a partner, alternating between a down-block and an inside-out block. Using these blocks conditions the little-finger and thumb side of the forearm.

Ashi tanden (“forging the feet and legs”) refers to conditioning the feet and legs. This includes the use of the *makiwari* to condition the weapons, as well as shin-to-shin to strengthen the shin for offense and defense.

Te o kaete means to change hands; similar to *ashi o kaete*, or changing the feet. This usually refers to parrying with one hand, then grabbing with the other. *Tori* will parry (*te nagashi*) with the left hand, then grab hold with the right hand, and follow up with an attack with the left hand.

Bogyo Roku Kyodo are the six basic defensive actions. Traditional systems use the old names of techniques such as *Age Te*, *Harai Te* (or *Gedan Barai*), *Soto Yoko Te*, *Uchi Yoko Te*, *Shuto Te*, and *Sukui Te*. In general, substitute “age” for “te,” and you will have the modern terminology: *age uke*, *soto uke*, *uchi uke*, *sukui uke*.

Tai Sabaki: Body Movement

Body movement involves the following six categories:

1. Carriage of the head

You should always carry your head as though carried by your hip region. This is similar to the Tai Ch'i Chuan adage to feel as “though the head were suspended by a string.” The idea is that the head does not feel heavy, but feels light and mobile. Always remember that where the head turns, the body will follow. As an adjunct, the shoulders and hips should align when performing a technique.

2. Use of the eyes

Keep your eyes slightly narrowed. This is similar to narrowing the diaphragm in the camera lens to bring the subject in more clearly. In addition, narrowing the eyes prevents the opponent from “reading” what we are going to do. (I know: mixing of metaphors – live with it...) Conversely, if you want to know what your opponent is up to, read it in his or her eyes. As previously mentioned, when the attack is real, the pupils dilate.

3. Breath control

If your breath is disorderly you will be spiritually agitated and unable to make accurate judgments. Remember that “spiritual,” derives from “spirit,” which originally meant “breath.” This means, of course, that your techniques will not have the effect they should. Restore calm to your spirit by stabilizing your breathing, and maintain that calm by tensing your abdomen and concentrating your strength there.

4. Use of your torso

This is the way you handle your upper body. You can twist it, bend it forward, or lean it backward to escape your opponent's attack. Conversely, you may use the same movements to attack your opponent.

5. Hand movements (Arm movement is included in the meaning of hand movement.)

By this we mean the way you use your hands in general, the way you hold them, push with them, and pull with them.

6. Foot movements

This includes all of the advance-retreat movements and any other foot actions, such as swinging them around, clipping, sweeping, hooking and all other

movements performed in conjunction with the movements of the rest of your body.

Aikido Kaeshi Waza (Counter Techniques) 29 April [19]82 “Doc” Williamson

kote gaeshi wrist overturn	→ pivot at shoulder	→ kote gaeshi wrist overturn
kote gaeshi wrist overturn	→ spin under	→ mae shihō nage front four corners throw
(migi) kote gaeshi (right) wrist overturn	→	→ (hidari) do gaeshi (left) trunk overturn
kote gaeshi wrist overturn	→	→ robuse (renraku!) rowing (variation!)
kote kudaki wrist overturn	→ (arm across chest) <u>hidari</u> ushiro maware left rear 180o turn	→ kote gaeshi wrist overturn

Shihō Kata: Four Corners Form

The following is a nice training drill using the basics in the four cardinal directions while basically remaining in the same spot. It is taught by J. Allen Queen, a *Shotokan sensei* of Britain. Begin with a bow and move into a ready position. From here, step forward into a left front stance with a left down block. Do a right front kick and return the right leg to the rear, moving back into a left front stance. Perform a right reverse, then left front punch. Both are done at mid-level. This would be *chudan nirenzuki*. Turn to the left, moving into a left front stance while doing a left rising block. Leave the arm in its blocking position and perform a right front kick, moving the leg to the rear after completing the kick. You are in a left front stance to the left of the starting position. Do a right reverse, then a left front punch, both performed at high level. This would be *jodan ni ren zuki*. Pivot 180o to the right side of the starting position, moving into a right front stance. Do an inside-out middle block with the right arm, palm facing up. Do a left front kick to the middle level, returning the leg to the rear after completing the kick. Follow the kick with a high level left reverse punch and right front punch to the low level (head-groin). This would be *joge niren zuki*. Turn 90o to the right, moving into a right front stance facing the rear of the starting position. Perform a low-level cross block (X-block). Do a left front kick, while blocking inside-out with the right arm, palm facing up. Return the left leg to the rear (toward the front of the starting position), and perform a left reverse inside-out block, with the palm facing up. Perform three successive mid-level punches – right, left, right. This would be *chudan san ren zuki*. Bring the left leg to the rear, moving into the original ready stance, and close with a bow.

Desiderata (Things Desired)

The following is a prose poem written in Terre Haute, Indiana by Max Ehrmann in the 1920's. Ehrmann received a degree in English, and later studied law, becoming an attorney. He was also a poet and philosopher. Read it carefully, and realize that it was written by one who intuited the way of the warrior...It was used by U.S. Army psychiatrist, Merrill Moore, as an adjunct to his therapy with WWII soldiers.

Go placidly amid the noise and haste,
and remember what peace there may be in silence.

As far as possible, without surrender,
be on good terms with all persons.
Speak your truth quietly and clearly;
and listen to others, even dull and ignorant;
they too have their story.

Avoid loud and aggressive persons;
they are vexations to the spirit.
If you compare yourself with others,
you may become vain and bitter;
for always there will be greater
and lesser persons than yourself.

Enjoy your achievements as well as your plans.
Keep interested in your own career, however humble;
it is a real possession in the changing fortunes of time.
Exercise caution in your business affairs;
for the world is full of trickery.

But let this not blind you to what virtue there is;
many persons strive for high ideals;
and everywhere life is full of heroism.

Be yourself. Especially, do not feign affection.
Neither be cynical about love for in the
face of all aridity and disenchantment
it is perennial as the grass.

Take kindly the counsel of the years,
gracefully surrendering the things of youth.
Nurture strength of spirit to shield you in
sudden misfortune. But do not distress yourself
with imaginings. Many fears are born of fatigue
and loneliness. Beyond a wholesome discipline,
be gentle with yourself.

You are a child of the universe,

no less than the trees and the stars;
you have a right to be here.
And whether or not it is clear to you,
no doubt the universe is unfolding as it should.

Therefore be at peace with God,
whatever you conceive Him to be,
and whatever your labors and aspirations,
in the noisy confusion of life, keep peace with your soul.

With all its shams, drudgery,
and broken dreams,
it is still a beautiful world.
Be cheerful. Strive to be happy.

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