

## Midori Yama Budokai: *Hanshi's Corner*

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March 2016

*Ichi go, ichi e: One life, one meeting*

### ***Daito-ryu Aiki-jujutsu: Great Eastern School of Aiki-jujutsu***

This school became widely known in the early twentieth century. Takeda Sokaku was recognized as its headmaster. In addition to the *Daito-ryu*, Takeda also studied the art of *sumo* and *Kashima Shinden Jikishinkage-ryu*. Tradition contends the school was centuries old, but there are no known records before Takeda, who may be thought of as either the founder of the art or the restorer of a previous art. Traditionally, *Daito-ryu* is considered a direct lineage which began with Shinra Saburo Minamoto no Yoshimitsu (1045 – 1127). This samurai was descended from the 56<sup>th</sup> imperial ruler of Japan (Emperor Seiwa), and the name of the style is from the name of the mansion in which Yoshimitsu lived as a child (*Daito*). Legend has it that Yoshimitsu dissected the corpses of men killed in battle to gain knowledge of joint-locking techniques and *kyusho-jujutsu*, or vital point striking. The knowledge gained by Yoshimitsu was added to the empty-handed martial art of *tegoi*, a forerunner of *sumo*. As was usual, this was taught as a family art. Yoshimitsu's great-grandson, Nobuyoshi, took the surname of Takeda, which has been the family name to the present day. After the deaths of Takeda Shingen and Takeda Katsuyori, the family relocated to Aizu from the Kai Province. The deaths of the Takeda were due to opposing Ieyasu Tokugawa and Nobunaga Oda. It was this move and subsequent events that shaped the 19<sup>th</sup> century *Daito-ryu Aiki-jujutsu*. Takeda Kenshoin adopted Ieyasu's grandson, Komatsumaru. Komatsumaru studied and mastered the Takeda family martial art, and was then adopted by Hoshina Masamitsu. Komatsumaru changed his name to Hoshina Masayuki and became the governor of Aizu. At this time, Komatsumaru (Masayuki) issued a mandate that all subsequent rulers of Aizu would study both *Ono-ha Itto-ryu*, and the art of *oshikiuchi*. *Oshikiuchi* was developed by Komatsumaru for shogunate counselors and retainers. It was designed to be used within the palace. These arts were incorporated into the Takeda family art. It was these combined arts which Takeda Sokaku began teaching to non-family members. In addition to the aforementioned arts, Takeda had also studied swordsmanship and spearmanship with his father (Takeda Sokichi). He had been an *uchi deshi* (live-in student) of Sakakibara Kenkichi of the *Kashima Shinden Jikishinkage-ryu*. Upon Sokaku's death, his third son, Takeda Tokimune, became the headmaster. Tokimune referred to what he taught as *Daito-ryu Aikibudo*, which included sword techniques of the *Ono-ha Itto-ryu*. Tokimune was also the first to use *kyu* and *dan* rankings. At Tokimune's death, he had not chosen an official successor, consequently the art divided into several different groups – which seems to be the case. These organizations are as follows. First is the Tokimune branch which itself has divided into two separate groups. Katsuyuki Kondo refers to his school as *Daito-ryu* “mainline,” and is greatly supported by the martial arts community. Shigemitsu Kato and Gunpachi Arisawa refer to their branch as *Nihon Daito-ryu Aikibudo Daito Kai*. The second major branch was founded by Hisa Takuma and is called *Takumakai* and is the second largest group of *Daito-ryu*. There are two branches from this organization as well. The first is led by Ogami Kenkichi, called the

*Daibukan*. The second, *Hakuho-ryu*, was founded by Okabayashi Shogen who had been instrumental in the founding of the *Takumakai*. The *Kodokai* is the third branch. Its founders were students of Kodo Horikawa. This group is headed by Inoue Yasuke who received the *menkyo kaiden* from Horikawa. Both Inoue and Horikawa had studied directly with Takeda Sokaku. Once again, two separate branches came from the major school. The first was the *Daito-ryu Aiki-jujutsu Roppokai*, founded by Okamoto Seigo. Second was the *Bokuyokan* founded by Yonezawa Katsumi. The final major group was headed by Sagawa Yuki Yoshi who had studied directly with Takeda Sokaku and received the *kyoju dairi* (teaching license), as Sokaku did not give the *menkyo kaiden* (certificate of mastery) at that time. Many martial artists considered Sagawa to be one of Sokaku's most accomplished students. There are six categories of techniques, divided into *omote* ("front") and *ura* ("back"). The first set consists of 118 techniques and is called *Hiden Mokuroku* or Secret Syllabus. The second set contains 53 techniques of *Aiki no Jutsu* or the Science of Joining Spirit. Third are the 36 techniques of *Hiden Okugi* or Inner Mysteries. The fourth group is the 84 Techniques of Self-defense (*Goshin yo no te*). The 477 Explanations of the Inheritance (*Kaishaku Soden*) comprise the fifth group, and the sixth, *Menkyo Kaiden*, has 88 techniques. The *Takumakai* has added a seventh, which is known as *Daito-ryu Aiki Nitō-ryu Hiden*. This group has published the *Soden*, which is comprised of eleven training manuals with photographs of both Takeda Sokaku and Ueshiba Morihei performing techniques. Three other groups claim descent from Takeda. The first is the Korean art of Hapkido, founded by Choi Young Sul. The second is the Japanese art of *Hakko-ryu* (Eight-light System), founded by Okuyama Yoshiharu, and the third is *Shorinji Kempo*, founded by Nakano Michiomi, who later changed his name to So Doshin.

For more information look up Daito-ryu Aiki-jujutsu in Wikipedia, from which the above is derived.

### ***Kata: Form; Bunkai: Application***

Ashely Croft, *Sensei*, has written an excellent book on *kata: Shotokan Karate, Unravelling the Kata*. One of its unusual features is the inclusion of *Taikyoku Shodan*. As with others it also has all five *Heian*. Under the heading (chapter 5), "What Are Kata and the Benefits of Practice," he gives physical fitness – not unusual. However, what is unique is that he breaks physical fitness into ten individual components, including a definition for each. They are as follows: "**Agility** [is the a]bility to perform a series of explosive power movements [and] to stop and change the body's direction rapidly...**Balance** [is the a]bility to control the body's position while either stationary or moving...**Coordination** [is the a]bility to perform complex motor skills...[and] includes hand-eye coordination...**Strength** [is the a]bility of a muscle or group of muscles to exert force for a short period...**Flexibility** [is the a]bility to achieve an extended range of movements around a joint...**Power** [is the a]bility to exert maximum muscular contraction instantly in an explosive burst of movements...**Local Muscular Endurance** [is] a single muscle's ability to perform sustained activity or contraction...**Cardiovascular Aerobic Capacity** [is the a]bility to exercise for a prolonged period without rest or tiring...**Reaction Time** [is the t]ime taken to respond to a signal...**Speed** [is the a]bility to perform a movement quickly." Croft *Sensei* continues: "Once the pattern of a kata has been sufficiently mastered it can be practised [sic] at the correct timing. This will include fast, explosive movements in combination with subtler, softer movements and, on occasion, the use of dynamic tension, utilizing a variety of the

karate stances. Practising [sic] the kata in this way will aid the development of each of the ten elements described above.” Following “Physical Fitness,” is “Development of Skill,” which gives a very detailed explanation of how *shi-ki-chikara* works, though not using these terms. The concept is explained in terms of how the brain functions. The above is only a small portion of the explanations given, and covers two pages of a one-hundred, fifty-four page book. Also included are Patrick McCarthy *Sensei*’s thirty-six “habitual acts of physical violence” (HAPV), and a chapter on vital point striking, covering thirty-nine of the main points, how to strike them and the results of those strikes. Many of these points are related to the points associated with acupuncture, as well as with some of the thirty-two points listed in the *Bubishi*. Amazingly, the cost is reasonable, especially for the information contained within. If you are interested in *kata bunkai*, or simply in karate, your Professor highly recommends this book for your library.

**From: *An Encyclopedia of Judo (Jujutsu)* by Professor Ron Rogers**

NOTE: Three aspects are necessary for a technique (*waza* or *gi*) to be done correctly. The first is *kiai* or display of proper spirit. Second is *maai* or judgment of engagement distance. The third is *riai* or performance of appropriate action. If these are achieved, *zanshin* will come of itself. In keeping with these aspects of *ri* or universal truth as contrasted with *ji* or a particular event: *Ri* is natural, formless and based on an inner principle; *ji* is an imitation of *ri* having form and based on technique. *Ri ji mu ge* means that *ri* contains the potentiality of an infinity of actions (*ji*). *Ji ji mu ge* means that each single technique when demonstrated by a real master displays all the others to an eye that can see. *Shinki kiitsu* or the method of uniting soul and turn of mind is also three-fold. First is *shin* (also called *shi*) which is the notion or thought of doing a technique. Second is *ki* or the feel of imitating and continuing the movement concerning distance (*maai*) and timing (*hyoshi*). Last is *chikara* (also called *ryoku*) which is the actual making of the technique. For a throw, this would be *kake*. These may be thought of as the mental aspects of *kuzushi*, *tsukuri* and *kake*. *Ryoku* (strength), or the *id*, is physical. *Ki* (consciousness), or the ego, is psychophysical. *Shin* or *shi* (mind or soul) is psychological. *Isshin* (one heart) means to throw oneself wholly into action without any other thought (“to take up the sword and die!”) *Zanshin* (remaining heart) means to maintain some awareness. For more about *kiai* see the following section.

NOTE: In all forms of Japanese martial arts, the term of “*kiai*” is frequently mentioned. Outwardly, it is “simply a shout,” but it has applications, physically and mentally, as well as spiritually, at higher levels of the art. *Kiai* is the art or science of using *ki*. *Kiai* is controlled by the hara with *fukushiki kokyū* or deep abdominal breathing. *Kiai* is the forceful inner and outer projection of *kokyū* and *ki ryoku* (ki power), indicating the level of one’s coordination of body and mind. It is a perfectly concentrated burst of energy, only part of which is audible. *Riai* is the theoretical basis of *budō*, based on the manifestation of the theory of the sword.

***Oyo Waza***

These techniques are applications which are interpreted from *kata* according to a given condition. As mentioned in a previous newsletter, the three lunge punches in *Heian Shodan* may be interpreted as *sanren zuki* (*maete zuki*; *gyaku zuki*; *maete zuki*), or three

continuation thrusts (front hand thrust; reverse thrust; front hand thrust). For those with a boxing background they could be, as previously mentioned, a left jab, straight right and a hook punch. The principle (continuous barrage of techniques) is the same; it is the interpreted application which differs.

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