

Midori Yama Budokai: *Hanshi's Corner*

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Ichi go, ichi e: One life, one meeting

The Martial Arts of Ancient Greece

Sub-titled: *Modern Fighting Techniques from the Age of Alexander*, this book is unique in numerous ways. The authors, Kostas Dervenis and Nektarios Lykiardopoulos, contend that Alexander did spread a part of the Greek teachings throughout the East, but not the physical teachings. These authors believe that the breathing teachings used by most traditional martial arts were Alexander's legacy. Also, these authors contend that Greece's Pankration was used for sport. Pammachon was the combative form used to train for actual combat! The three primary differences between the two were that Pammachon used weapons, did not take place on the ground and was not interested in "control," but in killing the opponent. According to Dervenis and Lykiardopoulos, Alexander did not believe in the effectiveness of Pankration for combat training! As your Hanshi Emeritus teaches, the ground is not where you want to be in a Combative Situation! This is based on the "wolf pack" theory. When the alpha wolf is challenged, as long as he remains on his feet, he is safe from group attack. However, when he is knocked to the ground that is the signal for all the wolves to attack. It should be noted that humans are not quite as honorable as wolves, so a group attack may occur while standing, but you may be assured that when you "hit the ground," others will take their "cheap shots." Groundwork and submission holds are for sport only! In regards to the actual techniques, the authors have used paintings on walls and vases, as well as statues and bas-reliefs as guides to what was actually used. For any martial artist, this is one of the best reference books on combat and sport, as well as the historical beginnings of one of the first forms of martial arts.

"Rack Kick or Close-quarters Kick"

This technique differs from the conventional rear roundhouse kick [*ushiro mawashi geri*] in that it uses the complete sole of the foot, rather than just the rear heel. In addition, the kick is not a "spinning" one as for the conventional roundhouse.

For training purposes, *tori* begins with his back to the [heavy] bag, feet placed in a natural stance. *Tori* takes one step with the left foot, then with the right foot. This second step is modified in that *tori's* right foot is placed ***in front*** of the left foot. *Tori* then raises his right foot in a "cocked" position and *twists* the hips strongly to the right, slamming the sole of the foot [*sokutei*] into the bag.

Note that tori's right foot conforms to the curve of the bag! This technique and a similar one using the heel [*ushiro kakato*] may be used from a close position ("quarter-round"). (*Jujutsu*, Volume I, page 16, II-D-3).

This is essentially the same as the preceding, except for the portion of the body used as a weapon and the direction of the kick. Rather than a true turn, the kick becomes a rear thrust kick.

This kick is usually used as a follow-up from another kick. For practice, we will assume a side kick [*yoko geri*]. *Tori* performs a right side kick with the foot edge [*migi sokuto*], which *uke* blocks, spinning *tori* left forward. *Tori* places the right foot to the rear

side of his or her left as though for left *sanchin dachi*. From this point, *tori* pivots rearward on the right foot, bending his or her left leg at the knee at a 90o angle. *Tori* continues “wheeling” rearward and hits *uke* in the middle area [*chudan*] with the left rear heel [*hidari ushiro kakato*]. The final kick is very similar to a rear rack kick using the sole of the foot. Using the sole makes the kick a “rack” kick. The major difference is that *tori* continues his or her “wheeling” motion, forcing his or her body to face *uke* at the completion. That is, s/he does a 360o pivot from his/her original kick. *Tori*’s leg remains bent throughout. It does **not** straighten.

Note: The placement of the hands is extremely important. They must be held in close to the chest. The right fist is toward *tori*’s left side and the left fist toward *uke*’s right side. If *tori* is kicking with the left foot, the right arm must **not** swing out and back.

The knee is down with the leg close to the body. *Tori* hits with the outside arch or heel of the foot. The technique is performed from the reverse “T” stance [*gyaku teiji dachi*]. *Tori* brings the inside of his or her right foot to the front of the left toes, forming a “T” shape. The toes are pointed toward the plantar arch **not** heel to plantar arch. *Tori* then “swings” the left heel upward into *uke*’s groin with a **driving motion**.

Tori must move into *gyaku teiji dachi* to weaken *uke*’s grip and increase the amount of room in which to perform the kick.

Snake Hand [*Mamushite*]

This technique is designed for use with the bent wrist strike [or block] (*kakuto uchi* [*uke*]). The blow is made with the fingers held flat (palm down), traveling in an arc like the striking of a snake’s head. This is **not** the same as the chicken beak (*keiko*, also called *washide*, or eagle’s hand). [In *washide*, the bunched fingers are compared to the eagle’s beak, not the talons!] The fingers are not “bunched,” but “flat.” (*Jujutsu*, Volume II, page 144, I-C-5) **Kuden:** “The fingers are not held rigid as in *karate*’s spear hand [*nukite*], but loose.” [The rising bent wrist (*kakuto*), places the arm in position for the strike with the snake hand. The shape of the arm is as that of a coiled snake. From this position, the fingers snap forward as though a snake were striking. Wilson *Kancho* used this for defense against an attack with a knife, or thrust with a short staff (*hanbo*).]

Joshi Goshin-jutsu: Women’s Self-defense

One of the methods of self-defense taught to women was that of arching the back and throwing the opponent to one side. However, during an especially heinous series of attacks, Wilson *Kancho* elaborated on the use of this technique. Should an attacker enter the woman’s bedroom and pin her beneath the sheet, this technique would be of little use, as most women tuck the sheet under the mattress. A simple method of having this technique available was to keep the sheet loose so the arching of the back could be used. It should be said that the same method of entrapment could be used to restrain a man so as to render him unconscious.

Take Shigemichi

You may ask: “Who is Take Shigemichi?” You know him better as Steven Seagal. Steven Seagal is the actor; Take Shigemichi is the Aikido instructor. Seagal uses his adoptive Japanese name in the world of *Aikido*. Take is the family name of his first wife and parents-in-law. Seagal *Sensei* was born 10 April 1952 in Detroit, Michigan. In 1957

the Seagals moved to Fullerton, CA, and two years later at the age of seven, Steven began training in *karate*. His instructor was Fumio Demura. Around the age of fifteen, the young Seagal began training with *Aikido* master Kyoshi Ishitaki *Shihan* at the Orange County Aikikai. At age seventeen, Steven Seagal left for Japan to study *Aikido*. For six years, he trained eight hours a day. During this time he began studying the religion of Ueshiba *O Sensei*, the *Omoto-Kyo* sect of *Shinto*. He was rapidly promoted to 5th degree black belt (*Godan*) as head instructor of his parents-in-law's *dojo*, and in 1975 he became the first American to open an *Aikido dojo* in Japan. In 1983, he opened Tenshin Bugei Gakuen Dojo in Sherman Oaks, Ca. His *uchideshi* from Japan, Matsuoka Haruo *Sensei*, handles much of the administrative and instructional responsibilities. During his participation in the 33rd All Japan Aikido Demonstration Festival, he was promoted to 7th degree black belt (*Shichidan*) by Ueshiba *Doshu*, *O Sensei*'s son. Seagal is also a priest in the *Shinto* religion and has been proclaimed a *tulku* by a Tibetan priest.

Violations in Judo Tournament

There are four levels of violation in the world of tournament *judo*. Although these levels are known from slight to extreme, the actual meanings of the phrases are not that well known. I am indebted to Steve Scott *Sensei* for his excellent explanations in one of his former newsletters!

“**Shido**,” is composed of “*shi*” (finger) and “*do*” (guide), and literally means to point out. This is a mild admonition to be careful and not violate the rules. It may be presumed that you are not being accused of deliberate wrong doing, but being warned not to do so.

“**Chui**,” is made up of “*chu*” (critical comment) and “*i*” (intention). In this instance, it is presumed that you did know what you did is a violation, and are being told not to do so as your actions are being watched.

“**Keikoku**” is a stronger admonition, comprised of “*kei*” (strong statement of direct command) and “*oku*” refers to the announcement of a direct order. In this case, you have been warned that the referee no longer has any doubt that you are deliberately disobeying the rules, and are being told: “Don't do that, again!”

“**Hansoku make**” is the extreme violation of the rules. “*Han*” means “against” or “defying” and “*soku*” means “rule” or “code of conduct.” In essence, you have gone against the rules, or more importantly, defied the *judo* code of conduct. *Hansoku make* refers to an intentional violation of the high standards of *judo*'s moral code. In most traditional *dojo*, this means you will not be coming back!

Terminology

Ato-uchi means delayed strike (feinting).

Dojo-cho means leader of the *dojo*.

Hahashi means barefoot.

Iro-obi means colored belt (of an experienced student).

Kenshusei are ones expected to become teachers.

Omoi means heavy.

Shisho rei refers to bowing together.

Shuchu suru to concentrate or devote undivided attention.

Phrases

“Karada o shite seishin ni jujun narashimeru jutsu” is the art of making the body obedient to the mind.

“Kurisumasutanoshii” is “Merry Christmas.”

“Shinen Omedeto!” is “Happy New Year!”

“Shin no Shin” means “Mind in thought.”

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