

Midori Yama Budokai: *Hanshi's Corner*

Written by Professor Ron Rogers

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Ichi go, ichi e: One life, one meeting

For you see, each day I love you more today than yesterday and less than tomorrow.

Rosemonde Gerard

Tachi to Kamae: Stance and Posture (Attitude)

In the 1938 text, *Karate-Do Taiken*, Funakoshi Gichin *Shihan* made the comment: “Basic fixed stances are for beginners, later one stands in natural stances.” This was the 17th of his 20 Precepts. First, it must be realized that it was Funakoshi’s son, Gigo (Yoshitaka), who formalized *Shotokan*’s long, deep stances. The reasoning was that none of that era’s karateka were going to survive WWII, so the greatest gain in the least amount of time was the goal. Second, we must look to one of China’s internal arts (*nei dan*), Taijiquan (T’ai Chi Ch’uan) for more enlightenment. Taiji theory refers to “three heights and three postures.” The three heights (stance) of practice are: low stance (Di Shi), middle high stance (Zhong Shi) and high stance (Gao Shi). A beginner utilizes the low stance to build strength in the legs for a stronger root (more stable balance). In conjunction with the high stance, the beginner uses large postures (Da Jia) to learn relaxation and pliability (softness/gentleness). When a strong stance and relaxed movements are learned, the student moves on to a middle high stance and middle size posture. During this portion of training, the student learns to step firmly, store and utilize Jin (a combination of muscular power [Li/Japanese: *Ri/Ryoku/Chikara*] and Qi (Chi/Japanese: *Ki*). Also the mind is taught, through meditation and visualization, how to circulate *ki* throughout the body. At this stage one looks for the meaning (martial application) of every movement, as well as developing the ability to read the initiative of the opponent. The highest level of Taiji is a high stance with small circles. This level helps conserve energy to a maximum level, as endurance has always been a critical factor in a prolonged confrontation. Also at this level the body is most relaxed and the mind most focused. Sensitivity and alertness should be extremely sharp. Musashi Miyamoto stated that “the fighting step should be the everyday step and the everyday step should be the fighting step.” Kano Jigoro *Shihan* expressed it best as “maximum efficiency with minimum effort.”

Wilson Kancho

Following is a list of the arts studied (and taught) by Wilson *Kancho*. *Kodokan Judo*; *Shotokan Karate*; *Aikido*; Eagle Claw; Long Fist; Pa Kua; Chin-na; *Cheena-Aida Jujutsu*; *Daito Ryu Aiki Jujutsu*.

Kakushite: “Hidden Techniques”

As with so many terms, *kakushite* has taken on meanings not originally intended. The extended meanings are not necessarily “wrong,” but they can be misleading. Originally, the meaning was one of techniques omitted in the *kata*. The abbreviated (iconic) form was given in the *kata* with the understanding that the omitted portions would be taught and therefore known by the practitioner. For example, any movement involving a wrist or armlock was shown in the *kata* (the “stacked hands” on the hip, for example), but

previous movements to “loosen/weaken” the opponent were not shown in the *kata*. In this instance the “hidden movements” were not actually hidden, but were simply omitted. Secondly, movements which were not hidden, but the application not explicit, were also referred to as *kakushite*. For example in *Heian II* the right foot placed on the mat after the *yoko geri keage* (movement seven) is such a movement. The inside of the right foot is placed in back of the opponent’s right (advanced) foot. When the right knee is bent for a rear stance, pressure is placed against the opponent’s right knee, locking it. The actual movement is not “hidden,” but its use is not readily apparent. All too often today, the term is used to include any technique placed in the *kata* to make the technique fit the exponent’s expectation. For example, after the *manji kamae* (*jodan uke/gedan barai*), modern exponents include a rear kick as a finishing move, without regard to the next movement in the *kata*. Kicks may be done at any appropriate point in the *kata* (this is one of the advanced training methods!), but appropriate is the key word. All too often movements are included because the original movement is misunderstood. *Kata* may best be understood as mnemonic, rather than fixed movements. One interpretation of “*kata*” is “pattern.” A pattern is something used as a guide, and is not the same for everyone. There are *kakushite* in *kata*, but they are appropriate movements within the context of the main movement.

JUDO NO SHIAI or Trial Meeting (Contest) in *Judo*

There are three main causes of defeat:

- *Futanren* or insufficient training.
- *Mikuzure* (literally, to see and crumble) or being mentally defeated by the appearance of an opponent (“psyched out”).
- *Kiki-oji* (literally, to hear and tremble) or being defeated by an opponent’s reputation.

The formula for victory is four-fold:

- *Ichi-gan* – first, eyes. This is awareness, concentration, and care.
- *Ni-soku* – second, legs. Having strong and durable legs (stamina).
- *San-tan* – third, courage.
- *Shi-riki* – fourth, strength.

Bushido: Way of the Warrior

Bushido was the moral, ethical code of the *bushi*. Way of the warrior. It was formulated c. the 14th century by the warrior *Yamagei Yoku*. It is a compilation of Confucianism and Zen. It is *budo*’s magnanimity.

Contains seven essential principles:

- *Gi*, the right decision, taken with equanimity, the right attitude, the truth;
- *Yu*, bravery tinged with heroism;
- *Jin*, universal love, benevolence toward mankind, compassion;
- *Rei*, right action, a most essential quality, courtesy;
- *Makoto*, utter sincerity or truthfulness;
- *Meiyo*, honor and glory;
- *Chugo*, devotion and loyalty.

The virtues of the *bushi* are:

- *Doryo* or magnanimity
- *Shiki* or resolution

- *Onsha* or generosity or tolerance
- *Fudō* or posture and attitude; immutability
- *Giri* or duty; sense of duty or gratitude toward the one/s responsible for one's education; respect for the master, the ancestors and tradition.
- *Ninjo* (or *ninyo*) magnanimity on a different level to *doryō*. Human feeling; sympathy, kindness. Humanitarianism or compassion toward others. This attenuates and counterbalances the violent, rough side. These must take second place when in conflict with duty.

Bushi no nasake is the gentleness of the warrior. This was the concept that even the most powerful and strongest individual should be sympathetic and fair to everyone. It was the warrior's sense of mercy or benevolence.

Taken from *An Encyclopedia of Judo (Jujutsu)* by Professor Ron Rogers.

Native American Martial Arts

One style, known as Cla'shiha, is being taught by William Banks and Stephen Alimonda, of Tampa, Florida. Cla'shiha, was practiced by the Algonquin people, especially the Mohawk tribe of the New York area. It has belonged to the family of Mateos Farnham and taught to Shannon Maloy, William Banks, and Steven Alimonda. It is described, by Banks, as a system of "the immediate and complete dispatch of a physical threat" requiring "very minimal training time."

Movie Star Martial Artists

Knife specialists of Navy Seal Team 6 and Navy Seal trainers Thomas Kier and Rafael Kayanan worked as advisors to the film, *The Hunted*. Mark Stefanch, taught actors Tommy Lee Jones and Del Toro other aspects of military combat. The film must be complimented for its realistic betrayal of hand-to hand knife combat. The film does not use the typical Hollywood stunts with flashy action. Instead Bonham (Jones) and Hallam (Del Toro) use pragmatic Philippino knife fighting skills, comprised of knife thrusts, parries and slices combined with grappling and body off-balancing. It is upfront, close-in and brutal. Everyone bleeds. Sayoc Kali is the fighting style used in the movie, and Jones and del Toro had to train for more than three months for their realistic portrayal.

***Sandan Jintai Kyusho*: Three Levels of Vital Points on the Human Body**

The three levels of *Jōdan* (Upper Level), *Chūdan* (Mid Level) and *Gedan* (Lower Level) may be further divided as follows: *Kao* (face) and *kubi* (neck) are upper level areas; the *mune* (chest), *suigetsu* (solar plexus) and *hara* (abdomen) are mid-level areas, with the *suigetsu* being a specific target; the lower level areas of attack are *shita hara* (lower abdomen), *momo* (upper leg, or thigh) and *hiza shita* (lower leg).

***Kata* or Form**

There are six basic components of *kata*. First is *chōwa* or rhythm, followed by *ugoki no kanzen-sei*, or perfection of technical combinations. Third is *hayasa*, or speed, and fourth is *bakuhatsu-ryōku* or explosive speed. The final two are *waza no seikaku-sei*, the testing of the definition of technique and *shizen no ugoki*, the testing of the automatic response of technique.

Terminology

Acupuncture is Chinese needle therapy (Japanese: *Shinjutsu* or *Shinji*).
Acupuncture and Moxibustion are Chinese needle and burning herb therapy (Japanese: *Shinkyu*).

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