

Midori Yama Budokai: *Hanshi's* Corner Written by Ron Rogers *Hanshi Meiyokyoju*

Osaekomi no Kata or Forms of Grappling

This was a continuation *kata* taught by Wilson *Kancho*. The rules of *judo* specify that once a hold is obtained and time begins, *tori* must continue to be in control, though not necessarily with the same hold. Consequently, this *kata* was designed to maintain control, though changing technique. There may be different versions, but this is the one learned by your *hanshi meiyokyoju*.

<i>Migi hontai gesa gatame</i>	basic body scarf restraint against <i>uke's</i> right side
<i>Migi kuzure gesa gatame</i>	modified scarf restraint against <i>uke's</i> right side
<i>Migi mune gatame</i>	chest restraint against <i>uke's</i> right side
<i>Migi ushiro gesa gatame</i>	rear scarf restraint against <i>uke's</i> right side
<i>Migi kuzure kami shiho gatame</i>	modified upper four-corners restraint against <i>uke's</i> right side
<i>Kami shiho gatame</i>	upper four-corners restraint
<i>Hidari kuzure kami shiho gatame</i>	modified upper four-corners restraint against <i>uke's</i> left side
<i>Hidari ushiro gesa gatame</i>	rear scarf restraint against <i>uke's</i> left side
<i>Hidari mune gatame</i>	chest restraint against <i>uke's</i> left side
<i>Hidari kuzure gesa gatame</i>	modified scarf restraint against <i>uke's</i> left side
<i>Hidari hontai gesa gatame</i>	basic body scarf restraint against <i>uke's</i> left side
<i>Hidari kuzure kata gatame</i>	modified shoulder restraint against <i>uke's</i> left side
<i>Hidari hontai kata gatame</i>	basic body shoulder restraint against <i>uke's</i> left side
<i>Hidari tate shiho gatame</i>	vertical four-corners restraint to the left of <i>uke</i>
<i>Hidari kuzure tate shiho gatame</i>	modified vertical four-corners restraint to the left of <i>uke</i>
<i>Migi kuzure yoko shiho gatame</i>	modified side four-corners restraint against <i>uke's</i> right side
<i>Migi hontai yoko shiho gatame</i>	basic body side four-corners restraint against <i>uke's</i> right side
<i>Migi kuzure gesa gatame</i>	modified scarf restraint against <i>uke's</i> right side
<i>Migi hontai gesa gatame</i>	basic body scarf restraint against <i>uke's</i> right side

Migi mune gatame: Both of *tori's* arms pin *uke's* left arm as for *ude gatame*; *uke's* right arm is trapped between *tori's* legs (obviously a sporting form – not combat! There are versions which do not leave the arm in such a dangerous position).

Migi kuzure kami shiho gatame: *Tori's* right knee is brought up to his or her right elbow, trapping *uke's* right arm.

Migi kuzure yoko shiho gatame: *Tori's* right knee is brought [initially] against *uke's* right hip.

***Shime no Kata* or Forms of Strangulation (Choking)**

From *An Encyclopedia of Judo* by Ron Rogers

This *kata* was created by your *hanshi*, who was noted for his *shime waza*. The finalized *kata* was completed on 15 August 1980. It was done as a practical study of various

techniques and their applications in tournament. Indirectly, this *kata* dealt with gripping (*kumikata*) as well as the techniques.

- I. *Kogeki Jime* or Strangles from Direct Attacks.
 - A. *Tachi kogeki* or Direct attacks from a standing position.
 1. *tsukkomi jime* or thrusting in strangulation.
 2. *tomoe [kata juji] jime* or whirling [half cross] strangulation.
 3. *katsugi [hineri] jime (kentai jime)* or shoulder carrying [twisting] strangulation.
 - B. *Kyoshi kogeki* or Direct attacks from a kneeling position.
 1. *mae hadaka jime* or front naked strangulation.
 2. *oten [okuri eri] jime (jigoku jime)* or rolling [sliding lapel] strangulation (hell strangle).
 3. *ushiro ryote eri jime* or rear two-handed lapel strangulation.
 - C. *Haibu kogeki* or Direct attacks when on one's back.
 1. *gyaku juji jime* or reverse cross strangulation.
 2. *kakato jime* or "heel" strangulation.
 3. *mae sankaku jime (omote matsubayashi jime)* or front triangular strangulation (front folded pine needle strangulation).
- II. *Bogyo Jime* or Strangles Used as a Defense.
 - A. *Tachi bogyo* or Defenses from a standing position.
 1. *ippon seoi nage - [ushiro] hadaka jime* or [rear] naked strangulation against a one-point back-carry throw.
 2. *seoi otoshi-yoko okuri eri jime* or side sliding lapel strangulation against a back-carry drop.
 3. *[sasae eri] tsurikomi goshi – sode guruma* or sleeve wheel against a [propping lapel] lift-pull loin.
 - B. *Kesa bogyo* or Defenses from a surplice (scarf) –hold attack.
 1. *kesa jime* or surplice strangulation.
 2. *ura sankaku jime* or reverse triangular strangulation.
 3. *[kuzure] okuri eri jime* or [modified] sliding lapel strangulation.
 - C. *Shiho bogyo* or Defenses from a four-corners position.
 1. *yoko sankaku jime* or side triangular strangulation against a yoko *shihō gatame*.
 2. *ashigatame mae hadaka jime* or leg bar front naked choke against a *kami shihō gatame*.
 3. *gyaku okuri eri jime* or reverse sliding lapel strangulation against a *tate shihō gatame*.

***Dakkubi Gesa Gatame* or Embracing [the] Neck Scarf Restraint**

From the basic [right side] scarf restraint, *tori* utilizes *uke*'s efforts to escape to increase the efficacy of his or her hold. As *uke* shifts his or her body to the left in an attempt to create space (*sukima*) to escape, *tori* shifts his or her body, bringing it closer to *uke*'s side. This draws *tori*'s right hip and side tightly against *uke*'s right waist and side. *Tori*'s right arm takes up slack against *uke*'s head and neck "embracing" them tightly against

tori's right front thigh. In combat, this "embrace" can become a "headlock," creating pressure against *uke*'s neck.

Dakkubi may also be spelled *dakikubi*.

Riai

Riai may best be described as the correct proportions of the major elements of technique, combining as an effective whole. Simply put, an economical blending for combined action. The major elements referred to are:

- *Kamae* or combative posture.
- *Zanshin*, an alert and comprehensive mindset.
- *Ma-ai* is the correct combative distance between opponents.
- *Ki-ai*, or "spirit meeting." This may be vocalized or silent (*kensei*).
- *Sen*, or initiative. This is the ability to sense an attack, which is to immediately perceive aggression and counter it.

***Busai* or Martial Awareness**

An important element of *busai* is *ryochi* or intuitive knowledge. This is related to the fifth Constant Virtue of Confucianism, Chi or wisdom. *Ryochi* is wisdom known through constant practice and training. It cannot necessarily be explained to others as it comes from within and is part of the person's austere training (*shugyo*). Especially arduous training is referred to as *seishin tanren*, and is the process of this spiritual forging that brings body and mind into harmonious unity. Basic to such forging is *onore o sameru* or the control of one's self. Those who have not gone through such purifications will not understand or believe. Such wisdom/knowledge will be relegated to "misunderstanding," or "a trick," to those who have not experienced it. They forget the scientific dictum of Occam's Razor.

***Sanju no Jingi*, the Three Great Treasures or Sanshu no Shinki, The Three Sacred Regalia**

The Three Great Treasures are:

- **Yata-no-kagami** or **the Sacred Mirror**, the representation of wisdom. A mirror reflects what is truly there without distortion, leading to truth that leads to wisdom.
- **Ama-no-murakumo-no-tsurugi** or **Heavenly Cloud-Gathering Sword**, the representation of benevolence. It was a straight, double-edged blade. According to legend, it was found in the tail of a dragon. This refers to the "life-giving sword" (*katsu jin ken*) of the samurai. Aikido refers to this as the saving of one's enemy, which is perceived as the only true victory.
- **Yasakani-no-magatama** or **the Jewel**, the representation of courage. The moon (the shape of the jewel) is believed to be the symbol of gentleness and piety, the foundation for courage.

Judo and Philosophy

In 1960, Koizumi Gunji wrote a book, *My Study of Judo: The Principles and Technical Fundamentals*. The book in its entirety is an excellent exposition of the art of *judo*. The part of the book I wish to share, however, has the title above. Koizumi outlines eight groups and their relation (or lack thereof) to the art of *judo* and the related subjects of Zen, Taosim, Yoga, etc. I would like to quote them below.

1. “Those who have no conception of, and have taken no interest in these subjects; in fact, those who have not the mental capacity to appreciate their merits.”
2. “Those who have gained a superficial knowledge and are disposed to regard the subjects as a kind of mysticism with little or no practical value, or as playthings of cranks.”
3. “Those who regard them as the means of attaining some superhuman power, but as things apart from the daily life of normal man.”
4. “Those who regard them with prejudice as heathen cults.”
5. “Those who study them for study’s sake, and enjoy the knowledge they gain without deep understanding or putting it into practice.”
6. “Those who study the subjects seriously and apply themselves to the technical practices, with the hope of attaining fanciful objectives of their own imagined creation.”
7. “Those who exploit the subjects commercially or professionally for material gain.”
8. “Those who have assimilated the principles of the subjects into their physical, mental and spiritual lives, but are reluctant to engage in discussion.”

Koizumi goes on to elucidate [with your *Hanshi*’s comments in brackets]: “Extremes meet. Groups 1 and 8 both enjoy natural simplicity, in spite of the differences in their mental planes. The first group may not be of refined texture but their naturalness draws human sympathy and love. [Note that Koizumi is speaking of quantity not quality with “mental capacity.” That is, group 1 have not experienced the refinement of group 8, not because they are incapable of it, but because they do not wish to receive it.] The second and third are indifferent wanderers, but in the terms of materialism tractable as followers and believers. [In today’s terms, they would be ideal “targets” for cults.] The fourth “enjoy” the pains of being gripped by their own dogmatic vices. [These have no tolerance outside of their restrictive beliefs.] The fifth and sixth are the busybodies and creators of man’s world and victims of their own inventions. [These two groups embody the cliché, “a little learning is a dangerous thing.”] The seventh are beyond comment. [One should realize the key word for number 7 is “exploit.” *Kodokan* was charging fees and there were *sensei* that were paid to teach!] The eighth are colorless, odorless and flavorless as spring water, but will keep and be kept to quench the thirst of humanity. Their minds are the masters of senses, emotions and perceptions.”

Prior to his joining Kodokan, Koizumi studied Shin Shin Ryu (the New Mind Style). This system taught jujutsu and katsu.

Traditional Teaching Levels

It was Wilson *Kancho*’s vision that there would be no *okuden* in MYB. All techniques and applications would be taught to anyone who wished to learn them. This, of course,

applied to responsible adults, not children. *Kanchō* means Master of the House and was applied to the senior of a worldwide style.

Omote (Outer) means the surface teaching taught to students not yet granted access to the hidden or profound techniques (*okuden*). Using *karate kata* as an example, a “reinforced block” as opposed to the actual application (throw or lock). As one master put it: “If I have to block a person’s arm with both of mine, I don’t need to be in the fight.”

Denshō (Secret Document) was the authentication of a style and the basis for their existence. It was transmitted from father to son or from master to disciple.

Okuden (Hidden Teaching) was a secret teaching given by a martial arts master to certain chosen disciples who were sworn not to divulge them to anyone except selected *budōka*.

Hiden (Hijutsu, Gokuhi) were special techniques of the *okuden*. A master taught them to his most gifted students having the highest grades.

Hihō was the Hidden Method of instruction taught by a master only to his closest disciples. This was the way the techniques (*hiden*) were taught.

Juka-gashira was the title given to the leading disciple of a “professor” or “Dr” of any martial art who was given all the secrets of that art.

Other Names for *Jujutsu*

Jujutsu was the science of suppleness. These were techniques of combat elaborated by the *bushi* during the Kamakura period (1185 –1333) in Japan. Indigenous methods were combined with movements and countering grips taken from Chinese methods of combat. Disarmed warriors were to use these techniques against opponents who were still armed. It was developed from *kumiuchi*. *Jujutsu* only became a martial art in the Edo period when Japan was at peace. During this time *Ronin* developed over 300 schools. These were codified in the early Meiji period (1868 – 1912) when *samurai* were no longer permitted to carry their swords.

Gojutsu was another name for *Kogusoku*.

Hade, literally wing hand or feather hand. This system specialized in attacking vital points of the body. The *Takenouchi Ryu* and *Seigo Ryu* used it.

Hakuda was another name for the *ate mi* portion of *jujutsu*. *Haku* meant strike. *Da* was an alternate pronunciation for *uchi*, or striking. *Hakuda* meant strike arrest, an old name for *kempo*.

Kempo is another name for *Tebaku*. *Kempo* was the Japanese pronunciation of Chinese *ch’uan fa*, or fist methods. This was used by *jujutsu* systems that placed emphasis on *ate mi waza*. These included *Hakuda*, *Kempo* and *Shubaku*. *Hadako* was one such system originating in China. Chin Gempin brought it to Japan in 1627.

Kogusoku, literally arm grasping or arresting techniques. This was an early *jujutsu* system focusing on the use of short swords and daggers. *Kogusoku* was minimal armor, consisting of *sune-ate* (shin guards), *kote* (armored sleeve), *nodowa* (gorget, or throat ring) and *wakidate* (essentially a breastplate which also protected the sides). Takenouchi Hisamori created it in 1532. It is also known as *Torite Kogusoku*.

Koppo literally meant bone [smashing] methods. This was a system that used *kakushi buki* or hidden weapons to perform *atemi*.

Koshi no mawari meant around the loins, because the fighters carried a rope around the waist with a short sword. This was another name for *Kogusoku*.

Kowami meant body strength, and was a method of unarmed grappling based on pure strength. It was a method of “tough fighting” and intensive exercises.

Kumiuchi was a form of unarmed close combat without armor based on *sumo* techniques. This was the foundation for *jujutsu*, *judo* and *aikido*. The technique consisted of seizing the clothing of the opponent in hand-to-hand combat. This was the basis for later *kumi kata* or *temoto*.

Oshikiuchi meant within the honorable threshold. It was a specialized form of fighting or self-defense within a palace, used by upper-class samurai. Said to be the forerunner of *Daito ryu*. These were techniques of combat, with or without weapons, developed by the Takeda clan, according to the system of *Aiki-in-yo-ho*. It was also called *Odome*.

Senjo Kumiuchi was another name for *Yoroi Kumiuchi*, or battlefield grappling. *Senjo* meant battlefield.

Shomin Yawara, also known as *Ip-pan Yawara* and *Goshinjutsu*, was *jujutsu* developed for or by the common people. It had a limited field of application and focused mainly on unarmed fighting. It was, for the most part, defensive in nature.

Shubaku or **Shuhaku** was another name for *jujutsu* and meant hand doctor, referring to the techniques taught by Chen Tsu U. This was another name for *Tebaku*.

Taijutsu meant body arts, and was a very ancient fighting art. This was another name for *koshi no mawari*. One branch was *Ju Tai Jutsu* or grappling. As a variation of *kumiuchi*, it is credited with being the forerunner of all other Japanese martial arts. The original form is not known precisely, but it was rediscovered and codified in the 16th century by a warrior by the name of Nagao.

Tebaku was the form of pugilism taught by Chen Tsu U (Chen Gempin).

Tegiki was an old Japanese fighting method.

Tode, written with different characters, could be pronounced *torite*, meaning arresting, or capturing, hand. Later, with different characters but the same pronunciation, it was T’ang Hand or China Hand, as first introduced by Funakoshi Tominakoshi Gichin. As the latter, it was introduced into Okinawa circa 1372. Combined with *ch’uan fa*, it subsequently developed into *karate*.

Torite or **toride**, which literally meant “taking hands” was samurai unarmed combat by grappling without armor on the battlefield. Its main objective was the capture and restraint of the opponent.

Wajutsu meant “soft art,” or the art of non-resistance. *Oguri Ryu* taught this *jujutsu*, which was derived from *yoroi kumiuchi*. Oguri Niemon founded *Oguri Ryu* in 1616. He adapted methods of fighting in armor to fighting in ordinary clothes. Re-inventing the wheel, Jacques Quero created another *Wa Jutsu* in 1983 from *judo*, *karate* and *aikido*.

Along with the techniques, he added aspects of an esoteric and philosophical nature, taken from *Zen*.

Yawara was another pronunciation of the *ju* of *jujutsu*. Appearing on its own, *Yawara* should be read as *yawara*. As a compound it would be pronounced as *ju* or *wa* (*ju jutsu* or *wa jutsu*). *Yawaragi*, or soft techniques, were the techniques taught in this style. *Yawara* was used during the Edo period (1603 – 1868). Supposedly, the word, *Yawara*, was invented by Sekiguchi Jushin Hachiroemon Minamoto no Sonechika, the founder of *Sekiguchi Ryu*.

Yoroi Kumiuchi, also know as *Kassen Kumiuchi*, and *Katachu Kumiuchi*, referred to grappling in full armor using sumo-based techniques. *Atemi waza* was of limited use with warriors in armor. *Yoroi Kumiuchi* was not necessarily an unarmed form of combat. It was brutal with no restrictions. Anything was allowed to beat the enemy. The enemy was thrown down and his head was taken.

Jujutsu Judo Aikido Karate-do: Relationship

Jujutsu was developed in Japan. *Kumiuchi*, also called *yawara*, was based on *sumo* techniques. *Jujutsu*, *judo* and *aikido* were derived from this art. *Tai Jutsu* is the most ancient of fighting arts. All others, notably *jujutsu*, came from this style. The main teachings were *Daken Jutsu*, or *atemi*, *Ju Tai Jutsu*, or hand-to-hand combat, *Taihen Jutsu*, the art of moving silently and falling and *Sutemi*.

Shomin yawara, also know as *ippan yawara* and *goshinjutsu*, was *jujutsu* developed for, or by, the common people. This art had a limited field of application and focused mainly on unarmed fighting. It was, for the most part, defensive in nature.

The *Takenouchi Ryu* is the oldest *jujutsu ryu* still in existence. It originally had 630 techniques in its syllabus and was founded in June, 1532 (1st year of Tenmon) by Prince Chumutaku Diasuke Hisamori Take[no]uchi Tochiro. It was the first to teach *hojo-jutsu* (firearms). It also included *torite*, or *osae waza*, based on *gokyu* or five keys and *koshi no mawari*, meaning to encircle the loins. *Koshi no mawari* was changed to *kogusoku* by the 14th Headmaster, Tochiro Takeuchi. *Kogusoku* is the art of self-defense that protects one to the same extent as armor. It was the first style to systematize all known techniques of unarmed fighting. It stressed close combat with daggers. Both Kano and Ueshiba studied this style.

Sekizai Minamoto-ne-Masatari Yanagei (aka Iso Mataemon) founded the *Tenjin Shin'yo Ryu* (*Tenshin Shinyo Ryu*) in 1830. It merged the *Yoshin Ryu* and *Ryoi Shinto Ryu*. Sekizai also studied *ShinnoShindo Ryu* and *Miura Ryu*. Sekizai taught *atemi waza*, *toraie*, or immobilization methods (*katame waza*) and *shime waza*, or strangulation methods. The *ryu* was famous for these three systems. Kano Jigoro began his study of martial arts with this system in 1877. It was five years later, at the age of 20, that he founded his own system.

Kaniemon Masahige Terada, the 5th Headmaster of Kito Ryu founded the *Jikkishin Ryu*. *Jikkishin Ryu* was a synthesis of the *Kito Ryu*, *Ryoi Shinto Ryu* and *Tenshin Ryu*. It was Terada who developed *ran o toru* (later known as *randori*). It was also Terada who first used the term “*judo*” for his art. In the 19th century, Tokugawa Nariaki founded the *Nito Kodokan Ryu*. Also, Terada may be credited with creating the first principle of

jujutsu/judo: “*Karada o shite seishin ni jujun narashimeru jutsu.*” This may be translated, “The science of *jujutsu* is making the body obedient to the mind.”

The *Ryoi Shinto Ryu* taught *wa jutsu* and *yawara* as well as *kakuto jutsu*, a form of *atemi waza*. This school was also known as *Fukuno Ryu* (see below), *Shin Ryu Wa Jutsu*, *Shinto Wa Jutsu* and *Ryoi Shinto Yawara*. *Shinto Ryu Wa Jutsu* was developed by *Masakatsu Fukuno*, one of *Chen Gin Pen*’s three disciples.

Mention should be made of the *Shindo (Shinto) Yoshin Ryu*, founded in 1864 by *Matsuoka Katsunosuke Naokane*. It was a synthesis of *Yoshin Ryu*, *Hokushin Itto Ryu*, *Jikishinkage Ryu*, *Tenjin Shinyo Ryu* and *Hozoin Ryu*. *Otsuka Hidenori*, the founder of *Wado Ryu* (karate), received a *menkyo kaiden* certificate in this style. *Otsuka* was one of *Funakoshi Gichin*’s first students. Due to the *kakuto jutsu (atemi)* in this system, *Funakoshi* believed *Otsuka* previously had studied *karate*. *Wado Ryu* is a blend of *Shotokan Karate-do* and *Shindo Yoshin Ryu*.

Kano Jigoro, who studied *Kito Ryu jujutsu* and *Tenshin Ryu*, founded *judo* in 1882, after having studied for five years (he began in 1877). As *Kano* was born in 1860, this made him twenty-two years old when *Kodokan* was founded. *Judo* was first known as *Kano Ryu*, later becoming *Nippon Den Kodokan Judo*. Although modern usage has changed the name, *Kodokan* was the Hall for studying the Way of *Kano Ryu*. Much the same usage has given the name *Shotokan* (the Hall of *Shoto*) to the system. One is tempted to make the analogy of *Frankenstein*, or the Modern *Prometheus*. (*Victor*) *Frankenstein* was the name of the creator not the monster! By the way, the monster’s name was *Adam*, although he was never called by this name.

Both *Kano* and *Ueshiba* studied *Kito Ryu*. *Kito Ryu* contained *ken jutsu*, *iai jutsu*, *bojutsu*, *yoroi kumiuchi* and *kobudo* (in this instance meaning small weapons). *Kito Ryu*’s esoteric content is similar to *Aiki Jujutsu*. Three prominent Japanese are credited with its founding. First, is *Sadayashi Hirozaemon Terada* of the *Tenshin Ryu*. Second is *Ibaragi Sensai* from the *Yagyū Shinkage Ryu*. Third is *Mataemon Ibaragi*, a pupil of *Fukuno Ryu*. *Kito Ryu* is believed to have derived from either the *Ryoi Shinto Ryu* or the *Yagyū Shingan Ryu*, perhaps both.

We all know the story of *Kano*’s great victory over *Jujutsu* schools and the prominence given *Kano Ryu (Kodokan)*. A lesser-known story is of the *Fusen Ryu*, derived from *Namba Itto Ryu*. In 1900 this school soundly defeated *Kodokan* through the use of *ne-waza*. It was after these matches that *Kodokan* added *ne-waza* to its curriculum.

The *Sosuishitsu Ryu*, or Pure Flowing Waters School, was a variant of the *Takenouchi Ryu Jujutsu*. *Hannosuke Fugatami* reputedly founded it in 1650. It was named for the *Yoshino* River in the mountain area where *Hannosuke* trained. Eventually, this school joined *Kano*’s *jujutsu*, which was known as *judo*.

Ueshiba Morihei, O-Sensei, developed *aikido* in the early 20th century. *Ueshiba* first studied *Goto Ryu Yagyū Jujutsu*. This was the only school in which he received a full teaching license. Another school studied by *Ueshiba* was the *Hozoin Ryu*. This was primarily a system of the spear and gave *Ueshiba* his grounding for *juken jutsu* (bayonet arts). A third school studied by *Ueshiba* was the *Aioi Ryu*, derived from *Sekiguchi Ryu*. *Ueshiba* actually used the name of this school for his style from 1928 until 1936, when it was changed to *Aiki-budo*. He also studied *Kuki Shin Ryu*, a secret martial art, practiced by ascetic monks, which contained methods of the *ninja*.

Ueshiba studied *Kashima Shinto Ryu* (aka *Bokuden Ryu*) from Masahige Aoki in 1937. This was a composite system founded by Tsukahara Bokuden, circa 1530. It was similar to *Tenshin Shoden Katori Shinto Ryu*, which was also studied by Ueshiba for its *kenjutsu*. Later, Ueshiba studied a form of *Daito Ryu Aiki Jujutsu*. *Daito Ryu Aiki Jujutsu* (Great Eastern Meeting Spirit Supple Art) was based on *jujutsu* and founded by Yoshimitsu Shinra Saburo (Yoshimitsu Minamoto) in the 13th century. The style studied by Ueshiba was *Daitokan*, founded by Takeda Sokaku, the 32nd Headmaster in the Takeda line of *Daito Ryu*.

It is believed that *atemi* originated in the reign of the 11th Emperor Suinin, about 50 B.C. *Atemi* was taught by about 106 schools of *jujutsu*, each in a slightly different way. When these methods are classified into similar groups, there remain a total of eighty.

When Funakoshi Gichin came to Japan in 1922, Kano Jigoro, who was impressed by Funakoshi's skills, befriended him. Some of the top students of *Kodokan* studied with Funakoshi and learned advanced striking techniques. These techniques were included in some of Kano's *judo kata*.

Later, when Kano witnessed Ueshiba's *Aikido*, he is said to have stated, "That is my ideal *judo*." Again, top students of Kano were sent to study with Ueshiba. As with Funakoshi's *karate-do*, Kano included some of Ueshiba's techniques in his *judo kata*. Two of Kano's students, Tomiki Kenji and Mochizuki Minoru, formed organizations of their own.

The Sixth and Seventh Senses of *Aikido*

According to Ueshiba Morihei, *Q-Sensei*:

The Sixth Sense is the ability to see beyond the mask of your own face and catch the elusive signals that are beyond the range of the physical senses.

The Seventh Sense is the wisdom that allows us to maintain the awareness of the governing laws of nature in all things. It enables you to erase boundaries between yourself and your fellow human beings and know the truth.

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