

Midori Yama Budokai: *Hanshi's Corner*
Written by Ron Rogers *Hanshi Meiyō Kyōju*
May 2012
Ichī go, ichī e: One life, one meeting

Fukushiki or Deep Abdominal Breathing

Your *hanshi meiyō kyōju* has frequently stressed the importance of correct breathing. The deep abdominal breathing of Oriental martial arts is stressed in all traditional styles. *Fundamentals of Tai Chi ch'uan* by Wen-Shen Huang, gives no less than six benefits with great detail and proof of each. Master Huang's book is one of the best on martial arts and the single best book on Tai Chi Ch'uan. The book's almost six-hundred pages covers history, techniques, philosophy, principles and the relation of the I Ching to the art. A short synopsis of each benefit is given below:

1. **Greater oxygen intake enhances metabolism.**
2. **With increased expansion and contraction of the stomach, stronger muscles are developed.**
3. **The increase of oxygen to the brain causes the best use of the nervous system.**
4. **Internal organs (kidneys, heart, lung etc) are massaged with rhythmic inhalation and exhalation.**
5. **Correct breathing has influence on the exponent's technique, as well as endurance and stamina.**
6. **Philosophically (and practically), deep abdominal breathing will cause the blooming of the Golden Flower, as elaborated on by Cary F. Baynes' English translation of Richard Wilhelm's *The Secret of the Golden Flower*.**

In addition, different types of breathing are given: Long Breathing, The Small Yin-Yang Cyclic Breathing (Microcosmic Orbit), the Great Yin-Yang Cyclic Breathing (Macrocosmic Orbit) and Immanent Breathing.

Kiatsu or Kiatsu-Ryōhō: Therapy by Connecting with Ki

Kiatsu ryōhō is a therapeutic technique used to stimulate circulation, encourage muscular relaxation, and improve the *ki* flow through with mind-body coordination. This method was discovered, developed and is taught by Master Tohei Koichi. It is practiced in *Kokikai* schools both as a form of *misogi* and to treat illness and injury. Rather than focusing on *tsubo*, or points, *kiatsu* directs *ki* through the meridians, which run throughout the entire body. These meridians are an energy system of the body, called *keiraku*, which literally, main path and branch path). Another name for *tsubo* is *keiraku hiko*, or meridian channel hidden points (708); also simply *hiko*.

Kiatsu connects with another person using *ki*. Their mind and body are filled with plus energy. This accelerates the healing process made possible by the *ki* of the Universe. The Five Principles of *Kiatsu* Therapy are as follows:

- Extend *ki* (*ki wo dashi*) from the one point (*seika no itten*).
- Put no strength and have no tension in your body.
- Send *ki* perpendicularly toward the center of the illness without forcing
- *Ki* is connected infinitely at your fingertips and the effectiveness is directly related to focusing the power of the mind.

- Concentrate on lines rather than on points.

Kiatsu is the use of *ki*, rather than fingers (*shi*; *shiatsu*). For example, *Hakkoryu hoko shiatsu* is a form of acupressure using the ball of the thumb. The thumb touches, then presses lightly and quickly releases the *tsubo*. Other methods use *shiatsu* for deep tissue massage.

An experiment was done to show what is affected physiologically. An *Aikido* master, who was also a *kiatsu ryoho* therapist or hand healer, extended *ki* to a subject student. During this extension of *ki*, the heart rate of the *ki* master was dramatically changed, and was closely similar to similar phenomena described in two reports. These studies dealt with the physiological study of *ki* when performing the unbendable arm. Respiration played an important part. A difference between a *ki* master and a Qigong therapist was observed, which reflected a difference in the respiration method between them.

Title;The Physiological Study of Ki in Kiatsu Ryoho (1). **Author;**MACHI YOSHIO(Tokyo Denki Univ., Faculty of Engineering) LIU C(Tokyo Denki Univ., Faculty of Engineering)

Gogyo: The Five Elements

Each society is influenced by its culture. Taoism is a strong influence on the Far Eastern cultures. This extends to philosophy (Taoism itself), medicine (acupuncture) and even to the days of the week. To show how pervasive such influence may be, the following list is given of the *yobi*, or weekdays. It will be noted that the first two days are based on the In-Yo (Yin-Yang) of Taoist philosophy, and the following five days are based on the five elements.

<i>Nichi yobi</i>	Sun Day	<i>Yo</i>	Sunday
<i>Getsu yobi</i>	Moon Day	<i>In</i>	Monday
<i>Ka yobi</i>	Fire Day	<i>Ka</i>	Tuesday
<i>Sui yobi</i>	Water Day	<i>Sui</i>	Wednesday
<i>Moku yobi</i>	Wood Day	<i>Moku</i>	Thursday
<i>Kin yobi</i>	Metal Day	<i>Kin</i>	Friday
<i>Do yobi</i>	Earth Day	<i>Do</i>	Saturday

The tendency is probably to write this off as meaningless superstition on the part of its users, but before you do think of the Western days of the week:

Sunday	Sun's day	Amen Re, the Egyptian Sun god (masculine – <i>yo</i>)
Monday	Moon's day	Athena, goddess of the hunt (feminine – <i>in</i>)
Tuesday	Twis' day	Norse god of war (Mars is the Roman god of war – March)
Wednesday	Woden's day	King of the Norse gods
Thursday	Thor's day	Norse god of thunder and lightning
Friday	Freya's day	Queen of the Norse gods
Saturday	Saturn's day	Saturn was the Roman god from which we get "Saturnalia," or drunken revelry.

In addition, the first six months are named for Greek or Roman gods; July and August are named for Julius and Augustus Caesar; which is why both have 31 days; both Caesars proclaimed themselves gods and were not going to have less days than any other god, and why the last four months do not match their names: September = Seventh Month; October = Eighth Month; November = Ninth Month; December = Tenth Month. When July and August were inserted, the calendar changed from a ten month calendar to a twelve month calendar. Beliefs, whether known or remembered are reflected in their culture, whether Eastern or Western.

Zen and the Bushi (Samurai)

Much has been written about how the Japanese warrior embraced the tenets of *Zen*. What is usually not mentioned is that this was encouraged by the *Daimyo*. The basic tenet of *Zen* is realizing that “myself” is not the same as “the self.” “Myself” is based on what one does and how others perceive him or her. “The self” is what a person really is deep inside. Simply put, “myself” is personality (what one is around others), and “the self” is character (what one is when alone). An analogy could be drawn between Plato’s “Myth of the Caves,” and the Buddhist belief in the (lack of) reality in this world. In keeping with the above article concerning beliefs of one’s culture, it should be noted that the Japanese language does not have any future tense – only past and present progressive. As *Zen* teaches to live only in the “now,” the language of the Japanese embraces this as no other language does. This was why *Zen* was so popular with the Samurai and why the *Daimyo* encouraged it. There was only “now” so no thought of anything but service to the *Daimyo* was present (sorry, I couldn’t resist!).

Bugei or Martial Systems

Persons speak of “real fighting.” Realism is defined as “interest in the actual or real as distinguished from the abstract or speculative.” A “real fight” is one in which the opponent is (or opponents are) trying to maim or kill you and there are no rules and no referees. Anything less is not a “real fight.” In this case what will actually work is important. What will actually work is a simple technique that can be applied in many different ways. The flashy technique that wins applause will generally get you killed! For the professional warrior, whether civil (police) or government (military), the only techniques are those proven to be practical and effective, not theoretical! *Itto-ryu* took this to the extreme, by focusing their training on one strike – *kiri oroshi*, or cutting downward. Every martial art recognizes this concept. An expert competitor will have a *tokui waza* or favorite technique. In *judo*, for example, the exponent will have one technique s/he can perform from many different conditions and directions. Coupled with this s/he will have a secondary throw which can be delivered when the first one fails for whatever reason. Occasionally, there will be a third technique, rarely more. The *judoka* will be able to perform the other techniques with proficiency, but these two or three techniques will be their “bread and butter.” Your *hanshi meiyo kyōju’s tokui waza* was *tomoe nage*, coupled with *kibisu gaeshi*, or heel overturning (which he learned as *kakato gaeshi*). The intent was to get the opponent to the mat where *shime waza*, or strangles, could be applied. Obviously, this was competitively oriented, and very bad for the street. The two techniques applied to street defense were *ippon seoi nage* (one-point back-carry throw) and *ō soto gari* (major outer reap). Generally, one technique will be applied forward and the second to the rear. In percussive arts, the general rule is feint high strike low (or vice versa). Whatever the art and whatever the techniques, they were kept simple and practiced constantly. This applies to both empty-hand and weapons systems. The major components the fighter must know are:

- Knowing how much power to expend.
- Knowing the effective range of both stationary and moving targets.
- Knowing how to use momentum for both technique and movement.
- Knowing how to achieve maximum speed with both body and limbs.

- Knowing how to focus a technique.
- Knowing how to dodge or deflect an oncoming attack.
- Knowing how to maintain momentum when counter-attacking.

As Musashi Miyato stated: “Examine this well!”

Any or all of this information may be copied for students if desired. All that’s asked is that acknowledgment of authorship be given.