

Midori Yama Budokai: *Hanshi's Corner*  
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***Ichigo, ichi e: One life, one meeting***

***Hando no kuzushi***

*Hando no kuzushi* are used primarily with *renzoku waza* (continuation techniques) and *renraku waza* (combination techniques). *Ken ken* would be *renzoku waza* and *oi komi*; *hikidashi* and *dehana* would be *renraku waza*. It is understood that *oikomi* will also apply should *uke* pull *tori* in an effort to apply a technique rather than stepping back to avoid *tori's* initial push. That is when *uke* pulls, push faster and farther than the pull. The actual throw made by using *hando no kuzushi*, regardless of technique, is referred to as *kake kuzushi*. With all *kuzushi* it is to be noted that *uke* is strong in two directions (front and rear, side to side, front corner and rear corner, etc), but weak in six directions (based on the standard eight). Two of these six are equally as weak as the other two are strong. Those two that are weakest are at right angles to those which are strongest. The remaining four are moderately weak (or strong, depending on your perception). This means that *uke's* posture can be broken three times easier than is usually supposed. In regard to *Sen*, *hando no kuzushi* may be applied in three ways:

- *Fui no Sen* – a sudden resort to a trick (technique).
- *Aiki no Sen* – taking advantage of the opponent's position.
- *Kake no Sen* – anticipation of the antagonist's action.

From: *An Encyclopedia of Judo (Jujutsu)* by Ron Rogers, *Kudan*.

***Nage Waza***

T. Shidachi was the Secretary of the Bank of Japan and one of Jigoro Kano's early students. He and an assistant, Goh Daigoro, gave a demonstration to the Japan Society of London on April 29, 1892. In this demonstration, he made the following comment: "The essential principle in throwing down the [opponent's] body is so to disturb its natural position as to let the centre [sic] of gravity fall outside of the body itself and then move it by the aid of arms or legs in such a way that the opponent cannot help but fall." The demonstration included throws, holds, locks, chokes and explanation of resuscitation techniques for those choked, kicked or by blows to any vital points, as well as by strangulation or drowning. Note that Shidachi *Sensei* distinguished between chokes and strangulations. The newspaper reporting the demonstration commented that both men were in evening dress and at the conclusion of the demonstration neither of the men showed the slightest disarray of clothing. Obviously, training was somewhat different than that of today.

***Honshin***

Broadly translated, *honshin* means conscience. Literally, the characters mean "one's right mind," "one's senses" or "one's heart." When a man or woman follows his or her *honshin*, s/he follows the *michi*, or way. All things have a *michi*, or path, to follow. The fish's *michi* is to swim, the bird's to fly; even the trees have the *michi* of being green. Men and women do not follow the *michi* of *honshin* because they confuse the ephemeral (external) world for the unseen reality of the world beyond. Much as the "Myth of the

Caves,” mentioned in a previous newsletter. In essence, s/he mistakes the shadow for the substance. When one is obedient to his or her *honshin*, s/he has found the way back to his or her *michi*. When one does this it means one has learned the difference between ethics and morality. If one is ethical, s/he knows the difference between right and wrong. If one is moral, one practices being right, not wrong. The first is a concept; the second is an action. This is why the *Sensei* must be a man or woman of strong character. S/he is perceived as one who does right, and will be emulated. The *Sensei* cannot use the expression, “Don’t do as I do; do as I say do.” Men and women will copy the actions of those they perceive to be worthy of emulation. To follow the *michi* of *honshin*, one must be a person worthy of being copied, until the other person finds their own way. In the words of Jeffery Farnel: “A gentleman [or lady] is one born with the God-like capacity to think and feel for others, irrespective of their rank or position...one who possesses ideal so lofty, a mind so delicate, that it lifts him [or her] above all things ignoble and base, yet strengthens his [or her] hands to raise those who are fallen – no matter how low.”

Based in part on E. J. Harrison’s foreword to *A Complete Guide to Judo* by Robert W. Smith.

### ***Shin-Gi-Tai***

*Shin* refers to the fighting heart, which is the mental, emotional and strategic aspect of *bujutsu* or *budo*. *Gi* is the applied technical skill and functional skill of a martial art or way. *Tai* is the physical aspect, including fitness, conditioning, and intelligently and scientifically preparing oneself physically. These are the three common sense aspects that comprise effective martial arts training.

### ***Harai waza – Kari waza – Gake waza***

In relation to *harai waza* (sweeping techniques), *kari waza* (reaping techniques), and *gake waza* (hooking techniques), the following should be noted. In *harai waza*, *uke*’s foot or body is swept, as it is moving. *Tori*’s technique causes *uke* to move farther and faster than anticipated. Anyone who has slipped on ice or a wet floor understands this technique. In *kari waza*, *uke*’s body is held in place and the feet or foot is pulled or driven from beneath *uke*’s body. Anyone who has been roller-skating and run into the guardrail understands *kari waza*. In *gake waza*, *uke*’s foot or feet are held in place as *uke*’s body is driven backwards. The school ground provides an example of *gake waza* – one “friend” would kneel behind you as the other pushed you over backwards.

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

### ***Bujutsu-Budo***

*Bujutsu* is generally translated as “martial art.” Likewise, *budo* is usually translated as “martial way,” and is thought of as the modern development of *bujutsu*. That is, the techniques of the warrior, used for survival, have been changed into the Way of the warrior, and used for development of the individual character. What is not generally known is that *budo* may also be considered a *bujutsu* that has become a Way of life after a lifetime of study. With the second meaning, the warrior application of practicality has not been lost, but inculcated within the everyday life of the warrior. There is no difference between training and living.

### **“Disabled Exponents”**

Haynes *Kyoshi* asked about martial arts for the disabled. The thing most remembered from conversations with Col. Bearden, of *Yoseikan*, is that the wheelchair bound person used the centripetal/centrifugal force of the chair to do techniques. Also, the very fact the person was lower than the standing attacker could work to his or her advantage, as the attacker had to compromise his or her balance (leaning over) to make the attack. For example, when the attacker attempted to grab the individual, s/he would spin the chair, making an inside turn. As the attacker tried to follow, the disabled person would use the weight of the chair to help turn them. The fact that the wheel may hit the person's shins or knees also helped. In doing any type of turn the width of the chair effectively kept the attacker at a distance. *Kote gaeshi* worked exceptionally well.

On a personal note, there were two instances of "disabled" inmates, who used their disability to advantage. One inmate had had his arm amputated about mid-forearm. He and another inmate got into a fight. The "disabled" inmate used the end of his arm like a battering ram to punch. It was very effective. The second was an inmate who had lost a leg. He had an artificial leg and also used crutches when he had not put the leg on. An inmate attacked him as an "easy" target, and then ran. The "disabled" inmate threw his artificial leg, tripping up the fleeing inmate, and then proceeded to beat him with the crutch.

Your *hanshi* came away from his job with a completely different definition of "disabled," and had the concept reinforced not to underestimate anyone!

### ***Ukemi* or Receiving with the Body AKA "Breakfalls"**

To find the correct angle for slapping the mat (*ha uchi*), sit with the legs extended, and extend the arms sideways until the fingers just touch the mat. The backs of the hands are facing the front. If you lie back from this position, leaving the arms in place, they will be in the correct position for your slap.

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

### **Midori Yama Budokai Kobudo**

B <sub>0</sub> Kata Ichi	Staff Form I	Shihon uke	Four Corners Blocking
B <sub>0</sub> Kata Ni	Staff Form II	Cho-un no Kon	Staff of Cho-un (Shoun)
B <sub>0</sub> Kata San	Staff Form III	Sueyoshi no Kon Ichi	Staff of Sueyoshi One
B <sub>0</sub> Kata Yon	Staff Form IV	Chuken no Kon	Staff of Chuken
		Nunte Bo	
		Tsuken Bo	
		Tsuken Kantagawa no Kon	Staff of Tsuken
B <sub>0</sub> Kata Go	Staff Form V	Sueyoshi no Kon Ni	Staff of Sueyoshi Two
B <sub>0</sub> Kata Roku	Staff Form VI	Sakagawa no Kon Ichi	Staff of Sakagawa One
		Sakagawa no Kon Dai	Staff of Sakagawa Large
B <sub>0</sub> Kata Shichi	Staff Form VII	Yondan no Kon	Staff of (the) Fourth Step
B <sub>0</sub> Kata Hachi	Staff Form VIII	Sakagawa no Kon Ni	Staff of Sakagawa Two
		Sakagawa no Kon Sho	Staff of Sakagawa Small
B <sub>0</sub> Kata Ku	Staff Form IX	Tokumene no Kon Ni	Staff of Tokumene Two
B <sub>0</sub> Kata Ju	Staff Form X	Ekude no Kon (Kai)	"Oar" Form
B <sub>0</sub> Kata Juichi	Staff Form XI	Kuchinda no Kon	Staff of Kuchinda
B <sub>0</sub> Kata Junii	Staff Form XII	Tokumene no Kon Ichi	Staff of Tokumene One

Tui-fa Ichi	Tui-fa One	Tokumene no Kon Dai	Staff of Tokumene Large
Tui-fa Ni	Tui-fa Two	Tonfa Ichi	Tonfa One
Sai Ichi	Sai One	Tonfa Ni	Tonfa Two
Sai Ni	Sai Two	Nakumura no Sai	Sai of Nakamura
Sai San	Sai Three		
Kama Ichi	Kama One		
Kama Ni	Kama Two		

Nunchaku Ichi Nunchaku One Nunchaku Kata Nunchaku Form  
 Other forms may be taught, but these are considered the fundamental ones needed for advancement in the traditional Okinawan weapons' forms.

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