

Midori Yama Budokai: *Hanshi's Corner*
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Ichī go, ichī e: One life, one meeting

Busai: Awareness of Your Surroundings

Although this subject has been formerly addressed, it would probably do us good to approach it from a slightly different aspect. In any type of *budō* or *bujutsu*, we are preparing for the unexpected; that is, for an attack we do not see coming! It is pretty much too late to use the self defense skills you have worked on for years or even decades if you are hit without warning. *Busai* addresses intuition as a very practical awareness of your surroundings, including all of the people within your potential range of contact. It is like the proverbial “eyes in the back of your head,” with which all mothers and nuns seem to have been born.

Chibana Choshin was always cautious, even in his own home. He would walk through the center of a doorway so that he could best respond to an unexpected attack from the right or left. Kyan Chotoku was also said to always assume the most advantageous position from which to respond to a surprise attack, and, was suspicious, even of his friends. “Keep your friends close, but your enemies closer,” *The Godfather*. This is actually a quotation from *The Art of War*, attributed to Sun Tzu (“Keep your friends close, and your enemies closer”). Funakoshi Gichin wrote: “when you leave home, think that you have numerous opponents waiting for you.” Booth *Sensei* always advised, “Train as though you can be attacked in church.” Booth *Sensei* and Wilson *Shihan* always knew who was around them and how many. Most *sensei* (as well as law enforcement officials and military) carefully select where they sit in restaurants. They will also pause before entering restaurants or shops to ascertain who is already there. Students are trained to position the *sensei* with his back to a wall, facing the entrance. This was a habit which your *hanshi meiyō kyōju's* wife, Garie, never understood. She once asked, “How many enemies do you think you have?” The answer: “It only takes one.”

When walking at night, always try to be aware of persons around you, particularly those standing in the shadows. Think of it as a video game in which potential adversaries are highlighted by a form of *busai* radar. With practice it becomes second nature to calculate angles of attack and to identify items (such as cars, fire hydrants, shopping carts, etc) that can be used as obstructions or weapons (one does not exclude the other). In addition, always observe where escape routes are. One practice is to look at every person as a potential enemy and decide, “If it became a matter of life and death, what one technique could be used to stop this person?” *Busai* involves much more than sight. Sound is of great importance, particularly in the darkness. The sound of a footstep or shuffling of feet can be the only warning of an impending attack. Feudal *ninja* learned to tell the difference between someone sleeping and pretending to be asleep by the sound of their breathing. This may be extended to include someone trying to be silent while breathing. Also smell can give you the split second it takes to avoid danger. It is a fact that smell is one of the strongest triggers to memory. If an incidence of danger has occurred in the past, and a certain smell was associated with it, you're ahead in recognizing it again.

Busai, can help you anticipate an attack and hopefully avoid one. If avoidance is not possible, *busai* can help you to prepare for the attack, ready your defense, counter attack,

and plan for escape. Escape should be your primary objective! Some movements in *kata* are based on nighttime defense -- feeling in the darkness with your hands or feet (*Passai*, *Unsu*), shielding your eyes to enhance your nighttime vision (*Kanku*). *Kanku* also teaches dropping below usual attacks. *Kata* can be practiced different ways based on different conditions: daytime, rough terrain, night, etc. Although new locks on car doors make it more difficult, all ladies should be aware of where the door handle is – and how to unlock the door.

Your *hanshi meiyō kyōju* has always imagined a martial arts college (university) in which a section could be used for training for street conditions: A car on blocks to practice techniques in a confined space and escape from the same; a dimly lit hallway (with dimmer switch) to simulate a dark alley; tables and chairs as one would find in a restaurant; movable panels to change the escape route in each situation, etc. It could essentially be as realistic as possible within the limits of safety.

Crescent Kick [*Mikazuki geri*]

Spinning reverse crescent kick [*mawari gyaku mikazuki geri*]: This is an “inside” crescent kick (with the knife foot [*sokuto*]), done while turning 180°. The secret of power lies in crossing the legs while turning. If the budoka is in a right front stance, the kick is done with the front (right) foot. The *budōka* twists his or her feet into a hooked stance [*kake dachi*] as s/he turns clockwise 180° (for a right kick), kicking with the knife foot [*sokuto*]. **Kuden:** The twist develops power for tori’s kick! (*Jujutsu*, Volume II, page 183, I-C) If a complete 360° turn is used, a kick with the right foot will be done from a left front stance!

“Focusing of Front Kick”

To prevent the leg from “arcing” down and up and, rather, go in a direct line, the exponent’s kicking leg must be turned *knee inward* with the kneecap directly facing ahead. (*Jujutsu*, Volume I, pages 39-40, III)

At focus, the arch and ball of the foot would be extended in a straight line with the leg. That is, the foot should be considered an extension of the leg, but with the toes “curled” back. Analogously, the foot should be held as for a cat stance. (*Jujutsu*, Volume I, pages 53-54, I-B)

Unsu: Hands Which Wave Like Clouds

An interesting speculation: Daniel Pai’s White Dragon system has a form which is very close to that of *Unsu*. Most historians contend that *Unsu* is of Chinese origin. Pai was from Hawaii, with a system that seems to include various Chinese systems. The *Unsu* form of Pai (called, it is believed, Prance of the Panther) is speculatively a Chinese source of Okinawan *kata*. It is also of interest that T’ai Chi Ch’uan has a movement in its form which is also referred to as “Hands Which Wave Like Clouds.” If any of you have any thoughts, or better yet, information, please contact us.

Directions

North: *Kita* East: *Higashi* West: *Nishi* South: *Minami*

Directions in *kata* are usually given, using cardinal points of the compass, and the performance line begins by facing North. If you notice, the first letter of each direction (in English) spells NEWS, which is where we get the word. News comes from all directions symbolized by the cardinal directions.

Errata

Concerning translations of Tae Kwon Do Hyung, your *hanshi meiyo kyōju* received correspondence with minor corrections from a practitioner of the art. They are appreciated. Thank you.

Jun Jang	Tensho
Sai San	Seisan/Hangetsu (13)
Sai Boai	Seipai (18)
Bae Rin Bba	Can't help here. Some say Suparinpei, but his teacher teaches another hyung that's different that he calls Bae Rin Bba
Ssan Sai Boai	Sanseipai (38) [misinterpretation of Sanseiru]
Sei San	Naha-te Seisan (note the distinction from Sai San)
Sai Hoo An	Saifa/Saifua/Saipa
Jin Toi	Jitte [Now called Ship Soo in TSD]
Tae Kuk Kwon	Tai Chi Chuan

Also in the Wei Ga Ryu Style:

So Rim Jang Kwon	Shaolin Chang Chuan [Long Fist]
Dam Toi	Tan Tui

Both these forms are from China, as well as Tae Kuk Kwan

Titles

Following are titles used to signify accomplishment and contribution to the system to which the individual belongs. Just because someone is a certain *dan* rank does not automatically qualify them for any of the titles. For more about the "requirements" for any rank or title, see under midoriyamabudokai.com, newsletter section, "Translation of Japanese and Chinese Ranks." The ages are very flexible, especially for the *renshi* and *kyōshi* titles, but a thirty-three year old *hanshi* of *judan* rank is questionable; not because of ability but because of maturity, which is the real criteria of the title.

Shihan is a Teacher of Teachers; a Master Teacher; used only in the *dojo* to speak of the instructor – never to the instructor; outside the *dojo* *Sensei* is used

Hanshi means Model Person; usually 55 or older

Hanshi-Dai is the heir apparent to a system (Note that age isn't a criterion for this!)

Kyōshi; usually 40 or older

Renshi is a Drill Person; usually 35 or older

Shidojin is an Assistant Instructor or guidance member; a formally recognized instructor, not yet recognized as a *sensei*

Kyōsei is a Student Teacher, usually of *Shōdan* rank

Miscellaneous

Kana is a phonetic script, derived from *kanji*, during the 9th century. It may be thought of (very simplistically!) as Japanese shorthand. Strokes of *kanji* were used for phonemes. There are two types of *kana*: *hiragana*, usually used for verb inflections, pronouns and

particles, and *katagana*, which is used (today) for foreign (non-Japanese) words. *Hiragana* used as above is referred to as *furigana*, or “swinging” *kana*. In some instances, *furigana* is used to indicate a non-traditional, or out-dated, pronunciation of the *kanji*. The world’s first novel, *The Tales of the Genji*, was written entirely in *kana*.

Seigoyo means errata or corrections, usually inserted into an already published work. That is the work was published and then errors were found, which necessitated the inclusion of a list of errata.

Kiai literally means to concentrate spirit. In the martial arts it is used at the moment of *kime*, which signifies simultaneous union of spirit, mind and body into one integral unit.

Kimochi, “to have spirit,” is the use of emotional expression, usually in *kata* to deliver *ki*. When this is actually done, the exponent and spectators (if any) can “see” the opponent!

Juikkyu literally is 11th *kyu*, or beginner. Few, if any, organizations use it as an actual rank, simply having the student wear the white belt as a beginner.

Kaishu are open-handed techniques (*nukite*, *shuto*, etc.) as opposed to *taishu*, or closed-hand techniques (*seiken*, *tettsui*, etc.).

Kensho means sudden enlightenment. *Satori* is enlightenment of any kind which lifts the burdens of life from the individual. *Buddha* means “the enlightened one,” and may refer to any person who has attained enlightenment. It is a title, not a name!

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