

Midori Yama Budokai: *Hanshi's* Corner
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Korean Hyung

In a series of books by Grandmaster Hwang Kee, we are given information about the hyung of Tang Soo Do Soo Bahk Do Moo Duk Kwan that is unavailable elsewhere. Following, in the words of Grandmaster Kee, is the history of Tang Soo Do's hyung.

Kee Cho Hyung Il Boo is the first form and as such is simple. Grandmaster Hwang Kee created it in 1947 in Seoul, Korea.

Kee Cho Hyung Ee Boo is the second of the simple forms of Tang Soo Do. As with Ke Cho Il Boo, it was created by Grandmaster Hwang Kee in 1947 in Seoul, Korea.

Pyung Ahn Cho Dan Hyung was originally named Jae-Nam. An Okinawan, Master Idos, reorganized the Jae Nam form approximately 130 years ago in 1870. By completely mastering the Pyong Ahn forms, one can develop a felling of "Pyong Ahn," or "Peace and Confidence," in his or her mind, regardless of the situation. Pyong, whose character resembles that of balance scales, refers to being well balanced, calm and peaceful. Ahn refers to being safe and comfortable through confidence. This form has many basic movements. This is the Okinawan Pinan Nidan and the Japanese *Heian Shodan*.

The second in this series is Pyung Ahn Ee Dan Hyung, the Okinawan Pinan Shodan and the Japanese *Heian Nidan*. The third form is Pyung Ahn Sam Dan, the Okinawan Pinan Sandan and Japanese *Heian Sandan*. Fourth in the series is Pyung Ahn Sa Dan Hyung, the Okinawan Pinan Yodan and the Japanese *Heian Yodan*. The fifth and final form in this series is Pyung Ahn Oh Dan, the Okinawan Pinan Godan and the Japanese *Heian Godan*.

Basahee Hyung, the Okinawan Patsai and the Japanese *Bassai*, has movements selected from the most famous and effective movements of the southern Chinese temple of So Rim Sa Kwon Bup (Shaolin Tsu Ch'uan Fa or *Shorinji Kenpo*). These movements came from Sun In Dan Si Sae, Ho Bing Si Mun Sae and pal Ho Mee Sae. Its original name was Pal Che. Pal means "the selection of," or "the best choice." Che means "collect." Pal Che means "the collection of the best choices." Basahee is divided into Basahee Dae, the Greater Form, and Basahee So, the Lesser Form. It is characterized by fast, light and active movements, and is thought to have been created in the late 16th century in Ha Nam. Nai Han Ji Cho Dan, Nai Han Ji E Dan and Nai Han Ji Sam Dan have the Kee Ma Jaseh (horse stance) as their characteristic stance. The old name for these forms was Neh Bo Jin, which was derived from stepping to the inside and advancing sideways. Neh meant inside or inward, bo meant step and jin meant to advance. There is no historical record of these forms' creation. As it comes from Kang Yu Ryu (hard and soft style), it is logical to believe Jang Song Kye, the founder of Kang Yu Ryu, was their creator. They are believed to have originated during the Song dynasty of China about 900 years ago in the northern area (ha buk). This is the Okinawan Naihanchi and the Japanese *Tekki*.

Jin Do Hyung, according to the Grandmaster, is derived from the thirteen basic poses or positions in the martial arts. These are known as Sip Sam Se, which consists from Pal Kyu, or eight positions indicating direction, and O-Heng, or five actions of movement oriented positions.

The O-Heng was further divided into Neh Ja, which is oriented toward mental discipline, and Weh Ja. Weh Ja consists of Jin, Toe, Ko, Ban and Jung. Neh Ja consists of the mental disciplines of Jom, Yeon, Jom, Soo and Boon Ju Hang.

Jin Do comes from Weh Ja's Jin and Toe, meaning advance (jin) and retreat (toe), which are the characteristic movements of this form. The movements are active and light as well as irregular. There are many crane stances similar to those in Lo Hai Hyung.

Jin Do's creator is unknown, although it is believed to have been created in Ha Nam, the southern area of China, about 200 to 300 years ago. This is the Okinawan Chinto and the Japanese *Gankaku*.

Lo Hai Hyung comes from Ha Nam, or the southern area of China. Its main characteristics are poise and grace exemplified by the one-legged stance of the crane. The name of its creator and approximate date of creation are not known. This is the Okinawan Rohai.

Sip Soo Hyung comes from the northern area of China (Ha Buk). The movements are powerful and slower than that of Lo Hai. Like Lo Hai, nothing is known of its creator or approximate date of creation. This is the Japanese *Jitte* or *Jutte*.

Kong Sang Koon in Ha Nam created Kong Sang Koon Hyung approximately 300 years ago. Kong Sang Koon was the name of a Chinese emissary who introduced this form. It is active and practical in application. It was designed to be both offensive and defensive toward many different angles. This is the Okinawan Kusanku and Japanese *Kanku Dai*.

Sei Shan contains the thirteen basic influences based on the principles of Tae Kuk Kwon. The creator of Tae Kuk Kwon, Jang Sam Bong, created it during the Song Dynasty in China. It is a northern Chinese form. It is simple and easy to demonstrate. While advancing, all steps slide close to the ground in semi-circular movements. The form requires extra attention for the control of the stance, breathing, balance and relaxation and tension of the body. This is the Okinawan Seisan and the Japanese *Hangetsu*.

Wang Shu, who was military personnel in China, introduced Wang Shu Hyung. It was created approximately 200 years ago in Ha Nam. It is active, light and performed with speed. It teaches sensitivity of speed control and control of relaxation and tension of the body. This is the Okinawan Wansu/Wanshu and the Japanese *Enbi/Empi*.

Ji-On Hyung is also based on the thirteen influences. "Ji" means development of techniques and human mental character. "On" means to build up physical conditioning and ability in sparring. Its creator is unknown, although it is believed to have been created approximately 300 years ago in Yong Nam, China. It is a combination of Kang (hard) and Yu (soft) characteristics. Ji-On has the balance of hard and soft combinations based on the Um and Yang principles and philosophy. This form has retained its name in Korea, Okinawa and Japan.

O-Sip Sa Bo Hyung is characterized by speed and the accuracy of its techniques. Focus of delivery is required. This hyung possesses the characteristics of the tiger. The origin of its name as well as its creator is unknown. It is believed to have been created approximately 400 years ago in Ho Nam, China. This is the Okinawan Useishi and the Japanese *Gojushiho Dai*.

Yuk Ro Cho Dan was originally named Du Mun. Du means Top or Great. Mun means Gate. This hyung characterizes entering the discipline (gate) of Yuk Ro Hyung

Yuk Ro E Dan was originally named Joong Jol. Joong means middle or center and Jol means cutting. Its name translates as cutting through the middle, and is derived from the many open hand moves in this form.

Yuk Ro Sam Dan was originally named Po Wol. Po means embracing and Wol means moon, giving Po Wol the translation of embracing the moon. The name comes from the wide spread position of the arms throughout the form.

Wha Sun, or Flower Pure, comes from the Kwon Bop (method of using the fist) section of the Moo Yei Do Bo Tong Ji. The diagram of this hyung is modified by the author from the original diagram based on the philosophy of the Thirteen Influences (Sip Sam Seh). There are illustrations of sparring moves in this form.

Kenpo/Kempo or Fist Way

Kempo may be used to designate distinctly different styles: Chinese Kenpo, a derivative of Southern Chinese "boxing," American Kenpo, as taught by Edmund Parker, *Shorinji Kenpo*, as created and taught by So Doshin, Ryukyu Kempo and Okinawan Kempo. The last two are from the same island, but slightly different in style. Ryukyu Kempo generally refers to that style taught by Motobu Choki and also by Oyata Seiryu. Okinawan Kempo usually refers to the Mitose/Chow Styles, although another Okinawan Kempo style is similar to Shorin Ryu. In addition, Korean martial artists refer to Kempo as Kwon Bop. Historically, Ch'uan Fa was the original form from China. In Okinawa, and later in Japan, it was referred to as Kempo. Korea, as mentioned, called it Kwon Bop. Some martial arts historians contend that the Motobu style combined with the Mitose/Chow lineage, from which Parker's American Kempo sprang. Another name for the Chow lineage is Chinese Karahō Kempo. Mitose, in later years, referred to his style as Kosho Ryu Kempo.

According to So Doshin (aka Nakano Michiomi), he studied Taoist Byakurenmonken Kempo and North Shorinji Giwamonken School of Kempo for seventeen years, while in China. Alternatively, some sources give his sifu as a Buddhist monk, Chen Liang, who taught Bailian Chuan or White Lotus, and Wen Taizong (Wen Laoshi), who taught Shaolin Yihe Men Quan. Upon his return to Japan, he also studied Nippon Kempo, founded in 1932 by Sawayama Muneumi, and Hakkō Ryu (a variant of Aiki Jutsu). His Hakkō Ryu instructor was Yoshiji Ryuho Okuyama. Having mastered these styles, he created his school of Nippon Seito Hoppa Shorinji Kempo Kai.

There is also a Mohji, or Moh Temple, Kempo, better known as Temple Kung-Fu International, headed by Grandmaster O. E. Simon (aka His Holiness The Dalai Seng Shi). Grandmaster Simon lists his Sifu as Ark Yue Wong and Master Fu Yen. The Moh Temple Kempo is a synthesis of Honan and Fukien Shaolin methods.

In 1969, Steve Sanders and Dennis Williams co-founded the Black Karate Federation. Sanders was a student of Ed Parker and Williams was a student of Bong Yu. Williams was one of the first persons to receive a Ph.D. in martial arts from Pepperdine University (1980).

More recently (1980) Kenneth Melbourne founded Kempo-jitsu, pre 1900 martial art. He refers to this method as a study of the Okinawan kata. Melbourne earned Godan in both *judo* and *jujutsu* from James Beyersdorf, also a Godan. He has also studied Hapkido and pressure point fighting. Grandmaster Woo Ping Chiu taught him Shaolin Chin. In addition, Melbourne studied Taiho-Jitsu with Bernard Gilbert and Al Cunningham.

Kodokan Judo

Judo is learned through two main and two subsidiary methods:

- **Randori** or free play.
- **Kata** or pre-arranged sequences.
- **Kogi** or lectures.
- **Mondo** or discussion (question and answer).

There are two main divisions of judo:

- **Kyogi Judo** is a form of training which aims to prepare the body physically apt (*rentai ho*). This is due to the preliminary study of technique (*waza*) for actual contest or *shobu ho*. *Shobu ho* are contest tactics, regulations and rules employed in a tournament contest. These are the narrow goals of judo.

Rentai ho is acquiring a sound body through physical fitness.

Taiso are calisthenics or physical exercises usually meant in terms of increasing the size or strength of the body musculature.

Undo are limbering up exercises that make the body supple.

Sessei is care of the health.

Shobu ho is the development of expert contest skills. *Shobu ho* stresses technique which is augmented by *kogi*.

Ran means freedom of action.

Ki means to rise, and is *yo* in principle.

To means to fall, and is *in* in principle.

Ju means gentle, pliant or supple. It is yielding in a way, which is natural, and in accordance with the truth of the Universe.

- **Kogi Judo** is judo in a wider sense. This includes technique (*kyogi* or *shobu ho*), the physical form (*rentai ho*) and the cultivation of the mind (*shushin ho*). This is **karada o shite seishin ni jujun narashi meru jutsu**, or the art of making the body obedient to the mind. All are necessary to reach toward perfection. These are the higher goals of judo.

Shushin ho is mental cultivation, one of the three aims of judo.

Shinki Kiitsu is the method of uniting the soul and turn of mind.

Shinki is comprised of two principles. First is *shin*, heart or mind. This is the thought of doing a technique, including emotional involvement. Second is *ki*, the feeling of initiating movement and making sure the movement conforms to proper distance (*ma-ai*) and timing (*hyoshi*).

Shin is the notion (or thought) of doing a technique.

Ki is initiating movement in a space-time relationship.

Reishiki is etiquette or cultural sensitivity.

Rei is proper conduct.

Shiki is style or ceremony.

Reigisaho is proper conduct on the mat and away from it.

Rei wo suru means to make a bow. It is a customary obeisance.

Ritsurei is a standing bow to show respect. The head is held downward.

Keirei is a ceremonial bow.

Dojo ni . . . rei means a bow to the dojo when you enter and before you step into the training area.

“**Shomen ni . . . rei**” means “bow to the front (of the training area).”

“*Sensei ni . . . rei*” means “bow to the sensei.”

“*Shiso ni . . . rei*” means “bow to each other.”

“*Kore wa shitsurei itashimashita*” means “please excuse me for being rude.” This is said when one must leave class early.

“*Sensei moa dojo*” means “Teacher, close the dojo.”

“*Sensei noa figi shoto arigato*” means “Teacher thank you for your knowledge. We will not abuse it.” The head student says this after class.

Tachirei is a standing bow before and after engagement.

Kenkorei is a fighting bow. The head is held upward.

In yo rei is a bow showing strength and peace. The right fist is placed against the left open hand. This represents *ju yoku go wo seisuru*, or softness controls hardness and weakness controls strength.

Ude gumi rei is a bow with folded arms.

Gassho rei is a bow with hands held in a prayer position.

Kureba mukae, sareba okuru means: “When the opponent comes, welcome him; when he leaves, send him on his way.” This is Maximum Efficiency with Minimum Effort.

Kyushindo (*kyoshin do*) is the concept of harmony. These precepts of *judo* are comprised of *banbutsu ruten*, *ritsu-do* and *cho-wa*.

Banbutsu ruten means that all things in the universe undergo a succession of change/s.

Ritsu-do are rhythmic and flowing movements the way *judo* techniques should be done.

Cho-wa means that all things work and flow in perfect harmony.

Ju means to move with or out of the direction of an attack or force.

Aiki refers to the tendency to become infected by your opponent’s attitude. It refers to the circular dissipation of the enemy’s force.

Ai is harmony, or being in tune with yourself and your situation during a confrontation.

Ki is a concentrated energy force through one-point (*haragei*) and breathing. *Ki* has many names: Chi in Chinese, Mana in Polynesian, Ruach (Spirit of Life) in Hebrew, Prana in Hindu (Yoga), Bioplasma and *Ne* (or *Ni*) *Uchi* or two values.

Kiai literally means spirit meeting. It is a *judo* shout to summon super human strength or super human divine power. It is done with abdominal control (*haragei*) to help the physical and mental coordination.

Kiai wo kakeru means to utter *kiai*.

Fukushin ki-kokyu is deep abdominal breathing for abdominal development.

San-ri refers to the three principles, stated as maxims, developed by Kano Jigoro Shihan.

Jita kyoei means mutual welfare and benefit.

Jita means self-help, or literally, self-profit.

Jiko no kansei refers to striving for perfection as a human being. It includes good health, intelligence and the ability to know worth. It means good character.

Seiryoku zen'yo means maximum efficiency. *Seiryoku* refers to physical strength. *Seiryoku zen'yo-jita-kyoei* means maximum efficiency with minimum effort and mutual welfare and benefit.

Sando is the threefold path.

Tai or **karada** is the body, the instrument of life. You must train the body.

Second is the character. This is the desire to live as humans and the principles of life.

Third is the intellect. Intelligence builds character so that one may be complete.

Zen (or Chinese **Chan**) is the human effort to reach, through meditation, zones of thought beyond the range of verbal expression. It is also the name of the sect of Mahayana Buddhism that is divided into groups. *Rin-Zen* and *Soto-Zen* are the two major groups.

Satori is enlightenment or the spiritual mastery of the self. This is the ultimate goal in any *bugei*.

Mondo is a question and answer period between *montei* and *sensei*.

Koan is a riddle that must be solved without intellectualization. It must be intuited.

Zazen is seated (kneeling) meditation.

Anza (Yoga: **Sukhasana**) is a comfortable, cross-legged seated position.

Zabuton is the cushion on which one sits in *anza*.

Jiri is total adaptability to the situation. This is opposite *muri*, or forced results, using unnatural, wasteful and tiring means.

Ji is technique created by the masters. These are brought about by naturalness in physical movement (*kufu*) beyond the physical and into harmony (*cho-wa*).

Ri is inspired movement from an inner feeling. This is an insightful feeling into the true nature of *judo*, the space-time relationship and the moral situation. This is a cosmic principle that molded *kata*.

Nippon Den Kodokan Judo

Kodokan no Mon or Emblem of the *Kodokan*

Sakura or Cherry Blossom which represents *Bushido*, a fusion between Buddhism (*Bukkyo*) and Shint_oism which is brought about by the seven principles (*shichi no ri*):
NOTE: There are two recognized lists of seven principles. Both are given here. The most commonly used is given first. These are also known as Confucian Virtues.

- **Gi** or right decision.
- **Yu** or bravery.
- **Jin** or benevolence.
- **Rei** or right action. This is sometimes referred to as **reishiki** or etiquette.
- **Makoto** or sincerity.
- **Meiyo** or honor.
- **Chugo** or loyalty.

Listed below is the second most commonly used list of the seven principles. It will be noted that all of the preceding are included, although in slightly different order or placement.

- **Gi** – rectitude, **honor** or **justice**; the right decision or correct judgement.
Meiyo – honor.
Na – name.
Men Moku – countenance.
Ren Chi Shin – sense of shame.
Mushotoku – This expression denotes non-desire to achieve an aim and non-desire for profit or reward for performing an action. A state of mind free from any aims and any desires for gain. It is an opening of the mind and spirit resulting from the accumulation of knowledge and its intuitive understanding. It is the aspect of consciousness concerning the thinking process.
Gishi – a person of rectitude; the opposite would be *soshi*, a swashbuckler or bravo.
Giri – right reason.
- **Chi** – wisdom or intelligence.
- **Jin** – **benevolence**, feeling of distress (over what is wrong). This is represented by the phrase, “*Bushi no nasake*,” or the tenderness (gentleness) of the warrior.
- **Rei** – **courtesy, etiquette**, right action or politeness.
Reishiki – correct etiquette
Kakemono – hanging scrolls.
Kamadama – family altar.
Tenka – what is under Heaven.
Umai – to know rules and act upon them deftly and unerringly.
- **Shin** or **Makoto** – **sincerity**, veracity, truth.
Makoto – truth. Represented by the phrase, “*Bushi no ichigon*,” or the word of a warrior; its opposite would be *nigon*, or “double-tongued.” As the cliché would have it: “Forked tongued.” Also related to the sixth principle, *Meiyo*.
Honto – fact.
Usō – falsehood; anything **not** *honto* or *makoto*.
Kyo-re – “empty form.” To sacrifice truth for politeness; deception by sweet words.
- **Koh** – piety.
- **Chūgo** – **loyalty**. The opposites would be *Neichin* or *Neishin* – cringing, unscrupulous or fawning. *Choshin* – sycophant, servile compliance.
Oya Koko – filial piety.
Yū – bravery, courage, spirit of daring.
Tanryoku – courage, spirit, mettle.
Daitan – “Large Gall Bladder,” which is to say great personal courage or audacity.
Isshi Hokoku – dying for one’s country.
Bujin – fighting man; the opposite would be *iro otoko*, or debauchee.
NOTE: the seven pleats on the samurai’s hakama represent these seven principles.
The sun (the *red center*) of the *Kodokan emblem* surrounded by the Cherry Blossom shows that Japan’s true inner strengths are derived from *Bushido*. It is the wild Cherry Blossom scenting the morning (rising) sun. When all of these principles are adhered to, you have *shugisha*, or a person of principle. Such a person has *kenkyo* or confidence with modesty.

Gokajo no seimon is the five article *Kodokan* oath, sworn by new comers to *judo*.
“Once I have entered the *Kodokan*,
I will not end my study without reasonable cause;
I will not dishonor the *dojo*;
unless I am given permission, I will not disclose the secrets that I have been taught;
unless I am given permission, I will not teach *judo*;
pupil first, teacher second, I will always follow the rules of the *dojo*.”

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