

Midori Yama Budokai: *Hanshi's* Corner
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From *Gorin no Sho*, the Book of Five Rings by Musashi Miyamoto:
“The teacher is as a needle, the disciple as thread.”

***Busai* or Martial Awareness**

One of Wilson *Kancho's* training methods developed awareness through sound. The area in which he had his mats for *judo* and *jujutsu* was about 30 feet by 30 feet. He ran a cable from the SW corner to the SE corner with a pulley that ran from corner to corner. At the end of a rope attached to the pulley, he suspended a weighted sack (approximately 20 to 30 pounds). One had to stand in the center of the mat with the back to the bag. Wilson *Kancho* would, arbitrarily, send the bag flying toward the *jujutsuka's* back. The drill was simple: listen for the “whiz” caused by the pulley on the cable and estimate when the bag was about to make contact. One could step to the side, do an inside/outside circle or drop under the bag. The idea was to dodge at the last possible second to avoid being hit. One learned rather quickly not to turn around to see where the bag was.

***Pin'an Hokei Kumite* (Pre-arranged Sparring that Works [*kei*] the principles [*ho*])**

Mabuni Kenwa is believed to have created these pre-arranged sparring techniques. The principles (*riai*) to be learned are emphasized in specific *kata*, as follows:

- *Pin'an Shodan* teaches *Irimi*, the principle of turning and entering with the body.
- *Pin'an Nidan* teaches *Tenshin*, or the principle of the change of angle or direction.
- *Pin'an Sandan* teaches *Hanmi Nekoashi*, the principles of turning and of dropping the body from a quarter facing cat stance.
- *Pin'an Yodan* teaches *Tenshin Irimi*, or the simultaneous use of *Tenshin* and *Irimi*.
- *Pin'an Godan* teaches *Kirikaeshi*, or sharp turning and turning back of the body.

In addition to the above specific principles, the following general principles are of importance.

Five Principles of Blocking

- *Rakka* (Dropping Flower) or hard blocking. When a flower reaches the end of its life, the whole flower drops from the branch. The earth receives it without movement. This describes a strong block that destroys the opponent's attack. You should not receive the opponent's force at all, but your block should cause such pain, s/he will stop the attack. The most common type of this block is *gedan barai*.
- *Ryusui* (Running Water) or soft blocking. Water goes around an obstacle and continues to move. This refers to a deflection of an attack. It should cause such disorientation that the opponent loses focus and balance. One type of this deflection is *nagashi uke*.

- *Kusshin* (Down and up) or up and down movements of the body (“bobbing”). *Kutsu* (*Kus*) means bend and *shin* means stretch. This usually refers to changes of stance. An example would be moving from *shizentai* to *nekoashi dachi*, as the latter is lower than the former. The reverse (from down to up) would be in *Heian Shodan*, moving from *zenkutsu dachi* to *renoji dachi*.
- *Ten'i* (Change Position) or changes of positions and angles of the body. One should be able to move without losing correct posture, stance or balance. This is similar to *tenshin*, but is more general. *Tenshin* is more specifically used for “changes in direction.” Examples would be *yoru ashi* (slide in), *ayumi ashi* (step in), *oi ashi* (step back) and *fumikae* (or changing feet [in place]). Others would be *tsugi ashi* (follow step) and *kōsa ashi* (cross step). These may be combined with *shōmen* (front facing, or square on), *hanmi* (half-front facing) and *ma-hanmi* (side facing) for greater versatility
- *Hangeki* (*Gyakugeki*) or countering. One may punch while avoiding the opponent’s attack (*kara uke*) or use the counter to deflect the opponent’s attack (*tsuki uke*).

Three Ways of Producing Shock

- Dropping of the Body.
- Expansion and Contraction of the Body. Expansion (*hari*) is also known as “opening”; contraction (*shime*) is known as “closing.”
- Fixation of all the Muscles of the Body.

Internal Changing of the Weight. This refers to lowering the body weight into the *tanden*. This requires proper abdominal breathing, either natural abdominal breathing (*kokyu*) or reverse abdominal breathing (*kokyu chōsei*).

A Short History of *Shotokan*

Funakoshi Gichin did not use the term *Shotokan Karate-do*. Master Funakoshi referred to what he taught as simply, “*karate*,” the name by which it is known in Japan. *Shotokan* was the name given to Funakoshi’s *karate* by his students, and actually referred to the *dojo* in which it was originally taught. *Shotokan* comes from three words: “*Shō to*,” or “Pine Waves,” the *nom de plume* of Funakoshi, and “*kan*,” which means “hall.” *Shotokan*, therefore, means “the [training] Hall of *Shōto*.” Funakoshi’s first book was entitled *Ryūkyū Kempō Karate*, which meant Okinawan Fist Method Chinese Hand. When the *dojo* at Keio was opened, Funakoshi suggested the name *Dai Nippon Kempō Karate-dō* (Great Japan Fist Method Empty-hand Way). Written with two different characters, “*kara*,” may mean either “China/Chinese” or “Empty.”

Two innovations of Funakoshi were the *karate-gi*, or *dō-gi*, based on the *jūdō-gi*, and the custom of colored belts, also influenced by Kano’s *jūdō*. In addition to the fifteen *karate kata* brought to Japan by Funakoshi, he also taught *Tenryū no Kon*, or the Staff of the Heavenly Dragon (*bō*), and the use of the *sai*; some sources include the *nunchaku*. The *Shotokai* still trains with the *bō*.

The long stances of *Shotokan* were actually implemented by Funakoshi’s son, Funakoshi Yoshitaka (aka Funakoshi Gigo). According to Egami Shigeru, the son (known as *Waka Sensei*, or Young Teacher) was the actual creator of the *Taikyoku Kata* (*Shodan*, *Nidan* and *Sandan*) and of the *Ten no Kata* (*Omote* and *Ura*). Funakoshi Yoshitaka also

introduced long range, deep thrusting techniques and high kicks. In addition, the son excluded almost all grappling during sparring. The *Shotokan* taught today is of Funakoshi Yoshitaka, rather than Funakoshi Gichin. The son died in 1945 of complications of tuberculosis, which had been diagnosed in 1913. Both father and son credited *karate* for Funakoshi Yoshitaka having lived the thirty-two years following what was considered a death sentence in that era. In a darker vein, Henri Plee, a *karate* pioneer in France, states that Yoshitaka was implicated (as well as others) in testing the efficacy of techniques on prisoners of war during the years 1942 to 1944.

In 1957, the year of Funakoshi's passing, he had named no successor. Consequently, the organization split (as do most with the passing of the founder!) into two major factions: JKA and *Shotokai*. Egami Shigeru, Funakoshi's leading student, led *Shotokai*. The *Shotokai* did not agree with the commercial aspects *Shotokan* had adopted, or of its competitive aspects. Nakayama Masatoshi led the JKA (Japanese *Karate* Association). The JKA's official name in Japan is *Nihon Karate Kyokai*. The JKA promoted competition and held the first Japanese *Karate* Championship in 1957.

Obata Isao, with others had withdrawn prior to this major split. Another group is Oshima Tsutomu *Shihan's Shotokan Karate* of America, founded in 1956. A unique aspect of this organization is its rank structure. Oshima *Shihan* only awards up to *Godan*, this being the highest rank of his organization. This is based on the fact that Funakoshi was awarded only up to *Godan* rank. Oshima *Shihan* feels that no one should be promoted above the founder; consequently, *Godan* is the SKA's equivalent to *Judan*. If someone from another organization joins Oshima *Shihan's* group the rank is halved (a JKA (for example) *Yodan* would be an SKA *Nidan*, etc. One of Baker *Hanshi's* former students, Bill Riendl attended an SKA training camp. Mr. Riendl has also worked with Oyata Seiyu, who has a *Kenpo* school in Merriam, KS. One of Oshima's students, Jordan Roth, wrote an excellent book on SKA techniques, *Black Belt Karate*. One of this book's unique features is depiction of techniques Kanō Jigoro *Shihan* incorporated into his *judo* in the *Seiryoku Zen'Yō Kokumin-Taiiku* (National Physical education Based on the Principle of Maximum-Efficiency). Many of these techniques have fallen into desuetude in modern *karate*, as they are not competition oriented. Funakoshi and Kanō were friends and exchanged ideas and techniques. *Karate* was officially admitted to the *Butokukai* as part of the *judo* section. Oshima *Shihan* was sent to Europe on behalf of JKA. Nishiyama Hidetaka was sent to teach at his school while Oshima *Shihan* was in Europe. Nishiyama instituted new teaching ideas and revised *kata* in Oshima's absence. On Oshima's return a dispute led to Nishiyama leaving and founding the All America *Karate* Federation (AAKF) in 1961. In 1971 this organization was renamed the American Amateur *Karate* Federation, and in 1987 was replaced with the International Traditional *Karate* Federation (ITKF). Nishiyama and Richard C. Brown co-authored one of the best books on *Shotokan* (or *karate*, for that matter), *Karate, the Art of "Empty-Hand" Fighting*. During his formative years, Bruce Lee was strongly influenced by Nishiyama's *Shotokan* style – especially the kicks. According to Lee's student, Jesse Glover, Nishiyama's demonstration changed Lee's concept of kicking.

Two other factions are the *Chidokan* and the *Gima-ha Shotō-ryū*. Sasaki Takeshi Sensei, one of Obata Isao's students, founded the *Chidokan*. *Chidokan*, as with *Shotokai*, originally had only five *dan* ranks. This group joined FAIKO, and their version of *Shotokan kata* became the standard for FAIKO and WUKO competitions. Also, they

adopted FAIKO's and WUKO's system of ten *dan* ranks. In 1965 *Chidokan* members created a new organization called *Tenshinkan*. Later, Gima Shinkin, an old compatriot of Funakoshi, founded the latter school. Gima was the individual who assisted Funakoshi during a demonstration at *Kodokan*. Funakoshi performed his favorite *kata*, *Kushanku* [sic] and Gima performed *Naihanchi*; together they showed applications for both. It was admitted that Kano's recognition of *karate* meant that the Japanese *budo* world would also recognize it. Kano was so impressed with Funakoshi and his art, he asked Funakoshi to join the *Kodokan* as head of the *karate* department. Funakoshi declined, fearing that *karate* would always be overshadowed by *judo*. Kano did incorporate *karate*-type attacks into *judo* and the two masters remained friends for life.

In 1974, George Takahashi, the AAKF coach and a group of senior AAKF members, left Nishiyama's group to form the AFISK (American Federation of Independent *Shotokan Karate-Do*). Takahashi believed the AAKF was "using examination procedures and rank registration as ultimate political and economic weapons of control for the subjugation of American *karate* practitioners."

1975 found Kenneth Funakoshi (a distant relative of the founder) at odds with Nishiyama and trying to affiliate directly with JKA.

In 1977 a group of senior JKA instructors became disenchanted with Nishiyama's management style and founded the ISKF (International *Shotokan Karate Federation*). Okazaki Teruyuki was the chief instructor. Others who were in this group were Mikami Takayuki, Yaguchi Yutaka, Koyama Shojiro and Takashina Shigeru. In 1980, both the AAKF and ISKF were recognized as JKA members, the policy normally being that the JKA would only recognize one group per country.

Also, in 1977, Kanazawa Hirokazu left the JKA and formed the *Shotokan Karate International* (SKI). Kanazawa believed that one could learn from other styles, a heretical idea in JKA. He added *Seiuchin* from *Goju-ryu* and a *kata* he referred to as *Gankaku Sho*, a redone version of *Tomari Chinto*. Also, Kanazawa had slightly modified other *kata*, adding *mawashi geri* to *Enbi* and reversing some hand movements in *Jiin*, among others. He also believes that one must study weapons and how they are used if one wishes to disarm an armed opponent. Kanazawa believes the important aspects of *karate* are being lost due to the emphasis on competition. These include *kokyu* (breathing), *ma-ai* (fighting distance), *kiai*, *tenshin* (body shifting) and *zanshin* (remaining awareness).

In 1983, American karate-ka realized that the ISKF was also ignoring American aspirations and formed the AJKA (American JKA *Karate Organization*). These individuals were A. R. Allen, Ray Dalke, Leslie Safar and Randall Hassell.

In 1984 Aidan Trimble and Vince Morris broke away from the SKI to form the Federation of *Shotokan Karate*. Biased refereeing in the 1985 SKI championships reinforced this. Morris later formed his own group, the *Kissaki Kai*, which centers on *kata bunkai* and *kyusho jutsu*.

In 1986, Nakayama passed away and the leadership of the JKA was passed on to Nakahara Nobuyuki. His appointment was disputed by a number of JKA masters, leading to another split, again into two factions. Asai Tetsuhiko led one group, with Yahara Mikio as its chief instructor. Nakahara Nobuyuki led the second, with Sugiura Motokuni as his chief instructor. Legal disputes followed for a number of years with two JKA organizations. In 1999 the Sugiura group won the dispute and the exclusive right to the JKA name. The Asai group became the JKS, or Japanese *Karate Shotokai* – not to be

confused with Egami's group. Kase Taiji and Shirai Hiroshi formed the World *Karate-do Shotokan* Academy (WKSA) to promulgate the teachings of Funakoshi Yoshitaka. This group is also influenced by techniques and methods from Chinese boxing styles.

In 1990, the JKA again divided into two groups. The first included instructors Ito Kimio, Shoji Nakahara and Tanaka. The second included Asai Tetsuhiko, Matsuno Raizo and Yahara Mikio.

Nishiyama, who resumed training in 1945, was graded *Shodan* in 1946, *Nidan* in 1948 and *Sandan* in 1950.

Kasuya Hitoshi left the SKI in 1990 to form the World *Shotokan Karate-do* Federation (WSKF). Kamiyanagi Takeaki is the president and Kasuya is chief instructor. Funakoshi awarded *Shodan* to Kamiyanagi.

These are the major splits of *Shotokan*. However, other *karate-ka* broke away from Funakoshi after having studied with him for varying periods of time. The two most prominent are Otsuka Hironori, founder of *Wado-ryu* and Oyama Masutatsu (born Choi Young-I), founder of *Kyokushinkai* (The Far East Truth from Within Society). Otsuka was given permission by Funakoshi to establish his own group in 1939, which incorporated *jujutsu*. Otsuka had studied nine or ten years with Funakoshi from 1922 to 1932. This in part was due to Otsuka's desire to develop sparring. Funakoshi believed sparring was detrimental to the spirit of *karate* as a martial art. In addition, there was decided friction between Otsuka and Funakoshi, the son. Otsuka had studied *atemi waza* of the *Shinto Yoshin Ryu Jujutsu* (of which he was a master). The similarities between Otsuka's *jujutsu atemi waza* and Funakoshi's *karate* were so great that Funakoshi believed Otsuka to have studied *karate*. Otsuka appeared in the 1935 edition of *Karate-do Kyohan*, demonstrating techniques against sword and knife.

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.

With the passing of Egami Shigeru in 1981, *Shotokai* also split into two factions. Hironishi Motonobu, the most senior member of *Shotokai*, headed the first. Ikeda Yasuo, a student of Egami, led the second and the style was known as *Soyo Juku*. Aoki Hiroyuki, another Egami student, had founded the *Shintaido Sogo Budō* (New Body Way Synthetic *Budō*). Prior to this, Aoki and a group of *Shotokai yudansha*, established the *Rakutenkai* in 1965.

In France, Mochizuki Minoru, founder of *Yoseikan Budō* (previously know as *Yoseikan Aikido*) taught his version of *Shotokan*. Mochizuki named his style *Yoseikan Karate*. As with the *Shotokai* instructors, Mochizuki studied other arts, eventually combining them into his *Yoseikan Budō*. This is one of the major differences between *Shotokan* and *Shotokai*. *Shotokan* isolates its teaching, rarely – if ever – going outside its style. *Shotokai* adopts the attitude that the more you know the better prepared you will be for actual combat.

The first five kwan (*dojo*) in Korea taught *Shotokan* based methods. These were Chung Do Kwan, Moo Duk Kwan, Yun Moo Kwan and Chi Do Kwan. The instructors of these five styles did not want to identify with a Japanese style. Consequently, Korean terms were used and they stated that these styles were based on the ancient Korean art of Tae Kwon, or older Chinese methods. These later amalgamated into Tae Kwon Do under the supervision of General Choi Hong Hi, who received the rank of *Nidan* in *Shotokan*. In

General Choi's book, Taekwondo The Art of Self Defence, he included *Heian* 1-5, *Batsai*, *En-bi*, *Ro-hai* (actually *Gankaku*), *Kouh-shang-kouh*, *Tet-ki* 1-3, *Jit-te*, *Hang-getsu* and *Ji-on*. General Choi identifies these as either *Shorin* or *Shorei*, just as Funakoshi had done. These are the fifteen *kata* recommended by Funakoshi Gichin. The style of Tang Soo Do remained independent, using *kata* almost identical to *Shotokan*. Some historians believe Tang Soo Do represents the change from Funakoshi's Okinawan *kata* to the later Japanese modifications of Yoshitaka. A sixth style, *Shudokan*, originally taught by Toyama Kanzen, was also *Shotokan* based.

Shotokan was the style studied by both Franklin Thaddeus Booth and Leo Daniel Wilson. Booth referred to his teaching as *Chakras Karate*. Wilson *Kanchō* originally used *jujutsu/karate*, and then debated on *Shin Shotokan Karate* (New *Shotokan*) or *Shin Nagare Karate*, choosing the latter as more representative of the way he taught.

Funakoshi's *Kata*

<i>Ryukyu Kempo Karate</i> (1922) & <i>Rentan Goshin Karate Jutsu</i>	<i>Karate-Do Kyohan</i>	Recommended Japanese Names	Listed in <i>Karate Nyumon</i>
Pinan Shōdan	Heian Shōdan	Heian Shōdan	Ten no Kata (shown)
Naihanchi Shōdan	Heian Nidan	Heian Nidan	Chi no Kata
Koshokun	Heian Sandan	Heian Sandan	Hito no Kata
Pinan Nidan	Heian Yondan	Heian Yodan	Taikyoku Shōdan
Pinan Sandan	Heian Godan	Heian Godan	Taikyoku Nidan
Pinan Yondan	Bassai Dai		Taikyoku Sandan
Pinan Godan	Kanku Dai		Heian Shōdan
Naihanchi Nidan	Tekki Shōdan	Tekki Shōdan	Heian Nidan
Naihanchi Sandan	Tekki Nidan	Tekki Nidan	Heian Sandan
Seishan	Tekki Sandan	Tekki Sandan	Heian Yondan
Passai	Hangetsu	Hangetsu	Heian Godan
Wanshu	Jitte		Tekki Shōdan
Chinto	Empi	Empi	Tekki Nidan
Jitte	Gankaku	Gankaku	Tekki Sandan
Jion	Jion		Bassai Dai
	Listed, but not shown were:		Bassai Sho
Passai Sho			Kanku Dai
Kushanku Sho			Kanku Sho
Gojushiho		Hotaku	Empi
Chinteh		Shoin	Gankaku
Ji-in		Shokyo	Jitte
Wandau			Hangetsu
Rohai		Meikyo	Jion
Jiyumu (Jumu)			Meikyo
Wando			Hakko
Sochin		Hakko	Kiun
Nijushi		Nijushiho	Shoto
Sanjuroku			Shoin

Hyaku-rei-hachi
Wanku-un
Kokan
Unshu
Sanshintō

Hotaku
Shōkyō

Yudansha for Shotokan Karate of America

Oshima Tsutomu, founder of the SKA, suggests that Funakoshi Gichin established a five rank system based on spiritual maturity. These ranks relate to the five levels of consciousness in Zen, Buddhism and Shinto. Shodan requires a strong foundation of basics and physicality. The Eastern religions refer to this as learning to control the physical senses of sight, touch, taste etc. Nidan is the achievement and understanding of combinations and how to strategically apply them. The Eastern religions feel this represents the control of intelligence and strategy in the application to life. Sandan requires a calm, strong mind and relaxed shoulders. The Eastern religions require a calm meditative mind. Yodan emphasizes techniques with body and mind as one. A yodan should focus on humanitarian deeds. The Eastern religions stress body-mind connection and compassion. Godan emphasizes impeccable execution of techniques and moral character that lead to spiritual consciousness. Spirituality and oneness with God are the highest levels in Eastern religions. Soto Zen Buddhism uses a series of five levels of enlightenment (Go-i), each being of greater depth than the preceding. Shingo Buddhism also makes use of “Five Realms” (Goshu Sanmaya), relating to depths of consciousness. Indian Yoga also has five levels concerned with inner change and transformation of the outer man.

I highly recommend reading *Shotokan Karate A Precise History* by Harry Cook. The key work is “precise.” Cook tells all – some good; some bad.

Kung Fu or Hard Work

There is no martial art by the name of “kung fu,” although kung fu may be used to be proficient in any martial art – or any endeavor that requires “hard work. Kung fu, gung fu or gong fu (depending on the dialect) means hard work and any student of any discipline may be considered to have done kung fu to attain a position in that discipline. A college student may do kung fu in obtaining a degree, or a policeman working toward promotion may do kung fu.

The correct term for Chinese martial arts (generic) is wu shu – martial arts. Ch’uan fa (fist methods) may be used, as in Shaolin Tsu Ch’uan Fa (Shaolin Temple Fist Methods) – this would have been the correct term for the TV show, although kung fu was certainly necessary to advance in the art. The Japanese version would be *Shōrinji Kempō* (or *Kenpō*).

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