

Defensive Arts Plus Student Manual



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I also would like to thank all my students for giving me someone to write this for, and giving me someone to share this information with. You are my teachers as well as students.

Last, but not least, thank you to my wife, Margie for not complaining too much about me spending many late nights working on this manual.



Introduction

This manual is intended to be a guide, or basic outline of the principles and techniques that I use to help people understand what I call True Self Defense. The primary basis of what I teach is what I learned of Kosho Shorei Ryu (Old Pine Tree School of Encouragement to Diligence). The important thing to understand is that this is not a complete documentation of what the True Self Defense is, but a mere reminder to myself of the many things I want to share with students at what particular times so that they can gain an understanding of natural law. This manual, and my teachings represent my interpretation of what Kosho Shorei Ryu is, based on James Mitose Sensei's books, what was taught to me by David LoPriore Shihan and Bruce Juchnik Hanshi, and my various other martial arts experiences. It isn't better than or necessarily worse than any other's interpretation, it's just my understanding of the material at the time. As I (and perhaps any other person) can only claim to be teaching the sum total of my experiences, I am calling this True Self Defense, to avoid the burden of claiming any kind of rights to teaching another's art. Please don't mistake this as an attempt to claim credit for originating this material, though it is laced with my own perspective on what I learned.

The basic intent of the curriculum for shodan and below is to help the student gain a basic understanding of the principles of natural law, both intellectually, and instinctively through physical motion. The method is to show examples of how natural law applies in the 8 sub-arts of Kosho Shorei Ryu, and their particular sub-arts. Thus the shodan is considered to be a beginners' rank, similar to achieving a bachelor's degree in liberal arts. It is expected then, that by the time the student reaches 1st degree black belt, that he/she will find some of the arts of Kosho more interesting than others, and would then pursue those interests in more depth for nidan and sandan. This manual covers curriculum for up to shodan, because the student is expected to become his own best teacher, taking responsibility for his own training. When someone reaches the yudansha ranks I will help him plan a course of study based on his own personal interests, not ignoring the other arts, but focusing on his own preferences. Please note, that throughout this manual, I refer to him or he, but what is intended and understood is that men and women are both equally suited for the study of True Self Defense Way. It saves me typing to not have to say both all the time.

Please keep in mind that this manual is a living document, and thus is subject to change on a regular basis. This is due to the fact that I continue to be a student, and so as I grow, my understanding of natural law changes. This change is reflected in this manual so I can try to keep my thoughts organized and share them with others.

History of What We Are Studying

In order to understand the nature of what you are studying it is important to know where it comes from. Ultimately the only thing anyone can claim to be teaching is his or her own understanding of natural law, no matter what art/arts he studied in the past. Don't get stuck on the names or



syntax of the words used to describe what is being taught. They are irrelevant, and can lead to misunderstanding.

To begin with, you should understand the history of my training, to know where I received the ideas that I try to share. In 1990, I began my adult adventure into martial arts training, which led to an even deeper study of natural law in general. While studying for my BS in architectural engineering at Drexel University, I took a “self defense” course in the third term of my study. This course was taught by a gentleman we knew as Coach Dub Wear, who claimed to be a green belt in judo and karate. In this course we learned a number of grappling techniques such as the shoulder throw, and some karate striking techniques. It involved a lot of bag work, and interactive grappling techniques. This was a short course, only 3 months or so long, but it became clear to me that the topic was of strong interest, and so I pursued further. This brought me to look for a new place to train on a more permanent basis. I found the Dragon Gym through a friend, Richard Rodriguez. I studied at the Dragon gym in Chadds Ford, PA starting in late spring of 1990, under Sa-bum-nim George C. Heath. The art being taught was called Dragon Moodo (martial way), and was essentially a combination of the Korean arts Tae Kwon Do and Hapkido. I trained there for approximately 4 years, earning my first 1st degree black belt after about 3 years. In that time I also became an assistant instructor, eventually teaching the Friday night classes for Sa-bum-nim Heath.

Somewhere around April or May of 1994, classes at Drexel became too intense for me to focus properly on my martial arts training, and I stopped training at the Dragon Gym. After graduating from Drexel in June of 1994, I began looking for a new job, and found one at Electric Boat Company in Groton, CT. After settling in at my new residence, I searched for a new dojo to train at, and came across Bushidokai, and David LoPriore Shihan. I began training there somewhere around January or February of 1995. I first started to study LoPriore Shihan’s own art of Dai Maru Bujutsu, which had its primary influences from Kyokushinkai Karate, and Aikido. After perhaps 6 months, and earning a couple belts in Dai Maru, LoPriore Shihan switched entirely to Kosho Shorei Ryu, and I was cross graded into Kosho Shorei Ryu. We continued to train in Kosho, as members of the Sei Kosho Shorei Kai, run by Hanshi Bruce Juchnik, studying his understanding of what the art is about.

In 1997, I received a job offer from Boeing helicopters in Philadelphia, PA, which offered a chance to return to my original home town. I took the opportunity, and was asked by LoPriore Shihan to teach in PA, which I accepted. I arrived in PA as a brown belt in Kosho Shorei Ryu, and immediately started a class and founded Defensive Arts Plus. The founding members consisted of my sister, Kathy Smith, her boyfriend Brian Murphy, and my good training partner from Drexel days, Mike Perillo. After 2 or 3 more years visiting Bushidokai for training, I earned a 1st degree black belt in Kosho Shorei Ryu, and instructor certification from the Sei Kosho Shorei Kai (SKSKI).

Over the years I met many talented instructors in many other arts as well, who influenced how I think of these topics. I eventually met Kevin Meisner Sensei who had started his own martial arts organization, the Karate Shinbikai. I became a member of the Shinbikai, and studied with its



various members in seminars and private sessions, learning more and various topics, including chanbara, kickboxing, adrenalized stress conditioning, and many more. Sometime around March or April of 2004, at a Shinbikai gathering I was awarded a 3rd degree black belt by Kevin Miesner and the Shinbikai board. Today I am a member of the board of directors of the Shinbikai, and still maintain relations with the SKSKI and Bushidokai.

With all that said, what I teach is my own understanding of what true self defense is, incorporating all my experiences from many arts I have studied. I can only lay claim to be teaching my understanding of what natural law is, applied to the many arts from the already mentioned sources. Nothing more, nothing less. I call this the “Art of True Self Defense”.

Etiquette

At Defensive Arts Plus, we practice certain etiquette, which helps to improve the flow of the class, keep exercises safe, and show mutual respect for all participants in class. The etiquette also helps maintain and develop discipline, which is one of the benefits many students seek from their training. Although one of the purposes of etiquette is to keep a polite and respectful mentality in the dojo, excessive bowing and titles can inhibit honest and open communication. Remember that we all have the same inherent value as human beings, which is recognized here. I value the fact that my students come to train with me as much or sometimes even more than they value coming to me. My goal is to create a disciplined, mutually respectful environment to train in, without creating a “cult” mentality. In doing so, we also learn about Japanese culture.

Here are some things to remember before, during, and after class to make the most of your experiences here:

- During class never cause harm (physically or emotionally) to your classmates (or teacher) intentionally. Safety is extremely important here. No knowledge is worth the price of causing injuries to each other. Sometimes accidents happen, and if they do, do not seek revenge. Always keep yours and everyone else’s safety in mind. Anyone intentionally causing harm during class will likely be dismissed from class
- Before arriving for class, be sure to wear or bring your gi (uniform), and rank belt. Although rank is not important in the big picture, it is respectful to wear the rank insignia I give you as a sign of your accomplishments. It also makes it easier for me to remember what material you should be working on that day. Your gi should be clean, and free of offensive odors which may distract others from their training.
- Please be sure to take care of any excessive body odors to make the training experience more pleasant for others.
- Boys and men should bring and wear a groin protector (cup), for safety reasons. I can’t check it, so it’s up to you to properly protect yourself.
- Students should arrive 5-10 minutes before class starts, to prepare for class, and stretch out quietly. This is also a good opportunity to ask any questions you may have thought of



during your home studying. Stretching, and practicing of waza or principle based exercises is appropriate during this time, but not freestyle sparring.

- It is considered polite when speaking to a black-belt level instructor, to address him or her as sensei (teacher). An under black-belt instructor should be addressed as sempai (assistant teacher).
- Although instructors and assistants are referred to during class by their proper title (Sensei, Sempai, etc...), outside of class the title is not necessary or even desired. This is to prevent the “cult” mentality from developing and to recognize everyone’s inherent human value.
- When answering a yes or no question during class, it is appropriate to reply with either “hai sensei” (yes teacher), or “eay, sensei” (no teacher).
- Bowing in and bowing out at the start and end of class will be described in detail in class. Please follow the procedure quietly and respectfully, and use the opportunity to mentally prepare to study.
- Stealing from another student or from me will likely result in immediate dismissal.

Remember that these are guidelines, not hard rules. Nothing, including following these etiquette tips, should be done in excess.

Sparring Rules

The following rules were made to ensure the safety of students when practicing the various free-style sparring exercises we have here. Although we have many different types of sparring, the two major types we do on a regular basis are discussed below. Remember, safety is paramount. If you can get the person to tap out, but it requires placing them in an unsafe situation, where injury could occur, don’t do it. Not only will it hurt the other person, but you will feel bad about it later. Also if a student is injured he or she may not be able to train again until it heals, and then we have fewer people to train with. No tap-out is worth injuring your class mate.

Tachi-kumite (standing, striking sparring)

1. Two - 1 minute rounds are held. One person is the attacker, and the other is the defender. After the first minute, rolls are reversed.
2. All participants must wear the following protective equipment: Protective groin cup for men, full head gear including face shield or cage, punch pads, kick pads, elbow pads, knee pads, and mouth piece. This gear will be available from sensei, or if you get it from another source, it must be approved by Sensei for use here. Women are recommended to have a chest protector.
3. The following attacks are not permitted: Groin strikes, biting, kidney strikes, strikes to the spine or any other joint, eye gouging, hair pulling, striking a female in the chest area. No joint locks are permitted or grabbing the head or face cage.
4. Grabbing and throwing is permitted. Once the match goes to the ground it continues until time-out or another stop is called.



5. When Sensei says “yame!” or “stop!”, or if one of the participants says “mate!”, “yame!”, or “stop!”, all activity must immediately stop, and both participants return to center. Remember to keep your guard up even after “yame!” is called, because your opponent may not have heard.
6. Remember, use common sense, and if you ever perceive that you or the other participant is in a dangerous situation, stop the match immediately.

Ne-kumite (ground sparring, wrestling)

1. Two - 1 minute rounds are held. One person is the attacker, and the other is the defender. After the first minute, rolls are reversed.
2. All participants must wear the following protective equipment: Protective groin cup for men. Women are recommended to have a chest protector.
3. The following attacks are not permitted: Strikes of any kind, biting, eye gouging, hair pulling.
4. The goal to ne-kumite is to exercise the controlling arts. Although a pin can be of great strategic value sometimes, usually something more painful is necessary such as a joint lock, choke, or strangulation.
5. When Sensei says yame! or stop!, or if one of the participants says “mate!”, “yame!”, or “stop!”, or taps out, all activity must immediately stop, and both participants return to center. Remember to keep your guard up even after “yame!” is called, because your opponent may not have heard. When tapping out, do so on the attacker if possible, so they can perceive it better.
6. Remember, use common sense, and if you ever perceive that you or the other participant is in a dangerous situation, stop the match immediately. If your opponent has effectively applied a choke or joint lock, tap out. Do not let your ego get in the way and wait to see how much you can take.



Typical Time in Grade

These are the typical times you would spend training to achieve the listed rank. Although this is what I expect is the average length of time a person spends training before learning the material required, it does not mean that you have failed if you fall outside the range. This is just a guideline. There are many reasons why a person might, and even should take longer before receiving the next rank. At the same time, remember that you will only learn true self defense if you put effort into it.

7th kyu, Yellow Belt	2-4 months
6th kyu, Orange belt	3-6 months
5th kyu, Purple belt	4-8 months
4th kyu, Blue Belt	4-8 months
3rd kyu, Green Belt	4-8 months
2nd kyu, 1st Brown belt	6-9 months
1st kyu, 2nd Brown belt	6-9 months
1st dan, 1st Degree Black Belt	9-12 months

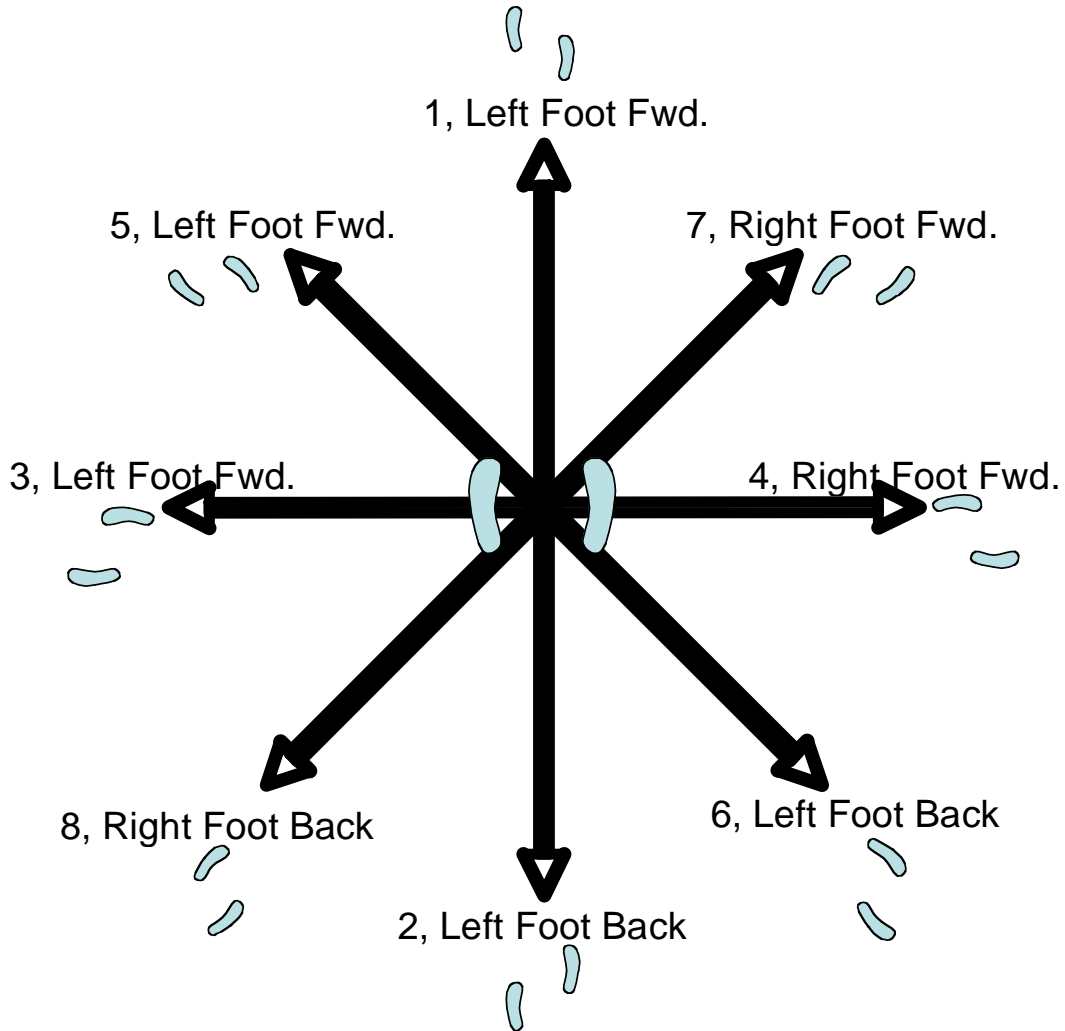
Total typical time from white to 1st black belt:
3yrs. & 2 months - 5 yrs. & 4 months

Remember your goal should be to learn true self-defense, not to get a new belt!



Octagon Drill (Temple dance)

The below diagram illustrates the foot positions and the angles a person moves to in order, while performing the octagon drill. In the basic versions of the exercise, the student starts off facing angle 1, in the middle of the octagon, and then steps to an angle and then back to the middle. This is done for each angle in the order noted. More details are given in class.



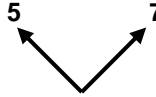

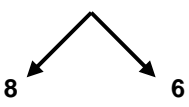




12-6-3 Theory

The 12-6-3 theory is an explanation of **how to get to the 90°**, considering the variables of ma-ai (combative distancing), and hyoshi (timing). It is not intended to be taken literally. When attempting to get to the 90 with a physical attacker, one should simple do what's natural, and not look to the 12-6-3 theory to decide how to move. As with all the axioms and holistic theories presented here, they are intended to be used to discover an instinctive understanding of natural law, and not to be used directly at the time of need. Doing so would require the intellect to function, which is too slow. The concept of mu-shin (no mind, or un mind) should always be applied in such circumstances.

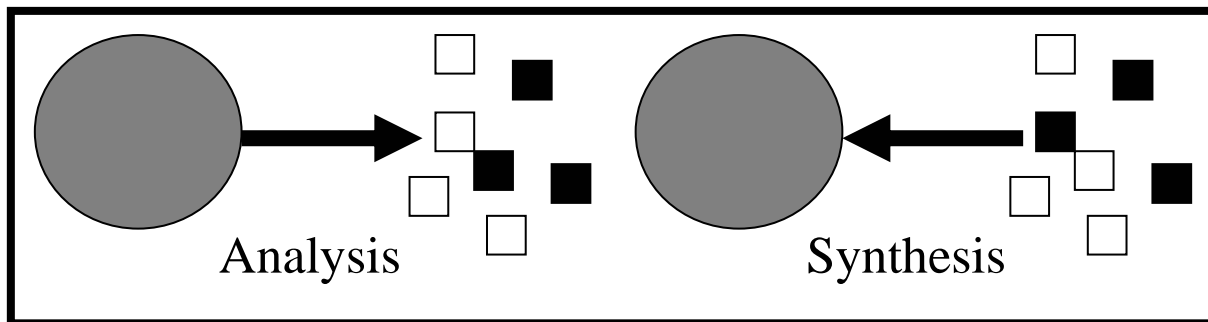
With that said, the following chart shows typically what angle a defender should move to get to the 90°, depending on visual mode is being used, and how far the attacker is from the defender. It should be kept in mind that for this to work as described, the attacker is always attacking fully committed. It is also of interest to note, that I was told that this was first developed for swordsmanship, and thus the distances used are about right for swordsmanship. It should also be noted that this has either been modified from its original form, or is actually a relatively new theory, as the Japanese did not use feet as a unit of measurement. Although I think that this is likely an old concept, perhaps the wording has been modified during the 20th century.

Peripheral Vision			
Tunnel Vision			
Distance	12 feet	6 feet	3 feet



Holistic Theories

Asian philosophy contains many Holistic theories, which are attempts to explain how natural phenomena occur, and how we can affect them. Eastern thought seems to focus on the big picture of how things interact and form a whole, as in synthesis. Western thought focuses on analysis, which is the process of breaking up a whole into smaller pieces. Both are equally necessary ways of thinking about things, and have the same goal of attempting to explain a natural phenomenon. If a person thinks too analytically, he can easily lose sight of the forest, because the trees are in the way. If a person tries to think only of the one, it is difficult to understand the whole, without breaking it into more easily understood pieces. It's only when both are done in balance that a person can understand the big picture, and yet still understand how it relates to all the pieces.



Wholistic Theory

Historically, western society seems to be showing a trend of moving from holistic to analytical thought. In ancient Greece there were no scientists, but sages like Plato, Aristotle, and Socrates. These men studied all manner subjects, and developed broadly applying concepts. Later in medieval Europe people became more specialized, and focused on more specific topics, such as Newton and physics, Galileo and astronomy, and DaVinci on mechanics and art. Although these people were more focused than previous generations, their regions of focus were still rather broad. Today people are very focused on specific subtopics, perhaps because of the growing body of human knowledge requires this specialization. If you look at some of the greatest western minds of the 20th century, however, you find often that their great ability was due to being able to know the specific details of their topic, yet at the same time understand the behavior of the whole. This is evident in Albert Einstein for example, who took nothing for granted in classical physics, and in doing so arrived at relativistic physics, which applied to slow as well as very fast moving objects.

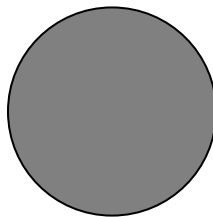


Holistic thought can be categorized into two basic modes of study and discussion. The first method is the formulation of simple, broadly applying holistic axioms, or concepts. We examine these axioms in class and show many examples of what they mean, but they can be applied well beyond what is done here in class. A list of some of these axioms, or concepts is listed in the section on Kosho Shorei Ryu Concepts of Natural Law.

The second mode of holistic thought is the formulation of a complete holistic theory. These holistic theories attempt to split any natural phenomenon into a certain number of instinctively easy to understand pieces, and then describe the relationships between the pieces to form a whole. Many holistic theories have been formulated with different numbers of parts, from the one described in the Tao Te Ching, to the 64 combined trigrams described in the I-Ching. The more parts in the theory, the more complicated of a phenomenon you can describe with it. The downside with more parts, is that it takes more intellectual effort to use, and thus is less practical in actual use. A large holistic theory might only be useful for discussion afterwards. In general, at the time of application (such as defense against a physical attack) there is little to no time for intellectual contemplation. Success depends on doing what is natural and correct for the unique situation, and doing it at the right time. We use these holistic theories to help develop that instinctive understanding of natural law so that conscious thought is not required at the time of need. There are many holistic theories, but following are some of the most popular ones.

The reader should be reminded at this point to remember, that the words on these pages are not natural law itself. Natural law cannot be written, it is what happens in reality. These are merely attempts to communicate some observations about nature. The exact words used is not what is important, only the students' own attempt to understand nature.

The One



The one, is a difficult concept to describe with words, and is perhaps even diminished by trying to use words. The concept is essentially that a person should look at a particular phenomenon without conscious thought, and perceive its' true nature instinctively, permitting one to act exactly and appropriately as one should to obtain the desired goals. This is perhaps the most important ability to achieve, and the most difficult to achieve. No-one can be told what the true

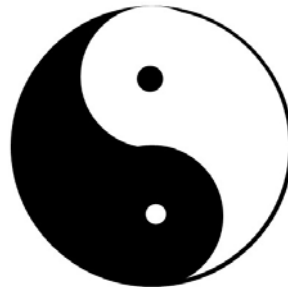


nature of something is, he simply either gets it or does not. Experience is the only teacher in this case (and perhaps in all cases actually). The ability to do this is often referred to in Japanese martial arts as mu-shin (un-mind or no-mind). This is not a reference to a complete absence of the mind, only the conscious mind.

For example, take defending yourself against a physical attacker. When faced with a real physical attacker, you can't take the time to think about what theories apply, or contemplate the most appropriate response. You simply have to know what to do at the exact moment, and do it without hesitation. This is a difficult ability to attain, and you can only know for sure whether you have it or not, by being in that situation. The same occurs when you practice healing arts on someone, when as soon as the person begins describing what their perceived problem is, you can sometimes tell what the actual problem is simply by instincts. This is very difficult to do, yet we do it every day. When you walk somewhere, you simply think of the goal of where you want to go. You don't actually think about which muscles to flex and how much to get the legs moving and maintain the alternating balance/imbalance conditions we use to move around. Look to achieve this with shodo (the way of the brush), healing arts, interpersonal relationships, and anything else you may do.

The one can sometimes be represented by a circle, indicating its boundless nature, as its edge has not end. This also represents the completeness of the concept. Notice that I chose to color my symbol gray, as it is a perfect balance between black and white.

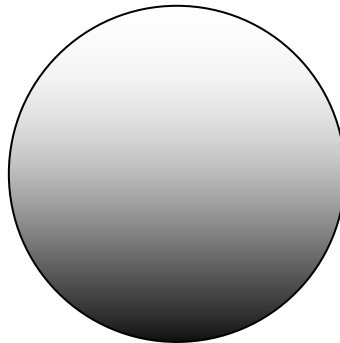
The Two, the Taekyoku (Tai-Chi), or the Grand-Ultimate



The concept of breaking up a phenomenon into 2 pieces is also a very common concept throughout the world. This idea is commonly expressed by the symbol shown above, and is known as the tai-chi in China, and the taekyoku in Japan and Korea. Translated into English these names mean "The grand Ultimate", which is an obvious reference back to the one as well. In this symbol we see a large black and large white fish-like shape. The black one is known as yin (in, in Japanese), and the white one is known as yang (yo, in Japanese). Notice that the different parts have an interwoven boundary, not a straight line. This indicates that they depend on each other and are intimately linked. They each also have a dot of the other inside (the eyes). This shows that nothing is ever pure yin or pure yang. The position that I have drawn them in is significant also, in that the Yang portion is higher than the lower portion, which is one of the classical correspondences of yin and yang.



Below, a chart is provided, showing some of the many correspondences of yin and yang. Keep in mind, when trying to decide if a real observed phenomenon is yin or yang, that the reality expressed by this concept is that everything is on a continuum from one extreme to another. Very few, if any, things in the real world are entirely one extreme or the other. Everything is a shade of gray. Another way of showing the concept of the taekyoku visually, might be the below diagram which stresses the gray nature of reality more so than the more traditional taekyoku symbol shown above. Notice in the gradient symbol below, that the circle denotes completeness again, and the pure white part is above the pure black part again. Also note that the gray region are wide than at the extreme ends, symbolizing that there are few, if any, pure yang or yin things in the world.



<u>Yang</u>	<u>Yin</u>	<u>Yang</u>	<u>Yin</u>
light	dark	spiritual/mental	physical
projection	retraction	left	right
outside	inside	dry	wet
hot	cold	sharp	dull
forward	backward	restless	quiet
hard	soft	excitement	inhibition
firm	flexible	fast	slow
excess	deficiency	transformation	conservation
acute	chronic	day	night
heaven	earth	non-substantial	substantial




The Three, the 3 Hand Postures and 3 Plants

Breaking up things into 3 parts to better understand them is a very popular thing in western philosophy, I think primarily driven by the Christian religions (Father, son and holy spirit). This also, by the way has found its way into architecture, especially of churches and such buildings. Three parts systems can be found in Asian philosophy as well.



One use of three, is heaven, earth and man (or woman), with man being the meeting of heaven (the spiritual world) and earth (the physical world). This thought can be seen in traditional Japanese Samurai clothing, and I believe in healing arts as well, but I have only seen one example in healing arts that I can recall.

In Kosho Shorei Ryu, there are two sets of three that we use, and are present in the mon as presented by Mitose Sensei. First is the 3 hand postures, kigan, kaishu, and hoken. It is interesting to note that we frequently pre-cede these with kanku, as when performing reishiki before a kata. Our crest, the mon, only contains the other three gamae, however. There are three interpretations of these postures that we frequently use as shown below:




<u>Image</u>	<u>Name</u>	<u>1st representation</u> <u>Level of Force</u>	<u>2nd representation</u> <u>Destructive arts use for</u> <u>shape of hand</u>	<u>3rd representation</u> <u>Animal inspiration</u>
	Kigan gamae (praying hands posture)	Escaping arts	Bone breaking	Bird
	Kaishu gamae (hands open posture)	Controlling arts	Energy striking	Frog
	Hoken gamae (covered fist posture)	Destructive arts	Muscular strikes	Dog

Note, that in the above chart, the hand postures are listed in order of importance. Thus, escaping is preferable to controlling, and so on. The hand postures illustrate a critical concept for Kosho Shorei, in the appropriate level of force must be used, or self-defense isn't achieved. If, for instance someone calls you names, and you respond by breaking his neck, although the name calling will stop you will end up in jail and with a guilty conscience for excessive use of force. By the same token, if a burglar breaks into you house and you escape out the front door, leaving your children in the house undefended, you have also failed to defend your self (and your family in this case) from harm.. The second representation has to do with what the shape of the hand is useful for in the context of destructive arts. The third representation is an animal which can serve as inspiration for human movement to achieve the level of force in the 1st representation. The



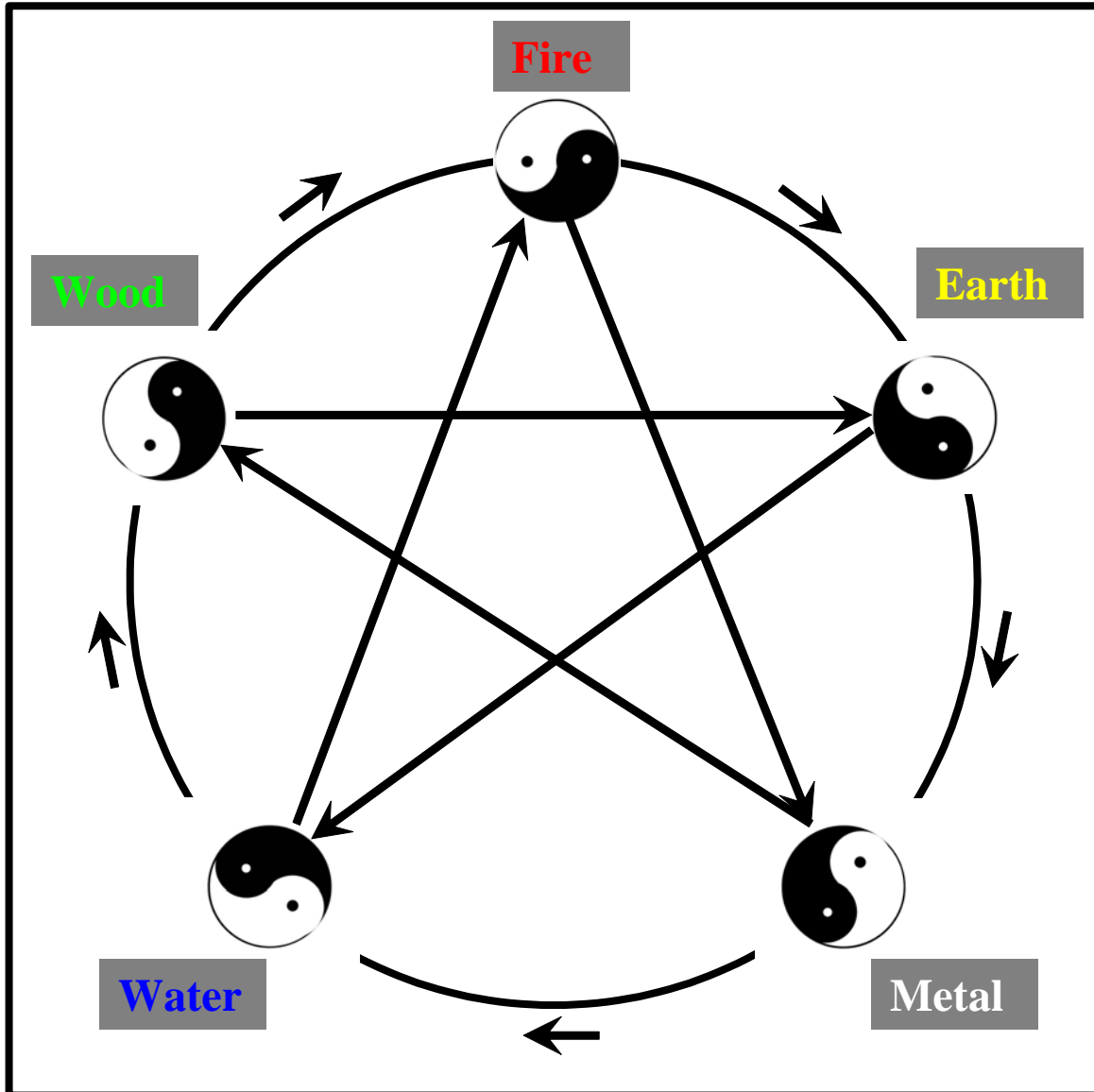
practitioner should not attempt to emulate the animal in every aspect, we are humans. The animal should be instead used as inspiration to explore how we can move as humans.

The other set of three we use in Kosho Shorei Ryu is the three plants that can be found in the mon. The importance of the three plants is illustrated by the fact that the mon is sometimes referred to as the “sho chiku bai”, or “pine, bamboo, plumb” crest (not the popular brand of sake). It can also be seen that an earlier version of the mon has the names of the three plants written in grass script inside circles, but no hand postures. I tend to think more in terms of the three hand postures however. The representations of the three plants as we know them today are shown below:

-  Sho (Pine) – Pine represents strength, health, friendship and happiness.
-  Chiku (Bamboo) – Bamboo represents honesty, pliancy, and humble study.
-  Bai (Plum) – Plum represents courage, nobility, and beauty.

The Five Elements

The five elements is probably the most commonly found holistic theory beyond the tai-chi, in Asian philosophies. In its current form the five elements are fire, earth, metal, water and wood. These 5 elements, or aspects of a phenomenon, are related by several cycles, which describe what the possible relationships between them are. The two most typical cycles are the destructive sequence (ke cycle, also known as sedation or cycle), forming the star in the diagram below, and the creative cycle (sheng cycle, also known as tonification cycle), forming a circle in the below diagram. These two cycles describe most of the interactions between the elements necessary, but there is also the insulting cycle, which is the same as the destructive cycle, but in the exact opposite direction.



In the destructive sequence, one element destroys, or lessens the next. One way of remembering the sequence, is to remember the below relationships that I use. Remember that the below relationships are not necessarily indicative of how the elements interact, but a way of remember what the sequence of the elements is.

- Fire melts metal
- Metal chops wood (like an axe)
- Wood depletes earth (trees grow in and use nutrients from the earth)
- Earth absorbs water (when you spill water on the ground)
- Water puts out fire



For the Creative cycle, a similar analogy can be drawn for remember the order they go in. In this case the mother element is increasing or making stronger the child element.

- Fire enriches the earth (after a forest fire, nutrients are returned to the soil for the new forest)
- Earth yields metal (metal is obtained by mining into the earth)
- Metal pumps water (imagine a metal hand pump for a well)
- Water feeds wood
- Wood feed fire

Each of these elements has a yin and yang aspect to them, and when assembled together they form the one. Below are some examples of ways that the 5 elements can be used. In all these cases it should be noted that no-one and nothing is purely one element or another. The elements are used to observe an imbalance and deal with it, which is frequently the only time they can rely be seen distinctly, weather treating a patient or sparring with a classmate, or dealing with co-workers.

Five Elements for Physical Conflict

Five element theory can be used for dealing with physical conflict. The purpose of the five element theory in this case is to classify the opponent's fighting strategy into one of 5 major approaches, and then use the cycles to determine the most appropriate strategy to take. The goal of the 5 element approach is not to defeat your opponent, but to avoid harm from coming to yourself, weather that means causing harm to you opponent or not. Remember, that appropriate level of force is always key to true self defense.

Destructive Cycle

Each element represents a different fighting strategy. The chart shown below gives a brief description of how each element behaves. Once the person's strategy is classified, there are several options. The first, and most frequent, is to find the element on the destructive sequence which will lesson the element that your opponent is exhibiting. For example, if your opponent takes a Fire approach by charging after you with full powered, committed attacks, the destructive sequence tells us that if you behave as water, and flow around your opponent's attacks then you should be able to avoid harm. The fire person would eventually run out of energy and no longer be able to attack. This would be the case if both people are using only the strategy of those elements, and they are both equally skilled at their particular element.

<u>Element</u>	<u>Strategy</u>
Wood	Keeps distance and reaches out to strike (yang), then pull out to keep distance in safety (yin).
Fire	Very explosive, constantly moving forward on the attack (yang). Fire burns a lot of energy and runs out quickly (yin).



Earth	Does not move around much, and waits for something to enter range (yin). When something enters range, a final, powerful attack is delivered to finish the opponent (yang).
Metal	Keeps distance waiting for opponent's attack to arrive (yin), and then attacks the attack (yang), striking opponent's limbs to destroy their ability to attack.
Water	Waits for attack to come, and then flow around it (yin). Also can re-direct energy of attack and send in another direction with more energy (yang).

At this point, it must be noted that no-one is ever purely one of these elements. We all gain benefits from each of the elements, but frequently it can be seen that we tend more toward one than another. A perfectly balanced fighter would use strategies from each element as needed. If we look at the example of fire and water again, what we often see is that the fire person should, and frequently does, notice that his strategy isn't working. This can happen very quickly, and then the fire person should switch strategies to earth. This means that the earth person would then hold his ground to observe how the water person is behaving, and then finish things with a final strike when the opportunity arises. The water person would then notice that there is no longer any energy to the attacks to flow around, and would then switch to wood. This would allow him to make strikes and then retreat to a safe distance. This cycle of changing strategies then continues until someone fails to change quick enough to counter the other's strategy.

It's important to understand that this all should be a subconscious process. **The purpose of having the 5 element theory is to later analyze what happened, and to train to be able to adapt to different fighting strategies.** During a real conflict, there frequently is not time for conscious thought of how to approach the problem.

Insulting Cycle

Another thing that can happen is described by the insulting cycle. The insulting cycle is the exact opposite of the destructive cycle. The order of the elements would then be:

- Metal insults fire
- Fire insults water
- Water insults earth
- Earth insults wood
- Wood insults metal

What happens in this case that although normally the one element destroys the other, the element which is normally destroyed is so strong in its abilities, that it reverses the destructive cycle and defeats the other element. I've experienced this personally. For example, if we have a wood person and an earth person with equal skills and physical abilities, the destructive sequence tells us that the earth person will slowly be picked apart by the wood person. However if the earth person is much stronger than the wood person, and is very talented at landing his powerful strikes without getting hit by incoming strikes (or getting hit but not being affected by them),



then the earth person can reverse the destructive sequence and will still be able to overpower the wood person before he can retreat to a safe distance.

Creative Cycle

Another use of the cycles I've seen and used is the creative cycle. In this case a person purposely uses the creative cycle to make the other person imbalanced in his attacks, and then switches to the destructive sequence to complete the victory when the imbalance is strong. Let's take two fighters, called A and B. A is having a hard time identifying B's strategy, or has found that B is a very balanced fighter. A notices that B has a personality and physical build well suited for fire. A would then take a slightly stronger tendency towards wood. This frustrating picking at B and then retreating before a counter attack can be implemented, wears on B until he finally explodes (fire) and attacks in a desperate attempt to finish the torment. When B rushes in, unbalanced and fully committed, A switches to a water strategy allowing B to pass harmlessly by. B is then exhausted by the explosive attack, and can no longer attack or defend himself against A.

Five elements for interpersonal relationships

I've used the 5 element theory at work as well, in dealing with difficult interpersonal relationships in the work environment. I've found this helpful in dealing with people in meetings. The below chart describes the strategies for each element as I understand them. The same cycle as described for physical conflict apply here.

<u>Element</u>	<u>Strategy</u>
Wood	Does not argue the entire time, but will deliver small teasing arguments spaced out and constantly. This is done in the hope of eventually wearing out the opponent. Wood's virtue is in many small, poking attacks.
Fire	Very explosive, anger is uncontrolled, and will yell a lot to get way. Look for face turning red. This person will expend his/her energy very quickly.
Earth	Very quiet and allows a person's remarks to come forth without affecting him, but when the time is right, a final, calculated reply is delivered to end the debate.
Metal	Looks for the opponent's arguments and attempts to refute each one as they occur. Metal's virtue is in refuting attacks as they are given, but not in creating his own.
Water	Waits for an attack to come and then avoids blame on himself entirely. Water's strategy is to prevent blame from resting on his shoulders.



Five elements in healing arts

Five element theory can be used for healing arts as well, and indeed serves as the foundation of our approach to achieving holistic wellness. I will provide here a basic description of how we use it, but a far more thorough description can be found with Professor J.R. Worsley. This “mode of thought” of healing arts was taught to me by David LoPriore Shihan, who learned it through Professor Worsley’s lineage. This is my understanding at the time.

The five element theory provides us with a theory describing how to understand and treat chronic illnesses. The 5 element theory describes for us a model of the human mind and how it relates to chronic physical illnesses. It can be found, also that many things which are thought to be an acute problem, were actually also affected by our life-long own energetic/psychological imbalances.

The basic story is thus. A person is born in the traditional Chinese Buddhist beliefs at conception. At this time, the person is in perfect balance, drawing equally from the benefits of all 5 elements. At the same time, however, it has already been determined, through genetics/fate that the person will tend to be imbalanced towards one element over the others, when an imbalance does happen. This “constitutional type” cannot be prevented or altered; it’s part of our humanity.

The person is born, or simply delivered and 9 months old according to traditional Chinese, and enters the world in balance, seeing everything as it truly is. At some point, the first traumatic event occurs to the child. This is usually around the time of first language skills (3-6 years old), and can be anything in the child’s life. Since parents are usually the heaviest influence in the child’s life at that age, it is frequently related to them, but not always. This event can be many things, from being forced to eat something he doesn’t like, to having a parent leave the family, or any other thing that makes the child wonder what the nature of the universe is such that such a “horrible” event could happen. Each person will translate the event differently depending on what his/her constitution type is. Each of the 5 elements has a coping mechanism associated with it, and no matter what the traumatic event is, it will be filtered through that coping mechanism. The chart below shows the five basic coping mechanisms:

Let’s take the example of “Daddy is forcing me to eat those yuki peas!” The wood person would look at it as an example that life is not fair, and could respond by either giving up hope of ever gaining justice, or become obsessed with getting it. The fire person would look at the same situation and say that it shows that love and intimacy isn’t safe. He would then either open up excessively always looking for attention and approval from everyone, or become distant and closed to others. Notice that there are two sides to every element, a yin and a yang. The earth person may look at this and say he’s right, I must eat more (fairly literal in this case), or no I can’t eat any more. This appetite issue can be for food or any other thing such as love (psychological nourishment). A metal person would translate this in relation to hoarding or



denying valuables, or might not even make this a traumatic event. A water person would of course see this as an example of not having enough power over his or her own life.

Life continues after this first traumatic event, with the person viewing everything through a filter, seeing things out of balance because of a tendency to be more or less sensitive to some elements over the others. At some point, (12-21 yrs typically) a second traumatic event occurs. With all the changes happening around and after puberty, it is no surprise that something happens which causes a person to re-think life around then. This second event is once again filtered through an imbalance, and is seen as another example of how life is really all about his/her coping mechanism.

Sometime around the age of 30 years, a third traumatic event occurs. At that time the person may have gathered enough life experiences to see through their filter, but most likely without help from someone else who can see their imbalances, the imbalance grows and sets in place even more. After that more events will occur, typically 10 years or so apart. Around 40 or 50 years, the psychological imbalances will have caused weaknesses in their physical counterparts, and chronic physical conditions arise that are directly related.

When diagnosing people, to figure out what their 5 elemental imbalances are, Professor Worsley stresses that the CSOE (color, sound, odor, and emotion) is key. Each element has certain correspondences. It should also be noted that each organic meridian has certain correspondences as well, some of which, I have put into charts below.



Element/ time	Season	Color	Sound	Odor	Emotion	Fortifies	Shen (spirit)	Sense organ	Ext. manifest.
Wood / 11PM- 3AM	Spring	Green	Shouting	Rancid	Anger	Ligaments	Hun – ethereal soul	eyes	nails
Fire / 11AM – 3PM, 7- 11pm	Summer	Red	Laughing	Scorched	Joy	Arteries	Shen – mind, spirit	tongue	complexion
Earth / 7 AM-11 AM	Late summer	Yellow	Singing	Fragrant	Sympathy	Muscles	Yi - intellect	mouth	lips
Metal / 3 AM – 7 AM	Fall	White	Weeping	Rotten	Grief	Skin & Hair	Po – corporeal soul	nose	complexion
Water / 3 PM-7 PM	Winter	Blue or black	Groaning	Putrid	Fear	Bones	Zhi – will power	ear	head hair
Wood	“Life is not fair”. Must <u>get/give up hope of justice.</u>								
Fire	“Love/intimacy is not safe”. Must love everyone (excessively)-or- Must not love to protect self from broken heart.								
Earth	“I am not enough/nourished enough”. (Theme is appetite) Must eat/drink/love... <u>more, more, more</u> –or- Must <u>give more, more</u> – too much. (and then will resent the world for not giving back enough/not nourishing P.)								
Metal	“Nothing of value can be held onto”. Must hoard/deny <u>valuables.</u>								
Water	“I am impotent/have no power in the world.” Must obtain / renounce <u>power.</u>								



Element	Theme/key words	Organ/meridian	Yin or Yang	Official
Metal	Take in the new, remove the old	Lung	Yin	The first minister, regulator of life, receiver of the breaths of heaven
		Large Intestine	Yang	The great eliminator, creator of purification and space for change.
Earth	Nourish others, the harvest	Stomach	Yang	Minister of nourishment, of bringing to ripening
		Spleen	Yin	Minister and center of distribution and delivery
Fire	Relaxation, joy, and sharing	Heart	Yin	The Emperor. The lord and sovereign
		Small Intestine	Yang	Separator of pure from impure. Transformer of matter
Water	Use of reserves	Bladder	Yang	The repeater of life through the holding and releasing of resources and fluid powers
		Kidney	Yin	Minister of the deep waters, controller of potency
Fire	Relaxation, joy, and sharing	Pericardium	Yin	The heart ambassador and protector.
		Triple heater	Yang	Minister of waterways for warmth and connections, integrating everything
Wood	Directed growth, vision	Gall bladder	Yang	Minister of decision making. Distinctions, and clear perceptions. The Emperor's personal aid.
		Liver	Yin	Minister of strategy and planning, for life and creativity. The General of the army. The architect



Once a person's 5 element constitution type is understood, then treatment would consist of helping the person understand what his/her imbalances are, and that he is seeing the world through a filter. There are also acupuncture/shiatsu treatments designed to help with this process, including the 5 element 4 needle techniques and Inner Traditions 2 needle technique

The Eight, the Octagon

Another holistic theory describes things with 8 parts. In Kosho Shorei Ryu it is referred to as the octagon, and is used in various ways. One representation of the octagon is the 8 sub-arts of Kosho Shorei Ryu. They are placed in order of importance on the octagon. It should also be noted, that much like the octagon drill, the 8 sub-arts are shown in angle pairs. So the first art is an internal art, and the next is an external art. These are the 8 sub-arts:

1. Energy Collection
2. Healing Arts
3. Japanese Yoga
4. Escaping Arts
5. Philosophy
6. Folding Arts
7. Meditation
8. War arts

Together, these 8 general sub-arts describe True Self Defense. Note that destructive, War arts are the last thing listed, and thus this indicates that it is the least desirable. Of course the very fact that it is still part of the 8 arts also indicates that it must be understood for times when it is appropriate and needed. Within each of these arts are many sub-topics, many of which can be viewed with a 5 element viewpoint or from the perspective of the Taekyoku. We use the octagon in many ways, but it basically comes down to understanding a phenomenon as a whole by putting together the many different facets into a single thing and understanding how the parts interact.



Kosho Shorei Ryu Concepts of Natural Law

Collated by David LoPriore Shihan from the writings of James Mitose Sensei

These are some axioms of natural law. They don't form a completed understanding of natural in themselves, but are some simple and well-phrased examples of the principles.

Look for similarities.

Learn to Blend.

Do not become overbearing.

Move Twice.

First 7, then 10.

Train the eyes and ears.

Understand posturing.

Observe breathing.

Study balance and imbalance.

Study the escaping arts.

Understand and use voids.

As a teacher, tolerate stupidity.

As a warrior, don't tolerate stupidity.

A weapon is an extension of the essence.

Exist in harmony with others.

Do not be controlled.

Learn to appreciate anger.

Adapt within the principles of natural law.

Kill the Buddha.

Perfection is the realization that there is no such thing.

The student is a better teacher than the teacher.

Preparatory not reactionary.

True self defense is no body contact.

Systems and styles are not wrong; teachers must understand the law.

Understanding in and yo.

Strength in weakness, weakness in strength.

Politician first, then general, soldier last.

Peace is the avoidance of conflict.

Look for the good in man.

Temper you actions with morality.

Keep the fist as if it was a treasure in the pocket.

Pine represents friendship which resists all trials, long, young, and healthy lives, and the philosophies of Taoism.

Bamboo represents honesty, humility, the qualities of humble study, discipline and loyalty, and the philosophies of Buddhism.

Plum represents beauty, nobility, and courage, and the philosophies of Shitoism

Kempo is about the process of study.



Recommended Reading

1. James Masayoshi Mitose, *What is Self Defense? (Kenpo Jiu-Jitsu)*, 1947.
2. James Masayoshi Mitose, *True and Pure Karate and Kenpo*,
3. Takuan Soho, translated by William Scott Wilson, *The Unfettered Mind*, Kodansha International, New York, 1986.
4. Kyoshi Dana Abbott and Dr. Kevin D. Huffard, *Cutting Through the Mystery, Japanese Military Iai-Batto-Do*, volume 1, Samurai Sports, Inc., Phoenix, AZ, 2003.
5. David R. LoPriore Sensei, *Essential Shiatsu*, Kosho Shorei Ryu Herbology, LLC, Groton, CT, 1997.
6. Translated by Thomas Cleary, *The Taoist I Ching*, Shambhala, Boston, 1986.
7. Translated by Man-Ho Kwok, Martin Palmer and Jay Ramsay, *The Illustrated Tao Te Ching*, Element, Inc, Rockport MA, 1993.
8. Masayuki Shimabukuro and Leonard J. Pellman, *Flashing Steel, Mastering Eishin-Ryu Swordsmanship*, Frog, Ltd., Berkeley, CA, 1995.
9. Professor J. R. Worsley, *Classical five-Element Acupuncture, Volume III, The Five Elements and the Officials*, J.R. and J. B. Worsley, 1998.
10. Professor J. R. Worsley, *Traditional Acupuncture, Volume II, Traditional Diagnosis*, The College of Traditional Acupuncture, U.K., 1990.
11. John Stevens, *Three Budo Masters*, Kodansha International, Japan, 1995.
12. Miyamoto Musashi, translated by Thomas Cleary, *The Book of Five Rings*, Shambhala Publications, 1993.
13. Yagyū Munenori, translated by Thomas Cleary, *Family Traditions on the Art of War*, Shambhala Publications, 1993.
14. Sun Tzu, translated by Stephen F. Kaufman, *The Art of War*, Charles E. Tuttle Co.. Inc., Boston, 1996.
15. Hanshi Bruce Juchnik, *Kosho Ryu Kenpo, The Last Disciple*, Z. Berg Publishing Co., Orangevale, CA, 1993.
16. Hanshi Bruce Juchnik, *Kosho Ryu Kenpo, To Fall Seven Rise Eight*, Z. Berg Publishing Co., Orangevale, CA, 1995.
17. Hanshi Bruce Juchnik, *Atrategies and Studies of Kosho Ryu Kenpo*, Z. Berg Publishing Co., Orangevale, CA, 1998.
18. Leon and Hiroko Kapp, Yoshindo Yoshihara, *The Craft of the Japanese Sword*, Kodansha International, New York, 1987.
19. Giovanni Maciocia, *The foundations of Chinese Medicine, A Comprehensive Text for Acupuncturists and Herbalists*, Churchill Livingstone, New York, 1989.

Recommended Web Sites

1. <http://defensiveartsplus.tripod.com>
2. <http://www.shinbikai.org>
3. <http://www.alloutdefense.com>



4. <http://www.shinbikai.org/abingtonshinbikai.htm>
5. <http://www.samuraisports.com>
6. <http://www.oldpinetree.com>



Curriculum Sheets

Enclosed in this section are curriculum sheets, showing what material is studied at each rank level for the appropriate age group. Remember that this is a rough guideline to what to focus study on. There are many things which are looked for, particularly as one advanced higher in rank, which are more important than the waza (techniques) listed in these sheets. This would include maturity, understanding, and implementation of the philosophies of Kosho Shorei true self defense, fluidity of motion, understanding of natural law and more.