

Terry Bryan/Part One:

The Warrior's Filial Piety – Honoring Your Parents and Ancestors



"There is a need, like no other time in our history, to teach our young men and women how to survive with respect and dignity in a modern culture that has gone wild. Our public school systems have failed us, people do not go to church, and the sense of personal responsibility is fading fast. Our last line of defense may indeed be the classical martial arts schools..."

Most cultures have a version of what is called filial piety which represents the concept of honoring your parents and ancestors; and in the martial arts culture your teacher, your sempai or those senior to you, as well as your kohai or those lower than you.

Basically, filial piety means to be good to one's parents; to take care of one's parents; to engage in good conduct not just towards parents but also outside the home so as to bring a good name to one's parents and ancestors; to perform the duties of one's job well so as to obtain the material means to support parents as well as carry out sacrifices to the ancestors; not be rebellious, show love, respect and support; display courtesy; ensure male heirs, uphold fraternity among brothers; wisely advise one's parents, including dissuading them from moral unrighteousness; and display sorrow for their sickness and death.

This concept is carried on in the martial arts school, as a Sensei (One Who Walked Before) is seen as a father figure and the grandmaster is seen more like a grandfather.

Many schools today have drifted into the world of modern sport and yet classical arts that have been handed down for thousands of years are very deep in protocol and manners where a student can show respect and honor. Here are a few guidelines from my notes as to the correct way of behaving for the classical martial artist.

1. Always honor one's family, and give without the expectation of receiving. Strive for family honor. giving and helping them to be better, in truth this will strengthen yourself.

4. Senior students, be humble. Treat junior students (kohai) as equals, thus, enabling you to have the respect and position of a senior.

5. Junior students, be respectful to your senior (Sempai). Their treatment of you as an equal is a sign that they are starting to understand deeper knowledge and are worthy of senior respect. This humbleness is to be respected. It is said, the stalk of rice with the most fruit bows the lowest.

6. Never consider yourself knowledgeable, regardless of time in training. We are only on a staircase that is very long and with no apparent end. The most advanced martial artist will empty their cup and become a white belt at any time.

7. Recognize that everyone will have strengths greater than yourself and weaknesses, regardless of their time in the art. Try to help their weaknesses. In time your weaknesses will be eventually strengthened. Never be afraid to admit you do not know.

8. Senior students are responsible to demonstrate the "code of ethics" in and out of class. This example shows that you yourself don't consider your art separate from your everyday life, that it is part of everything. This demonstrates the strength of your art and makes good practitioners and teachers.

9. Rely on your teacher's judgment as best as one can. Many times you may not agree with policies, or actions, but it is your responsibility to stand behind them and strive for better understanding as junior students do towards you. Remember one is just on a step or a path and possibly the next step will give you better understanding of the overall journey.

10. Remember teachers are human. They make mistakes and have human problems like anyone else. Realize that no one will be a perfect example. It is this kindness and understanding that makes you strong by respecting this humanness and appreciating their gains of self-perfection in one's total-ness." (To be Cont.)

From InnerCircleMartialArts Blog. Terry Bryan has 30 years martial arts experience, is a former General Secretary for the USA National Karate-Do Federation as well as Air Force Academy coach, and runs a national coaching program for black belts who wish to run their own martial arts schools called the Warrior Wiz.

CALENDAR of EVENTS

Oct 15-17:

Fall Karate-Do Camp, Phoenix, AZ

Nov. 6-7:

**ISKF US National Championships,
Sioux Falls, SD**

Nov 21:

Instructor Training, SM Dojo

Dec 4:

**Dan and kyu exams, 10AM TO Dojo,
2 PM SM Dojo**

Tales of Budo Masters



A TRUE KIAI

By Richard Kim

After a late movie, Arai and I were walking down the main street in Yokohama when we heard screams, shouts and curses from a brawl at the only all-night spot in town. It was the end of the Pacific War and the occupation of Japan was in full swing. Most Japanese out at this time of might were pimps, hustlers, thieves and grifters...

We stopped to watch. A merchant seaman was battling two GI's and a pimp. The seaman took out one soldier with a left hook and a second with a right upper-cut. Suddenly a bottle thrown from the crowd conked him in the head and knocked him down. Then the crowd went to work on him, kicking viciously like wolves around a stricken animal. Arai suddenly jumped in to help the man. He gave a kiai—EEE-Yaaaa...the likes of which I have not heard since that November night. The crowd froze. Just then, the MP's showed up and the crowd disappeared.

The next morning before sunrise, I went out to the front yard to practice kiai-jutsu. Sensei always said, "You must throw your spirit with sound." I threw everything I had into it. Arai had opened my eyes to the stunning kiai.

Sensei had said, "A good kiai, used at climactic moments of combat, can freeze an opponent, paralyze him, or even wound him. It is a weapon by itself."

I realized that my kiai used in the dojo had always been a focus kiai, and just skirted the border of the art. The true kiai is jetted explosively from the abdominal region in conjunction with the diaphragm. Sensei had also said, "The position of the tongue is important. Different positions produce different types of kiai."

That morning I must have placed my tongue in all the corners of my mouth and the sounds emanating from my abdomen must have sounded weird. My dog ran into the house and my maid came out to see what was causing the commotion. Outside of that, I saw no evidence of having achieved true kiai. I am still practicing.

Condensed from "The Kiai" chapter in *The Classical Man* by Richard Kim, Masters Publication, 1982, pp. 157-159.

TRANSITIONS

SHODAN —At SM Dojo, 6/19/10
Ajihfaye Cisnero, San Diego
Sonia Miklaucic, Santa Monica
Seth Perez, San Diego
Joanne Rosario, Santa Monica
Steven Wein, Santa Monica

NIDAN
Jesse Carrara, Santa Monica
Leonard Kleinrock, Santa Monica

SANDAN
James Evaristo, Santa Monica
Christine Medaglia, Santa Monica
Lynn Nakada, Santa Monica
 —At SM Dojo 9/18/10
Carol Genovese
Richard Moore

YONBAN
 —At SM DOJO 6/3/10
Kevin Dwyer, Santa Monica
Jeffrey French, Santa Monica

QUOTE: *It's impossible to fail. Anything that feels like failure isn't; it's simply a lesson offering guidance for what actions to take next. Think: this obstacle was put in front of me for a purpose. What am I supposed to be doing with this opportunity?*



SENSEI'S PET PEEVES

Despite repeating himself hoarse, there are a few points which students just seem not to hear, and that drive Sensei particularly crazy when he sees them. Here they are:

- **STANCES** are not long enough. People do what is comfortable instead of what is correct.
- **FRONT KNEE** should be paid more attention to. Always bend the front knee before moving!
- **KIAI** is important. It should give the true feeling of executing a technique. Put everything you have into it!
- **MANNER** in the dojo is vital. Juniors should acknowledge seniors as senior, regardless of their personal feelings for that person. (For example, some people do not acknowledge their seniors if they do not personally like them.) Seniors, on the other hand, need to set a good example, both in manner and technique. In other words, do not correct people if you cannot do something right yourself.