

# KODENKAN YUDANSHAKAI

## ATARASHI DENTO

NEW TRADITIONS

December 2020

Paul Haber, Shihan, editor

A newsletter serving  
Kodenkan Yudanshakai  
the traditions of  
Henry Seishiro Okazaki

Welcome to the  
the member or  
Yudanshakai.



Members and Associates of  
in  
Professor  
and Dai Shihan Joseph Holck

newsletter dedicated to you,  
associate of Kodenkan

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### WHAT'S NEW?

Due to the ongoing Pandemic, the changes to the 2020/2021 KDK Calendar are as follows:

**KDK Board of Directors meetings** will be held VIA PHONE, if the Covid crisis continues. Stay tuned for updates.

All other events through December are **cancelled**, to include:

**December Holiday Party.**

**MATS Dojo** continues to hold classes via Zoom- definitely worth checking it out.

PLEASE KEEP UP WITH THESE AND OTHER CHANGES ON THIS NEWSLETTER  
AND THE KDK FACEBOOK PAGE.

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## MEET THE SENSEI



### PAUL HABER, SHIHAN

Shihan Haber is a former middleweight boxing champion of the Third Marine Division, unarmed combat and close-combat instructor in the U.S. Marine Corps and the U. S. Army Special Forces (known as the Green Berets), self-defense instructor for Arizona Department of Corrections, and has earned black belts in multiple styles of martial arts.

He is proficient with nearly a dozen Japanese martial arts weapons, as well as having qualified expert in many types of foreign and domestic firearms.

Shihan Haber's education in the Martial Arts began at the age of thirteen, when he was taught basic jujutsu by his step-father- primarily hand-to-hand combat techniques learned in the U.S. Army. His karate career began in 1966, when- at the age of twenty- he began the study of Japanese Shukokai Karate under his Force Recon team sergeant. This study later continued in Vietnam under the auspices of the Japan Karate Association. A Marine at the time, Shihan Haber began teaching only a few months later, when he was assigned to instruct Marine newcomers to Vietnam in techniques designed to save their lives in case of close combat.

Upon returning to the United States, he resumed studies with his original Sensei- former Marine Staff Sergeant Wayne Thompson. This relationship continued until Thompson Sensei's death in 1989. Haber subsequently was invited to Japan, where he was awarded a Fifth Degree Black Belt in Shukokai Karate at the Shukokai Hombu.

Later, after completing his service in Special Forces, where he was involved in several classified Special Operations missions, he relocated to Tucson and was taught Kajukenbo personally by Vinson Holck, Shihan, head instructor of Kodenkan Yudanshakai, and son of Kajukenbo co-founder Dai- Shihan Joseph Holck. Shihan Vinson Holck- in his own right- was a former member of the Tucson, AZ, Police department, where he also taught self-defense tactics in their academy, and had earned Master/Professor status in several martial arts.

Shihan Haber continues his study into both the physical and mental aspects of Asian martial arts.

He has been awarded the title Shihan and ranks of Hachidan (8<sup>th</sup> degree) in Matsuno Kajukenbokai, Rokkyudan (6<sup>th</sup>) in Shukokai Karate, Nidan in Matsunoryu Goshinjutsu and Shodan in Kodenkan Taihojutsu (Police Arts). He lives and teaches in Vancouver, Washington.

He is also the editor of this newsletter.

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## UPCOMING EVENTS

**OHANA 2022** will be held in Foster City California in late July/ early August of 2022 and will be hosted by Jujitsu America

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## KANJI KORNER

By David Heacock, Shihan

# 下肢

In this final part, we are getting to the bottom of our techniques *kanji*. The symbol for legs contains signs for “below” and “meat” (euphemism for the body) plus “support.”

## PART FIVE

### KICKING

Because the leg and foot are not as versatile as the arm and hand, the number of kicking types is far smaller. However, because the legs and lower torso contain the largest of the muscles, far greater power can be generated resulting in greater impact. Like the arm, the joints in the leg and hip provide us with both short range and long range weapons. As with arm techniques, kicks too should come from actions arising in the middle of your body based on good grounding. See the article on Stances, in the May, 2019 issue.

Here are the five most generally used kicking methods.

**Keri** (**geri** when used in compound terms) (蹴り (verb: *keru* 蹴る) kick, stamp (on the ground), firmly press one’s foot (against something)

In accordance with Japanese language conventions for building compound words, the use of the syllable *Ke* in the following terms is short for *keru*.

**Keage** (蹴上げ) (verb: *keageru* 蹴・上げる kick + rising) a snapping kick

The lower leg is flicked out for the impact and then withdrawn immediately. The foot weapon used may be toes, instep, or ball of the foot.

**Kekomi** (蹴込み) (verb: *kekomu* 蹴・込む kick + go into, put into) a thrusting kick

Here, the foot is thrust at the target to maximize penetration and impact before being retracted. This may apply to a heel kick or sole kick as well.

**Mikazuki-geri** (三日月蹴り) (three day moon [*tsuki*] + verb: *keru* 蹴る) crescent kick

Here, the kicking leg arcs up from the ground knee from the inside or outside. This is also used with the sole of the foot for blocking as in *Passai kata*.

**Sukui-geri** (掬い蹴り) (verb: *sukuu* 掬う scoop + verb: *keru* 蹴る) scooping kick

Here, the kicking foot generally comes up from the ground in a short movement to scoop up an opponent’s foot or leg for upsetting her balance to as a block or parry. This is used in the *Naihanchi katas*.

## KICKING TERMINOLOGY

**Ashiyubi** 足指 (foot + finger, toe, digit) toe

**Fumikomi** 踏み込み stepping into; breaking or rushing into  
(verb: *fumikomu* 踏み込む to step into (e.g. someone else's territory); to break into)  
stamping (with the heel), trampling

**Haisoku** 背足 (back, spine + foot) instep [Cf. *Sokuhai*]

**Hiza-geri** 膝蹴り knee kick  
Technically a smash (*ate*).

**Jōsokutei** 上足底 (high, top, over + foot + bottom, sole) ball of the foot  
Equivalent to the Japanese terms *chōsoku* (長足) and *koshi*.

**Kakato** 踵 the heel

**Keage** 蹴上げ (verb: *keageru* 蹴上げる kick + rising) a snapping kick

**Mae-geri** 前蹴り front kick

**Mawashi-geri** 回し蹴り (verb: *mawasu* 回す turn, rotate, gyrate, spin) roundhouse kick;  
turning kick (martial arts term)

**Sokkotsu** 足骨 (そっこつ ⇒ *soku* + *kotsu*) bones of the feet (obscure term); the instep

**Sokuhai** 足背 (foot + back, spine) top of the foot, instep [Cf. *Haisoku*]

**Sokutei** 足底 (foot + bottom, sole) plantar, sole of the foot [Cf. *Teisoku*]

**Sokutō (-tou)** 足刀 (foot + sword) outer edge of the foot (from little toe to heel) (karate term)

**Teisoku** 底足 (bottom, sole + foot) sole of the foot [Cf. *Sokutei*]

**Tsumasaki** つま先 (toe + before, ahead) toes, tips of the toes

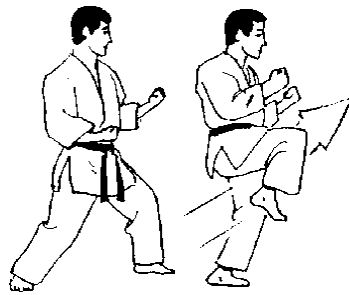
**Ushiro-geri** 後ろ蹴り back kick, rear kick

**Yoko-geri** 横蹴り side kick

## KICKING ILLUSTRATIONS



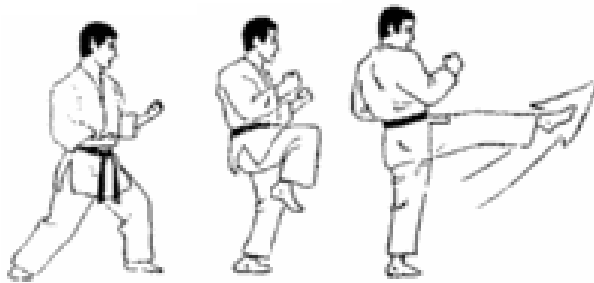
Fumikomi-geri



Hiza-geri-age



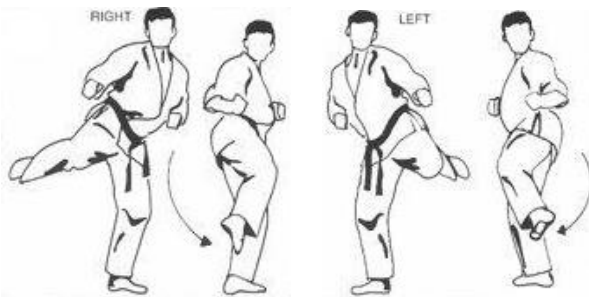
Hiza-geri-mawashi



Mae-geri-keage



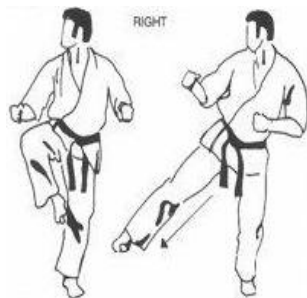
Mae-geri-kekomi



Mawashi-gedan-geri—sokkotsu & jōsokutei



Ushiro-geri



Gedan-yoko-geri-kekomi



Yoko-geri-keage

If you have comments, questions, or would like to see specific terms addressed, please email me at [sattvadmh@aol.com](mailto:sattvadmh@aol.com).

## EDITOR'S EDGE

As we continue our study of the development of Karate, we switch our attention to a more recently developed, yet, none-the-less important tradition generically called **Naha-te**. Although many people believe there was a great deal of distance between the homes of *Shuri-te* and *Naha-te*, in truth, the two villages are only 4.92 miles or 7.9 kilometers apart.

Why such a different look in those styles which developed in *Naha*? It is because they are more closely linked to their Chinese roots. Where *Shuri-te* had developed over several centuries and was modified, changed and developed for their own purposes, as we described, *Naha-te* is much more recent, as we will see.

**Christopher Clark**, in ***Okinawan Karate: A History of Styles and Masters Volume 2: Fujian Antecedents, Naha-te, Goju-ryu and Other Styles*** says that about 600 A.D., both China and Japan began to take notice of the islands in the Ryukyu system, of which Okinawa is the largest. Keep in mind, however, that the land mass of Okinawa is less than some Texas ranches in this country.

For the historical background of Okinawa, please refer to Clarks' book or many excellent references online.

After the civil wars and final reunification of Okinawa, the Ryukuans- long with a tradition of sailing and trading- began to trade as far as Siam (Thailand) Malaka (Malaysia), Indonesia, Java and the Philippines. However, their largest trading partners continued to be China, only 983 kilometers (610.808 miles, according to Google) distant., and Japan, some 640 kilometers (400 miles) to the southern island of Kyushu. Although technically an independent kingdom, the cultural and commercial influence of China predominated to the extent that when a new Ryukyuan king was crowned, it had to be reported to the Imperial court in Peking. Ryukyu paid tribute to China on a regular basis, and beginning about 1392, Chinese immigrants began to settle in Okinawa, teaching such skills as shipbuilding and navigation, as well as tutoring royal and aristocratic families in Chinese language, culture and government administration. For the next 500 years, groups of scholars were sent to China to study. Upon their return, they became high level officials and administrators.

Naha, the primary port of Okinawa, naturally figured greatly in these matters of travel and trade.

In 1609, the Satsumi clan of Japan landed in Okinawa, and quickly conquered the Okinawan army and from that time on, Okinawa also paid tribute to Japan while continuing to do so with China. The Japanese pretended not to know about the relationship with China, until the Ryukyus were absorbed, and became a prefecture of, Japan in the late 1800's.

Most students of the Okinawan/ Japanese martial arts are familiar with the legends of Bodhidharma and the Shaolin Temple. What many are not aware of, however, is that there was more than one Shaolin temple. One most recently discovered was in the Fujian Province of China, specifically the Quanzhou Shaolin Temple.

According to **Clarke**, it is believed that from this temple came *Monk Fist (also called Lohan or Arhat)* boxing, *Tiger*, *Five Ancestors* and *Xingyi* schools of combat. The best known and probably the most important to the development of Okinawa-te, however, is the Crane style of Chinese Boxing, which inspired the *Shuri-te / Shorin-ryu* lineages to some extent, but none to the level enjoyed by Goju-ryu and Uechi-ryu, the more recently developed systems.

There are/were many different styles of Crane Boxing- Whooping Crane, Jumping Crane, Sleeping Crane, Feeding Crane, Flying Crane. Because several of these were involved in the transmission of Boxing to Okinawa, we will touch on each briefly.

One legend has it that Crane was first developed by a woman, **Yan Yongchun** (pronounced **Wing Chun** in Cantonese, a dialect of Southern China). It is said that one day while working around the house, she heard a great racket in her backyard and discovered two cranes fighting. She was fascinated by the movement, jumping, dodging and deceptive flapping of the wings, the clawing and pecking. **Yongchun** attempted to break up the fight with a bamboo pole, fearing the birds would injure each other, but the cranes repeatedly avoided her stick and finally flew off, leaving her amazed.

Take a minute to imagine- or remember. Have you ever seen a couple of sparrows or crows- any kind of bird- fighting over a piece of food? Remember the motion of the wings, the hooking with the feet, the rapid pecking with the beak? Imagine those birds were a large crane. No wonder the young Chinese woman was intrigued.

For three years, **Yongchun** studied and worked to combine the hard, powerful attacks of the cranes, combined with their soft, yielding movement to evade each other's strikes. She became such a formidable fighter that she began to accept challenges to fight, which naturally came from men. There is no record of her suffering defeat- from that



beginning came the *Wing Chun* school of boxing, made famous by **Bruce Lee** and his teacher, **Yip Man**.

As a side note, if you haven't seen the series of movies about **Yip Man**, I heartily suggest you give them a try- they are excellent, exciting and mostly historically correct.

Another version of **Wing Chun's** History says it was first developed by a Buddhist abbess named **Ng Mui**.

This legend has it, after escaping the destruction of the [Fujian Shaolin Monastery](#) by **Qing** forces around 1730, the Abbess **Ng Mui** fled to the [Daliang Mountains](#) on the border between [Yunnan](#) and [Sichuan](#). Ng Mui often bought tofu at a shop owned by Yim Yee. Yim Yee had a daughter named **Yim Wing Chun**, whom a local warlord was trying to force into marriage. Ng Mui taught Yim Wing Chun a version of her southern-Shaolin kung fu, which allowed her to drive off the warlord. After completing her training under Ng Mui around 1790, Yim Wing Chun married Leung Bok-Chao and taught the fighting techniques which Ng Mui had passed on to her. After Yim Wing Chun died around 1840, Leung Bok-Chao passed the new style on to Leung Lan-kwai. Leung Lan-kwai taught six members of the Red Boat Opera Group around 1850, ( you can google that one for yourself) and present-day Wing Chun descends from the six opera-group members: Yik Kam, Hung Gan Biu, Leung Yee Tai, [Wong Wah-bo](#), Dai Fa Min Kam, and Law Man Kung.

The legend of **Yiu Kai**, on the other hand, dates the creation of *Wing Chun* to the early 19th century and identifies [Yim Wing-chun's](#) father as **Yim Sei**, a disciple at the [Fujian Shaolin Temple](#) who avoids persecution by fleeing with his daughter to [Guangxi](#). Yim Wing-chun learned the Fujian [Shaolin arts](#) from her father and, from their raw material, created a new style after seeing a fight between a **snake and a crane**, rather than two cranes. She married Leung Bok-Chao, a Shaolin disciple like Yim Wing-chun's father, and taught him her fighting style. The couple began teaching Wing Chun's fighting style to others after moving to [Guangdong Province](#) in 1815, settling in the city of [Zhaoqing](#).

Other origins for Wing Chun have been suggested, typically involving connections to the [Triads](#), [revolutionary groups](#) (often anti-Qing), or the [Hakka people](#) of southern [China](#). Nearly all extant lineages of Wing Chun, claim to descend from the members of the mid-19th-century Red Boat Opera Company. According to most legends, Wing-chun's lover Leung Bok-Chao (a student of [Choy gar](#)) helped shape Wing Chun.

As you can see, it is difficult to trace the origins of even one style of Chinese Boxing, much less all the variations, past and present.

**Whooping Crane** is believed to be a direct descendent of the style **Yong Chun** taught, and was developed in the late 19th century by **Lin Shixian**, who had studied several

other styles, and combined what he thought were the best aspects of each. According to Martial Arts researcher , **Patrick McCarthy**, one of the successors to Lin was **Xie Zhongxiang** (1853-1930)He is believed to also be called **Ryuru Ko**, who was affiliated with the *Okinawan Kojo* dojo in Fujian. He emphasized forceful hand techniques, Shaolin grasping techniques and striking vital points. He renamed his style Whooping Crane because of the distinctive yell- kiai- his students used. Many of these principles are still used in *Goju-ryu* today.

**Jumping Crane**, developed in the latter half of the 19th century by **Fang Shipei**, who developed a style involving body vibration, jumping, seizing and striking techniques. Proponents develop power by building energy by vibrating techniques, then releasing that energy with strong attacks.

**Sleeping Crane**, emphasizes fast hidden hand techniques and steady stances all while pretending to be asleep.

**Feeding Crane** emphasizes hooking, clawing, fingertip and palm strikes, especially using the “beak” (bunched fingers).

One of the older Crane styles, **Flying Crane**, emphasizes jumping, extending the arms like wings and balance, especially on one leg (remember Daniel’s crane stance in *Karate Kid?*). The style also utilizes pliability and evasion to overcome strength.

According to Clark, some styles, especially **Goju-ryu and Uechi-ryu** trace their origins directly back to masters of Fujian Crane Boxing. The **White Crane** techniques taught by **Soken Hohan** (whom we discussed earlier) originated in Fujian Crane boxing, for example.

Next time, we’ll begin to discuss the masters who were directly instrumental in the development of what later became **Naha-te, Goju-yu, Ueichi-ryu** and associated styles.

In the meantime, **MERRY CHRISTMAS to all!** Or, if you prefer, **HAPPY HOLIDAYS!**