

KODENKAN YUDANSHAKAI

ATARASHI DENTO

NEW TRADITIONS

September 2022

Paul Haber, Shihan, editor

Welcome to the
the Members and
Yudanshakai ,
Professor Seishiro
Joseph Holck



newsletter dedicated to you,
Associates of Kodengan
in the traditions of
Okazaki and Dai Shihan

WHAT'S NEW?

My apologies for the late publication. A busy, crazy month and it just slipped through the cracks. I'll do better next time.

By now, the KDK fall picnic on Oct 9 is history- I hope everybody had a great time.

MEET THE SENSEI

As we near the end of this column, I will attempt to share some information , with the help of Wikipedia and other sources, about a man that most of us knew.

Joseph Holck was born in Honolulu, Hawaii. His family's surname was Matsuno, but it was changed during World War II for obvious reasons. He served in the U.S. Army in France and Germany during WWII, and continued in the Army Reserve afterward. His military career lasted 26 years.

As a teenager, he studied boxing and was entranced by the martial arts, but most martial-arts schools at the time would only teach Japanese and Chinese students, and Holck was of mixed race—half-Japanese and half-Hawaiian. Finally, professor Henry Seishiro Okazaki accepted young Holck into his dojo, teaching the young man Danzan-ryu jujitsu.

In the early 1930's a young Joe Holck ditched his Japanese language class and brashly walked into a dojo at the local Hongwanji Temple asking the Japanese Judo sensei if he could learn. Because he was of mixed Japanese and Hawaiian descent he was promptly turned away. In time, his childhood friends told him of a Japanese “judo” teacher who teaches everyone. With the help of his friends he located the dojo and asked the teacher if he could learn. Prof. Henry Seishiro Okazaki accepted him as a student and the young Joe Holck began to sell newspapers on the street corner to pay for his lessons.

Thus began his lifelong study of Danzan Ryu Jujitsu and his dedication to Prof. Okazaki. Danzan Ryu as translated and interpreted by Joseph Holck, means in a deeper sense “steps to greater heights”. The system teaches the student to think beyond the achievement of higher ranks in the martial arts. Instead, the student learns to develop and grow throughout the steps in life itself.

Service in the U.S. Army took him from his studies in the martial arts when the United States entered World War II. He returned home from war torn Europe and continued his study of Danzan Ryu under Professor Sigfried Kufferath, one of Okazaki's senior students. When he achieved the level of proficiency required, he was promoted and received his Kaidensho Mokuroku from Prof. Okazaki.

Prof. Joe Holck co-founded Hawaii's Kajukenbo system along with Peter Choo, Adriano Emperado, George Chang and Frank Ordenez, individuals we'll discuss in later columns. His contribution to the Kajukenbo system was the introduction of judo and Danzan Ryu Jujitsu techniques.

Holck moved with his young family to Tucson in 1964 to take over the school started by his brother, Roy Holck, also a military officer being deployed to Vietnam. By 1967, he had founded the Kodenkan Yudanshakai, which now oversees dojos in Tucson, Sierra Vista, Phoenix, California and Washington, offering classes in various martial arts, as well as Kajukenbo and Matsuno-ryu jujitsu, both hybrid self-defense systems that he co-founded. Achieving the rank of Colonel, Prof. Holck retired from the U.S. Army and remained in Tucson, where he resided with his late wife, Amy. He continued to dedicate his teachings of the martial arts to Prof. Henry S. Okazaki and Prof. Sig Kufferath.

Professor Joe Holck was ranked as a Judan, 10th Degree Black Belt.

Joe Holck was born in 1926 and passed away on November 6, 2011.

UPCOMING EVENTS

11/5-6-Candidate testing for Yudansha-

11/12- BOD meeting 2:15- 3:15 at MATS. Election of officers this time- don't miss it, board members.

11/13- Quarterly kyu testing- 11:00-3:00 at MATS

12/3- Alternate candidate testing . Time and location TBD

1/28/- 2023 Promotion Ceremony/ Banquet at St Frances Cabrini. Time TBA. There will be a number of senior upgrades, as well as new Shodans.

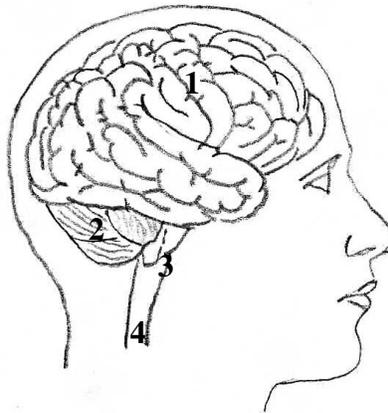
KANJI KORNER

By Dave Heacock, Shihan

JAPANESE ANATOMY TERMS FOR MARTIAL ARTS PART 5

In this installment we cover the bodily organs.

INSIDE THE HEAD



1. Cerebrum
2. Cerebellum
3. Brain stem
4. Spinal cord

BRAIN

Kun

Nōzuru (nou-) (脳) brain

On

Nō (nou) (脳) brain, brains, mind
This is the most frequent pronunciation.

CEREBRUM

On

Dainō (dainou) (大腦 large, big, great + brain, brains, mind) cerebrum
Consists of the four major lobes: frontal, parietal, occipital, and temporal; responsible for memory, intelligence, reasoning, language, conscious movement, vision, etc.

CEREBELLUM

On

Shōnō (shounou) (小腦 smallness, smaller (of two things etc. with the same name) + brain, brains, mind) cerebellum, “the little brain”

A “primitive” part of the brain, shared with lower order animals, this is responsible for balance, coordination, and fine muscle control. It is here that training for “muscle memory” takes place. A blow would produce loss of balance and muscle function.

BRAIN STEM

On

Nōkan (noukan) (腦幹 brain, brains, mind + (tree) trunk, (arrow) shaft, (tool) handle) brain stem
The posterior part of the brain, adjoining with the spinal cord. Also responsible for nerve impulses to the face and neck, the nerve connections of the motor and sensory systems from the main part of the brain to the rest of the body pass through here. You can readily see the disruptive effects of a piercing or heavy blow to the back of the neck in this area.

SPINAL CORD

On

Sekizui (脊髓 back, stature, height + marrow, pith) spinal cord

Beginning at the occipital bone, the tubular bundle of nerve tissue and support cells extending from the brain; it does not extend the entire length of the vertebral column. Any damage inflicted on its approximately 18 inch length would have effects of one measure or another.

THE SKIN

Kun

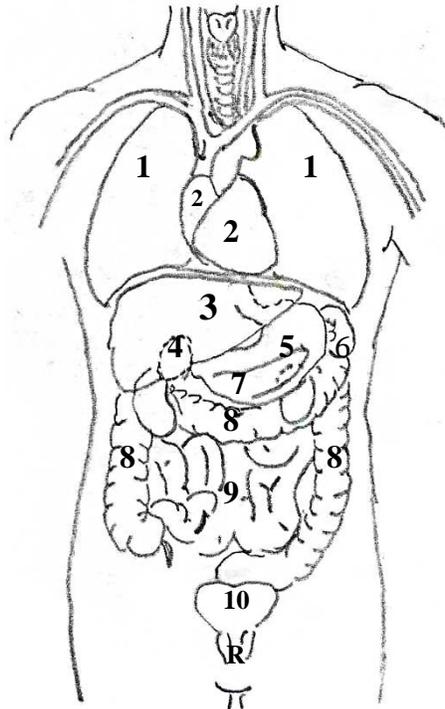
Hada (肌) skin, body (in the sense of intimate bodily contact)

On

Hifu (皮膚 skin, hide + skin, skin radical) skin

Because the skin is our first line of sensory contact with the external world, the great number of nerve endings can be used in pinching and twisting attacks to create quickly distracting if only momentarily debilitating pain.

INSIDE THE TORSO



- | | |
|--------------------|---------------------|
| 1. Lungs | 2. Heart |
| 3. Liver | 4. Gall bladder |
| 5. Stomach | 6. Spleen |
| 7. Pancreas | 8. Large intestine |
| 9. Small intestine | 10. Urinary bladder |
| R. Rectum | |

Note: the kidneys are not shown in this diagram as they are behind the liver, stomach, and transverse colon (crosswise part of the large intestine). See their location on the torso (rear) from the previous section.

LUNG

On

Hai (肺) lung, lungs

HEART

On

Shinzō (*shinzou*) (心臟 heart (organ) + viscera) heart (Anatomy)

LIVER

On

Kanzō (*kanzou*) (肝臟 liver + viscera) liver

GALL BLADDER

On

Tan'nō (*tan'nou*) (胆嚢 [derived from: 肝袋] liver, innards + bag, sack, pouch) gall bladder

This organ attaches to the liver and is a storage pouch for gall, a digestive juice created by the liver itself.

STOMACH

On

I (胃) stomach (organ)

Kun

Hara (腹) abdomen, belly, stomach

On

Onaka (お腹) abdomen, belly, stomach (polite)

SPLEEN

On

Hi (脾) spleen

On

Hizō (*hizou*) (脾臟 [variant: 脾臟] spleen + viscera) spleen

PANCREAS

On

Suichō (*suichou*) (胰臟 pancreas + viscera) pancreas

INTESTINES

Chō (chou) (腸 [variant: 腸]) guts, bowels, intestines, viscera

LARGE INTESTINE

On

Daichō (daichou) (大腸 large, big + intestine) large intestine, large bowel, colon (Anatomy)

SMALL INTESTINE

On

Shōchō (shouchou) (小腸 small, little + intestine) small intestine (anatomy)

URINARY BLADDER

On

Bōkō (boukou) (膀胱 bladder + bladder) urinary bladder

RECTUM

On

Chokuchō (-chou) (直腸 direct + guts, bowels, intestines) rectum

KIDNEY

On

Jin (腎) kidney

On

Jinzō (jinzou) (腎臟 kidney + viscera) kidney

EDITOR'S EDGE

Welcome back to Editor's Edge. As we continue our glimpse at classical Jujutsu (or Jujitsu, if you prefer), let's begin with the next oldest ryu- *Daito-ryu*, sometimes referred to as *Daitoryu Aikijujutsu*, or *Daito-ryu Aikibudo*. First, let's examine the difference between *Aikijujutsu* and *Aikido*.

Aikido is mainly based on the technique using the opponent's weight against themselves. On the other hand *Aikijutsu* is a martial art form that includes throwing art of Aikido along with other techniques like grappling, throwing and striking. **Aikido has a softer style whereas Aikijutsu has a harder style.** The newer of the two, Aikido, was formulated by Ueshiba Morihei in the early 20th century. Aikijutsu, on the other hand, is

approximately 1200 years old, is/was a Samurai art, and is considered a National Treasure of Japan.

Daito-ryu, as described by Hiza Takuma *Menkyo Kaiden Shihan* (literally Teacher, Master Shihan- I'll explain in a moment) in his articles in Shin Budo magazine between November 1942 and November 1943, and translated by **Guillaume Erard**, 5th Dan, the following are the characteristics of Daito-ryu:

1. A practical martial art with deadly techniques which lead to certain victory.
As I mentioned earlier, this school is a practical martial art with deadly techniques, so neither *randori* practice nor competition are possible. Therefore, when we practice with our partners we must train using the *kata* which have been recorded in the *densho*. The *kata* I refer to here are different from those of Judo or Kendo. We practice using our power and *ki* while we train and thus skills that are effective in real combat can be cultivated.
2. A martial art which anyone can practice.
Unlike fighting arts such as Sumo, Judo and Kendo, since this is the art of *aiki*, any-one, regardless of age or sex, can practice it even if they have no experience in other martial arts. One can master, to some extent, the truth of *aiki* through devoted practice.
3. A martial art which can be practiced anywhere.
Unlike Judo, Kendo and Sumo, it is possible to practice this art anywhere; it is not limited to the *dojo*.
4. An art which can be practiced without weapons.
Since this is basic *taijutsu* which is practiced empty-handed, it requires no weapons or armor.
5. An art which can be practiced wearing any kind of clothing.
It can be practiced in ordinary clothing without a *keikogi*, it can even be done while wearing a *fundoshi* (loincloth)
6. An art which can be practiced at any time.
As mentioned above, since one is free to practice anywhere in any clothing, one can practice anytime one has a little free time.
7. An art which can be practiced in a group or individually.
Generally, martial arts techniques are taught on an individual basis. This art can be practiced in groups of 50 or even 100 as long as the proper method of instruction is used.

Categorizing the techniques of this school, there are techniques which you use to actively attack an enemy, defensive techniques which you use against an enemy's attack, as well as *gyaku waza* (reversals), *aiki no kime* (focusing energy), *aikinage*

(harmonious throw), *irimi* (entering in), *irimi-tenkan* (turning and entering) and *atemi* (*striking*). Also, we can distinguish the techniques in terms of offense and defense.

The following list contains techniques very common in all of our arts- if you are unfamiliar with any of them, ask Miss Google.

- *Suwari waza: shomen uchi, yokomen uchi, tekubi dori, sode dori, ryote kubi dori, kubi jime*
- *Hanmi handachi: tekubi dori, tsuki, ushiro eri dori, ushiro kubi jime.*
- *Tachi waza: yokomen uchi, shomen uchi, tekubi dori, sode dori, tsuki, kata dori, ryokata dori, kubi jime.*
- *Ushiro waza: ushiro erikubi dori, ushiro kubi jime, ushiro tekubi dori, ushiro kata dori, ushiro daki jime.*
- *Tasu dori: ni nindori, san nin dori, tasu dori.*

There are 2,884 different techniques and when we include the *ura* and *omote* techniques, they comprise quite a diversified group and it would be impossible to explain them all in this limited space. Therefore, I will choose the techniques which are the easiest to understand and explain them.

Before we continue, let's enlighten some of you who are not familiar with the terms *Menkyo and Kaiden*. These are actually the old titles in the Pre-Japan influence. The Black Belt ranks, rather than Shodan, Nidan and so on, were listed under the **Menkyo System** (Teacher's License).

According to Donn Dreager, martial arts historian, in his lecture on April 1, 1976:

The classical arts do not use the black-belt system. Now, classical arts, you must recall, run between the 8th century and 1877. But what did they use, because the Japanese, like any society, are rank and prestige conscious. As they learned from China, court ranks and so on were important in social structure. So, they used this system which they called the menkyo system. The exponents of classical arts receive menkyo and their evidence is shown on a densho or makimono. That would be a certificate of your proficiency at a certain level.

The menkyo system has great integrity. There are far fewer levels. Generally there will be between three to five levels of menkyo over the whole life span. Compare that to modern systems. Depending on the system, there could be as many as ten kyu in some systems and ten different grades of dan. So there are already twenty subdivisions under the present system. The warrior system, from three to five; I have heard of one with nine and I have heard of one with two. So, my experience is, they will range from two to nine levels; far less than the kyu or the dan system. So, what the kyu and dan system means is, no big thing.

Now, I will explain it to you on the basis of a hypothetical standard. The lowest possible menkyo can be called okuri. This relates to Zen. Oku is "secret"; iri means "to enter", making entrance to secrecy. If you remember yesterday's lecture, I gave you the difference between the use of okuden in China and Japan. In China it was to "confirm" enlightenment. "You have arrived son, here is your certificate". In Japan it is a certificate to allow you to enter onto the path that will lead you to enlightenment.

The okuri then is your lowest award. It is a teacher's license of the very lowest grade and it varies with the ryu. The most conservative of them will require four years of training. That is usually done under a headmaster. Untiring, unswerving dedication to a system. Four years minimum. In some ryu that goes up to as high as eight years, apprenticeship.

The next one is called mokuroku. Mokuroku simply means some kind of a register or a catalog. Your name, after you have gotten through this stage is now entered in the official catalogs of the ryu. The registries. Before that your name does not appear.

The next one, menkyo. Menkyo means "license". You are now considered to be a licensed instructor. This is the level where you can stand on your own feet and your ryu will back you up as authorized to teach. Before that you were more or less an assistant. Menkyo runs roughly fifteen, seventeen years, up to twenty five years of training. No compromise in this by the way, no matter how good. I will explain why in a bit.

Beyond that there are others. Generally, it is kaiden. Kaiden, around thirty years experience.

* * * * *

Although the art is much older, it first became widely known in the early 20th century under the headmastership of **Takeda Sōkaku**. **Takeda** had extensive training in several martial arts (including *Kashima Shinden Jikishinkage-ryū* and *Sumo*) and referred to the style he taught as "Daitō-ryū" (literally, "Great Eastern School"). Although the school's traditions claim to extend back centuries in Japanese history there are no known extant records regarding the *ryū* before Takeda. Whether Takeda is regarded as either the restorer or the founder of the art, the known history of Daitō-ryū begins with him. Takeda's best-known student was **Morihei Ueshiba**, the founder of *Aikido*.

Daitō-ryū (also known as simply Aiki-jūjutsu) is mostly considered to be a fighting style created by the Seiwa Minamoto clan, and handed down from generation to generation. It was **Shinra Saburo Minamoto Yoshimitsu** the one who compiled all its teachings around the 11th century. **Shinra Saburō Minamoto no Yoshimitsu** (1045–1127) was a **Minamoto** clan samurai and member of the **Seiwa Genji** (the branch of the Minamoto family descended from the 56th imperial ruler of Japan, **Emperor Seiwa**). **Yoshimitsu** studied and researched the techniques handed down in his family in more detail. It is also believed that Yoshimitsu dissected the corpses of men killed in battle, studying their anatomy for the purpose of learning techniques for joint-locking and atemi-waza (nerve striking). Daitō-ryū takes its name from the mansion that Yoshimitsu lived in as a child, called "Daitō", in **Ōmi Province** (modern day **Shiga Prefecture**).

Yoshimitsu eventually settled down in **Kai Province** (modern day **Yamanashi Prefecture**), and passed on what he learned within his family. Ultimately, **Yoshimitsu's** great-grandson **Nobuyoshi** adopted the surname "Takeda", which has been the name of the family to the present day. The **Takeda** family remained in Kai Province until the time of **Takeda Shingen**, 1521–1573). Shingen opposed **Tokugawa Ieyasu** and **Oda Nobunaga** in their campaign to unify and control all of Japan. With the death of **Shingen** and his heir, **Takeda Katsuyori** (1546–1582), the Takeda family relocated to the **Aizu** domain (an area comprising the western third of modern-day **Fukushima Prefecture**).



Retouched photograph of Takeda Sokaku, c.1888.

Though these events caused the Takeda family to lose some of its power and influence, it remained intertwined with the ruling class of Japan. More importantly, the move to Aizu and subsequent events profoundly shaped what would emerge as Daitō-ryū Aiki-jūjutsu in the 19th century. One important event was the adoption of Tokugawa Ieyasu's grandson, **Komatsumarū** (1611–1673), by **Takeda Kenshōin** (fourth daughter of **Takeda Shingen**). **Komatsumarū** devoted himself to the study of the **Takeda** family's martial arts, and was subsequently adopted by **Hoshina Masamitsu**. **Komatsumarū** changed his name to **Hoshina Masayuki**, and in 1644 was appointed the governor of **Aizu**. As governor, he mandated that all subsequent rulers of Aizu study the arts of *Ono-ha Ittō-ryū* (which he himself had mastered), as well as the art of *oshikiuchi*, a martial art which he developed for shogunal counselors and retainers, tailored to conditions within the palace. These arts became incorporated into and combined with the Takeda family martial arts. According to the traditions of Daitō-ryū, it was these arts

which Takeda Sokaku began teaching to non-members of the family in the late 19th century. Takeda had also studied swordsmanship and spearmanship with his father, Takeda Sokichi, as well as **Kashima Shinden Jikishinkage-ryū** as an *uchi-deshi* (live-in student) under the renowned swordsman Sakakibara Kenkichi. During his life, Sokaku traveled extensively to attain his goal of preserving his family's traditions by spreading Daitō-ryū throughout Japan.

Takeda Sokaku's third son, **Takeda Tokimune**, (1916–1993), became the headmaster of the art following Sokaku's death in 1943. **Tokimune** taught what he called "Daitō-ryū Aikibudō" , an art that included the sword techniques of the Ono-ha Ittō-ryū along with the traditional techniques of Daitō-ryū Aiki-jūjutsu. It was also under Tokimune's headmastership that modern *dan* rankings were first created and awarded to the students of Daitō-ryū. **Tokimune Takeda** died in 1993 leaving no official successor, but a few of his high-ranking students, such as **Katsuyuki Kondo** (1945–) and **Shigemitsu Kato**, now head their own Daitō-ryū Aiki-jūjutsu organizations.

Aiki-jūjutsu

Aiki-jūjutsu can be broken into three styles: jujutsu (hard); aiki no jutsu (soft); and the combined aikijujutsu (hard/soft). Modern Japanese jujutsu and aikido both originated in aikijujutsu, which emphasizes "an early neutralization of an attack". Like other forms of jujutsu, it emphasizes throwing techniques and joint manipulations to effectively subdue or injure an attacker. Of particular importance is the timing of a defensive technique either to blend or to neutralize an attack's effectiveness and to use the force of the attacker's movement against him. Daitō-ryū is characterized by ample use of *atemi*, or the striking of vital areas, to set up joint locking or throwing tactics.

Some of the art's striking methods employ the swinging of the outstretched arms to create power and to hit with the fists at deceptive angles, as may be observed in techniques such as the *atemi* that sets up *gyaku ude-dori* (reverse elbow lock). Tokimune Takeda regarded one of the unique characteristics of the art to be its preference for controlling a downed attacker's joints with one's knee to leave one's hands free to access weapons or to deal with the threat of other attackers.

Branches

Currently, there are a number of organizations that teach *Daitō-ryū*, each tracing their lineage back to **Takeda Sokaku** through one of five of his students. Those five students are: Takeda Tokimune, the progenitor of the Tokimune branch; **Takuma Hisa** (1895–1980), of the Hisa branch; Kōdō Horikawa (1894–1980), of the Horikawa branch; **Yukiyoshi Sagawa** (*Sagawa Yukiyoishi*, 1902–1998), of the Sagawa branch, and **Somekichi Kobayashi** (1901–1999), of the **Kobayashi** branch.

Next time, *Shin No Shinto Ryu*- coincidentally the first martial in which your editor earned his *Shodan*, in 1969.

I would appreciate it if you- the reader, whom I much appreciate- would give feedback on whether or not you enjoy these trips into the history of our arts. I'm having fun with it, I hope you are.

If you will, email me at pjhaber2@gmail.com and leave a comment.

Thank you and I'll see you again in December.

Paul Haber, Shihan