

KODENKAN YUDANSHAKAI

ATARASHI DENTO

NEW TRADITIONS

JUNE 2021

Paul Haber, Shihan, editor

A newsletter serving
Kodenkan Yudanshakai
Professor Henry Seishiro
and Dai Shihan Joseph

Welcome to the
the member or
Yudanshakai.



Members and Associates of
in the traditions of
Okazaki
Holck

newsletter dedicated to you,
associate of Kodenkan

WHAT'S NEW?

Yudansha membership renewals completed- **62 MEMBERS REGISTERED**. Membership cards will be sent soon.

As Covid restrictions in Arizona are loosening, KDK is beginning to get back to normalcy:

MATS Dojo is open and conducting classes and doing well. Girl Scouts attended a clinic there in early May.

The **YMCA** has not yet issued a policy for the martial arts classes, but it is expected soon. Classes at the **YMCA** should be starting up either Summer or Fall of this year.

Stay tuned.

In-person testing resumed at MATS dojo on May 15th; 7 students tested.
Congratulations to those who won promotion.

August 15, 2021- **Quarterly Kyu Testing** 11:00- 3:00 at MATS dojo

August 24, 2021- **Candidate Letters** for 11/6,7/21 testing/upgrade due to KDK President.

MEET THE SENSEI



David A Chait, O- Sensei

I began martial arts training with Shotokan Karate of America (SKA) in a garage club led by Lydia Levin, in Sierra Vista, Arizona in the late spring of 1985. Lydia was working as a substitute teacher and had recently been convinced to begin teaching Karate by one of her students, Brian Hursch. My step brother Ian Slavin, who was a friend and classmate of Brian, was attending this class for a time. For no reason I can explain except that I did not want to be left out, I started to attend shortly after classes began.

In December of that year, Lydia Sensei secured permission for me to attend Winter Special Training in Long Beach California at age 15--policy at the time was that participants had to be 16 or older. This opened a new dimension of the martial arts for me. I ultimately attended 6 special trainings while still in high school, and tested for Shodan at one in the summer of 1988, a few weeks before turning 18.

While I was still a brown belt with the SKA, my Sensei's husband, Mark Levin, told me about a Jujitsu class he looked into being taught after hours at an area middle school. "The workout isn't that hard, but the warm up will kill you--the teacher is tough as nails like Lydia." --He was referring to Sensei Meleana Tomooka. I attended her Danzan Ryu class, and was captivated by what this Sensei could do--simple Ukemi was fascinating to me. I secured permission to study in parallel from Sensei Lydia, and stayed on to Yellow belt before life interrupted my study.

After returning from college, I primarily trained in Shotokan informally with Micheal Laridon. He had been a personal friend of Sensei Lydia's from the Cal State Long Beach SKA dojo, and moved from Southern California to Sierra Vista. I owe much of my understanding of Jiyu Kumite to our training and his instruction. During that time, he connected us with many other martial artists of various styles. Among others, he cross trained with artists who studied American Boxing, Kenpo, Tae Kwon Do, and a retired Navy Seal who studied Snake style Kung Fu--very enriching exchanges.

I eventually resumed trained with Sensei Tomooka, and reached the San Kyu level in Danzan Ryu. By this time, my original Shotokan instructor had separated from her husband, and left the Sierra Vista area. Her ex-husband, Mark, though, was leading a class at Buena Health and Fitness. He approached me one day at work to see if I wanted to take over the class as he was closing his business and moving to San Diego. So, my first taste of teaching was a renewed adventure in Karate. The class was forced to close eventually when the facility remodeled and was eliminating the practice space we used.

In early 2000, I returned to then O'Sensei Tomooka's class and continued to train with her to Shodan and beyond. I loved the diverse techniques of Danzan Ryu. However, my passion for striking arts never left me, and so I approached Shihan Vinson Holck to ask his advice. He suggested I study Matsuno Kajukenbo Kai. "You already have an understanding of Karate basics, so I won't be teaching you those techniques--I expect you to incorporate what you find valuable from Shotokan. Meleana is teaching you Danzan, one of the foundational arts of Kajukenbo, so I don't need to teach you Jujitsu. So you can come to Tucson as your able and I will teach you the Kajukenbo kata and teaching methods". I found that Kajukenbo was the ideal framework for my approach to fighting, and so continued my pursuit of Danzan and Kajukenbo in parallel.

I received the rank of Shodan in Matsuno Kajukenbo Kai on July 2002, and Danzan Ryu in February 2003. Shihan Holck encouraged me to start teaching Kajukenbo one on one if I knew anyone that had an interest, even prior to me completing my Shodan test. As chance would have it, I was approached by a father and son while I practicing Kajukenbo kata in the park.

Eventually, I taught Matsuno Kajukenbo Kai from the detached garage at my property south of Sierra Vista, and took over the Danzan Ryu class being offered through the City, taught at the Oscar Young Community Center or Ethel Berger Center. I first attained the title of Sensei from the Kodenkan Yudanshakai in July of 2004, when I was promoted to Nidan in Matsuno Kajukenbo Kai--one of my happiest personal achievements.

During my remaining years in Sierra Vista, I was not the sole instructor of the Danzan Ryu class, as we shifted that responsibility amongst two others: Kris Wheeler (now Cortez) and Tony Maslanka. It was my privilege to teach many of Shihan Meleana's Danzan students, and work with a diverse group, including all of my children, in Matsuno Kajukenbo Kai. I closed my class in July of 2013 when I moved to Vancouver, WA.

Today I hold the rank of Sandan in Danzan Ryu, and Godan in Matsuno Kajukenbo Kai. I support Shihan Paul Haber's instruction of Matsuno Kajukenbo Kai as my schedule permits, and look forward to resuming teaching both Kajukenbo and Danzan Ryu.

DO YOU HAVE A SENSEI OR TEACHER THAT YOU WOULD LIKE TO HAVE PROFILED ON OUR NEWSLETTER? PLEASE SEND A SHORT BIO AND PHOTOGRAPH TO SHIHAN HABER AT pjhaber2@gmail.com.

UPCOMING EVENTS

September 4,5,6- **Senior Training**- times and location TBD

September 18, 2021- **Board of Directors Meeting** 2:00-3:30 Location TBD

October 3, 2021- **KDK Fall Picnic**-Time and location TBD. Shihan Parker is talking to the city about locations.

November 6-7, 2021- **Yudansha candidate testing**. Times and location TBD.

December 5- **KDK Holiday Party**- stay tuned for time & location. Save the day!!

January 22, 2022- **Annual Promotion Ceremony and Banquet**. Location TBD.

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

KANJI KORNER

By Dave Heacock, Shihan

WHAT'S IN A NAME?

少 *Shào** or *Shō*? 林 *Lín** or *Rin*? 拳 *Chuán** (pinyin: *quán*) or 流 *Ryū*?

Shō or *Kō* or *Matsu*? *Rin* or *Hayashi* (*bayashi* in compound words)? It can be confusing!

*Mandarin Chinese (now *pinyin*) has four voiced inflections: upward, downward, down then up, and flat. The marks over the vowels in these show how to pronounce them properly. The sound designated by *L* in the Romanization from Chinese and the *R* in Japanese is a kind of combined sound, perhaps closer to the English *L* sound.

Keep in mind that the Japanese adopted the Chinese logographic (character) style, and only later developed the simplified *kana* for syllabic representation. Because of this, they use a mixture of Sino-Japanese pronunciations (*on'yomi*) as well as native words (*kun'yomi*) when speaking and writing.



Because *Shōrin-ryū karate-dō* is the predominant system used in the KDK, this edition of Kanji Corner will be devoted to understanding the origins of its name and those of its offshoots.

As we are all aware, *karate* developed in Okinawa as a melding of local fighting arts (*ti*) developed in the areas of Shuri, Tomari, and Naha; and the *Fujian White Crane* style of *gungfu* —itself a branch of the *Shàolín Chuán* (Little Forest Fist), a number of fighting styles developed by the Buddhist monks of that monastery in Henan province, China. It is said to have spun off approximately 1,000 branch styles. The *Fujian White Crane* system figures heavily in Okinawan fighting arts because the Chinese emissaries who came to live and teach in the Ryūkyū Islands were principally from Fujian.

Our line is traced back to Matsumura Sōkon, who blended the teaching of Sakukawa Kanga (himself a student of the Fujian system) with Shuri and Tomari styles. When he began to teach, Matsumura called his style *Shōrin* in deference to its monastic origins.

Let's delve into the *kanji*.

少 *Shō* (*shou*; in *kana*: ショウ *shi yo u*) In this *on* form it connotes: small, little, few. This was the original character. It is comprised of 小 (*kun*: *sukonai* or *ko*) and 丿 (*no*) meaning: small, few *plus* of or relating to. Together it means: few, a little, scarce, insufficient. Many now use only 小 which is pronounced the same but has the slightly different connotation: small, little, tiny.

林 *Rin* This is an *on* pronunciation. It is a double of the radical for "tree." In this form, the *kun* is pronounced *hayashi* (はやし), and means: woods, forest, copse.

The Shaolin Monastery was founded 495 CE by an Indian Buddhist monk named Buddhahadra on Mt. Song on land given him by Emperor Shiao wen. The area surrounding has plenty of trees, but the mountain itself is rocky and desolate. So, perhaps the name denotes the small number of trees at the site of the original monastery.

流 *Ryū* Another *on*, it means: fashion, way, style, manner, school (of thought). In the *kun*, it is part of the verb *nagareru* (流れる) meaning: to stream, flow; to be transmitted. The character is composed of the radicals for water, kettle lid, I or myself, and stream or river. Perhaps in this case, something that flows into and is contained within me?

拳 In contrast, the Chinese character *chuán* means a fist, indicating a manner of fighting ("boxing"). In Japanese it is pronounced *kobushi* (*kun*) or *ken* (*on*). It is made of the radicals for "one," "two," "put together," and "large, big" atop the character for "hand."



Finally, what about those styles of the *Shōrin* line with much different names? Two well-known are Nagamine Shoshin's *Matsubayashi Ryū* and Chibana Chōshin's *Kobayashi* system.

Nagamine named his style (in 1947) after the first character of the surnames of his two teachers

Matsumura Sokon (of Shuri-te) and Matsumora Kokatsu (of Tomari-te). Using the *kun* pronunciations it is *matsubayashi* (松林 pine forest). Though the name can be used interchangeably with *Shōrin*, if a distinction is required, then *Matsubayashi Ryū* is used.

Chibana considered *Shōrin-ryū* to be largely Okinawan. So, when developing his own system after the death of his teacher, Itosu Anko, in 1915, Chibana changed the first character to its Japanese form (小) adopting the *kun* pronunciation *Ko*. However, he always referred to his system as *Shōrin-ryū*. Any other pronunciation likely serves only to explain the characters (小林 *kobayashi*) and not as a designator of the style.

Whatever your art and style (system), it can be enlightening to look into the *kanji* using your favorite translation source. Knowing the history and etymology can help you to become a better “kettle” for yourself and “river” for your students.

If you have comments, questions, or would like to see specific terms addressed, please email me at sattvadmh@aol.com.

Main source for this article *Wikipedia.com*.

All translations from www.jisho.org.

EDITOR'S EDGE

As we have discussed previously, although there were no “styles” of *Karate* prior to the “Japanization” of the art in the 1930's, there were three separate types of empty-hand martial art in Okinawa: **Shuri-te**, **Tomari-te** and **Naha-te**, each named for the city in which it developed, even though the furthest- Shuri and Naha- are less than four miles apart, with Tomari located in between; all were located in the capital region of the Ryuku kingdom.

We have discussed the small differences between **Shuri-te** and **Tomari-te**; and touched on the early history of **Naha-te**. Now, let's take a closer look at the "youngest" of the Okinawan martial arts types.

Funakoshi Gichin, who was the principle individual who introduced **Te** to Japan, wrote of what he referred to as **Shorei-ryu**: "emphasizes primarily development of physical strength and muscular power and is impressive in its forcefulness." He described the *Naihanchi (Tekki)*, kata, as well as the **Shotokan** kata *Jutte, Hangetsu (Seisan in Okinawan)*, and *Jion* as belonging to this type of training. Funakoshi described how impressive it was to "watch a large-framed and heavily built man perform the **Shorei-ryu** kata, overwhelming the observer with a sheer display of power." He compared it with the lighter, quicker movements of the *Shuri*-based systems. **Funakoshi** continued, "Both styles, though, surely develop the mind and body, and one is not better than the other"

I will remind you that we discovered the Naha-te styles were imported to Okinawa as late as the 19th century, from Fjian province in China.

In 1873, **Higashionna Kanryo** (1853-1915), with the aid of a family friend, **Kojo Taitei** and a palace official, **Chomei Yoshimura**, (AKA **Udun Yoshimura**) traveled to China, as well as giving him introductions to make connections when he arrived.

According to Christopher M. Clarke in *Okinawan Karate: A history of Styles and Masters Volume 2*, **Higashionna** was the fourth son of eight children, born in the west village of Naha, a member of the middle-ranked bushi class. His family, like many of the nobility, had lost their position during the Japanese Meiji Restoration reforms and were forced to operate a small fleet of trading ships to earn a living.

No one is certain when **Higashionna** began studying martial arts, but he spent about three years studying under a master named **Aragaki Seisho** (1840-1918), who also introduced him to **Kojo Taitei**, mentioned earlier.

Once arrive in China, Higashionna trained for three years in the school run by **Kojo Kaho**, who was a relative of **Higashionna's** patron in Okinawa. He is believed to have studied under two Chinese experts named **Wai Xinxian (Wai Shin Zan** in Okinawan), an expert in Xingi and Monk Fist boxing and **Iwah**, the primary dojo instructor.

After another three years, **Higashionna** began to study with **Xie Zhongxiang**, known to the Okinawans as **Ru Ru Ko**, who was probably his friend and possibly his employer. The two trained extremely hard, sometimes to the extent that the young Okinawan passed out or found blood in his urine. Higashionna also learned the arm exercises, strength exercises with equipment that **Kanryo** took back to Okinawa. The kata *Sanchin (Sam Jian* in Chinese) was a large part of their training.

Around 1883, **Higashionna** returned to Okinawa, at the age of 31. He resumed his family's shipping business and continued to train himself, but did not teach anyone until abandoning the shipping business.

During this period **Udun Yoshimura** came to his rescue; he brought his sons to Kanryo and asked him to train them. A prosperous school quickly developed, aided by the Japanese government's emphasis on fitness, as they began military conscription.

His training was so difficult that many left his school, but two of his students who remained were **Mabuni Kenwa** (*Shito-ryu*) and **Miyagi Chojun** (*Goju-ryu*).

Higashionna is believed to have taught only four *kata*- *Sanchin*, *Seisan*, *Sanseiru* and *Pechurin* (*Suparinpei*). His style was not a "pure" style transmitted directly from China; it was a combination of many Chinese systems, developed by **Higashionna** from several systems he learned in China.

Higashionna was one of the martial artists who worked to introduce "karate" to the public schools. He taught at the *Naha Kuritsu Shogyu Gakko* (Naha Commercial High School) until his death on December 23, 1915. When he died, he left the leadership of his style to Miyagi.

Miyagi Chojun (1888-1953) was born in Higashimachi, [Naha](#), Okinawa on April 25, 1888. One of his parents was a wealthy shop owner. Chojun Miyagi began studying Okinawan martial arts under Ryuko Aragaki at age 11. At age 14, Miyagi was introduced to Kanryo Higashionna (Higaonna Kanryō) by Aragaki. Under his tutelage, Miyagi underwent a very long and arduous period of training. His training with Higaonna was interrupted for a two-year period while Miyagi completed his military service, 1910–1912, in [Miyakonojō](#), Miyazaki. Miyagi trained under Higaonna for 15 years until Higaonna's death in 1916.

Miyagi began life to a wealthy family that owned and operated two boats carrig on trade in herbal medicines from China. In need of a good education, as well as a good physical constitution. He began training in *Tomari-te* under **Aragaki Ryuko**- not the same **Aragaki** who had taught **Higashionna Kanryo** earlier. **Aragaki** taught his students a system of extensive physical conditioning, including working with such implements as *Makiagi*, or wrist roller, *Chiishi*, a stone or concrete weights with a handle and *niri-gami* heavy jars filled with sand or water, and other traditional Chinese training implements.

Aragaki apparently did not teach many *kata*- if, indeed he taught an- and, desiring to inspire his student to study the martial arts more fully, took him to **Higashionna**, who at that time was one of the most respected martial artists in *Ryuku*.

The association lasted 13 years, and the training was severe- as **Higashionna's** training in China had been, and included body conditioning (*shime*), as well as the strengthening equipment as mentioned earlier. Another favorite practice was walking in *Sanchin-dachi*, and practicing *Sanchin kata* for hours. **Miyagi**, always dedicated to his training, supplemented this with running and other exercise outside of class, before and after his martial arts class.

Like most instructors before World War II, **Higashionna** taught only a few students and conducted a very flexible curriculum. A typical class would begin with individual warm-ups, followed by conditioning with various implements, followed by striking the *makiwara*, or other striking targets. Then came work on *Sanchin*, moving up and down the floor , during which time **Higashionna** would strike or slap them, while encouraging them to practice "one more time".

Following this, **Higashionna** would work with individual students on more advanced kata, since *Sanchin* was considered the basic, fundamental form, and the most important. Most students only learned one other *kata*, but **Miyagi** eventually learned *Suparimpei*, *Seienchin*, *Shisochin*, *Sanseiryu*, *Seipai*, *Kururunfa*, and *Seisan* .

After the mandatory two years in the army, during which time he was asked to teach *karate* to other recruits. After **Miyagi** returned to *Okinawa*, **Higashionna** sent him to study *Shuri-te* (possibly under **Itosu Yatsustsune**) where he learned the *kata Gojushiho*.

In May 1915, before the death of **Higaonna**, **Miyagi** traveled to *Fujian Province, China*, where he visited the grave of **Higaonna's** teacher **Ryu Ryu Ko**. In this first trip he traveled with **Eisho Nakamoto**. After **Higashionna's** death (in October 1915), he made a second trip to *Fuzhou*, where he studied some local Chinese martial arts, possibly *Shaolin Kung-fu*. It was on this second trip he observed the *Rokkishu*(a set of hand exercises rather than a formal *kata*, which emphasizes the rotation of the forearms and wrists to execute offensive and defensive techniques), which he then adapted into the *kata Tensho*.

In March 1921, he, along with **Funakoshi Gichin**, were selected to perform *karate* in front of the visiting Crown Prince of Japan. Clark says that at about this same time, **Miyagi** began instructing at the *Naha Jinjou Higher Elementary School*, where he and **Higashionna** had taught, as well as expanding his training role to the Teacher's College, Naha Commercial High School and the Police Training Academy. He also had a group of private students, which allowed him time to further finalize the curriculum of his art.

One of his students remembered what the training was like:

“We had lessons three times a week, Monday, Wednesday and Friday, after school from 3 p.m. to 8 p.m. at *Miyagi sensei's* home. (Editor's note- a bit more intense than what we are used to today, wouldn't you say?)

In 1927, while demonstrating for **Jigoro Kano**, the founder of *Judo*, **Miyagi** was asked if there was *ne waza*(ground techniques) in *karate*, to which he responded that there were, indeed ground techniques, as well as *nage waza* (throwing techniques), *shime waza* (choking techniques) and *gyaku waza* (also known as *kansetsu waza*, or joint locking techniques). He then demonstrated some examples.

The naming of *Goju-Ryu* came about more by accident than design. In 1930, **Miyagi Chojun's** top student, **Jin'an Shinzato**, while in Tokyo was asked by numerous martial arts masters as to what school of martial arts he practiced. As *Naha-te* had no formal name he could not answer this question. On his return to Okinawa he reported this incident to Miyagi. After much consideration Miyagi decided on the name *Goju-Ryu* (hard & soft school) as a name for his style. This name he took from a line in the *Bubishi* (a classical Chinese text on martial arts and other subjects). This line which appears in a poem describing the eight precepts of the martial arts, reads, “Ho Goju Donto” (the way of inhaling and exhaling is hardness and softness).

Jin'an Shinzato, an exceptional talent and the one whom Chojun Miyagi had chosen as his successor, was tragically killed during the second world war. Later, after the war, **Miyagi** chose **Miyagi An'ichi** to succeed him, to pass on *Goju-Ryu* to the next generation.

Chojun Miyagi passed away from heart disease, on October 8th, 1953, at the relatively early age of 65.

He left a great legacy behind. He predicted that during the twentieth century karate would spread throughout the world. Today we can see that his prediction has been realized; karate is not only practiced in Japan, but it can be found throughout the countries of the world. Karate can no longer be referred to as a solely Okinawan or Japanese martial art, but it has become an art with no boundaries, an art for all nations and all the people of the world.

Some of his more notable students were: **Higa Seko** (his oldest student and also a student of **Higaonna Kanryo**), **Ei'ichi Miyazato** (founder of the *Jundokan* dojo), **Yagi Meitoku** (founder of the Meibukan dojo, who eventually accepted late master Miyagi's gi and obi from Miyagi's family), **Toguchi Seikichi** (founder of Shorei-kan *Goju-ryu*), and on the Japanese mainland **Yamaguchi Gōgen** who was the founder of the International *Karate do Goju Kai Association* and who after training with **Miyagi**, became the

representative of *Gōjū-ryū* in Japan. At a later date **Yamaguchi** invested much time studying *Kata* under **Yagi Meitoku**.

After **Miyagi's** death, several students laid claim to rightful leadership of, or seniority in, the style based on their date of entering training, the actual length of time training with **Miyagi**, their age, and other criteria. Still today, there is no agreement as to who is the rightful "heir" to **Miyagi's** system.

Next time, a discussion of some of these senior students, and the systems they developed.