

KODENKAN YUDANSHAKAI

ATARASHI DENTO

NEW TRADITIONS

March 2021

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

WHAT'S NEW?

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

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.

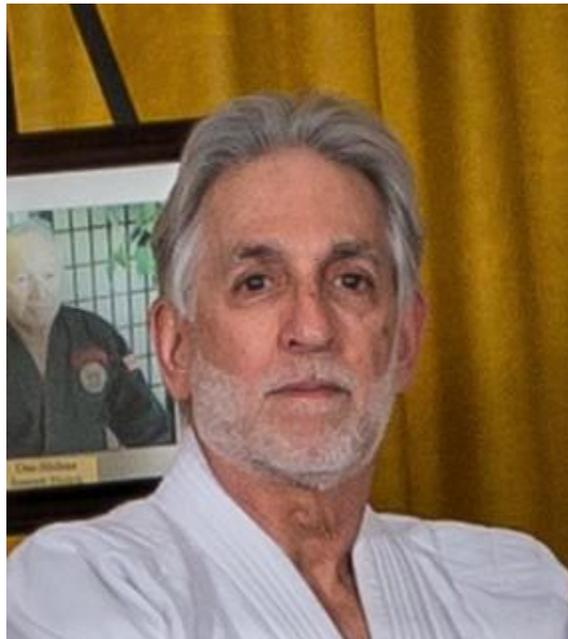
Here are some planned activities in the next couple of months, Covid permitting:

March 5,6,7/21- SENIOR TRAINING. Location and times TBD

March 24/21- CANDIDATE LETTERS for testing on 6/5/21 due to the President.

**IN THESE AND ANY OTHER CONCERNS, CONTACT YOUR SENSEI OR A MEMBER OF
THE BOARD OF DIRECTORS**

MEET THE SENSEI



Neil J Konigsberg, O-Sensei

My martial arts journey began in my early thirties with the study of Tai Chi, specifically the Yang style 64 movement form. I learned Tai Chi over a period of three years, and through regular practice I continue to enjoy the health benefits, which include proper breathing, improving balance, strengthening the lower body, and stress reduction. However, while we did some push hands, we did not learn many of the practical self-defense applications of Tai Chi.

I used to play in basketball leagues at the JCC, and during the games I frequently saw a group of people carrying mats upstairs to a martial arts class. After a couple years, when my vertical leap became nonexistent, I decided to check out the class, which turned out to be Matsuno Ryo Goshinjitsu, taught by Shihan John McGraw. I began classes, and about the time I received my brown belt, Shihan McGraw moved to Japan. I

had several other instructors finish my Shodan training, including Sensei Elliot Lyle and Sensei Monica Lee, who awarded my black belt in 1996.

Since receiving my Shodan I have followed two paths. One path is to pursue the study of other martial arts. I have spent at least 2-3 years in the study of each of the following arts and have received various rank levels: Wado Kai Karate; Krav Maga; and Enshin Karate. Studying each of the different arts has given me new perspectives and allowed me to shape the way I approach martial arts training.

The other path is introducing new students to the practice of martial arts through the teaching of Matsuno Ryu Goshinjitsu. I began teaching my own classes immediately after receiving my black belt and have continued to do that for the past 25 years, until Covid arrived. I taught at various private dojos; a charter school; and for the past 13 years at the Lohse YMCA. Several of my students have received their Shodan, and through teaching I attained the rank of Godan in Matsuno Ryu Goshinjitsu in 2015.

In my professional life as an attorney, I have represented many nonprofit organizations. I had the opportunity to work with Dai Shihan Vincent Holck in organizing the Kodenkan Yudanshaki, Inc. as a nonprofit corporation, and have provided legal counsel to the Board of Directors.

My greatest joy in martial arts training comes from seeing new students grow through the practice of our art. A wise person said: "I have learned much from my teachers, more from my colleagues, and most of all from my students." When Covid is finally over and we can safely return to our classes, I encourage all black belts to go forth and teach!

UPCOMING EVENTS

Once again, remember that the following are proposed and depend on a normalization of activity following defeat of Covid-19:

April 25/21- KDK SPRING EVENT- time and location TBD

May 15/21- BOARD OF DIRECTORS MEETING- 2:00-3:30 PM

May 16/21-QUARTERLY KYU TESTING- 11:00-3:00 at MATS

May 29, 30/21- MARTIAL ARTS CAMP- All day at OTT YMCA

June 5/21- CANDIDATE TESTING- Time and 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



TOOLBOX

This is a concept you will hear most instructors refer to at some point. For a student of the defensive arts, it is important to understand if one's practice is not to be rigid or short-sighted. As you learn and practice, study your basics thoroughly. But also allow yourself to absorb techniques that add to your repertoire and increase your ability to adapt to novel conditions should a physical confrontation occur.

I am going to tax you with three "words" in the Japanese language for this one English concept. Each has a shade of meaning that a student must inculcate for both practical purposes and for individual growth toward the goal of perfection of self.

Kōgubako (kougubako) 工具備

Kō has the meaning of craft.

Gu is a tool, utensil, means. It derives from the verb *sonaeru* (備える): to furnish with, equip with, provide; install; prepare for; make provision for; possess (all that is needed), be endowed with.

Bako is box, case, chest.

Here is the common definition: the "container." *You!*

Dōgubako (dougubako) 道具備

Although the second and third *kanji* are the same, the first has more "interior" implications.

Dō (*dou*) should be a familiar concept already: The Way.

Its full expression carries the meanings: road, path, journey; way (of living, proper conduct, etc.); moral principles, teachings; means, way, method.

Gu is a tool, utensil, means. It derives from the verb *sonaeru* (備える): to furnish with, equip with, provide; install; prepare for; make provision for; possess (all that is needed), be endowed with.

Bako is box, case, chest.

Note: used in the compound 具に (*tsubusani つぶさに*) this same character means: in detail, with great care, completely, fully. *Ni* is a particle with multiple uses; in this case it likely indicates: because of (reason); for (purpose); with.

Here the student not only adds new techniques and variations, but studies them fully in order to bring about a calm sense of preparation and acceptance of being endowed with confidence in one's physical ability, as well as in maturity and wisdom.

Kōguire (kouguire) 工具入

In this one, the third *kanji* is key.

Kō has the meaning of craft.

Gu is a tool, utensil, means. It derives from the verb: *sonaeru* (備える) to furnish with, equip with, provide; install; prepare for; make provision for; possess (all that is needed), be endowed with.

Ire as a single character it has the connotation of enter or insert. The appropriate verb form here is *Ireru* (入れる). Among its many meanings are: to put in, let in, take in, bring in, insert; to admit, accept; to take (advice, etc.), listen to, pay attention to; to employ.

Here the student must be active in seeking out and accepting new ideas and techniques; to cultivate an attitude of humility and willingness to learn; and then to employ those skills should the necessity arise.



We learn anything in life by having basics, so-called limits set for what is generally useful and employable for whatever situation, job, interpersonal contact, etc. in which we find ourselves. It is important to thoroughly master those basics. From there, we are wise to expand our knowledge and practice—if only for the sake of our personal advancement.

What is in your toolbox? What more can you add for your own benefit as well as that of others?

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

All translations and kanji from www.Jisho.org

Welcome back from the holidays! We hope everyone is healthy and ready to get back into the dojo- even if it's virtual. I know MATS is using technology to hold classes, and I personally am teaching a weekly class on ZOOM for a small group in Georgia- and I live in Washington. A lesson I've learned over the years- ***if there is a problem, there is a solution. We just have to find it.*** PRACTICE!

OK, enough of the soap box, let's get back to Okinawa and the foundation of the Naha-te/ To'on-ryu/Uechi-ryu/ Goju-ryu systems.

As always, credit to Christopher Clark in his series of books and this time kudo's to Jesse Encamp, whom some of you might know as *The Karate Nerd*, on You-tube.

An almost legendary individual who was important in the development of all these systems- and more- was **Wu Xiangui**, also known in Japanese as **Go Kenki**.

According to Christopher Clark, in his book *Okinawan Karate; a History of Styles and Masters Vol 2*, **Wu** was a tea importer, born in Fuzhou City, Fujian Province, China on January 20,1886, and a teacher of White Crane Boxing and possibly Whooping Crane (remember from last issue?). He moved from China to Naha, Okinawa in 1912, during the political chaos of the Boxer Rebellion, which devastated China in that period.

At first, **Wu** worked as a secretary/ clerk in a tea shop, but he soon opened his own tea shop, married an Okinawan woman named **Yoshikawa Makato** and is reported to have been adopted into the **Yoshikawa** household. For this reason, some historical sources refer to him as **Yoshikawa Kenki**. All these names get a little confusing, don't they?

As the story goes, **Wu** did so well in his tea shop that he didn't charge for lessons, but would require his students to bring eggs- which they themselves consumed to sustain their energy during workouts. Early health food!

His tea shop was only a few short blocks from **Matsuyama Park**, in Kumi Village, where the group known as **Ryukyu Tode-jutsu Kankyukai**, the Okinawan "Chinese-hands Technique Research Society", met to practice and exchange information.

Remember, at this point, there were no "styles"and practitioners and masters would get together to expand their knowledge. Some of the members of the society were early *karate* pioneers **Hanashiro Chomo, Yabu Kentsu, Kiyon Chotoku Miyagi Chojun, Soken Hohon** and **Mabuni Kenwa**, to only name a few. I'm sure some of those names will be familiar from our study of the *Shuri-te/ Shorin-ryu* systems. (If not, check back to earlier issues of this newsletter. Remember, **knowledge is power**)

One of **Wu's** close friends was **Miyagi Chojun**, with whom he played a game called *Go*, while eating and drinking together- sometimes all night. We'll talk more about **Miyagi sensei** later. (No, this is NOT Mr. Miyagi from the *Karate Kid*.)

Of all the practitioners who studied - at one time or another- with **Wu**, he probably had the greatest influence on **Miyagi** and the foundation of **Goju-ryu**. It is believed that he was instrumental in working with **Miyagi** to introduce the *kata Tensho* and *Saifa*, which are foundation *kata* in such styles as *Goju-ryu* and *Shito-ryu*.

Wu Xiangui died of stomach cancer in Naha on May 28, 1940, at the age of 53. Although he was highly respected by the members of the Okinawa Martial Arts community, he was relatively unknown until the past decade or so.

In addition to the *White Crane* and *Whooping Crane* systems mentioned earlier, two other Chinese styles or systems had a large impact on the development of the *Naha-te* systems, especially *Uechi-ryu*. These are *Fujian Tiger Boxing* and *Fujian Five Ancestors Boxing*.

Fujian Tiger Boxing (*Huxing Quan*) is one of the five traditional boxing methods of Fujian province and one of the oldest. Many systems have since been developed from the original, the most popular of which is a combination of Crane and Tiger styles.

Tiger Boxing is said to have been created by **Li Yuanzhu** (c. 1716-1793); he created the style by imitating the gestures and skills of the tiger, and integrating them with human fighting methods

Li had two principal students named **Zheng Denguang** and **Li Zhaobei**. Since Zheng taught only his descendents and Li moved to Fuzhou and other locations to teach his boxing, and had a great number of students, the latter will be the subject of our discussion today.

Li is said to have developed ferocious grip strength- so strong that he once attacked a wooden pillar with his tiger claw and left deep marks imprinted.

One of his students was **Zhou Zihe** (1874-1926) who modified the style, adding elements of other styles he had studied. He later taught **Uechi Kanbun** (1882-1948) the founder of the Okinawan style of *Uechi-ryu*, which we will discuss later.

Tiger boxing contains not only the powerful strikes of the tiger, it also emphasizes clawing, locking and trapping methods of *Chin-na* and virtual point attacking called *Dian Xue*. For you Japanese stylists, think about Hangetsu Waza, Tuite and Kyusho-jutsu.

Some of the forms in Tiger Boxing are shared with Okinawan karate- *San Zhan* is basically the same as *Sanchin*: *Sashilie Shou* became *Sanseiru*, with a few modifications. There were several weapons included in the Tiger syllabus, but these did not make the transition to Okinawan Karate.

Fujian Five Ancestors Boxing (*Wuzu Quan*) is another Fujian-originated martial which had a profound effect on Okinawan Karate, especially the *Naha-te* styles. It is a Chinese

martial art that consists of principles and techniques from five styles: the breathing methods and iron body of **Bodhidharma** the legendary founder of the Shaolin Temple; the posture and dynamic power of *Luohan Quan*; the precision and efficient movement of *Emperor Taizu*; the hand techniques and the complementary softness and hardness of *Fujian White Crane* and the agility and footwork of *Monkey*.

I will attempt to briefly explain some of these parent arts.

Luohan Quan is a general name for all styles of Chinese martial arts that are named after the holy Buddhist figures, the **Arhats**. *Luohan* is probably the oldest and representative style of *Shaolin Kung Fu*; its roots date back to the early eras of the Shaolin Temple.

Emperor Taizu is a style believed to have been developed by- or at least the development was directed by- **Emperor Tiazu**, the founder and first emperor of the **Song Dynasty in China**. He was formerly a distinguished military general and later emperor, who reigned from 960 until his death in 976.

Monkey Kung Fu or *Monkey Quan (Monkey Fist)* is a Chinese martial art which utilizes ape or monkey-like movements as part of its technique. There are several versions of *monkey Quan*, including *Hou Quan*, which was taught by the famous “monkey King” **Xiao Yinpeng**.

There are several versions of the origin of *Luohan Quan*, ranging from the 14th century to the late 19th.

The name *Five Ancestors* has a number of explanations in addition to ; here are two:

Five elders of the Northern Shaolin temple who fled south and after the destruction of their temple, and took up residence in the Southern Shaolin Temple, the location of which is in dispute.

Another legend is that the “five elders” were leaders of five **Triad** organizations who set up resistance against the Qing dynasty.

Regardless of the frequent disputes concerning origins, founders and who is the “official” heir to the teaching; if one watches these arts practiced, you will see a great similarity to the Okinawan styles of *Naha-te* and *Goju-ryu*.

Called *Shorei-ryu* by **Gichin Funikoshi** in 1935, he noted that it “emphasized primarily development of physical strength and muscular power and is impressive in its forcefulness. In contrast, the *Shorin-ryu* is very light and quick, with rapid motions to the front and back, which may be likened to the swift flight of a falcon. The *Tekki kata (Naihanchi)* as well as *Jutte, Hangetsu (Seisan), Jion* among others, belong to the Shorei school.”

According to **Clark**, unlike the older *Shuri-te/Shorin-ryu* styles, all of the styles that fall under the *Naha-te* type are well documented as being introduced to Okinawa in the 19th century, and from *Fujian Province, China*. Clark says "Although many questions remain about lineages, teachers and exact methods and content of the transmission of the Fujian arts to Okinawa, *Goju-ryu, Uechi-ryu, Kojo-ryu* and *Ryuei-ryu* were clearly derived from various Fujian Boxing (quanfa) styles with similar approaches."

One explanation, perhaps overly simplified, of the difference between the fast movements of *Shuri-te* and the more powerful techniques of *Naha-te*, is the occupations of those practitioners. As we discussed earlier, *Shuri-te* practitioners were primarily **bushi** or nobles of the court and justice officers of the court of Okinawa. The practitioners from **Naha** spent their days on boats and their techniques are designed to deliver powerful strikes on a rocking boat.

Another version is that since the people in the North of China do more walking, the people in the south spend a great deal of time rowing boats, thus the northern styles use more foot techniques while the southern ones emphasize hands- again, perhaps an over-simplification. However, it is interesting to note that none of the *Naha-t* styles use kicks above the waist in any of their kata.

I hope this brief history has given you the idea of the background of the *Naha-te* styles. Next time, we'll discuss each in more detail.