

KODENKAN YUDANSHAKAI

ATARASHI DENTO

NEW TRADITIONS

September 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

WHAT'S NEW?

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

KDK Board of Directors meeting will be held VIA PHONE. September's meeting will begin at 2:30 Mountain time on September 19.

All other events through December are **canceled**, including:

September Senior Training

October Fall Picnic

November Quarterly Testing (if your dojo is open, please test your students in the dojo.)

December Holiday Party.

NOT YET CANCELLED- January 2021 Yudansha Ceremony. Stand by for more information about this one - we may have to cancel it yet.

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.

MEET THE SENSEI



David Parker Shihan-Kodenkan Yudanshakai.
(Hachidan Shorin Ryu, Nanadan Danzan Ryu)

In 1967, at the age of thirteen, I was introduced to Danzanryu Jujitsu at the Windward YMCA, Oahu, Hawaii where I trained for less than a year.

Training began again in 1971 in Oregon where I trained in Chitoryu Karate. After moving to Tucson, Arizona in 1972, I met my Sensei, Barry Holck. In 1973 I began training in Shorinryu Karatedo at the Ott YMCA. In 1976, I resumed training in Danzanryu under Barry Holck Shihan and Joseph Holck Dai Shihan.

I received my Shodan in Shorinryu in 1978 and in Danzanryu in 1982.

I have been blessed with the opportunity to train in Gojuryu Karate with Teruo Chinen Sensei and Kodenkan Bokkendo with Meleana Tomooka Shihan. In 1996, I received my Seifukujitsu certification from Professors Tony Janovich and Sig Kufferath.

After Joseph Holck Dai Shihan retired in 1994, I took over as Martial Arts Director of the Ott YMCA, a position I held through 2013. On March 1, 2013, I became President of the Kodenkan Yudanshakai.

I believe the lessons taught in the dojo are sorely needed in today's society. The mission statement of the Kodokan Yudanshakai is to: Perpetuate the Esoteric Principles of Professor Henry Seishiro Okazaki as interpreted by Joseph Holck Dai Shihan. This is our debt to repay...

***“One must realize his enormous debt to teachers
and be ever mindful of his obligations to the general public.”***

Another word from Shihan Parker:

Ho'omau is the Hawaiian value of perseverance and persistence. In practicing this value, we become more tenacious and resilient, and thus, more courageous.

Ho'omau also means to perpetuate, and to continue in a way that causes good to be long-lasting.

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

KANJI KORNER

By David Heacock, Shihan

硬い

This time we are going to look into *katai* (hard tough, solid) facts about strikes. The *kanji* is made up of rock, more-and-more, and a particle that strengthens a question, assertion, etc. That is, more and more like stone.

PART FOUR

PUNCHING STRIKES

Tsuki (突き) (verb: *tsuku* 突く) thrust; hit, strike; stab, poke, prod, push; attack. This is our generalized term for thrusting punches and other attacks with the hand (and weapons).

Uchi (打ち) (verb: *utsu* 打つ) to hit, strike knock, beat, punch.

This is our generalized term for non-thrusting strikes.

Also pronounced, *butsu* (ぶつ) to hit (a person), strike, beat.

Compare: *uchikomi* (打ち込み) (verb: *uchikomu* 打ち込む hit, strike, beat + go into, put into; do thoroughly, do intently) to hit an opponent; to get a blow in (martial arts term).

Seiken (正拳) (⇨ *tadashī kobushi* right, correct, proper + fist) “proper fist”

Impact is made with the front of the knuckles when looking at the face of the fist



If you include some rather esoteric forms (such as, “steel fingers” and “vibrating palm”) the human hand can be made into twenty-three different weapons depending on which part(s) are used and in what configurations (for example, the curled two-finger poke “two dragons fighting for the pearl”). I will only list the most familiar body weapons and strikes here.

Tsuki Punches.

- **Jōdan (joudan)** (上中) (上 above, up, over + *dankai* 段階 level) high, upper. To the upper body and head.
- **Chūdan (chuudan)** (中段) (中 middle + *dankai* 段階 level) middle. To the torso proper, or at the middle level of one’s own torso.
- **Gedan** (下段) (下 below, down + *dankai* 段階 level) low. To the lower abdomen and below.
- **Yoko** (横) horizontal, side-to-side, beside, aside. At any level, outward at the side of one’s body.
- **Kagi** (鉤) hook. Executed with the elbow bent at a right angle, generally across your body.
- **Oi** (追い) (verb: *ou* 追う chase, run after, pursue, follow after) a punch toward one’s opponent with the same arm as the front leg of a stance. The “lunge punch.” Compare to verb: *oitsuku* (追い付く) (noun: *oitsuki* 追い付き chase after + adhere, attach, join) catching up (with), reaching. At any level.
- **Gyaku** (逆) reverse, opposite. The “reverse punch.” A punch with the opposite arm as the forward leg in a stance. At any level.
- **Kizami** (刻み) (verb: *kizamu* 刻む to beat out (e.g. a rhythm), tick away (time)), beating out. Compare to: *kokizami* (小刻み smallness + beating out) short and repeated (movements).
- **Ura** (裏) inverted. A short, straight punch in which the elbow does not pass your ribs.

NON-PUNCHING STRIKES

Ate (当て) (verb: *ateru* 当てる to hit) blow, strike. This term is used both in the sense of a strike and also a smash, as in *hiji ate*, an elbow smash.

- **Shutō (shutou)** (手刀 knife + hand) a “knife hand” strike. Outer edge of the hand between the wrist and bottom little finger joint. Strike in any direction, any angle, any level.
- **Haitō (haitou)** (背刀 back, spine, reverse, rear side + blade) the “ridgehand,” the inner edge of the hand, primarily in the area of the bottom knuckle of the index finger. Generally circling strikes at any level, inward or outward, palm up or down.
- **Uraken** (裏拳) the back, the underside of the fist; the hidden part. Impact is made either with the back of the knuckles of the index and middle fingers, or with the back of the fist. At any height or angle, including to the side. Fist may be palm down, palm up, or palm facing inward.
- **Shōtei (Shoutei)** 掌底 ([*tenohira*手のひら] palm (of one’s hand) + [*soko*そこ] bottom, base) palm heel. Make sure the wrist is flexed back so the striking surface lines up with the bones of the forearm.
- **Kentsui** (拳槌 fist + hammer, mallet) hammer fist. Using the outside of the fist between the wrist and bottom joint of the little finger. May be delivered at any angle or direction. Equivalent to: **tettsui** 金槌 hammer, or **鉄槌** iron hammer (Jap.)
- **Hiji ate** (肘当て) elbow smash. Using the area just above or just below the bony joint. May be delivered at any angle, any height; rising, dropping, circling, etc.
- **Kote** (小手) (adj. *chiichii* 小さい little, small, minor + arm) forearm. Using the outer bone (*ulna*) of the forearm in a smashing style.
- **Nukite** (貫き手) (verb: *nuku* 貫く go through, pierce, penetrate + hand) “spear hand.” A poking or driving into motion. Any angle; palm up, down, or inward.

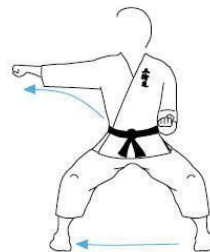
STRIKING ILLUSTRATIONS



Gyaku tsuki



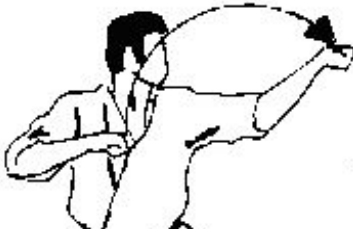
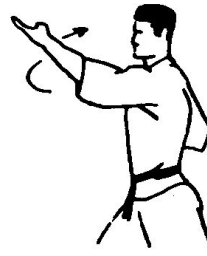
Oi tsuki



Yoko tsuki



Kagi tsuki



Ura tsuki

Shutō uchi

Haitō uchi

Uraken uchi



Hiji ate



Nukite



shuto



haito



Shōtei

As a general rule: Strike hard targets with soft weapons. Strike soft targets with hard weapons. Avoid hitting bony parts with your bones or fingertips. Use parts of your body that are padded with muscles instead, such as the knife hand or bottom fist.

Part Five will finish up with kicking techniques. 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

EDITOR'S EDGE

As we resume our journey, tracing the background and history of Karate, we continue to find masters- some well-known, some not- who were instrumental in developing the art as we know it today. Just a reminder- we can include here only a small portion of the masters, their styles and their history; for more information, read Christopher M Clarke's books *Okinawan Karate, a History of Styles and Masters, Volumes 1&2*, and *The Essence of Okinawan Karate* by Nagamine Shoshin. Of course, other information may also be found online.

As you may recall, prior to our brief segue into **Tomari-te**, we were tracing the lineage of Shuri-te/ Shorin-ryu to the next generation after **Matsumura Sokon, Matsumora Kosaku** and **Itosu Yasutsune** (AKA Itosu Ankoh), which included, among others **Yabu Kentsu**, called the Sergeant, **Kyan Chotoku** and reputed giant Motobu Choki. The various branches of the style we know today as Shorin-ryu developed primarily from the Okinawan arts of *Shuri-te* or Hands of Shuri, the capital of Okinawa at that time. Shuri-te was heavily influenced by centuries of exposure to the Chinese martial arts, but unlike the Naha-te systems, such as Goju-ryu, which we'll consider later, it was an amalgamation of Chinese arts and traditional Okinawan fighting systems.

During the several centuries of the development of Okinawan martial arts, there were only vague differences in traditions. In the early years of the twentieth century, teachers such as Itosu and Matsumura resisted the entire concept of styles, or systems. It was not uncommon for practitioners- masters, if you will- to train together, and exchange techniques, kata and principles. A good example is Funakoshi Gichin, who absolutely refused to consider *systems* and sent his sons to other masters and to China to learn additional material. Not until the "Japanization" of Karate in the mid-twentieth century were great distinctions made between styles.

Chibana Chosin – Kobayashi-ryu

By the early 1930's, karate teachers began to identify the systems. According to Christopher Clark, one of the first was **Chibana Chosin**, a student of Itosu, who chose the name *Shorin-ryu*, to indicate a connection with the fabled Shaolin Temple. (An interesting note is the legend that there were **several** Shaolin Temples, including one in Fujian Province in Southern China, which we will discuss later.) The style he taught has developed into *Kobayashi-ryu*, or Little Forest Style. Several of his senior students also founded their own branches of Shorin-ryu.

Chibana taught relatively high stances, quick and light movements, with explosive power. The primary kick used was *mae-geri* or front kicks, performed with the toe tips. Chibana passed on Itosu's kata but also developed his own versions of several of them. Most versions of Kobayashi-ryu teach katas Naihanchi 1-3, Pinan 1-5, Passai Sho & Dai, Chinto, Kusanku Sho & Dai and Chinto.

Chibana was born in a lineage that traced back to one of the kings of Okinawa and he was believed to be related to both Motobu Choki and Kiyan Chotoku. After being refused as a student twice by Itosu, he was finally accepted and eventually became *Shihan-dai*, a kind of live-in student, assistant instructor and servant. Although he lost most of his friends and family members during World War II, Chibana survived, but finally succumbed to throat cancer in 1969.

Chibana was an old-school karateka and vigorously opposed the use of his art in sport, considering it a deadly art to be used in self-defense. Before his death, he promoted three of his students to 9th Dan (Hanshi): **Higa Yuchoku**, founder of the *Kyudokan* system of *Shorin-ryu*; **Nakama Chozo**, one of Okinawa's premier Karate historians, and **Kinjo Kensei**, an expert with the sai. Chibana was one of the nine members of a "special committee" assembled by the governor of Okinawa in 1936 to address the need for better karate instruction in the schools. In addition, he was one of the official *karatedo* leaders who met at a meeting of *Dai Nippon Butokukai*, the official governing body for martial arts, to discuss the standards for awarding rank within their art.

Nagamine Shoshin – Matsubayashi-ryu

Another version of *Shorin-ryu* is *Matsubayashi-ryu*, developed by **Nagamine Shoshin**. It is one of the two principal styles descended from both *Chibana* and *Itosu*. **Nagamine** studied under several of the top karate masters of the period, and was good friends with **Miyagi Chojun**, the founder of *Goju-ryu*, with whom he collaborated to develop two *fukyu* kata in 1940.

Nagamine was born in 1907. In his book "The Essence of Okinawan Karate-do", he says his life in karate began at the age of seventeen. Plagued with ill health during his childhood, he turned to karate under his neighbor, **Chojin Kuba**, and a self-imposed diet to improve his health. At the age of nineteen he entered a school in Shuri under the direction of **Shimabuku Taro**, then studied under **Arakaki Ankichi** until Arakaki's death in 1927.

After serving in the Japanese artillery after High School, in 1931 Nagamine became a police officer assigned to the Kadena Police Station, which enabled him to take instruction from **Kyan Chotoku**. Later, while attending the Metropolitan Police Academy, he studied under **Motobu Choki**, whom Nagamine considered "one of the greatest karatemens of Okinawa." He continued to serve as a Police Officer during World War II, until the Japanese surrender in 1945, after which he was reduced to doing odd jobs for the wounded in a hospital in the rear.

After finding a copy of **Funikoshi's** book, *Karate-do Kyohan*, Nagamine determined to take the "way of Karate". He eventually opened his own dojo in Naha in 1953 and named his style *Matsubayashi-ryu* or *Pine Forest* style, to honor Matsumura Sokon, ancestor of Shuri-te, and also because his own nickname was "Tenacious Pine Tree." He continued to train and teach regularly until his death in 1997, at the age of 90. His son and heir, **Nagamine Takayoshi** died at a very early age, and the style began to

fragment into competing factions, of which there are perhaps a half-dozen major ones in the world today.

Shimabuko Eizo – Shobayashi-ryu

The *Shobayashi-ryu*, or “Young Forest Style” of *Shorin-ryu* was created by **Shimabuku** (or **Shimabukuro**) **Eizo**, who was born in 1925, the younger brother of *Issinryu* founder **Shimabuku Tatsuo**. Like most students of the period, **Shimabuku** studied under several instructors, the first being **Miyagi Chojun** in *Goju-ryu*, from which he retained *Sanchin* and *Seienchin* kata. After training briefly with **Motobu Choki**, in 1941 **Shimabuku** began studying with elderly **Kiyan Chotoku**, as well as his brother **Tatsuo**. He also studied *kobudo* - Okinawan weapons- under **Taira Shinken**.

Shimabuku taught at the U.S. Marine Corps Camp Hansen, which brought many American students to his dojo. One noteworthy student was **Joe Lewis**, former tournament and full contact karate champion. **Shimabuku** was a strong supporter of full contact sparring, using *bogu*, or body armor. Although promoted to 10th *Dan / Hanshi* at a very young age, primarily due to politics, he continued to study under other instructors in order to improve his karate. He passed away on October 22, 2017 at the age of 92.

Shimabukuro Zenryo - Sukkunaihayashi

Yet another branch of *Shorin-ryu* is *Sukkunaihayashi*, founded by **Shimabukuro Zenryo** (1908-1969), one of **Kiyan Chotoku's** senior students. *Sukkunaihayashi* is a mixture of *Shuri-te* and *Tomari-te*, as taught in the **Kiyan** lineage. Probably because of this, and the fact that the founder, **Zenryo**, and his son, **Zenpo**, were both small men, the style combines agility and speed with an emphasis of strong body twisting to generate power. Another interesting feature is the use of the “three-quarter” punch, which does not turn completely over, as taught in most *Shorin-ryu* styles.

According to Clark, **Shimabukuro** used to deliver baked goods in the area where **Kiyan Chotoku**, his only instructor, lived. Their relationship continued for ten years, until **Kiyan** died in 1945. **Shimabukuro** first taught outside, but finally took a gamble, borrowed the necessary funds, and built his own dojo with help in the construction by many of his students. Teaching both Okinawans and American GIs, his dojo soon became one of the largest in Okinawa. He taught katas *Fukiyu 1-5*, *Seisan*, *Ananku*, *Passai*, *Gojushiho*, *Chinto*, *Kusanku*, and *Wanchin*, as taught by **Kiyan**.

Shimabukuro was a member of the group of *sensei* determined to unify the various branches of *Shorin-ryu*. He was instrumental in setting up the *Okinawa Karate-do United Organization*, which later combined with another organization, called *Okinawa Karate Federation*, to become the *All - Okinawa KaraTe Federation*, of which **Shimabukuro** became one of the three vice presidents. He died during a trip to Japan in 1969.

His son, **Shimabukuru Zenpo**, continued to spread the style, including a very successful trip to the United States in 1969. In addition to the **Kiyan**-based system taught by his father, **Zenpo** had studied under **Nakama Chozo**, one of **Chibana Choshin's** senior students. This helped "round out" his karate education, learning the *Pinan 1-5* and *Naihanchi 1-3* kata.

Zenpo lived in the U.S. for several years, successfully competing in several karate tournaments in both *kata* and *kumite*. After returning to Okinawa, he established the International *Seibukan Karate-do Association*, but his following in Okinawa was much less than that in America and other countries. Born in 1943, **Zenryo** continues to teach today, at the age of 77.

Soken Hohán – Matsumura Seito Shorin-ryu

The last *Shorin-ryu* system we will discuss is one which your editor, as well as several other members of KDK have been exposed to. This is called **Matsumura Seito Shorin-ryu**, the "Matsumura Orthodox" style of the late **Soken Hohán** (1889-1982). **Matsumura Seito Shorin-ryu** primarily utilizes high stances, fast and powerful pinpoint-strikes to vital areas, grappling applications for kata movements and a major emphasis on weapons.

Soken was supposedly taught the "family style" taught by **Matsumura Sokon**, one of the masters we have previously discussed, but due to Soken's secrecy and tendency to deceive others about his style, it was kept rather mysterious. Despite this, however, his skills were said to be extraordinary and he was highly respected by some of the major players in Okinawan *karate* at that time.

Soken claimed to be the only student of **Matsumura Nabe**, or "Old Man Matsumura," the grandson of **Matsumura Sokon**, whose own history is cloaked in misdirection and confusion. Perhaps this is where **Soken** learned that tendency. At any rate, **Soken** was descended from the highly privileged **Matsumura** family and began training at the age of 13 or 14. This was before **Itosu Yasutsune** introduced *karate* to the Okinawan school system. Soken was taught the traditional kata of his *family* art, including the *White Crane* system.

Due to the economic depression of the 1920's, many Okinawans moved to Japan, while others traveled in other directions, including Taiwan, Hawaii, and-in **Soken's** case -Argentina, where he remained until 1952, when he returned to Okinawa. Having been gone more than 20 years, he was amazed at the changes in *karate*, with Japanese influence becoming more powerful and moving *karate* further away from its original martial arts roots toward sport and pastime. He was unused to the separate styles, the rank structure and many other aspects that had taken place in his absence.

Soken opened his own dojo in 1956, saying he did so because the old traditions and teachings were being lost. He was quite open-minded about who he taught, including

Americans, who were frequently refused by karate instructors, due to remaining ill feelings about the War. He was quickly accepted and respected by the senior masters in Okinawa and was prominent in demonstrations and ceremonial occasions.

He was encouraged, and almost ordered by the *Dai Nippon Butokukai* and the *Zen Okinawa Karate-do Renmi* to change his style, and to conform to the “new norms” of karate. To do so, **Soken** turned to one of his senior students, **Kise Fusei**, who helped him systemize and spread the system of *Matsumura Seito Shorin-ryu*. Kise himself was also an accomplished martial artist, having received black belts from several styles, including **Okinawa Kenpo**, which was a hard style- the direct opposite of what **Soken** had been teaching. In his book, Clark discusses the **Soken- Kisei** relationship in some detail, so we will omit that here, but in 1977, **Kisei** left **Soken’s** organization and formed his own, *Kenshin Kan Shorin-ryu*.

Soken had several other important students, including **Aragaki Seiki, Kuda Yuichi** and **Nishihira Kosei**.

Other Ryu (system or style)

Although there were many other variations of *Shorin-ryu*, I feel these are the ones which have been more visible to us as American karateka. In the next issue, we will begin our look at *Naha-te* and its derivatives, **Goju-ryu, Uechi-ryu** and others.

As we close for this issue, I encourage you- as always- to continue training, in spite of the pandemic, in spite of how busy your life may become, and despite all the distractions of life itself. Train for fitness, for a release of tension, for your own pride and self-esteem, but most of all, to perpetuate the Esoteric Principles on which the Kodenkan Yudanshakai was founded. Goodbye for this time.

