

HISTORY OF JAPANESE MARTIAL ARTS

Written by

Shihan Allen Woodman

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History of Japanese Martial Arts Written *by Allen Woodman*

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Dedication

*I thank all those who have supported and
nourished the martial arts around the world.*

History of Japanese Martial Arts

Written by Allen Woodman

About the cover

Designed by Allen Woodman

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ABOUT THE AUTHOR

SHIHAN

ALLEN WOODMAN

When I first began my training at the age of four, I had no thought of the length of time that I would continue my training. My father was enlisted in the military and we moved quite often. One day the order came to pack our belongings once more as we were heading overseas for the next duty station. My family and I had to move to Japan that year. I was not there too long before I was offered an amazing chance to train in karate. I was offered to attend a karate class with my next door neighbor. I went, excited to see those kicks,

punches and throws I had seen on television with my father early on Saturday afternoons.

My first class was a much needed break from daily life on a military base with little to do and for me to get exercise as well as a way for my parents to get me out of the house for a couple hours a week. Before long it had filled my life attending classes several times a week and hours at a time. I hadn't understood the validity or the opportunity I was given at the time however; it's the basis of all my martial arts today.

I began my training with a true martial arts legend Shihan Ryuichi Sato. Sensei Sato was a long time student of the founder of traditional Japanese karate do Osensei Gichin Funakoshi. A direct student of Funakoshi Sensei but was ultimately pushed out during the takeover of the Hombu dojo in Tokyo by the newly commissioned Japan Karate Association (J.K.A.) in the late 1950's. Because of the

politics involved with the organization after Osensei Funakoshi's death in 1957, Sensei Sato decidedly stepped away and stayed away from the inner workings and union of the Hombu dojo and began his own school outside Atsugi, Japan. This is where I started my training. At age four, I didn't know that it would lead me to a lifetime of study and learning. After forty years I am still learning more about myself and my art through my training and my association with my karate family.



Training in Japan with Sensei Sato

I left Japan at age fourteen but returned several times to test for promotions and train with my sensei back in Japan. Those days were the most memorable for me as I was a grown adult with a Dan ranking. I could comprehend more and understand in a better light what karate and its inner techniques meant. The fundamentals of karate do are a never ending supply of information. To understand the basic movements and kihon of karate will develop into the more advanced stages of Karate. The understanding of karate is the fundamental foundation to all that a good karate ka will ever learn in a lifetime.

In 1988 I was received the sad news that Sensei Sato had died in Japan. It was a sever loss to me as well as many other students. The Dojo outside Atsugi, Japan would be closed and that I was to receive my 4th degree Black Belt from him posthumously, as well as the title Renshi (Master Instructor).



Sensei Allen testing for 3rd Dan at the Atsugi Dojo in 1986

In 1988 I was welcomed in to the training hall of a well respected instructor of Shotokan karate, Sensei Walter Todd. Todd Sensei was also a direct student of OSensei Funakoshi in Japan just after World War Two. In 1946 when the American occupying forces lifted the ban for martial arts training in Japan, Todd Sensei began training at the Hombu Dojo in Tokyo, Japan. Sensei Walter Todd later was granted his 5th Dan certificate directly from Funakoshi Sensei in 1956.



*Sensei Walter Todd & Allen Woodman at the
Dojo in Oakland, Ca.*

*Sensei Todd receiving his Ni Dan Certificate in
Tokyo, Japan 1947*

It was fantastic training and a time of learning for me to be able to study under such a great teacher as Todd Sensei. He was a wealth of knowledge and unencumbered skill. I would later receive my 3th Dan under his

direct tutelage in 1991 in the arts of Aikido and Wado Ryu.

1998 I returned to Japan full time. I settled down, lived and worked in and around Tokyo for the next fourteen years. I returned to my training but due to location and time I enrolled in the Hombu Dojo in Tokyo, Japan. It was a blessing to train with many students from around the world and learn from some of the most noted teachers available. I am proud and happy to have had that opportunity to do so.

In January, 2011, I was promoted to 6th degree black belt and continued my title of Renshi or master instructor. Soon after, there was a world altering event in Japan that would once again change my life. A catastrophic tsunami and earthquake shook the country of Japan. Thus my return to the United States was inevitable. I toured throughout the United States upon my return

and began teaching seminars and informative lectures to willing participants. I recently settled down and am now living, working and teaching in lower Pennsylvania. I was offered a great job opportunity with the Central Bucks County YMCA as the Coordinator for the martial arts programming for the YMCA in Doylestown, Pennsylvania beginning in 2012. I happily accepted and am now working toward other personal goals in my martial arts career.

Since my leave from the YMCA position I have returned once again to what I know best. Teachign martial arts has always been my passion and a responsibility that I willingly accept. Travelling the world to sharre my knowledge and skills with others is a dream come true and one that I hold in the highest regard.

CHAPTER 1

THE ART OF THE FATHERS

This is History of Japanese Martial arts. This book has been put together over years of training and years of research. Inside these pages is information that will enlighten a few and reinforce the knowledge of others.

The stories contained in this material are not my personal beliefs or my opinions of these arts. They are with the best of foundations the authentic and hopefully

accurate accounts of martial arts from the students, schools and teachers of their respective arts.

With very due diligence I have talked, interviewed and researched these subjects over a 40 year period. It is not my interest to deny some parts of their history or origins to make some arts look better. In particular not to make them look better than another martial arts practice either.

While my foremost study has been in the traditional Japanese karate systems, I have had extensive training outside my comfort zone. Travelling and training in arts in China, Hong Kong, Thailand, and Philippine Islands and all over the United States. I have delved deep in to the roots and foundations of some arts in this book to find the arts true origins and in some cases why they began and by whom.

It is my personal belief that the people responsible for beginning an art form must be given credit. Without their dedication and true leadership we would all be lesser martial artist ourselves.

The select few individuals in this text are only a handful of people that have dedicated their entire lives to the preservation and the practice of their arts. They must also be praised for the benefit to mankind as a whole. Because of their sacrifices we have the opportunities to learn the most ancient of art forms today.

That to me is the true essence of a real martial art. Any art that has lasted through years of turmoil, hidden practices and or political refuge is an authenticated art form as far as I am concerned.

As you will read forward you will find that often art forms were disallowed by governments and even outlawed by political means.

Some arts have been lost due to these issues, yet others still remain and are vibrant and active arts practiced around the world.

While researching this book I have come across finer aspects of the arts in question that may or may not be taught at other locations. It is with these fine points that I

point out that it really is not the art you learn but the learning of the art that is more the meaning of martial arts.

Martial art is the study of military tactics, of defense and attack in various forms. Less we forget that the second word of this is ART. With that is the ideal that these systems have a science and nuance that is undefined by specific rules of military engagement!

They are the search for self in an altruistic manner. It is quit amusing to note that although martial arts are the techniques of defense and attack, hit, punch, kick, throw. Every art form I have come in contact with in my travels and learning all have the same basic philosophy of non aggression toward others.

Some arts make it their path to learn a peaceful way without confrontation and others accept the confrontation as a mere obstacle to peace.

Oddly, in comparison the arts that most practice will never use these martial techniques for anything other than

development of self through practice and exercise.

When you think of the concept yourself, you can imagine that learning how to punch someone as a way to learn to never punch someone is a very strange approach to self-defense. Most arts have this same simple ideology however. The act of aggression is not promoted and often not tolerated. I have seen personally students have been kicked out of schools for bad destructive behavior and at point karate tournaments; I personally have disqualified students for excessive contact or unsportsmanlike conduct. The pure concept of martial arts is a peaceful serene life filled with-out conflict and with-out the use of the art they train years to master.

Ideology aside, I believe this to be a valid approach to conflict in most cases. To avoid conflict in yourself and others is the extreme ideal of a martial arts practitioner.

“It is what I strive for in my daily life and training”.

Looking back, it is hard to imagine when martial arts were not a part of my life. I realize that I started training at a younger age than most people. I am positive that it reflects now in my actions and decisions for my life. It effects how I relate to others on a day to day basis, make choices in stressful conditions as well holding back on wanting to strangle the idiots who cut me off on the freeway. But patience is a virtue or it can be a waste of time.

It all depends on your perspective of the given situation.”

It is much like choosing a martial art and a martial arts training school appropriate for you. It all depends on your perspective.

“All martial arts are not the same”.

Martial arts come from many different countries and many different cultures. They are all born from the sole instinctive purposes of defense. Martial arts literally means in translation Military Warfare. It is the ability and skill to attack and defend.

The difference between each individual art or another is the dynamics of its use and the techniques that it incorporates.

Before I begin, I wish to stress a fundamental point. There is no style, system or art form that is greater than another. All arts are equal in their entirety. Some arts may punch and others may not. Some kick while others throw their opponent. Each style, system or art form stresses a different viewpoint, idea or perspective. The end result of all real martial arts is the same, *self-defense*. Being able to ward off an attack from various angles with pre-trained re-actions is the ultimate and ending objective of all true martial arts. Different arts have their own different history, philosophy and techniques. That is what makes them different and that is what makes them good.

It is my personal view that there is no art or style that can state it was the first. It would only be the sheer arrogance and ego of man to believe that one specific style or form was the beginning of all others. As long as man has existed on this small planet, he has

needed and developed the skills to defend his/her home, family, property and life against invading predators of all kinds.

I will start in alphabetical order to disregard any potential arguments or misunderstandings later on as to which one is best or first. I would not care to even begin a convoluted discussion of who thinks what culture or race was the forward to any other. It is a pointless argument that has no value or true meaning to the history or development of martial arts. These are not the only martial arts available. These are just a few select arts that I have trained in or have personal firsthand knowledge of.

Not to mention they are some of my favorites.

合氣道

AIKIDO



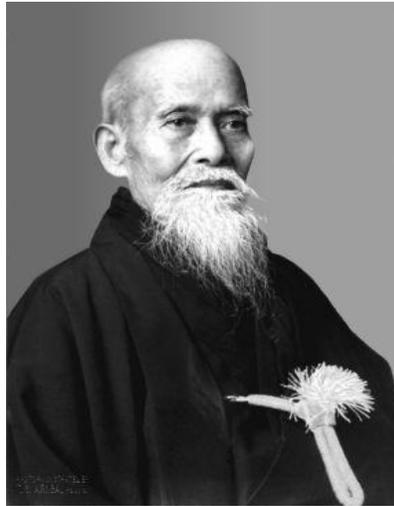
Aikido; is a Japanese art form that originated from the ancient Japanese art of Jujitsu .Founded by the great Osensei Morihei Ueyashiba.

In the early part of 1910 Ueyashiba Sensei already had earned a sixth degree black belt in traditional Daito-ryu Jujitsu. He had once served in the Japanese (Jeitai) Army as an officer and soldier. Later in life, after the death of his father he became a devoted

Shintoist. A true Shintoist is above all else a pacifist. The story, or more legend has it that one day while taking a shower, Ueashiba Sensei shook the water from his body by a single movement. This movement is said to be his time of enlightenment. Osensei Morihei became one with his universe and understood its principles of balance and movement.

Whether you personally believe this concept is true or not is up to your personal beliefs and of your understanding of the universe around you. The late Great O'Sensei Ueyashiba probably is the closest thing I have ever heard of.

Aikido was introduced as the only true passive martial art in the world. By using attackers own force against them-selves. The Aiki practitioner maintains his center (Ki) and blends or harmonizes with his opponents' attacks and movements. This is the only passive martial art known to have ever been developed. The translation of AI KI DO is harmonizing your mind and body with the universal spirit of energy (Ki)



Osensei Morihei Ueshiba 1883-1969

This is the true nature and spirit of Aikido. It is a deeply spiritual art form that relies on its truly passive nature. On the other hand however Aikido is the culmination, study and strategy of leverage and balance. Aikido practice is rigid in its training style. Learning to fall (Sutemi) and roll (Ukemi) is its own art form and takes years to master.

Aikido technique uses small and large circular movements to avoid, counter and maneuver an opponent off balance. This art creates great dynamic throws and sweeping turning techniques to disable, disarm and even lock an aggressor in to submission.

This art form is passive in its intent; however do not mistake its true nature for the ability to inflict severe damage to an oncoming attacker.

The founder of Aikido, Master Ueshiba Morihei, was born on December 14, 1883. Living in the turbulent time of Japan's modernization, he dedicated himself to establishing a martial art that would meet the needs of contemporary people but would not be an anachronism. The following factors were at the core of Master Ueshiba's primary concerns: an abiding love for traditional martial arts, the care that it not be misunderstood and a deep wish to revive the spiritual quality of budo.

He sought to achieve his goal through a relentless quest, given substance by constant training in the martial arts, for the truth of budo throughout the vicissitudes of modern Japanese history.

Ultimately, Master Ueshiba concluded that the true spirit of budo is not to be found in a competitive and combative atmosphere

where brute strength dominates and victory at any cost is the paramount objective.

He reasoned that it is to be realized. It is the quest for perfection as a human being, both in mind and body, through cumulative training and practice with kindred spirits in the martial arts. For him only such a true manifestations of budo can have a *raison d'être* in the modern world, and when that quality exists, it lies beyond any particular culture or age.

His goal, deeply religious in nature, is summarized in a single statement:

“The unification of the fundamental creative principle, ki, permeating the universe, and the individual ki, inseparable from breath-power, of each person”.

Through constant training of mind and body, the individual ki harmonizes with the individual ki, and this unity appears in the dynamic, flowing movement of ki-power which is free and fluid, indestructible and invincible. This is the essence of Japanese martial arts as embodied in aikido.

After Ueshiba left Hokkaidō in 1919, he met and was profoundly influenced by Onisaburo Deguchi, the spiritual leader of the Omoto kyo religion (a neo-Shinto movement) in Ayabe. One of the primary features of Ōmoto-kyō is its emphasis on the attainment of utopia during one's life. This was a great influence on Ueshiba's martial arts philosophy of extending love and compassion especially to those who seek to harm others. Aikido demonstrates this philosophy in its emphasis on mastering martial arts so that one may receive an attack and harmlessly redirect it. In an ideal resolution, not only is the receiver unharmed, but so is the attacker.

In addition to the effect on his spiritual growth, the connection with Deguchi gave Ueshiba entry to elite political and military circles as a martial artist. As a result of this exposure, he was able to attract not only financial backing but also gifted students. Several of these students would found their own styles of aikido.

Aikido was first brought to the rest of the world in 1951 by Minoru Mochizuki with a visit to

France where he introduced aikido techniques to judo students.



Onisaburo Deguchi

He was followed by Tadashi Abe in 1952 who came as the official Hombu representative, remaining in France for seven years. Kenji Tomiki toured with a delegation of various martial arts through fifteen continental states of the United States in 1953. Later in that year, Koichi Tohei was sent by Aikikai Hombu

to Hawaii, for a full year, where he set up several dojos. This was followed up by several further visits and is considered the formal introduction of aikido to the United States. The United Kingdom followed in 1955; Italy in 1964; Germany and Australia in 1965.. Today there are aikido dojos available throughout the world.

The biggest Aikido organization is the Aikikai Foundation which remains under the control of the Ueshiba family. However, aikido has many styles, mostly formed by Morihei Ueshiba's major students.

The earliest independent styles to emerge were Yoseikan Aikido, begun by Minoru Mochizuki in 1931, Yoshinkan Aikido founded by Gozo Shioda in 1955, and Shodokan Aikido, founded by Kenji Tomiki in 1967. The emergence of these styles pre-dated Ueshiba's death and did not cause any major upheavals when they were formalized. Shodokan Aikido, however, was controversial, since it introduced a unique rule-based competition that some felt was contrary to the spirit of aikido. This concept was not within

the founder of Aikido's ideology of the advancement of the art. Osensei Ueshiba did not feel that competition could benefit the Aiki practitioners' universal center and understanding. It was never an accepted system of Aikido practice.

After Ueshiba's death in 1969, two more major styles emerged. Significant controversy arose with the departure of the Aikikai Hombu Dojo's chief instructor Koichi Tohei, in 1974. Tohei left as a result of a disagreement with the son of the founder, Kisshomaru Ueshiba , who at that time headed the Aikikai Foundation. The disagreement was over the proper role of *ki* development in regular aikido training. After Tohei left, he formed his own style, called Shin Shin Toitsu Aikido, and the organization which governs it, the Ki Society (*Ki no Kenkyūkai*).

A final major style evolved from Ueshiba's retirement in Iwama, Ibaraki, and the teaching methodology of long term student Morihiro Saito. It is unofficially referred to as the "Iwama style", and at one point a number of its followers formed a loose network of

schools they called Iwama Ryu. Although Iwama style practitioners remained part of the Aikikai until Saito's death in 2002, followers of Saito subsequently split into two groups; one remaining with the Aikikai and the other forming the independent organization the Shinshin Aikishuren Kai, in 2004 around Saito's son Hitohiro Saito.

Today, the major styles of aikido are each run by a separate governing organization, have their own headquarters (*honbu dōjō*) in Japan, and have an international breadth.

In aikido, as in virtually all Japanese martial arts, there are both physical and mental aspects of training. The physical training in aikido is diverse, covering both general physical fitness and conditioning, as well as specific techniques. Because a substantial portion of any aikido curriculum consists of throws, the first thing most students learn is how to safely fall or roll. The specific techniques for attack include both strikes and grabs; the techniques for defense consist of throws and pins. After basic techniques are learned, students study

freestyle defense against multiple opponents, and in certain styles, techniques with weapons.

Physical training goals pursued in conjunction with aikido include controlled relaxation, flexibility, and endurance, with less emphasis on strength training. In aikido, pushing or extending movements are much more common than pulling or contracting movements. This distinction can be applied to general fitness goals for the aikido practitioner.

Certain anaerobic fitness activities, such as weight training, emphasize contracting movements. In aikido, specific muscles or muscle groups are not isolated and worked to improve tone, mass, and power

Aikido-related training emphasizes the use of coordinated whole-body movement and balance similar to yoga or Pilates. For example, many dojos begin each class with warm-up exercises (*junbi taisō*), which may include stretching and break falls.

Aikido training is based primarily on two partners practicing pre-arranged forms (*kata*) rather than freestyle practice. The basic pattern is for the receiver of the technique (*uke*) to initiate an attack against the person who applies the technique—the *tori*, or *shite*, (depending on aikido style) also referred to as *nage* (when applying a throwing technique), who neutralises this attack with an aikido technique.

Both halves of the technique, that of *uke* and that of *nage*, are considered essential to Aikido training. Both are the Aikido principles of blending and adaptating. *Nage* learns to blend with and control attacking energy, while *uke* learns to become calm and flexible.

In the disadvantageous, off-balance positions in which *nage* places them. This "receiving" of the technique is called *ukemi*. *Uke* continuously seeks to regain balance and cover vulnerabilities (an exposed side), while *nage* uses position and timing to keep *uke* off-balance and vulnerable. In more advanced training, *uke* will sometimes apply reversal

techniques (*kaeshi-waza*) to regain balance and pin or throw *nage*.

Unlike other arts that take a heavy toll on a person's physical well being in later years, Osensei Ueshiba was still actively teaching at the main (Hombu) school until his death in 1969. He was 81.

The Hombu Dojo for Aikido is still very active today. The head instructor of the school is the Doushou who happens to be the Grandson of Ueshiba Osensei.



柔

道

JUDO



Judo; The founder of Judo, Jigoro Kano was born in 1860, he graduated with a degree in literature from Tokyo Imperial University in 1881 and took a further degree in philosophy the following year. Apart from being the founder of judo, Kano was a leading educationalist and a prominent figure in the Japanese Olympic movement.

When Kano began his study of ju-jutsu as a young man, the ju-jutsu masters of the martial arts were struggling to earn a living.

Although they were willing to teach the skills handed down to them over many generations, there was little interest among people of the succeeding generation. In addition, the demise of the samurai (warrior) class had reduced the need for instruction. People of the new western ideological lifestyle soon gave way to the traditions of the past. Those past customs included such martial training and / or a need to protect oneself or family in a new legal society of law and order.

At the age of 18 Kano studied the ju-jutsu of the Tenshin Shinyo Ryu under the great masters Fukudo and Iso, both instructors were the highly prestigious Komu Sho. Following the death of Fukuda, Kano remained briefly with master Iso before finishing his study with master Ikubo.

By 1883, Kano had clarified his analysis of ju-jutsu and related methods to the point at which he felt able to instruct the public through a school of his own. To that end he borrowed a small room at Eishoji temple and opened the first school which he called the Kodokan for the study of Kano judo.

Judo although a new art was not in itself new. It was a culmination of not only the traditional Jujitsu practice of Osensei Kano's youth but also his professorship study of physiology, body movement and human engineering that led him to the creation of this new art of Judo.



Professor Jigoro Kano 1860-1938

Judo is an art that derives its birth from the traditional Japanese art of Jujitsu. It was the sole theory of Professor Jigoro Kano of the Imperial University in Tokyo, Japan around

the turn of the last century. In approximately 1898 when the first paper was published on Ju-Do By Dr. Kano, He was an attending sixth degree black belt of Jujutsu at the main training school (Hombu Dojo). At the same time he was the head professor at the Tokyo University in the field of anatomical theory and physiology.

It is the study and research of the body's movement and muscular bio-structure. In short he was a true master of understanding the body and how it moves.

Ju-Do or the supple way in its translation, is the practice of leverage and off-balancing your adversary with throws and locking movements. By using a push and pull (Suri-Komi) method to throw and pin an attacker it relies a great deal on balance and strength training to hone the principles that it so greatly uses with such effortless grace.

With-in the first ten years of its initial conception the style of Judo became a national sport in Japan.

The country at this time was already geared up to increase its push into the foreign lands of China and Korea. Looking for a true Japanese art, the politico of Japans monarchy decided to introduce the new system in to the mainstream populace as the national sport. A move designed to heighten the moral of the Japanese public and mobilizing troops for the intellectual premise of supposed superiority.

Originally, Judo had in its make-up three forms (Katas) as well as striking (Tsukiwaza) techniques. However, since its main inception in to the 1956 Olympics, the art of Judo discontinued the practice and training of strikes, kicks and punches as well as its original three forms. There are few people left alive today that remember or have ever been taught the original katas of Judo.

When the first dojo of Judo had opened in 1883, a number of machi dojo (backstreet gyms) decided that the Kodokan was conceited and ought to be put in its place. They visited its premises and caused damage so that if honor were to be satisfied a challenge match



Prof. Jigaro Kano demonstrating his Judo

would have to be arranged. At such matches the Kodokan was represented by Sakujiro Yokoyama, the outstanding player of his day, and the result was invariably a win for Kano judo.

To gain acceptance from the provinces Kodokan representatives travelled all over Japan giving lectures and demonstrations on the principles behind the new method. The finale of these lectures was a contest, with limb locks and striking excluded, between the Kodokan lecturer and a member of the local training school.



A particularly important match took place in 1886 to decide which system of ju-jutsu should be approved for use in military

academies, police departments and public schools. The 15 strong male Kodokan team defeated all opponents and judo became a government approved sport.

The aftermath of the 2nd World War was a dark era for Japan and all things Japanese. As part of Japan's war effort, instructors had been ordered to teach unarmed combat. After the end of World War II with occupational forces in the land and governing over the newly recovered country, and in retaliation the occupation forces prohibited almost all practice of the martial arts in schools and public institutions. The ban remained in place until 1951.

In 1949, however the occupation authorities indicated that the yudanshakai (dan grade society) of the various private schools and training halls could be reconstituted as a single democratic organization.

As a result the Japanese Judo Federation was formed under the presidency of Risei Kano, only son of Jigoro Kano, with headquarters at the Kodokan. Today the All

Japan Judo Federation has Jigoro Kano's grandson as its President.

Although there had been a gradual relaxation of the rule during allied forces occupation, private instruction in judo was tolerated and the police were exempted from the general prohibition. The Kodokan was largely left to re-establish itself unhindered.

Kano had taken a stand against the worst aspects of militarism in pre-war Japan and that, together with new draft rules which removed the vestiges of judo's martial origin and made Kodokan Judo practice and training acceptable to the authorities.

Whatever political backing might have done to push it to the outward world, it is an art form that commands respect as a practical and applicable martial art and highly effective method of self-defense.

柔術

JUJITSU



Jujitsu; formally known as Jiujitsu-do. Also seen spelled as Jiujitsu, Jujutso, Jiujutsu, and Jijitsu, Jujitsu is one Japan's oldest martial arts. Through the ages it has been known by many different names, such as "yawara," "taijutsu," "wajutsu," "torite," "kogusoku," "kempo," "hakuda," "kumiuchi," "shubaku," and "koshinomawari."

The word Jujitsu means "gentle art" ("ju" means flexibility or gentleness and "jitsu" means art or technique). Jujitsu is a system of

combat where a smaller person may defeat a much larger person by adding the larger person's strength and momentum to the application of his or her own technique.

Although it is considered the "gentle art," Jujitsu is not a delicate art. It was the primary unarmed combat method of the samurai and could be devastatingly brutal when used on the battlefield. Westerners tend to misinterpret "gentle" to mean weak or the use of little strength or power.

This was never the case with combat Jujitsu where great strength was frequently needed to defeat an enemy. Not all Jujitsu techniques are gentle, though sometimes they are done with such swiftness and efficiency that they appear to be so. Therefore, gentleness is more correctly interpreted as flexibility, where the mind and body unite and flow with the power and motion of an opponent to defeat the opponent. Sometimes this results in great force being used.

Most Jujitsu techniques cause great pain and some may break bones with little effort. This is especially noticeable when

applying techniques to pressure points where minimum effort may cause maximum pain. Using pressure points allows you to make someone move where you want him or her to go, or you can use them to cause enough pain to make your opponent surrender.



The term "gentle art" really refers to the principles and techniques that are the foundation of the art. In Jujitsu, you learn not to resist. When pushed, you pull. When pulled, you push. This is the principle of "Ju no ri."

Jujitsu's origin is lost in the mists of antiquity. Some say it originated in China around the 7th century BC, while others say it originated in Japan. In either case, the Japanese perfected the art.

Legend has it that Jujitsu was originally introduced to Japan by a Chinese named Chen Yuan-ping, in the mid 1600's, but a large amount of evidence disproves this. For instance, there are reliable records of the Japanese Jujitsu masters, such as Hitotsubashi-Joken or Sekigushi-Jushin, who thrived years before this date. Authentic descriptions of Jujitsu are found in documents such as Yukisenjo-Monogatari, Kuyamigusa, and in old Jujitsu "Densho," the instructions and records of secrets by the founders of various Jujitsu schools, which also predate the legend.

Many factors led to the development of Jujitsu. Carrying bladed weapons was common during ancient times and successful unarmed defense against them was a great asset. The Japanese soldier was trained from a young boy to be skilled with many weapons,

like the Japanese katana, a two-handed, razor-sharp sword. They also trained with the halberd, javelin, combat-scythe, bow and arrows, and other smaller weapons. Since warriors of the time wore armor, kicks and punches had little effect, so chokes and joint locks were used to attack unprotected areas, such as the neck, arms, and legs.

Other factors are: Before the advent of firearms in Japan, bows and arrows were used in warfare, but in close combat, warriors used spears and swords. Occasionally, they had to fight with their bare hands using (Kumiuchi). The more advanced techniques of Kumiuchi contributed to the development of Jujitsu. For centuries,

Japanese warriors wore two swords, one long and one short. However, warriors in the presence of high personages had to appear without long swords.



Jujutsu is the Martial Art invented by the Samurai.

In the Tokugawa period, long swords were taboo in the court of the Shogun, while the retinu on guard and minor officials were allowed to wear short swords. These warriors and guards, as well as prison guards, needed a way to defend themselves without resorting to the deadly sword. Special methods, such as punching, poking, chopping, kicking, and bending and twisting the joints, were studied

and developed so that an unarmed person, or a person who was restrained from using his weapons, could subdue an adversary.

For several hundred years before the Meiji era, and throughout the feudal age, class distinction was rigidly enforced between the warrior and the commoner, the latter being forbidden to wear any sword. So, for self-defense, commoners had to learn the art of bare-handed fighting. The afore mentioned factors are closely interlocked and cannot be clearly separated from one another.

For a historical study of Jujitsu there are two main sources: (1) historical and literary works in general, and (2) the various Densho.

History books contain comparatively few references to Jujutsu, but there are more to be found in the miscellaneous writings of each period. As for the Densho, each school, in their eagerness to enhance their school prestige, they often adorned their origins and records with flowery rhetoric, so some times their contents are not reliable. Moreover, some Densho, while of ancient origin, are actually

manuscript copies so their authenticity is dubious. Nevertheless, it may be safely deduced from the records available that Jujutsu began to take a systematized form in the latter half of the 16th century and that the various schools came into being from the 17th to about the beginning of the 19th centuries.

The Nihon Shoki, "The Chronicle of Japan," a history compiled by the Imperial command in 720 AD, refers to a tournament of "Chikara- Kurabe", a contest of strength, which was held in the 7th year of the Emperor Suinin, 230 BC.

Some historians regard this as the beginning of Sumo (Japanese wrestling) which has some aspects in common with Jujutsu. Although it is questionable whether Chikara-Kurabe bore any relation either the Sumo or Jujitsu of later years, the recorded event is historical proof of their embryonic stage.

The first instance of the word "yawara" occurring in Japanese literature is found in the Konjaku-Monogatari, the Once-upon-a-time Stories, which are said to have been written during the latter half of the 11th

century. Since the word is found in a story about Sumo, it cannot be directly linked to Jujutsu, but it deserves the attention of Jujutsu historians.

Jujutsu's tenets (doctrinal principles), the instructions of the various schools mostly dwell on the ideas which may be seen in the famous old book on strategy selected by the Chinese strategist, Hwang-Shihkon, which was the Bible of warriors in the feudal age. They also carry echoes of Chinese philosophy represented in the Book of Lao-tsze, who preached non-resistance and gentleness, or in the Yi-King (or I Ching), the Book of Changes. There is little original thinking in the school writings, although occasionally one encounters passages which indicate an aspiration to the ideal of Bushido.

Around 1100 AD, Shinra Suburo Yoshimitsu created Daito ryu-Aiki-Ju-Jutsu, which involved techniques where a small person may control a bigger, more powerful person with soft, simple movements. This was a new concept to the Japanese, since powerful techniques were the norm. Since Yoshimitsu

was a General for the Minamoto family, his Jujutsu was kept a secret inside that family for centuries. Through the centuries, the public gradually gained knowledge of its techniques.

From 1333 to 1573, Jujutsu was popular in Japan and many styles, or "ryus," developed. More than 700 styles were officially accounted for in Japan during the 17th century. The first Ryu opened in 1532 by the Japanese Takenouchi Hisamori. His system, based on combat Sumo-wrestling techniques, gave Jujitsu an identity.

Some styles involved weapons, while others were purely unarmed. When Shogun Tokugawa rose to power around 1600, commoners were forbidden to carry weapons, so unarmed self-defense was popular among them.

Jujutsu was very popular with the samurai since empty hand fighting was common in battle. Also, if a lesser samurai ever had to subdue a higher ranked samurai, he could do it using Jujitsu with impunity. Whereas, if he used a sword, which could

result in a death of either of the samurai, the Lord would be angered and might seek punishment for the lesser samurai.

Some claim Takenouchi Ryu was the core ryu (school) from which all Jujutsu ryus sprang. This ryu was founded in 1532 and borrowed substantially from Sumo. Takenouchi Ryu adapted combat methods from various sources that came to be known as "Kogusoku." This method and others were later classified under the common heading of Jujutsu.

One problem with Jujutsu was that it was so violent that was difficult to practice. Tournaments usually ended with serious injuries and even death. However, this was also a time when new techniques were developed since people could fight to the death.

Gradually, wars decreased in number and peace became more common. During these times, Jujutsu developed into a more of a weaponless martial art, although schools taught both armed and unarmed combat. Some schools were based either hard or soft techniques, some focused on kicking and

punching, some focused on throwing, and yet others focused on joint-locks and takedowns.



According to the Bujutsu-Ryusoroku, the Biographies of the Founders of Various Martial Exercise Schools, in the 1800's some twenty schools of Jujutsu (ryu) existed, such as the "Takenouchi Ryu," "Sekiguchi Ryu," "Kyushin Ryu," "Kito Ryu," "Tenshin-Shinyo Ry," " Tenjin-ryu," and "Daito-ryu."

The differences between these various schools were chiefly attributable to specialization in certain techniques, but it seemed that a few Jujitsu masters merely

founded new schools simply for their own purposes, for there were schools that differed in name but were practically identical in substance.

Two main styles of Jujitsu were developed, Ju-jutsu and Aiki-Jutsu. Unlike Ju-Jutsu, Aiki-Jutsu was kept secret. Only a few people were taught this art, Jujutsu has spawned a number of martial arts, including Judo, Aikido and possibly Korean Hapkido and Kuk-sool. In 1882, Jigoro Kano, who had studied Kito Ryu and Tenshin-Shinyo Ryu, founded Kodokan Judo (gentle way). Morihei Uyeshiba was one of the few Aiki-Jutsu students and he used what he learned to develop Aikido (way of universal power) in 1898.

In 1871, the Decree Abolishing the Wearing of Swords, which forbid samurai from wearing swords in public, was devastating for all martial arts. People no longer needed to know how to defend themselves from armed enemies since swords were now prohibited in public, so martial art school attendance

dropped rapidly. It was a difficult time for all martial art schools.

In 1886, the Japanese police department was looking for a martial art to teach all their employees. They arranged a competition between the Jujutsu school and the Judo school. The ferocity of jujutsu became its downfall. Kano had removed most of the extremely violent moves from Jujutsu when he developed Judo so it could be practiced without the risk of seriously hurting people. The Judo students were better athletes and defeated all but two of the Jujutsu students. Those two matches ended in a tie. Therefore, the Japanese police choose Judo. However, they later reinstated most of the Jujutsu strikes because they were needed. This new art became known as "Taiho Jutsu," which was only taught to the police and military. After this competition, Judo was recognized as the better art and Jujutsu was left to fend for itself.

Beginning in the early 1900's, Japanese Jujutsu masters began visiting the United States and Europe exhibiting their skills and

techniques. In the 1930's, Jujutsu began to grow and be recognized in the United States.

Jujutsu has evolved into an art that is much safer to practice today than it was in the time of the samurai.

Modern Jujutsu is not a contest of muscular strength, nor does it attempt to maim or kill. It uses throws, locks, kicks, and punches to gain release from an attacker and to temporarily incapacitate him or her. It is applicable to women and men of all ages and sizes. It places priority on practicing self-defense, while adhering to local laws relating to self-defense.

One large strength of Jujutsu is that you can learn and choose techniques to use without concern about competition rules and their limitations. It covers the entire spectrum of different realistic types of attacks, including kicks, punches, knees, elbows, throws, take-downs, joint-locks, ground-fighting and more.

Jujutsu is an excellent form of exercise, especially when considering the importance of maintaining or increasing one's flexibility,

endurance, and strength, and is also good practice for children. It builds up self-confidence, co-ordination, and it teaches them respect, discipline and other social benefits. Although Jujutsu is categorized mostly as a system of self-defense, competitions, especially in Brazilian Jujutsu (as popularized by the Gracie family), have become more common.

Jujutsu theory is derived from the way techniques are applied. Each technique is applied to cause pain compliance (thus the term weeping) before moving into another technique. This means the defender must use proper form in the technique for it to be painful to the attacker. It also helps attacking students develop pain tolerance.

Some of types of techniques found in modern Jujutsu are: Atemi-Waza (striking techniques) Nage-Waza (throwing techniques) Kensetsu-Waza (joint manipulation) Shime-Waza (strangulation or choking techniques) Katami-Waza (ground techniques), Vital and nerve point striking and manipulation

This art goes back farther than its own records do. Before the feudal period of Japans notorious history, the leading family (Diamyo) of traditional Jujutsu was said to be the family of Takenouchi.

The Takenouchi house was a ruling family of the Japanese period around the year 345 A.D. The Takenouchi clan taught and trained imperial troops (Teino-No-Keibi) or Samurai and Warlord militia (Shogun-no Bushi) for several hundred years.

The most popular and better known style of Jujutsu however, was the Daito Ryu system taught by the Daito family house (Diamyo), popular around the year 465 A.D.

The many different styles and systems of Jujutsu uses leverage, locking and throwing techniques to disable, strike and even kill an assailant. There is very little kicking involved in this art. If any kicks are delivered they are low and direct only. This art is often associated with grappling and ground fighting practice as its basic techniques are taught from a kneeling or siting position.

The basic reason for developing most of these lower grounded techniques are because of the position of the sword carrying warriors that practiced the art. Most guards and warriors sat in a kneeling position (Seiza) while in the presence of their commander. Bent on their knees with their feet crossed slightly at the toes and tucked under the weight of their body and armor they might be wearing. So any defense would first need to be learned from that sitting position.

From this father art there came a multitude of other off shoots and singular arts such as Aikido and Judo. Their foundations are solidly with in the practice of traditional Jujitsu but have in some way moved away from the original principles of Jujutsu to form their own identity.

Goshin, HakkoRyu, Taizan Ryu, Small Circle and many others have over time been developed through traditional training in formal Jujutsu

Some arts have denied or lost their connection with the parent art but if you research the history of most grappling arts

you would surely find the traditional art of Jujutsu to be somewhere in its history.

空
手
道

KARATE-DO



Karate; is the Japanese art of self-defense created by the basic principles and roots of Chinese Kung Fu. This art draws its fundamental tools of use from power and balance. Karate is a direct, linear martial art utilizing force and focus to disable and defend against any would be attacker.

Actual Karate history can be traced back some 1400 years, to Daruma, founder of Zen Buddhism in Western India. Daruma is said to have introduced Buddhism into China, incorporating spiritual and physical teaching methods that were so demanding that many of his disciples would drop in exhaustion. In order to give them greater strength and endurance, he developed a more progressive training system, which he recorded in a book, Ekkin-Kyo, which can be considered the first book on karate of all time.

The physical training, heavily imbued with Daruma's philosophical principles, was taught in the Shaolin Temple in the year 500 A.D. Shaolin (Shorin) kung-fu, from northern China, was characterized by very colorful, rapid, and dynamic movements; the Shokei school of southern China was known for more powerful and sober techniques. These two kinds of styles found their way to Okinawa, and had their influence on Okinawa's own original fighting method, called Okinawa-te (Okinawan hand) or simply te. A ban on weapons in Okinawa for two long periods in its history is also partly responsible for the high

degree of development of unarmed fighting techniques on the island.

In summary, karate in Okinawa developed from the synthesis of two fighting techniques. The first one, used by the inhabitants of Okinawa, was very simple but terribly effective and, above all, very close to reality since it was used throughout many centuries in real combat. The second one, much more elaborate and impregnated with philosophical teachings, was a product of the ancient culture of



China. These two origins explain the double character of Karate--extremely violent and efficient but at the same time a strict and austere discipline and philosophy with a nonviolent emphasis.

Karate today is popularly known as a Japanese martial art of unarmed combat utilizing dynamic strikes and kicks to subdue an aggressive opponent. The mixed origins of this art however lie - geographically - much further away than mainland Japan, through the island of Okinawa in the Ryukyu island chain and ultimately to the south-east area of China in the Fujian province (Fukien). Time and circumstance have also played important roles in the formulation and development of the art, with influence from Japanese martial arts stretching back to the Heian period. To cap it all off, both the armed and unarmed arts were tested and made practical on the battlefield over several centuries of inter-tribal warfare.

All of these influences - and more - have fathered the birth of karate. Okinawa was militarized long before the advent of recorded history and localized war was as common there

as anywhere else where competing tribes fought to protect themselves. Mainstream Japanese fighting techniques and philosophies entered the island from the Heian period (794-1185) onwards through visiting aristocrats who brought with them a retinue of bodyguards that were skilled in the use of the halberd, spear and sword, and who could perform archery (the chosen art of the samurai before the sword gained ascendancy) and grappling.

This knowledge was absorbed by indigenous warriors exposed to it and put to good use in violent territorial disputes among local warrior chieftains between the seventh and fifteenth centuries. One such example cited by Patrick McCarthy (though it is disputed by some historians) was the influence of Minamoto Tametomo of the Minamoto clan. According to McCarthy, in his career Tametomo overran Kyushu (the southernmost area of mainland Japan) after being exiled to Oshima Island (in the Izu Island chain) following defeat by the Taira clan and his subsequent escape. From Kyushu, Tametomo moved further south to Okinawa. Marrying into the family of a local warlord Tametomo's son, Shunten, went on to

become the most powerful warrior chief on the island with his dynasty lasting until 1253, a period in which martial arts from the Japanese mainland became further embedded into the Okinawan way of fighting. This is the story believed by certain residents in Okinawa, but historians argue the events are fictitious and were created at a later date to attempt to legitimize Japanese dominion over the Ryukyu Islands.

MinamotoTametomo was famed for his skill with the bow, the 'badge' of the samurai class before the katana and wakizashi emerged as the more famous signifiers of the warrior elite. For the next two centuries localized warfare continued between three primary areas until, in 1429, Sho Hashi was able to emerge victorious and form a centralized government.

Though 1429 is a significant date in the overall history of Okinawa, a date of more importance to the history of karate is 1507 when Sho Shin-O ratified the 'Act of Eleven Distinctions', one of which prohibited the ownership and stockpiling of private weapons. Suddenly there was no access to weapons as a

means of personal self-defense and, at a deeper level, the techniques and martial strategies that had developed under the influence of the armed warriors from mainland Japan had no apparent means of expression. Without a physical sword the technique and strategy of using a blade in combat appear to become redundant. From 1507 onwards then the people of Okinawa turned to the investigation of unarmed combat techniques in lieu of the possibility of making an armed response to an aggressor. These weaponless fighting approaches would, many changes later, one day become various schools of karate.

As important is the date of 1507. It is in important date the historical development of karate, It was the year that the Governing body made the ban on the ownership of weapons in Japan and its outlying island territories.

The earliest recorded contact between Okinawa and China occurred in the early 7th century. Commerce and cultural exchange were slow to develop though and it was not until 1372, shortly after the demise of Mongol dominance in China, that an envoy was sent

from China to Okinawa to invite the latter to become a tributary. Under the terms of the alliance trade between the two nations would increase and by the close of the 14th century a Chinese trading mission (known as the 'Thirty-Six Families') had been established in the capital city Naha. For the next five centuries, until the Ryukyu Islands were annexed by Japan in the 1870s, Chinese language and culture, including martial arts, was disseminated through Okinawa and the island chain. Close relations between the two countries also led to outstanding young Okinawan scholars being given the opportunity to travel to China to further their studies, opening the door for Chinese martial arts to be learned at the source and then transmitted back to the island.

One class within feudal Okinawan society that did perpetuate the practice of Chinese-influenced combative arts was the Pechin. The Pechin were middle-ranking warriors, somewhat equivalent to mainland Japanese samurai. Like the other classes, the Pechin were created by Sho Shin and served in an official capacity from 1509 to 1879. Unlike the higher ranking classes,

the Pechin occupied positions and conducted affairs that brought them into direct contact with lower ranking citizens. For example, the Pechin could be employed in civil administration or law enforcement. It was members of the Pechin class pursuing a career in maintaining a lawful peace who can take more credit than any others for sustaining the practice of unarmed combat under direct Japanese authority.

The Shimazu clan were firmly entrenched in the Satsuma peninsula approximating modern-day Kagoshima prefecture in the extreme southern area of Kyushu Island.

The clan was famous for their strong sword style of Jigen ryu. They were suffering after failed campaigns in Korea under Toyotomi Hideyoshi and after defeat at the Battle of Sekigahara in 1600, the final great battle that led to the establishment of the Tokugawa Shogunate. With a high number of samurai retainers and little in the way of spoils of war to repay them Shimazu Yoshihisa, the leader of the Shimazu clan, turned his eyes southwards. The Shogunate was only too happy to bleed the

Shimazu further and distract them from any thoughts of rebellion. Thus, in 1609, an invasion fleet set sail and swept down the Ryukyuan island chain defeating all opposition as it went and occupying the islands taken.

Victory was swift. The Shimazu samurai were battle-hardened and there was little the Okinawans could do, more so given that significant portions of the populace had had no access to weapons for 100 years. After three months of fighting Shuri castle was captured and the Shimazu took control of Okinawan political affairs. One result of this was the strict enforcement of a weapons ban, thereby finalizing the policy initially set forth by Sho Shin-O almost one hundred years earlier.

Jigen ryu is the battlefield sword art of the Satsuma samurai. As peace was established throughout the Ryukyu Islands select Pechin traveled to Satsuma peninsula and received training in this art. One such person was "Bushi" Matsumura, an important figure in the historical development of karate. Matsumura synthesized indigenous Okinawan fighting techniques with those of China arts and Jigen

ryu. Notable among his students were Itosu Anko and Asato Anko, two men that would play a later crucial role in formalizing and popularizing Shuri te, while also heavily influencing Funakoshi Gichin, a man who would go on to do more than anyone to spread karate around Japan and beyond.

Another interesting historical development occurred much earlier when the second generation headmaster of the Jigen ryu, Togo Bizen no Kami Shigekata, was ordered by the head of the Shimazu clan to teach some rudimentary fighting skills to the farming population of Okinawa in case of an invasion; the peasant population could operate as a militia. This influence has been recorded in a folk dance known as the Jigen ryu Bon Odori.

Finally, it was also under Shimazu rule that kobudo developed. Kobudo is the combative use of common everyday implements such as the eiku (boat oar), the Kama (sickle) and the famous nunchaku (rice flail).

Contrary to popular belief then, Shuri te (the forerunner of the Shotokan style created by

Funakoshi Gichin and which spawned offshoots such as Wado ryu, Kyokushinkai and Shotokai) was not a simple amalgam of Chinese martial arts and Okinawan te.



This is in contrast to the Naha te style introduced to Okinawa by Kanryo Higaonna which was most definitely a Chinese martial art (most likely some kind of Crane school) modified to a certain degree on Okinawa but free from the influence of the Jigen ryu. The Shimazu invasion and subsequent exposure to Jigen ryu that some masters had was a vital event in the development of what has become

modern day karate do.

Shimazu control of Okinawa ended in 1868 with the Meiji Isshin (the restoration or revolution) that put the Emperor back in control of Japan curtailing the rule of the Tokugawa shogunate). This event signaled the beginning of the modernization of Japan. Within just a few decades Japan went from a non-industrialized economy with little to no modern accoutrements to be on the world stage. Industry changed radically along with the political scene; the army and navy were modernized ending the age of the samurai once and for all.

CHAPTER 9

RANKING AND KYU SYSTEM

Throughout the course of karatedo training, it is often taken for granted the grading system that awards belt ranking and titles. Sometimes this system is manifestly personal, with the headmaster--and only he bestowing each promotion directly, according to his own standards. Often, the testing for and awarding of rank is a more bureaucratic affair, with a committee exercising a perfunctory duty in a formally standardized and even routine mannerless ceremony, yet somehow more officious.

The writings of Hanshi Richard Kim of the Butoku-kai (Dojo Fall 1993) taught how

the dan/kyu (degree) system was adopted by modern budo systems, promulgated by the Butoku-kai, and codified in its final form for Japanese karatedo by the Federation of All Japan Karatedo Organizations (FAJKO). To truly understand this ranking system, it is important to gain a clearer insight into how the various masters obtained their ranking, since that forms the basis for your rank.

This much we know for certain: On April 12, 1924, Gichin Funakoshi, the "Father of Modern Karate," awarded karate's first black belt dan upon seven men. The recipients included Hironori Ohtsuka, founder of wado-ryu karatedo, Shinken Gima, later of gima-ha shoto-ryu, and Ante Tokuda, Gima's cousin, who received a nidan (second degree) black belt. Like Gima, Tokuda had trained extensively in Okinawa before coming to Japan proper. The others were Kasuya, Akiba, Shimizu and Hirose. This beginning was a highly personal, yet formal ceremony in which Funakoshi is said to have handed out lengths of black belting to his pupils. Still there is no evidence that Funakoshi himself had ranking in any budo under the dan/kyu system.

Actually, Funakoshi was greatly influenced by Jigoro Kano, aristocratic founder of judo, and originator of the dan/kyu system. Kano was a highly respected individual, and Funakoshi prided himself on being an educated and "proper" man who rightly believed that he was acting correctly. Kano's system was not only being applied to judo, but to other budo as well under the aegis of the Butoku-kai and the Japanese Ministry of Education. Funakoshi, then, just adopted the order of the day: a ranking system officially sanctioned by Japan's greatest martial arts entities. Funakoshi's own rank was of no consequence, since it seems that belt ranking was really just something for the students, not for headmasters.

For its part, the Butoku-kai issued instructor's licenses: the titles renshi (the lowest), kyoshi, and hanshi (the highest). It would be a while before the dan/kyu system became universal in karate. By the end of the 1930s, each karate group was called upon to register with the butoku-kai for official sanctioning, and in 1938, a meeting of the

Butoku-kai's official karatedo leaders was held in Tokyo. Its purpose was to discuss the standards for awarding rank within their art. Attending, among others, were,



Photographed at a meeting to amalgamate ranking credentials for martial Arts

Gichin Funakoshi, Chojun Miyagi, Hironori Ohtsuka, Kenwa Mabuni, Kensei Kinjo, Sannosuke Ueshima, Tatsuo Yamada, and Gogen Yamaguchi

Hironori Ohtsuka of wado-ryu, Kenwa Mabuni of shito-ryu, Kensei Kinjo (Kaneshiro) and Sannosuke Ueshima of kushin-ryu, Tatsuo Yamada of Nippon kempo, Koyu Konishi of shindo-jinen-ryu, and a young Gogen Yamaguchi of goju-ryu.

Most of these men were founders of their own styles, and as such automatically became the highest rank that their agreed-on respective standards allowed. Yamaguchi assumed leadership of goju-ryu because, we are told, goju-ryu's founder, Chojun Miyagi, personally asked him to take the leadership of the style in Japan. Around the same time Funakoshi had finalized the grading standards for use at his shotokan dojo. Of course, the Butoku-kai continued to sanction head teachers directly. This was not without controversy, however, since Konishi sat on the board that awarded Funakoshi his renshi and Konishi had been Funakoshi's student. Of course, Konishi had inside ties to the Butoku-kai by virtue of birth, something the Okinawan Funakoshi could not have.

Back on Okinawa, the dan/kyu system did not become universal until after World War II. It was not unknown there, however, and some individual teachers did utilize the black belt. Judo had been practiced on Okinawa at least since the 1920s. In fact, it was at a Judo Black Belt Association (Yudanshakai) meeting on Okinawa that

Miyagi and shito-ryu's Kenwa Mabuni demonstrated karate kata (forms) for Jigoro Kano garnering praises from the judo founder. Miyagi, it should be noted, became the first karate expert given the title of kyoshi (master) from the butoku-kai in 1937. Miyagi was then appointed chief of its Okinawan branch

After the ravages of war in the Pacific, the surviving karate leaders had to begin anew. With the Butoku-kai administration shut down for years to come, each karate group was on its own. The acknowledged leaders of each faction, as well as individual dojo chiefs, gave out dan ranks based upon all original sanctioning by the Butoku-kai or mandates inherited directly from the ryu's founder.

Rushing in to fill the vacuum left by the Butoku-kai, various dojo coalesced to perpetuate the art and legitimize its members' ranks. In the late 1940s and early 1950s, each new association, including the Gojukai, Shito-kai, Chito-kai, Shotokai and Japan Karate associations codified their rules and issued rank accordingly. Generally, several instructors created a board of directors or

council to govern the association. Some officer, be it the chief instructor, president, director or chairman would have signature authority on menjo (rank certificates). In this way, the senior-most members would attain their rank by being acknowledged and "signed off" by the board or committee. Other times, a senior member of one faction would attain high enough rank from the faction-head to then go out and form his own style or organization. Supposedly, the famous Masutatsu Oyama received his eighth dan from Goju-kai head Gogen Yamaguchi. Oyama later formed his own style that was not completely a type of goju-ryu.

Usually in a legalistic and officious way these groups would simply adopt or adhere to some even higher authority or granting agency to further legitimize their actions. Recognition by the Japanese Ministry of Education was the ultimate sanction for individuals and groups in these times. Also new associations - - both in Japan proper and in Okinawa -- appeared. These became the grantor ranking authority, much in the way the Butoku-kai had acted previously. These new organizations

were to set the pattern and be the original source for today's ranking. As with the single-style clubs, the head instructors often assumed the rank for which they were qualified, based on criteria they wrote themselves.

One of the first was the All Japan Karatedo Federation, which seems to have started shortly after World War II as a confederation of headmasters such as Funakoshi, Chitose, Mabuni, Yamaguchi and Toyama. They regularized the dan/kyu system to some extent, and with this group the modern Japanese karate ranking system became the norm. This unity did not last however. For example, the ranking was not consistent from group to group in the upper levels. The shotokan associations such as the JKA and the Shotokai only used up to godan (fifth rank) at this time. As a result, some groups had ceased to participate by the early 1950s.

Even more reminiscent of the Butokukai was the International Martial Arts Federation (IMAF), known as the Kokusai

Budoin. Originally named the National Japan Health Association, IMAF was launched in 1952 by powerful martial artists from several disciplines. From judo there was Kyuzo Mifune, Kazuo Ito and Shizuo Sato. From kendo came Hakudo Nakayama and Hiromasa Takano, and from karatedo there was Hironori Ohtsuka. Its first chairman was Prince Tsunenori Kaya. From the start, IMAF was set up by senior martial artists to preserve and promote various budo to create a mutually supportive network. A ranking system consisting of first through tenth dan, as well as the title system of renshi, kyoshi and hanshi, was adopted. Now highly respected and skilled instructors could have a direct avenue for promotion themselves. Several karateka including Gogen Yamaguchi, Hironori Ohtsuka (I and II), and more recently, Hirokazu Kanazawa of shotokan, received their highest grades through IMAF.

For Okinawa, the dan/kyu system did not really take hold until 1956, with the formation of the Okinawa Karate Association (OKF). Chosin Chibana, first to name his system shorin-ryu, was the first president.

According to the historical data of the Shudokan (a Japanese group started by Kanken Toyama in Tokyo), Chibana and Toyama were officially recognized by the Japanese Ministry of Education to grant any rank in the art of karate, regardless of style. Chibana helped organize the OKF, and it was then that the mainstream Okinawan groups, on a widespread basis, began differentiating their black belt ranks as other than simple teacher and student demarcations.

A talented and, some say, colorful character, Toyama gave several certifications as a largess to dojo heads in Okinawa and Japan proper. These were usually shibucho ("superintendent," from the feudal area commander title) diplomas. These certifications set up the individuals so named as head of their own branch of the All Japan Karatedo Federation and, by extension, of their own groups. Eizo Shimabuku, founder of the shobayashi-ryu/shorin-ryu faction, traces his own tenth dan to a Toyama certification.

Shimabuku's assumption of the tenth dan, and his wearing of a red belt, was not without dispute, and it was controversies of

this type that led most Okinawan leaders to eschew the red belt altogether.

The AJKF did not last as a unified group of different styles in Japan proper. Toyama's foray back to Okinawa did lead later to the formation of the AJKF-Okinawa Branch with the organizing help of Isamu Tamotsu. Tamotsu became a student of Okinawa's Zenryo Shimabuku (of Kyan-type shorinryu) and would become known as the soke (style head) of the Japanese faction of Shorinji-ryu. In 1960, the Okinawan branch of the AJKF organized with Zenryo Shimabuku as president. A constituent group of this AJKF was the Okinawa Kempo League headed up by Shigeru Nakamura and Zenryo Shimabuku as a loose confederation of various technique sharing dojo.

Like other associations, the AJKF Okinawa Branch provided for the ranking of its member instructors. It operated as a rival to the Okinawa Karate Federation. However, it did not last long either and its member schools drifted away and formed other alliances. Its emblem did not die, however.

The same patch is still used by Tsuyoshi Chitose's Chito-kai.

The central karate leaders continued on their own or became part of other groups, using authority inherited mostly from members of one of the original Okinawan organizations, the most significant is the All Okinawa Karate and Kobudo Rengokai. Formed by Seitoku Higa as a successor to the Okinawa Federation in 1967, the Okinawa detail of the emblem was used to distinguish each member group. Seiyu Oyata can be seen wearing this patch in Dojo, fall 1993, page 13.

Chitose was a founding member of the original Japanese AJKF, but his tenth dan was issued in 1958, according to the Chitokai, by the All Okinawa Karate Kobudo Rengokai. His hanshi title was issued by the same group in 1962. This is confusing however, since the AOKK-Rengokai was not formed until 1967. It grew out of an earlier group: the Okinawa Kobudo Federation that was organized in 1961. This later group was organized by Seitoku Higa (of various lineages related to shorin-ryu) and Seikichi Uehara (molobu-ryu). Higa had

been ranked by Toyama while living in Japan and may have been connected with the original AJKF.

The most significant event in the use of the dan/kyu system in karate was the formation of the FAJKO in 1964. All the major groups and factions of Japanese karatedo were brought under FAJKO's umbrella. By 1971, a ranking structure was adopted that standardized all the systems. High rank was issued to FAJKO member instructors by the organization's board. In this way, heads of constituent organizations could be upgraded, much as in earlier attempts at confederacy. An earlier, but smaller, confederacy of schools with rank-sanctioning authority was the Japan Karatedo Rengokai, which still exists and is a member of FAJKO.

After the birth of FAJKO, the JKA upgraded its own ranking requirements to conform. Sixth and eighth dans were awarded in the JKA back in the mid-1960s, and Hidetaka Nishiyama in Los Angeles was one of those upgraded at that time. Though not all groups participate in FAJKO these days, most

still are tied to that organization in terms of rank structure and sanction. Others, not so tied, have conformed to the FAJKO criteria and standards nonetheless.

Shortly after FAJKO was launched, the Okinawans formed the All Okinawa Karatedo Federation as a successor to the old OKF. Members of both the OKF and AJKF-Okinawa Branch became part of the new association. Some of Okinawa's most mainstream karate leaders formed the AOKF board. These included Nagamine, Zenryo Shimabuku, Meitoku Yagi of gojuryu, Kanei Uechi of uechi-ryu and Yuchoku Higa of shorin-ryu. They adopted a dan/kyu and renshi, kyoshi, hanshi (plus a hanshisei) system almost identical to FAJKOs.

Other karate leaders continued on their own or became part of other groups, using authority inherited mostly from members of one of the original Okinawan organizations. The most significant is the All Okinawa Karate and Kobudo Rengokai. Formed by Seitku Higa as a successor to the Okinawa Kobudo Federation in 1967, the Okinawa Rengokai

also adopted very similar standards to the AOKF. Higa's organizations had certified as hanshi--and hence supreme instructor--several who were style or group heads in their own right. These included Shinsuke Kaneshima of Tozan-ryu from shurite, Hohan Soken of matsumura shorin-ryu, Shinpo Matayoshi of matayoshi kobudo Kenko Nakaima of ryuel-ryu, ShianToma of shorin-ryu (Kyan type) and motobu-ryu, Tatsuo Shimabuku of isshin-ryu, Shosei Kina of uhuchiku kobudo, and Zenryo Shimabuku of shorin-ryu.

It is clear that karate ranks sprang from several original sources. It was a relatively modern construct on an old martial art ideal. It was issued by individuals and institutions with set standards that were recognized by other prestigious groups and individuals. And this is the crux of the matter: For rank to be recognized, the bestower must be recognized within karate's mainstream community. It must be based in tradition, and linked to a body or sanctioned individual who is perceived as beyond reproach. The standards by which rank is achieved and given must be recognizable, and conform to already existing

norms in the Okinawan/Japanese martial arts hierarchy. Anyone can print up or write a fancy certificate, but absent of any governmental or legal guidelines, it is the recognition and acceptance by existing groups and institutions that give each ranking group or individual its legitimacy.

The development of the ranking system is a typically human development, with rivalries and contradictions, and our own masters received their rank in different ways. The highest-ranked of the old masters did not-could not-receive the tenth dan from their "style." They were invariably ranked by someone else and applied this grade to their own group. This is still true. As in a medieval European knighting, originally any knight could dub another, then regal institutions took over. However, it is the skill and knowledge that gains the rank, not vice versa.

The quest for rank, misses the point.

CHAPTER 10

LOOKING FOR OURSELVES



"First know yourself, and then know others."

Gichin Funakoshi, founder of karate

After many years of research and study and with the advent of the internet and mass media the true history of Budo can be definitive. The clarity of the roots and its strong foundations only keep the arts in question true to their own traditions and to the founding fathers ideologies of the arts they created.

When we look back as humans in the time slip of evolution this may seem a trite

and insignificant matter to discuss. However, learning where we all have come from, the people and places that our great ancestors derived their lives and the culture from, only strengthen our resolve to keep their faiths alive and protected. With these ideals in mind I sat down to write these stories of what I believe to be true masters as well as the patriarchs of our societies today. These few brave men and women from our past directed such an understanding and complete form of expression that would ultimately continue through not only hundreds of years but yet to be seen thousands of years to come.

The future is yet to be written, yet it is with these few people that our destiny has been entrenched and secured. The unknown countless hours and years of dedication and commitment that each person devoted to his or her style is what we as martial artist strive to recreate in their image.

These few are not gods; they were not politicians nor were they business men or women. They only believed in the martial art they taught to each and every student. They

would become our masters and teachers. They are the founders of thousands of new systems and additional art forms that have arisen since their inception of each art respectively.

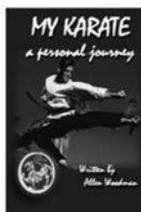
Martial artist are rarely good businessmen. The sense of making and earning or a living was never a conscious thought of their pursuit of perfection in themselves or their arts. I feel it should never be either. The Martial arts are just that, an art form like any other art form, like that of painting or dancing or writing. These libertarians did more than create a self defense system that could dismay and disarm an opponent. These arts were the gift left to us as humans inhabiting the same earthly soil. We as humans all inherently share the same goal of self betterment through one's own actions and abilities. These abilities take time to master and even more resolve to understand in full. But that was the legacy of each art. To find your own path to a richer and better understanding of ourselves in the footsteps of those who walked before us and showed us a path to follow.

History of Japanese Martial Arts

Written by Allen Woodman

It has never been a rule to do as they have done but rather understanding the rules they put forth to do what we must, continue on in their endeavors and in their spirit. We must be true Martial Artist. Even more importantly true to ourselves.

Understanding where we came from as the direction to know where we may ultimately go.



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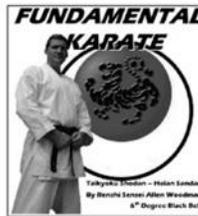
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History of Japanese Martial Arts

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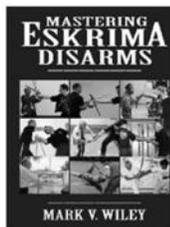
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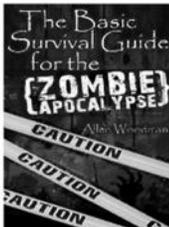
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