



Newsletter

June 1996

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The Third Annual Founder's Day Celebration Workout

Once again we will have our workout on the beautiful campus of Carthage College on July 27. See the map on page 7 for directions to the college. Park near the Physics Education Building. Please read Dick Bruno's article regarding times and instructors.



From the President

Dick Bruno

It is with deep regret and sadness that I write this article as president of the Yin Yang Do Karate Association. We have had a setback again in the association which you have probably heard about by now. Our present Director, Shihan Philyaw has resigned from the association due to other commitments in his life. He officially let the board know this in January of 1996 at our board of directors meeting. We reluctantly accepted his resignation and the board will leave this position vacant at the present time. All of the board members were sorry to see Shihan Philyaw leave his present position, but we are still fortunate to have him as a member of our association. We hope to see him in the future and hope he can contribute his skills and knowledge to the association. Our love also goes out to his wife and new Shodan, Cindee. We wish them the best of luck in their pursuits in life. The board is presently planning to expand so that we will have a representative from every dojo or location of the U.S.A. More news of this expansion will be forthcoming in the near future.

Please let our editor, Al Gomez, know of any promotions in any of our schools so that we may print them in our Congratulations Corner of our newsletter. We sometimes overlook someone and all promotions need to be recognized in our association.

Our Third Annual Founder's Event will be July 27, Saturday, of this year. Our class in the afternoon will be from 1 to 4:00 p.m. with a general warm-up for 30 minutes and 3 guest instructors, Mike Friedel (Aikido for self defense), Jim Frederick (kumite techniques), and Mario Garretto (medical implications of karate techniques). Later we will have our dinner and social activities at the Danish Brotherhood that evening. Please check page 7 for the exact time of this special social event. Also, please register your kyu or dan rank with the secretary of our association, Al Ferguson. If you have been promoted a rank recently, your need to be properly registered with an official certificate from the board of directors. We have received a new order of certificates and would be happy to issue them to anyone who applies to our secretary. Please note that all promotions need to be registered with the association and an official certificate needs to be issued by our association secretary, Al Ferguson.

Hope to see you this summer

Dick



From the Treasurer

Al Ferguson

We have the following available to members:

- Patches - \$5,
- Double Ax (Yudansha) - \$3
- Kyu Certificates - \$5
- Dan Certificates - \$10
- T Shirts - \$10
- Yin Yang Do Silver Anniversary Booklet - \$10
- Lifetime membership - \$25 (includes a patch)

The Second Annual Founder's day workout Tee shirts are here! They are available in black and white, large and X-large. They have the Yin Yang Do Karate Association symbol and printed with "W.H. Foster 1913-1994. Second Annual Founders Day July 29th, 1995". (\$15.00 each plus postage.)

Send application and orders to:

Al Ferguson



Editors Note:

Al Gomez

Thank you to all the authors and people who distribute this newsletter. Once again in order to keep our costs down I will send one copy of the newsletter to each club to reproduce.

The next Newsletter will be out during the month of December. Please have your articles or any notes of general interest to me no later than December 2, 1996. If possible please type your article. For those who have a computer, you can send me your article in text, Microsoft Word or Word Perfect (no formatting please) and submit on a 3 1/2 disk. I have a Macintosh but can also read IBM disks.

Hope to see you at the workout!

Al



Rank and Titles

Tim Hillary

Prospective American Martial Arts students when searching for an instructor often believe that the higher the belt degree, the better the teacher. This belief comes from ignorance, but what is really disturbing is that some black belts believe this, too!

To understand the confusion of the Martial Arts ranks and titles, one must first distinguish between ranking systems and titular systems. Modern ranking in Japanese/Okinawan Martial Arts usually consist of ten (10) grades of KYU rank and ten (10) degrees of DAN rank. For rank to be recognized, the bestower of that rank must be recognized within the Art's mainstream community. It must be based in tradition and linked to a body or sanctioned individual who is 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. Most systems require constituting a board of review consisting of at least five (5) members who hold a rank two (2) or more DAN grades above the individual being tested. Satisfactory performance on the individual before the board results in a promotion. This promotion consists of the issuance of a certificate stating the date and rank achieved, the registration of that rank with an association (Yudanshakai), and sometimes the ceremonial physical presentation of a belt.

Founded in 1964, the Federation of All Japan Karatedo Organizations (FAJKO), established in 1971 the uniform guidelines for the modern day KYU/DAN grading system used in Japan. The All Okinawa Karatedo Federation (AOKF) and the All Okinawa Karate and Kobudo Rengokai (AOKKR) did the same in Okinawa at about the same time.

Many ancient ranking systems existed prior to 1971. One such method of grading students was the MENKYO license system in which the first rank of KIRIKAMI was generally awarded after three (3) years of training. Awarding of a KIRIKAMI meant that the student was accepted into the school as a serious student. After another three (3) years, the active student would advance to OKUIRI (entrance to secrets) and is recognized as having practiced the basics of that system. After learning the techniques of the Ryu (another 3-5 years), the student was awarded a MOKUROKU, or catalog of the system's waza as a way of indicating the extent of his knowledge. If, after another 8-10 years, the student demonstrated his dedication to the Ryu and an ability to teach, he was awarded a MENKYO, which was a license to teach. He was considered a skilled technician and a seasoned warrior. Menkyos were addressed as SENSEI. The final license issued under the Menkyo system was a KAIKEN certificate. This meant that the practitioner had learned all that the system had to teach. Most system headmasters awarded only one Kaiken during their lifetime, and that was to their successor. It was only to such a person that the headmaster had revealed the entire scope of the style.

In Japan and Okinawa today, a GODAN is usually considered the top proficiency ranking. Attainment of advanced DAN grades is a process of refinement and distinction. It serves to measure the individual's contribution to the Ryu and the Art itself. Most organizations have time in grade and age requirements for advanced ranking.

Titles may or may not be associated with rank. Most titles are conferred upon an individual by an association or governing body of a Ryu or school to recognize an individual's contributions to the Art, ability to teach, or attainment of a high degree of some of the aspects of the Art other than technical proficiency. It may also be given to them to denote their position in a school or association.

Some terms you may hear bandied about in Martial Arts circles regarding rank and status within a school/organization include:

- SOKE: This literally translates as "Master of the House", meaning headmaster of a Ryu.
- TAISO: "Great Master".
- SOSHI: "Head Teacher" or "Master Teacher".
- DOSHU: "Way/Path Master".
- SOSHU: "Master of an Art".
- KAISO: "Opening Ancestor" (founder).
- KAICHO: "Association President" -- Person in charge of an Association which may include multiple Ryu.
- KANCHO: "School President" -- Head of a school which teaches a specific Ryu.
- SEMPAI: A student that is more senior than you.
- SENSEI: Generic term for all teachers. Literally "Previous Life".
- RENSHI: Literally "Polished Teacher". A title applied to those who have disciplined themselves to a Master, but are highly qualified teachers themselves.
- KYOSHI: Literally "Faith Teacher". Often interpreted as "Chief Instructor".
- HANSHI: "Senior Master". Generally an "old-timer" that has retired from the position of "Chief Instructor".
- SHIHAN: Title generally used to represent mastery of a Martial Art.
- MEIJIN: Literally "Wise Man". Reserved for instructors of advanced age who have shown special dedication, commitment, and service to their Art.

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A Brief History Of Kempo

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* NOTE * Certain names in times are in conflict and the most commons ones were used in this document.

The art of Kempo, also written as Kenpo is unique as far as its history goes in two respects; it is considered by many the first eclectic martial art, as well as having its founding roots stretch back to 520 BC. The person who was a catalyst of the way of Kempo was a prince and warrior of southern India called Bodhidharma. According to the records of the Lo-Yang temple, Bodhidharma was a Buddhist monk under the tutelage of Prajnatarā and it is presumed that upon his death bed that Prajnatarā requested Bodhidharma to travel to China where he felt the principles of Buddhism were in decline, and that the knowledge of dhyana (Zen koans) should be known.

It is estimated that in 520 BC during the Southern dynasties that Bodhidharma entered China and traveled northward to the kingdom of Wei where the fabled meeting with emperor Wu of the Liang dynasty began. This meeting is recorded due to the intense conversation and discussion of Buddhism and dhyana which took place. The meeting was to no avail, his words to the worldly emperor meant nothing, and thus, sullened by his attempts, Bodhidharma left the palace of the emperor and traveled to the Honan province where we entered the Shaolin temple and began a martial history.

Bodhidharma's depression grew once he reached the famed Shaolin temple for Prajnatarā's telling was true. The monks were in a ragged condition physically and

mentally diminished due to the excess amount of time the monks spent in meditation and little else. Many of the monks would often fall asleep in meditation while others needed assistance in the basic necessities of life - so feeble was their condition.

For an unknown period of time Bodhidharma meditated in a cave at the outskirts of the temple seeking for a way to renew the feat of Buddha's light, as well as letting the monks regain control over their lives. Upon his return Bodhidharma instructed the monks into the courtyard, from the strong to the feeble and began to explain and work with them in the art of Shih Pa Lo Han Sho, or the 18 hands of Lo Han. These techniques which are the foundation for almost all martial arts today were never originally intended to be utilized as methods of fighting but were a manner in which the monks could attain enlightenment while preserving their bodies' health.

During the Sui period, approximately forty years or so after the death of Bodhidharma it is told that brigands assaulted the Shaolin monastery; one of many attacks that would occur until the early twentieth century. During this first invasion, the monks' attempts at defending their temple were futile, their skills were not attuned to fighting techniques and it looked as if the temple would fall. A monk of the temple, with reference only as the "begging monk", during the last siege of the temple by the brigands attacked several of the outlaws with an array of aggressive hand and foot techniques, killing

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some and driving the remaining attackers away. The other monks where so inspired by the display of this single priest that they requested tutelage in this martial style as a means of protection. In later scripts this fighting art was recorded as Chuan Fa or Fist Method.

Over several decades the fighting arts of the Shaolin temple grew and were said to prosper to over 400 arts in total over the next several centuries. Several decades after the fight of the begging monk, a master of Chuan Fa called Ch'ueh Taun Shang-jen was said to have rediscovered the original Shih Pa Lo Han Sho which had been lost for many years. Ch'ueh over a period of time integrated his art of Chuan Fa with that of Lo Han increasing the total number of techniques from the original eighteen to total of seventy-two. For several years after this period Ch'ueh traveled the country side of China promoting his art in several grueling fighting matches until he came upon a man named Li in the province of Shensi. Li, a master of Chuan Fa as well as other martial ways (including rumors of Chin Na) traveled and trained with Ch'ueh for some time developing the curriculum of Chuan Fa to form a total of one-hundred and seventy techniques. Furthermore, they categorized these techniques into five distinctive groups distinguished by various animals who's instinctive reactions best reflected the movements of this new Chuan Fa. Upon their return to the Shaolin temple of which both Li and Ch'ueh belonged they presented to the other monks wu xing quan, the five animal form and brought to the Shaolin temple a new stage in martial arts evolution.

Over the next several centuries the history of Chuan Fa and its advent to Kempo is ragged in its tales and difficult to gain accurate descriptions. What is known is that the art of Chuan Fa remained and is still practiced in China, but its teaching also found its way to Okinawian Islands and the Ryukyu kingdoms as well as Japan. In both places, the art was referred to as Kempo or Law of the fist. Between the Sui and Ming periods (an 800 year gap) it is considered that many a wandering monk traveled across Japan and Okinawa bringing with them a working knowledge of the art of Kempo which explains its wide-spread distribution. The art of Chuan Fa which translates into Kempo would have been taught as a supplement to the daily spiritual training the monks endured. Many of the monks would often choose disciples or teach at various Buddhist temples bringing forth the word of Buddha, and the power of Chuan Fa. From there the art of Kempo could easily spread among the commoners and nobles alike.

Another reason for the founding in Kempo can be seen in the numerous trips the Japanese and Okinawians made to China to learn the fabled art of Chuan Fa. Some people would disappear for many years, presumed dead by their families, only to resurface as a master of Kempo and other martial arts. One such man was named Sakugawa. Sakugawa lived in the village of Shuri on the island of Okinawa and traveled to China during the 18th

century to learn the martial secrets of the Chuan Fa masters. For many years Sakugawa had not been seen and many believe he had died in his journeys, but after much time he did return, much to the surprise of his kin. Sakugawa had learned the secrets of Chuan Fa and had become a master of some repute himself. Over many years of refinement the art Sakugawa had learned slowly was renamed to Shuri-te and is considered the predecessor to many forms of modern Karate.

Another member of Shuri, Shionja, also traveled to China as Sakugawa did but on his return in 1784 brought with him a Chinese companion named Kushanku. Both men brought with them the art of Chuan Fa which they had studied together in China and began to demonstrate around Okinawa. It is believed that Kushaku and Shionja had the greatest influence in Okinawian Kempo styles than any other martial artist.

Unfortunately, the evolution of Kempo in Japan is just as abrupt and mysterious although a flurry of attention to the art was brought during the reign of Hideyoshi Toyotomi's plans of conquering China. It is referred that many a samurai on their return from China whether during or after the war brought with them extensive knowledge of Chuan Fa and throughout the years modified it to include their own arts of Jujutsu and Aikijutsu and it is at this state where the greatest evolution of Kempo takes place since the time of Li and Ch'ueh.

At the beginning of the seventeenth century two families, Kumamoto and Nagasaki, brought knowledge of Kempo from China to Kyushu in Japan. This art was modified throughout many years into one of its current forms, which is referred to as Kosho Ryu Kempo, or Old Pine Tree school. It is from here that most modern forms of Kempo are derived. In 1916 at the age of five, James Mitose was sent to Kyushu from his homeland in Hawaii for schooling in his ancestor's art of self-defense, called Kosho Ryu Kempo, from his uncle, a Kempo master named Choki Motobu. For fifteen years he studied this art which was a direct descendent of the original Chuan Fa. After completing his training in Japan, Mitose returned to Hawaii and in 1936 opened the "Official Self-Defense" club in Beretania mission in Honolulu. It was here that he promoted six of his students to black belt (instructor status); Thomas Young, William Chow, Edmund Howe, Arthur Keawe, Jiro Naramura, and Paul Yamaguchi. When James Mitose stopped teaching in order to pursue his religious studies, he left his Hawaii dojo in the hands of Thomas Young.

In 1934, before Mitose's return to the United States, the term Kempo-Karate was first seen in the US press. In an issue of Yoen Jiho Sha newspaper carried an advertisement for the visit of Chogun Miyagi, a famous karateka and founder of Goju Ryu Karate-do, to the island of Hawaii. The use of the two terms is under speculation. Some suspect it was simply an advertising

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scheme while others believe that Chogun Miyagi's Goju Ryu was actually a pure form of Kempo, and that the term karate was simply more well known.

William Chow is perhaps responsible for the largest leap of Kempo to the general public. William K.S. Chow studied Kempo under Mitose for several years and previously had studied his family art of Kung Fu. Chow united, like many Kempo masters before and after him, the arts of Kosho Ryu Kempo and his family Kung fu to form a new art which would eventually be referred to as Chinese Kara-Ho Kempo Karate. In 1949, Chow had attracted a number of students to his own teachings and opened a dojo of his own at a local YMCA. To make a distinct variation from Mitose's Kempo, Chow referred to his art as Kenpo Karate. (This is according to Emdund Parker's book, *Infinite Insights into Kenpo*, Volume I, members of Chinese Kara-Ho Kempo Karate organization have informed me that Grandmaster Chow always spelled Kempo with a 'm') Throughout the next few decades Chow made many innovations to the system including the use of circular techniques of his Kung Fu, as well as various kata or forms based on the primary linear and circular techniques of his art.

One of Chow's most flourishing students was a Hawaiian native named Edmund Parker. Ed Parker, as he was known, was one of the highly significant figures in the current tale of modern Kempo. Unleashing it to the world as well as propelling his system of Kenpo into it's current form. In 1954 Edmund Parker earned his black belt in Kara-ho Kempo and by 1964, when he held his first tournament, he became a household name, teaching his art to the likes of Elvis Presley, and Steve McQueen. Ed Parker further refined and defined the techniques of Kara-ho Kempo till he perfected his American Kenpo Karate system. He is often referred to as the father of American Karate. Another student of William Chow was Adrian Emperado. He was one of the founders of Kajukembo.

From here, Kempo takes many twists and turns, constantly evolving into new states of being.



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Rank and Titles

It is of interest to note that Gichin Funakoshi, the Father of Japanese Karate, died in 1957 at the age of 88, and was considered a Godan (5th degree). In fact, Funakoshi was never awarded a dan level rank, but was recognized by the Butoku Kai (the then governing organization) as a Renshi (Polished Teacher) in the late 1930's.

When you meet someone who claims to have a certain rank or title, do not immediately credit or discredit him, but rather listen to what he has to say and see if his knowledge matches his level. If possible, watch him train and see if his skills and actions correlate with his rank.

Remember, it is not the rank that makes the Martial Artist, but rather the Martial Artist who makes the rank. Learn to recognize persons of value, regardless of their belts, for it is what is in their hearts that counts. If an instructor has something of value to give you, it really doesn't matter whether he is called sensei or shihan, or whether he is a shodan or a judan.

****Thanks to John Sells of Lompoc, CA; Brian Fey of Tampa, FL; and Bill Durbin of Frankfort, KY who provided some of the information for this article.**



Letting Go

An old Asian Parable

Two monks, on their way to a monastery, came across a beautiful woman at the river bank. Like them, she wanted to cross the river, but the water was too high. So one of the monks offered to take her across the river on his shoulders.

Seeing this, the other monk was aghast and for hours he scolded his brother for violating his vows. Had he forgotten he was a monk? How dare he touch a woman? What would people say?

The victim took it gamely until, at the end of the long lecture he replied, "Brother, I dropped that woman at the river bank hours ago. Why are you still carrying her?"

