

YAWARA

Techniques of Gentleness

- | | | | |
|-----|-----------------------------|---|---|
| 1. | Katate Hazushi Ich |  | Single Hand Escape One |
| 2. | Katate Hazushi Ni | | Single Hand Escape Two |
| 3. | Ryote Hazushi | | Double Hand Escape |
| 4. | Morote Hazushi | | Two Hands On One Escape |
| 5. | Yubi Tori Hazushi | | Finger Hold Escape |
| 6. | Momiji Hazushi | | Red Maple Leaf Escape |
| 7. | Ryoeri Hazushi | | Double Lapel Escape |
| 8. | Yubi Tori | | Finger Hold |
| 9. | Moro Yubi Tori | | Multiple Finger Hold |
| 10. | Katate Tori | | Single Hand Hold |
| 11. | Ryote Tori | | Double Hand Hold |
| 12. | Tekubi Tori Ichi | | Wrist Hold One |
| 13. | Tekubi Tori Ni | | Wrist Hold Two |
| 14. | Emon Tori | | Lapel Crossing Hold |
| 15. | Ryoeri Tori | | Double Lapel Hold |
| 16. | Akushu Kote Tori | | Hand Grip Forearm Hold |
| 17. | Akushu Ude Tori | | Hand Grip Arm Hold |
| 18. | Akushu Kotemaki Tori | | Hand Grip Forearm Winding Hold |
| 19. | Kubi Nuki Shime | |  |
| 20. | Hagai Shime | Wing Pinion Constriction | |

Red Dragon Jujitsu Club
Requirements For Rokkyu (2nd Blue)

ROLLS

1. **Zempo Kaiten (Migi, Hidari)**
2. **Ushiro Kaiten (Migi, Hidari)**
3. **Yari Kaiten (Migi, Hidari)**
4. **Yoko Kaiten**

SUTEMI WAZA

1. **Yoko Sutemi** (Migi, Hidari)
2. **Ushiro Sutemi**
3. **Mae Sutemi**

YAWARA

1. **Katate Hazushi Ichi**
2. **Katate Hazushi Ni**
3. **Ryote Hazushi**
4. **Morote Hazushi**
5. **Yubi Tori Hazushi**
6. **Momiji Hazushi**
7. **Ryoeri Hazushi**
8. **Yubi Tori**
9. **Moro Yubi Tori**
10. **Katate Tori**
11. **Ryote Tori**
12. **Tekubi Tori Ichi**
13. **Tekubi Tori Ni**
14. **Emon Tori**
15. **Ryoeri Tori**
16. **Akushu Kote Tori**
17. **Akushu Ude Tori**
18. **Akushu Kote Maki Tori**
19. **Kubi Nuki Shime**
20. **Hagai Jime**

NAGE

1. **Osoto Gari**
2. **Ogoshi**

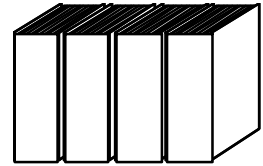


- Must demonstrate POINT and LINE balance
- Applicant must submit a satisfactory notebook at the time of examination.
- Applicant must hold current membership in the **American Judo & Jujitsu Federation**, for this and any future advancement in rank.
- To complete an examination, you must satisfactorily pass all of the requirements each time the examination is taken.
- Satisfactorily completing an examination is no assurance of promotion.

HINTS ON HOW TO KEEP A NOTEBOOK

By Professor Ray Law

1. *Use a loose leaf binder and assign one art to a page.* Reinforce each from tearing at the holes. At the beginning, the art won't take all the space on the page, however, as you learn more of the art you will want to write it down.
2. *Note the art's official name and definition.* Some also like to assign that art a number for indexing purposes.
3. *Write the explanation* of the art and how it's executed as if you were talking aloud, then go back and polish it up.
4. If you are taught a variation of the art, list as a **variation**, not as the original art.
5. Besides noting the way to *execute* a particular art, it is equally important to note the proper way of **receiving** it.
6. *Note* any specific **dangers** or **cautions** encountered in the art.
7. Don't be afraid of rewriting the whole thing, you will be surprised how much you learn in the process.
8. Keep an index of the lists and arts, that way you will be able to have your questions answered quickly.
9. *Don't keep loose notes in the notebook*, as they are too easily lost.
10. Don't let everyone read your notebook. **It's just for you and your instructor.** By the same token, don't read someone else's without their express permission, as it shows very bad manners.
11. **Place your name, address, and phone number in a permanent place on the binder so that in the event it should get lost you may get it back.**



These are a few hints on how to make a decent notebook. Among several others, one that is self-evident --- make it legible. Anything else that is done to improve it from a pleasure standpoint is up to you. It can be fancy or plain, decorated or not, written or typed. What other things that go into it are also up to you. You might consider such things a mat etiquette, safety points, and the lectures at the end of class.

Red Dragon Jujitsu Club

DOJO CONDUCT AND MAT ETIQUETTE

1. The student must display respect for his/her instructor and high ranking officials. You as a student should follow the directions of your instructor, especially on the mat.
2. Students not actively participating in the exercise will sit on the extreme edge of the mat in silence.
3. Senior students will give freely of their time and efforts to assist junior students.
4. When a student out ranks you, you should follow his teaching even if you feel him to be wrong. You may have him corrected by conferring with your instructor at a *later* time.
5. The student must always be careful while practicing. There is *no excuse for recklessness*.
6. The student must always be earnest and serious, especially in contest. The spirit of fair play, to fight fair and square, to be obedient to the referee's judgment and to attach more importance to the **attitude** of the match than to the results, is of greatest importance.
7. Students must exercise sincerely, entering into the spirit of the Martial Arts in accordance with its principles.
8. All students will bow on entering the mat area.
9. As a student, promotions should not be anticipated. Promotions are earned, not bought with favors, etc. Do not ask your instructor when you will get promoted. You can generally tell how your are coming along and you will usually know when your are due for a promotion. When you are ready, you will be promoted.
10. All students will bow before and after working out with another student.
11. Military courtesy and discipline will prevail when and where appropriate.
12. Students must not practice any technique that has not been formally presented to them by a qualified instructor.
13. Do not take charge of a group unless you have the instructor's permission. It is an extremely poor policy to take charge of another's group when you are visiting. Often the instructor will ask you to, but wait until he does. The highest rank on the mat is in charge.
14. Students will maintain the highest standards of personal hygiene at all times, paying particular attention to short, smooth fingernails and toenails.
15. Students must contribute to keeping the dojo in repair and *clean*.
16. Students will not practice while under a doctor's care or when forbidden to do so by a medical officer.

17. See Sensei if you wish to purchase a Judo gi. Gi's are not required until falls are mastered. The gi should be washed regularly. Gi's (uniform) will be clean and in a good state of repair at all times.
18. Students must not wear rings, bracelets, neck chains, or any sharp articles while practicing.
19. Do not be a braggart. A student, especially an "experienced one" dislikes nothing more than to hear another student brag about his abilities or accomplishments. Both on and off the mat, a student who brags is a danger to himself and brings about dishonor to the Martial Arts.
20. Do not use arts on the street unless absolutely necessary. Retreat and avoid confrontation if possible.
21. Profane language will not be tolerated in the dojo.
22. Smoking will not be permitted in the dojo at any time.
23. Students must approach and correct others not abiding by the dojo rules.
24. Accept suggestions and criticism.
25. Mutual respect will be shown by all students at all times.
26. Students of lower rank should seek to exercise with persons of higher rank.
27. No student should unjustly or unconstructively criticize the arts of another.
28. Ask Sensei's permission for leaving for any reason during class.
29. It is the student's responsibility to be on time for classes. If class is already in session, student should wait at edge of mat until recognized by Sensei.
30. All injuries should be reported to the person in charge.
31. Two accepted ways of sitting on the mat are Japanese (seiza) and Indian style (anza).
32. Dues are payable on the first class meeting of the session.
33. Horseplay is absolutely not allowed. Talking should be loud enough for only your partner to hear.
34. Students must obey all Dojo rules at all t

Henry Seichiro Okasaki

By William S. Morris

Overlooked today and almost forgotten is the name of Henry Seishiro Okasaki, founder of the American Jujitsu Institute of Hawaii, who deserves more than any other the fame of being first to teach jujitsu to any American without distinction as to race, color, or creed. Even though his distinctive contribution to the introduction and development of judo and jujitsu in the United States has been slighted or ignored in the published histories of the martial arts, his system - kodenkan jujitsu - remains the most widely taught system of self-defense jujitsu in this country today.

VAST INFLUENCE His influence on American professional wrestling has been far more extensive than is generally recognized; his innovations in methods of instruction are widely imitated, and his system of kappo (resuscitation) and restoration massage is conceded to be the most complete and effective system of its kind.

The reason for the curious silence on the subject of Okasaki seems to stem from the posture ascendancy of the Kodokan Judo Institute of Japan, which has progressively absorbed or drawn into its sphere of influence most, but not all, of the older jujitsu schools.

In England, the names of Yukio Tani (1906), S. K. Uyenshi (1900), and G. Koizumi (1906), are still known and honored. In France Miconosuke Kawaishi is credited with having founded a distinctive system of judo and jujitsu adapted to the French temperament.

Both the French and the British jujitsu systems allied themselves with the Kodokan. Consequently they adapted the sports judo curricula.

The American Jujitsu Institute, however, remained autonomous from its beginning, although Okasaki acknowledged, following the visit of Jigoro Kano to his school in Honolulu, that "What was formerly learned through the practice of jujitsu has now been reduced to a fine moral principle called judo - the way of gentleness."

Although he subsequently renamed his school the American Judo and Jujitsu Institute, Okazaki

In the early 30's, Okazaki achieved a brief literary fame when one of his students aki's use of the word judo indicates he felt it stood for a moral principle rather than a particular school.

POOR HEALTH Born in Fukushima Prefecture on the island of Honshu, Japan, on January 28, 1890, Okazaki came to Hawaii in 1906, when he was 16 years old. Informed by a doctor that he was suffering from a lung disease, Okazaki took up jujitsu under Kichimatsu Tanaka in an effort to regain his health. He devoted himself to the martial arts, practicing relentlessly six nights a week, and in the course of time completely recovered from his disease. Believing that his new life and superb health were due entirely to the practice of jujitsu he determined to dedicate the rest of his life to its practice and propagation.

MASTERED ARTS During the following years, Okazaki studied under various masters in Hilo, Hawaii, and mastered the yoshin iwaga, and kosogabe schools of jujitsu. At the same time, he acquired the art of ryukyuan karate from a Japanese man in Okinawa; the technique of Filipino knife play from a Filipino; the art of throwing a dirk from a Spaniard; the ancient forbidden, deadly art of lua from a Hawaiian; and the Chinese art of kung fu from Wo Chong, a 78-year-old Chinese from Kohala. He did not restrict himself exclusively to Oriental martial arts but studied American boxing and wrestling with a view to adapting jujitsu to American styles of fighting.



ACCEPTS CHALLENGE In 1921, Okazaki accepted a challenge from a heavyweight professional boxer, K.O. Morris, who claimed to have toured Japan and defeated judo and jujitsu men with boxing. Okazaki threw the challenger and broke his arm, decisively defeating his opponent, although sustaining himself a broken nose in the process. This victory did much to enhance the reputation of jujitsu in Hawaii and abroad.

In 1924, Okazaki toured Japan and studied the shibukawa-ryu, yoshin-ryu, and namba-shoshin-ryu systems of jujitsu. At the Kodokan he was awarded the rank of third degree (sandan) in judo.

BUSY TRIP While in Japan, he visited more than 50 dojos, mastered 675 different kinds of techniques or forms, and made a special study of kappo and sehukujitsu (restorative massage). Gradually he evolved a system of self-defense jujitsu comprising courses for men, women, and children, and including methods of defense against the knife, sword, club, gun and bayonet.

For a time following his return from Japan, Okazaki taught jujitsu on Maui, testing and improved his system; then, in 1930, he moved to Honolulu and opened the Nikko Sanatorium of Restoration Massage. Although an acknowledged master masseur Okazaki lacked business experience and might have failed but for Pete Baron, a prominent masseur and physical therapist in Hawaii, who taught him how to operate a massage sanatorium commercially and trained him in Swedish massage techniques. In appreciation, Okazaki offered to teach Baron jujitsu.

At the time, both judo and jujitsu were regarded as secrets to be passed on only to those of Japanese ancestry, and non-Japanese people encountered almost as many obstacles in learning the arts as, until recently, non-Chinese did in learning kung fu.

Baron urged Okazaki to open jujitsu instruction to any worthy American regardless of national origin and to train disciples who would introduce jujitsu throughout the United States.

Recognizing the merit of this suggestion, Okazaki agreed and classes began. The first class had only three students who practiced breakfalls on a concrete floor, but realizing that these Spartan conditions discouraged new students, Okazaki procured 30 mats.

BUILDS GYM His classes attracted so many students that in 1936 he built a gym in Honolulu, which he called the Hawaiian Jujitsu Guild. The name subsequently underwent several changes before finally becoming the American Jujitsu Institute of Hawaii. Since its opening, literally thousands of students have studied there.

Okazaki called the system he evolved kodenkan, which he declared embodying the spirit of the Hawaiian word kokua (to cooperate, or help one another). By helpful to teach the junior students under the supervision of the school head, the senior students not only increased their own knowledge and improved their own techniques, but also quickly became trained instructors of the courses they mastered.

The system is remarkably simple and ingenious. After strenuous warm-up exercises, the beginner first practices breakfalls. The falling techniques resemble those of aikido more than those of judo, because the emphasis was, then as now, on self-defense rather than sport. To alleviate the tedium of sutemi (sacrifice) practice, the beginner is taught 20 self-defense techniques called yawara. Essentially, these resemble the basic escapes and wrist flexes of daito-ryu aikijutsu, from which they were originally adapted.

NEXT STEP After learning to fall safely, the beginner is-taught nage no kata, shime no kata, and okuno kata. These kata constitute his basic instruction in judo and are prerequisites for to green belt. In addition he learns the rudiments of massage and lomi-lomi (a Hawaiian massage using the feet). Women may elect to pursue a special course in ladies' yawara.

As he progresses to senior brown belt rank, the student begins studying the first of the black belt jujitsu arts, shinin no maki; and when he attains black belt rank, he is taught kappo and special police techniques.

SECRET ART The student's instruction in the higher black belt arts continues gradually up to fifth degree and includes two series of secret jujitsu arts: shinyo no maki and shingin no maki, as well as kappo sappo (cure or kill) - for like all the ancient jujitsu systems, the Okazaki system provides a means of restoration for every deadly technique, and the two are taught concurrently.

In spite of opposition from members of his own race, Okazaki persevered, and his system of teaching spread throughout Hawaii. Professional wrestlers dropped in to observe and remained to study techniques, and consequently the term sutemi for breakfall still survives among American professional wrestlers as do many of the more spectacular throws and mat pins drawn from the advanced kata.

Okazaki became widely known and respected in Hawaii, not merely as a teacher of jujitsu, but as a physical therapist. On one occasion he was called upon to treat President Franklin Delano Roosevelt, who suffered from insomnia during a state visit to Honolulu.

In the early 30's, Okazaki achieved a brief literary fame when one of his students wrote a science-fiction story from the Amazing Stories Quarterly (now Analog Science Fiction/Science Fact), in which one of the characters was based on the professor himself.

Following the attack on Pearl Harbor Okazaki was twice arrested and interned, but his American friends and students quickly came to his rescue and effected his release. The Hawaiian Jujitsu Institute was opened to servicemen stationed in the islands, and many studied there.

The influence of his teachings was felt directly and indirectly. A casual perusal of Field Manual 21-150, Unarmed Defense for the American Soldier, reveals to the informed observer that the official basis for self-defense in the U.S. Armed Forces during World War II was the Okazaki jujitsu system.

Okazaki died in 1951. His fight to overcome a lung disease 45 years earlier had been the opening round in a successful effort to open the door to jujitsu for thousands of Americans who owe their participation in the martial arts to his work. It is a great debt.



MOKUROKU

Catalogue Of Danzan Ryu Judo

Origin And History of Jujitsu

When I think of the origin of Jujitsu, I think of the following: About 1.960 years ago, during the reign of Emperor Suinin, the eleventh emperor of Japan, during the seventh month of the seventh year, Nomino Sukune fought with Taremano Kerihaya and killed him. This passage mentions, the two men stand facing each other, lift up their legs and kick each other. Shortly, Sukune kicked the ribs of Kerihaya, stomped on his waist, broke and killed him. I believe this passage is also commonly referred to as the origin of Jujitsu.

Later at the end of Sengoku Jidai (which was a 200 year period of Civil War in Japan), during the Tenmangan Nen (during the first year of the reign) of the Emperor Gonara, which was 400 years ago, Takenouchin Ryu Jujitsu was organized. During Keicho's Imperial reign, 340 years ago, Chinese men came and taught Kempo. During Shoho's reign, 300 years ago, a Chinese man, Chin Gen San, of the Ming Dynasty, came and taught how to catch people. From these techniques that were corrected, by omitting unnecessary parts and combining them with techniques of old Jujitsu, a new technique was originated and named Yawara. This was widely taught and is the real origin of modern Judo.

During the Edo Period, many Ryus were formed, and if I named some of the main ones they are: Takenouchi Ryu, Teihozan Ryu, Araki Ryu, Muso Ryu, Miura Ryu, Fukuno Ryu, Isogai Ryu, Seigo Ryu, Kajiwara Ryu, Sekiguchi Ryu, Shibukawa Ryu, Kito Ryu, Yoshin Ryu, Kyushin Ryu, Yoshioka Ryu, Sosuishitsu Ryu, Iwaga Ryu, Nambashoshin Ryu, etc. It is awfully difficult to name them all.

The Spirit of Judo Practice

Since it is said that Judo is to moralize what you have received from the practice or training of Jujitsu, the purpose of Judo is to complete your character. In order to complete

your character, you must think first of all what Emperor Meiji said in his Imperial Order about education. He said "Be filial to ones parents, make harmony with your brother, friend, and with your wife. Believe your friends, be frugal in maintaining ones health, and love everybody." The Imperial Order should be understood fully. Also worship gods (kami -- used by Shintoists to deify the spirit of a virtuous person or some object in nature) and Buddha (The Enlightened One), and behave yourself. Value marital valor. Keep your courage and do not underestimate your smaller enemy or over-estimate your bigger enemy.

In movement there is a calmness and in the calmness there is movement. When you sit, when you work, when you go, when you retreat, it (the movement) should turn smoothly like a ball. One should never deviate from the standard rule of conduct and should always maintain the golden mean. This is what you are asked to when you practice Judo.

The Career of Mister Okazaki the Master

I was born in township of Kendedacho, in the county of Date, in Fukushima Prefecture. When I was nineteen, I came to Honolulu in the Hawaiian islands on Meiji 39 (1906), and stayed in Hilo. One day I was declared to have tuberculosis and therefore thought I would die. In desperation I attended Shin Yu Kai Dojo (Shin - heart, Yu - courage) in Hilo for a period and studied under Judo master Mr., Yoshimatsu Tanaka and practiced Judo with all my strength. Then, strangely enough, the tuberculosis was gone, and I came to have a body as strong as iron. Therefore, I told myself that as my whole life is completely revived by Judo, my whole life should be devoted to Judo. I practiced harder and in Hilo City I learned Yoshin Ryu, Iwaga Ryu, Kosogabe Ryu, and such. I also learned Okinawan Karate, and the knife using techniques of the Philippines. I totalized all these techniques and created my own Danzan Ryu.

In September, 1922, there was a man named Morrison who was a champion of the American boxing world. He visited Hilo and I fought and beat him in splendid fashion. By this achievement I led people in foreign countries as well as my own country to acknowledge the value of Japanese Judo. Then in Taisho 13, (which is about 1924), I visited Japan from Morioka City in the north to Kawashima city in south. I visited more than fifty Judo Dojos, learned the core spirit of Judo and more than 675 techniques, and was given the rank of Sandan in Judo. I came back to Maui, stayed in Hilo for awhile and taught Judo. In 1929 I bought The Nikko Residence of Mr. Chester Dole on South Hotel Street and opened Okazaki Seifukujitsu Institute. At the same time I also established Kodenkan and taught Judo to the people.

Until the present day I am doing this.

Shoden of Danzan Ryu (Beginning Level)

The people who want to practice Judo should not be afraid of the strong, nor underestimate the weak, and using the techniques you have learned should not go against the power of your enemy. But as a boat can be moved by a man freely when it is on water, if it is

carried up to the land, no one or two can ever mover it. This is what the conduct of the weak should be with regard to the strong.

(At this point on the scroll the lists of Yawara, Nage Te, Shime Te and Yonenbu No Kata--children's forms--appear.) These techniques are your elementary techniques, (Shoden) and should not be abused for beating people. Again, you should not underestimate a small enemy. All in all one should guard oneself against arrogance. Honesty is the root of all good, and kindness is the secret of business prosperity. Your Aikyo (personal charm) is the element of success. To work diligently is the mother of your health and fighting spirit. Working hard will conquer when faced with a difficulty. Simplicity and strength in spirit is the key to your joy. Service is the whole being if everyone's prosperity.

Chuden of Danzan Ryu (Intermediate Level)

(At this point in the scroll the lists of Oku Te and Kiai No Maki appear.) Oku and Kiai No Maki were taught as chuden. The intermediate techniques. As one Haiku says "as it gets nature, the rice lowers its head." As your techniques reach maturity, the more you should be humble. This shouldn't be forgotten. You should learn both literary and martial arts. It serves its importance until there is a calmness in the movement and a movement in the calmness; even hell under the upraised sword. Another proverb states "let your body float in the river, if you struggle you will sink down." Remember this old poem, and do not forget the obligation to your parents and your master. You should also lead your juniors. What you teach properly to your juniors makes a better achievement of your own techniques. After learning Jujitsu for 10 years you may overcome yourself. After learning 20 years you may overcome others. One should completely remove oneself from ones own thoughts. Make yourself empty, be completely open-minded and go into the condition of Kyoshin Tan Kai (empty heart, open-minded). Only then you can benefit yourself and win harmony with others and you can acquire the secrets of Jujitsu. What you learn is what I have secretly preserved for long years. This is the essence of the secrets of our House. And these I transmit to you.

1939 - March 8
Hilo Honolulu
Kodenkan
Your Master, Henry Seishiro Okazaki
To Mr. Merlin Estes

This is a literal translation of the original hand written Japanese scroll which Professor Okazaki presented to Bud Estes upon his promotion to Black Belt. The translation was done by Professor Koyama, Department of Anthropology, University of California, Davis. Doctor Kim, Chairman of the Oriental Language Department at U.C. Davis corroborated. (NOTE: parenthetical statements are added as explanations and do not appear in the original.)

古傳館

The Japanese characters read *Kodenkan*, the name of the school in which Professor Okazaki developed and taught his system of Jujitsu. The first characters, *Ko*, means “ancient,” “of olden times” or “senior.” The second character, *Den*, means “transmission’ or “tradition.” The third Character, *Kan*, means “school.’ The name *Kodenkan*, therefore, may be translated as “The School of Ancient Tradition” or as “The School in which Seniors Transmit the Tradition.” Both translations are accurate. The *Kodenkan* system is a synthesis of the best techniques of the ancient Jujutsu schools. The *Kodenkan* method of instruction also requires senior students to teach junior students, in the spirit that Professor Okazaki declared was inherent in the Hawaiian word *kokua*: “to help one another.”