

# **Okugi Kanji Questions**

## **Part Two**

**Janovich Document**

**by**

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# INTRODUCTION

## Janovich Document

神人卷  
勇足投、荷跳腰、釣込倒、紅葉投、逆早刀、膝投、押込逆手取、  
拳絞、夏袋外、首締已逆手、二人投、逆手返、膝折投、逆羽交、  
後間拔、前間投、引立取絞、腕搦、蝦蟇絞、後蝦蟇絞、逆襟、  
後投、腕手搦絞、足間拔、袈裟殺、半胴絞、足逆、壁絞、  
足搦取、二段返、薩摩絞、叩込、後投取、猿手搦、三段返、  
神陽卷  
逆膝車、空外小手卷、空込止、出足、腰絞、猿絞、飛空手刀、  
帶落、一人登、胸取、釣鐘落、稻妻、電光、霞取、獅子落、  
猿返、蜻蛉返、蹴込、龍虎、速繩、片手体當、文身、当身、  
家頭喰合、虎眠、氣合取、千龍巴、行違、無念無想、  
神原卷  
天頭、料首、霞、聽等、人中、松風、下鼻、村雨、秘中、  
壺中、胸倒、水月、明正、脇陰、月影、稻妻、外尺沢、内尺沢、  
足光、仙龍、内躰、高利、陰腦、独狐、頸中、三日足、脇影、  
腕刺、胸心、早打、合窩、草薙、動後、活殺、明星、

Since the 1993 Okugi class, the above document, which shall now be referred to as the “Janovich Document”, was not available to this author for some fifteen years later in 2008. Prior to 2008, requests to Professor Janovich by several people asking him to produce a copy of this original document for further study were denied. Janovich claims this document was given to him by his teacher, Professor Sig Kufferath, who in turn, claimed it was given to him directly by Master Okazaki himself. Janovich claimed he was respecting a promise made to his teacher, Professor Kufferath, not to show nor to distribute this document or copies thereof to anyone without his express permission. Apparently, sometime after Kufferath’s death in 1999, Janovich reasoned that since Kufferath was now dead that he was free to show the document to anyone he chose to. When I finally got a copy of the Janovich document, which was purported to be in Master Okazaki’s handwriting, I just shook my head in disbelief. There were several red flags that immediately popped up even to the eye of a beginning student of Japanese language such as myself. The following pages will examine only a few of the many discrepancies found in this document. But first we must examine how Professor George Arrington used the Janovich Document to support his claims concerning the names of the titles and technique in the okuden lists.

## Professor George Arrington, Shihan

**“This Kanji was written by Master Okazaki.”**

Isami Tsuki Nage – 勇突投 Courageous Thrust Throw

By Professor George Arrington, Shihan

There is a difference of opinion on how the first technique of the Shinnin No Maki board should be performed. The English description of this technique says: “High diagonal over the shoulder throw.” This was incorrectly interpreted in a number of ways by those who did not have direct instruction on this technique, and thus interpolated its execution based upon the above description. These erroneous methods were further compounded by incorrectly translating the second character as “tasuke” or “binding cord” and trying to incorporate the seizing of this cord in performing the technique. The Kanji for this technique is shown to the right in Professor Henry S. Okazaki’s handwriting.



On 7/15/12 the above paragraph was acquired from Arrington’s website at: <http://www.danzan.com/HTML/ESSAYS/Isami%20Tsuki%20Nage.pdf>. and has been retyped for clarity below:

**“There is a difference of opinion on how the first technique of the Shinnin No Maki board should be performed. The English description of this technique says: “High diagonal over the shoulder throw.” This was incorrectly interpreted in a number of ways by those who did not have direct instruction on this technique, and thus interpolated its execution based upon the above description. These erroneous methods were further compounded by incorrectly translating the second character as “tasuke” or “binding cord” and trying to incorporate the seizing of this cord in performing the technique. The Kanji for this technique is shown to the right in Professor Henry S. Okazaki’s handwriting.”**

**Arrington states: “The English description of this technique says: ‘High diagonal over the shoulder throw.’”** is found on Arrington’s current 2012 website at: <http://www.danzan.com/HTML/BOARDS/shinnin.pdf> Arrington did not cite the author describing this technique. Is this his description or someone else’s?

**Arrington states: “This was incorrectly interpreted in a number of ways by those who did not have direct instruction on this technique, and thus interpolated its execution based upon the above description.”** Master Okazaki “directly instructed” his pioneer instructors at his Kodenkan school in the 1930’s and 40’s in spelling this technique as Isami Tasuki Nage.

The correct name of the technique using tasuki (binding cord) instead of tsuki (thrusting) is confirmed by the following sources:

1. The first technique on the Shinin list at Master Okazaki's Kodenkan is ISAMI TASUKI NAGE (binding cord throw). More on this topic below.
2. The notes of senior Okazaki graduate students: Bud Estes, John Cahill, Ray Law, and Tony Muran, Marion Anderson, all have ISAMI TASUKI NAGE.
3. In the Kilohana Workbook meticulously compiled by Professor Dale Kahoun, Professor Sig Kufferath, a senior graduate student of Master Okazaki, signs his name and stamps his reddish-orange seal of approval on the ISAMI TASUKI NAGE (Sleeve Tie Grip Throw) aka (Binding Cord Throw).

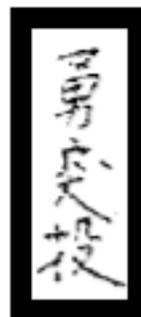
Arrington misspells word: "tasuki" 襷 as "tasuke" 助

Arrington states: "The Kanji for this technique is shown to the right in Professor Henry S. Okazaki's handwriting." This statement is both HUGE and INCORRECT!

George Arrington's kanji for his Isami Tsuki Nage is shown below as it appears on his website at: <http://www.danzan.com/HTML/ESSAYS/Isami%20Tsuki%20Nage.pdf>



Arrington's ISAMI TSUKI NAGE kanji



Janovich's ISAMI TSUKI NAGE kanji

By comparing the Arrington and Janovich kanji above it appears that the Arrington kanji was digitally copied from the Janovich document and therefore both kanji are exactly the same. The question now becomes: Are these kanji which Arrington and Janovich both claim to be in Master Okazaki's original handwriting authentic or just another home-brewed document to deceive the many non-Japanese kanji readers of Danzan Ryu?

## Examining the Janovich Document

神人卷

勇突投、若跳膝、釣込倒、紅葉投、逆早刀、膝投、押込逆手取、  
 拳絞、夏袋外、首締巴逆手、二人投、逆手返、膝折投、逆羽交、  
 後間拔、前間拔、引立取絞、腕榻、蝦蚶絞、後蝦蚶絞、逆襟、  
 逆投、腕手弱絞、足間拔、袈裟殺、半胴絞、足逆、壁絞、  
 足榻取、二段返、薩摩絞、叩込、後投取、猿手榻、三段返、  
 神陽卷  
 逆膝車、突外小手卷、突込止、出足、脛絞、猿絞、飛突手刀、  
 帶落、一人登、胸取、釣鐘落、稻妻、電光、霞取、獅子落、  
 猿返、蜻蛉返、蹴込、龍虎、速繩、片手体当、突身、当身、  
 家頭喰合、虎睨、気合取、千龍巴、行違、無念無想、  
 神原卷  
 天頭、料盲、霞、聽等、人中、松風、下鼻、村雨、秘中、  
 壺中、胸倒、水月、明正、臨陰、月影、稻妻、外尺沢、内尺沢、  
 足光、仙龍、内躰、高利、陰腦、独狐、頸中、三日足、脇影、  
 腕剝、胸心、早打、合窩、草薙、動後、活殺、明星、

This Janovich document above claiming to have been handwritten by Master Okazaki is illegitimate as an official transmission document as these three fundamental requirements for such a document are missing:

1. Document not signed by Okazaki Seishiro: 岡崎星史朗
2. Document not stamped with his personal red ink seals.
3. Document has no date and place of origin.



This is Okazaki's name and seal as they appear on the Estes scroll.

The above scroll characters read: oka 岡 zaki 崎 sei 星 shi 史 rō 朗

**Legitimate mokuroku transmission scrolls and kaidensho master graduation certificates from Master Okazaki have all three of the above.**

The Janovich document showing

SHINGEN MAKI - SHINYO MAKI - SHINNIN MAKI

神人卷  
 勇突投、若跳腰、釣込倒、紅葉投、逆早刀、膝投、押込逆手取、  
 拳絞、袈裟外、首締已逆手、二人投、逆手返、膝折投、逆羽交、  
 後間拔、前間把、引立取絞、腕榻、蝦蟇絞、後蝦蟇絞、逆襟、  
 後投、腕手弱絞、足間拔、袈裟殺、半胴絞、足逆、壁絞、  
 足榻取、二段返、薩摩絞、叩込、後投取、猿手榻、三段返、  
神陽卷  
 逆膝車、突外、小手卷、突込止、又出足、脛絞、猿絞、飛鳥手刀、  
 帶落、一人登、駒取、釣鐘落、稻妻、電光、霞取、獅子落、  
 依返、蜻蛉返、蹴込、龍虎、速繩、片手体当、交身、当身、  
 象頭喰合、虎睨、気合取、千龍巴、行違、無念無想、  
神原卷  
 天頭、料盲、霞、聽等、人中、松嵐、下鼻、村雨、秘中、  
 覆中、駒倒、水月、明正、臨陰、月影、柏妻、外尺沢、内尺沢、  
 又光、仙籠、内理、高利、陰腦、独孤、頸中、三日足、脇影、  
 腕割、胸心、早打、合窩、草薙、動後、活殺、明星、

神原卷

神原卷

SHIN GEN MAKI  
Spirit Original Scroll

神陽卷

神陽卷

SHIN YŌ MAKI  
Spirit Yang Scroll

神人卷

神人卷

SHIN NIN MAKI  
Spirit Person Scroll

Aside from this illegitimate document from Tony Janovich falsely claiming to have been written by Master Okazaki himself, there has been no documented legitimate proof presented by anyone so far to demonstrate that these three okuden titles: SHIN-NIN meaning (kami god person), SHIN-YO meaning (kami god positive spirit), and SHIN-GEN, meaning (kami god original spirit), using the Shinto SHIN/kami-god-divine-spirit kanji 神 in all three of the okuden titles were ever sanctioned by Master Okazaki himself.

**These three titles: SHINNIN MAKI, SHINYO MAKI, AND SHINGEN MAKI in the Janovich document all lack the katakana NO ノ “of possessive” which Okazaki used in all of the titles of his official mokuroku transmission scrolls.**

One major thing that Okazaki’s mokuroku documents reveal is Okazaki’s personal Japanese writing style and his use of katakana in these documents, particularly the use of **katakana NO ノ** instead of the **hiragana NO の** to express the “of possessive”. Master Okazaki never used the following two methods to express the “of possessive” in his scrolls for titles of techniques.

1. **Hiragana NO の** to express the “of possessive”.
2. **Kanji NO 之** used in Chinese writing style to express the “of possessive”.

**NOTE:** Omitting this **katakana NO ノ “of possessive”** may reflect a Chinese writing style rather than the Japanese writing style of Master Okazaki. In listing the titles of techniques, when the “of possessive” was required, Okazaki would use exclusively the **katakana NO ノ**. Here is a list of titles found in his Danzan Ryu mokuroku scrolls where the **katakana NO ノ** is used:

YŌNENBU **NO** KATA 幼年部ノ型 Children’s Course

OKU **NO** TE 奥ノ手 Techniques of Depth

KIAI **NO** MAKI 氣合ノ卷 Scroll of Kiai

TESSEN **NO** MAKI 鐵扇ノ卷 Scroll of Iron Fan

TANTO **NO** MAKI 短刀ノ卷 Scroll of Dagger

DAITO **NO** MAKI 大刀ノ卷 Scroll of Sword

BO **NO** MAKI 棒ノ卷 Scroll of Stick

TANJU **NO** MAKI 短銃ノ卷 Scroll of Pistol

FUJIN GOSHIN **NO** MAKI 婦人護身ノ卷 Scroll of Women’s Self Defense

When SHINNIN; SHINYO; SHINGEN, (as spelled by Janovich and Arrington), are combined with MAKI then it should use the **katakana NO ノ** to indicate the “of” possessive as Okazaki did in his scrolls. If this **katakana NO ノ** is missing, e.g. SHINNIN MAKI; SHINYO MAKI; SHINGEN MAKI, (as spelled by Janovich and Arrington), then it shows a glaring omission when compared to the writing style of Master Okazaki.

The Janovich document showing  
ISAMI TSUKI NAGE

神人卷

勇突投

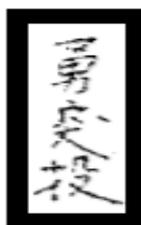
若跳膝、釣込倒、紅葉投、逆早刀、膝投、押込逆手取、  
拳投、裏袈裟、首締已逆手二人投、逆手逆、膝折投、逆羽交、  
後間投、前間投、引立取絞、腕搦、蝦蟇絞、後蝦蟇絞、逆襟、  
逆投、腕手搦絞、足間投、袈裟殺、半胴絞、足逆、壁絞、  
足搦取、二段返、薩摩絞、叩込、後投取、猿手搦、三段返、

神陽卷

逆膝取、意外、手巻、逆込止、出足、脛絞、猿絞、飛足、手刀、  
而落、一人蓋、胸取、釣鐘落、稻妻、電光、霞取、獅子落、  
後返、踏踏返、蹴込、龍虎、逆純、片手体当、立身、当身、  
象頭喰合、虎睨、気合取、千龍巴、行違、無念無想、

神原卷

天頭、料盲度、聽等、人中、松風、下鼻、村雨、秘中、  
壺中、胸倒、水鳥、明正、臨陰、月影、稻妻、外尺沢、内尺沢、  
逆光、仙龍、四理、高利、陰腦、狂吼、頭中、三日片、脇影、  
扼刺、胸心、早打、合窩、草薙、動後、活殺、明星、



勇 突 投

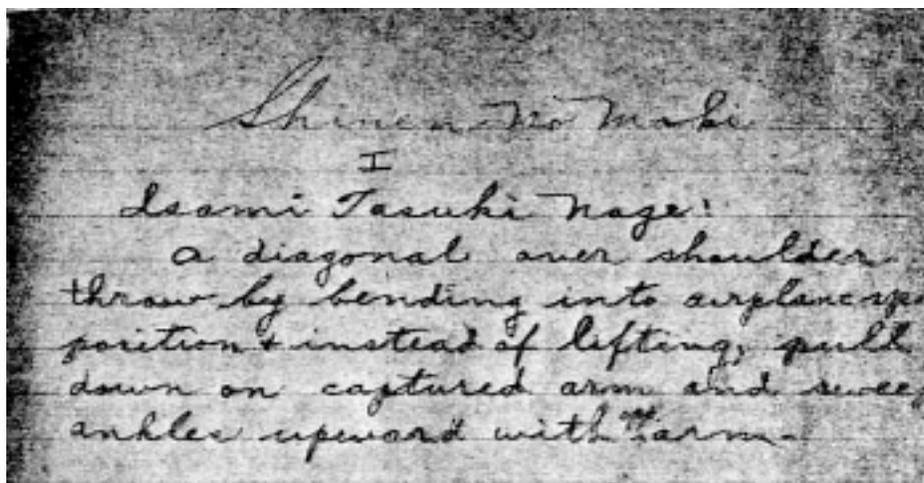
ISAMI TSUKI NAGE  
Courageous Thrust Throw

Professor Sig Kufferath signed and stamped his seal of approval on **ISAMI TASUKI NAGE** in the 1997 Kilohana Workbook. It appears, however, that Tony Janovich has chosen a very different interpretation for this technique by renaming it **ISAMI TSUKI NAGE** in place of **ISAMI TASUKI NAGE** as authorized by his late teacher, Professor Sig Kufferath: “**SHININ 1. SLEEVE TIES THROW- ISAMI TASUKI NAGE (Sleeve tie grip throw, similar to Judo kata-guruma)**. Preferred Technique: Directly after the Shinin bow Uke attacks with a right shuto toward the side of your head. Block the strike with an outside (left) block. From this grip the sleeve tie area under his armpit and throw, your free hand could best be used to advantage by blocking or assist sweeping his leg or legs. You could pivot in either direction or use either hand to grip the sleeve ties, A common method is to block with the left hand, and let it slide up to the sleeve-tie with an upside down (thumb pointed down) grip. Professor Kufferath allows that while the intent was to grip the sleeve ties, anywhere between the elbow and lapel is allowable (you take whatever is available).” **Kilohana Workbook by Professor Dale Kahoun, Page 304**

**Master Henry S. Okazaki's Kodengan Lists**  
**ISAMI TASUKI NAGE**



**To Master Okazaki's left is the Shinen No Maki list at his Kodengan. The first technique is ISAMI TASUKI NAGE Courageous Cord Throw.**



**ISAMI TASUKI NAGE from 1936 notebook of Bud Estes.**

**The notebooks of Ray Law, John Cahill, Tony Muran, Marion Anderson, all confirm a TASUKI spelling and similar descriptions for this technique as seen above in the notebook of Bud Estes.**

The Janovich document showing  
EBI HEBI SHIME and USHIRO HEBI SHIME

勇投投 帶跳懸 釣込倒 紅葉投 逆早刀 膝投 把込逆手取  
 拳投 夏袋外 首締已逆手 二人投 逆手返 膝折投 逆羽交  
 使間拔 前間把 引立取絞 腕榻 **蝦蛇絞** **後蝦蛇絞** 逆襟  
 逆投 腕手弱絞 足間拔 袈裟殺 半胴絞 足逆 壁絞  
 足榻取 二段返 薩摩絞 叩込 後投取 猿手榻 三段返  
 神陽卷  
 逆膝車 逆外手卷 逆込止人出足 脛絞 猿絞 飛足手刀  
 而落 二人臺 駒取 釣鐘落 指妻 電光 霞取 獅子落  
 依返 蜻蛉返 蹴込 龍虎 逆繩 片手体當 立身 当身  
 象頭喰合 虎睨 気合取 千龍巴 行違 無念無想  
 神原卷  
 天頭 料盲 霞 聽等 人中 松風 下鼻 村雨 秘中  
 壺中 胸倒 水月 明正 臨陰 月影 指妻 外尺沢 内尺沢  
 足光 仙龍 内躰 高利 陰腦 独孤 頸中 三日足 脇影  
 扼刺 胸心 早打方 舍窩 草雜 勤後 活殺 明星



蝦 蛇 絞

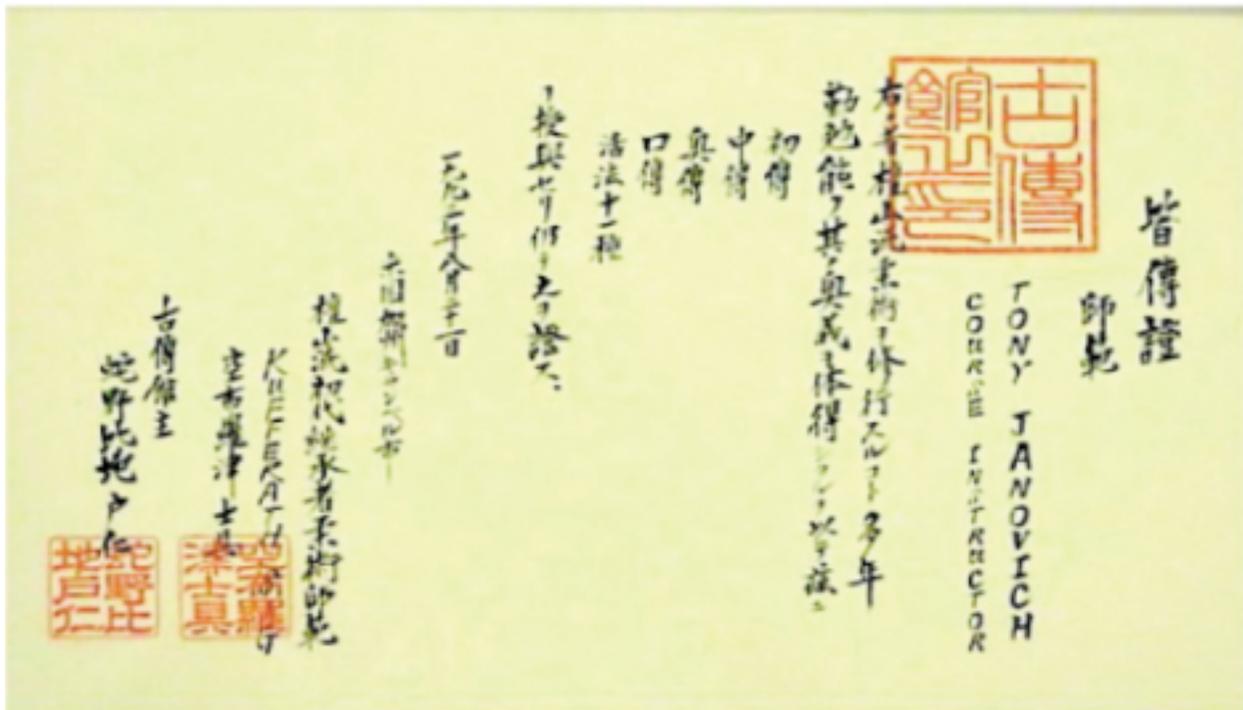
EBI HEBI SHIME  
Shrimp Snake Constriction

後 蝦 蛇 絞

USHIRO EBI HEBI SHIME  
Rear Shrimp Snake Constriction

In translating EBI HEBI SHIME, George Arrington does not translate the HEBI (snake) kanji 蛇 but obscures it by omitting it altogether and translating it simply as EBI SHIME (Shrimp Constriction). Arrington does this with USHIRO EBI HEBI SHIME as well by omitting the HEBI (snake) kanji 蛇. This HEBI (snake) kanji 蛇 is also named JA and constitutes the first two letters of Janovich's name. Janovich uses this JA/HEBI kanji 蛇 in his name in his 1993 and 2003 Okugi kaidensho graduation certificates. With the JA/HEBI kanji 蛇 used in this above document, it strongly suggests a Janovich authorship rather than an authentic document from Master Okazaki.

This is the 1993 Okugi Class Kaidensho Certificate of Shihan Tony Janovich designating himself as “Course Instructor” and signing on his own certificate.



蛇

The top kanji above the red seal and the top right seal kanji both contain the JA/HEBA snake kanji 蛇 as part of the **Janovich** name.

This JA/HEBI snake kanji appears on both the 1993 and 2003 Okugi kaidensho graduation certificates of Tony Janovich as the **JA** part of his name—**Janovich**.

**Question:** Why is this JA/HEBI snake kanji 蛇 deception on the certificate which both Janovich and Arrington claim were handwritten by Master Okazaki himself?

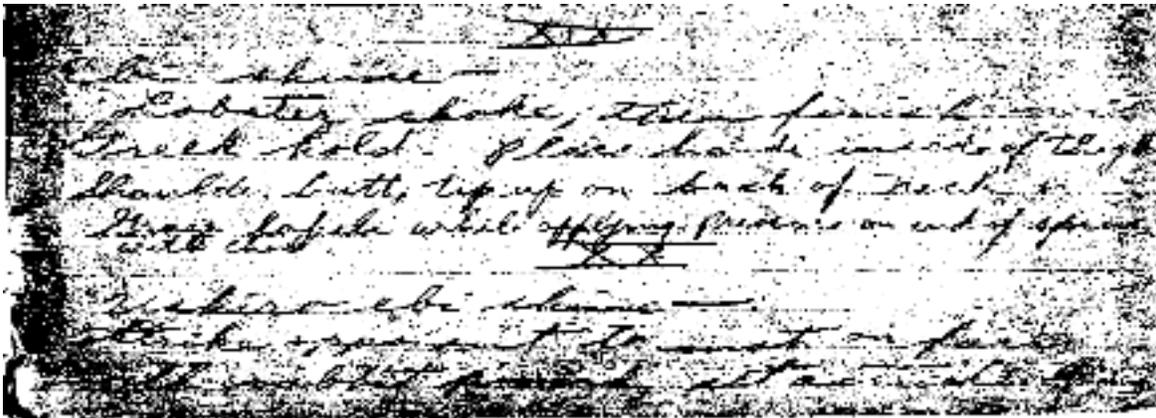
**Answer:** There never was a JA/HEBI (snake) kanji 蛇 in the name of EBI SHIME coming from Master Okazaki. This JA/HEBI (snake) kanji is Tony Janovich.

## Master Henry S. Okazaki's Kodenkan Lists

### EBI SHIME and USHIRO EBI SHIME



To Master Okazaki's left is the Shinen No Maki list at his Kodenkan.  
Technique 19. EBI SHIME and Technique 20. USHIRO EBI SHIME



EBI SHIME and USHIRO EBI SHIME from 1936 notebook of Bud Estes.

Master Okazaki, as well as the notebooks of his most senior students, Bud Estes, John Cahill, Ray Law, Tony Muran, Marion Anderson, all list these techniques as: EBI SHIME (Lobster Choke) and USHIRO EBI SHIME (Rear Lobster Choke). There are no Hebi-Snake listings in any of their notebooks.

The Janovich document showing  
 ASHI KAN NUKI – MAE KAN NUKI – USHIRO KAN NUKI

神人卷

勇足投、若此膝、釣込倒、紅葉投、逆早刀、膝投、押込逆手取、  
 拳絞、夏袋外、首締已逆手、二人投、逆手返、膝折投、逆羽交、  
 逆間拔、前間拔、引立取絞、腕榻、蝦蟇絞、後蝦蟇絞、逆裸、  
 逆投、腕手弱絞、足間拔、袈裟殺、半胴絞、足逆、壁絞、  
 足榻取、二段返、薩摩絞、叩込、後投取、猿手榻、三段返、  
 神陽卷  
 逆膝車、忘外小手卷、込込止、出足、脛絞、猿絞、飛身手刀、  
 而落、二人蓋、胸取、釣鐘落、稻妻、電光、霞取、獅子落、  
 猿返、蜻蛉返、蹴込、龍虎、逆繩、片手体當、立身、当身、  
 象頭喰合、虎睨、気合取、千龍巴、行違、無念無想、  
 神原卷  
 天頭、料盲、霞、聽等、人中、松風、下鼻、村雨、秘中、  
 體中、胸倒、水月、明正、臨陰、月影、稻妻、外尺沢、内尺沢、  
 逆光、仙龍、内躰、高利、陰腦、独泚、頸中、三日月、脇影、  
 死割、胸心、早打方、舍窩、草薙、動後、活殺、明星、

足間拔

前間拔

後間拔

足間拔 前間拔 後間拔

ASHI KAN NUKI  
 Leg Space Draw

MAE KAN NUKI  
 Front Space Draw

USHIRO KAN NUKI  
 Rear Space Draw

Master Okazaki, as well as the notebooks of his most senior graduate students, Bud Estes, John Cahill, Ray Law, Tony Muran, Marion Anderson, Sig Kufferath, all list these KANNUKI techniques as a single word: USHIRO KANNUKI; MAE KANNUKI; and ASHI KANNUKI. The terms used in the notes of these students to describe these techniques are: USHIRO KANNUKI (rear arm lock); MAE KANNUKI (front arm lock); ASHI KANNUKI (Indian death lock). Note: This “Indian death lock” description is actually an enfolded figure-four leg lock.

The Janovich-Arrington spelling has KAN NUKI as two separate words. These two kanji for KAN and NUKI 間 抜 are read as KAN NUKI by Janovich and Arrington which they incorrectly translate as: lever-brace. **These kanji readings of this compound word KANNUKI 間 抜 may be more appropriately be read as MA-NUKE which translates as: fool. This a most bizarre meaning for a word which is referring to an arm or leg locking technique.**

Nelson 4949 間 is read as KAN; MA, meaning space, room; interval.

**Note:** KAN is an ON-YOMI reading, MA is a KUN-YOMI reading.

Nelson 1854 抜 is read BATSU; NUKI, meaning to pull out, extract, unsheathe.

**Note:** BATSU is an ON-YOMI reading, NUKI is a KUN-YOMI reading.

These two kanji would be regularly read by only their ON-YOMI readings as KANBATSU, or would be regularly read by only their KUN-YOMI readings as MA-NUKE meaning “fool”.

**COMMENT:** An ON-YOMI is a “Chinese Sound” reading of a character while a KUN-YOMI is a Japanese reading of a character. As a “general rule” of Japanese grammar, ON-YOMI readings are combined with ON-YOMI readings and KUN-YOMI readings are combined with KUN-YOMI creating a “regularly read” compound word. Combining ON-YOMI and KUN-YOMI; or KUN-YOMI and ON-YOMI produces an “irregularly read” compound word. However, these rules of Japanese grammar are sometimes adjusted to meet the needs of specific situations.

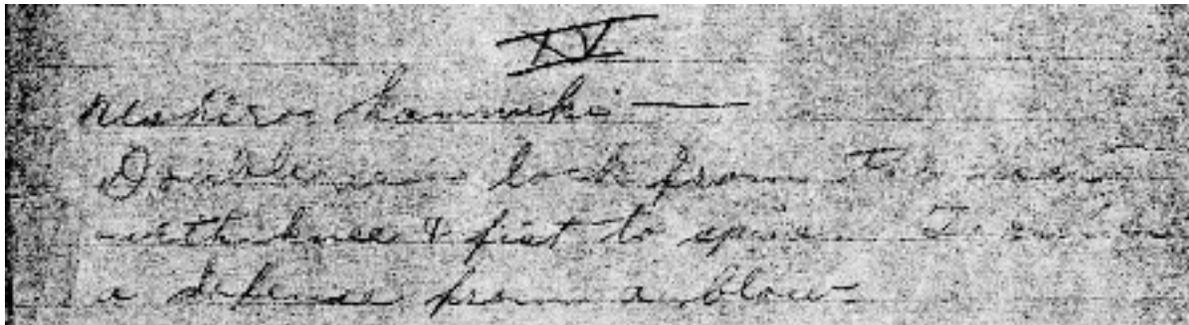
A reading of KAN-NUKI by combining the ON-YOMI reading of KAN with the KUN-YOMI reading of NUKI would produce an ON-KUN conflict, an irregular reading of these two characters meaning fool.

**Why were these two irregular read KAN-NUKI kanji meaning fool chosen by the writer to falsely represent an original writing from Master Okazaki? One glaring possible answer is that the writer of this document is playing word games with the Japanese language readings of KAN-NUKI and may be calling the reader a fool for believing such home-brewed drivel.**

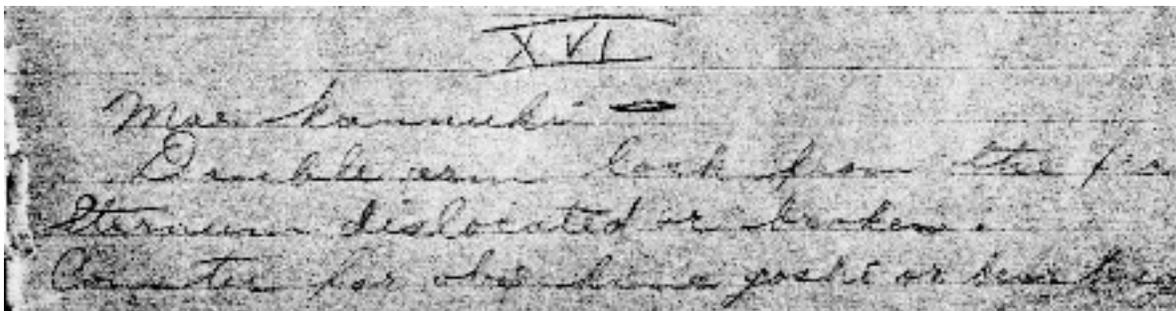
**Master Henry S. Okazaki's Kodenkan Lists**  
**USHIRO KANNUKI MAE KANNUKI ASHI KANNUKI**



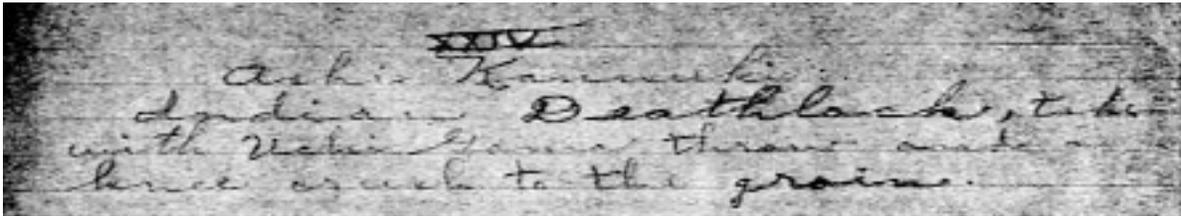
**To Master Okazaki's left is the Shinen No Maki list at his Kodenkan.**  
**15. USHIRO KANNUKI 16. MAE KANNUKI 24. ASHI KANNUKI**



**USHIRO KANNUKI from 1936 notebook of Bud Estes.**



**MAE KANNUKI from 1936 notebook of Bud Estes.**

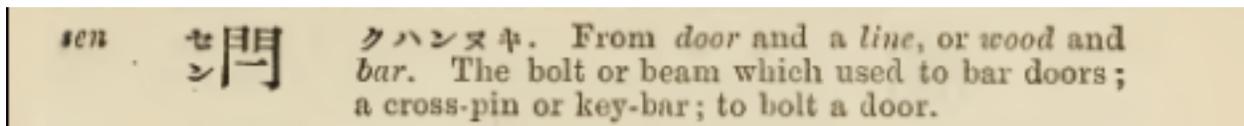


**ASHI KANNUKI from 1936 notebook of Bud Estes.**

問

KANNUKI

What possible kanji would Master Okazaki have used to write this word KANNUKI meaning “bar or lock”? There appears to be only one single KANNUKI kanji in the Japanese language during the time period of the early 1900’s when Okazaki was writing this KANNUKI technique to fit both the appropriate name KANNUKI and the definition as “bar; lock; cross-pin” used in these arm and leg locks. In some Japanese dictionaries such as the famous Hepburn Dictionary of 1888, only the kana of this obscure kanji is presented: “KANNUKI カンウキ n. A bar for fastening a door.” Rev. Gring also presents this kanji as SEN; KANNUKI with the following definitions.



Japanese-English Character Dictionary, Reverend Ambrose D. Gring, 1884 Yokohama. This part of the KANNUKI kanji 問 is read as MON and depicts a door or gate, while this part of the KANNUKI kanji 一 is read as ICHI meaning one but in this case may depict a gate bar or lock. The Nelson Dictionary kanji 4941 問 is read either as SAN; SEN; KANNUKI, meaning gate bar; gate lock. SAN and SEN are both ON-YOMI readings, while KANNUKI is a KUN-YOMI reading. The readings USHIRO KANNUKI 後問 rear bar; MAE KANNUKI 前問 front bar; ASHI KANNUKI 足問 leg bar, are all correct regular readings as they combine KUN-YOMI readings with KUN-YOMI readings. These three correct readings, USHIRO KANNUKI, MAE KANNUKI, and ASHI KANNUKI appear on the Shinin No Maki list at Okazaki’s Kodenkan school and in the notebooks of his senior graduate students. These three kansetsu-waza joint-locking techniques are arm and leg locking bars as noted by their Japanese names. **Conclusion: Master Okazaki would be correct in using this single word KANNUKI kanji 問 meaning gate bar or gate lock for this technique.**

The Janovich document showing

TORI

神人卷

勇足投、勇跳腰、釣込倒、紅葉投、逆早刀、膝投、押込逆手取  
 拳投、勇足外、首締已逆手、二人投、逆手返、膝折投、逆羽交、  
 逆間拔、前間投、引立取、腕擲、蝦蟇絞、後蝦蟇絞、逆襟、  
 逆足、腕手剛絞、足間拔、翠袋殺、半胴絞、足逆、壁絞、  
 足擲取、二段返、薩摩絞、叩込、後投取、猿手擲、二段返  
 神陽卷  
 逆膝車、足外、半卷、足込止、止出足、脛絞、腰絞、飛足、手刀  
 百落、一人二重、拾取、釣鐘落、指妻、電光、霞取、獅子落  
 依込、蜻蛉返、蹴込、龍虎、遠繩、片手体当、立身、立身  
 象頭喰合、虎睨、克合取、千龍巴、行違、無念無想  
 神原卷  
 天頭、料直、霞、懸羊、人中、松風、下鼻、村雨、松中、  
 壁中、胸倒、水月、明三、踏陰、月影、指妻、外尺込、内尺込、  
 足七、仙鶴、内理、高利、陰腦、独狐、頸中、三日見、脇影  
 尻割、胸心、早打、合高、草雉、動後、活殺、明星



取

TORI  
Hold

The kanji used by Janovich and Arrington, which they claim was handwritten by Master Okazaki is this “tori” 取 kanji. However, this kanji 取 was not used by Okazaki in his instructor scrolls when writing technique names. Okazaki consistently used this “tori” kanji 捕 instead.

The Nelson Dictionary defines these two **TORI** kanji as:

Nelson 3699 取 **KUN-YOMI** reading is: **TORI** meaning: take, hold, seize

Nelson 1919 捕 **KUN-YOMI** reading is: **TORI** meaning: catch, arrest, capture

Notice that 取 and 捕 both read as tori and have similar meanings but Master Okazaki only used this tori kanji 捕 for the technique names listed in his official mokuroku scrolls.

The instructor scrolls of BUD ESTES (1939), RAY LAW (1939), JOHN CAHILL (1939), STEVE BYZEK (1941), B. F. LAU (1943), ANTONE GONZALES (1945), and JACK WHEAT (1946), all use this tori kanji 捕 in their techniques section.

Here are only nine examples of the many TORI techniques listed in Master Okazaki's scroll to his 1939 graduate student Bud Estes using this TORI kanji 捕:

1. YUBI TORI 指捕 finger hold
2. MORO YUBI TORI 諸指捕 multiple finger hold
3. KATATE TORI 片手捕 single hand hold
4. RYŌTE TORI 両手捕 double hand hold
5. TEKUBI TORI 手頸捕 wrist hold
6. IMON TORI 衣紋捕 chest hold
7. RYŌERI TORI 両襟捕 double lapel hold
8. AKUSHU KOTE TORI 握手小手捕 handshake forearm hold
9. AKUSHU UDE TORI 握手腕捕 handshake arm hold



These nine clips above are from the instructor's scroll of Master Okazaki to his student Bud Estes.

**This incorrect TORI kanji 取 sends up another red flag that Master Okazaki never wrote this Janovich document in the first place.**

The Janovich document showing  
ZO-ZU KURA-WASE

勇投投 帶跳懸 釣込倒 紅葉投 逆早刀 膝投 押込逆手取  
 拳投 裏袋外 首締已逆手 二人投 逆手返 膝折投 逆羽交  
 後間攻 前間投 引立取絞 腕榻 蝦蟇絞 後蝦蟇絞 逆襟  
 逆投 腕手弱絞 足間拔 袈裟殺 半朋絞 足逆 壁絞  
 足榻取 二段返 薩摩絞 叩込 後投取 猿手榻 三段返  
 神陽卷  
 逆膝車 意外小手卷 込込止 又出足 脛絞 猿絞 飛子刀  
 帶落 二人臺 駒取 釣鐘落 稻妻 雷光 霞取 獅子落  
 猿返 踏鈴返 蹴込 龍虎 逆繩 片手体當 文身 当身  
 象頭喰合 虎睨 気合取 千龍巴 行違 無念無想  
 神原卷  
 天頭 科首 霞 聽等 人中 松風 下鼻 村雨 秘中  
 壺中 胸倒 水月 明正 臨陰 月影 稻妻 外尺沢 内尺沢  
 反光 仙龍 内理 高利 陰腦 独孤 頸中 三日月 臨影  
 死刺 胸心 早打方 舍窩 草雉 動後 活殺 明星

象頭喰合

象 頭 喰 合

ZŌ                      ZU                      KURA                      WASE  
Elephant              Head                      Receive Blow              Joining

These four kanji 象頭喰合 appear both in the Janovich document above and on the Arrington website at: <http://www.danzan.com/HTML/BOARDS/shinyo.html>

Fundamentally, this is a self defense technique which in part consists of a head-butt to the attackers face by the defender. It has nothing to do with an “elephant’s head”. The defender is the one doing the striking, not the one receiving a blow to the face. The words ZŌ-ZU-KURA-WASE are home-brewed and **MOST BIZARRE!**

Arrington incorrectly reads these two kanji 喰合 as KURA-WASE, but the Nelson Dictionary correctly reads these two kanji 喰合 as KURAI-AWASE.

**Here are the correct Nelson Dictionary readings for these four kanji:**

Nelson 4472 象 is read as ZŌ meaning elephant

Nelson 4469 頭 is read as ZU meaning head

Nelson 955 喰 is read as KURAU; KURAI, meaning to receive a blow

Nelson 383 合 is read as AWASE meaning fit together, join

**Two incorrect reading's of Kura and Wase in Arrington's DZR Japanese Vocabulary from his website:** <http://danzan.com/HTML/VOCAB/dzrvocab.pdf>

Kura	喰	N-955	receive a blow	Zōzu Kurawase
Wase	合	N-383	fit together, join	Zō Kurawase

**KURAU and KURAI are misquoted by Arrington in the Nelson Dictionary:**

Nelson 955 喰 is read as KURA meaning to receive a blow

**In place of the actual readings of the Nelson Dictionary:**

Nelson 955 喰 is read as KURAU; KURAI meaning to receive a blow

**AWASE is misquoted by Arrington in the Nelson Dictionary:**

Nelson 383 合 is read as WASE meaning fit together, join

**In place of the actual readings of the Nelson Dictionary:**

Nelson 383 合 is read as AWASE meaning fit together, join

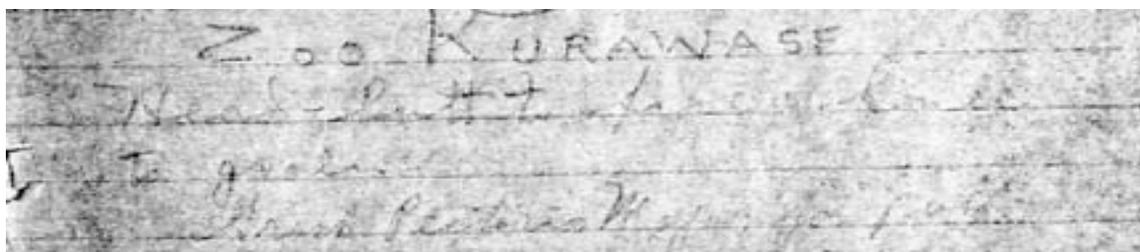
Hypothetical: What if these two kanji could be correctly read separately as KURA and WASE? By combining KURA and WASE into the single word, KURAWASE, one would be producing an ON-KUN grammar conflict. Because KURA is an ON-YOMI reading, and WASE is a KUN-YOMI reading, the combined word as KURAWASE would be an irregular reading Japanese word with a bizarre translation such as: “to receive a blow—joining”

**George Arrington's kanji engineering shows major flaws and bizarre readings. It should demonstrate to all who read even minimal kanji and who understand even basic Japanese grammar that these bizarre kanji readings presented by Arrington as quoted above and sustained by the kanji presented in the home brewed Janovich document could not have been authored by Master Okazaki.**

Master Henry S. Okazaki's Kodenkan Lists  
ZOO KURAWASE



To Master Okazaki's left is the Shinyo No Maki list at his Kodenkan.  
Technique 24. ZOO KURAWASE



ZOO KURAWASE from 1936 notebook of Bud Estes.

This 1936 notebook of Master Okazaki's student Bud Estes reads: "ZOO KURAWASE" and describes part of the technique as a "head-but to face". The ZOO spelling by Okazaki appears to be a pronounced spelling form for ZU. The ZU kanji is found in Nelson 4469 頭 meaning "head". The kanji for KURAWASE is found under Nelson 5154 食 meaning "strike (someone)". Thus, ZU KURAWASE 頭食 means a "head strike" technique which conforms to the definitions given in the notebooks of Okazaki's students.

The highlighted kanji in this Janovich document presents some of the most bizarre kanji translations in his SHINGEN MAKI document.



## SHINGEN MAKI 神原卷 kami-god original scroll

Nelson's 3245 Shin meaning kami-god; divine; spirit. 825 Gen meaning original. 1466 maki meaning scroll.

### Some bizarre translations in the Janovich SHINGEN MAKI document.

- RYŌMŌ 料盲 rate-overturn (Nelson 3468 ryō meaning rate; Nelson 297 mō meaning overturn)
- CHŌTŌ 聽等 hear-equal (Nelson 3716 chō meaning hear; Nelson 3396 tō meaning equal)
- MYŌSHŌ 明正 next-correct (Nelson 2110 myō meaning next; Nelson 1827 shō meaning correct)
- SENRYŪ 仙龍 wizard-dragon (Nelson 359 sen meaning wizard; Nelson 5440 ryū meaning dragon)
- DOKUKO 独弧 instant-arc (Nelson 2884 doku meaning instant; Nelson 1567 ko meaning arc)
- KYŌSHIN 胸心 chest-heart (Nelson 3786 kyō meaning chest; Nelson 1645 shin meaning heart)
- GANKA 含窩 hold-cave (Nelson 402 gan meaning hold; Nelson 3333 ka meaning cave)
- DŌKŌ 動後 motion-rear (Nelson 3786 dō meaning motion; Nelson 1827 kō meaning rear)

## CONCLUSION

The Janovich document which has been published and accepted by some people as legitimate and proof for the Shinto title names of the advanced lists of Danzan Ryu Jujitsu, e.g., SHINNIN MAKI 神人卷 Spirit Person Scroll; SHINYO MAKI 神陽卷 Yang Spirit Scroll; and SHINGEN MAKI 神原卷 Original Spirit Scroll, appears to this author to be solely a home brewed document by someone other than Master Okazaki. No evidence has been presented to this author showing this to be a true historical and legitimate document associated with Master Henry S. Okazaki or his system of Danzan Ryu Jujitsu. However, compelling evidence suggests that the page on which these kanji appear was not likely written by a native Japanese speaker or approved by Master Okazaki, in that several techniques for which we have the correct names are expressed in demonstrably incorrect and implausible kanji combinations.

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## Japanese Dictionary and Grammar Sources

These first seven historical references of Japanese Dictionaries and Grammar (1875->1904) listed below should be consulted when researching the Romanized English spellings of the Chinese characters used during Okazaki's early childhood education in Japan from (1890->1906). These historical dictionaries were some of the very first Romanized English Dictionaries in the history of Japan's writing systems to use this new Romanized alphabet of the Sino-Japanese characters which were then officially adopted by the Japanese government to be taught in its school system where Okazaki was a student. Finally, the "Classic Nelson" dictionary is cited throughout this article for its being a very accurate continuum of these early dictionaries as well as its being a readily available reference resource to the general public at large.

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SHINYO MAKI with supplemental kanji.

Professor George Arrington, SHIHAN,

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## Selected Glossary of Japanese Terms

ebi 蝦 lobster; shrimp

hiragana ひらがな cursive style of the Japanese phonetic syllabary

isami 勇 bold, courageous, intrepid

kaidenshō 皆傳證 master's certificate

kanji 漢字 Chinese character

katakana カタカナ squared style of the Japanese phonetic syllabary

kun-yomi 訓読 Japanese reading of a Chinese character

kyōshi [kiyoshi] 教師 doctrinal teacher; missionary

maki 巻 scroll, book

mokuroku 目録 catalogue scroll

on-yomi 音読 Japanese sound reading of a Chinese character

renshi 練師 drill instructor

shihan 師範 master teacher

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### Related Works by Thomas R. Jenkins

**Japanese Martial Arts Character Dictionary**, Japanese-English and English-Japanese, with three appendices. Thomas R. Jenkins © 2003, 2013. **Internet Download Edition**.

**The Instructor's Scroll of Kodengan Judo by Master Henry Seishiro Okazaki**,  
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