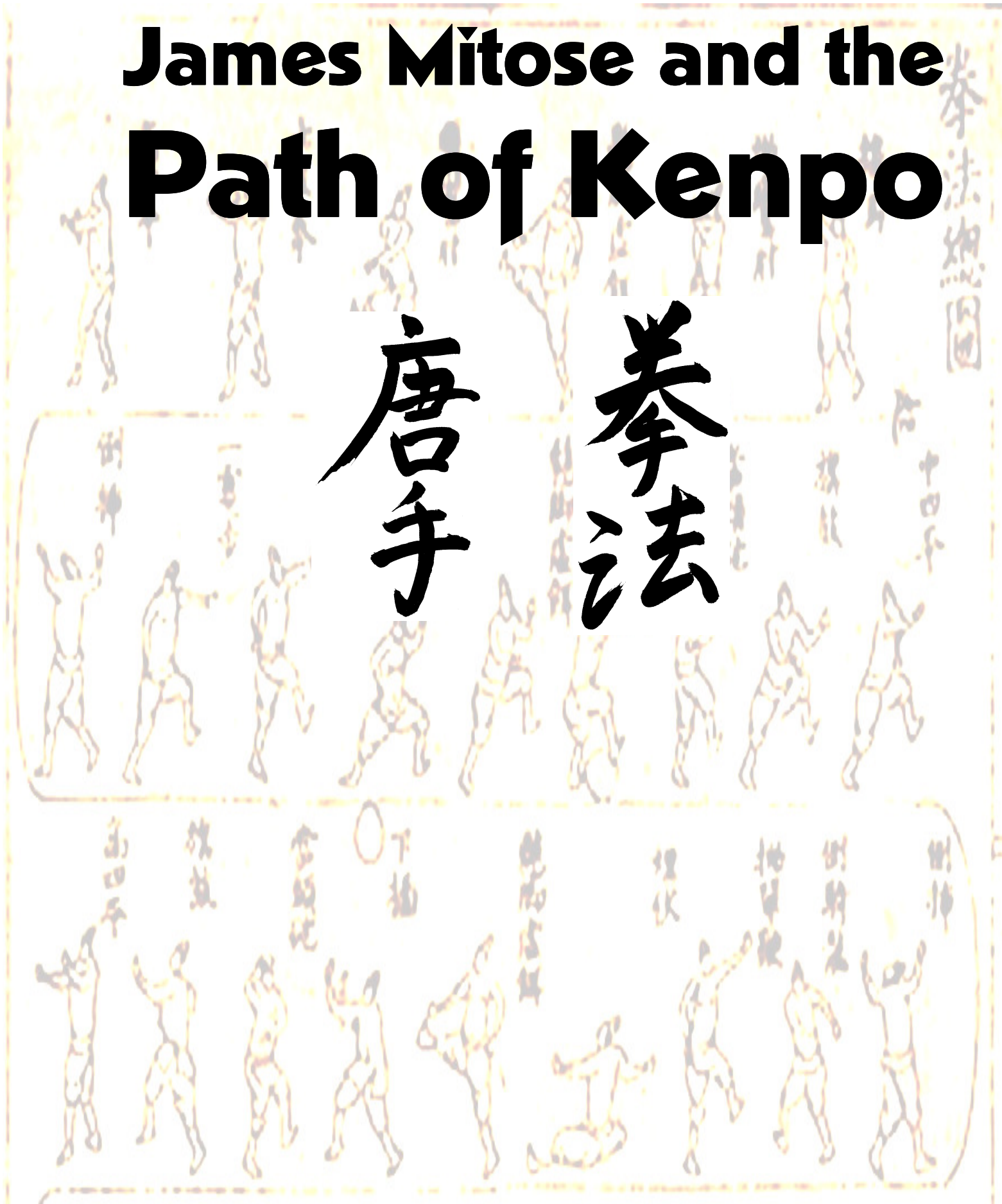


James Mitose and the Path of Kenpo

唐手 拳法



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DEDICATION

This Book is dedicated to all who follow the path of Kenpo, but I'd like to say a special thanks to Lou Angel who inspired me to become a martial artist; to Al & Jim Tracy, who taught me to be a professional and how to fill my rice bowl; to Joe Lewis who taught me the art of sparring and made me a better black belt and to my wife, LeAnn who has tirelessly helped me to organize and refine White Tiger Kenpo.

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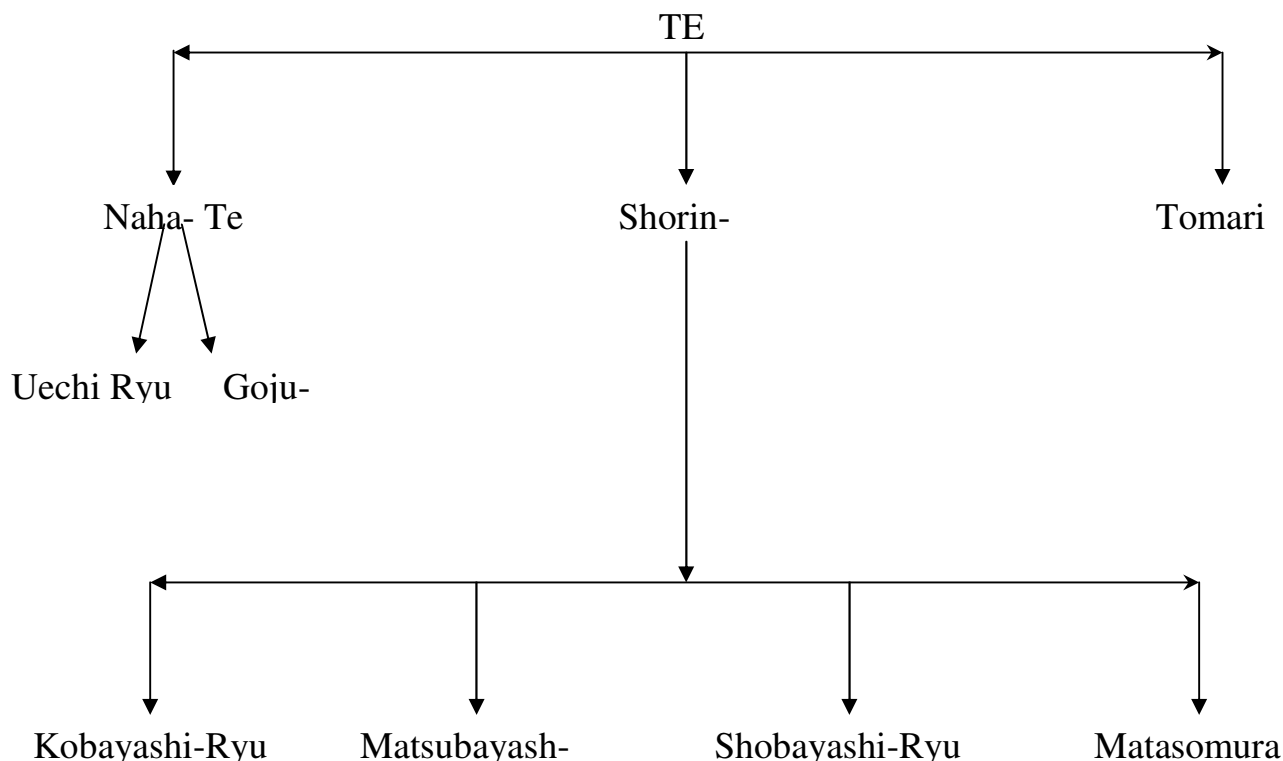
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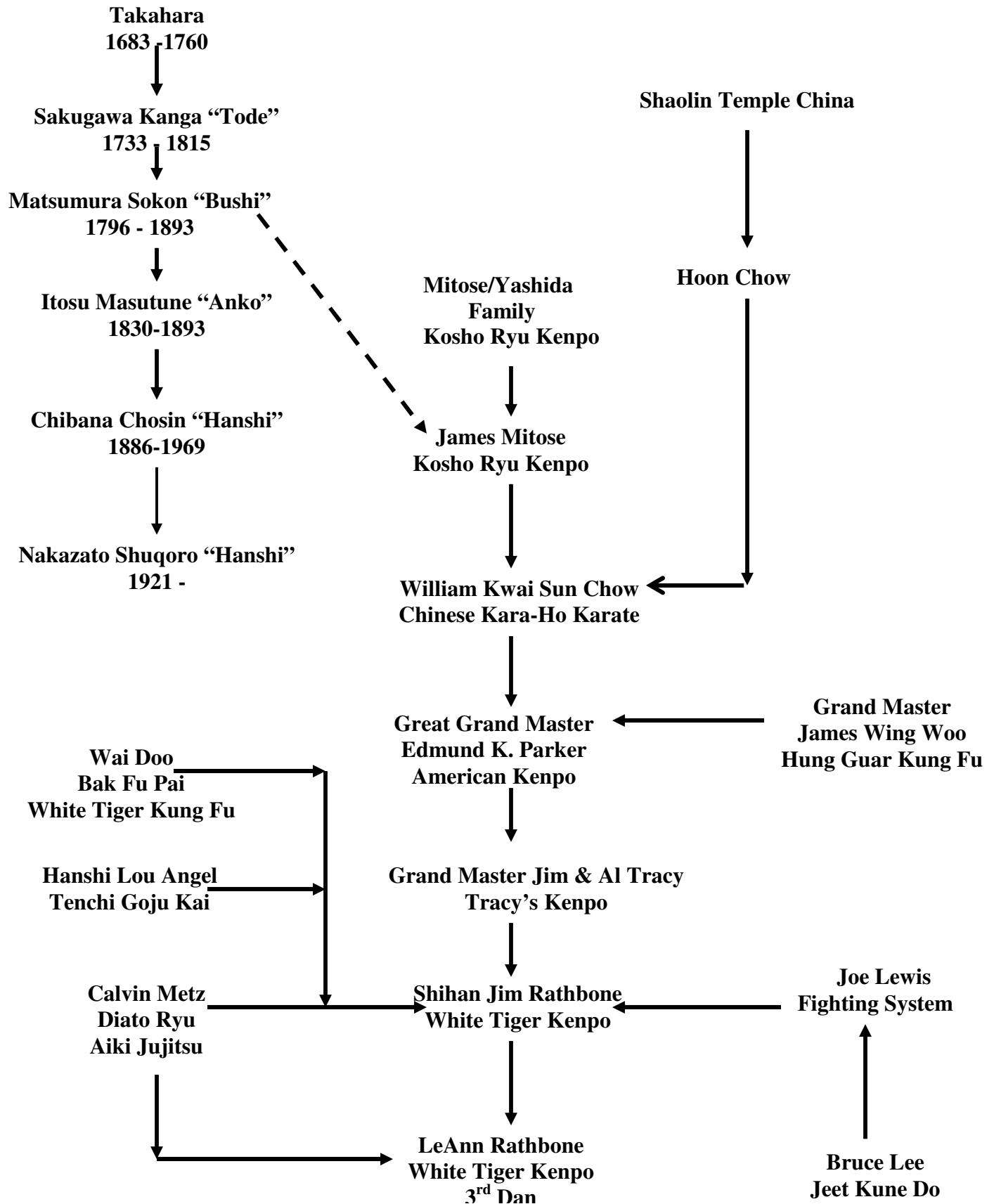
Introduction

James Mitose and the Path of Kenpo

In this book I have endeavored to follow the path of knowledge followed from the ancients to modern practitioners of Kenpo. Some of these paths are clear and some not so clear. I will present what is known and some speculations. Many of the early paths of Kenpo lack complete detail, so I have tried to follow the knowledge path to fill in the missing parts. In some areas there are many opinions as to what is the “true” path, so again I followed the knowledge, not the hearsay.

I have studied the martial arts for more than 40 years, many styles of martial theory from many schools and Instructors. I will try not to opinionate too much, but only provide some guidance down this path of Kenpo. There is little published information from the earliest periods of Kenpo; in many instances this knowledge is only available from oral histories passed down from Sensei to Student. So there are gaps in the path that will never be known. I have researched this information both in the United States (Hawaii) and Japan, but many records, (such as school attendance records from the 1930 and 1930 time just no longer exist). There were several established public education programs including grade and middle schools in Hawaii of that date. I also searched census data bases for Hawaii but records there are also incomplete but do include Mitose’s father in the 1920 census. The 1930 census do not list any Mitose family. I had friends in Japan search for information. I also interviewed my Japanese friends and added insights and information from their own knowledge of Japanese society of today and the times of their parents.





Hoon Chow
SHOALIN KUNG FU

William Kwai Sun Chow
KARAO KEMPO KARATE

James Masayoshi Mitose
KOSHU RYUJEMPO

Thomas Young
Kosho Ryu Kempo
Simon Eli
Kosho Ryu Kempo
Harold Latarang
Kajukempu**
Jim Keane
Kasne-cho Kempo**

Edmund Parker
American Kempo**

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Trio Tullosega
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Tracy's Kempo**
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Rau Gulererz
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Chapter 1

Historical Background of the Martial Arts

For centuries feudal Japan was locked into bloody power struggles for the control of land, specifically rice production land. Throughout Japan's history Emperors ruled while Shoguns and Japanese warlords lead well trained armies against one another. Only after the country was united under Toyotomi Hideyoshi in 1590 did a relative peace come to Japan.

Thereafter, military dictators or Shoguns ruled Japan and adopted an isolationist policy, keeping foreigners out. In 1853 the west forced the beginning of trade relations and the modernization of Japan. In 1868 the Meiji restoration was begun and a country with a feudal society was transformed into an international industrialized nation in only half a century.

By 1931, Japan had adopted imperialistic expansion policies, which because of opposition by the US government, forced the nation into the initiation of World War II in Asia. After the war, Japan rebuilt itself and become a major world economic power by using martial tactics applied to business. At the end of the nineteenth century, the ancient samurai martial disciplines of bujutsu took on a new philosophical outlook called "do" or the way.

Japan's martial arts then began to spread to western cultures. The emphasis of the ancient martial arts was now changed to self-perfection, character development and spirituality. The art of Jujitsu, Karate and Kempo which were forged during centuries of warfare became formalized in the sixteenth and seventeenth centuries and the various styles were created. Jujitsu, which almost completely died out in Japan has now risen again in popularity in Japan and world wide.

Jujitsu is Japan's major art of unarmed combat. It can be traced back over 2,000 years to Japan's ancient past. The term Jujitsu (also Jujutsu) is composed of two Japanese characters, Ju meaning gentle or yielding and Jitsu meaning art or technique. It has been noted that Jujitsu developed in response to the scenario in which an unarmed man defended himself against weapons. The idea behind this theory being that weapons such as swords and spears were developed first and that Jujitsu was developed later. Additionally, the classical warrior of Japan was clad entirely in armor. This made the use of atemi or striking techniques with bare hands and feet ineffective.

Therefore, it is only natural that the samurai or Bushi used his sword as his primary weapon [at long range] and that close quarter individual combat was characterized by Kumiuchi or grappling methods. Jujitsu then was originally a secondary system of defense used only after the classical warrior made use of his weapons and then closed with opponent.

Only in the modern era, as the frequency of warfare on the field of battle declined, did ryu, (school or style) specialize solely in empty-hand tactics and de-emphasize the use of weapons as a primary combative resource. Ju Jitsu, as an art of Japanese unarmed combat, developed from many sources within Japan. It also absorbed techniques, which found their way to Japan from other Asian countries, mainly China. Chinese Shaolin fighting techniques, especially atemi or striking techniques were incorporated into Ju Jitsu.
