

SMAA JOURNAL



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ANNOUNCEMENTS

2011 DUES REMINDER

SMAA dues should have been paid on the first of January, 2011. Please make a point of sending your payment to our Michigan headquarters on or before this date. Prompt payment helps the SMAA to run smoothly, and it reduces the amount of labor and cost associated with sending late dues notices.

DONATIONS & TAX DEDUCTIONS

The SMAA is a federally tax-exempt, nonprofit corporation. Though your dues are not tax deductible, donations other than dues that you may care to make are tax deductible. Send your donations, in the form of a check or money order (made out to SMAA), to our headquarters in Michigan. We'll send you a letter back acknowledging your contribution, which you can then use for tax purposes. We hope you'll support the SMAA in our goal to preserve and promote traditional budo and koryu bujutsu.

E-MAIL FOR ELECTRONIC *SMAA JOURNAL*

Please make sure we have your correct e-mail address. Without this address, we can't e-mail you the *SMAA Journal*, and you won't be able to receive our periodic *SMAA E-mail Updates*.

Do you have a new e-mail address? Have you sent it to hedavey@aol.com? If not, we also won't be able to send you SMAA publications, so please be sure to let us know if your e-mail address changes.

OBJECTIVES OF THE SMAA

1. To promote and aid in the growth of Japan's traditional arts and ways.
2. To assist the public in achieving spiritual growth and physical development through budo/bujutsu.
3. To further friendship and understanding between Asian and Western martial artists.
4. To establish goodwill and harmony among martial artists of various systems.
5. To offer Western martial artists access to legitimate budo/bujutsu organizations and teachers in Japan.
6. To give practitioners of authentic budo/bujutsu recognition for their years of devotion to these arts.

BOARD OF DIRECTORS

- Karl Scott Sensei
- Nicklaus Suino Sensei
- H. E. Davey Sensei

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修道館武道会

ONLINE PAYMENTS!

We've have a feature on www.smaa-hq.com that will allow you to pay for your annual dues and/or promotions using PayPal or a major credit card. It's fast, safe, and secure. Give it a try, and let us know what you think. And thank Nicklaus Suino Sensei and Don Prior Sensei for making online payments a reality.

SMAA PATCHES

The SMAA HQ is selling official SMAA patches for your gi. They're great looking patches that embody the spirit and honor instilled in members of our group. They won't fade or bleed when you bleach them, and yet we've been able to keep the cost down. Each patch is basically a 3 ½ inch circle featuring our logo below:



Our patches were produced using state of the art digitizing and ultra-modern technology to create an accurate and attractive embroidered emblem. They feature tight stitches, sharp detail, clean lettering, and top quality craftsmanship. There's no jagged stitching, but we've still got plenty of stitches so that the background doesn't show through.

The patch should be worn on the left side of your gi jacket near your heart. SMAA policy mandates only one patch per uniform to maintain the sense of dignity associated with traditional budo.

These new patches are a great way to show your respect and enthusiasm for our group; we hope all of our members will order at least one. **And the best part is the patches are only \$5.00 (US) each!** (E-mail shudokan@smaa-hq.com about special shipping for international orders.)

To order, just send a check or money order made out to "SMAA" to:

SMAA HQ
PO Box 6022
Ann Arbor, MI 48106-6022
USA

SMAA ONLINE STORE

Don't forget that the SMAA has a great online store, where you can purchase official SMAA merchandise.



All proceeds go to support our nonprofit group, and you can find some great deals on shirts, hats, stickers, mouse pads, and a bunch of other fun stuff. Go here to check it out:

<http://www.cafepress.com/shudokan/>

NEW DOJO FOR SUINO SENSEI

Nicklaus Suino Sensei, SMAA General Manager, has an impressive new dojo in Michigan. After several years of remarkably fast growth, he needed more space for his many students of jujutsu, judo, and iaido. Now his Japanese Martial Arts Center has more mats, bigger dressing rooms, and an even better sprung floor. We're still waiting for pictures, but it sounds great!

If you're in Michigan, or planning on visiting, drop by Suino Sensei's new dojo or give him a call at 734-645-6441.

**Japanese Martial Arts Center
3853 Research Park Drive
Ann Arbor, MI 48108
USA**

HELP FOR THE BIRTHPLACE OF BUDO

As most of you know, Japan was recently devastated by a massive earthquake and tsunami, with trauma to nuclear power plants in Fukushima prefecture. A massive amount of damage has been done, thousands of lives were lost, and many people are homeless and suffering. Fukushima was the home of the fearsome Aizu samurai, and aiki-jujutsu is thought to have evolved in the Aizu han, or "clan." And of course, Japan is the birthplace of budo.

Fortunately, all of our SMAA members and officials in Japan seem to be OK. Otsuka Yasuyuki Sensei summed up their feelings by telling SMAA members not to worry about his personal safety, but rather, to try to help the Japanese people as a whole.

If koryu bujutsu or modern budo has benefited you in your life, we hope you will give back to the Japanese people in their time of need. Many organizations around the world are working to

provide relief efforts for Japan, and your donations can help. If you're not sure which group to donate to, please consider the Red Cross at <http://www.redcross.org/>. Your charitable donation will be tax deductible in the U.S.

ART OF THE JAPANESE SWORD

The Japanese sword ... prized as much for its exceptional beauty as for its deadly cutting ability. It has endured for a thousand years as the pinnacle of Japanese culture. Now you can enter a world rarely seen by outsiders, and experience the true story of the Art of the Japanese Sword. The story is told in the swordsmiths own words, separating the myth from the fact, and following the swordsmiths dream of creating a masterpiece beginning with the quest of making an ancient steel to forging a blade equal to those of the Kamakura, a medieval period that produced the greatest swords in history.

For the martial artist the Japanese sword is a precise cutting weapon and symbol of the samurai. For the collector, it is an art form whose beauty is derived from its deadly function to cut. As our story of the Japanese sword unfolds, we bring together all the artists and craftsmen whose skills



*Art of the Japanese
Sword: Filmed by Jon
Braeley in association
with Paul Martin*



*Paul Martin, SMAA
Senior Advisor*

turn it into both a modern work of art and a window into the past. Packed with never before seen footage, filmed throughout Japan with the very best swordsmiths and craftsmen who are the absolute masters of their art ... the art of the Japanese sword filmed by Jon Braeley in association with Paul Martin. Paul Martin, SMAA member and a leading Japanese sword expert, was given unrestricted access to film inside the forges, workshops and Shinto shrines and museums. Featuring Japan's top swordsmiths: Kawachi Kunihiro, Matsuda Tsuguyasu and Manabe Sumihira and many more.

Price \$24.95 + \$3.99 p+p. All regions, 85 mins long. Available from www.thejapanesesword.com

SENNIN FOUNDATION CELEBRATES 30 YEARS

H. E. Davey's Sennin Foundation Center for Japanese Cultural Arts will celebrate 30 years of continuous operation this year. The dojo of the *SMAA Journal* editor offers instruction in traditional Japanese systems of yoga and meditation, healing arts, fine arts, and martial arts. It is located in Albany, California, right across the bay from San Francisco. Small groups of students are taught in a traditional Japanese atmosphere, where children and adults of all ages and nationalities practice together in a spirit of friendship and cooperation.

You can visit the dojo website at www.senninfoundation.com.

Be sure to become a follower of the Sennin Foundation Facebook page as well for cool videos and interesting information about Japanese cultural and martial arts:

www.facebook.com/SenninFoundation.

You might also enjoy the Sennin Foundation Blog at <http://senninfoundation.blogspot.com/>.

KEVIN HEARD RECEIVES SIXTH DAN

Kevin Heard Sensei, a member of the SMAA Board of Advisors, was recently approved by the SMAA Jujutsu Division for promotion to rokudan. This makes him one of the highest ranking jujutsu teachers in our association.

A San Francisco Bay Area native, Heard Sensei has been studying Japanese cultural and martial arts for nearly 30 years. He holds teaching licenses in Shin-shin-toitsu-do, a form of Japanese yoga, as well as related healing arts. He also holds the rank of menkyo chudan (a traditional teaching license



Kevin Heard Sensei

roughly equivalent to fourth through sixth dan in modern ranking systems) in Saigo Ryu martial arts.

He has also received rank and teaching licenses from the Nihon Jujutsu and Kobudo divisions of the Kokusai Budoin, an elite international martial arts federation headquartered in Tokyo. He has demonstrated aiki-jujutsu several times at the Kokusai Budoin Sogo Budo Taikai, held annually in Tokyo. He was, moreover, a featured instructor at the first SMAA Seminar & Conference ever held, and he has taught at SMAA events in Michigan as well.

Mr. Heard earned bachelor's and master's degrees from the University of California at Berkeley. After working in the software development industry, he returned to the University to become Director of Computing and Information Services for UCB's [School of Information](#). His professional interests include UNIX/Linux system administration, building information systems based on open standards, open source software, and privacy and security in the digital age. He is co-author of *Mastering Netscape SuiteSpot 3 Servers* (Sybex).

The SMAA Directors and Advisors congratulate Heard Sensei for attaining this high rank.

BRIANA CAMPBELL: SMAA MEMBER AND JUDO CHAMPION

Congratulations to Briana Campbell, a young American member of the SMAA, who recently won a silver medal in judo competition at the Jita Kyohei International Cup in Lima, Peru! Junior judoists, from all over the USA, formed a team that went to Peru at the end of 2010, and Ms. Campbell was a member of this elite squad. The U.S. team won 9 medals at this important tournament, which had over 450 competitors from various nations.

Jita Kyohei means "Mutual Welfare and Benefit." It is one of the maxims of Kano Jigoro Sensei, judo's founder. Kodokan judo, meaning "gentle and

pliable way," is a modern Japanese martial art and sport, which originated in the late nineteenth century. Its prominent feature is its competitive aspect, where the objective is to throw the opponent, immobilize the opponent with a grappling technique, or cause the opponent to submit via locking the elbow or a choke hold. Strikes (with the hands and feet)—as well as weapon defenses—are included, but only in prearranged forms (kata), and they are illegal in competition. Traditional judo, as advocated by the SMAA, encompasses all of these elements, along with a study of judo's spiritual basis and its philosophical application to life. Although the SMAA stresses judo as a traditional martial art, members of the SMAA Judo Division are free to compete, and many members are top judo athletes. Ms. Campbell, for example, is also a 2010 Junior U.S. Open bronze medalist in judo.

Several members of our association donated money to help send Briana Campbell to Peru. Thanks to everyone that helped out.

PAUL MARTIN SENSEI HAS BEEN APPOINTED TO THE SMAA BOARD OF ADVISORS

Paul Martin Sensei is a Japanese sword specialist. A native of England, he lived in Japan for many years, where he studied kendo, iaido, and several forms



Paul Martin Sensei

of ancient swordsmanship, including Ono Ha Itto Ryu. But his main area of speciality is the study, history, and appraisal of the Japanese sword as an art object. He is one of the world's foremost scholars of the Japanese sword, and we're honored to have him as an SMAA member.

Martin Sensei has studied under top sword appraisal experts, sword smiths, and sword restorers in Japan for numerous years, and this is to say little of his budo background. He maintains a fascinating website www.thejapanesesword.com and he is the author of *The Japanese Sword Guide to Nyusatsu Kantei*, which can be purchased at his site. He has been featured on the BBC, BBC Radio 4, the History Channel, Los Angeles JATV, and Japan's NHK TV. He has been interviewed in *Tokyo Metropolis Magazine*, *The Daily Yomiuri* newspaper, and *Asahi Weekly* in Japan. You can see video of many of these interviews at the site above.

Martin Sensei will be contributing articles for the *SMAA Journal* about the Japanese sword as an art object, its valuation and appraisal, and its history. He provides a unique perspective on the sword and budo, as he is both a martial artist and a sword scholar.

SMAA EUROPE SEMINAR WITH SUZUKI KUNIO SENSEI

Great news! John Evans Sensei, SMAA Senior Advisor, will host an official SMAA Europe Seminar in London this summer. The featured instructor will be Suzuki Kunio Sensei, Hanshi and eighth dan in Nakamura Ryu swordsmanship. Suzuki Sensei is one of the highest ranking martial artists in Japan, if not the world, and he is a direct student of the founder of Nakamura Ryu. He is also a member of the elite SMAA Board of Advisors and one of several SMAA officials living in Japan. This is the first time Suzuki Sensei will teach at an SMAA event.



Suzuki Sensei demonstrating tameshigiri

SMAA members will receive a 10% discount on this two day August event. Attendance is limited, so get your registration form and fee in early. Don't miss your chance to study the art of the samurai sword with one of the top teachers in the SMAA. Here's all you need to get started:

SMAA Europe Seminar

Subject: Nakamura Ryu battodo

Teacher: Suzuki Kunio Sensei, Hanshi/eighth dan

Dates & Times: 20th /21st August, 10am –5pm (both days)

Location: City of London Academy, Islington

Prebend Street, Islington London, N1 8PQ

Cost: £120 (including test cutting materials).

Contact: E-mail John Evans Sensei at info@battodofudokan.co.uk for registration materials.

JAPANESE MARTIAL ARTS – THE SPIRITUAL DIMENSION

By H. E. Davey

Japanese martial and cultural arts have been growing in popularity around the world for decades. In the West, many people practice flower arrangement, bonsai, tea ceremony, shiatsu, and budo. Despite their wide popularity, however, Japanese arts are often misunderstood and distorted in the West. There is consequently a real need for literature and instruction that goes beyond the typical examination of the history and outward techniques of a single art form and that also exposes the lesser-known arts. What is most needed is information about what these arts are, where they came from, and how Westerners can successfully engage in them. Such accurate information is unfortunately rarer than you might expect. Writings that explore the more esoteric but immensely important aspects of these arts are rarer still. What are the underlying aesthetics of the Japanese martial arts? Some arts are touted as effective forms of “moving meditation,” but how exactly do they function in this manner? What about the often-mentioned but usually unexplained “spiritual dimensions” in the Japanese martial arts?

These esoteric aspects not only are inseparable from the technical and physical parts of practice, but they are also the elements of these arts that are most universal and applicable to the daily lives of practitioners. The lack of information about these universal principles masks the fact that, at their deepest levels, such arts as tea ceremony (chado), flower arrangement (kado), calligraphy (shodo), and martial arts (budo) are closely related. Studying with a knowledgeable instructor, like teachers certified by the SMAA, can reveal important and little understood aspects of these disciplines.

HARMONY OF MIND AND BODY

Despite outward differences, most Japanese arts share certain aesthetics; and more importantly,

they demand the acquisition of related positive character traits for their successful performance. Notice that many of the names for these arts end in the Japanese word Do. Do means “the Way,” and its use in these names indicates that an activity has surpassed its utilitarian purpose and has been elevated to the level of art, that its students are practicing it as a Way of life. In sum, a Do is an art that allows us to understand the ultimate nature of the whole of life by closely examining ourselves through a singular activity of life: to arrive at the universal through studying the particular.

Many artistic principles and mental states are universal to all Japanese Ways. One of the most meaningful and fundamental is the concept of mind and body coordination. Although few of us are required to use a calligraphy brush, Japanese sword, or tea ceremony utensils in daily life, learning how to use them skillfully can enhance our mental and physical health. Moreover, skill in these arts comes from integrating the mind and body. The important relationship between the mind and body and how to achieve mind-body harmony is a principal theme of most traditional Japanese martial arts (if they are taught correctly).

In Japanese calligraphy, teachers speak of a “unity of mind and brush” and declare that “if the mind is correct, the brush is correct.” In Japanese swordsmanship (kenjutsu), it’s customary to speak of a unity of mind, body, and sword. Mind and body coordination can be thought of as self-harmony. This integration is necessarily one of the mind and body in action, a central element for mastering any classical Japanese Way.

Practicing one of the Ways can lead to an understanding of the art of living life itself. Yet the teacher or book that can effectively demonstrate how the study of calligraphy or martial arts can lead to spiritual understanding is rare; most simply

pay lip service to showing the Way but fail to really offer clear explanations and effective techniques. It is commonly assumed that just throwing an opponent or manipulating a brush will somehow magically produce insight. Mere action will not lead to insight.

STUDYING BUDO FOR SPIRITUAL GROWTH

In fact, it's the manner in which we approach the Ways that determines what we learn from them. I've spent the majority of my life studying various Japanese arts, and speaking as someone who was once an excruciatingly shy, overweight, uncoordinated, and severely asthmatic child, I can confirm they offer a tremendous potential for self-transformation. The deliberate, conscious practice of Japanese Do forms *can* result in the cultivation of the mind and body. But they only provide that potential; they don't guarantee it.

In order to fruitfully approach the martial arts, tea ceremony, Japanese dance, or other arts as meditative acts, it's important to see exactly how they can lead to understanding. Many people arrange flowers, make tea, or practice the martial arts without any sudden insights into the nature of living taking place. To avoid this, look for teachers and books that straightforwardly explain principles and practices that will allow you to directly experience these arts as meditation. It doesn't just happen by magic or by osmosis.

It's also important to keep in mind that cultural props like traditional dress and bowing are not inherently spiritual. Simply wearing a gi or bowing does not express a meditative nature; it is the manner in which you bow, for example, and the invisible spirit of your practice that makes a Do a Way. This spirit and its importance is another topic a well-informed instructor of classic Japanese martial arts should be capable of clearly explaining. It behooves you to search for that kind of teacher, and we have quite a few instructors like this in the SMAA. This is yet another reason to attend and

support SMAA Seminars.

LEADERS AND FOLLOWERS

Although all who teach and write about the Japanese martial arts are themselves students of their disciplines, it's important to share the knowledge and insights one has gained for the benefit of others, and that has motivated me to write this article. At the same time, while I want to share with readers my experiences and thoughts concerning martial arts, it would be a mistake if others view me as a spiritual authority or martial arts expert.

To look to another for the truth is to bypass the Way of the universe that's right before our eyes. It is trying to see through the eyes of another and thus fated to result in delusion: the follower thinks she or he has seen the truth—whereas it is at best only a reflection of it—and the leader figures he or she must be doing something right because of the worshipful demeanor of the followers. The connection between such leaders and followers is, unfortunately, shared delusion. Still, many opt for following others, because looking for the truth invariably involves a leap into the unknown. And it's a leap we each must make by ourselves.

I've been lucky enough to have had several books published over the years, and all of my works deal with meditation and spirituality in a Japanese context. Nevertheless, in these books I've tried to avoid telling readers *what to do*. Instead, I hoped to offer readers a means to discover for themselves *how to do it*. It's not my place, or anyone else's for that matter, to tell you how to live, and although I write about spiritual and meditative arts, I'm not qualified to be anyone's "spiritual master." I doubt if anyone is so qualified.

In short, we are each responsible for our own spiritual progress. While a skilled and knowledgeable sensei is a must, don't expect this person to simply give you spiritual awareness. It

can't be done.

Along the same lines, although the Japanese martial arts do have profound spiritual dimensions, and while a real dojo is more than merely a school, a dojo should not be run like a religious cult. Nor should a sensei expect to be treated like the leaders of such cults. Walk away from anyone and any dojo that has these trappings. The worship of one's sensei isn't needed for spiritual growth via martial arts.

A LIFELONG PATH

To dabble in the martial arts is relatively simple and easy—just pick a school nearby, one that isn't too expensive, and take some classes. If you don't like it, drop out.

However, approaching a genuine dojo and a real sensei, a person and a place that can create an environment that will help you discover the spiritual aspects of martial arts training, training that will benefit your daily life . . . well, that's a bit different.

First, you need to know what to expect if you undertake the study of a classical martial or cultural art. The number of people practicing flower arrangement, tea ceremony, ink painting, martial arts, and similar endeavors outside of Japan is vast. Unfortunately, so is the failure rate.

Considering the relatively large turnover of Western students, looking into how to study a

THE GAINING OF WISDOM

By Wayne Muromoto

One of the notions that many people have is that martial arts masters are wise in the ways of the world. The appeal of the original "Karate Kid" movies, starring the late Pat Noriyuki Morita, or the "Kung Fu" series starring David Carradine lay partly

Japanese martial art and combat "culture shock" is something you need to consider. SMAA Senior Advisor Dave Lowry has written a number of fine books that would be useful to someone contemplating the study of Japanese martial arts as more than mere recreation. Nicklaus Suino Sensei's *Budo Mind and Body* is another book to check out, along with Stephen Fabian Sensei's *Clearing Away Clouds: Nine Lessons for Life from the Martial Arts*. Books by these SMAA leaders, and the works of other experienced authors, can give you useful information about how to find a sensei that can help you accomplish more than learning a few falls and throws. Check out their books to learn more about what a traditional teacher will expect from you and how to successfully negotiate the hurdles faced by newcomers to authentic Japanese martial arts.

Such research will help you to practice martial arts as a lifelong endeavor, which is an essential component for approaching these disciplines as shugyo—a form of spiritual training. The spirituality of all the classical Japanese art forms—from flower arrangement to budo—reveals itself through an ongoing process of practice that lasts a lifetime. It is a process that cannot be revealed in a short article, but it offers sincere students something immensely valuable, something that can transform their lives and benefit the lives of people around them.

in the fact that the martial arts teachers could not only kick butt, but they also dispensed wisdom as they kicked butt. (I can't say what the "new" "Karate Kid" movie was like with Jackie Chan, since it came and went without me seeing it, but I suppose it

uses the same formula of wimpy kid meets wise old martial arts master...I do miss the corny campiness of the Cobra Kai, though!)

That's a nice positive stereotype, but not always true, unfortunately. And it is one we have to guard against as martial arts students looking for good instruction. Budo sensei are not necessarily good personal role models, those movies notwithstanding.

The basic concern of most martial arts training is becoming technically proficient in one's art style. Of course, in budo it is hoped that by adhering to this long and arduous regime of physical and mental self-discipline, one's spirit also is polished and refined as a matter of course.

That happens, I have discovered, only if the martial artist lets it happen.

To be sure, I've encountered amazing teachers who have served as examples to me of what it means to be the best gentlemen (and women) in the world. No matter their professional careers outside the dojo, they were decent, law-abiding citizens who offered knowledge and served as examples to us younger students for what it meant to be a contributing adult to society.

As a youngster, my judo teachers were blue-collar workers: auto mechanics, sugar plantation workers, the like. But they were family men, albeit rough around the edges, who served as examples of responsibility and public service. As I moved on to other martial arts, I always ended up with other teachers who were not only superlative in their martial arts, but also were successful adults in their personal and professional lives. In comparison, I find I fall short of many of their standards, but not through lack of trying.

You would think, therefore, that the stereotype is therefore true?

Not necessarily. For every mature, wise and knowledgeable teacher, I've also encountered so-called teachers who were shysters, loudmouths, arrogant abusers, sycophants and egotists. I've read of a local teacher put in jail for making side money trying to shake down people for a loan shark. A tae kwon do teacher is serving time here for killing a teenager in a fight in a fast food restaurant parking lot because the boy supposedly didn't look at him with "respect." Another teacher who had a string of martial arts schools with lots of young students had to serve time because he got caught dealing drugs.

And being Asian is no barrier to being a jerk. Ah yes, he may look like Master Po but may be just as devious as a Bernie Madoff.

I looked upon my iai sensei in Kyoto with deep respect and affection. After I left Japan, we continued to write and correspond in between my visits back. He answered my questions about the history, theory and techniques of iai, and encouraged me to dig further, to study the philosophy and spirituality behind the budo. To him, a person's nationality was no barrier to budo training, even though he had suffered through a Manchurian prisoner of war camp under the Russian Communists before he returned to Japan at the end of World War II. As long as you were serious about training, he would teach you.

However, when he passed away, I was told that I was no longer welcome to train at the main dojo. One of my Japanese sempai was oblique as to the reason why, and I didn't find out until I encountered several other people in the same situation that I discovered the real answer. The sensei who took over the organization hated anyone who wasn't a native Japanese, myself included. He did everything possible to push out "gaijin" from the organization and he harangued and yelled at any teacher who allowed us to pollute the main dojo. Some teachers left the organization because of that. Others allowed foreigners to study

in their own personal dojo without telling this person. One person said he had even seen this teacher physically abuse women and children, hitting them and slapping them in kendo practice, which illustrates a pattern of bad behavior that belongs to the nether regions of current budo training.

In addition, as soon as my sensei passed away, the sharks circled. A top student went to my sensei's widow and literally "ripped off" (as one sempai told me, incredulously) all the iai DVDs, videotapes and books in my sensei's library for his own self, before the widow knew what was going on. The widow now doesn't want anything to do with the iai group. Could you blame her?

The really sad thing is, when I discovered the situation, I wasn't terribly surprised. By now, I've come to expect such disappointments in the budo

world. It's a world of humans, after all, and humans, even in budo, are often flawed and full of human foibles.

That is why, if you find a good teacher, one who is not only technically proficient but also a decent human being, you stay with him/her. They are not the norm, just as excellence is not the norm in any endeavor. But in such a short lifetime, why NOT seek excellence? Anything less wouldn't be worth it.

About the Author: Wayne Muromoto lives in Hawaii, and he's been a member of the SMAA for many years. He holds the ranks of Shihan/sixth dan from the SMAA Jujutsu Division, and he's a member of the elite SMAA Board of Advisors. Check out his blog *The Classic Budoka* at:

<http://classicbudoka.wordpress.com/>.

POWER OF THE POSITIVE

By Nicklaus Suino

In our martial arts training lives, whether we study aikido, karate, kendo, or some other martial art, we must learn to use the power of the positive. This means that whenever there is a choice about how to act, we should choose the positive action: when teaching, when preparing to demonstrate or compete, and when communicating with others in the dojo.

TEACHING

Studies of neuro-linguistic programming (NLP) have shown that the subconscious mind absorbs information however it is presented. Thus, if a teacher says "don't do it this way," the student may remember the error better than the correct method. However, if a teacher says "do it this way," and demonstrates the correct method, chances are good that the student will remember the proper way to do the technique, whether the technique is found in jujutsu (jujitsu), judo, or iaido.

This doesn't mean that a teacher should never point out student errors. It does suggest, however, that advice should be presented in positive terms whenever possible. This approach will help to maximize the student's exposure to correct examples, and make the whole experience of learning martial arts more enjoyable.

PREPARING FOR DEMONSTRATIONS OR TOURNAMENTS

Adrenaline is one of the biggest obstacles to success in demonstrations, tournaments, or tests. Overcome by nerves, many of us begin to focus more on what not to do than on what we should do. Once the mind starts repeating "don't screw up, don't screw up," the most prominent mental image we end up with is one of screwing up.

A better approach is to mentally rehearse the performance, visualizing ourselves executing each

technique correctly, and imagining the satisfied feeling we will have once the routine is completed. Having mentally rehearsed our performance successfully many times before actually stepping onto the mat, we are much more likely to do well.

COMMUNICATING WITH OTHERS

Our dojo in Ann Arbor is a place of learning, not a place of perfection. Because we are learning the martial arts, we have to make ourselves vulnerable. Encouragement, therefore, is the order of the day. It is not necessary to speak falsely in order to encourage others, however. The truth is that every student who puts forth effort is worthy of praise, and an alert instructor or fellow student can always

spot opportunities for praise.

"**Kengaku**" means "visual study" in Japanese. It has a two aspects: (1) to spot mistakes made by others in order to avoid them; and (2) to spot the areas where others excel, and to try to emulate them. The second aspect has unlimited potential to make us better!

About the Author: Nicklaus Suino Sensei is the author of several excellent budo books, the Director of the SMAA Judo Division, and the Co-director of the SMAA Iaido Division. He studied for several years in Japan under top teachers, and he's one of the founding members of the SMAA.

WHAT IS JUJUTSU?

By H. E. Davey

Although accounts of jujutsu history differ, to a degree, depending on which authority one consults, it is essential to be discriminating about what one chooses to believe. Since few leading jujutsu specialists (recognized as such by any martial arts association in Japan) have written English language books, it comes as no shock that many Westerners have a tremendous number of misconceptions regarding jujutsu's origins. On the other hand, a number of books and magazine articles have been written about the subject and its history by Westerners claiming to be instructors of an art that is only taught in Japan on a comparatively limited basis. (Few of these writers, to my knowledge, have received high ranking from a recognized Japanese jujutsu group. Actually, many cannot even point to membership and authorization from *any* Japanese koryu bujutsu or budo association.) At present, the majority of accurate research material, available in English, stems from only a handful of Americans and Europeans.

Some of jujutsu's first pioneering historical efforts

can be credited to Donn Draeger Sensei and his landmark 1970s books. More recently, Wayne Muromoto, who studied koryu bujutsu ("ancient martial arts") and budo in Japan, and who is one of very few people in the U.S. to be teaching 450-year-old Takeuchi Ryu (Bitchu-den) jujutsu, published vital information in his late, great magazine *Furyu*. Plus, Stephen Fabian Sensei, a Director for the SMAA Jujutsu Division, has written of his experiences practicing Hontai Yoshin Ryu jujutsu in Japan in his book *Clearing Away Clouds*. Since, with few exceptions, authentic jujutsu is rarely taught in the U.S. in particular, and Western countries in general, it is not surprising that nearly all legitimate instructors and historians have strong ties to Japan. At this stage in jujutsu's Western history, the public should be suspicious of jujutsu teachers that cannot show direct ties to Japan.

JUJUTSU ORIGINS

To understand jujutsu, as one might expect, it is necessary to grasp the nature and roots of authentic Nihon jujutsu ("Japanese jujutsu"). While many Americans and Europeans have heard of



Wayne Muromoto (right), SMAA jujutsu sixth dan and Senior Advisor, teaching Takeuchi Ryu jujutsu

jujutsu, it is actually one of the most misunderstood martial arts.

Within many forms of classical bujutsu, the study of weaponry (especially the sword) was of primary importance, just as it is for modern-day soldiers. However, a number of ryu (“martial systems”) also included the practice of empty-handed grappling techniques, which were never totally divorced from the ryu's weapons techniques. In a 1976 lecture at the University of Hawaii, Draeger Sensei explained:

Jujutsu is a generic name. It only gives you a general idea. The word did not develop prior to the Edo era, that is 1600 plus. There is no evidence of it. Jujutsu [the word--not the art itself] is largely the development of a non-professional, an average person, who doesn't quite know what he sees, and he needs a name to identify it. (1)

In earlier times, the various classical ryu commonly referred to their predominantly unarmed grappling methods as yoroi kumi uchi, kumi uchi, kogusoku, koshi-no-mawari, yawara-gi, yawara-gei, hakuda, shubaku, kempo, taijutsu, wajutsu, and torite. Nevertheless, just as each of the classical ryu represents distinct entities, with often markedly different characteristics, each of these various names delineates a unique and particular form of

combat, which Draeger Sensei also noted in Hawaii:

. . . Though it is common for even Japanese writers to say, ‘Jujutsu had many older names.’ And list them as all the same. The truth is they have very different characteristics. For example, in kogusoku, you work in a minimal type of armor. Very light, almost like a heavy mail shirt, with long sleeves. You use weapons in all of these arts. They are not unarmed. That is another mistake.

Koshi-no-mawari depends on a short sword, a kodachi, and a length of rope. It gets its name from the fact that the rope goes around the waist to support the blade, like a belt; until you need one or both of them. ‘Around the loins’ – koshi-no-mawari.

Taijutsu is a type of ‘throw-the-man-down’ grappling. You just let him go, and hope he breaks his neck. No guidance. You don't grapple on the ground. What happens to a taijutsu man if he is pulled down? Heaven only knows. He gets up the best way he can, and hopes for a ‘standing combat.’ (2)

All of these arts were, and in certain cases still are, separate methods with their own flavor. The generic term “jujutsu” developed to give the average civilian an easy way of speaking about a whole variety of related, but still distinct, grappling systems that were perpetuated within the various classical ryu. Predating jujutsu is the word “yawara,” which is a less generic term preferred by many bushi, or “warriors.” (Ju is the Chinese reading of the character for yawara.)

Certain researchers have claimed that as many as 725 systems have been formally documented as being jujutsu ryu. Over time, as Japan entered a more peaceful era, some ryu began to emphasize jujutsu to a greater extent, while new ryu, which had jujutsu as their main emphasis from the time of their inception, were also developed, in many instances by non-bushi or by bushi of lower rank.

This trend increased after the end of Japan's feudal period.

Previously, all grappling systems were subsidiary parts of various classical ryu and were practiced mainly by bushi. However, during the Edo period (after 1600s), both the commoner and the bushi participated in yawara. Of course, the commoner, not being allowed to wear the bushi's long and short swords, concentrated on the more unarmed aspects of jujutsu and was more interested in arts that would relate to self-defense in a civil, as opposed to battlefield or castle context. While many of the koryu continued to be unavailable to commoners, the instructors of certain koryu offshoots were willing to provide civilians with previously unknown knowledge.

TYPES OF JUJUTSU

In general, jujutsu during the Edo period can be said to consist of four common categories:

* *Bushi Yawara* (yawara developed within the koryu



Ohsaki Jun Sensei, SMAA Senior Advisor, has over 50 years of budo training, specializing in Nihon jujutsu.

and used in conjunction with weapons), which took into consideration the fact that the bushi would often be wearing yoroi (“armor”) and facing a similarly clad opponent, both of whom had to be able to fall safely, as well as perform other actions while wearing two swords.

* *Ashigaru Yawara* (yawara developed by ashigaru, “foot soldiers,” who were often less educated, not as well-armed or armored as the bushi, and lower-ranking), which was, as a result, a form of yawara that, unlike bushi yawara, was rarely designed to be used in a castle, made greater use of the powerful bodies (particularly legs) of the ashigaru, and allowed a freedom of movement unavailable to the bushi.

* *Torikata Yawara* (yawara developed by the medieval Japanese police), which permitted a greater freedom of movement because the torikata didn’t need to be concerned with, for example, falling safely while wearing arms and armor, and which emphasized non-lethal (mainly) unarmed techniques as well as arresting methods.

* *Civilian Yawara* (yawara developed by commoners), which was geared toward empty-handed techniques of personal protection that were designed to be used in civilian life.

Most forms of jujutsu which exist today, and which are not smaller sub-sections of a koryu, stem from the last two categories. A fifth possible category of “jujutsu” is that which has been developed mostly by Westerners who have never studied, and in many cases never even seen, an authentic form of jujutsu. Having read, and concluded erroneously, that jujutsu is some sort of goulash of judo, karate-do, and aikido, these individuals have attempted to reconstruct a Japanese cultural art which they never learned. This imitation jujutsu is found in overwhelming numbers outside of Japan (and in Japan in certain cases), and far outnumbers forms of authentic jujutsu.

Evidence of the many misconceptions surrounding jujutsu is the fact that the art is often incorrectly transliterated into English as “jujitsu” or “jiujitsu.” (In fact, even the spell-checker on my computer suggested changing the spelling of jujutsu to “jujitsu.”) Obviously the only correct way to write a Japanese word in English is the way it is done in Japanese, as Draeger Sensei, a man who did a good deal of translation, also noted:

Jujutsu. You will see this spelled, by the way, like this – jujitsu, jiujitsu, jiujujitsu, and so on. This one--jujutsu--is the correct one as far as Romaji, the alphabetical writing [of the Japanese language]. . . . This one--jujitsu--is a mistake,

“Jujitsu” is often seen. That is a dialectical corruption. Not very good. (3)

If just the name is often incorrectly written in the West, it takes little to imagine what other inaccuracies have come up regarding this little understood martial art. An amusing example is cited by author Michael Finn:

The author recalls seeing one school of martial arts, above the entrance of which was displayed a sign ‘safe self-defense and jujitsu.’ Unfortunately, in larger letters above were the Japanese words ‘Joroya Ryu Jujitsu,’ a loose translation of which is “The Brothel School of Perfection”—a misinterpretation that no doubt gave Japanese passers-by cause for a wry smile. (4)

It’s interesting to note that given the number of martial arts that currently exist in Japan, along with the number of Japanese interested in koryu bujutsu or budo, jujutsu is taught in only a small number of schools, and of this small percentage, only a few are teaching ancient forms of the art. Moreover, many of these schools are not open to the public. Given these facts, I’m constantly amazed by the relatively vast number of “jujutsu” schools advertising their services in the U.S. and Europe. Furthermore, having visited Japan quite a few

times, I am convinced as many so-called jujutsu schools exist in California as in the entire country of Japan. Michael Finn has expressed a similar opinion concerning koryu jujutsu:

One aspect worth mentioning concerns the transmission of these traditional styles to the Western world. At the turn of the century many Japanese traveled to Europe and America. They often had some experience of jujutsu styles but adapted the teachings to please Western audiences, and from that point they ceased to be the true form that existed in Japan. The author has witnessed many styles of jujutsu in the West that can be traced back to that period, but few resemble the original styles with the same names that still exist in Japan. (5)

We’re fortunate to have several people in the SMAA teaching authentic forms of Japanese jujutsu. The SMAA is one of very few groups operating outside of Japan that brings together in its jujutsu division people practicing modern and ancient forms of bona fide jujutsu, along with individuals studying Takeuchi Ryu, Saigo Ryu, Hontai Yoshin Ryu, Hakko Ryu, and other systems of Nihon jujutsu.

If you’re researching or studying classical Japanese jujutsu, and you have questions, feel free to submit them to shudokan@smaa-hq.com, and they will be forwarded to leading figures in the SMAA Jujutsu Division.

Notes

(1) Donn F. Draeger, *Donn F. Draeger Monograph Series No. 2*, Kamuela, HI: International Hapology Society, 1992, p. 17.

(2) Ibid.

(3) Ibid.

(4) Michael Finn, *Martial Arts--A Complete Illustrated History*, Woodstock, NY: The Overlook Press, 1988, p. 149.

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(5) Ibid.

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