

SMAA JOURNAL



Shudokan Martial Arts Association • PO Box 6022, Ann Arbor, MI 48106-6022
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ANNOUNCEMENTS

2019 SMAA DUES

Membership fees were due on January 1, 2019. Please be sure to pay your SMAA dues on time. You can either send a check to our headquarters or pay online at <http://www.smaa-hq.com/payments.php>. We accept Visa, MasterCard, and PayPal. This is a quick and safe way to make your annual SMAA membership payment.

We appreciate our members paying dues promptly. It makes life easier for the SMAA staff of volunteers, and it is representative of the type of self-discipline we are cultivating through the study of traditional Japanese martial arts.

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The SMAA is a federally tax-exempt, nonprofit corporation. As such, your donations to our association 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

Please make sure we have your correct e-mail address. Without this address, we can't e-mail you the *SMAA Journal*.

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.

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修道館武道会

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.

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.)

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THE BEST OF THE SMAA JOURNAL CD-ROM

To celebrate its 15th anniversary in 2009, the SMAA created a special CD-ROM that contained a sampling of some of the best stories and articles to appear in the *SMAA Journal* since 1994. We mailed this free of charge to everyone in the SMAA as a way of showing our appreciation to our members.

Although our anniversary has past, it's still not too late to get a copy of this CD-ROM, which is packed with hard to find information about budo and koryu bujutsu. For \$8.95, plus \$3.00 shipping and handling (\$5.00 outside the USA), we'll send you *The Best of the SMAA Journal*.

Send your check or money order to the SMAA HQ. Supplies are limited to the number of CDs remaining.

SMAA YOUTUBE CHANNEL

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Shudokan Martial Arts Association

Want to see some great videos of SMAA teachers, officials, and members? Now you can by visiting our YouTube channel. We're Shudokan1994, because 1994 is the year the SMAA was founded.

To see video of SMAA teachers and members, go to:

https://www.youtube.com/watch?v=gg5NIka6Ge0&list=PLS11_XCH8RkI868tRKZ0fdJFSeFGyNZ0o

To see video of the amazing experts that trained leading SMAA officials and teachers, go to:

https://www.youtube.com/watch?v=zcE7zBhv9Hs&list=PLS11_XCH8RkIV8liNZoXI93WI79BLE1NZ

SUINO SENSEI NEWS

In March of 2019, Nicklaus Suino Sensei returned to Japan with several SMAA members, who are his students. They had a chance to study judo, karate-do, and iaido with world famous experts that Suino Sensei befriended during his years living in Tokyo.

Suino Sensei, SMAA Judo Division rokudan, was able to reunite with Tabata Sensei, one of his Kodokan judo teachers. At 83-years-old, Mr. Tabata still



Suino Sensei and Tabata Sensei

actively trains with students a third his age. He teaches at the Doyo Judo Kai in Yokohama.

The group also visited the Kodokan, the birthplace and international mecca of judo. While there they dropped by the Kodokan museum, which houses the gi of judo's founder, Kano Jigoro Sensei, as well as his Japanese calligraphy and other important artifacts.

Suino Sensei is one of the original members of the SMAA. He studied iaido under Yamaguchi Katsuo Sensei (judan), jujutsu under Sato Shizuya Sensei (judan), and judo under Walter Todd Sensei (hachidan) and others.



Suino Sensei teaching traditional judo

MARTIN SENSEI NEWS

Paul Martin Sensei is a member of the SMAA Board of Advisors, who is based in Tokyo. An expert in the study, appreciation, and use of the Japanese sword, he has decades of kendo and iaido experience, much of it in Japan.

Martin Sensei was recently featured in *Nippon-to* magazine, which focuses on the Japanese sword as an art object. He is world renowned for his knowledge of Japanese sword making and appraisal.



Oki Shrine lecture

In March of 2019, he presented a well received lecture on the art of the Japanese sword at Oki Shrine on Okinoshima. This is a Shinto shrine in Shimane prefecture, and his lecture was covered in local newspapers. Martin Sensei, fluent in Japanese, is a sought after speaker in Japan, where he is widely acknowledged as a leading authority focused on the study of Japanese sword culture, including sword making, polishing, restoration, appraisal, history, and aesthetics.



Nippon-to magazine



Martin Sensei

Martin Sensei used to work in the Department of Japanese Antiquities at the British Museum, London. He has a Masters in Asian Studies from the University of California, Berkeley, and is currently a Trustee for the Nihon-to Bunka Shinko Kyokai Public Foundation (NBSK). Martin Sensei also works closely with many sword institutions in Japan, including the Nihon Bijitsu Token Hozon Kyokai (NBTHK), providing specialist translations for books and exhibitions. He is a recognized specialist by the Japanese Ministry of Land, Infrastructure, Transport and Tourism (MLIT: 観光庁), and has a regular column at JAPAN-Forward (*Sankei* newspaper). He also lectures at several facilities in Tokyo (Honganji Japonisme Academy, Samurai Museum, Nezu Museum) and around the world.



Otsuka Soke

OTSUKA SOKE NEWS

Otsuka Yasuyuki Soke is the present headmaster of Meifu Shinkage Ryu, an art concentrating on the use of ancient samurai weapons. Based in Japan, he is also a member of the elite SMAA Board of Advisors, which oversees the activities of our international nonprofit association, including our publications, kyu/dan certifications, seminars, and more.

In April of 2019, Otsuka Soke traveled to Austria, where he presented a successful multi-day seminar in Meifu Shinkage Ryu. Participants in Vienna were able to study shuriken and related Japanese weapons.

The name Meifu Shinkage Ryu consists of five characters (明府真影流). The first soke (Someya Chikatoshi Sensei) created the name as a message for existing and future students. Each character has it's own meaning:

- Mei (明): Bright as well as a wise person
- Fu (府): Fu represents an organization in which likeminded people are gathered
- Shin (真): Truth
- Kage (影): Shadow as well as the back side of objects. Shinkage (真影) suggests that the truth and its shadow are indivisible.
- Ryu (流): Stream or school. The character represents the stream of knowledge flowing from a teacher to students.

Combining the characters teaches students that Meifu Shinkage Ryu is about like-minded people sharing knowledge and learning how to accept that life comes with many truths and shadows. Ultimately, the participants seek to find the truth together in a way that helps the martial system as well as the individual practitioner grow mentally, physically, and spiritually.

JUJUTSU—THE TERMINOLOGY

Article and Photos by Wayne Muromoto

In the Takeuchi Ryu, an ancient martial system I practice, the term jujutsu is used generically to define any methods that involve unarmed grappling methods. In actuality, various types of methods were meant for different situations, and they were often given different names based on their techniques, end goals, and applications.

Jujutsu is more properly used than the Westernized word “jujitsu,” which in Japanese characters doesn't really mean anything. It's only one letter in English, but it will change a whole Chinese character in Japanese. Jujutsu means the method (jutsu) of suppleness; not necessarily yielding or weakness. The ju- is the same character as that used in judo.

One should make a distinction between the various classical jujutsu styles, as well as differentiate between gendai, or modern, jujutsu and classical (koryu) jujutsu. Whether or not any one particular system is inherently better than another is a matter of opinion, and of course it will vary from practitioner to practitioner. However, this does not necessarily mean we should leave our judgment at



Takeuchi Ryu kusarigama



Hontai Yoshin Ryu jujutsu

the door. We should assess each and every martial art we encounter and quickly size up the technical worth of that particular ryu. Modern jujutsu, or “jujitsu” schools, as they label themselves, tend to be somewhat simplified, and sports and/or self-defense oriented. On the other hand, some classical koryu jujutsu schools may have become little more than shells of their original form due to the low level of their subsequent teachers.

Most such “jujitsu” schools in the West are based upon some rudiments or subsets of Kodokan judo, developed further by the founders of those schools. Therefore, in my opinion, they display markers that to a discerning eye can place the techniques as derivative of judo. That is not to say that they are ineffective, as classical judo itself was derived from koryu jujutsu, distilled and refined into what I would say was the “best of the best” techniques for tournament contests.

Classical koryu systems will, in contrast, often (but not always) look and sound quite different from Kodokan judo. Some, meant for foot soldiers, may have very effective but crude-looking methods.



The author (right) with his teacher Ono Yotaro Sensei (seated), the current headmaster of Bitchuden Takeuchi Ryu jujutsu

Others, developed for upper class samurai, may appear refined and subtle. Some koryu jujutsu may include only fighting methods for military purposes. Others may include kata for self-defense or early

sports jujutsu (which is sort of like roughhouse judo).

In my opinion, not all classical jujutsu systems as they are presently taught are reasonably effective enough to warrant study. On the other hand, not all modern jujutsu systems are as effective as they may claim to be, contest and sports wins notwithstanding. Just because a jujutsu or “jujitsu” system is modern or classical, lower class or higher class, doesn't mean that it's a guarantee of success or quality of methods.

About the Author: Wayne Muromoto is a member of the SMAA Board of Advisors. He has many years of training in Bitchuden Takeuchi Ryu jujutsu and Muso Jikiden Eishin Ryu iaido, which he teaches in Hawaii at his Seifukan Dojo. He also has decades of experience in Urassenke tea ceremony.

BUDO AND THE ART OF JAPANESE CALLIGRAPHY

By H.E. Davey

Many students of traditional budo have read that the education of the bushi consisted of a dual emphasis on bun and bu. Bu refers to the study of martial strategy and combat, while bun indicates the literary and fine arts of Japan. Some scholars of budo and koryu bujutsu have even declared that bun and bu must be considered as one. For example, Nakajima Masayoshi Sensei, fifth headmaster of Takenouchi Hangan Ryu, wrote that in addition to the ryu's 18 classical martial arts, students are taught such fine arts as shakuhachi (five-holed flute), shimai (a form of Noh dance), yokyoku (Noh song), sado (tea ceremony), and kado (flower arrangement). Moreover, in feudal Japan young bushi, or samurai, of the Aizu clan attended the Nisshinkan, where in addition to taking part in the martial activities that many would expect from an institute of samurai education, the youths also received detailed

instruction in the Chinese classics, religion, etiquette, classical music, mathematics, healing arts, astronomy, and Japanese calligraphy. It was the art of brush writing that was among the most important studies for the higher-ranking bushi. For many ancient warriors, as well as present-day Japanese martial arts experts, Japanese calligraphy (shodo) amounts to a vital part of budo training.

SHODO TRAINING FOR MARTIAL ARTS EXPERTS

Shodo, or the “Way of calligraphic art,” is studied by a multitude of Japanese, from college professors to housewives. However, even in Japan few fully grasp the connection between budo and shodo or how Japanese brush writing can be used as an exceptionally effective form of supplemental training for the budoka. This is holds true despite



Shodo: "The Way of calligraphic art." Brushed by the author in semi-cursive gyosho script.

the fact that many past masters of the martial arts were also masters of shodo. Well-known martial artists such as Miyamoto Musashi; aikido's founder, Ueshiba Morihei Sensei; judo's founder, Kano Jigoro Sensei; and Muto Ryu kenjutsu's founder, Yamaoka Tesshu Sensei are all held in equally high regard as calligraphers. Yamaoka Sensei is a fine example of a master of the dual ways of sho and bu. Terayama Katsujo Sensei, in his foreword to *The Sword of No-Sword*, writes:

Yamaoka Tesshu was an outstanding figure of the turbulent era that marked the birth of modern Japan. In the public sphere, Tesshu negotiated with Saigo Takamori and arranged for the peaceful transfer of power from the old order to the new; as an individual student of the Ways, Tesshu attained profound enlightenment at the age of forty-five and realized the inner principles of swordsmanship, Zen, and calligraphy. Thereafter, Tesshu was like Miyamoto Musashi, "passing one's days without attachment to any particular Way" (*Book of Five Rings*). Tesshu too became an extraordinarily versatile and prolific master:

a peerless swordsman who established the No-Sword School; a wise and compassionate Zen teacher in the Tekisui tradition; and an unrivaled calligrapher who gathered all things of heaven and earth in his brush. Even today, nearly a century after his death, Tesshu's incredible vitality can still be discerned in his brushwork. (1)

SHODO AND KI

As the actions of the sword in kenjutsu can be considered a reflection of one's mind, in shodo the dynamic movement of the artist's spiritual force, or ki, becomes visible in the form of jet-black ink. Like traditional budo, shodo—derived from 3000-year-old Chinese characters adopted by Japan—can be practiced as a means of cultivating ki. In *Zen and the Art of Japanese Calligraphy* Omori Sogen Roshi expresses this idea:

The work of a Zen artist, on the other hand, is permeated by what Hakuin called the "overwhelming force of enlightened vision." That force is kiai. Ki, the energy of the cosmos, is always present but remains dormant if not cultivated. Kiai is to be full of ki; it is incorporated in the ink as bokki.

Setsudo said about this: "Bokki is not, as most people believe, the colour of the ink, and does not depend on the quality of the brush, ink, and paper. If one's ki is not extended into the work, the bokki is dead."

The clarity of the bokki is not seen with the eyes, it is sensed with the hara, the physical and spiritual centre of one's body. Bokki reveals the calligrapher's inner light. (2)

Many followers of budo and koryu bujutsu, especially aikido and aiki-jujutsu practitioners, place a similar emphasis on the cultivation of ki, kiai, and hara in their own disciplines, just as shodo is viewed by its disciples as an effective method of

developing oneself spiritually. A spontaneous creative gesture that has much in common with abstract expressionism, shodo is more than mere writing, and its skilled practitioners believe that the visible rhythm created by the brush is a picture of the mind, which reveals the calligrapher's physical and mental condition. For hundreds of years in China and Japan leaders in any field, including budo, were expected to demonstrate a powerful, composed script. More recently, major American and European corporations have started to employ handwriting analysts to help them select future executives; however, the study of byohitsu, or "sick strokes," is not new to Japan. It is believed that the subconscious mind is unmasked at the moment the brush is put to paper. It's also felt that one's subconscious can be positively influenced by copying masterpieces of Japanese calligraphy executed by exceptional individuals such as Yamaoka Tesshu Sensei.

Like budo, shodo is ultimately a means of cultivating the personality by developing positive subconscious habits. Martial arts author Michel Random wrote, "It is said that internal serenity drives the brush. The brush in effect interprets the deepest part of the subconscious. The 'wisdom of the eye' is what relates the characters to each other as though assembling the movable and the immutable, the ego to the 10,000 things in the universe, the present to the timeless." (3)

ONE BRUSH STROKE, ONE CHANCE

Each brush stroke in Japanese calligraphy must be perfectly executed since the artist never goes back to touch up any character. Each movement of the fude, or "brush," is ideally performed with the full force of one's mind and body, as if one's very life depended upon the successful completion of each action. It is this spirit of decisiveness, of unhesitatingly throwing 100% of oneself into the moment's action that perhaps most clearly connects budo and the art of Japanese calligraphy. Random further states in *The Martial Arts*:



Ki, "life energy," painted by the author using an abbreviated soshō script.

For is not the ability to make the stroke flow naturally, to let the brush move freely across a thin piece of paper, also a superior struggle of the most testing kind? The spontaneous stroke of the brush is reminiscent of the quick free thrust of the sword or the freedom of the arrow fired effortlessly. Wherever there is distress, worry or uneasiness, there can be no perfect freedom or swiftness of action. (4)

In shodo all mistakes are final, just as in the martial arts a mistake ultimately, or at least symbolically, results in the budoka's death. For this reason, many beginners in calligraphy lack the spiritual strength to paint the character decisively. Each stroke must be delivered like the slash of the bushi's sword, yet the brush must be held in a relaxed manner as well as manipulated without a loss of controlled calmness. Through rigorous training, a kind of seishin tanren ("spiritual forging"), the student's mental condition is altered, and this change in



Mu, "nothingness," was created by the author using an abstract sosho script.

consciousness is carried into the individual's daily life as well. For the budoka, the added strength and composure that's cultivated by Japanese calligraphy allows him or her to more instantly respond to an opponent's attack without hesitation. The shuji-gami, or "calligraphy paper," which is so sensitive that the ink will bleed through it in seconds, is one's opponent and the brush one's sword. Every kanji, "Chinese character," must be painted with a perfect asymmetrical balance, which like a person's balance in jujutsu, must be developed until it is maintained on a subconscious level. In fact, I have found my prior training in budo to be invaluable for sensing balance in shodo. And over the years, my study of calligraphy has enabled me to more precisely see and correct a lack of balance in the bodies of my martial arts students.

A PERFECT UNION OF MIND AND BODY

Shodo requires a balanced use of the mind and body as well as a state of mental and physical integration.

As many novices in the martial arts have discovered, it's sometimes difficult to make the mind and body work as a unit. To simply paint a straight line can be a surprising challenge, one that can be accomplished only through a coordination of one's faculties. In Japanese painting and calligraphy a strongly concentrated mind must control the brush, and a relaxed body must allow the brush to act as an exact reflection of the mind's movement. Shodo, just as much as budo, demands this coordination. Through calligraphy practice the martial artist has an additional means of realizing the essential harmony of thought and action and a visible means of illustrating this state of unification. To achieve unification of mind and body demands a positive, concentrated use of the mind, along with a natural and relaxed use of the body. It is this enhancement of concentration and relaxation that many people, including practitioners of the martial arts, find so appealing.

HOLDING WITH KI AND CALMNESS IN ACTION

Just as judo begins by gripping the opponent, and iaido begins by gripping the sword, so too does shodo start with the student's hold on the brush. Unless the proper method of holding is mastered, no real progress is possible. Some teachers in the past tried to suddenly pull the brush from the student's hand as a means of testing the grip. An ink-covered hand would reveal an improperly held brush. However, squeezing tightly is not the answer, because this does not produce flowing, dynamic characters. Limply gripping, on the other hand, results only in a loss of brush control. It was, and is, therefore essential to learn to hold the fude in a way that's neither tense nor limp, with a kind of "alive" grip in which one's ki is projected from downward-pointing fingers through the brush, out of the tip, and into the paper. This same supple, yet firm, grip is vital in most forms of budo, and it has been characterized as ki de toru, that is, "holding with ki."

As an individual prepares to paint, he or she will notice if the tip of the brush is still or shaking. A

wobbling brush not only makes it difficult to paint stable kanji, but it also indicates an unstable, nervous mental state. In both shodo and budo, the body reflects the mind. Therefore, the bushi would also notice if his opponent's kissaki (sword tip) started to tremble, for this was often an indication of suki—a break in the opponent's composure and concentration as well as an opportunity to attack. In shodo, as in budo, as in daily life, the mind and body are interconnected.

In shodo one's mind controls the brush or, in the case of martial arts like jujutsu, one's body. The shodo student needs to strongly focus on the character to be painted for a split second and then without hesitation move the brush in a relaxed manner. In this way the shodo artist endeavors to succeed mentally before the brush even touches the paper, in much the same way that a skilled budoka will spiritually win before engaging the opponent. Japanese calligraphy dictates that the movement of

a person's ki slightly precedes the brush as it draws the character.

Shodo has a visible rhythm; in other words, the kanji sit in repose on the paper, but they must look and feel as if they're moving. This is the state of dochu no sei, "stillness in motion," that is often alluded to in esoteric densho, or manuals containing a school's most profound teachings. Its converse is "motion in stillness." It is the unity of these two conditions that results in skilled shodo and budo.

ZANSHIN AND THE ART OF MOVING MEDITATION

To create this dynamic, yet balanced feeling, the brush must flow in a free and easy manner. Each kanji has a set number of strokes that must be brushed in a precisely defined order. Within the form of each character, the brush should move smoothly from one stroke to the next. This creates a rhythm, which must not be broken if the character is to take on a dynamic appearance. And unless a constant flow of concentration is maintained, this rhythm will definitely be broken.

Many people have an unfortunate tendency to cut off their stream of attention at the completion of an action. In calligraphy this often happens when finishing a single character or at the end of a line of words. It is vital to maintain an unbroken flow of ki and concentration throughout the artistic act. In both budo and shodo this is known as zanshin (literally "remaining mind"), and it indicates a kind of mental follow-through and unbroken condition of calm awareness. Shodo has been used in the past, and just as much in the present, as a way for budoka to develop zanshin without the presence of an actual opponent.

Both budo and shodo have been characterized as forms of "moving meditation." Michel Random describes this unique method of meditation with the brush:



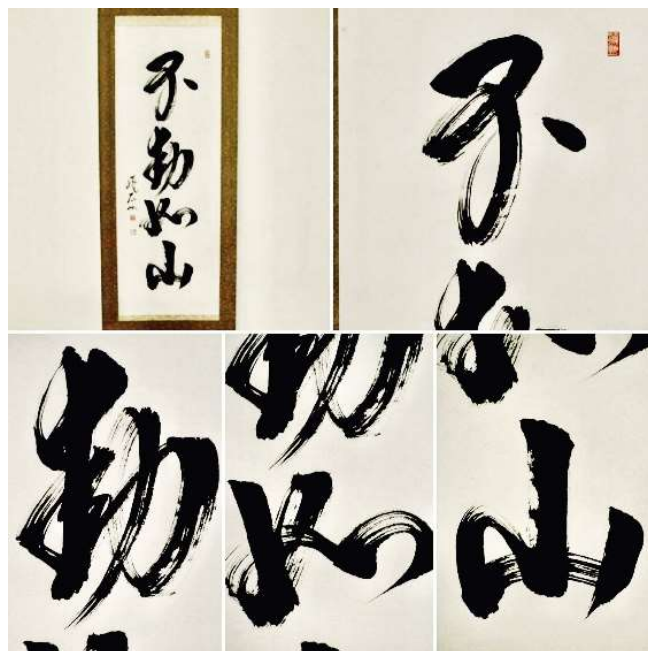
Shodo develops an unshakeable unity of mind, hand, and brush.

The sign is repeated until total spontaneity is achieved, completely free from thought . . . spontaneity and not automatism of movement which is contrary to the object of the exercise. In calligraphy (as in the martial arts), the space between the lines is what matters. It is this space which gives the signs their beauty. In Zen painting, we find the same need for pressure and spontaneity. Here, we see the result of the movement of the brush and ink on the paper. The brush is dipped in encre de chine. The special quality paper is very fine and absorbent. The brush hardly needs to touch the paper to make a large blob. Therefore, the hand must skim or fly across the paper without stopping. Thought is free. (5)

SHODO FOR THE WEST

Few realize that many brush strokes in shodo are similar to, or the same as, the lines of the fude in Japanese ink painting (sumi-e). Japanese and Chinese use pictographs as well as thousands of ideograms in their languages, each with a specific meaning, producing a virtually limitless combination of expressions. A large number of kanji are actually abstract and abbreviated pictures, which can evoke emotion in the viewer, just as some paintings do, owing to their variety and depth. For this reason many Japanese calligraphers can paint, and some sumi-e experts can execute calligraphy, as the two arts overlap considerably.

Shodo is, consequently, an art that can be appreciated as much by individuals that cannot read Japanese as by those that can. Just as it's possible to enjoy the rhythm and sound of music without being able to read musical notation, it is also possible to appreciate Japanese calligraphy without being fluent in Japanese. In the dynamic beauty of shodo, one finds the essential components that make up all art—balance, rhythm, grace, and the beauty of line. These aspects of shodo, which are



"Be immovable as a mountain." This was one of samurai general Takeda Shingen's martial mottos, and it was created by the author and exhibited at the International Shodo Exhibition in Tokyo.

also found in properly performed budo, can be appreciated by all cultures.

My friend Dave Lowry, himself a shodo artist, the author of *Autumn Lightning*, and a member of the SMAA Board of Advisors, describes observing his kenjutsu sensei practicing shodo:

. . . Sensei was writing in the much older kanji characters of Japanese script with ink and a soft bristled brush. There is a maxim in the bujutsu, ken, sho, ichi, a reminder that the katana and the brush are one and the same in practice and the swordsman must wield his blade with exactly the accuracy and artistry with which he employs a brush to render the intricate characters of calligraphy. Sensei's characters, like his swordsmanship, were adroit and flowing, unconsciously expert. (6)

It's my hope that this article encourages Western martial artists to look beyond budo's more obvious physical aspects, to realize that it is a Way born out of the arts, religions, and history of Japan; that it is a cultural art like tea ceremony, shakuhachi, shodo, and others; and that ultimately, it isn't possible to remove budo from Japan's cultural matrix without altering beyond recognition its true form. In fact, it may help individuals not fluent in Japanese to realize that shodo is often painted in ancient and abstract scripts, such as tensho and sosho, which even the average Japanese can't read. Perhaps through the practice of shodo, Western martial artists can also understand other so-called "impenetrable" Japanese cultural arts that the bushi considered an invaluable part of his education and which are rarely explored by budoka today.

Notes

- (1) John Stevens, *The Sword of No-Sword*, Boulder: Shambhala, 1984, p. vii.
- (2) Omori Sogen and Terayama Katsujo, *Zen and the Art of Japanese Calligraphy*, Boston: Routledge & Kegan Paul, 1983, p.10.
- (3) Michel Random, *The Martial Arts*, London: Octopus Books Limited, 1978, p. 98.
- (4) Ibid.
- (5) Ibid.
- (6) Dave Lowry, *Autumn Lightning*, Boston: Shambhala, 1985, p.142.

About the Author: H. E. Davey, SMAA Shihan and eighth dan, has been practicing jujutsu for over 50 years. He studied shodo for 20 years with Kobara Ranseki Sensei, the acclaimed founder of Ranseki Sho Juku shodo and the recipient of the Order of the Rising Sun from Emperor Akihito. He was appointed by the late Kobara Sensei as his successor, and he continues the calligraphic tradition of his teacher at the Wanto Shodo Kai in Oakland, California and at the Sennin Foundation Center for Japanese Cultural Arts in Albany. He's also the author of *The Japanese Way of the Artist*, which contains lessons in shodo for the average person. In 2019, his latest book *Secrets of the Brush: Life Lessons from the Art of Japanese Calligraphy* will be published. For information about H. E. Davey's writing, drop by www.michipublishing.com.

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