

# SMAA JOURNAL



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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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Do you have a new e-mail address? Have you sent it to [hedavey@aol.com](mailto: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.

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Shudokan Martial Arts Association

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## "MASTERY" IN THE MARTIAL ARTS

*By Nicklaus Suino*

What does it mean to "master" a martial art? In the Japanese martial arts, we are very reluctant to use the term "master." The term would imply that someone has completely understood the art and can



*The author teaching iaido*

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Click on them, and you'll connect to websites that can give you information about topics mentioned in this and future issues. Have fun surfing the web! Just remember to come back and finish reading the rest of this issue.

perform its every technique perfectly. The reality is that even the very best practitioners are still working on perfecting their art. Perfection is an elusive goal, but one that keeps us training and trying to improve ourselves for a lifetime. What we can do, however, is move ourselves closer to perfection one small step at a time. Those who have been working at this for a very long time can seem almost magical in their abilities, but their "magic" can be explained by understanding that they have a tremendous ability to get the tiniest aspects of their techniques exactly right. Traditional Japanese martial arts are designed to influence the whole person, including the body, the mind, and the spirit. True mastery encompasses both dramatic and subtle changes in the practitioner in each of these areas.

## MASTERY OVER THE BODY

Mastering the physical skills of a martial art means being able to perform its techniques with a high

degree of proficiency. Historically, it meant being able to perform well enough to defeat an opponent in a life-or-death match. These days, it means understanding and being able to execute virtually all the checkpoints of a skill in an accurate manner, in the space of time and with the rhythm required to defeat an opponent. In individual arts, such as iaido, the opponent is imaginary. In competitive arts, such as karate or judo, the opponent may be real. However, we no longer fight to the death, so we substitute proficiency for deadliness.

One often forgotten concept in physical mastery is that one must not only be able to control one's own body, but must also learn how to respond to and control the body of his or her attacker. Even the most superb physical technique is useless if it is applied at the wrong distance, the wrong time, or with the attention focused in the wrong place. At a higher level, the martial artist must learn to control not only his body and that of his opponent, but must also take into account the terrain on which the interaction takes place (a concept that includes location, time, conditions, and preparation).

It is important to repeat that perfection is an elusive goal. Everyone comes to the dojo with a different set of innate abilities, so for some students physical mastery is relatively easy, while for most it is very difficult. Those past experts whom we recognize as "masters" were able to execute their skills in real time, accurately, maximizing the use of their own strength and quickness while finding the points of greatest weakness in their opponents. The awareness required to do this is profound, and usually requires years of concentrated effort to attain. Further, as you can see, mastery of the physical aspects of the art is closely tied to mastery of the mental aspects.

### **MASTERY OF THE MENTAL ASPECTS**

Mastery of the mental aspects of martial arts involves knowing how and why the techniques work, and constantly working to bring your physical skills



*Suino Sensei in his dojo*

into line with that knowledge. It also means reaching an understanding of how the mind works, and thinking in positive, productive ways. For example, it is widely accepted that positive attitude helps bring about positive results. In the martial arts, we learn thinking strategies that help us achieve our martial goals. We then learn, by extension, how to apply those strategies to life outside the dojo, which helps us to become more effective, stable human beings.

In real time, mental martial arts involve awareness. One must be aware of how one is responding to an opponent, aware of the opponent's own actions and reactions, and aware of the terrain. These challenging requirements are an important reason why real mastery requires so many years of training. It is virtually impossible to concentrate on all the varied aspects of any martial arts interaction, so vast repetition is required. If one is training with the proper frame of mind, each repetition helps to make one subtle aspect of a technique more efficient, and helps to make it more reflexive. Just as operating the pedals and steering wheel of an automobile becomes reflexive and unconscious after a few years of driving, the essential building blocks of technique (including awareness) become reflexive through repeated practice.





*Suino Sensei demonstrating classical judo*

## MASTERY OF THE SPIRITUAL ASPECTS

Putting aside any discussion of religious aspects, the character traits that we often include in "spiritual" martial arts include determination, patience, calmness, and balance. Determination comes from a realization of what one's life mission is, and gradually bringing all aspects of training into line with the mission. Patience is the realization that great things require great effort (not necessarily all at once, but in small increments over a long period of time), and learning to work at a pace that allows one to exert that effort in the appropriate amounts and at the appropriate time. Calmness comes from

learning what one can control and what one cannot, focusing work on those things that can be controlled and learning to accept those things that cannot. Balance means coming to a point in one's life where one does not get too upset when things go wrong or too elated when things go right.

**About the Author:** Nicklaus Suino Sensei is the chief instructor of the Japanese Martial Arts Center and one of three Primary Directors for the SMAA. He's the author of multiple acclaimed budo books, which can be found on Amazon and at a bookstore near you.

## TATAMU AND MUSUBU: FOLDING AND TYING YOUR GEAR

*By Wayne Muromoto*

Have you ever thought that you could get a glimpse of the attitude and philosophy of a dojo with the way people handle putting away and putting on their gear? Granted, it's not a major indicator, but it is an interesting way to observe how that dojo and the people in it functions.

I mention this because I'm thinking about my own club and some of the students' lack of attention to such matters, and something that happened some

years ago that brought this point into focus for me. First, the latter incident:

I had been invited to teach some very basic sword methods to a friend's aikido class for youngsters. The class was fun, the kids got to play with pointy wooden objects, and I got to work with a totally different bunch of people. It was, all in all, a very enjoyable experience. Class ended, and as was my usual habit, I wandered off into a corner to take off

my hakama and keikogi. Immediately, one of my friend's senior black belts rushed up to offer to fold my hakama for me. I demurred several times, but the student kept insisting, and my friend finally had to intercede on his behalf. That was how he trained his students to pay respect to higher ranking teachers, he said. Plus, they learn how to fold up and stow (tatamu) a hakama properly.

I relented and let the student fold my hakama, not wishing to break his dojo's traditions. It was their dojo and their customs. The student did a wonderful job folding the hakama and tying up the cords, giving it to me in a very nice rectangular, compact shape. I thanked him and he was very happy.

As soon as I got home, I shook the folded hakama open and refolded it my way. It wasn't just because the "aikido way" of folding a hakama is different from the way I idiosyncratically folded my gear. In my own dojo, every individual is responsible for his stowing his own gear, higher ranking members and teachers included. It just felt wrong for me to leave the hakama like that, folded by someone else. Who knows, he might have slipped a poisonous snake inside its folds? Paranoid? Yep. You bet. That's koryu thinking. We're a bunch of deluded paranoid crazies.

There's no wrong or right here, but really just different mentalities, and one which quite possibly illustrates a divide between modern (gendai) budo and koryu bujutsu (older martial systems). In that aikido class, the tradition of folding your teacher's and sempai's hakama reinforces a structural hierarchy and uniformity of methodology. It emphasizes the order of higher to lower ranking, consideration of the instructor, and mutual respect. Possibly the interaction builds personal connections between the lower ranking and the higher-ranking members, while retaining the hierarchy, an important aspect in aikido, especially when you want to inculcate respect for elders and social etiquette in youngsters. Again, there's nothing

wrong with that. In fact, I think it's a laudable custom.

In the koryu that I have trained in, however, nobody gets to handle somebody else's dogi (training outfits) to put away or take out, or for that matter, no one touches another person's training weapons without permission. This is, I will admit, probably stemming from a paranoid tradition among the bugeisha who used to train in the earliest koryu arts, and most likely comes from their hereditary warrior mentality. When donning a keikogi, you should learn to put it on yourself and take it off yourself, the better to be completely sure that you have cinched it on just right for your body so it doesn't fall apart in the middle of practice. And when folding your outfit for storage after practice, you usually want to fold it yourself so you know exactly how it was folded, so that when you put it on again, you can very quickly don it without being caught, literally, with your pants down, trying to figure out how to do it.

That is why I recently mentioned to my students that they should really not spend a lot of time gabbing with each other when they are changing into their keikogi. Being half-dressed is really a poor position to counter an attack, so the faster you change, the better, then you can talk story all you want before practice starts. But don't do it and extend the time you have with your pants down and you're just in your boxer shorts.

That sense of real and mental preparedness also filters down to weapons. When they are stored away, each person is responsible for bagging his own dogu ("tools"). In iai, for me, it's a practical matter. Before I store my iaito, I check the handle and blade, make sure the pin that holds the blade in the handle is secure in the socket, and then oil down my own sword. I don't let anyone else do it because it's my responsibility to make sure the weapon is in proper shape and not liable to breaking or falling apart the next time I train. Then I wrap my sago around the



*Wayne Muromoto, SMAA Senior Advisor*

handle of the sword in a particular knot (musubikata) that is characteristic of my ryu. It may be that someone may be able to figure out the knot, undo it, fool around with my sword, and then retie it, but the tie at least will give some pause to anyone attempting to disturb it or alter its condition.

I liken it to modern soldiering, where each soldier is responsible for keeping his personal gear and weaponry in top shape. You don't let someone else break down and clean your rifle before you go out on patrol, least of all someone who might be lax in his attention to details. You do it yourself, you make sure the weapon is secure, properly oiled and properly sighted for your own personal preferences, because having a weapon that will not jam on you due to someone else's laziness will literally be the difference between your life or death. And even if someone does do you a courtesy of prepping your gear, it's really a good idea to double check the magazine and rounds, and make sure the machinery is working before going out on your patrol.

Now, adhering strictly to these dojo rules is not going to make a practitioner any better at "fightin'" and "grapplin'" and mixing it up, perhaps. It doesn't make you a better MMA fighter or tougher dude. No way. But they do address the mentality of the koryu, and paying attention to such details are, I believe, an attempt to inculcate not just a physical, but also a mental preparedness, a way of thinking, so to speak.

In terms of self-defense or martial ability, there is only a limited degree that physical training can count for. The rest is mental attitude. One can study and intellectualize about this, and read any number of excellent books on the nature of real combat, physical confrontation and survival by authors who I have recommended and quoted in the past, but you still have to cultivate a mentality that isn't superficial or skin deep. And part of it is developing that kind of attitude from the moment you step into the dojo: being observant, being careful, and being watchful. Being attentive to your surroundings, and being prepared with your equipment.

So, tatamikata, the way you fold things. Old Japanese residences (and even new apartment rooms) have very little closet space, comparatively speaking. And what little there is taken up by linens and futon bedding that are stowed away during the day. In the old days, that meant that a lot of your clothes were folded and stowed, not hung up on clothes hangers. Kimono were, however, put on racks to air them out, sometimes over an incense burner to smoke away some nasty body odor, but as soon as they were deemed ready, they were folded. The verb tatamu denotes a kind of folding in an orderly manner.

(You can "tatamu" flat a cardboard box, for example, or "tatamu" a complex folded paper craft item; the verb is also, I think, a root for the word tatami, the reed mats, that are flat and rectangular. You can tatamu tatami by piling them up, one on top of the other, so the clothing wasn't just smashed flat.)



They were folded to best take advantage of naturally occurring seams and places where folds were expected to appear, to lie as flat as possible in a neat package, so that they could be put away in a chest with room for more items on top or beside them. Although each dojo will claim they have the “right” way to fold a keikogi and hakama, actually I’ve experienced several different “right” ways. So, the only advice I can give is that you do it the way your dojo’s sempai do it. We do it differently from aikido folk, who do it differently from Shinto Muso-ryu folk, and so on. I don’t think it’s a really big deal. As long as it is “properly” folded and stowed, it shows proper dojo etiquette.

(I will admit a mea culpa, however, to just throwing my hakama into my gym bag at the end of class sometimes and then carefully folding it up when I get home, after I air it out overnight. I have to do this in order to get back home, over a mountain range, just a few minutes earlier to make dinner before it’s too late in the evening. Here, family responsibilities trump neatness.)

As for musubikata, how you tie things up: How you tie up your cords and clothes get into kitsuke, the



*The author demonstrating Takenouchi Ryu*

way to properly dress in a kimono, which is a subject by itself. But often, you will stow away equipment that has bags or accessories that require some kind of knot. Again, this goes back to premodern Japanese culture, when there weren’t much in the way of zippers or buttons. Everything was cinched and knotted. Even in the West, knowing how to tie things up was one of those skills that came with daily life, whether on a boat or in the woods, like how to start a fire without modern fire-starting chemicals and charcoal briquettes. We’ve just forgotten a lot of it unless we were in the Boy Scouts or have sailing experience. It’s really not all that esoteric and exotic, except that for me, tying anything other than a bow and a square knot drives me crazy. I’m still having fits learning all the intricate and symbolic knotting that goes into tea ceremony.

With budo, there are fewer instances of tying things up, but you do need to tie up your cloth belt, your hakama cords, and so on. With weaponry, there are bags that need proper knotting, and that pesky sageo cord on the scabbard of an iai sword can just drive you crazy. Again, the different schools of iai will have you cinch up your hakama and sageo in different ways for practice. But stowing away the gear may also require some tying techniques.

When I first started iai in Japan, students in the Seitei iai (Standardized, Modern iai) classes took off their sageo because it was too troublesome to deal with. Then one year when I returned, I was asked, “Hey, where’s your sageo????” So all of a sudden, we had to use the sageo, like the older koryu. So, it goes.

Because the sageo was, in a way, reintroduced to Seitei iai, dealing with it when the iaito was stowed away had to be reevaluated. Some of my sempai simply wrapped it around the hilt and stowed the sword in their carrying bags. Then more students tied it down to the length of the saya (scabbard). What I do with my own sword is tie it up in a particular pattern of knots that secures the sword



into the scabbard. It looks complex, so someone who does not know how it was tied would have a hard time undoing it and then rewrapping it, but it is easy to tie up quickly, and it can be undone and the sword ready for use very, very quickly. It is an affectation of mine that I do not require of my students. I only tell them to stow their sword and sageo neatly, show them some basic methods. If they want to do it my way, I tell them, as my teacher did, that they have to just watch me do it and learn how to “steal” my techniques: learn by observation and trial and error.

The thing of it is, if all this was good for was to prepare you for fighting or combat, then the koryu would have disappeared long ago when the weaponry involved became supplanted by guns and more sports-oriented, exciting modern martial arts. But I think that attention to detail, to mindfulness, is in itself part of the active meditative shugyo (“spiritual discipline”) that makes the koryu so attractive to many people. As a practical consideration, nobody goes around with a long sword stuck in their belts for self-defense, after all. Or even a six-foot staff while going shopping for groceries. But as an art and a shugyo, the koryu still manage to convey relevant information about one’s state of mind, one’s attitudes, and one’s abilities in physical health, spatial awareness, and mental preparedness. These generalized traits are of immense service not just for combative purposes, but in everyday life. Paying attention to how you fold



*Muromoto Sensei*

your hakama and tie and stow your weapons are part of that shugyo, not just an afterthought.

**About the Author:** Wayne Muromoto has decades of training in modern budo and ancient bujutsu. He’s a member of the SMAA Board of Advisors, who teaches Muso Jikiden Eishin Ryu iaido and Bitchuden Takenouchi Ryu jujutsu in Hawaii.

## WHAT IS JUJUTSU?

*By H. E. Davey*

Although accounts of jujutsu history differ, to a degree, depending on which authority one consults, it’s 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’s no shock that many Westerners have 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’s 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 can’t point to membership and authorization from



*Wayne Muromoto (right), SMAA Senior Advisor, teaching jujutsu*

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. 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's not surprising that nearly all legitimate instructors and historians have strong links to Japan. At this stage in jujutsu's Western history, the public should be suspicious of jujutsu teachers that can't 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 jujutsu, it's 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. The commoner, not being allowed to wear the bushi's long and short swords, concentrated on the more unarmed aspects of jujutsu and was 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 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



*The author teaching traditional jujutsu*

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 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 aren't 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've never studied, and in many cases never even seen, an authentic form of jujutsu. Having read, and concluded erroneously, that jujutsu is a goulash of judo, karate-do, and aikido, these individuals have attempted to reconstruct a Japanese cultural art they never learned. This imitation jujutsu is found in overwhelming numbers outside of Japan (and in Japan in some cases), and far outnumbers forms of authentic jujutsu.

Evidence of the 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's 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, jiujuitsu, 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's not hard 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-defence 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. Of this small percentage, only a few are teaching ancient forms of the art. Moreover, many of these schools aren't 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'm 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 Takenouchi 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](mailto:shudokan@smaa-hq.com), and they'll 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 Hoplology 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.

(5) Ibid.

**About the Author:** H. E. Davey is a Shihan and eighth dan with the SMAA Jujutsu Division, and he's studied traditional jujutsu in Japan and the USA. He's also one of the founding members of the SMAA.

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