

SMAA JOURNAL



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

2014 SMAA DUES

Membership fees were due on January 1, 2014. 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.

DONATIONS & TAX DEDUCTIONS

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.

BOARD OF DIRECTORS

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

Editor: H. E. Davey Sensei

Assistant Editor: Troy Swenson Sensei

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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.)

To order, go to the "Payments" section of www.smaa-hq.com or send a check or money order made out to "SMAA" to:

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

FACEBOOK PAGE



Have you been to the SMAA Facebook page? If not, you're missing out on the latest SMAA news, features, videos, photos, and information. It's easy and safe to join Facebook, and all you need to do is click the "Like" button to become a follower of our Facebook page. This is the fastest way to get SMAA news and updates, and we hope you'll drop by <http://www.facebook.com/ShudokanMartialArtsAssociation> and check it out. Once you're on Facebook, we hope you'll share our page with your friends and help us promote the SMAA.

SMAA ONLINE PAYMENTS

Did you know you can pay for your annual dues at our website using PayPal or a major credit card? You can, and you can also pay for gi patches and promotions in the same way. This is a much faster, and in some ways more secure, means of sending money to our headquarters. We hope more of our members will make use of this feature. Just drop by <http://smaa-hq.com/payments.php> for more information.

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 20TH ANNIVERSARY



SMAA members practicing judo's classic Ju no Kata

2014 marks the 20th anniversary of our nonprofit association. We are planning some special activities to commemorate this significant event, and we are interested in getting suggestions for how to best celebrate our anniversary from our members.

Got some ideas? Please send your suggestions to shudokan@smaa-hq.com.

And thanks to all our friends and members who have helped the SMAA to grow and develop over the last

two decades. We are especially indebted to the founding members of the SMAA:

Richard Burkland (judo, jujutsu)

H. E. Davey (jujutsu)

The late Michael Donnelly (aikido)

Kevin Heard (jujutsu)

Karl Scott (karate-do, aikido)

Nicklaus Suino (judo, jujutsu, iaido)

The late Walter Todd (judo, aikido, karate-do)

Since the SMAA was established in 1994, the number of SMAA officials has expanded considerably and comprises many top martial arts teachers in Japan, Europe, and the USA. This list includes, but is not limited to:

Otsuka Yasuyuki Soke (Headmaster of Meifu-Shinkage Ryu shuriken-jutsu)

Iwasaki Hisashi Soke (Headmaster of Kobori Ryu suiei-jutsu)

Sawai Atsuhiro Sensei (Kobori Ryu suiei-jutsu)

Suzuki Kunio Sensei (Nakamura Ryu and Toyama Ryu iaido, Wado Ryu karate-do)

Ohsaki Jun Sensei (Saigo Ryu aiki-jujutsu and Kodokan judo)

Cynthia Hayashi Sensei (Aikikai aikido, kyudo)

Stephen Fabian Sensei (Hontai Yoshin Ryu jujutsu, Toyama Ryu iaido)

Guy Power Sensei (Nakamura Ryu and Toyama Ryu iaido and battodo)

Herb Wong Sensei (Shorin Ryu karate-do)

The late Richard Yamamoto Sensei (Kodokan judo)

Mr. Dave Lowry (Shindo Muso Ryu jojutsu, Yagyu Shinkage Ryu kenjutsu, and Aikikai aikido)

Mr. Wayne Muromoto (Takeuchi Ryu jujutsu, Muso Jikiden Eishin Ryu iaido)

For a complete list of all SMAA Directors and Advisors, please visit www.smaa-hq.com. You'll see an extensive directory, which includes many of the world's best budo and koryu bujutsu experts, along with accomplished practitioners of multiple Japanese cultural arts.

You'll also notice that the SMAA now has members in numerous nations, including Japan, the USA, Canada, the United Kingdom, Sweden, Thailand, Italy, United Arab Emirates, Australia, Ecuador, Germany, Spain, and other countries. None of this would have been possible without the support of the folks reading this issue of the *SMAA Journal*.

The SMAA Board of Directors and Board of Advisors would like to extend our thanks to each of you! We hope you will continue to refer your friends and martial arts students to the SMAA.

JMAC EIGHTH ANNIVERSARY

Nicklaus Suino Sensei's dojo is a mecca for traditional Japanese budo in the U.S. Midwest. Suino Sensei is one of three SMAA Primary Directors, and his Japanese Martial Arts Center will be celebrating its eighth anniversary in June 2014. The home of a large number of SMAA members, JMAC will be



Suino Sensei, eighth dan, teaching iaido at JMAC

commemorating this event. You can find out more in the coming months at:

<http://japanesemartialartscenter.com>

Looking for something to read? Check out the JMAC Blog:

<http://www.japanesemartialartscenter.blogspot.com>

ARE YOU GETTING ALL FOUR ISSUES OF THE *SMAA JOURNAL*?

It has come to our attention that some members are not receiving every issue of our journal. You should receive four issues over the course of 12 months. The issues are not sent to members at specific intervals, but by the end of the year, we always produce four issues.

If you seem to be missing issues, there are typically three reasons for this:

1. You have let your membership in the SMAA lapse.
2. You have a new email address, and you failed to notify us.
3. Your spam filter is identifying our email as spam and hiding it from you.

If you have fairly restrictive spam settings, you may not receive email with attachments. Similarly, you also may not receive email addressed to multiple recipients. Please make a point of checking to make sure our journal is not ending up in your spam file. We want all members to receive all issues, and we often mention on our Facebook page when a new issue is about to come out. If you see this posting and receive nothing, check to see if our email has been misidentified as spam. And please follow the SMAA Facebook page to keep up on the latest news:

<https://www.facebook.com/ShudokanMartialArtsAsociation>

ARE YOU GETTING ALL OUR POSTS?

Most SMAA members are following the SMAA Facebook page, but most likely many of you are not seeing all of our posts. Due to the current algorithm that Facebook is using as few as 10% of the people that “like” a page actually see any given post in their newsfeed. The surest way to see everything we have to offer our members is to go directly to <https://www.facebook.com/ShudokanMartialArtsAssociation>.

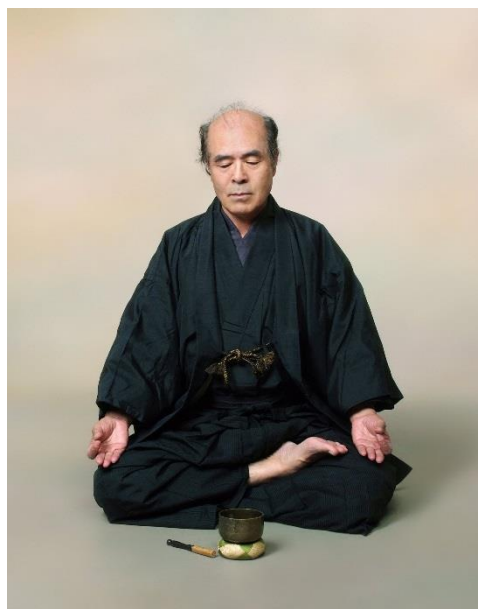
Simply clicking “like” will not allow you to see all the posts. After you like our page, you need to click on Get Notifications. Next, you need to click on Show in Newsfeed, and then go to Settings. In Settings, click on All Updates.

Since Facebook is trying to force businesses and nonprofit organizations to pay to have their posts seen by significant numbers, it is not making this process easy. Even doing all of the above does not fully guarantee you will see every post in your newsfeed, but there is an additional step you can take to make sure you see more from your favorite Facebook pages. It’s simple, too.

Try to interact with the posts from pages you’d like to continue to monitor. Give the occasional thumbs up or comment on a post. Sharing posts on your page works as well. If you fail to interact with our posts, Facebook will gradually show you fewer and fewer of them in your newsfeed. We, of course, feel this is unfortunate, but we still believe Facebook is a great way for our members to keep up on the latest SMAA news and events.

SAWAI ATSUHIRO SENSEI NEWS

Sawai Atsuhiko Sensei is a member of the SMAA Board of Advisors. He lives in Kyoto, and he is one of the world’s highest-ranking koryu bujutsu experts, specializing in Kobori Ryu suiei-jutsu, the ancient samurai art of swimming and water combat. Aside from Kobori Ryu, Sawai Sensei has been



Sawai Sensei sitting in meditation

studying and teaching the Shin-shin-toitsu-do form of Japanese yoga and meditation for over 50 years. He is a direct student of Nakamura Tempu Sensei, a skilled martial artist and the founder of Shin-shin-toitsu-do, who gave him the highest teaching credential in this yogic discipline. He is also the leader of the Tenpu Juku, a private school of Japanese yoga in Kyoto.

Sawai Sensei is, in addition, the President of the Kokusai Nihon Yoga Renmei (International Japanese Yoga Association), a nonprofit association



Nakamura Sensei practicing Zuihen Ryu swordsmanship

headquartered in Japan. Recently launched in 2013, the IJYA now has members in Japan, the USA, the United Kingdom, Australia, Estonia, Slovakia, Bulgaria, Canada, Malaysia, Slovenia, the Netherlands, France, India, Germany, Italy, Spain, South Africa, Sweden, Greece, Poland, and other areas. Sawai Sensei would like to offer his friends in the SMAA *free membership* in this new association:

<https://www.facebook.com/InternationalJapaneseYogaAssociation>

Membership includes an attractive Japanese–English certificate and a subscription to the *IJYA Journal*. SMAA members need only send their contact information to hedavey@aol.com to become IJYA members and subscribe to the *IJYA Journal*.

In other Sawai Sensei news, Michi Publishing is about to release Mr. Sawai's first English language book, *The True Paths to Meditation*. Sawai Sensei is a best selling author in Japan, specializing in books on meditation, and we hope SMAA members will take a look at Sawai Sensei's new book. It details simple forms of meditation, along with principles of mind



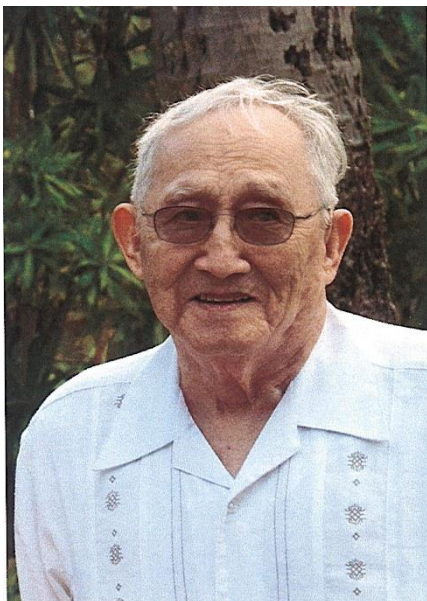
Sawai Sensei from an article in President magazine

and body unification, which have helped a number of top martial artists in Japan (like Tada Hiroshi, aikido ninth dan) develop extraordinary abilities. *The True Paths to Meditation* will be offered in ebook and paperback. It will be released in the first half of 2014, and you can look for the announcement here:

<https://www.facebook.com/MichiPublishing>

IN MEMORIAM: RICHARD YAMAMOTO SENSEI (1922—2013)

By H. E. Davey



Yamamoto Sensei at age 90

On New Year's Eve 2013, Richard Yamamoto Sensei passed away at over 90 years of age. Ranked seventh dan in judo, he was one of the highest-ranking Kodokan certified judoka living outside of Japan and my teacher. He also served on the SMAA Board of Advisors, and he was the most senior member of the SMAA Judo Division.

He was born to Shioji and Matsu Yamamoto on September 4, 1922. He lived his entire life in the Northwestern portion of the United States, and he graduated from high school in 1941. While in high school, he was an avid athlete. His friends remember him being a strong swimmer, an active Boy Scout, and a football offensive linesman. However, his main



Seikikan Judojo in December 1938. Yamamoto Sensei is standing in the second row from the top, fifth from the left. He was 16 years old.

passion was Kodokan judo, and he was a founding member of Seikikan Judojo and a life member of the United States Judo Federation. A highly regarded USJF representative on local and national levels, over the course of his 70 plus years in judo, he taught many students and earned top certification as a USJF national referee.

He worked in construction as an electrician and eventually became an electrical inspector. He was also a member of the Japanese American Citizens League. His wife, Kazuye, also an SMAA member, his four children, six grandchildren, and great grandchild survive him.

DISCOVERING JUDO

Seikikan Judojo was established in the 1930s, making it the second oldest judo dojo in Washington State, and one of the oldest in the USA. Its first home was the basement of a hotel run by Yamamoto Sensei's parents. He more or less "lived in the dojo," with judo being a constant presence in his life.

Yamamoto Sensei practiced in the dojo, and in seminars, with a number of legendary judo teachers, including the late Kotani Sumiyuki Sensei (10th dan), the late Fukuda Keiko Sensei (10th dan), Daigo Toshiro Sensei (10th dan), and others. His first judo teacher was Horiuchi Keiji (Keigi) Sensei, a member of the Nanka Judo Yudanshakai Hall of Fame and a Kodokan eighth dan. Horiuchi Sensei was one of the highest-ranking members of the United States Judo Federation (USJF) and a USJF Life Member. He passed away in 2006.

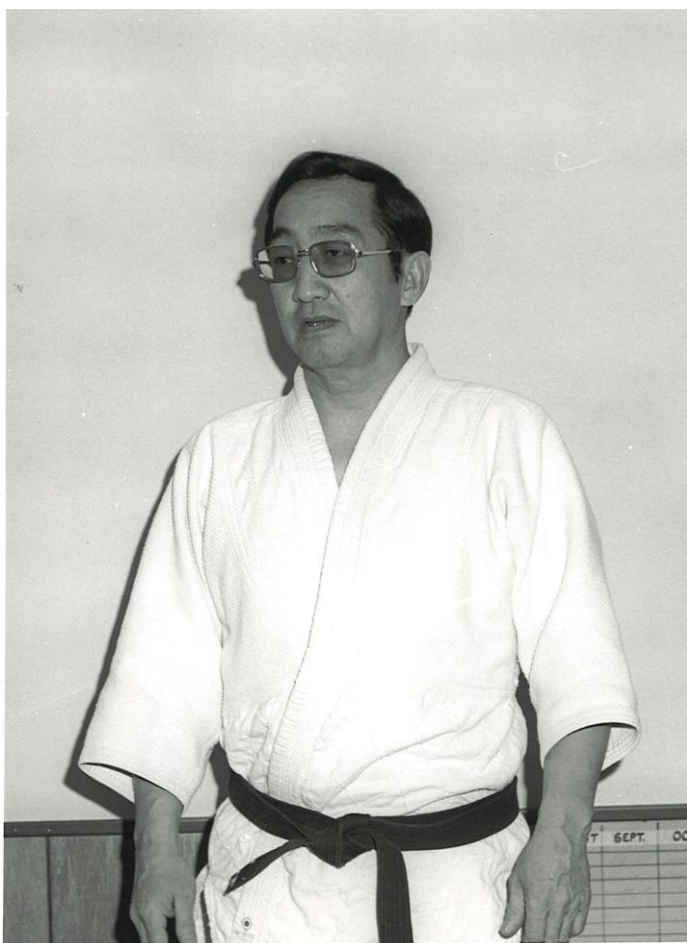
For decades, Yamamoto Sensei devoted countless evenings each week (and quite a few weekends) to training young judoka. He did this for free, and he never accepted money in exchange for judo instruction, believing that his teaching was a way of building a better society based on the judo principles of Seiryoku Zenyo ("Maximum Efficiency with Minimum Effort") and Jita Kyohei ("Mutual Welfare and Benefit"). Over multiple decades he taught hundreds, if not thousands, of students at Seikikan Judojo and in public clinics. Among his

students are people from all walks of life, from US national champions to people just starting judo. They all learned that classic judo is a way of developing one's character.

REMEMBERING YAMAMOTO SENSEI

I was one of the many young people that Yamamoto Sensei helped through his judo instruction. He was introduced to me by my father, who started studying jujutsu (and later judo) in 1926. I met Yamamoto Sensei when I was seven years old.

I was a shy and uncoordinated kid, who Yamamoto Sensei helped in countless ways. Through judo training I was able to gain some confidence and improve my health, and Mr. Yamamoto was a significant part of this developmental process. He was a reserved and humble man, with a lifelong



Yamamoto Sensei at age 41

passion for judo. He never sought the limelight, and far too few people know of his numerous contributions to judo in the U. S.

I wasn't Yamamoto Sensei's best student nor was I the student closest to him. (That honor probably goes to judo champion and SMAA Senior Advisor Mark Colby Sensei, who despite moving to Japan decades ago continued to regularly visit Yamamoto Sensei.) But the training I received from him has positively influenced me for decades. He took me into his home, trained me in judo, and helped me to successfully compete in local, regional, and national tournaments. He also helped me to meet and train with legendary judoka like Fukuda Sensei (10th dan), Nakabayashi Sadaki Sensei (author of *Fundamentals of Judo* and *Judo* as well as Kodokan ninth dan), Nakamura Ryoza Sensei (Kodokan eighth dan), Paul Maruyama Sensei (U.S. national champion and coach of the U.S. Olympic judo team), and others.

Although I no longer practice judo, preferring to focus on the jujutsu I learned from my father, I remained in contact with Mr. and Mrs. Yamamoto. The lessons I received from him helped me not only in judo, but also in the jujutsu that I studied in Japan and the US. More than this, my training under Yamamoto Sensei has helped me in life.

PRESERVING CLASSIC JUDO

These life lessons are the real objective of judo training, something that often gets lost today in sport judo. While Yamamoto Sensei certainly was capable of producing tournament champions, he also had a chance to train under direct students of Kano Jigoro Sensei, the founder of judo, and he inherited Kano Sensei's views relating to why we actually study judo (or any form of budo).

Kano Sensei was one of the most influential figures in modern budo. He was a leading educator in Japan, who created one of the most popular and instrumental forms of budo. He invented the judo uniform, which was adopted in varying ways by

practitioners of aikido, karate-do, and other arts. He created the kyu and dan ranking system, along with the black belt, which is so ubiquitous today in budo and even some styles of koryu bujutsu. And he got judo into the Japanese school system, by emphasizing its practice as a means of health improvement and mental training as well as self-protection. So successful was this direction that several other forms of budo, and some versions of koryu bujutsu, followed this general orientation, too.

Yet, Kano Sensei envisioned his budo as a means for improving the whole person—mentally and physically—which would, in turn, result in self-protection on a much larger scale than is found when one focuses primarily on hand to hand combat. He even sought to create a society based on his two central maxims:

- * Maximum efficiency of mind and body
- * Mutual welfare and benefit

Through this uplifting of society as a whole, he expected an overall improvement in people's health, a strengthening of their spirit, and a greater sense of harmony, all of which would lead to less crime, less violence, and longer life. Like many of the founders of budo, Kano Sensei was an idealist. His



Kano Sensei teaching classic judo

budo aimed at rational ways of training the body, which avoided unnecessary injuries, and a profound philosophy for enriching the psyche. Certainly defenses against armed and unarmed attacks were included in his judo (especially in prearranged forms called kata), and judo could be practiced as a sport, but he always thought of it as a multidimensional study. (Unfortunately, much of judo has lost this idea today, but classic Kodokan judo instruction can still be found within the SMAA Judo Division.)

Yamamoto Sensei inherited this type of traditional judo from his teachers and passed it on to his students. It is this judo that the SMAA is dedicated to preserving and promoting.

FINAL THOUGHTS

In a video interview for Densho Digital Archive (<http://www.densho.org/densho.asp>), a nonprofit association that documents the Japanese-American experience, the ever-humble Yamamoto Sensei said, "I guess I was one of the good judoists, or anyway one of the judoists that liked to do judo. I wasn't very perfect, but then I enjoyed it, because I could throw some of the people some of the time."

To his many students, Yamamoto Sensei was always much more than just "one of the good judoists," having devoted a lifetime to this form of budo. For decades, he positively influenced a huge number of judoka, while helping them to improve their health and strengthen their spirit.

I'm proud and lucky to have been his student.

About the Author: H. E. Davey is one of the founding members of the SMAA. He has received Shihan teaching certification and a jujutsu eighth dan from the SMAA. He is also one of three SMAA Primary Directors. His dojo Facebook page is <https://www.facebook.com/SenninFoundation>.

DON'T FORGET THE BASICS: ANATOMY, PHYSIOLOGY, RELAXATION, AND PHYSICS

By William J. Kelch

Studying the Japanese martial arts is a physical and mental endeavor. We sometimes get so wrapped up in training in the dojo that we ignore basics such as anatomy, physiology, relaxation, and physics, each of which is essential to the development of martial arts skills. Learning a Japanese martial art requires adherence to correct technique and an understanding that correct technique requires attention to these basics as well as closely related things like posture, kinesiology, and balance. Efficient body movement requires attention to all of these. I would like to illustrate how these basics affect our training and proficiency. Learning the basic karate-do horizontal front punch illustrates the need for understanding at least a little anatomy.

ANATOMY

The knuckles of the index and middle fingers of the fisted hand, the part of the hand that transmits energy to the target, must move just a tiny bit



Figure 1

laterally (to the outside) just before impact with the target. This allows the alignment of these two knuckles and the metacarpals behind them with the radius and ulna in the forearm, thus enabling the delivery of the kinetic energy (more about this later) generated by your body mass and the punch's velocity to the target. If these bones are not properly aligned, the punch will deliver less energy and be less effective. You will also be at increased risk of injuring your hand.

If you make a fist and naturally extend your arm straight as if punching horizontally, the lateral side of your arm tends to be straight from your shoulder to your wrist with just a bit of lateral bend from your wrist to the knuckle of your little finger. You will notice that the knuckles of your index finger and middle finger and the metacarpals behind them make a slight medial (inside) angle from the radius and ulna, the two bones in the forearm. The fist must then be turned slightly laterally to line up these two knuckles, the metacarpals behind them, and the radius and ulna. Then the kinetic energy of your punch will be directed in a straight line to your target, the most efficient way to transmit the punch's kinetic energy. This can be thought of as a powerful direct blow, not an angled glancing blow.

Please have a look at Figure 1. Figure 1 demonstrates an improper alignment of the bones in the hand. Notice, please, that the knuckles of the index and middle fingers and the metacarpals behind them are angled slightly, about 15 to 20 degrees, off the straight line established by the ulna on the lateral side of the forearm and the radius on the medial side of the forearm. In other words, the kinetic energy generated by your body mass and the velocity of your punch passes through your arm, and then must make a slight 15 to 20 degree "detour" from your forearm to the fist before the punch



Figure 2

strikes its target. A calculable drop in the available kinetic energy occurs because of this “detour,” i.e., you strike a glancing blow rather than a direct blow. (I can’t make this calculation. A “real” physicist and/or mathematician would have to do so.)

Now look, please, at Figure 2. Notice that the knuckles of the index and middle fingers and the metacarpals behind them are in direct alignment with the ulna and radius. There is no “detour.” When the target is struck, there will be no loss of kinetic energy due to a “detour.” The fist will deliver all the available kinetic energy to its target, i.e., you strike a direct blow.

Remember that the change in orientation of the hand occurs in the instant when the fist strikes its target. The hand and forearm are oriented as in Figure 1 until the instant of impact. Only in that last instant does the hand become oriented as in Figure 2.

Astonishingly, I recently watched a video of a sensei teaching a group of karate-do students, all with black belts, the proper way to execute a basic

horizontal front punch. The sensei stopped at one student because the student did not slightly rotate his fist laterally at that last instant. The student did not seem to understand what the sensei was concerned about. The sensei looked puzzled, and while I don’t really know what the sensei was thinking, I suspect he was puzzled about how a student gets a black belt without understanding something so rudimentary. And the student was probably just as puzzled about what the sensei was getting at! Anatomy is very important.

PHYSIOLOGY

Physiology is also important. Your muscles must have energy to function. If your muscles and liver are, due to fatigue, depleted of glycogen, a precursor of glucose that is the basic fuel of skeletal muscle and most other tissues, you simply cannot deliver an effective blow. You have heard of marathoners and triathletes who “hit the wall.” They “hit the wall” because their muscle and liver stores of glycogen were too low to sustain prolonged exercise. They may quit, or often they struggle to finish, sometimes collapsing either physically, mentally, or both during the struggle. Nausea, cramps, and mental disorientation can result. The same thing can happen to martial artists who do not understand the need to fuel their muscles. While martial artists are not generally thought of as endurance athletes, even moderate glycogen depletion with the resultant reduction in blood glucose levels can reduce mental acuity, reduce reaction time, reduce coordination, and decrease strength. (I suspect you have been in training sessions when your sensei seemed to think you were an endurance athlete!)

If you doubt what I am saying, I suggest that you watch the video at this link:

http://www.youtube.com/watch?v=g_utqeQALVE

In this video, Paula Newby Frazier, arguably the world’s best female triathlete ever, “hits the wall” in

Kona, Hawaii in the 1995 Ironman World Championship. Her blood glucose levels were way down, and she showed dramatic signs of both physical deterioration and mental disorientation. (I suggest that you watch the video even if you do not doubt me. It provides a very useful lesson.)

To further buttress my point, no lesser personage than the 1912 Olympic Pentathlete and Commander of the Third U.S. Army during World War II, General George Smith Patton, Jr., said in his book *War as I Knew It* that "Fatigue makes cowards of us all." In other words, no matter how physically and mentally tough you are, you can be conquered by fatigue. (Fatigue is, of course, more than just glycogen depletion, but glycogen depletion contributes significantly to it.) So, please understand at least some rudimentary physiology.

RELAXATION

Martial artists, like those engaged in most other physical activities, must learn to relax. Tension is your enemy. After developing the ability to do some basic techniques in a relaxed fashion, the techniques must be practiced thousands of times to imprint the movements into the body and the brain. But the practitioner must always be relaxed.

Relaxation is essential. Indeed it is one of the keystones to effective technique, and one of the very hardest things to learn. (Honesty compels me to admit that after 20 years of karate-do training, I am still much too tense.)

In the movies, martial artists often get a mean look on their face, tense their (often substantial) muscles, and then methodically dispatch the malefactors. It's great theater, but lousy martial arts practice. If you have doubts about this, first fully tense your entire upper body. Then put a really mean, tough look on your face. And then try to throw a fast basic front punch. Oops!

It didn't work, did it? You have to relax first, and then you can punch quickly. And the time that it takes you to relax may be the time during which your opponent places his fist in the middle of your face. Not good! Had you been relaxed to begin with, your punch would have been much faster.

If you want to throw a good front punch, you must relax your upper body including the muscles in your face. Do another small experiment, please. Try to get a tense, tough, mean look on your face and simultaneously try to completely relax your upper body.

You can't. It's impossible.

Your face and your upper body must both relax simultaneously. Then, and only then, can you punch effectively. If you remain tense, effective punching is nigh impossible. Your "punch," if you can throw it at all, will inevitably be slow and weak. Let's also think about some basic physics.

PHYSICS

Kinetic energy, or "moving energy," in this case the energy you deliver to whatever you are punching, is directly proportional to the mass you can generate by the use of your body mass and directly proportional to the square of the velocity (speed) with which your hand strikes its target. Said in a slightly different way, the mass delivered is how much of your entire body mass you can recruit into your punch and deliver to your target. If you double the mass you deliver, you double the kinetic energy delivered to the target. In other words, if you increase the mass you deliver from one unit to two units, you increase the amount of kinetic energy delivered by a punch from one unit to two units. You double the kinetic energy delivered.

However, and this is very important, if you increase the velocity of your punch at impact from one unit to two units, you increase the amount of kinetic energy delivered by your punch to four units, not

just two! Remember that kinetic energy increases by the square of the velocity; and two times two equals four. Simple! So, double the punch's velocity and increase the energy your punch delivers four times.

Relaxation and kinetic energy generation are very closely related. Can you punch at a really high velocity if you are tense? Well, shall we experiment again?

Tense your right arm, pull it back to your side, and then, keeping the arm tense, throw a fast punch. Impossible! Now relax your arm. Pull it to your side. Make your arm so relaxed that it almost falls down to your side. Then fling your arm out as fast as you can—sort of like a slingshot. Your arm should be limp like a noodle until the exact moment of impact with the target. Then, and only then, does the arm become tense. Has the velocity of your punch increased? You bet! Your body and the punch tense only at the very last moment when impact occurs. (That is, after all, the only moment that really matters anyhow.) That is when you want your body mass delivered to your target at the fastest velocity possible.

Tenseness also dramatically reduces the effective body mass that you can deliver with your punch. Again, do a little experiment. Tense your body, and then try to punch. You will have recruited, if you are very lucky, the mass of your arm and shoulder. Not much mass! Have you recruited your entire upper torso? No. Your legs? No. The mass of your trunk and the rotation of your hips? No. None of these have contributed to the mass imparted by your punch. Ergo, relax!

I make these comments about physics very humbly. Though my comments are generally correct, I am not a physicist, and I would welcome comments by others better qualified to evaluate the effects of

mass, velocity, and relaxation on the transmission of kinetic energy to a target. And the *SMAA Journal* would be just the place for a real physicist to correct and improve on my comments.

Finally, my comments provide only very rudimentary illustrations of the importance of anatomy, physiology, relaxation, and physics in the martial arts. I have mostly used the basic front punch in these illustrations. However, there is obviously much more involved. Different anatomy and physics is involved in a basic front kick. And still different anatomy is involved in throwing. And so on for virtually all martial art movements.

Basic physiology affects not just punches and kicks, but also your eyesight. Yes – your eyesight. And relaxation affects your physiology. (The tenses you are, the more glucose you burn, and the quicker you tire.) And basic physics affects everything from the atoms and molecules in your cells right up to how your opponent falls to the ground. (Or maybe, if you don't pay attention to anatomy, physiology, and so on, how you fall to the ground!) The point is that practicing martial arts requires more than just kicking, punching, throwing, falling, etc. in a dojo. It requires serious study of the basics as well as how these basics interact one with another.

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WHY DO YOU TRAIN?

By Wayne Muromoto

Why do you train in budo?

I don't think there's one (or even two) right answers, really. There might be better ones, silly ones, stupid ones, and awesome bodacious ones, but one or two right answers? No. But there are two paths a student can take when motivated to begin martial arts. One road ennobles, another adds insult to injury to a broken, crooked spirit.

As a student, as a teacher, and even as a student who has trained long enough to be asked to help instruct, that's something you have to consider when approaching a student to offer instruction. You need to consider this when, perhaps, trying to figure out why a person may be hesitant in performing a particular kata, or stumbles this way instead of that way, or is too eager to learn too many kata instead of focusing on improving what he already knows, or is much too involved in attaining (or, in the case of a teacher, charging money and giving out) rankings.

Even as I say this, I'm actually not quite sure what kind of answers I'd get from my own little group of students. What they tell me may be markedly opposed to what I really want to know, because people learn to be good at giving "right answers" in a social environment.

"I want to learn how to better myself, to develop my health, and to learn about budo philosophy..." Yeah, sure. Then you watch them and they are all over the place, stumbling over themselves, not pushing themselves after classes to learn for themselves, and engaging in some pretty unhealthy lifestyle choices. Hmmm. There's some cognitive dissonances going on there.

I write this because my wife, bless her heart, wants me to better organize my budo paperwork for my

club. "What is your mission statement? What are you DOING?" she asked. "Why do you train?"

"Uh... because it's ... fun?" I answered.

"Not good enough," she replied, putting down her pen and looking at me. "Why don't you ask your students why they train?"

"I do, and did," I replied. Whenever a new student joins, I ask them why they want to train.

So?

Well... I get answers all over the map. Because they want to learn koryu: the history, the theory, and the philosophy of classical martial arts. Because they enjoy the training but can't do competitive training anymore. Because they want to learn how to twist wrists and throw people around.

She sighed. That's not going to help. You need a concise, precise five-sentence statement.

I'll try, I said. But really, ask five different people, and you may get five different answers or non-answers (like a shrug of the shoulders and a, "I dunno. 'Cuz it's fun!"). And even at that, the answers may not truly be why they train, in their heart of hearts. You often have to watch them and observe their attitudes and performance when they train to get at the heart of what their goals are.

The other reason for my musing on purposes for training is because I was just at a street celebration for Chinese New Year. As is the tradition in our Chinatown, a parade full of dignitaries, politicians, military marching units, high school bands, and assorted crowd favorites walked down the main street of the Chinatown section of Honolulu. Along with those folks were quite a number of local martial arts groups. There were Chinese martial arts/lion

dance groups that livened up the festivities. And there were a lot of tenuously Chinese-y or totally non-Chinese martial arts groups walking down the street, in their training outfits and running shoes, stopping to perform mini-demonstrations midway.

All the groups looked to be McDojo types. (I say this more in a descriptive way; not as a pejorative.) Lots of tykes and teenagers in ill-fitting outfits, lots of younger people in various stages of grunginess, as if being unshaved and without a visit to a barber in months lent more street cred toughness to them in their white, blue, black or combination of all the above—plus red, white, and blue colors.

I watched with some amusement, (my wife dissected my gaze and said, “You’re just a snob!” to which I will admit to) and then told her that we didn’t have to stay and watch the martial arts very long. We could go find a stand that sold jai, noodles, and gau to take home. The demos were boring. Same old same old punch and kick, or some half-okole “ju-jits” moves stolen from Gracie systems.

One thing I’ll say though, I thought I understood why many of us, and many of the students I observed, took up martial arts. It was to appear (note that word, “appear”) tough. Join a dojo, wear some cool pajamas, learn a couple of killer moves, and then think you are a tough, badass assassin. Be “strong.” And you don’t have to work too hard at it, from the looks of their techniques. It’s an alluring incentive, especially for youngsters (think of how they channel themselves into being dinosaurs, monsters, and wizards), and for young men and women seeking to find some self-confidence as awkward adolescents, but without trying too hard. I would hazard that even I started off in budo that way: I was tired of being beat up in schoolyards, so I joined a judo club to get physically stronger and tougher.

The “Be Strong” allure is a powerful one, and I suspect that’s what brings a lot of people into budo training (and a lot of other martial arts besides

Japanese budo). Attaining a sense of physical dominance is an impulse across cultures.

One of my students served in military intelligence, and he noted that modern combative training emphasized MMA-style grappling. When he complained to the drill instructor that they wouldn’t encounter nearly naked grappling fights on a modern-day battlefield, the instructor replied, basically, that he knew that was true, but with only a few days for hand-to-hand training in between cardio and marksmanship, at least the raw recruits would develop a SENSE of competency in hand-to-hand, even though they really weren’t going to learn much of anything. At least they’d FEEL more confident.

When my student served overseas, he analyzed captured terrorist videotapes used at their camps. Funny thing, he wrote. There’s a lot of stuff where the new recruits in those terrorist camps are being taught en masse to punch and kick, like a karate-do class. When was the last time you saw a terrorist attack a mall, bus, or building using karate-do? Never, right? But the training itself lent a James Bondian sense of being a killer elite to the terrorists recruits who would probably sooner strap a bomb to themselves than attack someone with their bare fists. So it’s all about creating an imagined, if not a real, sense of physical strength.

There’s a lot of “churning” going on in those factory-style dojo, however, for various reasons. Sooner or later, a student’s self-delusion about being the next James or Jane Bond, secret agent, is dashed when he is beat too many times in a contest or tourney. Or he realizes through a fog of self-delusion that there are a whole lot of people better than he is, and he is hampered by a mess of obstacles (physical, social, mental, and congenital) along the way to being Batman, Superman, Kwai Chang Caine, or the next incarnation of Bruce Lee.

When that happens, the student inevitably drops out. He learned enough to be dangerous to himself,

full of inflated self-confidence. Now he can brag about being a yellow belt to his drinking buddies, but he doesn't have to do more work to get any higher, because, hey, his hands are deadly "fists of fury."

On the other hand, one shouldn't diss all such beginnings to become "strong." I was like that, too. I did become physically healthier. Doing judo opened up a whole new world for me, a bookworm: that of athletics. From judo, I went on to high school football, a bit of wrestling, then aikido, karate-do, and finally ending up in koryu.

In my case, I didn't quit because what supplanted my quest to "become strong" was a quest to learn more about the whole nature of budo, and how it could become a part of my body, my mind, and my life in ways that went beyond physical brute strength, combativeness and "looking tough" to actually "being tough" mentally. For me, I think the problem is when some people enter the martial arts seeking such outward, superficial machismo and never grow out of it, moving on to becoming seniors and even teachers without ever deepening their understanding of their own nature and that of other people. When their own physical limitations, old age, infirmities, etc., stymie them, they drop out, sometimes sooner, sometimes later.

Several of my own teachers have noted that this attitude can be a problem. There are many kinds of martial arts, they admonished me. All of them can lead up to the top of a mountain along different paths, but they all have the same goal, technically, physically, and philosophically. So don't be so critical of other schools or their approaches if you understand that they are attempting to reach the same goal but in a different way.

On the other hand, they also noted that there ARE some paths that lose their way, that go downwards into a dark valley instead of a mountaintop, that become not a path for self-cultivation to becoming a better individual, but a dark road to selfish

brutishness. And that can include any kind of martial arts, modern or classical, eclectic or traditional.

"That is the way of the Demonic World (of Buddhism)," one sensei told me. "People act like vicious, violent animals, selfish, greedy, and self-centered. That is hell on earth, which comes about from ignorance about one's true humanity."

The goals of training, therefore, lie along those two paths: to one's betterment (however it may be, such as physical, mental, spiritual, and so on) or to the negative path of being prone to violence, pride, self-centeredness. The tools (budo training) are the same. It's how you approach the budo and use it that makes all the difference in the world.

The teachings of the Yagyu Shinkage Ryu heiho, and even one of the okuden (esoteric teachings) in one of my own school of koryu, is the concept of "Satsujinto, Katsujinken." In discussions with other people with more experience, I've been told that the concept has several levels of understanding, from the personal to the tactical, to the political. A full discussion of all the meaning of this phrase, meaning "The Sword that Kills, the Sword that gives Life," is beyond the scope of this short essay.

However, I am led to understand that one of the meanings is that the sword symbolizes one's training in martial arts. Like a sword, a martial art by and of itself is neither inherently good nor bad. It is how the practitioner uses it, and approaches it, that creates either a weapon that is used either for good or for evil, for the development of positive physical and mental virtues, or for the creation of a thug.

Why do you train? Ask yourself this. And/or ask your students this. Watch their lips move, but then observe how they train, and decipher their true motivations from how they act, not what they say. Becoming stronger is admirable. Becoming healthier, wiser, smarter, better. But beware of fostering the flip side of the coin: by becoming "stronger," does that mean becoming meaner,

crueler, stronger without compassion, powerful but more selfish? Whatever the answers, is the student looking for a Sword of Life or a Blade of Death?

About the Author: Wayne Muromoto is a member of the SMAA Board of Advisors and a Hawaii resident.

He maintains a great blog, *The Classic Budoka*, and he is the leader of Honolulu's respected Seifukan dojo (<http://www.seifukanhawaii.org/index.html>). He is a frequent and much read contributor to the *SMAA Journal*.

EXPLAINING THE *TENJIN SHINYO RYU SHIN NO KURAI TANDEN CHU SHIN RYOKU KEIKO HO*

By Paul Masters

INTRODUCTION

This article is one of the first of its kind in the English language to divulge some of the hidden, or "secret traditions," of the Tenjin Shinyo Ryu (TSR), one of the ancient forms of jujutsu. The subject of this article is a document called *Tenjin Shinyo Ryu Shin No Kurai Tanden Chu Shin Ryoku Keiko Ho*, which comes originally from Yoshin Ryu jujutsu. Yoshin Ryu, along with Shin no Shinto Ryu, are the source schools of the TSR, and many of the kata ("forms") of these schools are still practiced within TSR today. Through in-depth study of old Yoshin Ryu, Shin no Shinto Ryu, and Tenjin Shinyo Ryu written records (densho), I have been able to explain *Tenjin Shinyo Ryu Shin No Kurai Tanden Chu Shin Ryoku Keiko Ho* in terms of the TSR kata, combining

this knowledge with TSR principles, which were taught to me by my late sensei Kubota Toshihiro Shihanke. Throughout this article, I'll gradually explain what the words *Tenjin Shinyo Ryu Shin no Kurai Tanden Chu Shin Ryoku Keiko Ho* mean, how they relate to TSR as principles, and finally their application in an actual jujutsu technique. In general, the kanji used in *Tenjin Shinyo Ryu Shin no Kurai Tanden Chu Shin Ryoku Keiko Ho* refer to a method of practicing (keiko ho) based on the power derived from an aligned posture that focuses energy below the navel. This, in turn, relates to the Shin no Kurai form, which is the signature kata in TSR.

THE *TAI-I-ROKU*

Traditional Japanese martial arts often reference focusing breathing and power in an area below the navel called the tanden. In acupuncture theory, which has influenced some older Japanese martial arts, the tanden is thought to be situated inferior to the umbilicus, at a point on the conception vessel meridian (CV6), where it is also known as ki kai tanden. This region is regarded in some Japanese martial arts as the central point of focus for both the body and the mind.

Among the TSR densho is the *Tai-I-Roku*, which was handed down from the founder, Iso Mataemon Ryukansai Minamoto no Masatari. It concerns the correct method of using and uniting the spirit,



The author in his U. K. dojo

heart, and mind. When I received menkyo kaiden from Kubota Shihanke, I was also very privileged to receive from him his personal *Kuden Sho*, a written record of oral teachings that have been handed down in our martial art. It contains in-depth instructions that relate to the *Tai-I-Roku*. In the *Tai-I-Roku*, the first suggestions relating to the *Tenjin Shinyo Ryu Shin No Kurai Tanden Chu Shin Ryoku Keiko Ho* come under the heading *Kata Keiko Shi Kata Kurai Imi*. It references the importance of kata training using the concept of *shin ken shobu* (“life and death combat”), meaning that when you train in kata you must practice with the feeling that death is imminent. Following this, the *Tai-I-Roku* advises to take an appropriate *kurai* and focus your *ki* in the *tanden*. *Ki* refers to the “life energy” that animates all living things.

Kurai in Japanese literally translates as “level, grade, or rank,” but in TSR parlance it means a posture that prepares the mind and body. This preparation allows an understanding of the essence of *zenshin*, *tsushin* and *zanshin*, which refer to the different phases that take place during combat. *Zenshin* is the preparatory phase prior to engaging an opponent, and it relates to what occurs within the mind/body to allow one to successfully participate in combat. *Tsushin* relates to how the mind works as a technique is being executed. And finally *zanshin*, literally “remaining mind,” suggests that awareness and concentration continue past the point of subduing an opponent.

Therefore, *kurai* is the ultimate level of combat that brings a natural mind to the phases and actions of life and death encounters. To obtain this natural mind, you must understand and be able to apply *tanden chu shin ryoku*. Again, *tanden* refers to a point in the lower abdomen where *ki* is focused. *Chu shin* is the “center line” within a human body, and it relates to correctly aligning one’s posture, which brings power (*ryoku*) to the *tanden*. In short, *tanden chu shin ryoku* is the principle of producing power via an aligned posture and through focusing *ki* in the *tanden*.

The student of TSR is first taught the *zenshin kiai* in which an opening shout is emitted to prepare the mind and body for combat. All training in the *Shin no Kurai kata* begins with *zenshin kiai*. This is achieved by the projection of the breath and *ki*, which is focused down into the *tanden*, concentrating mental and physical power in the *tanden*. This facilitates what is known in TSR as “*Kurai o toru*.” This implies that your mind and body adopt a natural and relaxed—but focused—state, preparing you to respond in any way to your enemies’ actions.

SHIN NO KURAI

Shin no Kurai is the signature kata of the *Tenjin Shinyo Ryu*, coming from the *Gokui Kyo Den*, which is the ultimate teaching transmission of *Yoshin Ryu jujutsu*. This teaching emphasizes the importance of *tanden chu shin ryoku keiko ho*, the “practice method based on power generated from the *tanden* and aligned posture.” The *Shin no Kurai kata* is the first true teaching a student learns. It represents and teaches to maintain a natural mind in the beginning, middle, and end of a martial encounter, in order to maintain the winning position throughout.

Take a look at the photos accompanying my point-by-point explanation to get an idea of *Shin no Kurai*. In this explanation, I use the words *torimi* and *ukemi*: *torimi* is the person that executes a technique, while *ukemi* receives the technique.



Photo 1

1) The ukemi and torimi sit in a kneeling position called hirazu or seiza, keeping a distance of six shaku (approximately six feet). They both sit with their hands on their knees, and while in this position, they stare at each other, checking each other's breathing and ki.

2) From hirazu, the torimi raises his left knee up to adopt a posture called Hira Kamae. The ukemi makes the kake goe shout "Ai ya." This is followed by the torimi shouting "Ya," while adopting a posture called Ki Kamae, in which he puts ki into the tanden.



Photo 3

4) Torimi then, using the right hand, with the fingers stretched out and the palm of hand open, sweeps across ukemi's eyes with a technique called Kasumi. Kasumi literally means "to be hazy," and suggests an action that obscures sight. This makes ukemi flinch, drawing his head slightly back.



Photo 2

3) At this point, torimi stands straight up, maintaining tanden chu shin ryoku, with feet together. Torimi then makes two steps, first with the left foot followed by the right foot, in what is called Chidori Gake (stepping like the chidori bird, or "snipe") with his right foot finishing up five to six sun in front of ukemi's right knee. (A sun is an archaic measurement equaling about an inch.) While doing this stepping, torimi maintains tanden chu shin ryoku by not moving his body up/down or leaning left/right, but maintaining his center with hips down.



Photo 4

5) Torimi's right hand comes on top of his left, crossing at the wrists (like the kanji for the number 10, which resembles a cross). Torimi, using his left foot, steps forward putting his left hand on the Matsukaze pressure point and his right hand on the Murasame pressure point. Matsukaze is the "wind in the pines," and Murasame refers to "falling rain." Both secret TSR vital points are around ukemi's throat region.



Photo 5

6) Torimi now puts ukemi down, so that ukemi is facing up, and torimi now has his left knee between ukemi's right shoulder and neck. Torimi then places his four fingers (with his thumb) on the outside of ukemi's left collar, while his right hand grasps ukemi's right arm. Torimi then opens his body to the right, and using his left hand, performs Shimekomu Hichu (choking utilizing the Hichu vital point). His right hand pulls simultaneously on ukemi's right arm. The finish of the technique is accomplished by both hands producing an action like twisting rope.



Photo 6

7) At the moment of being choked, ukemi tries to strike torimi's face with his left fist (7a). At this moment, torimi immediately turns his face to the right and stares at his own big toe. Ukemi next tries



Photo 7a

to release torimi's choking hand (7b), and then attempts to sweep torimi's right leg with his right foot without success. Finally, ukemi tries to kick torimi's face with his right foot (7c).



Photo 7b



Photo 7c

8) In the end, ukemi has nothing left and submits by tapping the mat with his left hand. Torimi immediately releases his hands and adopts a posture known as Ki Kamae Hira Ichi Monji. He maintains zanshin, an alert state of mind.



Photo 8

All through the kata, torimi maintains *tanden chu shin ryoku*, and by using the appropriate natural state of mind, maintains “*Kurai o toru*,” sustaining a winning position throughout. This natural mind is an all-encompassing mind that can observe everything. It is a mind that is not attached to any one thought or thing. It is a mind that can see the true nature of things, and seeing true reality through a natural mind is the ultimate purpose/meaning of *Shin No Kurai*.

About the Author: Paul Masters Sensei is an SMAA associate member living in the United Kingdom, and the above article is based on a book in progress. He was born on May 7, 1953, and he started his martial arts career at the age of 11. He met Kubota Toshihiro Sensei, Shihanke of Tenjin Shinyo Ryu jujutsu, in 1996 in Sweden and started training with him. On the 10th of December 2010, he was awarded a *menkyo kaiden* teaching certification from Kubota Shihanke. (Lee and Anthony Masters appear in the photos in this article.)

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