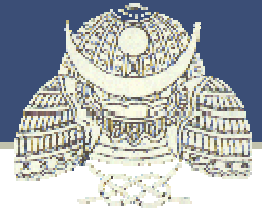


SMAA JOURNAL



Shudokan Martial Arts Association • PO Box 6022, Ann Arbor, MI 48106-6022
<http://smaa-hq.com/> • shudokan@smaa-hq.com • 1-734-645-6441

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

Webmaster: Don Prior Sensei

General Manager: Nicklaus Suino Sensei

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.

FROM THE EDITOR

Welcome to the special 20th anniversary edition of the *SMAA Journal*. To commemorate this event, we've created an extra-large issue, complete with some of the most interesting articles from the past 20 years and some great new articles and news items from the present. I think you'll enjoy it.

In 1994, I put together the first issue of what was then called the *SMAA Newsletter*. It was pretty crude, with not too much content, and I photocopied it in black and white. Then I folded it. And I stapled it. And I put stamps on it. Finally, I stood in line to snail mail it to members.

This was a fair amount of work, which we could have paid someone to do, but we didn't have any money. Fortunately, I worked for free then, and I still do now. And "fortunately"—or maybe not—we also didn't have many members. So it wasn't too taxing.

A lot has changed.

Over time, the SMAA grew and we now have members around the world. The *SMAA Newsletter* also expanded, partly due to the hard work of then assistant editor Kevin Heard Sensei, a member of our board of advisors. We gained additional contributors, too. As this publication became more upscale, we decided a name change was needed to reflect this development. And the *SMAA Journal* was born.

These days your quarterly journal has contributors from Japan, the USA, and Europe. It's in full color and electronically mailed to members that receive it more or less instantly. No more folding, stapling, stamping, and standing at the post office for me. And a much better publication for you.

Plus, Troy Swenson Sensei is our current assistant editor, and he does a fine job of formatting the *SMAA Journal*. Our various contributors do an equally excellent job of writing important and informative articles about ancient and modern Japanese martial arts, arts that are not always easy and simple to write about. The information they provide is backed up by years of experience with budo and koryu bujutsu. We're lucky to have their contributions in our journal, and while there isn't space to mention everyone that has written for us over the years, I'm grateful to all of you, and you know who you are. Getting to work with such knowledgeable martial artists is one of the perks that go along with this job.

As one of the founding members of the SMAA, I've had a chance to meet several of our writers, and it has been a real pleasure to work with and learn from them. We've got an outstanding group of people leading the SMAA through our board of directors and board of advisors. As the editor, I'm grateful to



H. E. Davey demonstrating a pinning technique using a hanbo (3-foot stick)



H. E. Davey demonstrating a stranglehold

be associated with them. As members, I hope you feel the same way.

Our contributors write for free to benefit all of us, and we really do have some of the leading martial arts teachers in Japan and the West in the SMAA. Where else but the *SMAA Journal* are you going to read articles about such esoteric subjects as *suiei-jutsu*, the ancient samurai art of swimming and water combat? Not only did we publish an article about this, Sawai Atsuhiko Sensei, who holds the highest possible rank in Kobori Ryu *suiei-jutsu*, wrote it. He, like many of our contributors, writes from a position of exceptional experience and repute. They present the martial arts of Japan in an accurate light that is all too often dimmed in the West.

That's always been the goal of this publication, to present *budo* and *koryu bujutsu* in all their many dimensions. Authentic Japanese martial arts epitomize a synthesis, which embodies a study of traditional Japanese culture, history, philosophy, and aesthetics that merges with methods of self-protection, meditative elements, and health maintenance. Yet all too often these special disciplines, when they are taught outside of Japan, are reduced to one or two dimensions . . . usually

they're just presented as something purely physical and concerned with combat. In short, they are dumbed down, and Western people often miss the full story when it comes to *budo* and *koryu bujutsu*.

But not in the SMAA and not in the *SMAA Journal*. Here you will find the true richness of the classic Japanese martial arts, along with occasional information about related Japanese cultural arts as well.

I've had a great time writing and editing our journal. Sure, writing and editing is what I also do professionally, but I don't always get to write about traditional Japanese martial arts, something I've loved since my father introduced me to them as a little boy. Over several decades—in Japan and the U.S.—I've been lucky enough to associate with some of the top martial artists in the world, but none finer than the folks in the SMAA.

H. E. Davey
Editor
SMAA Journal

FROM THE ASSISTANT EDITOR

As long as I can remember, I have been interested in the martial arts. While I did experiment with a few different styles when I was young, eventually I found what I was looking for in traditional Japanese martial



Swenson Sensei demonstrating a hip throw with Kevin Heard Sensei

arts. I feel extremely fortunate to have also found such a unique organization of so many talented individuals, all with a focus on promoting knowledge and practice of Nihon budo, koryu bujutsu, as well as other traditional cultural arts of Japan. Although I have only been a member for a relatively short time, I have greatly enjoyed learning from the handful of members that I have met, and from those that contribute articles to the *SMAA Journal*. In addition to the *Journal*, the SMAA offers live training events every year with some of the most experienced martial artists anywhere in the world. I encourage all members to attend as many of these events as possible in order to take advantage of such a great resource that is available to us.

I would like to thank the SMAA Board of Directors, distinguished advisors, and all SMAA members for their dedication and tireless devotion to furthering traditional Japanese martial arts. And congratulations to all on our 20th anniversary.

Troy Swenson

About the Author: Troy Swenson Sensei is a second dan in the SMAA Jujutsu Division and SMAA-certified teacher of jujutsu. He teaches classes in Japanese Yoga and jujutsu at the Sennin Foundation Center for Japanese Cultural Arts in Albany, CA. Troy has also been serving as assistant editor for the *SMAA Journal* for the last five years.

A MESSAGE FROM NICKLAUS SUINO

People who practice budo are members of a special group. They're seekers of truth, people who want something more from life than a paycheck and a nice home. They make unique contributions to their communities and to the world. They seek the true Japanese martial arts experience and all that it entails.

At the Japanese Martial Arts Center, our dojo in Ann Arbor, we say that the ideal martial artist sets high standards for him or herself, abides by a code of



Suino Sensei performing a classic judo kata

personal conduct, values sincerity and politeness, and is loyal, honor-bound, and courageous. As you might imagine, it's no easy task to find an organization whose values coincide with those high standards, and perhaps even harder to find an organization whose members and officials live and breathe them.

Yet, somehow, year after year, the SMAA manages to provide an atmosphere that is at once one of excellence and one of fellowship. Within our group, from the newest member to the top advisor, one finds compelling examples of martial artists who strengthen their bodies with time-tested skills, train their bodies through the discipline of kata, and forge their spirits with focused repetition. The members of the SMAA truly work to make themselves better through consistent, long-term practice. They like having a mission of personal improvement, and knowing that they're part of a group whose officials are also devoted to preserving the martial arts and ways of Japan.

Just finding an organization that abides by its own objectives is a rare thing in this day and age. To further find an organization like the SMAA that abides by its own very lofty objectives is rarer, indeed. But to find that such an organization has not only survived— but thrived—for twenty years is worthy of celebration. SMAA advisors, officials,

instructors and members, I congratulate you. You are part of something great. Here's to another twenty years of growth, excellence, and inspiration!

Nicklaus Suino

About the Author: Nicklaus Suino Sensei has been practicing budo since childhood, and he is one of three SMAA Primary Directors and a founding member of our nonprofit association. A celebrated author of budo books, he is also a leading member of the SMAA Judo, Jujutsu, and Iaido Divisions, holding high ranks in each of these disciplines

A MESSAGE FROM ANN KAMEOKA

My ancestors were samurai in the Aizu area of Japan, and I'm honored to be a member of the SMAA Board of Advisors. The SMAA officials, in Japan and the West, are among the top budo experts in the world. Also included among the SMAA Board of Advisors are advanced proponents of tea ceremony, brush calligraphy, and other ancient Asian arts. The association is professionally run and efficient. The *SMAA Journal* is informative, and I enjoy reading each issue.

I also enjoyed teaching Ikenobo ikebana at the SMAA Seminar in Utah a few years ago. In the past, Japanese flower arrangement was considered a suitable discipline for even the toughest of samurai. Born in old Japan as a religious offering at Buddhist temples, ikebana became increasingly popular among the aristocracy and the samurai class. To reach peace of mind and concentration before going to battle, the samurai would sometimes perform ikebana and tea ceremony, and I'd encourage SMAA members to also study these ancient arts.

The samurai way of life ideally required a balance between aesthetic awareness and martial know-how, between bun (cultural arts) and bu (martial arts). Samurai were expected to be skilled in brush calligraphy, sumi-e painting, and waka poetry in addition to swordsmanship, riding, archery, and

other arts, to be as adept in the teahouse as on the battleground. There is definitely a historical connection between bushido and kado, the "way of the warrior" and the "way of flowers" (a.k.a. ikebana), in ancient Japan.

Since my grandparents were born in Japan, it's gratifying for me to see how the SMAA has devoted itself to preserving important aspects of Japanese culture for over 20 years. Unlike too many contemporary martial arts groups, the SMAA actually promotes bunbu ryodo, the "dual paths of martial arts and fine arts." This is a real accomplishment, and the SMAA deserves hearty congratulations on the occasion of its 20th anniversary.

Ann Kameoka

About the Author: Ann Kameoka Sensei is a member of the SMAA Board of Advisors, and the co-author of *The Japanese Way of the Flower: Ikebana as Moving Meditation* (Stone Bridge Press). Kameoka Sensei has studied Ikenobo kado, the oldest form of flower arrangement, for many years under top Japanese experts, and she has a teaching certificate from the Ikenobo headquarters in Kyoto. She also has teaching certification in the Shin-shin-toitsu-do system of Japanese yoga and its related healing arts.

A MESSAGE FROM KEVIN HEARD

I would like to congratulate the directors, advisors, and members of the SMAA on the 20th anniversary of the group's founding. This is an important milestone we should all be proud of, and it presents an excellent opportunity to reflect on the significance of the SMAA. We provide a place where individuals interested in a wide variety of traditional Japanese budo and koryu bujutsu can come together, share these traditions, and learn from high caliber instructors, that is unique outside of Japan.

In all of the various SMAA events and functions I have attended over the years, I have always been



Kevin Heard Sensei throwing Troy Swenson Sensei at the Sennin Foundation Center for Japanese Cultural Arts

struck by the genuine spirit of cooperation and mutual respect exhibited by everyone in the group. I wish we saw more of this in the broader martial arts world, and I think we should all be grateful that this trait is manifested so strongly in our organization.

I would also like to offer special thanks to Nicklaus Suino Sensei and H. E. Davey Sensei. Their tireless efforts and capable leadership have guided the SMAA to where it stands today, and positioned the group to continue prospering in the future. Here's to the next 20 years!

Kevin Heard

About the Author: Kevin Heard Sensei is a member of the SMAA Board of Advisors and one of the founding members of the SMAA. A sixth dan in the SMAA Jujutsu Division, he has demonstrated in Japan on several occasions and taught at more than one SMAA Seminar. He will soon celebrate 30 years of studying and teaching classic Japanese jujutsu.

A MESSAGE FROM OHSAKI JUN

修道館武道会の設立20周年、おめでとうございます。
日本の現代武道と古流武術の存続と継承に寄与されましたこと、
リーダーの諸先生方々のたゆまぬ努力のおかげと

深く感謝しております。
これからのますますの発展を祈っております。

大崎 純

Congratulations on the 20th anniversary of the founding of the Shudokan Budo-Kai (Shudokan Martial Arts Association). For 20 years, the SMAA has been successful in preserving and promoting the surviving martial arts we have inherited from the ancient Japanese past as well as the schools of modern budo. Since many forms of koryu bujutsu have disappeared, this is an important mission, which I'm honored to be a part of.

I want to thank all of the SMAA teachers, members of the SMAA Board of Advisors, and members of the SMAA Board of Directors for their tireless efforts. As



Ohsaki Jun Sensei

someone born in Japan, who grew up studying budo, I deeply appreciate what the SMAA has accomplished. I am hoping that our association will continue along its present path and continue to grow and prosper.

Ohsaki Jun

About the Author: Ohsaki Jun Sensei began practicing Kodokan judo over 50 years ago in Tokyo. With extensive training in traditional Japanese jujutsu as well, he is a member of the SMAA Judo Division and the SMAA Jujutsu Division. Ohsaki Sensei has also studied Japanese brush calligraphy and forms of meditation for many years. Like the ancient samurai, he integrates meditation, fine arts, and martial arts in his practice and life. He is also a member of the SMAA Board of Advisors, helping to guide the direction and activities of the SMAA.

A MESSAGE FROM RICHARD BURKLUND

I want to extend my sincere congratulations on the twentieth anniversary of the founding of the Shudokan Martial Arts Association. I must especially praise the Board of Directors of SMAA for this achievement. Your leadership and dedication have been instrumental to the success of the SMAA and have been an inspiration to us all.

On a personal level, I give thanks and remain grateful for the opportunity to be associated with such a wonderful group of people.

Celebrating 20 years of the Shudokan Martial Arts Association,

Richard Burklund

About the Author: Richard Burklund Sensei, SMAA Senior Advisor brings over 40 years of budo experience to our group, and he is one of the original members of the SMAA. He is active in both the SMAA Judo and Jujutsu Divisions. His first judo teacher was Otaka Shuichi Sensei, shichidan, of



Richard Burklund, SMAA Senior Advisor

Nihon University. Sato Shizuya Sensei, judo ninth dan, and Walter Todd Sensei, judo eighth dan and one of the founding members of the SMAA, have also instructed him. Burklund Sensei is additionally a past contributor to the SMAA Journal and the SMAA web site.

A MESSAGE FROM MARK COLBY

The Shudokan Martial Arts Association (Shudokan Budo-Kai) is a unique and selfless organization, with an absolute focus on its mission and without business objectives. It is rare that such a group can maintain this kind of focus and integrity over two decades. I personally want to thank H. E. Davey Sensei, SMAA Primary Director, and his late father Victor Davey Sensei for their contribution to budo, and for keeping the knowledge and respect for bona fide Japanese martial arts alive.

Mark Colby



Mark Colby Sensei is one of several officials representing the SMAA in Japan.

About the Author: Mark Colby Sensei is an author, artist, businessman, and judo champion. He has decades of training in classic Kodokan judo, much of which has taken place under the guidance of renowned experts in Japan, where he has lived for over 30 years. He serves on the SMAA Board of Advisors.

A MESSAGE FROM JOHN F. QUINN

Congratulations and best wishes to the Shudokan Martial Arts Association (SMAA) on the twentieth anniversary of this fine association. SMAA has made an invaluable contribution to the preservation and

promotion of both classical and modern martial arts, while enhancing the knowledge of martial culture in general.

My students and I are looking forward to continued participation in the future.

John F. Quinn

About the Author: John Quinn Sensei is a member of the SMAA Board of Advisors. Quinn Sensei lived in Japan for over 20 years where he studied karate-do, jodo, iaido, and forms of koryu bujutsu (“old-style martial arts”). In particular, Quinn Sensei is expert in the ancient Masaki Ryu. The Masaki Ryu is perhaps best known for its use of the manriki kusari (weighted chain) and kusari-gama (chain and sickle). Quinn Sensei is a direct student of Nawa Yumio Sensei, the 10th generation Headmaster of Masaki Ryu. He received high-level teaching certification from Nawa Sensei, and he is the founder of the Masaki Ryu Bujutsu Kenkyukai.

A MESSAGE FROM WAYNE MUROMOTO

My congratulations on the 20th anniversary of the SMAA (Shudokan Budo-Kai). I wish all the best for the organization, its board of directors, board of advisors, and my friend H. E. Davey. It is, unfortunately, a rarity for such an organization, in this day and age, founded upon the preservation and support of beautiful traditional arts, to survive for so long. All too often, popular culture celebrates the crass, the banal, and the lowest standards of quality. A Japanese proverb would liken such an endeavor to foster beauty in the face of crosswinds as being like a flickering candle in the dark night. May that candle continue to light other candles, and spread the true light of traditional budo in friendship and cooperation.

Wayne Muromoto



Quinn Sensei (right) is one of few people in the world licensed to teach Masaki Ryu.



Wayne Muromoto teaches classic jujutsu, iaido, and tea ceremony in Hawaii

About the Author: SMAA Senior Advisor Wayne Muromoto is a Toritate Shihan (master instructor) in the Bitchuden line of the Takeuchi Ryu school of ancient martial arts. He was also the publisher of the late, great *Furyu: The Journal of Classical Budo and Japanese Culture*.

20TH ANNIVERSARY SMAA WORKSHOP IN CALIFORNIA

In honor of the 20th anniversary of the Shudokan Martial Arts Association, a special workshop will be offered in California on September 4, 2014. This event is 100% free to SMAA members! It is just one of the many benefits of belonging to the SMAA.

The event will feature instruction in Shin-shin-toitsu-do, a form of Japanese yoga/meditation that can help you realize your full potential in budo, and Saigo Ryu sogo bujutsu, a synthesis of Japanese martial arts with an emphasis on jujutsu techniques. Here's all you need to know to participate:

WHERE: Sennin Foundation Center for Japanese Cultural Arts
1053 San Pablo Ave.
Albany, CA 94706
USA

WHEN: The September 4 workshop begins at 7:00 PM, but you will need to preregister to participate. Send email to hedavey@aol.com for registration information.

HOW MUCH: Free if your SMAA dues have been paid in 2014.

WHO: Instruction will be presented by H. E. Davey Sensei, an eighth dan in the SMAA Jujutsu Division, and Kevin Heard Sensei, a sixth dan in the SMAA Jujutsu Division. Both teachers have decades of experience studying Japanese martial arts in the USA and Japan. They, in addition, hold the highest level of teaching certification in Shin-shin-toitsu-do through the Kokusai Nihon Yoga Renmei in Kyoto.

WHAT: Created by Nakamura Tempu Sensei, Shin-shin-toitsu-do has been studied by top martial artists in Japan as a way of realizing their full power in budo via coordination of mind and body. Human beings have a tremendous latent potential that's waiting to be unearthed. Nakamura Sensei discovered the extraordinary energy of mind and body unification beside an ancient waterfall in the Himalayan mountains, allowing him to heal from tuberculosis and manifest a new state of consciousness. Upon his return to Japan, he created a new path called Shin-shin-toitsu-do: "The Way of Mind and Body Unification." A form of Japanese yoga and meditation, Shin-shin-toitsu-do unearths our buried talents and rarely realized potential. Read more at www.japanese-yoga.com.

While many Westerners use "jujutsu," "jujitsu," or "jiu-jitsu" to describe their art of self-defense, most of these methods bear little resemblance to the original Japanese jujutsu, Japan's oldest martial art. Both aikido and judo stem from jujutsu, and the SMAA is one of few groups to offer authentic Japanese jujutsu. Don't miss your chance to try one form of it at the 20th Anniversary SMAA Workshop!

Saigo Ryu features a variety of throwing, pinning, and grappling techniques stemming from older methods originating in the Aizu–Wakamatsu area of Japan. It is a sogo bujutsu, an “integrated martial system,” and it also features training in the martial arts of the sword, spear, staff, short stick, iron fan, and others. It is unique and unlike many more well known martial disciplines. While training is vigorous, and the techniques effective, the emphasis is on subduing an opponent without unneeded injury. Students improve their health while learning martial arts as meditation, which helps them to remain calm under pressure. The workshop will also teach methods for cultivating ki. Ki is the life energy that animates human beings, and an understanding of it is useful in martial arts and daily life. Read more at www.senninfoundation.com.

Attendance is limited and registration will be closed when space runs out. Reserve your spot soon.

20TH ANNIVERSARY SMAA SEMINAR IN KENTUCKY

We’re commemorating our anniversary in a big way with this amazing seminar. By now you’re aware of the 20th Anniversary Workshop and 20th Anniversary Seminar from our earlier email updates, blog post, Facebook information, and website notification, but we want to emphasize there are still spaces left for these special events. These are fantastic free and low-cost opportunities to study Japanese yoga, jujutsu, swordsmanship, bojutsu, hanbojutsu, and classic karate–do with leading experts.

WHERE: Takanoko Dojo
999 Brent Street
Louisville, Kentucky 40204–2050
USA

WHEN: August 16, 2014. Contact logician@hyrusa.com for a complete schedule of classes and preregistration information.



Fabian Sensei and Barnes Sensei demonstrating jujutsu

HOW MUCH: SMAA members, whose dues are current, will receive a special discount at this event. They will be able to participate in all classes in Hontai Yoshin Ryu and Chito Ryu for only \$25.

WHO: Stephen Fabian Sensei is a Shihan and seventh dan in the SMAA Jujutsu Division and one of two Directors for this division. The U. S. Branch Director for the Hontai Yoshin Ryu HQ in Japan, he is also a fourth dan in the SMAA laido Division. He has studied Hontai Yoshin Ryu jujutsu and related weapons systems in Japan under the past and current headmasters of this ancient martial art. Cyna Khalily Sensei is a Shihan and sixth dan in the SMAA Karate–do Division. Dr. Khalily has studied Chito Ryu karate–do and related styles of karate–do in Okinawa and the USA. Brian Barnes Sensei holds a Shidoin certificate and fifth dan in the SMAA Jujutsu Division and a second dan in the SMAA laido Division. He has studied these arts in Japan, Europe, and the USA.

WHAT: Hontai Yoshin Ryu is an ancient martial art that focuses on jujutsu, but which also includes instruction on iaijutsu swordsmanship, the art of the six-foot staff (bojutsu), and the art of the three-foot stick (hanbojutsu). Hontai Yoshin Ryu is one of the most dynamic forms of jujutsu in Japan, where it has been practiced for many generations. It is infrequently taught in other nations. In fact, there are very few opportunities to study koryu jujutsu anywhere outside of Japan, so don't miss your chance to practice with two of the world's leading Western teachers of authentic Nihon jujutsu.

Chito Ryu karate-do is a rarely taught, unique, and powerful modern martial art. Chitose Tsuyoshi Sensei (1898–1984) founded it, and the name translates as “1,000 year old Chinese style.” The character “to” refers to the Tang Dynasty of China. The style was officially created in 1946. It is generally classified as a Japanese style because Chitose Sensei formulated and established it while living in Japan. However, some modern practitioners feel it is better categorized as an Okinawan system given that its techniques are derived from Okinawan tode, the forerunner of modern karate-do. This belief is warranted since the style's founder received the rank of tenth dan in 1958 from the Zen Okinawa Karate-do Kobudo Rengo Kai (All Okinawa Union of Karate-do and Kobudo).

SMAA members will have a unique opportunity to explore the parallels and differences between Hontai Yoshin Ryu and Chito Ryu, between classic karate-do and ancient jujutsu. Hontai Yoshin Ryu and Chito Ryu represent two seldom-available martial arts, so sign up soon for a truly unique seminar! Attendance is limited and registration will be closed when space runs out.

A NEW BOOK BY SAWAI ATSUHIRO

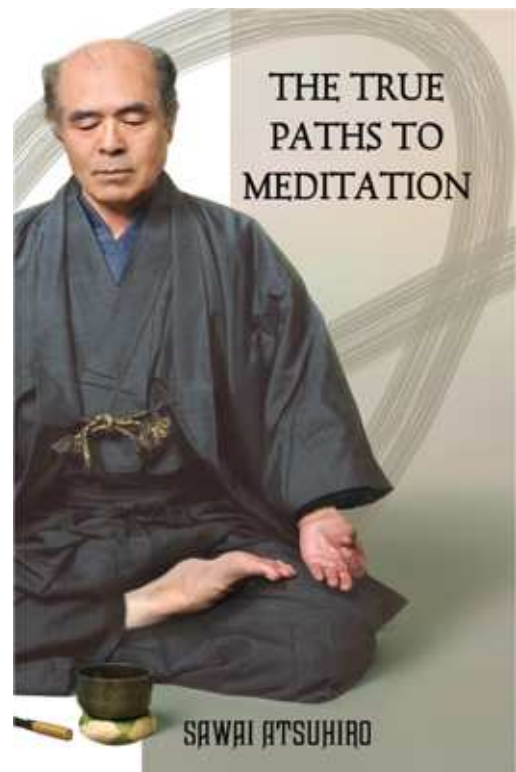
“A simple guide to effective meditation that moves the reader from concentration to genuine meditative experience. The author maintains that such experiences are actually natural to us and that

‘harsh ascetic practice’ is unnecessary. Sawai Atsuhiko shows that meditation teaches how to deal with the stresses of modern life, improves one's general health, and can lead to the realization that we are one with the universe. Several methods of effective meditation are described. This is a book that will cause even the casual reader to want to meditate.”

--Robert E. Carter, author of *Encounter with Enlightenment* and *Becoming Bamboo: Western and Eastern Explorations of the Meaning of Life*

SMAA Senior Advisor Sawai Atsuhiko has just had his first English language book published. Aside from being an expert in Kobori Ryu ancient martial arts, he has also written several books in Japan on meditation.

Sawai Sensei's new book *The True Paths to Meditation* masterfully explains simple and profound forms of meditation, which the author learned from the celebrated founder of yoga in Japan, Nakamura Tempu. Mr. Nakamura taught Shin-shin-toitsu-do (“The Way of Mind and Body



Unification”) for five decades, authored popular books and trained many of Japan’s most notable people in government, business, sports, martial arts, and entertainment.

As one of Nakamura Sensei’s closest students, Mr. Sawai received the highest level of teaching certification in Shin-shin-toitsu-do from him. He is a retired college professor and a bestselling author of meditation books in Japan. He is also the President of the International Japanese Yoga Association in Kyoto, which has members in over 20 nations.

In *The True Paths to Meditation*, his first English language book specifically written for Westerners, Sawai Sensei provides comprehensive insights into

his unique life philosophy, evolved from over 50 years of Zen, martial arts, and yogic meditation. He also introduces methods to release the power of ki—the life energy of the universe. Using the forms of meditation in this book, you can realize deeper calmness, concentration, willpower, and a more positive way of living.

Complete with useful photos, a handy glossary, and suggestions for ongoing practice, *The True Paths to Meditation* from Michi Publishing will appeal to folks new to meditation as well as experienced meditators. Many of the principles and methods outlined will also prove useful to martial artists seeking to improve their concentration, power, and budo skill. Look for it at your local bookstore or pick up a discounted copy at Amazon.com.

TRAVELING ABROAD: BUDO LEAVES JAPAN

By H. E. Davey

I think it comes as no surprise to most readers of the *SMAA Journal* that our nonprofit association represents a departure from the norm in terms of martial arts practice in Western nations. Not only are we specifically focused on Japanese budo and koryu bujutsu, we’re authentically presenting these arts as they were originally practiced in Japan. Most of you realize that this is more uncommon than the public might imagine, and despite the claims of quite a few American and European martial arts teachers, what is often presented in the West bears only a superficial resemblance to legitimate budo and koryu bujutsu in Japan.

Right. You’ve probably read this before in our quarterly and heard it mentioned at SMAA Seminars, but do you know how all of this came about? That’s an important question, and it requires knowledge of how Japanese martial arts spread outside of Japan. Logically, some of the first teachers in the West were Japanese, and perhaps the first art to be taught to any great degree was “jūjutsu.”

Note that I put the word jūjutsu in quotation marks. I’ll explain why in a moment.

JAPANESE MARTIAL ARTS HEAD WEST

Most likely the first Japanese martial arts instruction outside of Japan took place quietly within expat Japanese communities in Europe, the USA, and other nations. Since it amounted to classes by and for Japanese living abroad, it was probably authentic and well understood. It was also largely invisible to the Western eye, with few exceptions. (My grandfather employed a number of folks from Japan, a few of whom practiced jūjutsu privately. They became my father’s teachers in the 1920’s, but there was no public school.)

When Westerners think of the beginnings of martial arts instruction in the West, they often really mean the advent of public studios that freely taught non-Japanese. This started to take place in the early 1900’s in Europe and the USA. For instance, Uyenishi Sadakazu and Tani Yukio were both



The author teaching Nihon jujutsu at an SMAA Seminar

teaching “jujutsu” in London around 1900, but they were employees of Edward William Barton-Wright. They taught the general public in a commercial setting, and what they taught was modified for Western tastes. Plus, Uyenishi Sensei was but 20 years old when he came to the UK, so it was unlikely that he was a leading expert in Japan. Moreover, in the early 1900’s in the West, the words judo and jujutsu were used almost interchangeably, causing confusion later on. In short, what was taught was often old-style judo or generic “jujutsu.” It was at least altered, Westernized, and geared for mass consumption by people who weren’t always highly skilled. It is this “jujutsu” that eventually spread widely outside of Japan (with only a few exceptions).

The second wave of budo immigration took place after the end of WWII. American soldiers were stationed in Japan, and once the ban on martial arts practice was lifted, they started studying budo. Most practiced judo, and after returning to the USA, they were instrumental in furthering the growth of judo among non-Japanese in the 1950’s. Later in the 1960’s, another wave of military men brought karate-do from Japan and Okinawa back to their hometowns. Many eventually were thought of as budo pioneers, and several ultimately claimed high ranks. They also brought with them, despite their best intentions, misrepresentations and misinterpretations that are still perpetuated today.

DISTORTIONS

They were military men, so they taught classes as if military recruits populated them. But their students were not always soldiers, and the Western military isn’t representative of Japanese bushi, or samurai, culture.

They indicated karate-do was superior to boxing, because boxing used only two hands, while karate-do used hands, feet, elbows, knees, etc. But budo is not a sport like boxing, budoka aren’t fighters like boxers, and the history, culture, mentality, aesthetics, and philosophy of budo is different from boxing.

They elevated the shodan, the famed “black belt,” to near mythic status, when shodan actually means, “beginning grade,” in Japanese. This happened because most of these folks were in Japan for a short time: often a couple of years or less. In such a brief period, the best rank they could get was shodan and sometimes not even that. Naturally they wanted to have authority, so the black belt became the ultimate symbol of mastery; and back in the day, not everyone told their students that varying degrees of black belt exist. Over time though, martial arts fans figured this out.

They, therefore, eventually created numerous associations (especially in karate-do) that had limited ties to Japan, and quite a few of these Western pioneers didn’t return to Japan for further training. As the head of these associations, they eventually acquired higher black belt degrees, but not from bona fide associations in Japan and not due to receiving more advanced training. Seriously check into the backgrounds of several near legendary Western martial arts pioneers, and you’ll find folks that never advanced to higher rank through their Japanese teachers, couldn’t effectively converse with authorities in Japan, and created instruction based on mistaken and overly romantic ideas about budo. Then they sanctioned each other’s ranks and activities, and their students eventually became

well-known champions (but not in Japan), action movie stars, and semi-legendary masters. And this all started with a few GIs, with a couple years of training, in arts they had slight previous knowledge of, and who had little ability to understand instruction in Japanese. And a bunch of their Japanese sensei—in Japan and the West—couldn't speak English well nor did they relate well to Western cultures. Miscommunication? You bet!

I could go on, but this is easy to summarize. Because most Western people that brought budo to their homelands had no prior familiarity with budo, they equated it to what they knew: Western combat sports and Western philosophy. They often didn't speak Japanese, so they could only copy movements, often without fully understanding what they were copying. They couldn't read original source material relating to their art nor understand lectures, so they taught something focused almost exclusively on combat and physical fitness, when budo is much more than this. And that's how we got here.

This isn't the gospel of Western budo history, but it is accurate in many—if not all—cases. Certainly this is also an abbreviated and far from comprehensive summary of budo in the West. Not every martial art was mentioned, I focused on problem areas, and numerous exceptions to what I've written exist. Let's look at a couple of exceptional martial arts pioneers in the West.

REAL PIONEERS OF REAL BUDO

One such person was Victor Davey, my late father, who grew up with my grandfather's Japanese employees. He started practicing jujutsu with them in 1926. Later, he encountered a handful of public schools of jujutsu—not all of which were authentic—and he practiced with these teachers as well. Using introductions from his Japanese teachers, he met Asian sensei offering Kodokan judo, which he simultaneously trained in. He was often the only non-Japanese student.

When WWII broke out, he enlisted and eventually ended up in Japan as a captain in the U. S. army. He was among the first American army personnel to land in Japan. Because he was an officer, and due to his association with the Office of Strategic Services (OSS), he received an intensive course in Japanese prior to his deployment to Japan. This was in addition to a prior facility with the language.

He arrived in Japan armed with around 20 years of training in Japanese martial arts. While there, he continued to practice judo, and he quickly met Saigo Kenji Sensei, who was teaching his own form of jujutsu, with an emphasis on aiki (“union with the ki of the universe”) and the integration of classical weaponry and unarmed techniques. My dad stayed for several years, longer than most GIs, and he practiced with Saigo Sensei until his death. Upon returning home, he continued his association with leading budoka from Japan and their Western students. He started teaching me when I was five, and later introduced me to experts like Fukuda Keiko Sensei, judo 10th dan, and Maruyama Koretoshi Sensei, ninth dan and the founder of Yuishinkai aikido. He remained active in budo throughout his life, earning teaching certification in judo, aikido, and more than one system of jujutsu . . . all from well-known governing bodies in Japan.

After he'd been in Japan for some time, he encountered a young enlisted man named Walter Todd, who came to the Kodokan Judo Institute. My dad trained at the Kodokan upon its reopening (after the lifting of the ban on budo), and he was surprised to see another American arrive. Unlike my father, Todd Sensei had no budo background, but he was very motivated, learning to speak Japanese and visiting every dojo he could find. With the help of his Japanese girlfriend (and later wife), he trained at the Kodokan with top teachers, and he studied Wado Ryu karate-do under its founder. Unlike my dad, he didn't stay long in Japan, but his job with the military allowed him to regularly return to Japan for extended periods.

In the 1950's, he was part of a U. S. Strategic Air Command (SAC) group that brought an assembly of legendary budo sensei from Japan to America. They included Tomiki Kenji Sensei of aikido and judo, Obata Isao Sensei of Shotokan karate-do, along with important teachers of judo as well as other arts. Todd Sensei was also part of an ongoing SAC combatives course at the Kodokan, which employed several senior martial arts experts, from varying disciplines, including Kotani Sumiyuki Sensei (judo 10th dan). The late Todd Sensei received high ranks in judo, aikido, and karate-do from well-established federations in Japan, and he started one of the longest running commercial dojo in the U. S. (We met in the 1980's through a Tokyo-based budo group, and I reconnected Todd Sensei with my dad. In 1994, Todd Sensei and I joined other budoka in founding the SMAA.)

Why is this significant? It's important because both gentlemen stayed in Japan for much longer than a few months; they had time to really learn their arts. They spoke Japanese and actually understood their teachers; they did more than merely copy. And they maintained a lifelong association with senior instructors in Japan, receiving high ranks from recognized Japanese federations, rather than via self-promotion or trading of promotions. In short, they truly understood what they were doing on a level commensurate with experts in Japan, and these Asian teachers treated them as peers. They were exceptions to my above summary of budo in the West, and they were exceptional people. While they were in the minority, they also weren't the only Western instructors of real budo.

THE NEXT GENERATION

Finally, by the 1980's Japanese martial arts were so popular in the West that the students and "grand-students" of early Western budo forerunners found their way to Japan. And they, like my father before them, often discovered that what they'd seen

represented as budo in their countries didn't closely match what they found in Japan. But unlike lots of the early pioneers in the West, they weren't stationed there, stumbling upon budo. They specifically went to Japan to study budo, with the intention of staying for quite awhile, sometimes armed with a university degree in Japanese studies. Nicklaus Suino Sensei, a Director for the SMAA Iaido Division and eighth dan, is one such person, who traveled to Japan specifically to study budo and not for a few months. Another example is SMAA Senior Advisor Mark Colby, who moved to Asia permanently, living in Chiba now for over 30 years, while winning important judo championships in Japan. They're typical of Western leaders in the SMAA, people who deeply understand budo in all its dimensions.

We're fortunate to have a number of such leaders in the SMAA, not all of whom are mentioned here, but who have biographies at www.smaa-hq.com. It is one of the reasons that our nonprofit association has continued to quietly grow around the world for over 20 years; we offer something special that's not the norm. We owe a debt to these folks that work tirelessly to see that the SMAA lasts another 20 years, but who also endeavor to counter a significant amount of misinformation relating to budo and koryu bujutsu. They do this through their books, magazine articles, the *SMAA Journal*, teaching at SMAA Seminars, and running dojo that are producing the next wave of talented teachers of authentic Japanese martial arts. They, along the SMAA leaders in Japan, deserve credit for helping effectively transplant real Japanese martial arts onto foreign soil.

About the Author: H. E. Davey is one of three SMAA Primary Directors and an SMAA Jujutsu Division eighth dan. He is author of *The Japanese Way of the Artist* and several other books on Japanese arts and forms of meditation. Follow his dojo's Facebook page at www.facebook.com/senninfoundation.

BREAKING TRADITIONS

By Wayne Muromoto

There are times when what we consider to be “traditions” need to be broken. Yes, that’s right. As the author of a blog titled *Classical Budoka*, which discusses the most tradition-bound types of classical Japanese martial arts, I think some traditions are meant to be broken.

That is, they are meant to be broken if they are no longer relevant, meaningful, logical, or appropriate. They are meant to be discarded if they are revealed to be antithetical to their purpose and function, if they cause undue harm or negative effects to the practitioner, and if what replaces them are more appropriate for those purposes.

Does that sound like I’m like every adolescent on YouTube who wants to be the next Bruce Lee wannabe, mumbling about “useless traditional martial arts styles, do your own thing, ‘kadda’ is useless, etc.?” Perhaps. But there’s a lot more ifs, ands, or buts in my statement.

One of the things that need to be addressed first, however, are the martial arts traditions you’re talking about. Are you sure they are “traditions” in a viable, historical sense? Are they actually just some idiosyncrasies of a particular style or a teacher? Could they be something that was just made up recently? In the case of some dojo in the United States, are they garbled, messed up rituals created by people who have no real idea what the actual traditions are?

For example, one of my colleagues told me that he was once contacted by a karate-do school regarding the proper way to blow out candles after a belt-awarding ceremony. In Japan, do you blow out the candles with your breath, or do you snuff them out with a candlesnuffer? To my friend, it was (to use an Internet shorthand term) a WTF moment. What the heck are you guys talking about, he asked (more

elegantly, of course)? In traditional dojo in Japan, there are no such candles! That group’s whole candle lighting services, shuffling around on knees (not moving in shikko, by the way), and shouting “Osu!!!” at every breath (and doing fist-bumping and high fives along with slapping the thighs with every bow), giving man-hugs (grabbing at the shoulders, patting the back, turning the head to one side) were ridiculous to his own “non-traditional traditionalist” eyes. Those aren’t “traditional” traditions at all.

I’ve encountered several such strange cross-cultural oddities of “tradition” in my years of observing different martial arts schools in the States. No doubt, many of the folk perpetuating or creating those instant traditions mean well, but to a real traditionalist, they look ridiculous, like a mixture of boy’s club secret hand shakes (Here’s your Merry Marvel Marching Society secret decoder ring!) with artificially created cosplay rules. Those aren’t true traditions: they’re recently made up.



The author teaching Takeuchi Ryu around 2008

In those cases, those aren't really traditions that go back a long time in their own cultural matrix. They were somehow made up in the transition from one culture to another.

As far as actual traditions go, sometimes some traditions need to disappear because they are based on cultural, ethnic, or religious prejudice, and have less to do with the martial system than with cultural prejudices better left in the past. They may be based on old superstitions that do not hold up against modern knowledge or do not fit in a more egalitarian society. For example, some budo instructors were pretty sexist when it came to women training but a few short years ago. They would sniff that women weren't part of martial arts tradition, but that's a real myopic view of tradition. In pre-modern Japan, samurai women may have trained separately, but they did train in classical martial systems, especially in naginata.

As noted in a recent popular historical drama, the daughter of the head of the Chiba kendo dojo at the end of the Tokugawa shogunate, was a Chiba Sana. She was nicknamed the Demon Beauty ("Chiba Dojo no Oni no Komachi," a play on the name "Ono no Komachi," who was a famous poet and beauty of the Heian Period) of the Chiba dojo because she beat all comers, male or female, in kendo duels. During the civil war that ended the Tokugawa era, a platoon of women samurai of the Aizu domain fought royalist infantry attacking their Aizu Wakamatsu castle of Tsurugaoka, and pushed them back until the soldiers retreated far enough away to shoot them down safely from afar with rifles and cannon fire.

To be sure, in modern budo there is less of a history of women training, but that dearth is a somewhat recent historical situation, and it is clearly being rectified as more and more women in many countries take to the enjoyment of training in budo. It also helps that such chauvinism, at least in most First World countries, is being cast aside.

The core traditions of Japan are also changing. In the past, due to Confucian influence, women were excluded from many situations due to their gender. Japan's aging population and lower birth rates have altered such thinking. With fewer young men and women willing to bend under traditional roles, women are being designated heads of strongly traditional systems; they are assuming more and more roles that were once the province of men only. We now have a woman as the first headmaster of a major school of flower arrangement, daughters assuming the mantle of heads of their family arts and crafts traditions, women moving up the corporate ladder, and so on. That inevitable expanding of the social roles of women is reflected in the budo world.

I started training in a very ancient koryu nearly 30-odd years ago. There were only a few diehard young guys who trained with me, and the assumption was that it was too old-fashioned and stifling for any modern-day contemporary female to enjoy it. It's not that women were banned from training. It was more like, no one was interested. Nowadays, I cannot see how the ryu could do without women actively participating. There are housewives who train with their kids, young single women who think it's cool to train in a koryu, newly married women who use training as a break from their usual schedule to get some physical training and sisterly friendships.

Another example is the sometimes ethnic and/or national chauvinism one might have encountered in some dojo. It was rare to begin with, and is nearly nonexistent now. However, some teachers used to cite "tradition" to mask their prejudice. I know of at least one instructor of a koryu who said he would never teach non-Japanese nationals, period. End of debate. He made those comments in a Japanese language kendo magazine, claiming that foreigners would never be able to grasp the "uniqueness" of his art. Nowadays, he's flying out to teach workshops in Europe and North America, collecting frequent flyer

miles and many more students all across the globe. It's amazing what monetary rewards from more tuition and teaching fees can do to change such attitudes.

Another teacher of a famous koryu once remarked in an interview that, although he had several foreigners in his system, even as early as from the 1960s and 1970s, he wasn't sure his ryu could ever be truly transmitted outside of Japan. Even within Japan, he thought that the true transmission of the ryu necessitated a proximity to the geographic location of the Shinto shrine whose deity was the inspiration of the ryu, hence the main dojo had no branches, or shibu. A couple of years after I read that interview, I subsequently read about the first sort-of shibu of that school. A student from a faraway prefecture begged to join the ryu. When he was accepted, he commuted as many times a month as possible, and would train on his own wholeheartedly and sincerely. In due time, the teacher noted his earnestness and also the fact that friends of that student wanted to also practice, but were having a harder time of making the regular commute. Thus, the teacher relented and sanctioned a study group, which became a shibu. I note, now, that the ryu currently has official branches across Japan, and in various countries all over the world.

In these cases it was not so much raw prejudice, as a guarded approach to something new that the ryu had never considered before. What foreigner in their right mind would be interested in learning something so old-fashioned and "Japanesey" as a koryu? It just never occurred to such teachers that there would be any such people, and so what do you do with those eccentrics? That was never encountered when the ryu was founded, after all.

In the latter two cases, my hunch is that the original misgivings were based on the pragmatic, careful nature of koryu. These classical arts, which retain training methods hundreds of years old, do actually change, but change is slow and careful.

On the other hand, I've encountered more prejudice from large, modern martial arts groups than from traditional koryu, where decisions are made on a level "closer to the ground." I've heard of large organizations in which top ranks are only reserved for Japanese nationals, a deliberate reflection of cultural prejudices in some quarters and individuals of Japanese society and not so much of the budo itself. I've been iced out of training in a more modern budo style just because of that attitude on the part of some teachers in Hawaii and Japan. My response? I took my marbles and played elsewhere, with other people who weren't so narrow-minded. Besides, I wouldn't want to train with them anyway, if they held such prejudices. Those kinds of folk tend to be nasty examples of human beings in the rest of their dealings, too. Why stick around with those kinds of people?

What seems to be anathema to the New Age eclectic martial artists who criticize classical arts, however, may be the perceived regimentation of rituals, etiquette, formality, and methodologies. What they appear to be describing, however, are rituals found in more modern martial arts, the shin budo. Some such clubs of judo, karate-do, aikido, and kendo do go overboard, but I daresay, my first and ongoing encounter with koryu is that it is more relaxed in terms of formality. Oh, you can be sure that the strictness and discipline is there, but it tends to be more relaxed.

The formality of a koryu tends to be based upon the notion that, at heart, the technical nature of the training includes methods that were meant to maim or kill an enemy. You don't make light of that, ever, although you can still remain friendly and not overly rigid. Formality for its own sake is never the reason in a koryu. The koryu has no sense of training for showing off, for winning a tournament, or for grandstanding. I've found that most young men don't gravitate to the koryu, because it's not something they can show off or strut around like a peacock with. Therefore, there's no comparative

need to rein in obnoxious, exaggerated machismo behavior as you might find in a crowded, popular, modern training group.

I also notice that as eclectic systems become more popular, they tend to take on their own share of standardized rituals and stiff training methods. I think it's inevitable when a system grows and enrolls more students. So it can be a matter of the pot calling the kettle black.

There is a historical example: When karate-do was accepted as a possible component of physical education classes in Okinawa's public schools before World War II, the different karate-do masters had to establish a series of standardized, simplified kata that could be taught in the schools. Each teacher had to forego his/her ryu's unique styles in order that a broader, more sensible, albeit simplified, kind of karate-do could be taught in the public schools to the greatest number of students. A standardized training regime (warm ups, kihon, ippon and sanbon kumite, Pinan/Heian kata) was established to make the content easier, standardized, and repeatable across the board. No longer was karate-do taught nearly one-to-one, with a teacher and only a handful of students training in undershirts in the back yard. Now you were talking about hundreds, and then thousands of students whose progress needed to be measured by teachers who may hardly know them and their abilities. Hence, the adaptation of the dan-i ranking system from judo, the belts and white keiko gi ("practice uniform"), the testing system, and other "traditions."

Take another example: the most well known critic of "that traditional mess" was the late kung-fu action star, Bruce Lee. His words, little understood, have been mouthed by more young punk wannabe martial artists than anyone else in the known universe. Still, I was pleasantly surprised to have heard an interview on public radio one day in which his (now) adult daughter recalled that Lee never forced his kids to walk exactly in his Jeet Kune Do

style footsteps. Instead, he enrolled them in traditional judo classes because he felt that judo gave youngsters the best mix of healthy exercise, body dynamics, tumbling, and positive interactions with other youngsters, compared to other martial arts.

Lee embraced the Weltanschauung (and hubris) of the pop mentality of his era: "Do your own thing," "Say no to the Man," "Down with the Establishment." All the counter-culture ethos of his time cloaked his outward philosophy and approach to martial arts, which, in many ways, was quite traditional in a practical, Chinese sense. Lee was really not discarding all traditional martial arts so much as distilling and concentrating, as much as he could given his situation, ALL martial arts, into what he thought were their bare essence, and then attempting to fit them to the close-quarter boxing methods of his root art. He used Wing Chun, a most traditional, singular art, as his foundation. You can still see the Wing Chun influence in old films of him and the thread that went from traditional Wing Chun to him to any of his living direct students. And he trained manically, doing the basics of what he adapted, over and over again. It was a self-imposed discipline that echoes the strict regime often seen in traditional dojo. That was no "hang loose," "do what you feel" hippie-dippie system. Looked at technically, Lee's method was a personal system that adapted traditions into a system that few could really master because it required discipline, singular focus, and inquisitiveness (and a bit of showmanship and flair) that was unique to him. And then, when he passed, his students had to concretize and formulate Lee's methods into a "tradition" in order to make sense of it and pass it on to others. So a non-traditional art has, in fact, become an art that relies on tradition, formula, and form.

This is not to say that Jeet Kune Do history is unique. I suspect koryu and many modern budo are similar

in that a founder may have had an inspired, unexplainable, and unique insight into martial arts, and it would take their successors, especially the second and third generations, to formalize and make sense of the core concepts so that they would be coherent and understandable to us lesser mortals. Certainly, I think this is the case with aikido, after talking with many teachers who have had experience studying directly under its founder, Ueshiba Morihei. They would often note that sometimes Ueshiba Sensei would lapse into incomprehensible (even to native Japanese speakers) explanations about how his techniques were reliant upon esoteric Shinto and Buddhist deities, the flow of the universe, and so on. Perhaps so, but that doesn't help any student really understand the actual body dynamics of a technique. In contrast, I have observed Ueshiba Sensei's son, Kisshomaru, and grandson Moriteru, and they tend to be quite clear and concise in terms of explaining practical methodologies and applications.

Another problem with keeping or breaking traditions is that they are often misunderstood as being nonsensical by the ill informed ("form or tradition for its own sake"). And sometimes tradition's own worst enemies are its misguided proponents, who argue for it from a totally wrong point of view.

There are a lot of good reasons, for example, for the standardized training outfits (keiko gi) in traditional budo, especially the simple white top and bottom (with black or the indigo-dyed blue of kendo as variations). Having people wear clean training outfits is good for dojo hygiene. I was a middling wrestler on a high school team, and one of the biggest problems for our coaches was fighting staph and other skin infections brought on by having our bodies in daily contact with the mats and each other, and some other wrestlers did not have the healthiest of hygiene. Boy, talk about fear of getting cooties.

Standardized outfits also get rid of the natural penchant for some people to wear eye candy and bling-bling to stand out, even in a dojo. That can be distracting, as well as potentially dangerous. Someone wearing fancy rings could miss focus on a punch and imprint his/her hunk of jewelry on your face, for example.

Having a set of restrictive rituals and etiquette surrounding sword handling makes total good sense. As anyone who has handled firearms will attest, a lax attitude and laziness is a disaster in the making. Having a healthy respect for bladed weapons, expressed in ritual etiquette, extends to the other formalities of respect given to other weapons and other individuals in the dojo. Any weapon, metal or wood, and any person, could potentially cause needless injury if treated lightly. There's enough possibility for injury just in the practice itself. There is no sense in multiplying the chances by trivializing those aspects of training just because you don't like all that "traditional mess." Etiquette was meant to focus your attention on those things that can be potential sources of danger. Sensible rituals and etiquette, therefore, were developed to protect and enhance training, not as mere fluff and pageantry.

On the other hand, there are times when variations to tradition are accepted and often necessary, and the proponents of blindly following tradition don't understand when they have to be broken. As one example, I once printed a photograph of a very venerable jo ("four-foot staff") instructor in my defunct martial arts magazine. It was a great photo, taken outdoors in Hawaii in a park full of tall grass. I subsequently received a letter from a kendo teacher, who criticized the photo and the teacher. The teacher felt that wearing what he called "kung-fu" slippers was sacrilegious to traditional martial arts. (Actually they were jika tabi, a kind of soft-cover black work shoes with rubber soles that are popularly called "ninja shoes" but are really blue-

collar construction worker footwear.) You ALWAYS practice bare footed, he declared! That jo teacher was really a disgrace to traditional martial arts because of his breach of etiquette.

Well, yeah. If you wore jika tabi in a wood-floored or tatami-mat dojo, I can see his point. Going barefoot in a Japanese domicile is the cultural norm. Traditional Japanese residencies had very few pieces of furniture. People lived close to the floor, sitting and sleeping on the floor. To tromp in from outside with your shoes on, which may have doggie poo, dried gum, and who knows what kind of germs, is really unhealthy in that situation. More so in a dojo, where you may have intimate skin contact with the floor or mats. You don't want to have your face shoved into the mats where someone's shoes also trod, and get it in intimate contact with outside dirt and feces.

But as I gently tried to point out, in Japan there is really no stigma to footwear when practicing outside on uneven, rocky, and dangerous ground. When I trained outdoors in koryu, we often went barefoot on grassy areas. That gave us more sure footing so we wouldn't slip and whack someone in the head. But if our feet were sensitive, or for whatever reason if we wore jika tabi, it was no big deal. That's what they were meant for.

In addition, I noted that the particular park where the picture was taken was infested with keawe trees. These hardy, gnarled trees produce branches that have thorns that can grow over three inches long. Step on one of those thorns by accident and you had better have your tetanus shot up to date. I once hiked a deserted Hawaiian island inhabited only by feral goats and keawe trees, and I spent a good deal of time in the evening pulling out those thorns from my sneakers. If I had walked barefoot, I wouldn't have lasted ten minutes before I would have collapsed from deep puncture wounds in the soles of my feet.

The jo sensei didn't break tradition; he was using common sense and wore footwear to prevent a visit to the emergency room. Indeed, he actually wasn't breaking tradition so much as using tradition (you wear footwear outside, barefoot inside) to deal with a new situation, that of training on thorny ground in Hawaii. In fact, my own opinion is that breaking tradition may mean not so much breaking the traditions of a classical style of martial art, but breaking one's own traditional prejudices and myopic points of view.

Recently, a friend was approached by a young man, who wanted to train in his koryu. The prospective student said he was serious about learning a koryu and would be a devoted and loyal student. Yeah, yeah. They all say that.

However, the student said that he would not be willing to train with women, as his religion forbade any contact with the "unclean sex." And he was deeply devoted to his beliefs, formed from his interpretation of the religion's texts. My friend teaches two koryu. Offhand I think one koryu is about 400 years old, the other some 450 years old. Yet, however old and steeped in Japanese traditions as they are, there is no inherent restriction against men and women training together. So my friend informed the young man that he couldn't train with his group. The youth countered by asking if he offered individual, one-to-one teaching. He would be willing to pay for it. No, my friend said. The attitude precluded that because there was naturally going to be times when he had to interact with other students, women included; and besides, he had no time in his schedule to take on an individual student, lucrative tuition or not (probably not).

He thought that was the end of that interchange, but a few weeks later, the young man wrote back with "good news." He finally talked to a leader of his religious sect, and he was informed that while women were considered separate in terms of roles and social positions, there was nothing in their

religion that expressly forbade him from training with them in martial arts.

My friend informed the young man that in spite of that reversal of his core beliefs, he would not be accepted into the ryu. In slightly more genteel terms, he told the youth that the exchange with him had been a pain in the butt, and was revelatory in that the young man may also encounter issues with other things practiced by the koryu, such as bowing to a kamiza (“shrine”), actually touching a member of the opposite sex, showing them equal respect, bowing to other humans, and so on. If he felt that his interpretation of his religion was so restrictive about one thing, surely it was going to cause problems with other traditions. So good luck finding a koryu teacher, who will allow your personal

prejudices, don’t let the door slam your butt on the way out, and get out of my face.

That’s an example of a situation in which “breaking tradition” really means breaking one’s own inbred prejudices and fears. Finding and breaking fake traditions, or even overriding old ones that have outlived their usefulness, is easy. But what about your own traditional fears and prejudices?

About the Author: Wayne Muromoto has been a member of the SMAA for many years, and he serves on our board of advisors. He teaches Takeuchi Ryu jujutsu and Muso Jikiden Eishin Ryu iaido at his Seifukan dojo in Hawaii. He also maintains *The Classic Budoka*, a great online blog.

JAPANESE JUDO: RIP?

Articles and Paintings by Mark Colby

Yamashita Yasuhiro has been bounced from the Board of Directors of the International Judo Federation (IJF), leaving Japan devoid of a voice on the world scene. Days after Mr. Yamashita’s ouster, Japan’s great hopes in the men’s heavyweight division were both eliminated from the World Championships on what many here in Japan believe to be questionable judging. While Nippon did retain a considerable cachet through the illustrious Mrs. Tani’s seventh world championship, the year 2007 seems to mark the final straw, breaking the country of origin’s last remnant of moral (or political) authority over judo’s future trajectory.

Largely going unnoticed by the rest of the world, Japan’s judo leaders, and even the general public, stands aghast at recent events. From boardrooms to bar rooms, the banter is the same; the fundamental tenets of judo have morphed so far from its origins it no longer represents Japan or its culture.

A prominent Japanese attorney and judo godan is heart attack serious when he says the Kodokan

should sue the IJF, forcing them to stop using the name “judo” to describe the current iteration of the sport. “The current world leaders are ignoring the foundation of what judo is, turning it into something it was never intended to be. It’s all about money grubbing and power politics!” he states, with puckered lip and furrowed brow. The streets of Tokyo are humming with rumors that Japanese television will stop broadcasting IJF events, hitting them where it hurts: in the wallet.

Those in North America and Europe look at these kinds of confounding statements and wonder what all the fuss is about. Thanks to the globalization of judo, it is practiced in nearly 200 countries and by millions of people. The international leadership has succeeded in recasting judo, allowing it to resonate to nearly all cultures. It has also brought the business savvy necessary for ongoing financing and promotion. Some think Japan should be overjoyed that its national sport has achieved such success and not relegated to the fringes like certain martial arts.



While it is not this author's place to pass judgment on such poignant matters, as someone who lives in Japan (with grounding in the West), allow me to attempt to shed some light on Japan's thinking. I do this with the caveat that this line of reasoning is exceedingly difficult to articulate, even between die-hard Japanese budoka.

First and foremost, there is a profound sadness in what is seen as ignoring judo's spiritual roots. The two Chinese characters *ju* ("gentleness, pliability") and *-do* ("a way of living") have deep meaning, resonating into how people should lead their lives and interact with society. This is supported by thousands of years of Shinto philosophy based on simplicity, humility, and honor. Spiritually, the current manifestation of judo appears relegated to garden variety sportsmanship. "Ju-do" cannot be compared to "box-ing" or "base-ball."

To Japanese sensibilities, this spiritual failure has morphed judo in ways that will ultimately damage the sport's appeal. Defensive posturing may be an effective sports strategy, but it is cowardly. Traditional ideology would argue that it would be better to lose with honor. Grip fighting, now the hallmark of competitive judo, is seen as the sport's bane, creating a jerky cat-fight out of what was designed to be a highly fluid test of wills. Playing out the clock and winning on points contradicts the very essence of judo, which, from the beginning, had

only a single point in each bout for a reason: your opponent can only die once. Winning by a quarter point can't count for anything but failure to have achieved victory. Ignoring these premises, the Japanese claim, has made judo less interesting to do and tedious to watch.

Given these issues, it is fair to ask what would happen if everyone magically started practicing the kind of judo Japan seems to be yearning for—where all out competition is modulated by what Westerners might call a kind of chivalry. The next question will no doubt cause considerable pause among traditionalists. Could this still be called a sport?

If you are a judoka, and you haven't hardwired your views on these lofty issues, it may be helpful to remember what attracted you to judo over other sporting pursuits. How much of your decision was based on an attempt at finding what the Japanese feel they are now losing? Most importantly for the future of judo, if the IJF is successful at casting off what they see as unwanted cultural baggage, how will this affect the choices of coming generations?

About the Author: The above article appeared in a previous issue of the *SMAA Journal*. Mark Colby Sensei, SMAA Senior Advisor, is the author of *The Japan Healthcare Debate*, *Negotiating the Gray Maze*, and *The Boxer Gate*. He began studying Kodokan judo in 1969 in the USA. He moved to Japan in 1980, where he started practicing judo with the Koichi Riot Police and at the Kodokan. Two of his biggest tournament wins were the USA-Canadian Championships in 1981 and the 1985 Maroto Kaigai Championship in Japan. He was the Grand Champion at both events, winning every weight class. This is a feat usually accomplished today by heavyweight competitors. Colby Sensei is of average height and build. His win at the Maroto Kaigai Championship harkens back to the days of classical judo when smaller judoka competed in tournaments without weight classes and sometimes won overall.

AUTOSUGGESTION IN JAPANESE YOGA AND BUDO

By Sawai Atsuhiko



Sawai Sensei in Kyoto

My teacher Nakamura Tempu Sensei was an expert in an ancient martial art and the founder of the Shin-shin-toitsu-do system of Japanese yoga and meditation. One of his central teachings was the use of autosuggestion to alter the subconscious mind and thus change negative habits. I learned various forms of autosuggestion directly from Nakamura Sensei, and I'd like to explain how they can help you to become more effective and cheerful in your daily lives as well as more powerful in your martial arts practice. But first, you'll need to know a bit about the nature of the mind.

THE CONSCIOUS MIND AND THE SUBCONSCIOUS

When we think in everyday life, this thinking takes place in our surface waking consciousness. We can call this surface awareness the conscious mind. Elements in surface consciousness are influenced by elements that are kept in the subconscious mind. The subconscious lies deep beneath the covering of the conscious mind, and we're not typically aware of

the workings of the subconscious during our waking hours.

During our sleep, however, the subconscious rises to the surface and the conscious mind moves into the background. This is why a number of authorities claim that dreams are a manifestation of the subconscious. More than just the motivator for our dreams, the subconscious is a kind of storeroom for most of the elements in the mind. If the elements stored in the subconscious are negative in nature, the conscious mind cannot think positively. If elements stored in the subconscious are positive, the conscious mind reacts optimistically. In short, the subconscious records past experiences, events, and especially feelings. The elements stored in the subconscious constantly influence our conscious thoughts, emotions, and actions.



Nakamura Sensei not only practiced Japanese yoga, he was a swordsman in the Zuihen Ryu tradition

Even if we consciously try to be positive, we cannot easily do so if negative elements are in the subconscious. Elements in the subconscious minds of many people are negative, and this influences their conscious minds. As the result, they tend to think pessimistically. They are inclined to take a negative attitude toward anything. They are easily angered, complain often, and are fearful of even small matters.

SUGGESTIONS

“Suggestions” are sometimes defined in psychology as something that enters the mind and has an impact on it. Such suggestions are received by the conscious mind and recorded by the subconscious mind.

When we see, hear, or say something repeatedly, these suggestions have a large impact on the subconscious. A happening that is dramatic or traumatic also has a great impact on the subconscious. Whatever is stored in the subconscious tends to have an unconscious influence on all of our conscious actions.

There are many sources for these suggestions such as spoken words, expressions in books we read, our behaviors and that other people. Any phenomena around us produce some suggestions that are recorded by the subconscious.

We should be aware of what kind of suggestions we receive in everyday life. Such awareness is necessary, because both positive and negative suggestions exist. A positive suggestion influences the subconscious to be bright, cheerful, energetic, and brave. Negative suggestions do the opposite.

Those who are weak in mind are inclined to accept negative suggestions and reject positive ones. Discouraging events do not negatively sway those who are strong in mind. The purpose of the various forms of autosuggestion, or jiko anji, is to create a positive, vigorous, and powerful mind.

Many people do not understand the nature of the mind. They may have accumulated numerous negative elements in their subconscious minds. These negative materials in the subconscious produce many negative habits like smoking, pessimism, insomnia, and others. Fortunately, you can readily grasp the relationship between the conscious mind and the subconscious mind if you receive clear instruction and information about this topic. So it is important to realize that we can easily change negative habits into positive ones. And this will allow you to quickly adopt a more positive mental attitude, which is also extremely important for success, health, and happiness.

I'd like to offer you four simple methods of autosuggestion:

1. Renso Anji
2. Meirei Anji
3. Dantei Anji
4. Hanpuku Anji

RENZO ANJI

Renso means “to think of things one after another.” Anji means “suggestion.”

In Renso Anji we simply think of positive things one after another as we're about to fall asleep. From the time we get into bed, until we are asleep, we must not imagine anything negative. In other words, avoid thinking of something that makes you angry, fearful, or sad.

The surface consciousness blurs and the subconscious arises and becomes more active, when you are sleepy. So autosuggestion is easiest and most effective at this time. (Any suggestions we receive right as we're about to fall asleep penetrate the subconscious more directly, in that they don't need to filter through layers of waking consciousness.)

When you are sleeping, the conscious mind is resting and the subconscious is active. So, as previously noted, dreams are reflection of the workings of the subconscious, which is why some psychiatrists analyze dreams to understand the subconscious motivations of their patients.

When we are falling asleep, we easily accept any suggestion into the many depths of the subconscious, because right before sleep, the conscious mind and the subconscious are in a process of transition. The most ideal time to positively influence the subconscious is, therefore, the moment before we fall asleep.

At that time, if we think of positive matters one after another, they will enter the subconscious easily. And the content of our subconscious will gradually become more and more positive. In a few days or months, many people find themselves changed. One example of such a change can be found in the nature of their dreams. Why not have happy dreams instead of unhappy dreams?

Budoka (“martial artists”) can try running through the movements of a kata, or prearranged “form,” as they’re falling asleep. Try to see yourself performing the kata dynamically and correctly. This is a simple and surprisingly effective way of improving your martial arts skill through positive visualization.

Although they are more highly educated than in the past, many people in modern times hold on to negative feelings like anger, fear, and sorrow. As the result, they weaken the mind’s power. Even rich people, who eat gourmet dinners, are often plagued by insomnia stemming from their fears and sorrows. Simply being well educated and wealthy isn’t enough to guarantee happiness.

For such people, the situation will not change until they change the nature of their minds. One way to do this is to change the nature of what they think about before falling asleep. Then they will sleep well. Deep sleep is very important. Sleeping lets us

receive a great amount of ki, or “life energy,” from the universe. The time when we sleep is the time when we relax completely, and in a state of deep relaxation, the universe and the individual are closely united.

MEIREI ANJI

We can create a stronger form of autosuggestion by using a mirror just before falling asleep. It’s called Meirei Anji. Meirei means “ordering or commanding.” Anji means “suggestion.”

In Meirei Anji, we utter a single simple sentence, which serves as a positive suggestion. Shortly before we speak this command to the subconscious, we watch our face in the mirror, or more exactly, we look at our reflected face between the eyebrows. Then, we speak to our reflected image and strongly order ourselves to become what we want to be.

Examples of positive suggestions for Meirei Anji are:

“Your confidence will become strong!”

“You will not be worried about your illness!”

“You are not afraid to fall in jujutsu!”

You need not speak loudly, but you should be very serious at the moment you make this suggestion to your subconscious. Just one suggestion is good and effective. If you use many suggestions, they may confuse the subconscious. Quality is more important than quantity. Say it just once, then immediately go to sleep. Intensity is important.

I hope you will soon feel the effects of Meirei Anji, but even if you don’t notice sudden results, I advise you to continue to practice it every night. Just as it took time to develop negative habits, it may be some days before you feel the effects of Meirei Anji.

We have acquired bad habits over many years. It is unrealistic to expect these harmful habits to be gone instantly by using Meirei Anji.

A French psychologist taught Nakamura Tempu Sensei this form of autosuggestion using the mirror. But he suggested we do it as often as possible during the daytime. Nakamura Sensei modified it and advised us to do it before falling asleep, because it is psychologically the most effective.

Furthermore, Nakamura Sensei was skilled in shodo, Japanese brush calligraphy. Students, who want to improve in shodo, can use a sentence like this:

“You will become fond of shodo.”

This is more effective than “You will be good at shodo.” If we come to like something, we study it harder and naturally become good at it.

Children that wet the bed during sleep can use a sentence like this:

“You will wake up when you want to urinate.”

People who want to correct their stuttering should not say, “Your stuttering will be gone.” Rather they should say, “You will not care about stuttering.” A person’s psychological state and ability to speak are closely connected. If we stop worrying about stuttering, we often stop stuttering. The same can be said of many problems in life. We create problems by worrying about them.

People who are ill should not say, “You will recover from the illness.” They should say, “You will not worry about your illness.” This is not to indicate that you shouldn’t get medical treatment, it is more an indicator of the psychosomatic effect of the mind. The mind controls the body; positive mental states have a very real impact on our health.

The sentence we use for this autosuggestion should be an imperative form, not a prayer or a request. For example, “Your confidence will be strong” is an imperative sentence. “Please make my confidence strong” is more like a prayer or request.

In addition, we must order ourselves (the face in the mirror) to change. We should use the word “you” instead of “I” in Meirei Anji for this reason.

Don’t be impatient in practicing this method. Be diligent and keep going. I promise that the time will come soon when you will recognize the effectiveness of this method for changing your personality and habits.

DANTEI ANJI

Dantei means “affirm.” Dantei Anji compliments Meirei Anji.

When we get up in the morning, we can respond to the previous night’s order that we gave our subconscious. We can, in short, affirm the previous night’s command we spoke to our face in the mirror.

We need not use a mirror in Dantei Anji. Your sleepy face isn’t perhaps the best image of yourself or the first thing you want to see in the morning.

If your suggestion the previous night was “Your confidence will become strong,” then upon waking say aloud, “My confidence has become strong.” In this way, we affirm the previous night’s suggestion.

HANPUKU ANJI

You can repeat the same suggestion even during the daytime. Frequent repetition of a single suggestion is very effective, and you can do this mentally or out loud, with or without a mirror. Hanpuku means “repetition.” Again, work on only one suggestion at a time. Once you’ve boosted your confidence or stopped smoking, go onto a different suggestion.

Nakamura Tempu Sensei was a skilled budoka, with advanced training in judo and kendo. But his specialty was Zuihen Ryu batto-jutsu, a classical form of swordsmanship. Although his Shin-shin-toitsu-do is not a martial art, the methods of practice have been influenced by budo, and they can

easily help budoka to become stronger and more effective. His methods of autosuggestion can aid budoka in overcoming slumps in training, remembering kata, and developing composure when engaging an opponent.

Since the early 1900s, thousands of people in Japan have learned and benefited from these four forms of autosuggestion. I'm one of those people.

MY INTRODUCTION TO BUJUTSU

By Sawai Atsuhiko

When I was young I studied koshiki suiei-jutsu, which means "ancient swimming art." The dojo, or training hall, was a small lake surrounded by lavish green trees and a golf course. The American Occupation Army made it in the 1940s in a northern suburb of Kyoto. Although suiei-jutsu was developed by the bushi ("warriors") of my country in feudal times, and while it is a form of koryu bujutsu, or "old style martial arts," we practiced it as a Do, or spiritual path. Unlike most forms of swimming, it is unmistakably a martial art, and its training is as hard as judo or kendo. It is definitely different from modern sport swimming as we see in the Olympics.

My teacher's teacher was from the bushi warrior class, and before World War II, he always kept a dagger in the bosom of his kimono. He was asked why he carried such a thing when he came to teach suiei-jutsu, and he answered, "If any of my students should die in the lake during my teaching session, I will kill myself with this weapon to take responsibility." Such attitudes are associated with bushido, the "way of the warrior," and they have few parallels in modern sport swimming.

There are three different primary points that distinguish ancient Japanese suiei-jutsu from modern swimming:

1. There must be beauty as well as effectiveness in the form of swimming.

Now that my colleague H. E. Davey Sensei is writing books about these methods and teaching them across the USA, I'm hoping many of you will achieve the same happy results. To learn more about Shinshin-toitsu-do, pick up a copy of Davey Sensei's book *The Teachings of Tempu: Practical Meditation for Daily Life* (Michi Publishing), and I'm confident that it will help you improve your martial arts practice.

2. There is no competing with others in speed.
3. You should swim quickly, but you should never be tired when you reach land.

These are the principles of Kobori Ryu, the ancient form of swimming that I studied. There have been many traditional swimming schools (ryu) in Japan; one existed in almost every clan in the Edo period



A photo of Sawai Sensei from the Japanese magazine President

(around 1600 to 1867 AD). However, now perhaps only a dozen remain across the country of Japan. There are no big differences between them. Still, each school developed their own techniques to cope with the unique terrain and geography of the area they lived in. For instance, a feudal clan facing the Pacific Ocean often contrived a way to swim swiftly in the open sea, whereas a ryu situated near a lake typically developed a method to swim there.

When I started to study suiei-jutsu, I found some young girls (of high school age) swimming with marvelous grace and elegance. The teacher whispered to me, "Men should swim with majesty and beauty. Not like that way!" I had never seen swimming like this, as I had learned the usual swimming when I was a high school boy, and I believed we had to swim as fast as possible to be considered talented. Several years after I began to study suiei-jutsu, I was given the certification of Shihan, or "Master Teacher." Gradually with practice, I found myself never tired even after many hours of swimming. One day my teacher saw my performance from the lakeside and called out, "Now you've got it. There is some beauty in your movement." More than my certificate, that meant I had truly reached the level of Shihan. I was delighted.

THE TECHNIQUES OF SUIEI-JUTSU

There are many styles of swimming in suiei-jutsu. One of them is called nukite, which literally means, "crawling arms," and is similar to the free-style crawl in Western swimming. In nukite, we must keep our head and breast a little above the water surface, making it possible to see in four directions in case of a possible attack. This style was contrived for a bushi to swim with his sword and a bundle of clothes on his head.

Another style is called noshi, which literally means "stretching," and it was devised to swim up a rapid. In doing noshi, you must swim sideways, sliding a little on the back side in order to reduce the water pressure as little as possible, while stroking your

arms and legs inside the water like the breast stroke of modern sport swimming. Once you are accustomed to this method, you never feel tired and can swim with a remarkable speed. You can swim slowly if you like, feeling as if you were resting on the water. This was important for the bushi, because if they were exhausted when they reached land, they would be unable to actively engage their opponents.

Bushi also learned a method called soku-geki, which literally means "leg beating." You hit the surface of the water as strongly as possible with your knees bent. The purpose of this method is to swim in any sort of shallow water. When I snorkel in Hanauma Bay in Hawaii, I use this soku-geki method in the shallow water of the coral bed (about 30 centimeters deep), and I can swim smoothly and enjoy watching the fish. If you do otherwise, you'll kick the rugged coral rocks and have your knees and legs cut and bleeding. If you practice soku-geki for five to ten minutes at the start of a swimming session, it can effectively prevent you from experiencing cramps. We also learned a way to swim with our clothes on, the aim of which is to rescue someone drowning.

The waza, or "technique," that impressed me most was the way to swim with both hands and legs tied together by two ropes. This technique was for a bushi, who had broken out of an enemy's prison, to escape and swim across the castle moat.

An expert shihan demonstrated it first to us. And my teacher surprised us by saying, "You believe you swim with the arms and legs, but you're wrong. You can swim without them. Look at a fish. Real swimming is using the whole body." This unified use of the whole body is needed (and taught) in every form of genuine koryu bujutsu and budo.

FROM TECHNICAL TRAINING TO A SPIRITUAL PATH

The methods in ancient Japanese martial swimming are all very practical and pragmatic at first. But gradually, as you advance in learning the techniques, you reach some level where you

produce beauty in your movement, and this process from pragmatism toward formal beauty is similar to any Japanese martial art, or "do" arts such as kendo or judo.

This tendency to progress from pure functionality to beauty and spirituality forms one of Japanese culture's pillars. We can see this same tendency in other Japanese arts like kado ("the way of flower arrangement"), chado ("the way of tea ceremony"), kodo ("the way of incense"), and others. Why did this tendency arise at all?

The elevation of all Japanese arts, crafts, and skills from their pure utilitarian function toward paths toward beauty and enlightenment occurred during the long period of peace that continued for 300 years in the Edo Period. At this time, the Tokugawa Shogunate ruled my country. Peaceful times prevailed all over Japan, while in many other parts, especially in Europe, many battles were fought for hegemony. The Tokugawa Shogun (supreme military ruler) governed Japan.

Before Tokugawa established control of Japan, many feudal lords, governing each province with military power, had been fighting with each other. This produced a period of unsettled turbulence for three centuries. During this era of constant warfare, few teachers had the time or inclination to see what existed in the martial arts beyond combative effectiveness. Toward the end of this period, Portuguese and Spanish missionaries came to Japan to spread Christianity, accompanied by some people carrying European weaponry.

In 1543 AD, a musket rifle was first introduced to this island country in the Far East. (They ignited the gunpowder with a burning straw-cord and fired a bullet.) After that, many feudal clans competed to produce guns of superior sort and fought with them. In time, the level of production progressed remarkably, with the result that the technical level was heightened in some provinces to the top level in the world. Prior to that, for 300 years, Japan did

not manufacture any gun. Some muskets manufactured here toward the end of the 16th century are treasured in art museums and show marvelous artistic and technical skill. You might think it strange, but since the Tokugawa Shogun came to dominate Japan, he forbade any one, or any clan, to produce Western firearms in order to maintain the peace. This edict, among others, was one of the ways that he ushered in an almost unprecedented era of peace. During this era, teachers of bujutsu and varied Japanese cultural arts, no longer embroiled in war, began to look beyond the purely utilitarian function of these arts.

Besides this, the Tokugawa government closed all Japanese ports to the outside world to hold the peace more securely inside. This is called sakoku, which literally means "the country closed with chains."

All through these peaceful times, for three centuries, Japanese koryu budo and bujutsu, as well as other classical arts, went through a unique modification, that is, as I mentioned, the process from mere practicality to finding beauty in established forms (kata) or styles (ryu). To seek after beauty in your performance needs discipline and mental training for the practitioner. And so, bujutsu became an art. Some of its techniques lost practicality, and stylish beauty became stressed, which is a reflection of the practitioner's mind.

THE MARTIAL ARTS AND THE MIND

Practicing budo or koryu bujutsu is not only good for our health like physical exercises, but also it teaches people about the relationship between mind and body—in other words, the importance of unity of mind and body. Therefore, some bushi studied Zen Buddhism, because Zen sitting meditation was thought to lead to the realization of mind-body unity that is essential for mastery of the martial arts. I think what many people find most needed in doing budo is concentration. Once you lose concentration, you are sure to lose to the opponent. And

concentration has much to do with the unification of mind and body.

Most people think they just have to make every effort to cultivate the power of concentration. But they are mistaken. Concentration cannot be realized just by tense effort or strained muscles.

Concentration comes to you easily by coordinating mind and body, which is natural in humans and not something to be attained artificially. In a newborn baby, you see its body and mind are one. As we grow old, we find some people losing mind-body coordination, while others sustain it and display their power of concentration in sports and budo. Why?

Some of us, or perhaps most of us, tend to lose concentration because of unneeded thoughts that we allow to enter into our minds while playing a sport or doing some martial art. Why?

This often takes place when illness, unhappiness, suffering, or any other perception that comes from living life visits us. We tend to distract our attention from what we are doing at the moment we become attached to some thought or experience. It leaves our concentration difficult to maintain. Our adult life in modern times is filled with various forms of stress, so distracting perceptions often intrude into our consciousness.

MARTIAL ARTS AND UNIFICATION OF MIND AND BODY

How can we transcend our attachment to varied perceptions that enter the mind via our five senses, and thus maintain concentration? How can we get back to that innocent clear consciousness, that natural condition of mind-body unification? My teacher of Japanese yoga, Nakamura Tempu Sensei, answered these questions and presented us with twelve methods to realize concentration and calmness in the midst of activity. He called this art

Shin-shin-toitsu-do, or “the Way of Mind and Body Unification.”

In 2001, most of these methods—eight out of twelve—were written about in English for the first time in the book, *Japanese Yoga: The Way of Dynamic Meditation* (Michi Publishing), by H. E. Davey Sensei, my friend and fellow teacher of Shin-shin-toitsu-do. Shin-shin-toitsu-do is very efficient for realizing the full potential of any ordinary person in any field of human activity. However, this is especially true for budo, and it was one of the reasons that when I was over 60 years of age, I was able to successfully begin training in Hakko Ryu jujutsu for the first time.

Nakamura Tempu Sensei invented a way anyone can walk. By following this path himself, Nakamura Sensei realized new ways of looking at life, our world, and even the universe. While his realization was similar (to some extent) to that of people who practice Zen meditation, it was still unique in his pragmatic and simply understood explanation of Japanese yoga philosophy and practical methods. Uniting Eastern and Western methods of education, Nakamura Sensei made use of science to explain ancient Asian truths. More than this, his Shin-shin-toitsu-do amounts to a bold affirmation of human instincts and desires, innate tendencies that many teachers of meditation have vainly tried to forbid in the past.

In future issues of this journal, I'll write about the life of Nakamura Sensei, some of his methods for developing ki (“life energy”), and the amazing power of mind and body coordination. Since I am also a bugeisha (“martial artist”) like many of you, I'll try to relate these ideas and methods to the koryu bujutsu and budo of Japan, explaining how they can help martial artists in particular.

About the Author: The above articles appeared in past issues of the *SMAA Journal*. Sawai Atsuhiko Sensei is a direct student of Nakamura Tempu Sensei, founder of the Shin-shin-toitsu-do system

of Japanese yoga and meditation. He holds the highest teaching credentials in Shin-shin-toitsu-do, issued to him by Nakamura Sensei. He is also Professor Emeritus of English for Kyoto Sangyo University, and a Senior Advisor for the SMAA. Read more about him and Japanese yoga at www.japanese-yoga.com.

TEACHING KARATE-DO TO CHILDREN

By Joseph Rippy and William Kelch

You can't teach children karate-do the way you teach adults. This is because children's brains and bodies are not fully developed, and children have had fewer lifetime learning experiences to draw from. Children are not miniature adults, so they must be taught differently. We would like to discuss some ways to teach children. Our ideas are meant for teachers who are not content to be occasional babysitters for small children, i.e., those who really want to teach. (We trust that includes everyone who reads past this point.)

Young people learn through contact with the world using their five senses. They see simply the task at hand. Because of this, the detailed physical movements necessary to perform correct karate-do techniques must be carefully broken into component parts and presented in a logical progression starting with the simplest, most fundamental component, followed by the step-by-step introduction of each subsequent component. Each component must be performed with a reasonable degree of competence before the next component can be introduced. What constitutes a "reasonable degree of competence" will vary with the child's age and physical abilities. A five-year-old simply cannot coordinate physical movements as well as a ten-year-old.

Techniques taught improperly to children (and adults) will remain with them for years. These incorrect techniques must later be unlearned, a painful, indeed sometimes impossible, task. Teachers must not burden children with poor

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technique that they must unlearn later. Arguably, it might be better not to teach them at all until they are older. Teaching the technique correctly the first time avoids needless waste of precious training time later. (The old adage "practice makes perfect" is, in our opinion, very misleading. *Practice makes permanent!* Poor technique practiced continuously makes poor technique permanent—not a good idea.)

Step-by-step (component-by-component)
progression of achievements as each new



Rippy Sensei teaching Wado Ryu in the late 1960's

component is introduced and learned will motivate youngsters to continue, and help reduce or eliminate the fears of failure and embarrassment that often become self-fulfilling prophecies that can sometimes lead to children quitting karate-do altogether. This component-by-component gradual approach can help alleviate these problems. But this step-by-step process is aided by also using obstacles to force correct movement. Let's use a front kick to illustrate this learning procedure.

We advocate using a cardboard box to teach children the basic front kick from a neutral standing position. An instructor teaching children the front kick must find something to force the youngsters to raise and bend their kicking legs. The box forces the children to not only raise the kicking leg properly and bend the leg properly, but to strengthen the muscles of the hip without which the kick will be incorrect. This is mandatory in a good front kick.

Start with a cardboard box about the height of the student's knee or a little bit lower. Make an easy to see straight black-striped line across the top center of the box in line with the intended path of the front kick. Have the child stand one foot or more from the box. If the child's feet are too close to the box, he will continually strike the box as he tries to lift his bent leg high enough to clear it. Position the child's kicking leg in such a way that the black stripe can be used as a guide to direct the kick. The line should be placed toward the center of the child's body when the child stands behind the box. Ideally, the box will force the child to lift and bend his knee so that the knee will be slightly higher than the hip joint (uplifted knee or chambered position).

Then the calf and foot of the kicking leg will be extended straight forward over the line on the box, in a fairly slow fashion, until it is almost straight. It will then be immediately withdrawn to the uplifted knee position before the leg is allowed to return to the floor. After a few dozen repetitions, the child is taught to hold the kicking leg in the chambered position for a count of two before returning it to the



Rippy Sensei demonstrating the flexibility needed for correct kicking techniques

floor so that the teacher and the child can be sure that balance has been maintained during the entire kick.

When this teaching technique is used, the child will immediately start taking short cuts to complete each kick, mostly by finding an easier route than the prescribed one to complete the kick. This shortcutting results from fatigue and from a weak iliopsoas muscle, a muscle not used a lot in most daily activities resulting in it usually being pretty weak. But strength in the iliopsoas is essential to a good front kick.

Young people typically shortcut proper front kicks by passing the knee on the kicking leg over the stripe on the box, with the lower leg flaring out to the right when kicking with the right leg or to the left when kicking with the left leg. This is poor technique; indeed if the front kick flares out far enough, the kick begins to look like a bad roundhouse kick. A well-executed roundhouse kick can be useful, but it is not a front kick. Therefore the front kick must be practiced properly.

If the box over which the children are practicing is placed in the middle of a floor away from obstacles, it is easy for the children to flare the lower leg and thus practice poor front kicks. There is open space to either side allowing for the tendency to flare the

kicking leg. To avoid this, the box should be placed against a wall to the child's right when the child is kicking with the right leg. This prevents the leg from flaring out to the right side because the lower leg cannot flare. The wall is there to block it. Similarly, the left front kick can be practiced with the box against a wall to the left or have the child step to the opposite side of the box.

Please keep in mind that developing a proper front kick takes lots of practice. Many repetitions are necessary over weeks, months, and years, so do not expect great kicks from children too soon. Also remember that very fatigued children will kick poorly. (General George Smith Patton, Jr. said, "Fatigue makes cowards of us all.")

Children will also not kick well until their iliopsoas muscles are strengthened. We suggest using other innovative ways to accomplish the same goal of correct kicking. Have the children work with a partner. Have one get down on all fours with their backs straight and their heads looking at the floor. Tell the kickers to perform the front kick over the backs of their partners. Tell them not to touch their partner's body in any fashion because it could hurt. They must kick slowly. Remind them that their partners have the memory of an elephant, and, if they get kicked, they won't forget. Retaliation might accidentally result!

Variety in teaching the front kick helps keep children diligently practicing and strengthening their



Rippy Sensei teaching in the early 1970's

muscles, especially the iliopsoas, thus developing good technique. Teachers must insist on correct technique, but must also be patient. This firm, methodical, but patient approach to teaching young people will result in good front kicks.

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IDENTIFYING CHARACTERISTICS OF NIHON JUJUTSU

By Stephen Fabian

"Onegai shimasu . . . Arigato gozaimashita."

With these formal expressions of courteous request and gratitude, students of Hontai Yoshin Ryu jujutsu begin and end, respectively, their paired training in jujutsu kata. The words accompany humble bows made from the traditional seiza, a kneeling position in which one's buttocks are settled onto the heels of

upturned feet. This exchange is indicative of the nature of Nihon—truly Japanese—jujutsu.

Traditional jujutsu is either a koryu, an ancient style of Japanese martial art; or a shinryu ("new ryu"). The koryu can be thought of as martial traditions/methodologies that originated before the abolition of Japan's feudal bushi, or samurai, system

in 1868. Shinryu are martial systems that are directly derived from bona fide koryu. However, combative methods which stem from (for example) a contemporary composite of karate-do and judo, and which are not derived from Japanese koryu jujutsu, cannot be considered shinryu jujutsu. While a limited number of shinryu jujutsu systems do exist, most authentic jujutsu, which is only taught in Japan on a relatively limited basis, falls into the koryu category.

Although there were, and are, many ryuha, or systems of Japanese jujutsu, certain features exist that are characteristic of most (if not all) of them. Since there seems to be a number of relatively new martial systems of questionable origin identifying themselves as jujutsu these days, it is appropriate to look at those characteristics which distinguish a style as traditional Japanese jujutsu.

HERITAGE

All Nihon jujutsu will have a verifiable history and ryu lineage, including a list of past ryu heads, or soke. These details are often contained in the system's makimono ("scrolls") or are otherwise recorded. (Unfortunately for most Americans, such information is hardly helpful since the script in which it is recorded will be unintelligible.) Other

cultural indicators, which can help give one a sense of the traditional character of a school, include:

- As mentioned above, training in Nihon jujutsu takes place within an atmosphere of courtesy and respect, a context intended to help cultivate the appropriate kokoro, or "heart."
- The type of dogi, or training suit worn, is usually plain white, generally with a dark hakama (pleated pants). The most colorful uniform might be a plain black or traditional indigo blue quilted keiko gi ("practice uniform"); anyway, you are not likely to see stars and stripes or camouflage uniforms.
- A lack of ostentatious display, with an attempt to achieve or express the sense of rustic and elegant simplicity (expressed in such concepts as *sabi* and *wabi* in Japanese) common in many of Japan's traditional arts.
- The use of a limited number of classical teaching licenses (menkyo) or the counterpart traditional -den (e.g., shoden, chuden, okuden, and menkyo kaiden levels) ranking system, perhaps as a parallel track to the more contemporary and increasingly common -kyu/-dan ranking.
- To borrow a characterization for all koryu and authentic jujutsu systems, as expressed by Wayne Muromoto, editor of *Furyu* and SMAA Senior Advisor, there is the lack of "tournament trophies, long-term contracts, fancy tags and emblems, rows of badges or any other superficial distractions." (*Furyu*, Vol. 1 No. 1, p. 23).

TECHNICAL CHARACTERISTICS

Although there is diversity in the actual look and techniques of the various traditional jujutsu systems, there are also technical similarities:



Fabian Sensei teaching Nihon jujutsu at an SMAA Seminar in the U. S.

- Students learn traditional jujutsu primarily by observation and imitation as patterned by the ryu's kata, or “prearranged forms.”

- Many kata emphasize joint-locking or flexing techniques, that is threatening a joint's integrity by placing pressure on it in a direction contrary to its normal function (or painfully stretching the muscles by moving the joint in its natural direction), or take-down or throwing techniques, or a combination of take-downs and joint-locks.

- Very occasionally a strike (atemi) targeted to some particularly vulnerable area will be used to help create kuzushi (“break in balance”) or otherwise set-up the opponent for a lock, takedown, or throw.

- Force essentially never meets force directly, nor should techniques need to be strong-armed to be effective. Rather, there is great emphasis placed on flow (which follows from the art's name, in which “ju” connotes pliability and suppleness) and technical mastery.

- Movements tend to emphasize circularity, and capitalize on an attacker's momentum and openings in order to place a joint in a compromised position or to break balance as preparatory for a takedown or throw.

- The defender's own body is positioned so as to take optimal advantage of the attacker's weaknesses while simultaneously presenting as few openings or weaknesses of its own.

- The common inclusion in the ryu of cognate Japanese weapons training (also using kata as a primary instructional method), stemming from the historical development of jujutsu and other koryu when active battles were waged. Weapons might include, for example, the roku-shaku bo (long staff), hanbo (short staff), katana (long sword), kodachi (short sword), and

tanto (knife), some of the main repertoire of traditional weaponry.

PHILOSOPHICAL DIMENSIONS

Although jujutsu and the koryu in general, with only a few exceptions, do not have the suffix -do or “way” to designate them as paths toward spiritual liberation and inner development, there are often many philosophical and mental components which have significance and application in these systems, at least because of their value in developing the actual combat effectiveness of the practitioner. These include:

- An all-encompassing awareness, zanshin (“remaining mind”), in which the practitioner is ready for anything, at any time.

- The spontaneity of mushin (literally “no mind”), which allows immediate action without conscious thought.

- A state of equanimity or imperturbability known as fudoshin (“immovable mind”).

Together, these states of mind/being tremendously strengthen the jujutsu practitioner, allowing him/her the utmost potential for effective action. Such effectiveness and the technical competence and mental mastery on which it stands, however, is possible only after a considerable period of serious and devoted training, a veritable forging of the spirit as expressed in the concept of seishin tanren, or “spiritual forging.”

These various characteristics or components, taken together, largely describe the principal elements of traditional Japanese jujutsu. Alerted to them, a student will have some reasonable ability to assess the relative traditional nature and authenticity of a system of jujutsu. If most, or all, of these characteristics are not noticeable in a so-called jujutsu system, then the legitimacy of the system as bona fide Nihon jujutsu is highly suspect. This is not to say that the system or school in question does

not offer a good training program or effective techniques. It simply suggests that such a “jūjutsu” school or system may be more accurately labeled with some other term.

For anyone who has a question on the authenticity of a Nihon jūjutsu system, the Shudokan Martial Arts Association can help to determine a given school's or system's legitimacy if given sufficient information.

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TIME, RELAXATION, AND WORMS

By Brian Barnes

“One who is good at martial arts overcomes others’ forces without battle...”—Sun Tzu, ancient Chinese general.¹

If you’ve been training for a while, you are probably aware of the benefits of muscular strength and aggression in your art. It’s easy to see the value of straight, hard attacks when we’re trying to hit men (the “head”), when we’re trying to land tsuki (a “punch”), or when our randori (free practice) produces nothing useful. Often, we intuit that an extra bit of force applied in our lever, more speed in our punch, or a little more action in our waza (“techniques”) will address the roadblocks laid in our way. The key, as so many have said so often, is more power.

In my dojo, I often have this conversation with others. It seems like many of us are particularly interested in solving problems with force after we’ve been training awhile. We practice gentleness early in our training, and our devoted teachers fill our empty minds with this approach. In fact, once we open our minds to the possibilities of gentleness and relaxation, we are often faithful for quite some time.

As I’ve learned repeatedly from my teachers and sempai (“seniors”), a good example is worth much.

Good models are not everything, though. Life intrudes. I had a coach once who addressed this reality by asking everyone to touch the doorframe to the locker room as we entered. The touch of our hand on the frame was to remind us that we were entering sacred space, that we had responsibilities here that were not enhanced by reference to an outside world, and that we were committing ourselves to focus on this space and the things in it for the next several hours. Likewise, I encourage my students to leave the outside world outside when they hit the door of the dojo. While we never really leave our lives behind, training without focus on the present can be dangerous for ourselves and for our training partners.

When life intrudes, we find ourselves inclined to respond. Life can flatten people who ignore it, and it often seems like the problems of our lives only compound with time. What we need is a way to stop time while we’re in the dojo. Sadly, I know of no technique addressing this problem, like in the film *Bulletproof Monk*. We can only train the techniques in the system when we arrive at the dojo. Time



The author demonstrating Hontai Yoshin Ryu

doesn't stop. Problems don't cease. Life becomes training, for better or worse.

When we're in the dojo and we forget to treat it like a sacred space, we lose some opportunities for training. We're not engaging in the arts of our teachers and their teachers. We're still stuck in the office, in an unpleasant past, or in a possible, unpleasant future. Our lack of mental and emotional relaxation sticks us to the past, but it's the wrong past. Relevant pasts to the dojo space will bear some connection to our teachers and our training. The future should be lived as present moments in the dojo, not anticipated.

It is important to recognize that, for the purposes of everyday living, we are always in the present. In fact, from a temporal point of view, the present is the only time that is directly available to us. Anything in the past is gone, finished, no longer changeable. Anything in the future is not yet here, unusable, not quite ready. While our present is informed by our past, which is likewise critical for shaping our future, the present is the only time we are able to access in a subjective, experienced way right now, at this moment. All else is unreal by the standard of direct experience.

"You only live once. Keep yourself in the present. The past is gone, and the future is

unknown."—Nakamura Tempu, founder of Shin-shin-toitsu-do.ⁱⁱ

A past spent with our teachers, of course, is critical if we are to shape a present in the dojo. We are all copying our teachers, and our copies of them are necessarily poor. Our teachers showed us their way, but that way is only in the present to the extent that we are faithful copies of those other human beings, that we emulate their motivations and quirks, that we love as they have loved, and that we understand life and death as they do. Such understanding can be approximated, but it is ultimately unreachable. We are, always and forever, stuck in the present. And our remembering of our teachers teaching us is, always and forever, in the past. For many of us who practice Japanese arts, our constant attempts to emulate the past have special significance, just as the past has been special for our teachers.

So, after the bad day at work or the congested ride to the dojo, we might be torn four ways in time. We recognize our present responsibility, and we know we must be diligent in our present focus on training. We are reminded of this duty by the memories of our teachers and our sempai, along with whatever we've read and gleaned from our own experience. This is one past. We are also stuck by the weight of our own recent past and its gravity. This is another past. And any past that is connected to our minds in this way is often distractingly linked to future outcomes, which gives us at least four temporal directions pulling on our present focus at once. Thus, as we try to work on kote gaeshi, a wrist bend/twist, the odds are against us keeping our stability. Ask yourself how much success you will have remaining balanced while being pulled in four spatial directions. What about when the struggle is with time?

I know what happens when I am pulled four spatial directions. At some level, I resist. If we don't resist somehow, we risk being pulled apart or thrown down, which we fear. This tension also exists when we're being pulled by time. Often, I fail to achieve success with a technique. If I feel pulled by time, I

will fail to relax appropriately in order to allow the kata to reveal itself through my action. Instead, I tense, certain of some outcome not available in my present. What we must recognize, simply, is this: When we are tense for no reason, we must first relax in order to move toward anything for which there is a reason. I believe we must construe the idea of movement very liberally here, to mean the movement of the mind, of the body, and of ki—all constantly in space and time.

Of course, the reader's individual experience will confirm whether there is any truth to my assertions here. Perhaps there is no real way that time can influence space, and perhaps the inner workings of our minds can't cause physical conflicts. Perhaps any connections we experience in this manner are merely coincidental. Relaxation comes with understanding in jujutsu, and sometimes this understanding must be felt.

If we succeed in managing our space and time to the point where we can train in the present, then we can train our understanding of life and death. Whatever our art, we should see the value of relaxation for our practice. The depth of our training is limitless when we open ourselves to the possibilities of relaxation and being present in the dojo. It could be that we find the secret to life and death.

"Men are born soft and supple; dead, they are stiff and hard. Plants are born tender and pliant; dead, they are brittle and dry.

Thus, whoever is stiff and inflexible is a disciple of death. Whoever is soft and yielding is a disciple of life.

The hard and stiff will be broken. The soft and supple will prevail."—Lao Tzu, founder of Taoism.ⁱⁱⁱ

Consider that every moment is a discrete event in life, a particular period of time that we can encapsulate as having had a beginning and an end. A moment begins and it ends. It is born and it dies.

And we do the same thing, over many experienced moments. Many people have commented at length on life and death being held in every moment, and I don't mean to belabor an accepted idea. I merely wish to point out that it is in our perception of time that the martial artist can always train to harmonize life and death. No one need die for this lesson, though it exists in that context, too.

A moment is born, and then it ceases. A discrete event in your life was initiated, blossomed, and came to an inevitable end as time washed over you. That moment automatically became a part of your past. An important question, as we consider the product of that one present moment, concerns quality. Could we have called that moment of our lives "excellent?" In death, only assessment remains, and even that lacks the richness of present experiencing.

So, did we resist or otherwise use force in the moment? Did our anger win? Did our desire lead to another's suffering in the next present moment? Were we unkind? Did we lose that moment of our life, that potentially excellent present, to hatred? What would our teachers have said about the quality of that present moment lived along the martial way? Were we truly relaxed and engaged with the world, intuiting our next perfect present like Neo navigating *The Matrix*, or were we more like Elmer Fudd, always easily overcome by the simplest jujutsu?

I've been fortunate in my models. Though many of them have been great human beings, I have not limited my teachers to people. I am drawing much insight into my own practice from 10,000 beings living in their own feces, my worms. I tend worms for a non-profit vermiculture operation in Louisville, Kentucky. Through my constant contact with worms over the past few years, I have come to understand much about relaxation and its possibilities. I believe that the principle of yielding, *ju no ri*, is epitomized by these slippery creatures.

I often find worms wrapped together in a particular clod of earth. I sometimes watch them move against one another as they seek shelter deeper in the pile. Worms never push back against pressure. Worms are constantly yielding to one another, sometimes in multiple directions simultaneously. When one worm pushes against another, the receiving worm immediately yields and the aggressor finds no resistance. The pushing worm is overbalanced and falls harmlessly past the receiving worm, which has exerted almost no effort. It merely moved away from the force, and the aggressor fell down. I hope this idea is familiar.

“The soft overcomes the hard; the gentle overcomes the rigid. Everyone knows this is true, but few can put it into practice.”—Lao Tzu.^{iv}

I do recognize, incidentally, that this analogy is not immediately compelling. Since worms can initiate locomotion from either end, they are able to effortlessly redirect their own motion. There is also a very different understanding of movement and balance from worms to people, as the whole problem of falling down is avoided entirely. Further, worms are not being aggressed against, nor are they actively aware of their own “defensive” actions.

It is for many of these same reasons, however, that this analogy succeeds. We can never achieve the level of relaxation that a worm exhibits, since we have bones and the worm does not, so worm relaxation serves as a patternable, if unattainable, goal. If we believe that the value of our practice is in the perpetuation of the practice itself, rather than numbers of grades and students, then the worm serves as a constant avatar for practice. It is the unattainable goal of perfect ju, just like yielding actions of water, koi fish, or willow trees.

Moreover, if we emulate a species that does not aggressively insinuate itself in the affairs of any living creature, though it does make the world a better place by the product of its very action of self-

interested being, then that seems an okay model for me. Worms live in the present. Other worms’ tones of voice, facial expressions, and love interests are of no practical interest to individual worms, so they don’t allow these actions of others to interfere with their present being. Worms simply are. They experience every moment to the most perfect possibility of their present existences. They relax, they do what they are in the present moment for, and they make the future better by their present actions. Followers along the way have much to learn from worms, especially about training excellently in every present moment.

“In true budo there are no opponents. In true budo we seek to be one with all things, to return to the heart of creation. In real budo, there are no enemies. Real budo is a function of love. The way of a warrior is not to destroy and kill but to foster life, to continually create. Love is the divinity that can really protect us.”— Ueshiba Morihei, founder of aikido.^v

ⁱ Tzu, Sun. *The Art of War*. Thomas Cleary, translator. Shambhala Publications, Inc: Boston, MA. 1988. p. 72.

ⁱⁱ Stevens, John. *Budo Secrets: Teachings of the Martial Arts Masters*. Shambhala Publications, Inc: Boston, MA. 2001. p. 67.

ⁱⁱⁱ Tzu, Lao. *Tao Te Ching*. Stephen Mitchell, translator. Harper and Row. 1988. Section 76.

^{iv} Tzu, Lao. *Tao Te Ching*. Stephen Mitchell, translator. Harper and Row. 1988. Section 78.

^v Stevens, John. *Budo Secrets: Teachings of the Martial Arts Masters*. Shambhala Publications, Inc: Boston, MA. 2001. p. 72.

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