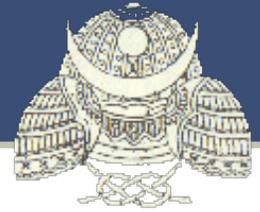


SMAA JOURNAL



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<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.

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修道館武道会

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

SMAA PATCHES

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



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

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

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

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

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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.

HEARD SENSEI CELEBRATES 30 YEARS OF TRAINING

In 2014, Kevin Heard Sensei celebrates his 30th year of practicing Japanese martial arts, specifically Saigo Ryu sogo bujutsu. Heard Sensei holds a sixth dan in the SMAA Jujutsu Division, and he is a member of the SMAA Board of Advisors. He is also one of the original members of the SMAA.

What's more, he was the first assistant editor of the *SMAA Journal*, a job he performed admirably for many years. He is also the former webmaster of the



Heard Sensei

SMAA website: www.smaa-hq.com. He still helps out with the production of membership and rank certificates for the SMAA, and he has always worked as an unpaid volunteer.

Heard Sensei taught well-received classes at SMAA Seminars in Utah, Michigan, and California. He also participated in several important martial arts demonstrations in Japan, where his demonstrations were widely acclaimed.

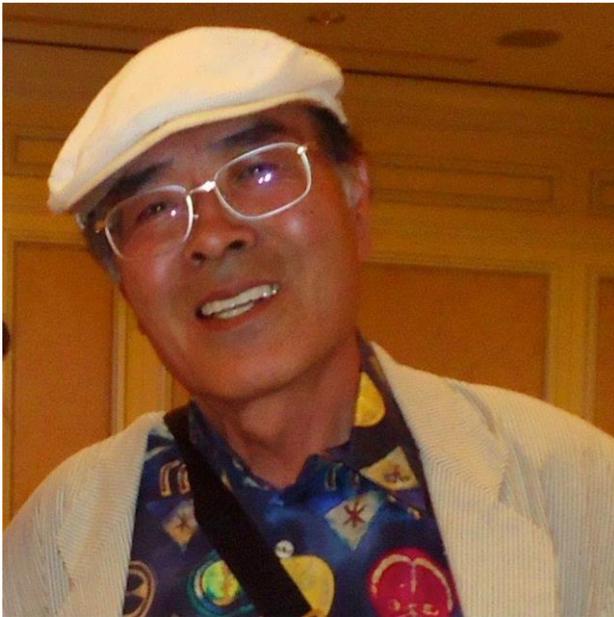
Congratulations to Heard Sensei on three decades of accomplished and dedicated training in classic Japanese martial arts!

SAWAI SENSEI LAUNCHES WEBSITE

Sawai Atsuhiro Sensei was born in 1939 in Japan. Aside from being a top Japanese expert in koryu bujutsu, specifically Kobori Ryu suieijutsu, he is a leading member of the SMAA Board of Advisors.

What's more, he's one of the world's most advanced teachers of Shin-shin-toitsu-do, a unique form of Japanese yoga/meditation created by Nakamura Tempu Sensei. Nakamura Sensei and his mind and body unification principles had a profound influence on many budo experts in Japan, particularly in aikido circles.

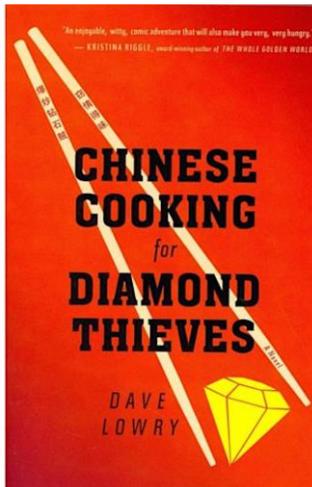
Sawai Sensei met Nakamura Sensei in the 1950's, eventually becoming one of his closest students and obtaining the highest teaching credential in Shin-shin-toitsu-do, a unique form of Japanese yoga and meditation. Professionally, Sawai Sensei was a full professor of English at Kyoto Sangyo University. He became Professor Emeritus of English in 2004. Since his retirement he has had several top-selling books on Nakamura Sensei's teachings published in Japan. In addition, he is the leader of the Tenpu Juku in Kyoto, and he is the President of the Kokusai Nihon Yoga Renmei (International Japanese Yoga Association "IJYA") that promotes inexpensive instruction in Shin-shin-toitsu-do around the world.



Sawai Atsuhiko Sensei, SMAA Senior Advisor

The IJYA and Sawai Sensei recently launched an interesting new website. You can read more at www.japanese-yoga.com.

DAVE LOWRY NEWS



Most SMAA members are fans of Dave Lowry's exceptional budo books like *In the Dojo*. So we figured everyone would want to know about Mr. Lowry's new novel *Chinese Cooking for Diamond Thieves*. It's available in paperback, Kindle, and audio book formats. Here's a quick description:

Driving home after being kicked out of college, Tucker meets and picks up the mysterious Corinne Chang at a rest stop. Infatuated, and with nothing better to do, he ends up with her in St. Louis, where he gets a job as a chef in a Chinese restaurant. Even though he's a gwai lo—a foreign devil—his cooking skills impress the Chinese patrons of the restaurant, and his wooing skills impress Corinne when she joins him there as a waitress. But when Chinese gangsters show up demanding diamonds they believe Tucker's kind-of, sort-of, don't-call-her-a-girlfriend stole, he and his friends—which luckily include a couple of FBI agents—have to figure out just who is gunning for Corinne and how to stop them. Good thing Tucker is a Mandarin-speaking martial arts master who isn't afraid to throw the first punch.

With its one-of-a-kind hero, *Chinese Cooking for Diamond Thieves* is perfect for anyone who loves cooking, Chinese culture, bad jokes, and young love. Diamonds are forever . . . unless Chinese mobsters decide they want them back.

Check it out, and be sure to take a look at the many fine martial arts books authored by Dave Lowry, a member of the SMAA Board of Advisors.

AGENA SENSEI NEWS

On July 26, 2014, Doc's Novice Judo Tournament took place in Colorado. The tournament director was Warren Agena Sensei, a member of the SMAA Board of Advisors. The event was exclusively for judoka born between 2000 and 2008, and it focused on lower kyu ranked beginners. Matches were three minutes, and shime waza ("strangleholds") and kansetsu waza ("joint locking techniques") were banned.

Agena Sensei is the head instructor of the Northglenn Judo Club in Colorado. He has decades of judo experience, having studied with many top judoka, including Otaka Shuichi Sensei, Kodokan

shichidan. (Northglenn Judo Club has been in existence since 1965 and is the longest continually operating judo dojo in Colorado.) He is ranked as rokudan with the Kodokan Judo Institute in Japan and the United States Judo Federation.

EVANS SENSEI NEWS

On August 22nd through the 30th, John Evans Sensei taught Nakamura Ryu swordsmanship at the Fudokan Summer Gasshuku in Serbia. Evans Sensei is a shichidan in Nakamura Ryu battodo, which he studied under its founder in Japan, and he's a member of the SMAA Board of Advisors, as well as a teacher at past SMAA Seminars in the United Kingdom, Australia, and the USA.

The August event took place at the Regional Creative Atelier in Kaniza, Serbia. This is an Ethnic Hungarian Arts Center, which promotes Hungarian musicians, poets, and filmmakers. The training venue was huge, and the surrounding spa town small, quiet, and located in a rich agricultural area on the banks of the River Tisza, close to the border with Hungary.



Evans Sensei



Ensoken Sword

In other Evans Sensei news, iaido students will be interested to learn about his connection to Ensoken. Ensoken is the result of months of collaboration between Evans Sensei and Kusanagi Martial Arts Swords. Evans Sensei is the founder of the Fudokan Battodo Dojo in London, author of *Kurikara: The Sword and the Serpent*, and a top student of the late Nakamura Taisaburo Sensei. Ensoken is a sword built as closely as possible to the exacting specifications outlined in Nakamura Sensei's book *The Spirit of The Sword*, with special attention being given to the overall balance and handling achieved by the distribution of steel throughout the blade. Read more at <http://www.kusanagi-swords.co.uk/index.html>.

In addition, Evans Sensei contributed an interesting article to *Cutting Edge* magazine about Nakamura Ryu. You can read it here: http://www.at-the-cutting-edge.com/Resources/4_Cutting%20edge_Feb14.pdf.

20TH ANNIVERSARY SMAA WORKSHOP IN CALIFORNIA

Thanks to the SMAA members that attended the 20th Anniversary SMAA Workshop in the San Francisco Bay Area on September 4. The workshop was lead by H. E. Davey, SMAA Jujutsu Division Shihan and hachidan. It featured instruction in Japanese yoga and Saigo Ryu, a martial tradition focused on jujutsu and a wide variety of traditional weapons.



H. E. Davey

The Japanese yoga portion of the evening concentrated on an exploration of mind and body unification principles, complete with various experiments aimed at helping participants experience first-hand the power of a coordinated

mind and body. The goal was to discover how these principles could lead to the realization of one's full potential in daily life and martial arts.

Training in Saigo Ryu followed this class, with an emphasis on the principles of aiki ("union with the life energy of the universe") and how this relates to jujutsu. Three kinds of aiki were explored:

- * Escaping from the opponent's ki ("life energy")
- * Redirecting the opponent's ki
- * Leading the opponent's ki

Simple exercises and techniques were used to study each form of aiki, culminating in an understanding of how aiki leads to a state of harmony that results in both effective and peaceful self-protection. SMAA Senior Advisor Kevin Heard assisted with the classes and took falls for Mr. Davey.

20TH ANNIVERSARY SMAA SEMINAR IN KENTUCKY

Photos & Article by Brian Barnes

The 20th Anniversary SMAA Seminar in Louisville, held in August of 2014, was a terrific place to gain insight into classical jujutsu and traditional karate-do, to develop camaraderie among serious Japanese martial stylists, and to experience transformative training. The one-day seminar was divided into three main parts: sticking hands, jujutsu, and karate-do. Primarily, those in attendance were associated with Hontai Yoshin Ryu jujutsu and with Chito Ryu karate-do. There were also various martial artists of other styles in attendance, all of them curious and willing to step outside of their own training for a day of theory and practice.

The morning began with my presentation of an exercise from Tai Chi that has been modified for different approaches related to classic Japanese martial arts. The basic idea of the exercise is that partners stand close and try to touch or strike one another, while simultaneously defending against



Fabian Sensei teaching Hontai Yoshin Ryu bojutsu

touches or strikes from the partner. The group began with breathing exercises to help them focus on feeling their own bodies and the patterns of their breath. Then, I asked everyone to pair up and attempt to touch one another's shoulders, while



Seminar participants learned authentic Japanese jujutsu

defending one's own shoulders, with eyes closed. Students were encouraged to breathe and flow, modeling water in their actions and minds, trying to overcome one another's defenses without force. Later, I made connections between this activity and setting up locks and throws in classical jujutsu. At the end of this first session, the three certified SMAA teachers in attendance presented new dan certificates from the SMAA Jujutsu Division to Elizabeth Irish, Joe Segree, and Matthew Hawthorne in a small ceremony.

Stephen Fabian Sensei was next in the lineup, and he provided two hours of classical jujutsu training, regularly referencing principles from his core style



Fabian Sensei teaching classic jujutsu

(Hontai Yoshin Ryu). Participants were exposed to the minute intricacies that make kuzushi ("balance breaking") possible without pain. Fabian Sensei, one of two Directors for the SMAA Jujutsu Division, aligned his methods with the various skill levels of the participants, which ranged from those with no experience with jujutsu to decades-long adherents. Everyone was offered new insights, and Fabian Sensei explicitly tied his methods into the earlier sticking hands exercises. Fabian Sensei proliferated combinations as the material developed in complexity, and all students were encouraged to work in pairs and larger groups to practice the techniques with precision and safety. Fabian



Khalily Sensei teaching Chito Ryu karate-do

Sensei's indefatigable energy and deep knowledge of Nihon jujutsu's foundational principles provided ways for everyone to enhance their understanding of body mechanics. By the end of the session, everyone was ready for lunch!

After the break, Cyna Khalily Sensei, SMAA Karate-do Division sixth dan, led the group in drills meant to enhance participants' punching and defensive capabilities. Rather than formal drills, Khalily Sensei's approach considered what one might do in a fight against a real aggressor. Years of valuable training were evident as Khalily Sensei led students through highly effective, partnered punching,



Hontai Yoshin Ryu features many joint manipulation techniques

blocking, and evasion drills. Participants were encouraged to experiment with different levels of contact and worked on several variations of each technique. By the time Khalily Sensei was finished with the group, everyone had practiced new and familiar material to improve self-defense and powerful punching ability. Khalily Sensei then

THE STUDENT AS TEACHER

By Nicklaus Suino

As a student of budo, what should you know about teaching martial arts? Even if you haven't been officially designated as an instructor, you may occasionally be called upon to help another student. Even in the course of normal training, you may find yourself assisting your training partner by commenting on his or her technique. There are three things you ought to know: (1) be positive, (2) tread lightly, and (3) be sure you know before you teach.

Be Positive: every student of the martial arts has many good qualities, and it's critical to let them know you see that. Simply showing up to the dojo regularly means giving up other activities, and the commitment shown by even the least-talented person in the dojo is commendable. Look for what

shared and drilled the assembled group in some grappling techniques present in Chito Ryu, which was a grand opportunity for comparison, particularly when Fabian Sensei returned for the last hour and made connections between all activities.

Finding high quality, classically based instruction in traditional Japanese arts is difficult, particularly in Kentucky. The SMAA Seminar in August engendered deep *kimochi* ("feelings") and *kokoro* ("spirit") between the assembled budoka, and the benefits to individuals and schools from this training will not be easily measured. Please plan to join this annual seminar next summer; training with SMAA senior teachers, like Fabian Sensei and Khalily Sensei, is well worth the trip.

About the Author: Brian Barnes Sensei has studied Hontai Yoshin Ryu jujutsu and related weapon systems in Japan, the USA, and Europe. Based in Louisville, Kentucky, he has received a fifth dan from the SMAA Jujutsu Division and a second dan from the SMAA Iaido Division.

your juniors are doing right, and be sure to let them know what those things are.

Tread Lightly: your dojo mates probably view you as an equal, even if you've been training longer.



Suino Sensei is the Director of the SMAA Judo Division

Remember that most students bond with the leader of the school, and adjust their thinking to accept advice mainly from that person. As a result, they may not feel warmly toward you if you find fault with their techniques. If you must be critical, seek the gentlest way to do so, and share only the most important advice. One thoughtful comment, followed by practice of the corrected technique, is likely to result in improvement. Several comments, one after another, usually just confuse the listener, and rarely make a positive difference. Whatever you do, don't chime in when the sensei or sempai ("senior student") is assisting another student!

Know Before You Teach: martial arts are complex. Before offering advice to another student, be sure you understand the technique thoroughly. If you are training with someone and you feel that they are doing a technique wrong, it is almost always better to ask the sensei for advice than it is to try to correct

a fault you think you see. Imagine how you would feel if you "corrected" your training partner only to have the sensei explain the technique differently a moment later. And, as you can imagine, whatever amount of shame you might feel would probably be equaled by the resentment of the student you just tried to help!

About the Author: Nicklaus Suino Sensei is one of the founding members of the SMAA and one of three SMAA Primary Directors. The Chief Instructor of the Japanese Martial Arts Center, he has also written several excellent books on budo, while reaching the rank of hachidan in iaido. He is a senior student of the late, great Yamaguchi Katsuo Sensei, Muso Jikiden Eishin Ryu iaido judan. A rokudan in Kodokan judo, Suino Sensei also studied under the late Sato Shizuya Sensei, judo kudan, while living in Japan.

AN EXCERPT FROM THE JAPANESE WAY OF THE ARTIST

By H. E. Davey

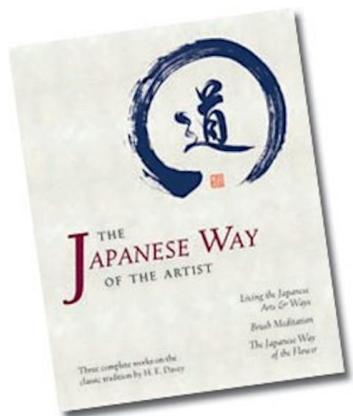
Taking Classes versus Joining a Dojo

We live in a consumer-oriented world. It seems almost everything—and sometimes everyone—is for sale. When it comes to learning something, we expect to find a school, pay for classes, and get what we paid for. This works if you're taking a course in math. You pay for the finite series of classes, buy

the textbook, listen to the teacher explain the material in the text, take the test, and you complete the course. You got what you paid for. But a dojo isn't a math class. The sensei cannot be bought. The course never ends. And the Way (Do) is not for sale.

I once had someone visit our dojo to observe group practice in one of the Do we study. He wanted to take only private lessons from me; however, the art he was interested in requires interaction with a variety of people if a person is to learn it well. I explained this and offered to teach him privately as long as he participated in some group instruction. He left promising to think about it.

I got a call from him a week later reiterating his desire for only private lessons. I also repeated my explanation, adding that, although I'd certainly bring in more money by teaching him privately, I'd also be doing both of us a disservice. He offered



even more money. I declined. At this juncture he grew incensed, unable to understand that money wasn't the issue. It might have been the first time he had been faced with something he couldn't buy—for any price. Isn't the customer always right? Perhaps. But a dojo isn't a convenience store. The Way is not for sale.

Similarly, I've had people visit who had made long-term commitments to another sensei and another version of one of the Ways I practice. I usually encourage such people to honor their original commitment and continue with what they've started. For most, the additional time commitment alone would make sincere study at our dojo difficult. On more than one occasion, the person has been dumbstruck that I was sending them away: "But you're offering classes, and I'm prepared to sign up and give you my money." The Way is not for sale.

A sensei isn't selling the Way, and so he or she doesn't have customers. A dojo is not an enterprise designed to make money. It certainly can be run in a businesslike, professional manner, and in some cases it may be prosperous. The fundamental intent of a dojo, however, differs from a business or school.

"Dojo" is a term originally used for an area in a Buddhist temple employed for meditation. Do means "the Way," and jo means "place." The original Sanskrit term is *bodhimandala*, meaning "the place of enlightenment." The word for "school" in Japanese is *gakko*. Although many people assume that a dojo refers to a martial arts training hall, in fact dojos are not limited to budo. Not too far from our dojo, for

example, is the world-renowned San Francisco Taiko Dojo. They practice the Way of the taiko drum, which is hardly a martial art.

A dojo, then, is an environment where firsthand experience and experimentation lead to deep understanding. The memorized data or theoretical understanding of a subject associated with a classroom setting are actually of a secondhand nature. What is secondhand is in effect borrowed; it isn't genuinely part of us since we haven't experienced it for ourselves. In the Ways, understanding comes from what we sense for ourselves by means of direct mind and body experience, and the place for this experience and understanding is the dojo.

About the Author: H. E. Davey's articles on Japanese arts and his artwork have appeared in numerous American and Japanese magazines and newspapers. He's the author of *The Teachings of Tempu: Practical Meditation for Daily Life* (Michi Publishing), *Unlocking the Secrets of Aiki-jujutsu* (McGraw-Hill), *Brush Meditation: A Japanese Way to Mind & Body Harmony* (Stone Bridge Press), *Japanese Yoga: The Way of Dynamic Meditation* (Michi Publishing), *Living the Japanese Arts & Ways: 45 Paths to Meditation & Beauty* (Stone Bridge Press), *The Japanese Way of the Artist* (Stone Bridge Press), and *The Japanese Way of the Flower: Ikebana as Moving Meditation* (Stone Bridge Press).

The Japanese Way of the Artist has its own Facebook page: <http://www.facebook.com/TheJapaneseWayOfTheArtist>.

EDO NO HOBAKU-JUTSU—“ARRESTING ARTS OF THE EDO PERIOD”¹

By Nawa Yumio 名和弓雄

Translated by John F. Quinn

Copyright John F. Quinn



TRANSLATORS INTRODUCTION

Nawa Yumio, 名和弓雄, (1912–2006) was one of the most prolific writers on the subject of Japanese history, classical martial arts and jidaigeki (時代劇). Jidaigeki is a genre of film, television, and theatre in Japan. Literally "period dramas", they are most often set during the Edo period of Japanese history. Jidaigeki were extremely popular during the 1970's and some of the best were produced by NHK, Japan's national public broadcasting organization. Nawa was a highly respected advisor to NHK and taught jutte-jutsu to such personalities as Sugi Ryotarō (star of *Umon Torimonochō*) and Nakamura Umenosuke (star of *Denshichi Torimonochō*). I remember all of these from the time I spent in Tokyo. The original Japanese language article appeared in the inaugural volume of *Rekishi e no Shotai* published by NHK in 1979. I was a direct student of Nawa Sensei at the same time and he personally gave me an advance copy. The following is a direct translation of the original Japanese language article and I have attempted to retain the original content. Due to the historical content and technical terms, some introduction is necessary.

THE EDO PERIOD AND TOKUGAWA GOVERNMENT

After centuries of nearly incessant warfare Japan was finally unified under Tokugawa Iyasu who established his regime in Edo in 1603. Edo remained the seat of power for the Tokugawa shogunate for over two centuries. The population of Edo grew significantly from the beginning of the Edo Period. In 1550 Edo's population was only 10,000. By 1600 it grew to 100,000 and by the mid-18th century the population had increased to over one million making Edo one of the largest cities in the world. With this dramatic increase in population came an increase in crime and political unrest. The eighth shogun Tokugawa Yoshimune, who ruled from 1716–1745, established a code of laws and reorganized the police and law enforcement system.

During the Edo period, the Tokugawa shogunate appointed administrators known as Machibugyō. Machibugyō was one of the most senior administrative positions and was open to those of samurai rank with the exception of feudal lords (Daimyō). This title may be interpreted as "Mayor" or "Governor". There were two Machibugyō who served in posts named after their respective geographical locations in Edo – Kita Machibugyō (Magistrate of the North) and Minami Machibugyō (Magistrate of the South). The Machibugyō heard criminal and civil suits, and performed various other administrative functions.

Subordinate to the Machibugyō were senior police officials of samurai rank known as Machikata or Edo Machikata. The senior Machikata referred to as Yoriki, held a rank equivalent to that of police sergeant. Yoriki were of samurai rank and oversaw patrols and guard units composed of lower ranking

police officials. Due to their status, the Yoriki were entitled to ride a mount while performing their duties and were trusted to carry out assignments of high importance. There were 25 Yoriki attached to each Machibugyō. The lowest ranking police officials were known as Dōshin. Dōshin were also of samurai rank but of a lower class than Yoriki and therefore subordinate to the Yoriki. They performed the duties of prison guards and patrol officers which required close contact with commoners (chonin). They investigated crimes such as murder and were often assigned the grisly task of assisting with executions. There were 120 Dōshin attached to each Machibugyō.

EDO NO HOBAKU-JUTSU – “ARRESTING ARTS OF THE EDO PERIOD”

Hobaku, 捕縛, (methods of capture and rope binding)² were introduced into Japan from the Chinese continent during the Muromachi era, 室町, (1338–1573). The techniques were developed and modified by individual schools, and consequentially developed as something extremely unique to Japan. During the Kyōhō period, 享保, (1716–1735), the 8th Shogun, Tokugawa Yoshimune, 徳川吉宗, established and amended the various regulations and laws and reorganized the police system.³

The styles of jutte, 十手, (a forked iron truncheon used as a defensive weapon against swordsmen), and materials employed for the ropes, flags and lanterns were all adjusted in accordance with the ranks and divisions within the police network. At the same time, techniques of jutte were standardized through the mixing of the methods used in the different schools prevalent in that era. As a result, 16 basic techniques of jutte and 200 techniques of rope binding and arresting were officially initiated, all gathered and known under the title of Edo Machikata Jutte Hojō Toriatsukai-yō, 江戸町方十手捕縄扱い様, (“Compilation of Jutte and Arresting Rope Techniques for Edo Police”).

EDO MACHIKATA, 江戸町方, (“EDO TOWN POLICE”)

Police implements used in the Edo and Kanto regions after the Kyōhō period are as follows:

Machibugyoshō Yoriki and Dōshin, 町奉行所与力同心

The above high ranking policemen (Yoriki 与力 and Dōshin 同心) carried a round jutte approximately 27cm in length. It was fabricated from brass with a silver plated coating. It was primarily displayed as a symbol of rank and not really used for arrest. At times when an award was presented (which were quite rare), this jutte was presented along with a purple tassel. Other than such occasions, this weapon had an orange tassel.

Machibugyoshō Dōshin, 町奉行所同心

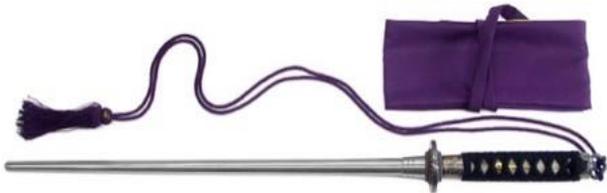
This style of jutte was employed for actual arresting when high ranking law enforcement officers were called upon to do their duty. It was made entirely of steel forged into either an octagonal or hexagonal shape. The length ranged from 54.5 – 63cm with an orange tassel attached. The jutte was always kept polished.

Torikata, 捕方, (“Constable or Arresting Officer”)

The jutte for the Torikata, 捕方, and Meakashi, 目明し, (police who ranked under the Dōshin, but were generally of the same level) was officially manufactured and distributed by the office of the Machibugyō. The measurements were all standardized, with the length being between 36cm to 38cm. It was made of steel with the attaching of any type of tassel being disallowed. However tenuki-no-o (“wrist cord”) and torinawa, 捕縄, (“rope for capture”) were free and up to the choice of the individual. These jutte, at the end of each day's work were returned and stored at the office of the Machibugyō. The Meakashi, possibly due to specialized duties, also owned a private jutte which was normally purchased personally.

Hitsuke Katatōzoku Aratame, 火付盜賊改役, (“Special Police”)

The jutte for such police were round, hexagonal and octagonal shape and varied in length. It was very strong and specially designed for actual fighting. Tassels were purple, white, black or red (the regulations or rules concerning these colors is unknown to us today). The jutte owned by the famous policeman, Hasegawa Heizō⁴, 長谷川平蔵, was forged without a hook, but had a tsuba (“handguard”) and a purple tassel.



Jutte owned by Hasegawa Heizo

Hasshu Torishimariyaku Shutsuyaku – Odaikan Tetsuki and Tedai, 八州取締役出役– 御代官手付手代

The Tetsuki, 手付, and Tedai, 手代, were low level police employed as assistants to chief magistrates (Odaikan) for patrolling and arresting (torishimariyaku shutsuyaku) in the eight regions on the outskirts of Edo (Hasshu, 八州)⁵. Their weapons were fabricated of steel approximately 27cm in length and were round in shape. The hook and grip were decorated with brass or gold plating. Such jutte were small but very beautiful. The color of the tassel was either purple or light blue.



Hasegawa Heizo portrayed by Nakamura Kichiemon

Hasshu Torishimariyaku Shutsuyaku – Michiannai (or Meakashi) and Hasshu Banta, 八州取締役 – 道案内 [目明し]、八州番太

This jutte was for guides and low class policemen in above-mentioned eight regions. The shape was either hexagonal or octagonal, with a length of approximately 54cm. The grip was usually square and wrapped with rattan, and the whole body was iron with a red tassel attached. Because it was quite long, they carried this jutte upon their backs, running it through the obi (“sash”). This type of jutte was commonly called the Kusunoki Ryū jutte, 楠流 jutte, (jutte of Kusunoki School).

Beside the jutte, the hananeji, 鼻ねじ, (lit. “nose twister”) existed. It was a tool developed for stable hands who used it to quieten and restrain nervous or excited horses when giving medicine, changing shoes and so forth. It had a similar shape as the jutte with the exception of no hook. The hananeji and the naeshi (fabricated from steel) were also used in daily duties. Both implements were normally purchased privately.

Nagae Shorigu, 長柄仕寄り具, arresting devices with long handles, which were kept at banshō, 番所, (“police stations”), sekishō (“barriers”) and magistrate's offices, included the following: sodegarami, 袖搦, (“sleeve entangler”); sasumata, 刺股, (a two-pronged weapon for capturing criminals); tsukubō, 突棒, (an implement resembling a rake and used for thrusting); and rokushaku bō (1.8m staff). Others included the kanabō or chirin-bō and otogane (implements manufactured from steel).

Torimono-yō tōka, 捕り物用灯火, lanterns for catching criminals, included the taimatsu, 松明, (“torchlight”); gando chochin, 強盜提灯, (a lantern for focusing light); higushi (the lantern for which the igniting device was kept in a steel-made basket-shaped box, with a 1.2m long stick attached to the box for holding); kuruma taimatsu, 車松明, (three torches were bound as one, then placed onto the



*A capture scene featuring long handled arresting implements – sodegarami, sasumata and tsukubō
Source: Battle on roof of Hōryūkaku, from Nanso Satomi Hakkenden (“Tale of the Eight Dogs”). Print by Utagawa Kunisada II*

ground after lighting); and goyō-chochin, 御用提灯, (the character 御用, which means, “In the name of the Shogun” and further implies, “You are under arrest”⁶ was brushed onto the lantern, along with the name of the respective police section).

Hojō, 捕縄, is a cord or binding material for tying captured criminals. Three hemp strands of the kind produced in Mikawa Province (Aichi prefecture) were braided into a strong cord, with the length varying for the type of cord desired. For instance, the length for hayanawa, 早縄, (“a cord for quick tying”) was 3.5m, and honnawa, 本捕縄, (“major rope”); ranged from 7m – 9.8m to 15.4m – 18.2m in length.

Colors for the hojō changed according to each season. In springtime it was blue, red for summer, white for autumn, and black for winter. During the hottest period of summer, the color yellow was employed. Towards the latter years of the Edo period (1603–1807) these regulations were much simplified, with blue chosen for the Dōshin in the southern areas of Edo and white for the northern districts.

The ordinary Meakashi and Banta utilized the kaginawa, 鍵縄, (“rope with hook secured to one end”). They also used implements such as the hinawa-ju (“fuse-lock gun”) and blinding powders designed to damage the eyes.

If permission to use deadly force was authorized, arresting officials used several other arresting methods such as hashigo-dori, 梯子捕り, (literally “ladder arresting”); toita-dori, 戸板捕り, (“sliding door arresting”); daihachiguruma-dori, 大八車捕り, (“cart arresting”); and so on. Whatever the case, keeping a desperate criminal alive was quite difficult.



Torimono-yō tōka

All police officials followed regulations and frequently practiced jutte-jutsu at a dojo (training hall) in Hatchōbori, 八町堀. People often question whether such a short weapon as the jutte could be effectively deployed against long swords. Some jutte such as those utilized by Dōshin for actual combat and those used by the Banta could be far more adequate and easier to manipulate than the wakizashi or “short sword.” The way of striking an opponent with the jutte is called maite-utsu, 巻いて打つ, (a bujutsu term meaning “to draw around and strike”). One stretches his arm and holds the grip of the jutte with his ring finger and little finger, with other extremities placed on the grip rather lightly. Swinging the weapon several times, centrifugal force is used to strike the enemy. When striking, considerable force is put into the fingers on the grip as well as the whole body.

A very low stance should be assumed so that the attack of the opponent can be restricted. Avoiding the oncoming blade through quick movements, one blocks and sweeps the blade away and moves closer to the attacker. In order to inhibit sword

movements, one first blocks the blade with the body of his jutte, and then traps it with the hook. By twisting the jutte so that the blade is prevented from slipping free, one can disarm the swordsman or twist the opponents arm and throw him down.

It is important to remember that when striking, always aim for the vital organs and points. When it is felt that the jutte alone is not sufficient for arresting; one could also use a weighted chain or blinding powders. The sodegarami was employed for twisting the criminal’s sleeves and bottom of his kimono. The sasumata and tsukubo were for pressing against the throat, chest and arms to force the criminal to the ground.

Notes:

¹ Edo no Hobaku-jutsu (江戸の捕縛術) in *Rekishie No Shotai* (歴史への招待) (“An Invitation to History”). Tokyo: NHK. November, 1979. Volume 1. Pg. 122-124

² Hobaku implies not only rope binding, but also techniques of control and capture.



An arresting scene depicting the use of ladders and long handled arresting implements. Source: Tokugawa Bakufu Keiji Zufu, 徳川幕府刑事図譜

³ In 1717, Yoshimune implemented the Kyōhō reforms, replacing corrupt officials and appointing a group of about twenty personally-selected advisers to consult with on financial matters. The reforms also focused on city security, schooling, performance of the Daimyō and merchant classes, and improved administration and conditions in the rural areas.

⁴ Hasegawa Heizō was a leader of the special police, who had jurisdiction over arson-robberies in Edo. Nicknamed Onihei, meaning "Heizō the Demon," he led a band of samurai police and cultivated reformed criminals as informants to solve difficult crimes.

⁵ A general term designating the eight regions bordering Edo proper. These included Musashi, Sagami, Kazusa, Shimosa, Awa, Kozuke, Hitachi, and Shimotsuke.

⁶ Most likely from the command, "Goyō da, Shimyō ni nawa ni chodai shiro." 「御用だ」[神妙に縄を頂戴しろ]

HATARAKI

By Wayne Muromoto

Sometimes things just don't go as you planned it. Or, as the Scottish poet Robert Burns would say, "The best laid schemes o' mice and men gang aft agley (often go astray)."

I've stressed the importance of repetitious training in order to be "natural." Kata training is really glorified repetitive drill training (Well, it's more than that, but mainly it's drilling.) that is supposed to embed movements and reactions into your body and mind, so that you don't need to spend precious amounts of time cogitating over whether or not to block, say, a sword stroke at your head or scream like a little girl and just die. Hopefully, through such training, you won't curl up and die should the actual time arise.

On the other hand, you may have trained incessantly for a specific action, but when the time comes, the

About the Author and Translator: The late Nawa Yumio Sensei was the 10th generation Headmaster of Masaki Ryu and one of Japan's most respected koryu bujutsu experts. The Masaki Ryu is perhaps best known for its use of the manriki kusari (weighted chain) and kusari-gama (chain and sickle).

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, and forms of koryu bujutsu ("old-style martial arts"). In particular, Quinn Sensei is expert in the ancient Masaki Ryu, which he studied directly under Nawa Sensei. He received high-level teaching certification from Nawa Sensei, and he is the founder of the Masaki Ryu Bujutsu Kenkyukai.

Quinn Sensei is one of only a handful of people—anywhere in the world—licensed to teach Masaki Ryu. He lives in Virginia, where he teaches this time-honored martial art.



SMAA Senior Advisor Ohsaki Jun practicing a Saigo Ryu kata

situation is not quite right, and your technique needs to be altered in order for it to work. For martial artists who have a component of training with a resistive partner (as in “sparring”), “catch as catch can” action–reaction is nearly second nature. No partner is going to let you apply that chokehold perfectly without resistance in judo mat work, for instance. So you improvise. For kata–based training, however, developing this ability to improvise is a bit more problematic, but still important nevertheless. Not everyone is going to come at you with a perfect forward–leaning stance so you can throw him magnificently in a kote–gaeshi, for example. In a self–defense situation, you may have to improvise a lot to get that throw to work.

Although in kata geiko (“forms training”) it’s best to try to perfect the kata as is, unless you are aware of the possibility of your partner “breaking” the form and going at you in a different way, you’re just going through the motions. You don’t have the right frame of mind of being focused on executing the right counter to the right attack. That’s why solo kata exercises are great for developing your own stance, balance and timing, but it’s a good idea to also include partner–based training or some form of free exchange. For kata–based systems, going overboard with “free exchange” might taint the style with too much emphasis on sports budo. But sans that, working in kata with different partners, who



Nicklaus Suino Sensei performing judo’s Nage Ura no Kata



The author’s late teacher Ohmori Masao Sensei practicing solo iaido kata

have different heights, weights, timing, and attack patterns is a decent way to develop the ability to adjust one’s form.

Thus, if you look at the few solo–type kata styles, such as iaido, karate–do, or even a Chinese art like Tai Chi Ch’uan, the solo exercises are always augmented in some way with partner–based training. You never know what a partner will think of doing, even in a regulated exercise. Your distancing, angles of counter and attacks will change according to your partners.

The ability to improvise is not absent in traditional Japanese budo. It’s there, but most beginners don’t know about it, because the emphasis in the beginning is on getting the form right. Later, when the “form” is inherent in your moves, you should be able to “break” the form, yet still move within the framework of what you learned in the style.

Let me explain by drawing on a term and examples from a different art, the way of tea, or chanoyu. Japanese tea ceremony is concerned with seemingly infinite minutiae of details of movements and timing. Many of my tea teachers hammer me incessantly in practice if my arms are just one degree too high or too low when I’m holding the tea whisk. Each temae, or form of tea, has to follow very



The author at an Urasenke tea ceremony

rigid steps, rules, and movements. Yet, when you host an actual tea event, a chakai or chaji, any number of things can go wrong, throwing your performance off kilter. What do you do? You can't very well tell the guest, "Oh, well, this room is not the right size for the amount of steps I'm supposed to take to get to the kettle, so I'm cancelling the ceremony."

No. You improvise. You take smaller or larger steps, or you add or subtract the amount of steps you take. The hot water in the kettle may not be hot enough for the tea when you start your temae, so you slow down your preparation to let the water heat up before you scoop the tea and add the hot water. In tea, this is called hataraki, a word from the Japanese verb for "work." Literally, you "work" the problem out. You improvise.

It's assumed that by the time you're capable of putting on a chakai, you have had enough experience in practice and in assisting at other people's chakai to learn how to improvise, or do hataraki, when things don't go as planned. In kata training, the same attitude holds true. You should have enough training to eventually improvise should the moment call for it.

Be careful, however, how you try to improvise in kata training. There's a good way and a really, really bad

way. A bad way is to use it as a kind of one-upmanship, to show how you can tag your partner, who is trying to learn a kata properly when you don't follow the kata form yourself. Sometimes that will work and you can feel superior to your partner. Sometimes it can backfire very, very badly.

One of my acquaintances once told me of a time when a training partner had come at him during a complex kata and deliberately swung his bokken ("wooden sword") at his head at the wrong time, in the wrong way. The bokken was coming fast and furious. My friend, who had decades of training, reacted by instinct. His jo ("short staff") went up from a low position, where it should have been to block the expected low strike. It whipped the bokken away, and the tip came down square on the partner's head, literally right between the eyes. Bam. The partner went down like a ton of bricks, on his rear end, nearly unconscious.

A better way, perhaps, would have been if his partner had said, "Look, let's take apart this kata at half-speed. I'm going to break the kata at some points and react in a different way that might still make sense, tactically, and let's see if we can figure out alternative defenses and attacks. Let's work on this together." Such an investigation might have led to insights as to why the kata was set up the way it is.

In solo kata like in karate-do, you might take apart a form, say such as Annanko, and say, "Okay, sensei's bunkai (application) here is that it's a turn and block against a punch from someone attacking to your rear. But what if the guy in front of you holds your arm? What if it's not a punch but a kick? How would I improvise as I am turning?"

And then you work it out at half speed first, trying to see what works, what won't. Stick to the theory of the kata but change your reaction. So for example, if you turn and use a chuudan uke ("middle level block"), maybe you turn the same way but try a gedan barai uke ("lower level sweeping block"). Does

the theory of turning and blocking still work? Can you improvise with what you know about body turning, balance, and deflection blocks?

The fact that not all opponents will react the same way impelled many kata-based systems to add what are called *henka*, or “variations,” to their basic kata. That also explains, at least in my own jujutsu school, why we have so many kata. Actually, we have a limited set of body movements; it’s just that over the centuries, the system developed variations and variations of variations of the same defense if the attack came at a different angle, position, or distance.

In one kata, for example, an attacker strikes and you deflect the punch, lock his elbow in an arm lock, and then step to his front, leading him to his front and throwing him forward so he takes a forward roll. But what if he doesn’t want to do a forward roll? In a kata right after this one, instead of throwing your partner, you feel his resistance to the role and instead step in and sweep his front foot so he falls flat on his face. And there’s yet another kata with the same initial movements, but this time the attacker, upon being forced down, fights against the throw and tries to stand back up, arm bar or not. So then there’s a leg sweep throwing the person on his back. One initial attack, one reaction, but depending on how the attacker reacts to the first application of the lock, three different scenarios.

By having a skillful partner who can react properly as *uke* (the “receiver” of the technique), you can train in these three forms and develop a sense of “feel” as to what would work under such scenarios in reality. These examples help to build in *hataraki* in martial arts that are primarily forms based.

And one of the best ways, as my teacher told me, to develop this sense of improvisation in a kata-based system is to occasionally do *embu*. For those who aren’t aware of this term, *embu* is a kind of “demonstration.” But it’s more than just showing up at kid’s day at the local shopping mall to



The author (right) practicing Takeuchi Ryu kata

demonstrate your karate-do school’s children’s class. *Koryu embu* are serious stuff back in Japan. When different *koryu ryuha* (“ancient systems”) get together, there’s a feeling of camaraderie, but there’s also an underlying sense of competition. You don’t want to look like cow poo compared to the other schools. So you do your best.

As one *koryu* practitioner told me before she went up to perform her *naginata embu*, “I’m off to battle.” I thought she was joking. But no, her kata didn’t look like it was just going through the motions. It looked like if her partner didn’t get out of the way, he would be in a serious amount of hurt, even though the *naginata* (“halberd”) was wood and not sharpened steel.

Her kata looked magnificent. At the end of the kata, she bowed to her partner stoically, they walked off the *embujo* (“performance area”), and then very quietly she said, “Dang it, he went thataway instead of thisaway, and he nearly took off my head. So I had to block that cut and whack him in the shins to make him realize his mistake.”

So the kata done in an *embu* is intense. My sensei encouraged me to choose quality *embu* to



SMAA Senior Advisor Suzuki Kunio (left) at a Meiji Shrine embu

participate in, now and then, because “one embu is like 10,000 regular practices.” Or, as another person said of his first embu, “He came at me like it was shinken shobu (a “duel with live blades”) so I thought, okay, I’m going to give as good as I get.”

Thus, another reason why serious embu is good for training is because so many things can just go totally wrong, but you can’t just stop in the middle of a kata. If you’re used to working on a smooth hardwood floor in the dojo, doing kata swinging solid wooden swords on an uneven, grassy and rock-strewn field can really test your concentration and balance. There’s bound to be mistakes, slipped feet, and missed targeting. So you get good at improvising. You do some hataraki.

At one embu, I complimented a student of a sword art. I had never seen that particular kata of that school, I said, but it looked really good.

“Yeah, well you’d never seen it before because we don’t have it!” he said. “My sensei was totally out to lunch. We started off in a kata and then he just lost his sense of where we were. Maybe it was too hot and his brains were fried. He came at me with something when we should have ended it! So I blocked it and looked at his face, and his eyes told me he was on autopilot. He came at me again with a strike, and I blocked it again, and we went on and on until I finally whacked him HARD on the wrist. That kind of woke him up, and we just stopped, finally.”

While he said it was a weird experience, it was also telling in that the student was trained enough to quickly improvise and block all the cuts directed his way. He was doing hataraki, without stopping the kata and bawling, “No! You got it wrong!” You can’t do that in an embu, and you can’t do it in a battle.

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