

SMAA JOURNAL



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

2019 SMAA DUES

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

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

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

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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.

SMAA YOUTUBE CHANNEL

修道館武道会

Shudokan Martial Arts Association

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

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

https://www.youtube.com/watch?v=gg5Nika6Ge0&list=PLS11_XCH8RkI868tRKZ0fdJFSeFGyNZ0o

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

https://www.youtube.com/watch?v=zcE7zBhv9Hs&list=PLS11_XCH8RkIV8IiNZoXI93WI79BLel1NZ

OTSUKA SOKE NEWS

On October 13-15, Otsuka Yasuyuki Sensei, Soke of Meifu Shinkage Ryu and SMAA Senior Advisor, taught at the annual Meifu Shinkage Ryu autumn training camp (gasshuku) in Japan. Despite rain, the event was very successful, with world-class training in the use of shuriken being featured.

Meifu Shinkage Ryu teaches skills using bo-shuriken (棒手裏剣). Such throwing spikes are made of 14 to



Bo-shuriken

15 cm long square bar steel, and are 6 to 7 mm wide. The official Meifu Shinkage Ryu bo-shuriken were designed by Someya Sensei, Otsuka Soke's teacher.

The fundo kusari (分銅鎖), a weighted chain, is the second major weapon taught in Meifu Shinkage Ryu. A safety fundo kusari, made of a plastic chain and a soft "weight," is used to teach novice practitioners in a safe manner.

More advanced practitioners of Meifu Shinkage Ryu learn how to use hand held blades, known as shoken (分銅鎖). Shoken are part of a specialized category of hidden weapons known as kakushi-buki (隠し武器).



Otsuka Soke throwing bo-shuriken

Visitors came from as far away as Chile to study with Otsuka Soke and his senior students at their autumn training camp, which took place at Sasagawa, Chiba. For more information about Meifu Shinkage Ryu visit www.meifushinkage.jp/.

H.E. DAVEY NEWS

The Sennin Foundation Center for Japanese Cultural Arts was founded in 1981 by H. E. Davey, SMAA Jujutsu Division Co-director and eighth dan. In November of 2019, it celebrated 38 years of continuous operation.

Separate classes in Japanese yoga and meditation, healing arts, fine arts, and traditional martial arts are offered to children and adults. You can learn more about this nonprofit dojo at www.senninfoundation.com.



The Sennin Foundation Center teaches Japanese yoga, healing, fine arts, and martial arts.

CARETAKERS OF THE WAY

Article and Japanese Calligraphy by H. E. Davey



Do, the "Way," in Japanese culture refers to more than a method of doing something like budo. It suggests a Way of living and even the Way of the universe.

For most of my life I've worked to pass on the teachings of budo and related traditional Japanese arts to other people (predominantly in the San Francisco Bay Area). And for many years I've sought to do the same on an international scale via my books. While the particulars of modern budo and ancient bujutsu change somewhat according to each teacher and the times, the essence of these arts does not. The same is true for other Japanese art forms as well. These disciplines amount to not only a study of the Do, or "Way," but they are in some cases living antiques due to their venerable age and inherent value.

I began to realize this more clearly back in 1991 when my father passed away at the age of 78. He left me three antique samurai swords, which were given to him by his jujutsu sempai ("seniors") when he left Japan.

While I had experience training with actual swords and bokken ("wooden swords"), my knowledge of

swords as art objects, and how to care for them, was far from complete. I had, of course, swung a real sword, but this isn't the same as undertaking a detailed study of the history, care, and connoisseurship of the katana as a piece of art.

You won't find a storefront on every corner offering instruction in these subjects. Nonetheless, I did what was needed to learn. It wasn't easy, but it was necessary.

So, I joined a sword society to discover more about what I had inherited from my dad. I also began studying sword appraisal, restoration, and polishing with Sakuma Mikio Sensei. Eventually I would restore and polish several Japanese swords for collectors in the San Francisco area and receive the gago (雅号), or art name, of Seizan from my teacher. The characters for Seizan mean "Silent Mountain." (In classical Japanese arts students are often given a new name signifying coming into one's own as an artist or practitioner. The use of gago, similar to—but more significant than—a pen name in the West, is common in Japan.)

In the process of studying traditional Japanese sword appreciation, I discovered that my father's swords were quite old, dating back to circa 1580 in the case of one sword made by Kanenori, and fairly valuable. I also started to understand how the Japanese sword is viewed as an historic object of art and the difficulties of caring for something that can be surprisingly fragile. One comment I heard repeatedly from sword connoisseurs stuck with me: "You don't own a Japanese sword; you are its caretaker."

It makes sense if you think about it. In the case of swords like mine, some of which are over 400 years old; many people have "owned" these objects of Japanese veneration. The people are long gone—the swords remain. Yet they remain only because someone cared enough to undertake the serious endeavor of learning about them and caring for them properly. Many swords have been lost . . . far more than are with us today.

In addition to his swords, my dad also left me his car, a 1964 Porsche cabriolet. I could appreciate its beauty



The author's antique Porsche

and obvious monetary value, but I knew nothing about cars, being more interested in motorcycles for a significant chunk of my life. It was literally the first car I'd ever owned.

Nevertheless, I stepped up to the plate and did what was necessary to learn about my "new old automobile." I bought some books and joined the Porsche Club of America to understand how to care for this handmade vintage roadster, one of relatively few that still exist. And I heard something that was now becoming familiar: "You don't own a 356 Porsche; you are its guardian." These elderly cars rust easily and have bodywork that is difficult to repair. Many of them have outlasted their owners. But quite a few have gone to the junkyard, and the only reason I have an award-winning old convertible to enjoy is because of the earnest efforts of my dad. I owe it not only to him—but also to the German craftsmen that made the car by hand—to preserve it. In a sense, I owe it to the car and future individuals who may wish to enjoy it as I do.

If we can make these statements about swords and classic cars, can we arrive at similar conclusions about budo? I think we can and should. It's a living art form that has existed and helped innumerable people throughout the world to arrive at better health and confidence. But like many other art objects, it depends on people to care for it. When we start to study Japanese budo, we become a caretaker for a tradition of immense value. Yet this tradition will be



The author (right) teaching classic Japanese jujutsu in his dojo

gone within a generation if we fail to fully absorb its teachings and if we fail to spread this Way through our own teaching. Each of us is a guardian of budo. And this isn't just the case for senior students and sensei.

Many teachers, particularly in the koryu bujutsu, allow students to join their dojo with the idea that these individuals will join with the sensei in the task of preserving a living antique. While we may not know much about martial arts when we first start training, if we view ourselves as caretakers of something of great value, we will do what is necessary to learn. In exchange for receiving the

privilege of training, it is up to each of us to do what it takes to preserve what we're studying.

While some dojo of modern budo have large numbers of pupils, many dojo deliberately do not. (This is even truer of koryu martial arts.) Especially in these smaller dojo, and in the case of lesser known art forms, each student must view themselves as a guardian for the art they study. Don't assume that someone else will take care of this sort of thing. Maybe they will; maybe they won't.

Nevertheless, it's certain that when we decide to take personal responsibility for the preservation of an antique or an art form, we'll be more likely to do what it takes to thoroughly investigate that which we're preserving. We will step up to the plate.

Budo, however, is unlike a classic car that can be protected simply with the use of a car cover and a secure garage. To preserve budo or koryu bujutsu, we must train to actually embody the art we study. Then *we are budo*, and it lives as long as we do.

About the Author: H. E. Davey is the editor of the *SMAA Journal* and a founding member of the SMAA. He holds the teaching title of Shihan in the SMAA Jujutsu Division. He is also the author of a number of books on Japanese cultural arts including *Japanese Yoga: The Way of Dynamic Meditation*, *The Teachings of Tempu: Practical Meditation for Daily Life*, *The Japanese Way of the Artist*, *Brush Meditation: A Japanese Way to Mind & Body Harmony*, *Living the Japanese Arts & Ways: 45 Paths to Meditation & Beauty*, and other works. Learn more at www.michipublishing.com.

AI-UCHI: MUTUAL DESTRUCTION

By Wayne Muromoto

There is a term you will sooner or later hear in Japanese martial arts called ai-uchi. It is often used in kendo; fencing with bamboo staves, but you may hear it in old-fashioned karate schools and the like. Ai-uchi, to most practitioners, simply means the

two sides strike each other at the same time, so their points cancel out each other in a contest.

Sasama Yoshihiko, in *Zusetsu Nihon Budo Jiten* (page 1, Kashiwa Shobo Kabushikigaisha, Tokyo

1982), offers a more in-depth definition. One old meaning of the term is actually a kind of gang-tackling an enemy. When two or more people attack a single enemy at once, it is called ai-uchi, the ai (meaning “mutuality”) now meaning “group” attack. Like a kind of “swarming” used by police to subdue an unruly prisoner. Old records document instances of sannin-ai-uchi (three against one) and two against one attacks on the battlefield, in which groups of two or three footmen gang up and take down one samurai.

But the meaning of most importance to martial artists is the concept of ai-uchi as “mutual strikes.” Your strike hits the opponent the same time as he strikes you. So theoretically, both of you die.

There are a number of things to consider concerning ai-uchi. In a sportive contest of point-taking, like kendo or karate, it's a lot of fun to just go at it and strike the opponent without fear of much bodily injury, thanks to rules and protective gear. But the samurai were a conservative lot. Their philosophy of fighting and combat—which may surprise modern day martial arts people who strut and preen about

their willingness to fight with anybody—was very, very reserved.

Their conclusions were that there were three things that can result from a real battle, and two out of three were very, very bad. The good result is if you win and the other side dies. The really bad result is if the other guy wins and you die, and finally the third is still bad news for you; ai-uchi is when both of you kill each other off.

Now, two out of three chances of killing your enemy might not be bad if you're fighting to defend someone else, and you're willing to sacrifice yourself to save your lord and/or loved ones from the enemy attacker, as long as you destroy the other guy. But in terms of self-preservation, these are really lousy odds.

So really philosophical warriors, who thought about the consequences a lot, were quite reluctant to engage in real combat at the jump of the hat. Even if they were technically very good, there's no telling what chance and luck may bring to you . . . you could slip on a banana peel, for example, and so the lousiest warrior for the other side could take your head. If he did have to go into battle, the classical warrior was pretty much resigned to accepting the fact that the odds were two to one that he'd be dead come the next day, all other things being equal.

There is another concept concerning ai-uchi, though, which should be considered. That is, if you and the opponent strike each other at the same time, then the best possible outcome of this unfortunate instance would be that you come out a little better than the other guy. “If he cuts your skin, cut his muscle; if he cuts your muscle, cut through to the bone . . .” goes the saying. This cannot be concluded in modern sportive duels in kendo or karate, but think about it. If one person can break a makiwara punching stand's solid wooden 2 X 4 in half with his punch, and the other person can barely punch through a paper bag, in modern karate-do



The author (right) demonstrating Takeuchi Ryu

sparring if the two of them struck each other at the same time, it would be ai-uchi.

Both points are equaled out. But if it were for real, one person would be out cold, and the other person would have barely felt his opponent's blow.

Another saying that Sasama quotes (page 10) is also quite colorful. "If he cuts your arm, cut off his neck." Whew. But that's the meaning. If you enter into battle, and you have ai-uchi, you may be bloodied, but you can salvage something if you can enter the engagement and cause greater damage to the other side. In modern strategic theory, this may be likened to engaging the enemy, because you think you can bloody him more than he can hurt you, according to your capabilities and attrition rate.

Say you have overwhelming firepower. You can maneuver as you want to outflank the enemy and obtain every advantage, which one might say is a

kind of philosophy of outmaneuvering and unbalancing. But if the enemy and you meet on a field of battle, and he attacks you at the same time you attack, you will probably absorb some losses. But if you can destroy the opponent, whacking him harder than he whacks you, you will win the day. So, in this battlefield ai-uchi, you will accept some losses with the intention of inflicting a lot more losses on the enemy as both of you attack at the same time.

In real life terms, perhaps it means that no matter what, you win some, and you lose some. And sometimes you get just as much as you give. Or more.

About the Author: Wayne Muromoto is the chief instructor of the Seifukan Dojo in Honolulu, Hawaii. He teaches Takeuchi Ryu and Muso Jikiden Eishin Ryu systems of traditional Japanese martial arts, and he is a member of the SMAA Board of Advisors.

FUDOSHIN—THE IMMOVABLE MIND

By Johan Conradie

In this article I'm going to explore the intricate mysteries of fudoshin, the mysteries of the very elusive "immovable mind." Fudo in fudoshin correlates to Fudo Myo-o, who is one of the often referred to "deities" in Japanese Buddhism. Fudo Myo-o symbolically embodies the immovable mind. His sword is righteous, his faith unwavering.

What does all of this mean in the practice of martial arts and in the application of everyday life?

Let's start by saying that an immovable mind is the same as an ordinary mind.

What does this mean in real terms? What does it mean to possess an ordinary mind?

The mind can easily fall victim to one of the four sicknesses of the warrior, or even to all of them, for



Fudo Myo-o

that matter. What are these four sicknesses and why are they important to avoid? The sicknesses of the mind are fear, doubt, captivation, and surprise. Let's look at each of these in its own right.

FEAR

When your mind is taken by fear, it displaces everything else in your mind and spirit. It distorts your thoughts or expectations and ultimately hampers realizing your true intent. It should be clear that a fearful mind is an ineffective mind. Applying discipline to the mind and always staying in the moment, not letting the mind wander to the past or anticipate the future eliminates fear. Fear is generated through the wandering mind.

DOUBT

When the mind is presented with too many options and is uncertain on which path to pick, the mind staggers and remains in the moment too long, thus creating openings in our "armor." An indecisive mind is held prisoner by indecision, resulting in no choice being made. Making no choice can be worse than making the wrong choice. To make a choice, and then stick to it, eliminates doubt.

This is decisiveness, 100 percent commitment to a path with full dedication. When doubt is present in our mind, there can be no decisiveness. Practice making decisive choices and following through on them.

SURPRISE

Budoka should never be surprised. A mind that is surprised is a mind that is not prepared. In exploring the samurai ethos, it is a well-known fact that the warrior needs to be prepared to face each and every situation.

The surprised mind leads to doubt and fear. Thus, we see that all four sicknesses are interrelated and one leads to the other—a situation to be avoided at all costs.

A concept that is closely related to surprise is zanshin (literally "remaining mind"). The warrior always needs to be aware: aware of his or her surroundings, potential threats, undercurrents, and evolving situations. The warrior that understands zanshin, which suggests a continuing vigilance, will never be surprised. To understand zanshin, the mind must live in the now and never wander to the past or the future. This can only be achieved through strict discipline and training.

CAPTIVATION

Whenever we linger on any thought, the mind is said to be captivated. The mind needs to let go of thoughts as quickly as they are formed. Nothing in the past or the future should remain in the mind for longer than a millisecond, unless there is a reason to continue to contemplate the past or future. The mind should be totally reflective like a clear pool on a moonlit night, reflecting the perfect image of the moon without any distortion on its surface.

In the martial arts we refer to a mind that is totally in the moment as mushin, or "no mind." It is, in other words, an ordinary mind.

Hopefully you realize why these sicknesses are so dangerous to the budoka. Any one of these sicknesses leads us astray, takes our mind, and destroys fudoshin. A taken mind will falter.

How does thought become deed? Thought becomes deed through intent. Intent carries the desire of the mind into the motion of the body, through the execution of the spirit, or ki. Some say ki energy resides in our hara ("abdomen"), and therefore it is said that swordsmanship starts and ends in the hara.

Contemplate this well. The execution of intent can only be effective if the intent was formed within clarity in the first place. Cloudy intent leads to sketchy action and leads to poor execution of technique. If our technique is so dependent on clear

intent, it means that the mind, where the intent is formed, should be pure and not be affected by any one of the four sicknesses. All these concepts may seem very complicated, but in essence they are not.

Imagine yourself relaxing, totally at ease with yourself and your surroundings, residing in total harmony with the universe. How do you feel in that moment?

That feeling of clarity is called the ordinary mind. It is that state, that elusive state, that we seek through our endless pursuit of the Way. It is the ability to possess utmost calm, the ordinary mind, during times of stress and pressure, that brings mastery of self. The mind that is not affected by anything, but affects and influences that which is around us, is the embodiment of the Way. In this state, there is no self, there are no others, there is only now.

When the mind is calm, intent is pure, ki is strong, and the resulting technique flawless. Seeking this very elusive state of mind is what studying budo is all about. Following this Way is worthwhile, for it leads to self-healing and enlightenment. It ultimately leads to a good life filled with beauty and a good death without regrets. Persevere in your study of budo, be true to this path, be dedicated, and always do your best.

Fudoshin waits patiently. Let it entice you in the moments of clarity and feed you in the moments of despair.

About the Author: Johan Conradie is an SMAA associate member. He lives in South Africa, where he practices Japanese swordsmanship. This is his first article for the *SMAA Journal*.

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