

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

2012 DUES

SMAA dues should have been paid on the first of January, 2012. Please make a point of sending your check or money order to our Michigan headquarters on or before this date. You can also pay online with a major credit card at <http://smaa-hq.com/payments.php>. Prompt payment helps the SMAA to run smoothly, and it reduces the amount of labor and cost associated with sending late dues notices.

A NOTE TO MEMBERS OF THE SMAA

We have recently become aware of at least one other martial arts group that uses the acronym "SMAA." Please note that the Shudokan Martial Arts Association is not affiliated with any other group or organization that uses SMAA to identify itself. Though we do not believe any careful observer would confuse our thoughtful, traditional approach with that of another organization, we suggest that you be sure to type in "Shudokan Martial Arts Association" when seeking information about our association. Our website can be found at <http://www.smaa-hq.com/> and our Facebook page at <http://www.facebook.com/ShudokanMartialArtsAssociation>.

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

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

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修道館武道会

(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*.

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

SMAA PATCHES

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



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

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

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

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

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

FACEBOOK PAGE



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

SMAA ONLINE PAYMENTS

Did you know you can pay for your annual dues at our website using PayPal or a major credit card? You can, and you can also pay for gi patches and promotions in the same way. This is a much faster,

and in some ways more secure, means of sending money to our headquarters. We hope more of our members will make use of this feature. Just drop by <http://smaa-hq.com/payments.php> for more information.

THE BEST OF THE SMAA JOURNAL CD-ROM

To celebrate its 15th anniversary in 2009, the SMAA created a special CD-ROM that contained a sampling of some of the best stories and articles to appear in the *SMAA Journal* since 1994. We mailed this free of charge to everyone in the SMAA as a way of showing our appreciation to our members.

Although our anniversary has past, it's still not too late to get a copy of this CD-ROM, which is packed with hard to find information about budo and koryu bujutsu. For \$8.95, plus \$3.00 shipping and handling (\$5.00 outside the USA), we'll send you *The Best of the SMAA Journal*.

Send your check or money order to the SMAA HQ. Supplies are limited to the number of CDs remaining.

SMAA WORKSHOP FOR CHILDREN

The Sennin Foundation Center for Japanese Cultural Arts will host the first SMAA Workshop for Children in November. The instructor will be H. E. Davey, a Director for the SMAA Jujutsu Division and a seventh-degree black belt. The workshop will be open to children age five and above, and instruction will be offered in Saigo Ryu aiki-jujutsu, a traditional Japanese martial art.

Here's all you need to know to have your child participate the SMAA Workshop for Children:

What: Traditional Japanese martial arts for children age five and above

When: Sunday, November 18, 2012 from 10:45 AM to 12:15 PM

Where: The Sennin Foundation Center for Japanese Cultural Arts:

1053 San Pablo Ave.

Albany, CA 94706, USA

Who: The workshop will be taught by H. E. Davey, one of the founding members of the SMAA and Shihan/shichidan in the SMAA Jujutsu Division

Cost: Children, who are current SMAA members, can participate for just \$15 using their SMAA member discount

Contact Information: Participants must be registered two weeks before the date of the workshop. Parents can contact the Sennin Foundation Center for registration forms and additional details. E-mail: hedavey@aol.com. Telephone: 510-526-7518.

About the Workshop

The SMAA Workshop for Children will present training in Saigo Ryu aiki-jujutsu, a traditional martial art. Both aikido and judo stem from jujutsu, and the SMAA is one of few associations outside of Japan to offer authentic Japanese jujutsu.

Saigo Ryu features a wide variety of powerful



SMAA Member Patrick Scheele in action



SMAA Members Martha and John Gayton practicing jujutsu

throwing, pinning, and grappling techniques. Saigo Ryu also features training in the sword, spear, staff, short stick, iron fan, and other weapons. Workshop participants will learn to improve their health while studying martial arts as meditation. Children will receive valuable training that can help them to remain calm under pressure, a skill that they can use at home and at school.

About the Instructor

H. E. Davey began studying Japanese martial arts as a child, and he is one of the highest ranking traditional jujutsu teachers outside of Japan. This background made him ideally suited for creating the program for children at the Sennin Foundation Center, a program that has been offered since 1981. Under his guidance, and with the help of his staff of expert teachers, young people from the San Francisco Bay Area have discovered their true potential and hidden talents for many years. He is now offering the same instruction to SMAA members at the first SMAA Workshop for Children. Contact the Sennin Foundation Center soon to register for an event that can help your son or daughter to become healthier, safer, and more confident.

SEIFUKAN DOJO

SMAA Senior Advisor Wayne Muromoto has a great new website for his Seifukan Dojo in Hawaii. Check it out:

<http://www.seifukanhawaii.org/index.html>

Mr. Muromoto has a lifetime of involvement in the Japanese martial and cultural arts. A resident of Honolulu, Hawaii, he graduated with a BA in Japanese literature and languages from Cornell University. He also received a MFA in Fine Arts, specializing in printmaking and painting, from the University of Hawaii. (Mr. Muromoto has extensively studied traditional Japanese paper making under Fujimori Yoichi Sensei in Tokushima, Shikoku, Japan.)

Beyond his interest in Japanese paper making and painting, Mr. Muromoto has been a practitioner of chado, or the "way of tea," since 1980. He received extensive instruction in the tea ceremony while training at the Urasenke Foundation school of chado in Kyoto.

Mr. Muromoto also has a long history as a student and teacher of budo and koryu bujutsu. He is a teacher of modern seitei iaido (the "way of sword-drawing") and a student of classical Muso Jikiden



Wayne Muromoto teaching Takeuchi Ryu jujutsu in Hawaii



Ohmori Sensei, iaido teacher of Wayne Muromoto

Eishin Ryu iaido, which is studied under the late Ohmori Masao Sensei of the Rakuto-Kai at Butokuden in Kyoto. He also is an expert in the ancient Bitchu-den Takeuchi Ryu. (Takeuchi Ryu specializes in jujutsu grappling but also includes a vast array of weapons training.) His official permission to receive students and issue rank was granted by the current Headmaster of Bitchu-den Takeuchi Ryu. He is, furthermore, a Senior Advisor for the Shudokan Martial Arts Association and holds the title/rank of Shihan/sixth dan in its Traditional Jujutsu Division.

Currently working as a teacher of digital art and photography at Leeward Community College, Mr. Muromoto was also the publisher of the late, great *Furyu the Budo Journal* and *Furyu Online*. *Furyu* was one of the most highly regarded magazines in the traditional Japanese budo field. He is presently publishing *The Classic Budoka* blog at <http://classicbudoka.wordpress.com/>.

SMAA CALIFORNIA EVENT WITH TROY SWENSON

On August 23, 2012 the Sennin Foundation Center for Japanese Cultural Arts in California offered an introductory class in the Shin-shin-toitsu-do system of Japanese yoga and meditation, along

with an introduction to Saigo Ryu martial arts. The Sennin Foundation Center is the dojo of SMAA Primary Director H. E. Davey, and this event was free to SMAA members.

About Japanese Yoga

Shin-shin-toitsu-do is the form of Japanese yoga and meditation that was offered to SMAA members. Shin-shin-toitsu-do, "The Way of Mind and Body Unification," was founded in the early 1900s by Nakamura Tempu Sensei. Nakamura Sensei lived in India, where he learned the art of Raja yoga, the yoga of meditation. After studying medicine at Columbia University, he blended Indian meditation and health improvement with his background in medicine, psychology, Japanese healing arts and meditation, and Japanese martial arts. He taught for many years in Japan, authored best-selling books, and counted among his students a large number of Japan's top executives, politicians, fine artists, athletes, martial artists, and people from every walk of life. But few Westerners have yet been exposed to these extraordinary teachings.

Shin-shin-toitsu-do includes practical forms of seated and moving meditation, breathing methods for health, stretching exercises, autosuggestion for altering negative habits, stress management, and



SMAA member, Takahara Michi practices a Saigo Ryu pinning technique in California



Swenson Sensei teaching a Saigo Ryu throwing technique to SMAA members

self-healing techniques that are little-known in the West. Emphasis is also placed on the development of ki (chi in Chinese). Ki amounts to life energy, and its cultivation has a profound effect on mental and physical health. The goal is greatly enhanced concentration, willpower, calmness, relaxation, and physical fitness.

About Saigo Ryu

SMAA members also had a chance to try Saigo Ryu aiki-jujutsu, a traditional and non-competitive martial art. 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 Sennin Foundation Center is one of few dojo in the USA to offer authentic Japanese jujutsu.

Saigo Ryu features a wide variety of powerful throwing, pinning, and grappling techniques stemming from older methods originating in the Aizu-Wakamatsu area of Japan. Saigo Ryu is a sogo bujutsu, an “integrated martial system,” and it also features advanced 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 (like karate-do, kendo,

and iaido). While training is vigorous, and the practiced self-defense 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. Some practitioners have likened Saigo Ryu to “moving Zen.”

Saigo Ryu also teaches methods for cultivating ki. Ki, “life energy,” animates human beings, and an understanding of it is useful in both martial arts and daily life. Methods for training ki in martial arts were presented at this special SMAA event.

About The Event

The classes took place in Albany, California, right across the bay from San Francisco. The martial arts class was not required, and it followed the Japanese yoga program, which started at 7:00 PM. Since the Saigo Ryu aiki-jujutsu training referred to principles of mind and body unification covered in the Japanese yoga class, everyone participated in the first part of the evening.

The classes were taught by the SMAA’s own Troy Swenson Sensei, who has been studying and teaching at the Sennin Foundation Center for



Swenson Sensei and SMAA Senior Advisor Kevin Heard



A close-up of the joint technique above

several years. He has instructor certification in Japanese yoga, and he received a teaching certificate from the Shudokan Martial Arts Association Jujutsu Division. He is also the assistant editor of the *SMAA Journal*. He did a great job showing participants how Japanese yoga and martial arts could help them realize better health, deeper calmness, and enhanced concentration in everyday life.

Thanks to all the SMAA members that participated in these classes! This is one of several free, or inexpensive, events that the SMAA has offered to its members. These low-cost events give you a chance to study with top teachers, and they are one of the many benefits of SMAA membership.

SATO TADAYUKI AND JOHN GAGE SEMINAR FOR SMAA MEMBERS

On August 17, 18, and 19 Nicklaus Suino Sensei, SMAA Judo Division Director, offered a special seminar at his Michigan dojo featuring budo experts Sato Tadayuki Sensei and John B. Gage Sensei. Both teachers came direct from Tokyo to the U.S., and they presented instruction in three important Japanese martial arts:

- The Kodokan judo of Kano Jigoro Sensei
- The Shodokan aikido of Tomiki Kenji Sensei
- The Nihon jujutsu of Sato Shizuya Sensei

Sato Tadayuki Sensei is an expert judoka and a direct student of the late Tomiki Kenji Sensei, the famed founder of Shodokan aikido. He teaches Tomiki-style aikido at the Japan Police University, and he lives in Tokyo. He is one of the highest ranking experts in this form of aikido in the world, and one of the senior martial artists of any system in Japan.

John B. Gage Sensei is also a high-ranking judoka, and he is a direct student of the late Sato Shizuya Sensei, a judo and jujutsu expert. He is also the current head of Sato Sensei's system of modern jujutsu. He teaches judo and jujutsu at the American Embassy Judo Club, and he lives in Tokyo.

Not only did we arrange for SMAA members to study with two of Japan's top budoka, their SMAA membership allowed them to receive a special discount at this event. This is due to Suino Sensei's close involvement with the SMAA, and it is just one



Sato Tadayuki



John Gage

and techniques that were new to most participants were taught, and the students had a chance to study with two of Japan's top kodansha, or "high dan holders," who were friendly to everyone in attendance.

Thanks to the SMAA members that turned out for this fun and important event! You can see some great photos of this seminar here: http://www.pfisher.com/2012_JMAC_Seminar_Second_Cut/.

We'll offer more world-class instruction in the future, and we hope to see many old SMAA friends, and make many more new friends, at these seminars.

of the advantages of SMAA membership.

The event was a huge success, with numerous students attending from various locations. Both teachers presented new and unique perspectives on Japanese martial arts, and they clearly showed how judo and aikido evolved from jujutsu, how these three martial arts differ, and how they are interrelated. Concepts



SMAA Michigan Seminar participants

A NEW YEAR AT KENSHINKAN DOJO

By Jay Mijares

Photos by Aram Compeau

It was a Sunday morning. January 8, 2012 to be exact. As I started placing my batto-do gear into the trunk of my car, I felt a little nervous. Initially my brain wasn't accepting the fact that today was the day. Such a routine act of putting my batto-do gear in the trunk—an act I'd done hundreds of

times the same way since I started studying batto-do swordsmanship officially in 1998—suddenly seemed alien to me. I looked to the sky and there was the nearly full moon sinking down towards the horizon. It wasn't exactly how I pictured the day to begin. After all, today was Hatsugeiko at

Kenshinkan Dojo. It would be our first practice of the New Year, but today's Hatsugeiko would be special indeed.

As I stared up at the nearly full moon my mind drifted back to the day before when I had set out on my long run around Lake Merced to try to burn off the nervous energy that was taking over my body. My mind was crowded with thoughts of success and failure, anticipation and letdown, fear and embarrassment, the best laid plans of mice and men, and perhaps the hope that this seed which started to grow in early 2011 might pop out of the ground not looking uglier than a giant sunflower. As I rounded my finishing lap at the lake, I was hoping to hear the call of a white crown sparrow, chirping out the boundaries of its territory—a sign for me that perhaps it's not as bad as I think—but while I could see them, the birds were silent this morning.

RUMACK: Can you fly this plane, and land it?

TED STRIKER: Surely you can't be serious.

RUMACK: I am serious . . . and don't call me Shirley.

*--Scene from the movie *Airplane!*
(1980)*

When I first suggested to Arthur Leung Sensei the idea of having a Hatsugeiko, it was in early 2011. His initial reaction was to look at me sideways. As a fourth dan kendo practitioner, he knew exactly how complicated it would be and what would be involved in the planning. Normal Hatsugeiko? Not a major problem. A Hatsugeiko with another dojo and other invited guests? He might have been worried that I'd been out in the sun a little too long. However, in early November of 2011 we decided to go ahead with the plan I had originally devised and it quickly became a matter of who we should invite, what the agenda should be, and, most importantly: what kind of food we were going to eat. Clearly, I had my work cut out for me. And then Leung Sensei told me that I was going to be the emcee. Eh? Is it too late to back out? Maybe we could cancel it? I'm sure the folks I had

mentioned it to would be okay if we told them it wasn't going on? Of course, what I never told Leung Sensei was that I'd sent out feelers earlier in the year to an aikido sensei and to some batto-do practitioners who I knew to see if they were interested and the response was a resounding "Yes!" Oh, now I've done it...

It had been over ten years since our last Hatsugeiko at Kenshinkan Dojo. The last one was in early 2000, and the year before that the late Dr. Benjamin Hazard was our honored guest. 1999 was my first experience with Hatsugeiko, never having been truly involved with martial arts until then. I was unprepared at first and extremely delighted at the end to see another iaido style, Hontai Yoshin Ryu, and a form of jujutsu as well. It was an eye-opening experience that began to expand my awareness of what I was studying and showed me that Kenshinkan Dojo was more than just four walls. So my goal for Hatsugeiko 2012 was to reclaim that notion, that the dojo is more than just four walls. But more important than those four walls is how you fill the space.

The first order of business was to try to figure out exactly how we would structure the Hatsugeiko. I knew exactly who I wanted to invite: Suigetsukan Dojo in Oakland, California. This idea popped into my head, not just because I had met some members at a previous SMAA event, and not just because two good friends of mine were also members of that dojo, but because Suigetsukan and Kenshinkan share a common historical link: the late Nakamura Taizaburo Sensei, founder of Nakamura Ryu batto-do. Initially, I wasn't sure how Suigetsukan's sensei would react to my inviting them to Hatsugeiko because I knew from previous history that Suigetsukan's chief instructor, Mike Esmailzadeh Sensei, had split from Obata Toshishiro Sensei many years ago, just as Obata Sensei had split from Nakamura Taizaburo Sensei many, many years ago. My teacher, Guy Power Sensei, had studied under Obata Sensei some time

before the split occurred. However after several emails back and forth I could tell that there was a quite a bit of excitement; Suigetsukan Dojo was very interested in having Hatsugeiko with us. So that first piece of the puzzle delightfully fell into place. Suigetsukan's participation added a nice flavor to our program.

The next piece of the puzzle that I was waiting for was to figure out who our dignitaries would be. It only made sense to ask Guy Power Sensei to be there. He was, after all, the founder of Kenshinkan Dojo and my sensei for many years. Power Sensei is the Co-Director of the SMAA's iaido division.

In another stroke of luck, Power Sensei invited Nyle Monday Sensei, who is not only a Senior Advisor to the SMAA, but also a former student of Power Sensei's, and who I remember training with years ago. And, after having met Paul Martin Sensei at an SMAA event in 2010, I decided to invite him as well. Martin Sensei is also a member of the SMAA Board of Advisors, and he is an expert in the history and the craft of the Japanese sword. We quite literally had three heavy hitters now as our dignitaries. Of course, some at Kenshinkan Dojo chimed in, upon hearing who the dignitaries were, that we'd better make sure our kata was correct, especially with Power Sensei there. To which someone else chimed in that we shouldn't worry too much. We know the kata. We just had to make sure that paralyzing fear didn't overtake us when we got up there.

One month before Hatsugeiko we finally had a plan: We would have an opening ceremony, then Suigetsukan Dojo would take the floor, followed by Kenshinkan Dojo. Once all of the demonstrations were completed, we'd have a closing ceremony, and then break for lunch. And finally, we would have a lecture on the Japanese sword by Martin Sensei. With the plan set, we parted ways for the Christmas holiday and made plans to meet at the dojo at roughly 8:30 AM on January 8, 2012.

[As the plane prepares to take off]

HANGING LADY: Nervous?

TED STRIKER: Yes.

HANGING LADY: First time?

TED STRIKER: No, I've been nervous lots of times.

-- Scene from the movie Airplane! (1980)

As the day of the event finally arrived I found myself in a bit of a panic, simply because in the time we had to practice together as a group I was growing unsure of even my own abilities to be able to remember the kata with about 50 pairs of eyes staring at me. And the thought of all those eyes staring at me made me feel like Medusa had just looked at me, or me at her, and my body was turning to stone bit by bit by bit . . .

With all of my gear finally in the car, and some brownies that my mother made for the potluck, I headed south for my 35 mile journey from San Francisco to Mountain View. It was a hazy morning, and the sun filtered a reddish orange color across the landscape as I drove on. I let myself zone out a little bit, keenly aware of the cars on the road, but my mind kept running through what needed to be done once I got there: a little mopping, a little dusting, setting up the chairs, making sure the projector worked for Martin Sensei's presentation, and hoping that there would be enough food.

As it turns out, I was not the first one at the dojo. Instead our junior-most student Eric had shown up early, opened the dojo, and started to clean. Not long after my arrival, the rest of the dojo showed up; we changed into our uniforms and reviewed the opening and closing ceremony movements again. As we practiced some of the kata that we were going to demonstrate, it was interesting to look at my fellow classmates in the dojo and to see how they had grown in their mastery of the art. Each of them knew the importance of what we would be demonstrating today and their focused dedication inspired me as the event time closed in on us. Any mental cobwebs had been shaken off and the

intricate details of the kata we were practicing started to bubble up to the surface. We did the kata as a team, with me leading the junior students through the basic Toyama Ryu kata, taking care to pace myself so that all could follow my lead comfortably.

As Leung Sensei took to the floor with the advanced students, the first of our guests arrived. They came in through the front door and stopped there, taking in their new surroundings. I walked over to them and bid them welcome. Not long after, more Suigetsukan Dojo members arrived, including Esmailzadeh Sensei. When he stepped into the dojo and we shook hands, it was like months of anticipation leading up to ... well, it was like going to a Star Trek convention, not knowing anyone, and yet you could easily strike up a conversation with the guy sitting next to you. You'd be like old friends because you had Star Trek in common.

"Seize the time, Meribor. Live now. Make now always the most precious time. Now will never come again."

*-- Captain Jean-Luc Picard in *The Inner Light* from *Star Trek: The Next Generation* (1992)*

As Suigetsukan Dojo members went into the changing room to suit up, Dave and Stacey Wilson came in. Both are also members of Suigetsukan Dojo, and Dave was instrumental in putting me in touch with Esmailzadeh Sensei. Hatsugeiko with Suigetsukan Dojo would not have been a possibility without his assistance. As more members of Suigetsukan Dojo filtered in, Leung Sensei finished up on the floor, and I introduced him to Esmailzadeh Sensei. As I saw them chat with each other, I thought, "Ah ha! One of my objectives completed! Getting the sensei of our two dojos together!"

Getting the two groups together was most important to me, not just because it would foster the exchange of knowledge, but also because it would engender a feeling that—in a sense—we

weren't alone. Of course, I enjoy the fellowship of SMAA membership, and we always had a connection to the roots of Nakamura Ryu batto-do through Power Sensei because he acted as conduit, imparting his knowledge to us. After he handed the reins over to Leung Sensei, Kenshinkan continued his traditions as they were passed down to him. However, like a young adult leaving home for the first time to start a new life, sometimes you wonder if there are others who are in similar situations. You know there are. You just have to find them. And find them we did. I realized that as I saw Leung Sensei and Esmailzadeh Sensei talking. Before me stood two sensei, who were diligently preserving what was handed down to them and willing to talk and learn from each other.

As they continued talking, I saw Power Sensei and Monday Sensei enter the dojo. I moved quickly to greet them. When Power Sensei stepped into the dojo it was like things got brighter because his presence as our dojo founder, the one who started it all back in 1995, was a huge boost. I'd like to think that the entire dojo quieted down as Power Sensei walked in, much like an old west saloon went from raucous and noisy to dead silence when the sheriff walked in, but perhaps it was just me. Our dojo founder had come home. Although this was a much different dojo building we were in. When Power Sensei handed the reins of Kenshinkan over to Leung Sensei, we were still located in a small racquetball court about one mile away. Power Sensei had visited the new location a few times in the past to inspect us, but the atmosphere was different then. This time the dojo was full of people, perhaps three times as many as we normally have during training.

Monday Sensei too had not been in our new location. It had been many years since he last trained with us.

Then, out of the corner of my eye, I saw my friend Dave Wilson trying to get my attention. He was

motioning to me to introduce Esmailzadeh Sensei to Power Sensei. Objective two was about to be completed! I brought Esmailzadeh Sensei over to Power Sensei, and they exchanged a warm handshake and began chatting. During that time, I had to make additional preparations, but I was able to catch snippets of their conversation. They spoke about their former sensei, Mr. Obata, and about the loss they felt at having to part company with him. But there was also enthusiasm as well, perhaps because today was the start of something new.

As Power Sensei and Esmailzadeh Sensei continued to chat, Martin Sensei arrived. Martin Sensei entered the dojo, followed by one of his students who had driven him down that morning. I led him over to Power Sensei and Monday Sensei and introduced him. Despite being high ranking members of the SMAA, Mr. Monday and Mr. Martin had actually never met. As they got further acquainted, I set about trying to figure out if Martin Sensei's laptop would "talk" with the projector and sound system in the dojo. It couldn't be that hard, could it?

"This was one of those days I wish I'd listened to my mother and studied to be an orthodontist. Looking into someone's mouth has gotta be better than staring death in the face."

-- Thomas Sullivan in *Dead Man's Channel* from *Magnum PI* (1981)

Okay, laptop plugged into projector. Check.

Image projected on screen. Check. Audio cable plugged into audio board. Check. Sound? Sound ...? Uh, oh ... No sound ...? Martin Sensei stood patiently as three or four of us fiddled with his laptop and all of the cables. By now there were quite a few people in the dojo, not just the visiting dojo, my fellow classmates, and our honored guests, but other visitors who had been invited to observe. Now was the time to begin, but we couldn't get the audio from Martin Sensei's DVD to play. It wasn't until someone noticed a boom box sitting on the floor that it made sense. The sound system didn't work, so the dance class that also shares our space resorted to the boom box. Ten seconds later we had the audio piping out of the boom box, and now we were all set to begin.

I gave Leung Sensei the signal that all was finally in place and we asked everyone to take their seats. On cue I escorted Power Sensei, Monday Sensei, and Martin Sensei to the front of the training space. Then I stepped over to their right and waited as Kenshinkan Dojo began to file in towards me and Suigetsukan Dojo filed in on the opposite side. I stepped into line with the rest of my dojo and called out the commands. First we lowered ourselves into the seiza kneeling position and faced the shomen, the front and focal point of a traditional dojo, and bowed. Next, we bowed to our distinguished guests. And then I gave the command and the two dojo bowed to each other.

I gave the floor to Leung Sensei, who then greeted



Dignitaries and both dojo during the opening ceremony.



Suigetsukan Dojo demonstration led by Mike Esmailzadeh Sensei

all the guests and introduced our dignitaries. It was interesting from my vantage point to listen to Leung Sensei speak, because I had known him first as a fellow student, and then he became my sempai (“senior”), and now my sensei. I looked over at Power Sensei and noticed that he had an approving look as well.

As the rest stayed in seiza, I stood up and gave everyone an overview of what would transpire during the next two hours or so. Suigetsukan Dojo would lead off with their demonstration, and then we would have a ten minute break. Afterwards, Kenshinkan Dojo would give their demonstration. Once that was complete, we would have a closing ceremony and toast with sake. The potluck lunch would start soon after that, followed by a lecture on the Japanese sword by Martin Sensei.

Once that was done, Kenshinkan and Suigetsukan Dojo cleared the floor, save for Leung Sensei and Esmailzadeh Sensei, who bowed once more to our dignitaries. As final preparations began, our dignitaries relocated to the opposite end of the dojo, and Suigetsukan Dojo mounted their katana and marched in unison onto the dojo floor. Esmailzadeh Sensei introduced his dojo and style and began to explain what they would be demonstrating over the next few minutes. He then

thanked the dignitaries and Kenshinkan for inviting his dojo to share in Hatsugeiko. What happened next truly caught my attention.

“I love mirrors. They let one pass through the surface of things.”

--Claude Charbol

Imagine being on a small boat and drifting across the surface of a lake. You decide to look over the side of the boat at the water passing by. And you see your reflection. Not an exact reflection, but something similar. That’s what I saw before me as Suigetsukan began demonstrating their kata. Their first kata, Ippon-me, which we in Nakamura Ryu batto-do call Mae No Teki, addresses an enemy to the front. As I watched them demonstrate it, there were some differences from ours, but the root formula of the kata was the same. It began with a fast draw into an upward diagonal cut, followed by a kesa giri, a diagonal downward cut meant to match the lapel line on one’s uniform. Following it was a step into chudan no kamae, the middle level engage stance, and then the chiburi (“blood flinging”) and noto (“sheathing”).

Never having seen Suigetsukan’s style before, I began to process the many similarities and the differences that made that style truly theirs, from the sweeping cuts, to the very aggressive chudan



Suigetsukan Dojo demonstrates one of their various kesa-giri (cutting technique)

no kamae stance, to the wide o-chiburi and noto, to the single, definitive kiai that accompanied the last cut of their kata, as if to say to their opponent, "You're down for the count." As their demonstration of Toyama Ryu kata continued, I became more and more amazed at the similarities. Some of the steps were in a different direction, and the location of some of the opponents were in a different spot from our version of Toyama Ryu, but the spirit of what we at Kenshinkan learned was quite present in their kata. With each step and with each cut, Suigetsukan paid homage to the memory of what Nakamura Sensei had developed over sixty years ago.

Suigetsukan Dojo next demonstrated more advanced forms that built upon the basic Toyama Ryu kata, and their demonstration culminated in an amazing display of kumitachi (paired sword drills), which I had never seen before. It flowed like a

dance among opponents and was almost reminiscent of how Suzuki Kunio Sensei, SMAA Senior Advisor, had demonstrated kumitachi in San Diego in 2001. As Suigetsukan Dojo completed their demonstration and cleared the floor, we took a brief intermission, at which time Monday Sensei spoke about the SMAA, especially its mission and the benefits of being members of the organization.

Power Sensei stood up next and spoke about the history of Nakamura Ryu batto-do. He was enthusiastic as he talked about the founder, who he studied under, and about the style's history, from its genesis at the Toyama Military Academy to its creation in the 1950s.

Then it was time for Kenshinkan Dojo to perform. I led the junior students up first so that we could demonstrate our version of Toyama Ryu. Once I started everything became a blur, and I went into



During a brief intermission, Nyle Monday Sensei talks about the SMAA.



The author, Jay Mijares, and a fellow Kenshinkan Dojo member demonstrate one of the Nakamura Ryu kata.

autopilot. I recall leading the students through the bowing to, and mounting of, the katana into our sword belts, but once I announced the name of the kata and began, that's when I experienced that sensation of missing time. Before I knew it, we had gone through all eight Toyama Ryu kata, and I was leading the students off the dojo floor.

Leung Sensei followed us and led the senior students through the advanced forms known as Nakamura Ryu kata. These were kata created specifically by Nakamura Sensei and which were built on the foundation of the Toyama Ryu kata, utilizing several different kamae ("postures") and noto.

Once Leung Sensei led the senior students off the floor, we again escorted our dignitaries to the shomen and both dojo lined up. We settled into seiza, and the dojo bowed to each other, then to the dignitaries, and then to the shomen. But the ceremony was not complete, for what is a New Year's training without a toast? Sake bottles were

quickly brought out and opened, and small cups were distributed to our dignitaries, the dojo heads, the individual dojo members, and to our visitors. And we toasted the new year ... Kanpai!

Once the toast ended and the ceremony officially over, we took a few moments to have group photos taken. It was a reunion of sorts for our dojo. Several members who hadn't been able to train with us for a while had come to observe. As we stood there together, it was like getting the band back together for a reunion album.

When the photos were done, the food came out. Some hot, some cold. Some spicy, some sweet. And there was lots of sushi, handmade and generously donated to the potluck. Everything was delicious! As we ate, people mingled and chatted about many things. From swords to kata, to food, to the dojo space, to specific aspects of training, to things that they had hoped to see and would like to see more of in the future.



Arthur Leung Sensei of Kenshinkan Dojo and SMAA associate member John Hopprich demonstrate one of the various noto of Nakamura Ryu batto-do.



Toasting the new year with sake. L – R in foreground: Arthur Leung Sensei, Kenshinkan Dojo; Mike Esmailzadeh Sensei, Suigetsukan Dojo; Guy Power Sensei; Nyle Monday Sensei; and Paul Martin Sensei.

When it looked like everyone had partaken of the food, Leung Sensei had me call everyone together and we rearranged the chairs so that they were facing the big projection screen. Martin Sensei began his lecture on the history and craft of the Japanese sword. Martin Sensei first began with some PowerPoint slides, one of which had an interesting statistic that sent the entire room into a roar of laughter. According to Martin Sensei's research, more people were injured on the battlefield by thrown rocks than they were by swords. When the laughter settled, Martin Sensei showed portions of a documentary on the Japanese sword for which he served as a consultant. At the conclusion of Martin Sensei's lecture, Power Sensei remarked that it was the best presentation on the Japanese sword that he had ever seen. (In fact, about a week after Hatsugeiko, Power Sensei and Monday Sensei invited Martin Sensei to give the same lecture at San Jose State University. This was an official SMAA event that was presented

free of charge to members, and you can read a bit about it here: <http://smaa-hq.com/events.php>.)

As the dojo lights came back up, Martin Sensei began inspecting some of the swords people brought in. Many of us, both Kenshinkan and Suigetsukan members, gathered together to tidy up the dojo, put away the chairs, and make sure that the training space was in the same shape as when we had arrived earlier that morning. It was odd to think that Hatsugeiko was over.



Kenshinkan Dojo Hatsugeiko 2012 Participants

It didn't take long for things to be tidied up. Power Sensei and Monday Sensei bid their farewells to the dojo. It was a job well-done, they said. Martin Sensei bid goodbye too, along with members of Suigetsukan Dojo. Left behind in the now mostly empty dojo space were Leung Sensei, three of our fellow students, and myself. We reflected on how the day went, especially what we saw, and how well everything had gone.

What had transpired over the last hour and a half far exceeded anything we had expected. New friends were made, knowledge was exchanged, and two dojo—branches of the same tree—came together to show that there are similarities in our differences and differences in our similarities. In the end, while we branched off in one direction and them in another, ultimately we know that our foundation—the trunk of the tree: Nakamura Taizaburo Sensei—is the same.

REMEMBERING MICHAEL DONNELLY SENSEI

By H. E. Davey

Very early on the morning of July 20, I awoke from a sound rest and was unable to fall back asleep. I couldn't figure out why until my wife took a call from Joelle Donnelly, who told us that her father's heart had given out about the same time I sat up in bed. Michael Donnelly Sensei had been my friend for over 20 years.

Donnelly Sensei was born in 1951 in New York. After high school he hitchhiked across Europe, eventually living in a kibbutz in Israel for a time. At 21, he joined the U.S. Navy, and in the early 1970's he took up aikido, which he received a black belt in and went on to teach.

My late friend Walter Todd Sensei and I met him at

"Dandelion wine. The words were summer on the tongue. The wine was summer caught and stoppered."

--Ray Bradbury, *Dandelion Wine* (1957)

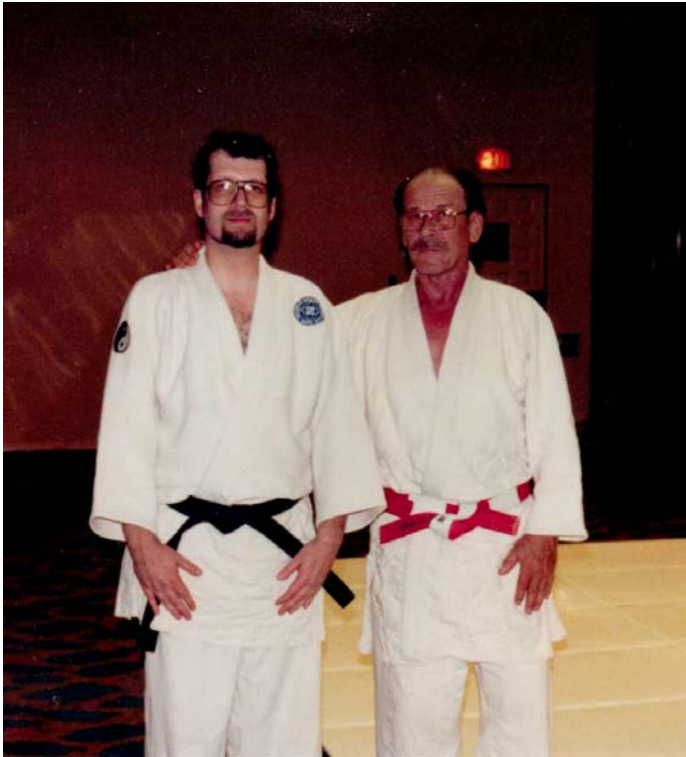
Kenshinkan Dojo had been filled with something new. All of the memories—the essence of Hatsugeiko—were bottled up like a fine wine and preserved within the dojo's four walls and in these words and photos, to be uncorked on occasion so that we can remember.

Finally, we turned out the lights in the dojo, locked up, and began our separate journeys home. Hatsugeiko was done, but like the summer rain that leaves behind it the scent of fresh cut grass, this Hatsugeiko left in its wake energy and enthusiasm for a new training year to come . . . a new year of training and a new beginning.

About the Author: Jay Mijares is an SMAA associate member. A frequent contributor to the *SMAA Journal*, he lives in California.

a martial arts seminar on the East Coast of the U.S. in the late 1980's. We both liked him a lot, and Donnelly Sensei and I became fast friends. Later in 1994, when Todd Sensei, Karl Scott Sensei, Nicklaus Suino Sensei, and I decided to form the SMAA, Donnelly Sensei was one of the first members.

He actually paid for our newsletters and partially funded the SMAA for the first couple years of its existence. He also hosted the first SMAA Seminar, bringing Todd Sensei (aikido sixth dan) to his dojo to teach aikido. He used his experience as an attorney to offer the SMAA free legal advice. He also helped with the design of the SMAA logo and patch. In time he joined the SMAA Board of Advisors, and at one point, when we really needed



Mike Donnelly (left) and Walter Todd (right), two of the original members of the SMAA

someone to take over as General Manager, he took on this role for about two years. (Nicklaus Suino Sensei succeeded Donnelly Sensei as SMAA General Manager.) Donnelly Sensei did all of this for free.

Donnelly Sensei had been ill for the last several years, making it difficult for him to practice aikido. Nonetheless, he continued to offer his help and advice to the SMAA, and many of his former students are SMAA members to this day. Not everyone in the SMAA knew Donnelly Sensei personally, but all of us have benefited from his contributions to the SMAA.

We lived on opposite sides of the country, so we actually didn't get to see each other often, but we exchanged regular e-mail and talked frequently on the phone, proving that distance is no obstacle to friendship. We shared a love of animals, a similarly irreverent and sarcastic sense of humor, and an interest in our mutual Irish heritage. (While Donnelly Sensei deferred to me as his senior in

budo, he was definitely my teacher when it came to matters of Irish history, language, and genealogy—another of his many interests.) A deeply ethical man, he was also one of the more intelligent people I've encountered, who could speak easily on a huge number of subjects.

He was clearly devoted to budo and the SMAA, and he deeply loved his wife Jayne and his daughter Joelle, both of whom are SMAA associate members. I always heard about their latest adventures whenever we spoke, and Joelle told me that when she discovered her father had passed away one of her first thoughts was that now he would be able to practice aikido again. Japanese budo, after his family, was perhaps his overriding passion in life.

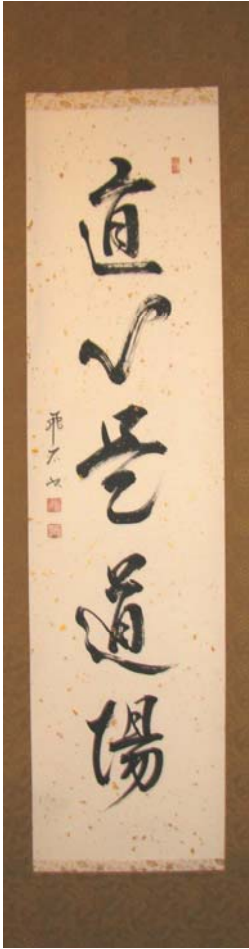
When Mike died in July at age 61, I lost one of my oldest friends, and the SMAA has lost one of its most dedicated members. Yet our mutual vision of a budo fraternity, a worldwide martial arts association without politics or conflict, will live on. In some ways, the SMAA is part of his legacy. One of the best ways we can remember him, and honor this legacy, is by working together to further our unique international organization that fosters friendship among budoka, regardless of martial arts style or nationality.



Mike Donnelly (with hat) and his aikido students after outdoor aiki-jo training

JIKISHIN KORE DOJO

Article and Japanese Calligraphy by H. E. Davey



Jikishin kore dojo

The phrase “jikishin kore dojo (nari)” can often be found on hanging scrolls in the alcoves of rooms used for Japan’s ancient tea ceremony. Similar scrolls can be found in various budo dojo in Japan, including the famous Yuhikan dojo dedicated to kendo and Yagyu Shinkage Ryu swordsmanship. And the SMAA’s own Dave Lowry devoted a chapter to this saying in his important book *Moving Toward Stillness: Lessons in Daily Life from the Martial Ways of Japan*.

It is also one of the main teachings of Ranseki Sho Juku shodo, the school of Japanese calligraphic art that I inherited from its

founder Kobara Ranseki Sensei. It’s a valuable philosophy that followers of Japanese calligraphy, tea ceremony, martial arts, and Zen have all found to be significant in their practice and lives.

And it’s such a simple phrase. Just five characters. Too bad its meaning isn’t always well understood.

JIKI

Jiki can be defined in many ways, ranging from “direct” to “honest” to “straightforward.” “Correct,” “immediate,” “ordinary,” and even “cheerful” are also implied by the character jiki, which can also be pronounced choku, nao, sugu na, or tada. A chokuto is a straight sword, a jiki deshi is personal

disciple, while jikiden is the direct transmission of mysteries and skills. All of these words are not uncommon in budo dojo in Japan. But when the character shin is added, the meaning becomes even more multilayered.

SHIN

Shin or kokoro equals “mind,” “heart,” or “spirit” in Japanese. Jikishin can then be defined as a “direct mind” or a “straightforward spirit.” An “honest mind” would not be an unsuitable definition, and “correctness of mind” makes sense as well. An “ordinary mind” has more meaning that you might imagine; when the gist of the phrase is fully embodied we end up with a “cheerful mind.” Why so ambiguous? Well, according to some traditions the phrase is favored in Zen Buddhism, a meditative discipline well known for its various metaphysical questions (koan) and assorted conundrums designed to help its adherents go



Jiki

*Shin*

beyond limiting intellectual entanglements. But more on Buddhism later.

KORE

Kore is the easiest character to work with here. It just means “this.”

Do

Do or michi amounts to “the Way” in a spiritual sense and a “road” or “path” in everyday usage. It is the Japanese pronunciation of the Chinese Tao, and I devoted a large portion of my books *Living the Japanese Arts & Ways* and *The Japanese Way of the Artist* to this important concept that lies at the art of every Japanese art from budo to shodo (calligraphy) to chado (tea ceremony). Using this character in these names indicates that an activity has surpassed its utilitarian purpose and been raised to the level of art, that its students are practicing it as a Way of life. In sum, a Do is an art that allows us to understand the ultimate nature of the whole of life by closely examining ourselves through a singular activity of life: to arrive at the

universal through studying the particular.

Many artistic principles and mental states are universal to all Japanese Ways. One of the most meaningful and fundamental is the concept of mind and body coordination. Although few of us are required to use a calligraphy brush, Japanese sword, or tea ceremony utensils in daily life, learning how to use them skillfully can enhance our mental and physical health. Moreover, skill in these arts comes from integrating the mind and body. The important relationship between the mind and body and how to achieve mind-body harmony is also a principal theme of these Do forms.

In Japanese calligraphy, teachers speak of a “unity of mind and brush” and declare that “if the mind is correct, the brush is correct.” In Japanese swordsmanship (kenjutsu), it’s customary to speak of a unity of mind, body, and sword. Mind and body coordination can be thought of as self-harmony. This integration is necessarily one of the

*Kore*



Do

mind and body in action, a central element for mastering any classical Japanese Way.

Jo

Jo simply equals “place,” but the word dojo is something more. Dojo is a term originally used for an area in a Buddhist temple employed for meditation. A dojo is “a place of the Way.” The original Sanskrit term is bodhimandala, meaning “the place of enlightenment.” The word for “school” in Japanese is gakko. Don’t mistake a martial arts dojo for a school, studio, or gym. Not only are there different words for these places in Japan, they have a very different purpose from a dojo. And 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 my 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.

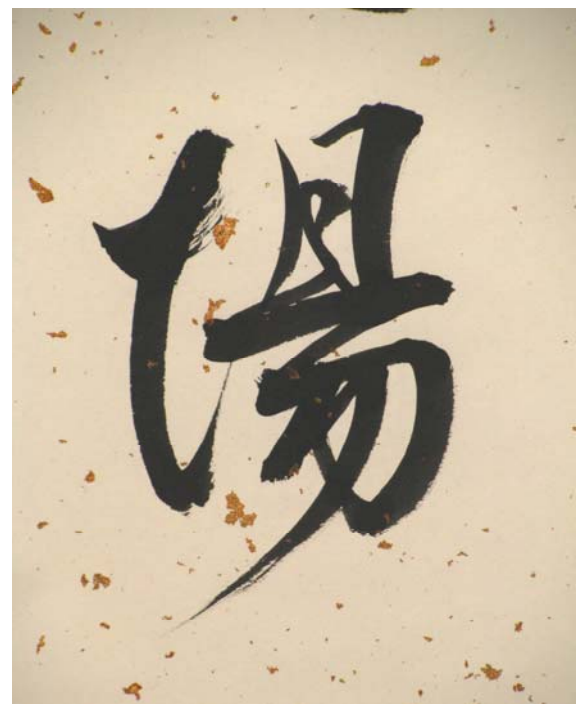
A dojo, then, is an environment where firsthand experience and experimentation lead to deep understanding. The memorized data or theoretical

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. Note that this directness of experience also ties into the word jikishin, which you now realize can be translated as “direct mind.”

A CHANCE ENCOUNTER WITH ENLIGHTENMENT

We now have translations of these individual characters, but their interpretation requires a bit more effort. Maybe looking at the origins of this ancient axiom will be helpful.

According to some teachings, this phrase comes from a Buddhist tale about Yuima Koji, one of the most famous enlightened laymen in the religion’s history. He was named Vimalakirti, but he is known as Yuima or Yuima Koji in Japan. Yuima Koji, a



Jo



A 13th century Chinese painting of Yuima Koji (right) being visited by a Buddhist deity scattering sacred flowers (Kyoto National Museum)

well-heeled Indian sought solace in Buddhism and was regarded in China as a model of virtue. His reputation stemmed from the balance he made between disentanglement with worldly attachments and family responsibility, an attribute esteemed there.

One day a monk in training searching for a worthy teacher entered a town and just happened to come across Yuima Koji by the side of the road. The monk engaged him in conversation and asked where he was coming from. Yuima Koji explained, “I just came from the dojo.” Surprised, the monk

exclaimed, “A dojo?! Where is this dojo?” Yuima Koji replied, “Jikishin kore dojo.”

The basic idea is that the dojo is not really a physical location or a building. The Way can be found and practiced anywhere . . . even the busy street where Yuima Koji was standing. Its real location is the mind, and it is the mind that is the true “place of the Way.” But it seems that not everybody’s mind perceives the Way of the universe, which is ultimately the meaning of the word Do or Tao.

We need to realize jikishin to fully grasp this saying. Jikishin is the mind that has gone beyond lies or delusions, the mind that is “honest” (suguna) in the sense that it doesn’t lie to itself. It is this “direct mind” that sees life as it actually is via direct experience, and it is this mind that perceives the Way everywhere and in everything.

It is an “ordinary mind” in the sense that the Way is genuinely found and practiced in daily life. We live in a relative world, a place of impermanence, but this world emerges from an absolute universe that is both infinite and eternal. The absolute nature of things is discovered in our everyday, ordinary world and this realm is both commonplace and sacred.

When the mind senses the Way in everything, it is in touch with a reality that transcends the transient, touching the eternal absolute nature of life. This results in a “cheerful mind.”

WHERE DO YOU PRACTICE BUDO?

Training in any of the Do, or Ways—including budo—should benefit our lives. The lessons we learn in the dojo have little meaning if they don’t translate into real world benefits. By that, I don’t mean something directly related to self-defense.

Of course, being able to protect yourself comes in handy, but most intelligent people don’t have to

engage in combat on any regular basis in life. If this is the extent of our “real world benefits,” we are selling budo (and ourselves) short. Real budo training, studied under a real sensei, produces real benefits in the real world. The lessons of calmness in action, concentration, willpower, and perseverance that we discover in the dojo should be carried into everyday existence where they can be practiced and perfected in our home, in business, in sports, and most any other aspect of life. In this context, our true dojo is our lives, and that’s where our most valuable practice will take place. Budoka can—and should—train themselves everywhere.

My friend Walter Todd Sensei, judo eighth dan, was one of the founding members of the SMAA. He studied judo in Japan right after World War II, where he met my late father, who was also practicing martial arts in Japan. Todd Sensei was just starting out in judo at the Kodokan, and he later took up karate-do under Otsuka Hironori Sensei, tenth dan and the founder of Wado Ryu. My dad had already been studying judo and various forms of Nihon jujutsu for a long time, starting back in 1926.

Todd Sensei trained under legendary judo teachers, including Mifune Kyuzo Sensei, who he was particularly close to. Mifune Sensei related this story to Mr. Todd, who passed it on to me.

It seems that Kano Jigoro Sensei, the founder of judo, once asked a Japanese businessman to deliver a lecture at the Kodokan. He assembled all of the yudansha (people with black belts) in the dojo, and they listened to Kano Sensei’s friend talk. Trouble was, they didn’t seem very interested in what he had to say about how to get ahead in the world. Kano Sensei was less than pleased.

After the man left, the assembled students got another lecture, this time from the founder of judo himself. Kano Sensei asked them why they looked

so bored. One man replied that they had come to learn judo not listen to businessmen talk about life. Kano Sensei told him that the man that just left was a master of judo. Incredulous, the student asked why he had never seen him in a gi or in the dojo.

Kano Sensei explained that his daily life was his dojo, and he had never studied any of the throwing or grappling techniques of judo. He had, however, created a very successful business from nothing. He used this business to not only care for his family, but also to help his employees to become more successful in life and care of their families. What’s more, he returned a large percentage of his profits to society, helping those less fortunate than himself. He did all of this in an effective and well-organized manner that left him plenty of time to pursue hobbies and enjoy his life. He didn’t work 24 hours a day, but he accomplished more than most.

This man, Kano Sensei explained, was the perfect embodiment of the two fundamental principles of judo:

- Seiryoku Zen’yo (“Maximum efficiency with minimum effort”)
- Jita Kyoei (“Mutual welfare and benefit”)

It was through his understanding of maximum efficiency that he was able to effectively build a flourishing business and positively manage his time. He used his company, wealth, and success to help not only himself but also others. This, in turn, helped him even more. And for the creator of judo, *this was judo at its highest level.*

Kano Sensei lectured that budo was for our lives, not merely for combat, and the real dojo has no walls. It is everywhere, and the “correct mind”—jikkishin—perceives this fact. The dojo lies within the mind that we use directly in ordinary life, and this is where the Way is found and practiced. With

**Shudokan Martial Arts
Association**

PO Box 6022
Ann Arbor, MI 48106-6022

Phone:

1-734-645-6441

E-Mail:

shudokan@smaa-hq.com

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this direct mind, the Way can be followed far and wide, every place can be our dojo, and our very lives can be used to train the mind. The mind is the place to practice.

Where do you practice budo? Jikishin kore dojo.

About the Author: H. E. Davey is one of the founding members of the SMAA. Having studied budo, shodo, and Japanese yoga in the USA and Japan for most of his life, he has received Shihan teaching certification and a seventh dan from the SMAA Jujutsu Division. He is the author of several books on Japanese martial arts, fine arts, and forms of meditation, including *Japanese Yoga: The Way of Dynamic Meditation* and *The Japanese Way of the Artist*. Drop by his dojo's Facebook page for more information:

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

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

