

# SMAA JOURNAL



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## ANNOUNCEMENTS

### 2017 SMAA DUES

Membership fees were due on January 1, 2017. Please be sure to pay your SMAA dues on time. You can either send a check to our headquarters or pay online at <http://www.smaa-hq.com/payments.php>. We accept Visa, MasterCard, and PayPal. This is a quick and safe way to make your annual SMAA membership payment.

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

### DONATIONS & TAX DEDUCTIONS

The SMAA is a federally tax-exempt, nonprofit corporation. As such, your donations to our association are tax deductible. Send your donations, in the form of a check or money order (made out to SMAA), to our headquarters in Michigan. We'll send you a letter back acknowledging your contribution, which you can then use for tax purposes. We hope you'll support the SMAA in our goal to preserve and promote traditional budo and koryu bujutsu.

### E-MAIL

Please make sure we have your correct e-mail address. Without this address, we can't e-mail you the *SMAA Journal*.

### OBJECTIVES OF THE SMAA

1. To promote and aid in the growth of Japan's traditional arts and ways.
2. To assist the public in achieving spiritual growth and physical development through budo/bujutsu.
3. To further friendship and understanding between Asian and Western martial artists.
4. To establish goodwill and harmony among martial artists of various systems.
5. To offer Western martial artists access to legitimate budo/bujutsu organizations and teachers in Japan.
6. To give practitioners of authentic budo/bujutsu recognition for their years of devotion to these arts.

### BOARD OF DIRECTORS

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

**Editor:** H. E. Davey Sensei

**Assistant Editor:** Troy Swenson Sensei

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修道館武道会

Do you have a new e-mail address? Have you sent it to [hedavey@aol.com](mailto: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](mailto:shudokan@smaa-hq.com) about special shipping for international orders.)

To order, go to the "Payments" section of [www.smaa-hq.com](http://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 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](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\\_XCH8RkIV8liNZoXI93WI79BLe1NZ](https://www.youtube.com/watch?v=zcE7zBhv9Hs&list=PLS11_XCH8RkIV8liNZoXI93WI79BLe1NZ)

### SMAA MICHIGAN SEMINAR: TURNING A NEGATIVE INTO A HUGE POSITIVE

Friday, March 31 – Monday April 3, 2017  
Japanese Martial Arts Center, Ann Arbor, Michigan, USA

JMAC instructors, students, and seminar attendees were dealt a blow when Yahagi Kunikazu Sensei was denied entry into the U.S. by immigration the day before he was to teach his sublime kenjutsu.



*Yahagi Kunikazu Soke*

Although Yahagi Sensei's incredible energy and technical skill cannot be replaced, we were able to conduct a successful seminar by staying adaptable and using the resources that we did have.

Traveling with Yahagi Sensei was Yoshihara Kuniie Sensei, long time student of Kawabata Terutaka Sensei. Not only is Yoshihara Sensei an adept practitioner of Ryushin Shouchi Ryu (RSR), he also happens to be the brother of world famous sword smith Yoshihara Yoshindo and is himself widely considered to be among a handful of the best sword makers in Japan. He was able to pass through the immigration checkpoint and make it to JMAC. Along with Yoshihara Sensei, we had dan-ranked RSR



*Sword training at the SMAA Michigan Seminar*



*Ryushin Shouchi Ryu in Michigan*

instructors from the New York Budokai, including Phil Ortiz Sensei and Valient Yeung Sensei. Between the three instructors, we were in very good hands, and all the attendees gave their best efforts to listen, learn, and practice.

RSR is an offshoot of Tenshinsho Jigen Ryu, a dynamic sword style. It is composed of fast draws and cuts, along with dramatic chiburi (“whipping the blood off the blade”) and noto (“re-sheathing”) movements. The majority of JMAC students who attended were training in Muso Jikiden Eishin Ryu iaido, so although their basics were solid, they found it challenging and fun to learn the techniques of RSR. JMAC has now started a weekly workshop RSR session to preserve what the students learned and eventually develop a basic understanding of the art.

Perhaps the most notable aspect of the weekend was the spirit of cooperation and comradeship. Faced with the disappointment of missing Yahagi Sensei, it would have been easy to approach the event with a negative attitude, but absolutely nobody in the room came anywhere close. Instead, each and every attendee gave a first rate effort, helped one another, trained hard, and developed new friendships. This

was truly an example of the highest principles of budo at work. Thanks to everyone that participated in the SMAA Michigan Seminar!

## SMAA CALIFORNIA WORKSHOP

In June, the Sennin Foundation Center for Japanese Cultural Arts will offer an introduction to Japanese yoga's principles of mind and body unification and Saigo Ryu martial arts. Here's all you need to know to participate:

**What:** Japanese yoga's mind and body unification principles help us realize our full potential and talent in many activities, including budo, and they relate to realizing deeper levels of relaxation, calmness, concentration, and willpower. Nakamura Tempu Sensei was the father of Japanese yoga (Shin-shin-toitsu-do), and you can read more about this art at [www.japanese-yoga.com](http://www.japanese-yoga.com).

Saigo Ryu was founded by Saigo Kenji Sensei, and it is a form of sogo bujutsu that includes jujutsu, kenjutsu, jojutsu, bojutsu, hanbojutsu, tessenjutsu, and other classic martial arts. Emphasis is placed on aiki, implying a state of harmony with the animating energy of nature. Read more at [www.senninfoundation.com](http://www.senninfoundation.com).



*H. E. Davey teaching Saigo Ryu*

**Where:**

Sennin Foundation Center for Japanese Cultural Arts  
 1053 San Pablo Avenue  
 Albany, CA 94706  
 USA  
 (510) 526-7518  
[hedavey@aol.com](mailto:hedavey@aol.com)

**How much:** *Free* to SMAA members

**When:** June 13, 2017 from 7:00 PM to 9:30 PM

**Who:** H. E. Davey, one of two Directors for the SMAA Jujutsu Division, will provide instruction. He has received the ranks of Shihan and eighth dan from the SMAA, and he has over 50 years of Saigo Ryu training. He also holds the highest level of teaching certification in Japanese yoga, and he is the Vice President of the International Japanese Yoga Association, which is headquartered in Kyoto.

**Additional information:**

The class will start at 7:00 PM, but you will need to arrive a few minutes early to fill out a registration form. Pre-registration is needed, but easily accomplished. Just send e-mail indicating your name, phone number, and how many people will be coming with you.

Since he will be making use of the principles of mind and body unification covered in the Japanese yoga class, Mr. Davey requests that people interested in the martial arts portion of the evening also attend his earlier introduction to Japanese yoga. Don't miss your chance to discover how this rarely taught traditional martial art leads to self-mastery as well as self-protection!

**MARTIN SENSEI NEWS**

In March of 2017, Paul Martin Sensei gave a well-received talk on the Japanese sword as an art object at Honganji Japonisme Academy at Hanzonmon



*Martin Sensei lecturing in Japan*

Station in Tokyo, Japan. The lecture was presented to the staff of Tokyo's embassies, with Martin Sensei explaining in both Japanese and English about the history, evolution, and appreciation of Japanese swords.

In January 2017, Martin Sensei began writing a new column for the prestigious *Sankei* newspaper's online site *Japan-Forward*. Go here to read his columns on the Japanese sword:

<https://japan-forward.com/category/culture-society/japanese-sword-column/>

Martin Sensei is a former British Museum curator and a secretary of the famed Nihon-to Bunka Shinko Kyokai (NBSK), an association for the preservation of Japanese swords and traditional culture. He is also an appointed Bunka Meister (Master of Culture:



*"Japan-Forward" image of a Japanese sword*



*Martin Sensei at the Japonisme Academy*

Japanese Swords) by the Japonisme Shinko Kai (Honganji). He has extensively studied kendo, iaido, and koryu kenjutsu in Japan for many years.

Martin Sensei, born in England but residing in Tokyo, is a former English karate-do champion. He's appeared on television many times, including NHK BS Premium's *Bi no Tsubo*. He is also the translator of the recent book *Nihon-to no Bi: Nihon-to* by Gakken Publishing. He's one of several members of the elite SMAA Board of Advisors, who are based in Japan.

## THE LAND OF THE DEAD

*By Nicklaus Suino*

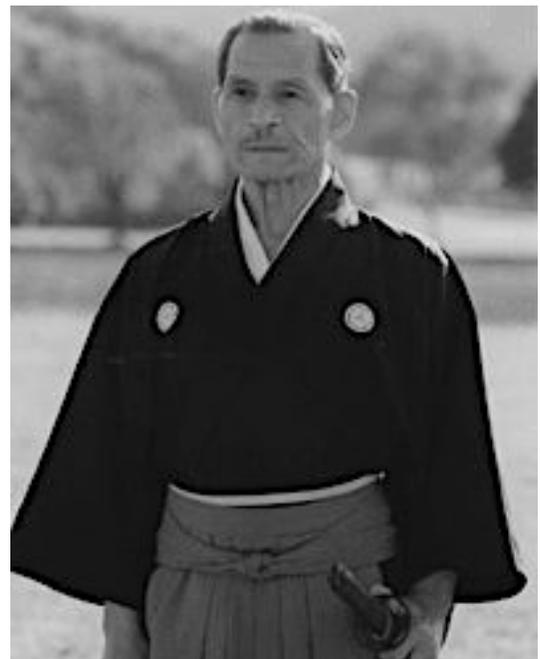
*There is a land of the living and a land of the dead, and the bridge is love, the only survival, the only meaning.* – Thornton Wilder

The well-known American swordsman John Ray Sensei visited my dojo several years ago. It was a wonderful moment for me to meet someone who had lived an experience similar to my own ... moving to Japan, studying iaido for years, having success there, and returning to teach in the U.S. After watching our practice and chatting with my students, Ray Sensei left us with this thought (it's been a few years so I'm paraphrasing):

A great teacher is so much more than a collection of skills. You should watch your sensei's techniques carefully ... that's how you get better at the technicalities of your art. But there's more to pay attention to. Watch your teacher's small gestures, the way he moves, pay attention to his choice of words, try to soak up the intangibles. That's part of the magic of direct transmission.

I've written many times of my obsessive approach to learning from my iaido teacher, Yamaguchi Katsuo Sensei. I truly "emptied my cup" in his dojo. Our four

years together (and our later training when I returned to visit Japan) were transformative for me. To say I loved my teacher does a poor job of explaining the connection. There's so much shared history and nuance in my feelings for the man who transmitted iaido to me, it's almost impossible to put into words.



*Yamaguchi Sensei, iaido judan*



*Suino Sensei, iaido hachidan*

## MISSING FROM OUR LIVES

The extraordinary musician, the exemplary painter, the best writer, the gifted singer, and the exceptional martial artist share a unique sort of magic. There's a depth to their performances that only a keen eye can see, only a sharp ear can hear. Their notes are not just notes, their brush strokes are not just brush strokes, their words are not just words, their voices are not just voices, and their kata are not just kata. Instead, they're a deep expression of a collection of meaningful experiences, distilled through countless hours of practice and years of reflection.

If you watch, read, or listen carefully enough, you can sense the depth of their technique. If you're lucky enough to have seen their teachers or role models, you'll also be able to see echoes of their predecessors in their art. That's an extraordinary expression of love ... granting immortality to an artist by ensuring that his or her art is preserved in your body, mind, and spirit. The level of your tribute corresponds to how well you internalize the nuance of his technique and how well you understand and give life to the principles he held dear.

Lightweight players dominate today's martial arts world. By that I don't mean people who are small in physical stature. Instead, I mean people who are small in character, technique, and aspirations. Consider carefully the school you plan to attend. Is the approach all about rank? Does the curriculum

change frequently ... is it more focused on variation than on depth? Are the lead instructors out of shape, mean spirited, or simply poor technicians?

## THE LAND OF THE LIVING

Life is too short to aspire to mediocrity. It's better to shoot for the stars and only reach the moon. Nowhere is this truer than in the martial arts. To animate your martial arts with the spirit of greatness, choose the most profound role models you can find and follow them with an obsessive devotion. That's your best chance to receive the direct transmission of the deep spirit of your martial art. If and when you receive the direct transmission, keep in mind that it includes everything—the sounds in the room during your training sessions, the rare smile of your sensei, the warm air coming in through the windows, the pain of learning, the salty tears of exhaustion, the crushing pathos of washing your teacher's gravestone, and the incredible energy of great martial arts techniques executed with clarity, energy, and joy. The complexity and emotion of your martial arts should be very profound indeed.

## SEIZE THE DAY

It may not be easy to find such incredible role models or to recognize them when you do meet them. One way to hone your skill at discerning



*Yamaguchi Sensei and Suino Sensei many years ago in Japan*

greatness is to get in front of it and pay close attention. Make every effort to find it, and when you do, study wholeheartedly with those who exemplify it.

That's it. Thinking back on your training, will you be able to say, "I truly did everything I could to give myself a chance at greatness?"

**About the Author:** Nicklaus Suino Sensei studied Muso Jikiden Eishin Ryu iaido under the late Yamaguchi Katsuo Sensei, 10th dan, for many years. Over an even longer period, he practiced Kodokan judo with Sato Shizuya Sensei, ninth dan. With additional training and dan ranking in karate-do, aikido, jujutsu, and kyudo, Suino Sensei helped create the SMAA over 20 years ago

## SUIEI-JUTSU: THE ANCIENT ART OF SAMURAI SWIMMING

*By H. E. Davey*



*Suiei-jutsu (Photo: NY Daily News)*

Suiei-jutsu is the ancient Japanese martial art of combative swimming. Unlike modern budo, such as judo, karate-do, or iaido, the old martial systems (koryu) were often sogo bujutsu. A sogo bujutsu incorporates a number of martial disciplines that are linked by a set of unifying principles as espoused by the art's founder. While not all bushi, or "warriors," studied every one of them, generally speaking there are 18 classical martial arts that often comprise sogo bujutsu. Although the exact arts that made up

the bugei juhappan, or "18 martial arts," varied according to martial system, and sometimes according to historical period as well, suiei-jutsu is often described as being one of them.

While not as widely practiced as swordsmanship, samurai swimming was often a part of the bushi's training. It was natural for the Japanese warrior to develop swimming skills in that the sea surrounds Japan, and combat could therefore potentially take place in water. Eventually, swimming and engaging an opponent in water reached a high level in certain clans of warriors. Depending on the speed, size, and depth of the water that was near a particular clan, different skills were developed. For example, some ryu of suiei-jutsu featured methods for swimming under water, while others focused on swimming in fast moving rapids.

Suiei-jutsu served various purposes, ranging from allowing the bushi to silently sneak up on an enemy, to floating for long periods, to fording strong rivers. Bushi needed to be able to swim while wearing armor, carrying flags, weapons, and banners; and they needed to be able to use a bow and arrow while almost submerged. Some ryu also featured grappling while in the water.

Fumi-ashi was a method of treading water from which many others methods emerged. To leap from the water into an enemy's boat, some suiei-jutsu systems practiced inatobi. And ashi garami allowed the bushi to entwine an opponent's leg while



*Samurai swimming (Photo: The Japan Times)*

grappling. This would force the opponent to either give up or drown.

I visited Aizu Wakamatsu Cho in the 1990s to conduct research for my book *Unlocking the Secrets of Aiki-jujutsu*. I went there to consult with authorities on the history of Saigo Tanomo, the Saigo family, and aiki-jujutsu. While visiting the Nisshinkan, a preserved Aizu samurai training hall, I noticed a swimming area. Speaking to experts in the small museums associated with the Nisshinkan and the Aizu Buke Yashiki (“Aizu Samurai Village”), I was shown pictures of past and present day Aizu residents swimming in water while using swords. I later obtained video of them practicing with the



*The Nisshinkan in Aizu (Photo: Aizu Tourist Information Centre)*

sword and wearing a bushi’s kabuto, or “helmet.” Thus, I saw firsthand how suiei-jutsu was part of the training that young warriors received at the Nisshinkan and how this art is still being preserved today in the Aizu area.

At present, suiei-jutsu is taught on a relatively small scale in Japan. Most of its contemporary practitioners are studying it as a means of recreation, as a way of maintaining their health, and as a method of disciplining their minds and bodies. But make no mistake, the suiei-jutsu teachers that are still extant have not forgotten the martial origins



*Wood block print by Utagawa Kuniyoshi*

of this rare art form, and they are preserving it as an important cultural property of Japan.

Among those experts is Iwasaki Hisashi Sensei, an SMAA Senior Advisor and the Soke (Hereditary Headmaster) of Kobori Ryu suiei-jutsu. One of the highest ranking martial artists in Japan, he teaches in Kyoto and preserves a very rare and esteemed form of ancient bujutsu. Another Kobori Ryu expert in Kyoto is Sawai Atsuhiro Sensei, also a member of the SMAA Board of Advisors and the author of *The True Paths to Meditation*. Sawai Sensei started learning this martial art in Kyoto after World War II.

He received the rank/title of Kobori Ryu Shihan, the highest level available in this style of suiei-jutsu.

Being part of the SMAA means being linked to some of the top martial arts authorities in the world, not just in modern disciplines like judo and aikido, but also in hard to find koryu forms like suiei-jutsu. Senior members of the SMAA teach a wide variety of ancient martial arts besides Kobori Ryu, including

Tenjin Shinyo Ryu, Takeuchi Ryu, Yagyu Shinkage Ryu, Hontai Yoshin Ryu, and others.

**About the Author:** H. E. Davey is the author of numerous books on Japanese culture and martial arts, including *The Japanese Way of the Artist* (Michi Publishing). He and Steve Fabian Sensei, of the Saigo Ryu and Hontai Yoshin Ryu respectively, are the Directors of the SMAA Jujutsu Division.

## Wado Ryu Karate-do

*By Michael Cimino-Hurt*

Modern karate-do has its beginnings so far in the past that its earliest history is lost. What we do know is that the roots of Wado Ryu come from the martial arts traditions of China, Okinawa, and Japan. Those elements came together in the last century due to the efforts of a most amazing Japanese martial artist named Ohtsuka Hironori Sensei, or as Westerners would say it, Hironori Ohtsuka.

Karate is a term, which originally meant, "T'ang-hand." This is in reference to the T'ang Dynasty of China from which the Okinawans adapted many karate-do concepts. In the 15th and 16th centuries, the Okinawans had developed a system of unarmed combat called Okinawa te or tode. This art was supposedly enhanced by the influence of Chinese

emissaries in the 17th century, who introduced kata, or "forms," and other Chinese principles. Among the kata believed to have been introduced were, notably, Kushanku and Chinto, which were supposedly named after the men who introduced them. This was at a time when Okinawa had come under the control of Japan, and Okinawans were required to surrender their weapons on pain of death. The empty-handed fighting arts may have been studied so that the Okinawans might defend themselves from their conquerors. More recent investigation reveals that the empty-handed fighting systems of Okinawa were probably developed by the Pechin class, who were responsible for law-and-order as well as for the military.

Okinawa te is often described as having developed in three main areas around the towns of Naha, Tomari, and Shuri, and it was taught secretly for centuries, usually within families. We often associate different emphasis in internal, external, and linear techniques as being representative of the tode from these three areas. Over time, this art also came to be called karate-jutsu ("Chinese-hand art").

A little before the beginning of the last century, karate-jutsu began to be taught in public schools in Okinawa as a means of physical exercise for youth and as a way of preparing them for military conscription. Hirohito, while Crown Prince of Japan, saw a demonstration of karate-jutsu while on a visit



*The late Joe Rippy Sensei, SMAA Senior Advisor, teaching Wado Ryu*

to Okinawa, and subsequently asked that someone come from Okinawa to demonstrate karate-jutsu on mainland Japan. The Okinawans, wanting their art to be represented by a refined, "gentlemanly" person, who was also an accomplished martial artist, chose Funakoshi Gichin to represent their art. Funakoshi Sensei was a Shuri-te stylist and was accomplished in poetry and calligraphy.

A first visit by Funakoshi Sensei was not successful, as it was given primarily to representatives of samurai families, who were not much interested in an empty-handed art, but a later demonstration in 1922 at the first public sports festival in Tokyo caused a great deal of interest in karate-do. Funakoshi Sensei was asked to stay and teach his art. In 1933, Master Funakoshi changed the ideogram, or written form, for karate from one that meant "China (T'ang) hand" to one that meant "empty hand" (though pronounced the same). The term "empty hand" carries with it many Japanese Zen connotations appropriate to the concept of a "do," or "way," and was probably more acceptable to Japanese, due to the political situation at that time. Mainland Japan already had several indigenous empty hand combat arts (i.e., jujutsu, aikijujutsu, kenpo, and judo), and some Japanese found karate-do to be highly compatible with these existing systems.

In 1921, Master Ohtsuka Hironori, who had studied Shindo Yoshin Ryu jujutsu from an early age, was granted a menkyo kaiden (certificate of full proficiency) from Nakayama Tatsusaburo Sensei in that art. He had also visited many other jujutsu and kenpo dojos trying to learn from as many styles as possible. In 1922, after a demonstration in Tokyo, Ohtsuka Sensei met with Funakoshi Sensei at the Meisei Juku, where he was staying at the time, and he asked to study karate-do. He was accepted and began to study immediately. Because of his extensive understanding of martial arts and his enthusiasm, he quickly absorbed Funakoshi Sensei's kata (which, aside from basic technique, was all that



*Rippy Sensei was a Shihan and rokudan*

was being taught at the time). He soon introduced the concept of yakusoku kata (prearranged fighting techniques), which was warmly accepted by Funakoshi Sensei. Ohtsuka Sensei was granted his black belt in karate-do in 1924, making him one of the first Japanese to be promoted in this art. Because he continued to train in Shindo Yoshin Ryu jujutsu, he was made a shihan (master teacher) in that art, and also became assistant instructor to Funakoshi Sensei. During this time he also began to train in karate-do with Mabuni Kenwa Sensei, Motobu Choki Sensei, and others, from whom he learned much additional information, especially concerning kata.

After Ohtsuka Sensei began to teach karate-do at Tokyo University, he began to have conflicts with Funakoshi Sensei over the introduction of jujutsu techniques and the practice of jiyu kumite (free-sparring), of which Funakoshi Sensei did not approve, and there was a parting of the ways. Ohtsuka Sensei introduced different kinds of body shifting techniques, a more upright stance for mobility, and reliance on evasion and counter techniques. He also introduced throws and joint locks into the repertoire and reduced the number of kata in his system to nine. (Though many schools teach several more, Ohtsuka Sensei believed these



*The author is a fifth dan in Wado Ryu*

nine were sufficient if studied properly.) These include Pinan kata one through five, Kushanku, Naihanchi, Seishan, and Chinto.

As described by Shiomitsu Masafumi Sensei, Hanshi/eighth dan, Wado Ryu may be considered a synthesis of four elements: Shuri-te karate-do, Shindo Yoshin Ryu jujutsu, Toda Ryu kodachi, and Yagyū Ryu kenjutsu ("sword arts"). To the linear techniques of Shuri-te are added the body movement principles and grappling techniques of Shinto Yoshin Ryu, the nagasu techniques of Toda Ryu (which is a system of fighting with short sword against longer weapons), and the movement and flow of Yagyū Ryu swordsmanship. From these sources are defined several principles that are fundamental and particular to Wado Ryu.

Master Ohtsuka intentionally made his karate-do as Japanese as possible. He also discarded techniques that he felt were ineffective and added much of his jujutsu technique. In the 1934, when required to name his martial art, Ohtsuka Sensei submitted the name The Karate Promotion Club. In 1940, when requested to submit an official name by the Butokukai, a governing body for Japanese martial

arts, Master Ohtsuka devised the name Shinshu Wado Jujutsu. This was later shortened to Wado. The term wa means "peace" or "harmony," but it also represents Japan as a shortened form of Showa, which was the name for the era of Emperor Hirohito. Originally the style was referred to as Wado-Kai, which is "Wado Association," but upon becoming a hereditary system, the name became Wado Ryu. Master Ohtsuka's submission to the Butokukai contained a comprehensive syllabus, but later he decided to exclude many of these techniques as redundant. Due to Master Ohtsuka's commitment and innovation of technique, Wado Ryu has rapidly become one of the most popular karate-do systems throughout the world, and its early acceptance of jiyu kumite has enabled it to be very successful in competition.

The emphasis on developing the whole body through regular exercise and training make karate-do an excellent means of promoting good general health, and the self defense techniques build confidence and promote personal security. Ohtsuka Sensei, who died in January 1982, once said, "The difference between the possible and the impossible is one's will." He practiced karate-do daily until his death at the age of 89.

Unfortunate conflicts shortly before the death of the founder caused Wado to be split into two organizations usually referred to as Wado Ryu and Wado-Kai. Wado Ryu karate-do is directed through the Wado Ryu Karate-Do Renmei in Tokyo, Japan that is headed by the Ohtsuka family. The Japan Karate Federation Wado-Kai in Japan represents Wado-Kai. A third major organization, Wado International Karate-do Federation was founded by the late Suzuki Tatsuo Sensei. Wado-Kai organizations retain the original symbol of a fist enclosed by a dove. Wado Ryu Karate-Do Renmei has adopted the kanji for "wa" enclosed by the dove as its symbol, and the Wado International Karate-do Federation has adopted the rising sun enclosed by the dove as its symbol.

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