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The Kodengan Judo of Master Okazaki

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The early disciples of Danzan Ryu



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The overlooked Instructors & Leaders of Danzan Ryu

Graduation of "Bud" Estes



Prof. Okazaki and his Most Dedicated Disciple - Professor Estes

This site is dedicated to perpetuating the Danzan Ryu Judo and Jujitsu taught by Master Bud Estes.

Read and decide for yourself.

There is an old saying; "Practice something wrong for 20 years and you are an expert at doing something wrong. Only by practicing something right can you become a true expert."

[Link: Esoteric Principles, A lock and a key](#)

"These are the keys..."

So begins the last sentence of the *Torah-No-Maki* awarded to graduates of the Kodengan Dojo by Master Henry S. Okazaki in which he writes, "These are the keys to the esoteric secrets of the Kodengan into which I have had the honor to initiate you." What are these keys and how are they to be recognized by an Occidental who is not steeped in the wisdom and culture of the Orient?

We hope to answer this question and at the same time provide a background look into Danzan Ryu Jujutsu, how it differs from other systems and how through the various Maki (scrolls) it provides a bridge from the old Ryus (systems) and thus can be called a traditional Ryu.

Background

First, let us say what is Jujutsu. *Ju* is from the Chinese character which means supple or yielding and *Jutsu* is the Japanese word for Art. Jujutsu then is the Art of Suppleness or the Art of Yielding. It is the only Japanese Martial Art which does not take its name from the weapons it uses. It is not, however, to be thought of as weaponless system, but as a system which concentrates on a body of teaching now often identified as Judo. In Master Okazaki's system, he said that "Since the fundamental principle acquired through the practice of Jujutsu has been elevated to a finer moral concept called Judo, 'the way of gentleness', it may well be said that the primary object of practicing Judo is perfection of character." His instruction to his students indicates he viewed Dr. Kano's contribution to be philosophical as apart from the creation of a new system. Master Okazaki's system upon close examination, is vastly different from what has evolved into Kodokan Judo.

Judo is commonly divided into classes of instruction which comprise the following: Nage-waza (throwing techniques); Shime-waza (constriction techniques); Kansetsu-waza (joint locking techniques); and Osaewaza (immobilization techniques). Additionally, in Kano's system, there is Atemi-waza (striking techniques) and the Forms of Judo. There is also a brief course in Kappo (resuscitation) to reverse the effects of constrictions or other techniques.

The student of Judo must spend many hours first learning to fall (Ukemi) and then learning the basics of throwing. Again, in Judo, throws are further sub-divided into class: Te-waza (hand techniques); Koshi-waza (hip techniques); Ashi-waza (leg and foot techniques); and Sutemi-waza (sacrifice throws). After the student learns some of the basics, he may try and compete against a fellow student to perfect his skill. By improving his technique and defeating many opponents, a student can attain the rank of Black Belt. It is not necessary to know all the throws, constrictions, locks or grappling techniques to reach Black Belt. It is only necessary to be a good competitor and be able to defeat your opponents with your "favorite" techniques. After reaching Black Belt rank, students are encouraged to begin learning the other techniques taught, although promotion up to 3rd rank usually comes from competition. Later ranks come from knowledge and service as well as attitude.

Master Okazaki's Danzan Ryu (Hawaiian Island System) resembles Judo of the Kodokan only to the extent that many of the techniques are the same. The course, requirements and emphasis are all different. Moreover, Danzan Ryu includes within it the old system of Yawara; techniques of defense against the knife, gun and sword; as well as the use of the Tessen (fan). It also includes many Jujutsu techniques which have been lost by other schools of Jujutsu.

The course of Jujutsu developed by Master Okazaki begins with Sute-mi. Sute-mi means "to protect oneself by sacrificing oneself" as well as to "abandon oneself". This means that when the student realizes he is going to be thrown, he is to immediately relax and allow himself to be thrown so that he can land properly, without harm or injury. In advanced techniques, it sometimes becomes necessary for the Jujutsuka (one who practices Jujutsu) to actually throw himself in order to protect himself. When someone is thrown with an arm whip technique and Uke (the person taking the fall) seemingly floats in the air and lands nicely on the mat, it is because he very likely Sute-mied in order to keep his shoulder from being dislocated and it is this Sute-mi which makes the technique look nice.

The types of falls taught in Jujutsu are different also. Many resemble the falls seen in Aikido more than those of Judo because the emphasis is on self-defense. An example is the front face fall. In Jujutsu, a student is taught to fall face first from the knees and then while standing. Some individuals can do this technique so well that they can jump up and kick their legs back so that their body is horizontal at what was their chest height, then they seemingly float to the mat taking a gentle fall and quickly spring back up in line for the next practice fall. The purpose of this fall is when students are suddenly tripped so that they fall to their face, they will do so automatically in a relaxed and reflex state and thus avoid serious injury.

The Sute-mi course in Jujutsu is designed to prepare the student for the types of falls he will receive in the course of instruction without any fall being a surprise or one in which he did not know how to fall properly. Some teachers of Danzan Ryu are so emphatic in this basic course that if their students cannot protect themselves properly in the advanced courses, then the

student must go back and practice Sutemis until their fear is overcome. For in order to successfully master the advanced courses the student must know instinctively when to “sacrifice himself in order to protect himself.”

While learning the basic Sutemis, the student is also taught the first course - Yawara. Yawara is an old Japanese term for Hand Arts or what today is called Aikido by some and Kempo by others. The Chinese refer to it as Chin-Na. Basically, it resembles the Chin-Na or Kempo style more than Aikido, which has evolved into a circular stylized art form. The basic concepts remain the same though. For instance: when pushed - turn; and when pulled - enter. In Judo, the concept is: when pushed - pull; and when pulled - push.

So, from the very first course we meet differences with our cousin Judo. In Judo, Ukemi (falls) are taught because the student will take a lot of falls in preparation for competition. Moreover, the emphasis is to win matches and thus avoid being thrown. Many are the counter techniques and tricks used in competition Judo to win matches. This results in a different attitude which is developed in learning to fall properly. In Jujutsu, one may deliberately relax to protect himself, whereas in Judo, the competitive spirit is so honed that the Judoka resists continuously and often times takes a very hard fall. Thus, it is obvious that he did all he could to avoid being defeated.

The first arts to be taught are those from Yawara. The first Yawara scroll consists of twenty arts. These are basic techniques and for each one there is one or several variations. A second Yawara scroll is taught a little later in the Jujutsu course. It can be combined with the first and taught as a basic course in self-defense for interested groups such as police, women or those who do not wish to dedicate their lives in pursuit of studying the Martial Arts, but have a need to protect themselves.

But what exactly is Yawara? Yawara consists of basic escapes to wrist grips, lapel grips, arm grips and chokes. It also consists of holds to the above as well as arm and shoulder locks. Yawara also consists of knowledge of some of the basic pressure points in order to effect the escapes. Wrist twists are extremely popular and provide the focus for control of the opponent. Control is taught so that an opponent can be subdued without injury to him. This is why it is so popular with police forces in the United States and elsewhere. Without exaggeration, it can be said that Yawara is the most widely employed method of self-defense anywhere, particularly when one considers the number of individuals who are arrested on a daily basis and somewhere in the arrest a Yawara Art was possibly employed.

Yawara is also a favorite course of Danzan Ryu practitioners, not only for the beginners who learn it for the first time, but for the Black Belters who repeatedly return to it to practice their form and pivots as well as their ability to control their opponent. It is this continued practice which is necessary for the blending of self and Art and Yawara provides a nice vehicle for this practice.

Along with Yawara, a Fundamental Course is taught by many of the Danzan Ryu clubs. This is a course which is made up of many of the basic techniques for blocking punches and kicks; employing and escaping from various wrestling holds; and learning various wrestling take downs. Professor Ray Law, a student of Master Okazaki, taught such a course to his students, who continue this instruction. As we shall see, to be very advanced in Danzan Ryu is to come full circle back to the basics but on a totally different plane.

As one progresses in the basics and becomes comfortable with Sutemis, one is then taught Nage-te or the techniques of throwing. The scroll contains a list of 20 throwing techniques. These are not all the throwing techniques that are taught in Danzan Ryu, but they are the basics. Master Okazaki taught one should have an understanding of body mechanics with these 20 throws, and also, that these techniques did not require any special clothing but could even be executed against a shirtless opponent. These arts are taught in two ways. One, from a static position wherein Uke (the “receiver”) stands in place and Tori (the “doer”) pulls or pushes Uke into the stance necessary to execute the throw. The second method is the Kata (Form) technique. This is done normally in three steps. On the third step, Tori executes the technique. In both methods, Tori must recover to a balanced position and be further ready to defend himself. Much time and effort is spent in learning how to end in the proper position. If this cannot be done, then there is something wrong in the execution of the technique, and conversely, if it is done right, then there is probably something right with the technique.

If one looks back to Kodokan Judo, one will find many more and varied throws than found in the lists of Danzan Ryu. This is because many of the throws now taught were developed as a result of competition on the Judo mat and are designed to defeat an opponent from the peculiar lock-up found in Judo. Many instructors of Jujutsu have borrowed some of the better

throws with specific self-defense applications and have added them to their repertoire. This is in keeping with Master Okazaki's teaching that Nage-te is a list of basic throws and not inclusive.

After gaining some skills in Nage-te and having developed a thorough grasp of the basic Yawara Arts, the student is taught Shime-te. This list consists of twenty-five techniques involving various types of constriction. There are collar constrictions, naked neck constrictions, as well as torso, leg and foot constrictions. While learning these, the student continues the practice of Nage-te, for all of the techniques begin from a standing position and Uke, in most cases, must be thrown to the mat for the technique to be employed. Each technique requires a different throw. In this way, Tori cannot emphasize a favorite throwing technique and exclude all others. Tori must become proficient in all Danzan Ryu throws in order to progress.

Furthermore, it is about this time that the student begins to teach. With promotion to green belt, which (depending on the Dojo) requires the student to have learned all of Yawara, Nage-te and the first ten of Shime-te, responsibility is added to the list of requirements. This intangible is not found on any list, yet is one of the most significant differences between Danzan Ryu and all other forms of Jujutsu and Judo. It is embodied in the name of Master Okazaki's Dojo, which he called the Kodenkan and which translates to mean "seniors teaching juniors" as well as "School of the Ancient Tradition", for Master Okazaki believed that if one has truly learned something, then one should be able to communicate this learning or perhaps it is not understood at all. So, as learning continues, teaching begins and responsibility is learned. The instructor is there to help the student help the student. And in many cases, all wind up learning something.

This training continues and the student next learns Advanced Yawara and Oku-te. As he is being taught by senior students, so too does he continue to teach the lower ranking students that which he has learned. Once the student has been through all the basic lists: Yawara 1 & 2, Nage-te, Shime-te and Oku-te, he is taught Kappo & Kuatsu (resuscitation & restoration). Special courses in defense against the knife, gun and club which were derived from a scroll called Kiai No Maki (Scroll of the Harmonious Spirit) are also taught. Certificates in First Aid and CPR are required for promotion to Black Belt and every rank thereafter.

Oku-te and Kiai No Maki are part of the Chu-den of Danzan Ryu. That is, they are intermediate arts and signify some degree of mastery in the Sho-den or beginning level arts. Oku-te consists of basic locking techniques and some rather advanced techniques that test a student's confidence. And there are some techniques that require Tori or Uke to Sutemi for the first time. Demonstrated skill in the preceding is a requirement for promotion to the rank of Shodan (Black Belt 1st degree). The leading exponents of Danzan Ryu continue to be current or former members of the American Judo & Jujitsu Federation (AJJF).

One might think that with promotion to Shodan, mastery of the art has been acquired. This is not quite true. Mastery of some techniques may have been learned, but mastery of the system certainly has not been. There are three additional Scrolls to be learned. All begin with the word Shin, which means Spirit and underlies the philosophy of the Kodenkan as taught by Master Okazaki. They are: Shinin (Rhythmic Spirit), Shinyo (Yang Spirit) and Shinjin (Spirit Man). Promotion to Nidan (2nd degree) requires knowing all 35 techniques of Shinin. Third and fourth degree require knowledge of Shinyo. Shinjin is taught to only selected individuals and rank plays only the smallest role while attitude plays the greatest.

We have now concluded an overview to Jujutsu. We now wish to discuss some concepts which are important in the martial Arts and their relationship to Danzan Ryu.

Jita Kyoei

A concept taught in the practice of Nage-te was formulated by Dr. Kano. This concept is called Jita Kyoei or "The Principle of Mutual Welfare". This means that each student helps his partner to learn during their practice. Little is to be gained if Uke counters every move by Tori and when it is Uke's turn to be Tori, the tables are turned so that both struggle because their egos are grander than their understanding. Instead, Uke remains in position and Tori must first break Uke's balance. Tori can then attempt the completion of the technique. Uke neither attempts to counter (that is resist) nor does Uke freely give in to Tori. Uke should just be. It is up to Tori to find the secret of Uke's balance and then off-balance Uke to execute the Nage-te. If Tori continues to have problems with breaking Uke's balance, Uke is to explain to Tori how best this is done. In this manner both help each other to learn. As a result, both are benefited.

Ju

It may be said that those students who practice the Kata (Form) of Nage-te believe they are practicing in the correct manner. However, what is meant by Ju? D. Draeger and R. Smith in Asian Fighting Arts (pg. 137) state: "The common translation of Ju as 'gentle' is usually misinterpreted by the Westerner. To him it suggests the complete lack of functionally applied strength. This was never the case with combat Jujutsu, where frequently great strength was needed to ensure the defeat of an enemy. Jujutsu techniques are not all gentle, though some times they are made with such swiftness and efficiency that they appear to be so. They seek to blend with the enemy's direction of strength, which is then controlled. This 'gentleness' is thus more correctly spoken of as flexibility, meaning that mind and body adapt to a situation and bring it to advantage for the operator."

The error of students is half understanding. They understand only half the principle, because they wish to combine this with their concept of Ju. The result is that the slightest nudge of such an Uke and Uke is thrown. Indeed, many freely Sutemi without any effort on Tori's part. They have mastered the role of Uke so well that were they involved in a real fight they probably would throw themselves into defeat as a matter of reflex.

One of the characteristics of this type of training is the willingness to rise to one's toes. Judo teaches one to keep their Ki (Spirit) centered and their Hara (abdomen - where the Ki is centered) down. This is what is meant when it is said that Uke is to "just be". Uke's Ki is to be centered and Uke's Hara is to be down. Tori must overcome this and by doing so demonstrates his understanding of Kuzushi (balance).

Judo vs. Jujutsu

Returning to the static position in Jujutsu, practice is often times performed with Uke attempting to strike Tori and Tori then having to execute the throw. A basic principle is taught in this practice: to give way. Tori must remain in a defensive position until Uke does something. When Uke does something, Tori responds by yielding, thus allowing Uke to defeat himself. This is in keeping with the basic principle of Judo. However, in Judo today, we find a very competitive oriented sport. Indeed, one now included in the Olympic curriculum. What we find is two athletes approaching each other on the mat and struggling to get a good grasp of the other in order to execute some technique and thereby win the match. In the act of attempting to grasp one's opponent, one has gone against the basic concept of yielding and instead has committed an aggressive act. One has, therefore, defeated oneself because one has gone against the principle of Ju or suppleness. It matters little that one's physical and technical skills may be superior to one's opponent except that one may win some trophy attesting to these skills. One still has not learned that victory is also achieved over self; for one has put objects and acclaim ahead of true learning and victory. The practice of Jujutsu still embodies this basic precept as exemplified in the static posture. Moreover, it still maintains the martial aspect, for in the completion of a throw one is also taught to strike an opponent to finish him. This can be either a punch or a kick and this strike must be completed with the same focus on balance and posture that is given to the execution of the technique (Zanshin).

Zanshin

In the Martial arts, there is a concept called Zanshin. This is Japanese for the condition of being in a state of awareness of one's surroundings at all times; before, during and after the execution of a technique. It is sufficient to practice a technique so that the form becomes rote. Many students become so involved with the form that they forget Zanshin. They have become so supple that they can never win because their mind is focused on the Yielding. A Karate master once remarked that to be supple is fine, but one must remember that a focused blow against even a Willow tree will break its branches. So to be supple is not sufficient if the opponent is focused at a particular point. One must be able to react with spontaneity and, therefore, keep their mind in a state of Mu-shin (No-thought).

The practice of Nage-te in Jujutsu involved learning the concept of Zanshin. Professor Estes (a student of Master Okazaki) was a master of Zanshin. He had a small Dojo in Chico, California. The students would pair up and then they would be divided into two groups with one group against one wall and the other group against the other wall. Then they would take offset positions from one another so that if both sides threw at once, the Ukes would not hit one another as the width of the Dojo provided no space between the groups when Nage-te was practiced. Prof. Estes would walk down the center of the Dojo, watching the techniques of his students. Of course, if both sides executed their throws at the same time, there would

be no “center” because it would be filled with Ukes. This seldom happened. However, Prof. Estes would walk this center line. When students behind him paused in their throwing exercise to allow him to move forward, he would insist they continue and not be concerned for his safety, for that was his responsibility. What Prof. Estes was practicing was the concept of Zanshin. He was aware of not only those students in front and to the sides of him, but behind him as well. He reacted as needed to changing currents in the Dojo so that he would never be in danger of being hit without losing awareness of the techniques being employed by the students. His body was allowed to move forward, backward and sideways spontaneously and naturally (bu-ji) as he observed the techniques of his students, looking for “stumbling blocks” that slowed learning. It was sometimes like a dance, with Prof. Estes first moving slightly forward to avoid the students from behind and then stepping slightly back and to the side to avoid those in front of him without missing a step. There was no “dogging of bullets” so to speak. There was movement, but movement as in gliding, without a change in breathing. “...there is stillness in the midst of movement” is perhaps the best way to describe the flowing movement of the Professor as he walked the center line with Buji and in Zanshin. So, in learning Nage-te in Jujutsu, one begins learning Buji and Zanshin.

One will probably first master the forms of throwing long before one masters the concepts, but it is the practice of the techniques, the dedication and commitment to the practice that provides the cornerstone for learning the concepts. “It may well be said that the primary objective of practicing Judo is perfection of character.” Whenever anyone commits themselves to practicing something that enhances themselves, then they are building character, and the practice of the Martial arts leads to enhancing oneself and thus character building. The development of character, in turn, becomes the cornerstone for comprehending the concepts taught in the advanced courses.

Isshin

Isshin means “with one-heart” - to throw oneself into something with one’s complete heart / spirit / mind. It is the complete singular commitment to one action or impulse. In Judo, it is the total effort given to executing the “One” throw in competition. Since there is total commitment of Shin, there cannot be a remaining Shin, a Zanshin. We take the meaning of Zanshin vs. Isshin to be different than that taught by some. Isshin demonstrates only the technique and ego centered thought of victory. Zanshin demonstrates the principle of the Way. Zanshin exists at the beginning, because every action is understood to be in the past tense so Zanshin is always the present tense. Moreover, the quality of Isshin misses the character traits one hopes to develop in following the Martial arts. This does not mean it does not exist. Indeed, Isshin is far more common a trait than the others and as such, is one more hurdle to overcome.

Mu-Shin:

Mu-shin is a Zen concept meaning “No-Mind”. It is described as “a relaxed, mirror-like state of Mind.” This state of mind is necessary to allow one to react spontaneously to events occurring around that person, “without any preconceived ideas or thoughts (Mu-nen)”. An example might be a student who attempts to block a punch. Uke throws the punch and Tori blocks. So far, everything is fine. This practice is repeated in a static manner several times. Finally, Uke becomes bored and instead of throwing the same punch, fakes the punch and does something else. Tori, not expecting any change in plan does not know how to respond, because Tori has been concentrating on the punch and the block. Tori’s mind is in a state of Yu-shin, that is cluttered thoughts. Were Tori able to respond automatically, in a relaxed and reflexive state to this sudden change of tactic, it might be said he was in the state of Mu-shin. This concept will be explored more fully a little later as it is one of the principle goals of mastery of the Martial arts.

Though repeated practice of Nage-te, one thus develops an understanding of several concepts and principles not only in Judo but in the Martial arts and Zen.

Shin and Ki

Shin is the Japanese concept for mind / heart / spirit. It is the essential life-force of the individual. It is what some call character so that the “perfection of character” refers to the development and perfection of Shin. Shin is closely associated with Ki or Vital Energy. Ki is the animating force of Shin. Ki comes from the eternal cosmos and is the vehicle with which union of the Divine (Cosmic) Spirit manifests itself. According to Legget (ZTW, pg. 130), “If training in Shin is being undertaken, training of Ki and physical training become natural, and the whole process forms a Way.” A Shin which is developed is one free from cares and

worries - one where the Ki is allowed to flow freely. A stifled Ki finds itself concentrated in some area of the body thus causing stiffness and hesitancy as well as a sort of clumsiness. This is because it is not flowing freely - there is a constipation of the Shin - one entrapped by too many concerns, burdened down with cares and worries, fretting without relief. Even sleep is not always restful.

Training of Shin first begins with training of Ki. As the Ki is thought to reside in the Hara (abdomen, or specifically the Tanden which is located about two inches below the navel), training must begin by concentrating on developing the breathing. Proper breathing is not clavicular. It is from deep in the abdomen which in Japanese is called Hara breathing. Without proper posture, proper breathing cannot be attained and without proper breathing the Ki cannot flow freely. So all training begins with learning to breathe properly, then learning proper posture. This is why Zen mediation and the Martial arts are so similar. The Martial arts also place great emphasis on breathing and posture. One cannot execute a throw if one's posture and breathing is not correct. The opponent will not be unbalanced if Tori is without balance.

The development of Shin and Ki takes a long time. It is not something that happens overnight as our day to day lives are full of distractions and nuisances which disturb our breathing and thus interfere with our Ki flow. Only after much time does one learn to refocus one's Ki, regain one's breathing rhythm and thus bring one's spirit back into harmony. This is Shin development and this is what the Way means.

According to Kissohomaru Ueshiba (TSOA, pg. 15) Master Ueshiba's goal "deeply religious in nature, is summarized in a single statement: the unification of the fundamental creative principle, Ki, permeating the universe, and the individual Ki, inseparable from breath-power, of each person. Through constant training of mind and body, the individual Ki harmonizes with the universal Ki, and this unity appears in the dynamic, flowing movement of Ki-power which is free and fluid, indestructible and invincible. This is the essence of Japanese martial arts as embodied in Aikido."

Again (TSOA, pg. 25) "When concentration permeates mind and body, breath-power becomes one with the universe, gently and naturally expanding to the utter limit, but at the same time the person becomes increasingly self contained and autonomous. In this way when breath works together with the universe, the unseen spiritual essence becomes a reality within oneself, enfolding and protecting and defending the self. This is an introduction to the profound essence of Ai-Ki. Ki, then is twofold: the unity of individual/universe and free, spontaneous expression of breath-power. The former inherits the idea of Ki held by the ancient Chinese thinkers, but it is to be realized through unifying Ki-mind-body in Aikido training. In the process of training, oneness with the Ki of the universe is achieved spontaneously without effort. The latter part of the statement teaches that a person's breath controls his thoughts and his bodily movements. When the rhythms of breath and Aikido movements become harmonized with rhythm of the universe, one's mind and body become centered and every movement becomes a spherical rotation." (Note: It should not be unnatural for the reader to insert the word Shin as appropriate in the quotations taken from Aikido, either in exchange of mind-body or possibly as Shin-Ki.)

When "breath-power" is spoken of, one must understand that breathing is a driving force to the harmony of Ki, which is free flowing Ki. When Ki is allowed to flow freely, its natural power manifests itself in a positive way. It heightens Charisma, promotes healing of injuries, as well as long life by providing an uplifted and healthy spirit.

Tao

Tao is the Chinese for the Japanese Do or Way. The Way is enlightenment. To seek the Way is to seek enlightenment. To work at a specific activity and practice that activity with diligence is to choose a part to the Way. This part may be (according to Zen) painting, music, dance, calligraphy, flower arrangement or any of the martial art Arts. Many of the martial Arts have changed their names to reflect this meaning: Ju-do, Aiki-do, Karate-do, and Ken-do, to name a few. (SoS, pg. 445) “Almost to a man, the most reputable martial arts masters who have written about or taught their specialization’s have claimed that Bujutsu was (and is still considered to be) something more than merely a variety of practical and effective methods of combat. They indicate that these arts are “Ways” or disciplines of moral advancement intended to further the formation of a mature, balanced and integrated personality, of a man at peace with himself and in harmony with his social as well as his natural environment.” This is a clear influence of Zen on the martial arts. For it is the concentration on the effort that is important as has been previously mentioned. Without focusing on something, one just goes through life listless. Life can only be fully lived if one becomes harmonious with it and this is attained through “self-actualization” found in the meditative practice or the effort to focus on and become master of some art. This “self-actualization” is the enlightenment that is often mentioned.

In Zen and the Ways (Z&TW, pg. 117), Leggett states: “What are called the Ways are fractional expressions of Zen in limited fields such as the fighting arts of sword or spear, literary arts like poetry or calligraphy, and household duties like serving tea, polishing, or flower arrangement. These actions become Ways when practice is done not merely for the immediate result but also with a view to purifying, calming and focusing the psycho-physical apparatus, to attain to some degree of Zen realization and express it.”

The difficult thing is to describe what realization / enlightenment is. One may say that it is to find the Buddha spirit that exists in each but what does this mean? Indeed, how can one who has not attained the Buddha spirit explain what it is, and conversely, how can one who has attained the Buddha spirit explain it to one who does not know? Since this is beyond our experience, we can only cite what others say it is.

In A First Zen Reader, (AFZR, pg. 150) Leggett quotes: “The sutra teaches that by the practice of meditation the lake of the heart becomes pure and calm, and when the lake of the ordinary man’s heart becomes pure, the reflection that appears within it is of Bodhisattva. When the wellspring of the heart is purified, the wrong paths which otherwise appear as a result of his wrong actions, to that man become as if non-existent. How should these be wrong paths from him? The Pure Land is not far. As the phrase goes “This heart becomes the mediation room”. The world of light, or virtue, appears, and now our daily life has changed meaning. In fact, for the first time our ordinary life becomes radiant with real meaning.”

Here, Bodhisattva is the Buddha nature or the “true self”. Enlightenment is attained when the positive side is accented: when light conquers darkness; virtue conquers evil; greed and envy hold no grasp. Here there is no longer any dualism - positive and negative. Dualism has been conquered. One can not now speak of a positive aspect because to do so still entails the negative. To overcome the Dualism is to fully conquer the negative and integrate it with the positive so there is a harmonious blending of both - the union of the Yin and Yang.

To the Zen mind, this blending or conquering results in what is termed Mushin (No-mind). (ZWMA, pg. 98), “The true, traditional martial arts training strengthens Ki (spirit), destroys egoism and fear, moves the student beyond dualism, and develops Mushin consciousness, consciousness that has forgotten the self. It’s not necessary to want to win; only then can one win. Abandoning the ego is the secret of right living. In life, as in the practice of the martial Arts, it is important to strengthen the will and develop strength and skill. The main thing, though, is to strengthen the spirit and find freedom. Mushin - nothing.”

This positive side or spirit is called Shinyo (Yang Spirit). The harmonious blending of both, the union of Yin and Yang is the Pure Spirit / Spirit Man - Shinyo / Shinjin. As Darwin hit upon the idea of evolution of the species, so too is there evolution of the spirit. With effort one can progress from where one is to higher levels of spiritual development. The steps to this spiritual growth appear to follow the following pattern (although as in meditation this is not the only way):

- The individual must select some path to follow - an Art.

- This path must require discipline in concentration with activities becoming more complex so that the effort towards concentration is increasingly taxed.
- There should be some requirement for the individual to practice Zanshin as a step in the development of the mind towards to goal of Mushin (No-Mind).
- There should be within the activity a requirement for blending - for learning to feel the rhythm of the activity and become part of it - Shinin (Rhythmic Spirit).
- There should be an effort made throughout to accentuate the positive spirit (Yang Shin or Shinyo) and subdue the negative spirit.
- There should be an instruction in understanding the above so that progress is not abandoned when the final goal is within reach.
- The perfect achievement of Mushin consciousness is Shinjin (also called the Buddha nature) - the true nature in each of us.

If we understand that in our daily activities our minds are being deluged with all kinds of impulses and that our concentration is seldom focused (we walk into the house and set our keys down and later cannot find them), we know that to concentrate on only one thing at length is extremely difficult. Yet, if we cannot focus our mind on one thing, how can we focus our mind on No-thing? So the first step is to develop the mind's ability to focus at length on the one thing. For many, this is a significant accomplishment and they do not go beyond this.

The next thing to do is to feel/blend with that upon which our mind is focused. This is true in activity - not repose. The activity and the mind come into harmony. The mind is no longer thinking of aspects of the activity but sees the activity as one big picture and steps right into it and becomes a part of it. It is not distracted and looking at the activity from the outside, but is seeing the activity with the person in it, in the proper place and proper perspective - a unified and harmonious scene or setting.

This causes the Positive Spirit to be accentuated - that is all that is good and virtuous. The negative is to be subdued. Light is to conquer darkness. The ego is to be overcome, for how can one's character be perfected if selfishness is a large part of one's life? How many have a chief concern for the table they set in their own household and never for the tables set in all household's? Certainly, few can do anything to overcome the distress in the world, but the development of character in all philosophy entails this larger Weltanschauung (world view), rather than the ego view. Buddha had his enlightenment, then taught all who would listen. The one who carried his message was the one who understood when he said nothing, he only pulled the pedals from the lotus flower held over his head. While this meaning escaped the multitude sitting there, it demonstrates that enlightenment can come in myriad ways.

The development of the Positive Spirit is essential to the attainment of Mushin. One may learn to concentrate on something but it is the negative impulses that continually bring us back to the world. Therefore, our mind has to overcome these negative impulses and focus on a positive aspect. With great effort this concentration can be maintained. Then, the next step is to focus or concentrate on No-thing. This is the state of Munen Musow (No thought / No substance). The Positive Spirit has conquered the Negative Spirit - Yang has overcome Yin. The Dragon has overcome the Tiger. Heaven stands above the earth. Now the Spirit Man can develop. Such a person is free from all negative impulses as a baby is from all thought at the time of birth. This does not mean one does not think. It means one has found true sincerity.

Again, not everyone can attain Shinjin. Not everyone can find their Buddha nature. Not everyone can attain enlightenment, but that does not mean that no one should try. Not everyone may be us and not you. Each has a path and how far this path takes them is to be seen, but they must first take the path and begin their journey.

Legget says (Z&TW, pg. 120), "There are many people who have no wish to transcend individuality and enter a realm beyond mental constructs, a region of transcendental aloneness. But some of them would like to experience some inspiration, to be able to enter into harmony with the universe, not simply on great occasions but at ordinary times. It is for such people that the Ways were developed. They are fragmentary manifestations of Zen which depend only minimally on circumstances; to practice them means to be able to experience a breath from beyond, to have freedom for a time at least from the drabness and cramp of life, and to become able to recognize in a particular field the cosmic life, and give it play."

To further help clarify the meaning of Mushin we provide the following Mondo (Z&TW, pg. 47).

“Question: What is Mushin? If it means absolutely without mind, then who is it who sees the nature, who is enlightened, or who teaches this doctrine?”

Answer: Mushin means absolutely without that heart that is all foolishness, it does not mean without the heart that knows wrong and right. When he does not think about living beings, or long for the Buddha, or think of confusion or seek Satori (enlightenment), or follow after the regard of the people, or hope to increase name and profit, or hate poison and injury and revenge, when he is without any thought coming up of distinctions as to good and bad, that is called a man of the Way of Mushin. So it is said, ‘The way, without thinking, lies before the people, and the people, without thinking, tread the Way.’”

Zen

Zen is a philosophy which is properly termed Zazen, Zen being the shortened form. Zazen means to meditate. Zen teaches that through meditation one finds enlightenment and truth. All learning is for naught because all answers are to be found within oneself. One need only search within oneself to find these answers as we are all part of one Universe and the Universe is part of us.

Zen developed as a result of many learned Buddhists not finding any answer to the deeper questions of life in their learning. They had spent a great part of their lives in pursuit of knowledge only to discover that with the more they learned the more unhappy they were in finding the answers. This gradually led to the conclusion that only by looking within oneself could one find true meaning and this meaning could only come through an enlightenment or Satori which was brought about through the process of meditation.

To quote D. T. Suzuki ([Zen and the Japanese Culture](#), pg. 16, 17), Zen can be summarized in the following way:

1. Zen discipline consists in attaining enlightenment (or Satori, in Japanese).
2. Satori finds a meaning hitherto hidden in our daily concrete particular experiences, such as eating, drinking, or business of all kinds.
3. The meaning thus revealed is not something added from the outside. It is in being itself, in becoming itself, in living itself. This is called, In Japanese, a life of *kono-mama* or *sono-mama*. Kono- or sono-mama means the ‘isness’ of a thing. Reality in its isness.
4. Some may say, ‘There cannot be any meaning in mere isness.’ But this is not the view held by Zen, for according to it, isness is the meaning. When I see into it, I see it as clearly as I see myself reflected in a mirror.
5. This is what made Ho Koji (P’ang Chu-shih), a lay disciple of the eighth century, declare: ‘How wondrous this, how mysterious! I carry fuel, I draw water.’ The fuel-carrying or the water-drawing itself, apart from its utilitarianism, is full of meaning; hence its ‘wonder’, its ‘mystery’.
6. Zen does not, therefore, indulge in abstraction or in conceptualizing. In its verbalism it may sometimes appear that Zen does this a great deal. This is an error most commonly entertained by those who do not at all know Zen.
7. Satori is emancipation; moral, spiritual, as well as intellectual. When I am in my isness, thoroughly purged of all intellectual sediments, I have my freedom in its primary sense.”

Since Zen had its greatest influence on the Japanese martial culture, we shall examine it in this context. One reason for this success is (Suzuki, Z&JC, pg.63), “Zen has no special doctrine or philosophy, no set of concepts or intellectual formulas, except that it tries to release one from the bondage of birth and death, by means of certain intuitive modes of understanding peculiar to itself. It is, therefore, extremely flexible in adapting itself to almost any philosophy and moral doctrine as long as its intuitive teaching is not interfered with.”

Since the Samurai was ultimately concerned with matters concerning life and death, Zen came to play an important role in freeing the Samurai from this bondage and allowing him to grow and function in Mu-shin. With the attainment of Mu-shin, the Samurai could become the

complete warrior, unfettered by the commotion about him in time of battle. Since the goal of the fighter is to go forward, with training in Zen this became possible. To quote Suzuki (Z&JC, pg. 62), "Zen discipline is simple, direct, self-reliant, self-denying; its ascetic tendency goes well with the fighting spirit. The fighter is to be always single-minded with one object in view; to fight, looking neither backward nor sideways. To go straight forward in order to crush the enemy is all that is necessary for him. He is therefore not to be encumbered in any possible way, be it physical, emotional, or intellectual."

Prior to going straight forward, the student must first learn to practice the Tao of Zen (Way of Zen). An example quoted by Suzuki (Z&JC, pg. 31, Suzuki quoting Georges Duthuit, Chinese Mysticism and Modern Painting) is as follows: "When the Chinese artist paints, what matters is the concentration of thought and the prompt and vigorous response of the hand to the directing will. Tradition ordains him to see, or rather to feel, as a whole the work to be executed, before embarking on anything. 'If the ideas of a man are confused, he will become the slave of exterior conditions...He who deliberates and moves his brush intent on making a picture, misses to a still greater extent the art of painting. Draw bamboos for ten years, become a bamboo, then forget all about bamboos when you are drawing. In possession of infallible technique, the individual places himself at the mercy of inspiration.'

"To become a bamboo and to forget that you are one with it while drawing it - this is the Zen of the bamboo, this is the moving with the 'rhythmic movement of the spirit' which resides in the bamboo as well as in the artist himself. What is now required of him is to have a firm hold on the spirit and yet not to be conscious of the fact. This is a very difficult task achieved only after long spiritual training."

Therefore much practice is required in the basics prior to approaching the stage where one can attempt the more complex task of grasping the "spiritual rhythm" and attaining Satori. To experience the Satori experience is to attain Mushin.

In the example cited above, the student must first master the techniques of painting as well as the concept of the bamboo. This may take many years, after which he may be ready to paint a bamboo so that bamboo represents a bamboo and not what he thinks a bamboo represents. The same holds true for the martial arts for only in the Orient is fighting referred to as an Art. The reason may be that as there is Zen in the Art of the bamboo, there is also Zen in the martial arts, and this is a distinguishing characteristic, this is what sets it aside as an Art.

In the martial arts, students study the basics for many years as we have already discussed. The place of study is called a Dojo. Dojo has come to mean gymnasium, however, it is made up of two Kanji - Do and Jo. Do is the Japanese form of the Chinese Tao or Way. Jo signifies Place. Dojo then, is a place where the Way is studied or practiced. In other words, it is a temple. In the practicing of any art, if one practices with the right "spirit" or "mind", one is practicing the Tao and this is striving to develop one's spiritual character. For this is what is meant by "perfection of character". There can be no "perfection of character" without spiritual growth and perfection. Only after years of practice in the basics can one become in tune with the "spiritual rhythm" and thus prepare themselves for Satori.

To quote Suzuki again (Z&JC, pg. 220), "The Satori experience, therefore, cannot be attained by the ordinary means of teaching or learning. It has its own technique in pointing to the presence in us of a mystery that is beyond intellectual analysis. Life is indeed full of mysteries, and wherever there is a feeling of the mysterious, there is Zen in one sense or another. This is known among the artist as *Shin-in* (*shen-yun*, *Ch.*) or *ki-in* (*ch'i-yun*, *Ch.*), spiritual rhythm, the taking hold of which constitutes Satori."

This is a very real statement to the students of Danzan Ryu (Kata Style). In their introduction to Shin In No Maki, they are told that it is a very special time, a special event in which they will now begin practicing the arts on a different plane. Up to this time (the time of study of the arts up to Shinin), they were learning just the basics and often just going through some motions. Things were taught and done in a set pattern. Now, with this new list, they were to begin to feel the art as they practiced it, so that in time they could become harmonious with it. They were to try to blend with these new arts and in so blending become one with them. They are also told that Shinin is made up in part by the word Shin which means spirit, so they are to put their spirit into their arts. Doing so in actuality constitutes the meaning the Shin In.

An interesting point is that some spell it Shinin or Shinnin, others Shinen or Shinnen. No one has turned up any relevant Kanji and the only available spellings are recorded in photos as Shin In and Shin En as well as the notes of Okazaki's earliest students. From the above, it is the Japanese homophone for the Chinese word and so would not be found in a regular dictionary at all! It is a Zen concept and is often spoken of as *Myo* or mystery. To quote Suzuki

(Z&JC, pg. 220), "Conceptual knowledge has its technique, that is, its progressive method, whereby one is initiated into it step by step (Applied Style - author). This does not allow us to come in touch with the mystery of being, the significance of life, the beauty of things around us. Without an insight into these values it is impossible for one to be master or artist of anything. Every art has its mystery, its spiritual rhythm (Shin-in - author), its *Myo (Miao)*, as the Japanese would call it...The true artist, like a Zen master, is one who knows how to appreciate the Myo of things."

To understand what is meant by "rhythm" we should like to offer a quotation from Musashi (TBoFR, pg. 23), "There is rhythm in everything, but the rhythm of Heiho (strategy) is something which you cannot gain mastery over without practice.

"The rhythms of the path of dance, of the minstrels, and of the wind and string instruments are among the commonly known and obvious ones. In the path of the martial arts also, there are rhythms and timing for firing arrow, shooting firearms, and riding horses. Rhythm in the various arts also should not be ignored.

"There is also rhythm in the abstract. For Bushi, there is the rhythm of being able to serve, the rhythm of failing, the rhythm of achieving one's purpose, and the rhythm of not achieving one's purpose. In the path of commerce too, there is rhythm by which one becomes wealthy, and the rhythm by which the wealthy go bankrupt, with the differences in the rhythms according to each path. The rhythm which things progress and the rhythm with which things deteriorate should be understood and differentiated.

"There are many different rhythms in Heiho. It is one of the main takes in Heiho to first of all learn the rhythm which is appropriate and differentiate it from those rhythms which are inappropriate, to know the differences among the various rhythms for various sizes and speeds in terms of which are appropriate and which are not, and which rhythm will cause the circumstances to be over turned. Your mastery of Heiho cannot be considered firm unless you understand the rhythm with which you can avoid being drawn into the rhythm of the opponent.

"Victory is achieved in the Heiho of conflict by ascertaining the rhythm of each opponent, by attacking with a rhythm not anticipated by the opponent, and by the use of knowledge of the rhythm of the abstract."

Perhaps to better explain how this concept applies to the list of this name, we need to look at an art and discuss how it is taught. We shall choose for an example Hiki Tate Tori Shime. This is a formal kneeling art and thus compels the students to adopt an Oriental posture and attitude to properly effect the movements.

This art begins with two students kneeling with their feet under their buttocks. They are a short distance apart and are calmly looking at one another. Uke attempts to punch Tori. It is blocked. Tori steps to Uke's right and applies an armbar causing Uke to rise to his feet. He then escorts Uke one or two steps and sweeps Uke's hip out, throwing Uke to his back. Tori then changes his left hand grip and rotates Uke over to Uke's face and applies an armbar. Tori then steps back into a defensive posture after Uke submits.

It is clear from the above description that several moves are involved in this art. Each move must be mastered, first individually, then all together so that the art may be done smoothly, effortlessly. Then all this must be forgotten so the art may be done as Art, without thought or mind - in rhythm with the art. Thus, it transcends technique and becomes Art. How many have sat in repose in this art and complete this art in the same repose they began it with, as if the end and beginning were one? Such is Shin In.

Musashi admonishes one to "Know the rhythms of intervals" where an interval is a gap in activity or consciousness of which one should take advantage. Examples are when an opponent tenses or slackens, blinks or inhales, motions and hesitates. Through the careful study of these rhythms, victory can be attained. (TBoFR, pg. 66), "In one-on-one conflicts it is essential to understand the flow of the opponent's personality, to find out his strengths and weakness, and to plot against the opponent's expectations. Know the ups and downs of the opponent. Know well the rhythm of the intervals between them, and thereby take the initiative." While these things are commonly taught, the vocabulary is different, and to understand the concept of Shinin, we must understand the vocabulary associated with it, which is one based upon the concept of rhythms.

Let us take another example. In Hando Shime (Jumping leg waist lock), many students do step 1, step 2, step 3, etc.. Done properly, Uke attempts to throw Tori with O Goshi (hip throw). As Uke enters, Tori quickly springs up and encircles his legs around Uke's torso, while

continuing with the turning motion of Uke. Tori then just drops to his left side and Uke in effect throws himself. No effort, no thought, no concern. It is as natural as breathing. This is Shinin.

In this blending of the individual to the art, what is necessary is that the individual Not engage his mind on technique or movement. What is required is the individual realize a state of mind where there is complete union with subject and object, actor and role, thought and action. Such blending or unification is called Samadhi (Sanskrit; *sammai* in Japanese). Of course, this is that goal of practice. It does not come easily, and to most it never comes at all. That does not mean it should not be pursued. Indeed, it should be pursued.

As long as progress was being made, the Way was being followed. (AFZR, pg. 215-216), "The Ways have each two wings: first, the technical attainment without which Satori will not express itself fully in the particular Way, and second, transcendence of technique and manifestation of the inspiration always radiating from the Buddha light in man. by studying one of the Ways, the student keeps his Zen practice in touch with activity and life. If he does not receive inspiration to some extent in his chosen Way, he knows that his eye has not yet begun to open. going deeper and deeper in a Way, the student finds a *koan* (puzzle) or problem naturally arising. This is not something expressed in words (thereby tempting him to solve it with words), but a *koan* which can only be solved by inspiration in action. Success or failure is generally easy to judge, and so is overcome the worst of Zen obstacles; self-deception."

So how are any of the martial arts part of the Way? If Zen is meditation, then how can the activity be a Way? As the above quote highlights, there are two sides to the coin, but these still make up only one coin. The first is activity and the second is meditation. (AFZR, pg. 132), "An ancient sage said: 'Meditation in activity is a hundred, a thousand, a million times superior to meditation in repose.'" It should be mentioned that no one considers Zazen to be the only method for enlightenment. They feel that it is the quickest method. (Harrison, ZCJ, pg. 145), "The prescribed formula of Zazen should not be regarded as the only way of attaining the desired goal, while on the other hand it must not be discarded as useless. On the contrary, the teachers of Zen maintain that this formula is the surest and easiest means whereby ordinary mortals can acquire mental tranquility."

Each time a student steps on the mat and begins to practice, he must concentrate on the art or technique he is learning. Not only must he concentrate on that one thing at that one moment, but he must repeat this effort for one to two hours of class time. Many find the effort more strenuous than the techniques and so become distracted. They have not learned to fully focus their mind on the here and now and as a result begin idle chattering or worse, lounging around. To progress in the martial arts as well as the Way requires concentrating on the here and now. This is one of the secrets - open to all but learned by only a few.

Perhaps this is why Prof. Estes only remonstrated those who did not show "the proper attitude" rather than those who digressed somewhat from the teachings. The first, no effort was being shown to learn - there was a total lack of discipline and concentration; whereas, in the second, concentration was there as well as some discipline, but it was not fully directed to the technique being taught - the here and now. This latter behavior could be easily corrected, the first had to be reprovved!

Another point to be made in the relationship of Zen in the martial arts is that of adopting ideas and ways that fit and discarding ideas and ways that do not fit. In this respect, if concentration on a subject is the goal and this is obtained through the training of the martial arts, then there is no reason to force individuals to protract their limbs in such a uniquely painful manner as required for the Zazen posture. The same goal can be accomplished in an erstwhile fashion by other means. An example is related by Harrison where he tells the story of a dispute between one of his Jujutsu instructors and a Zen priest. (ZCJ, pg. 123), "The important point is that meditation is not the be-all and end-all of mundane existence, and it was in connection with this phase of the subject that Mr. Kunishige and the priestly advocate of Zen came to verbal blows. 'Yes,' said the former, after listening politely and attentively to a long disquisition from his antagonist on the virtues of the system, 'That is all very well as long as you remain squatting upon your three-by-three platform with no one to bother you. There you can develop your *shitahara* (lower abdomen) to enormous proportions free from rude and sacrilegious interference; but the moment you descend from your perch and run up against a *bujin* (warrior) who has developed his *shitahara*, not by constant squatting but by constant movement, where are you?' And Mr. Kunishige showed him as he had showed me how by a simple touch with a single finger he could topple him over. Needless to say, the sacerdotal disciple of Zazen waxed exceeding wrath over this attack and illustration and departed in high dudgeon."

This is the reason there is no emphasis in Danzan Ryu on the Lotus posture for meditation because meditation is included in the teaching. As previously stated, when Professor Estes used to practice Zanshin, he was meditating in an active state so that he could expand his awareness before him, to the sides of him and behind him. Many classes are ended with a period of meditation, however, the posture is the kneeling (Seiza) posture with the hands placed at rest on the thighs. While this is one of the accepted postures, it is not the posture. Little matter - there are as many teachings as there are teachers. The primary goal is "mediation in movement" which is attended to in the practice of Jujutsu.

Kiai

Kiai is a well-known term in Japanese martial arts. It is usually understood to mean "Yell" and it is sometimes translated as "Spirit Yell". A well-timed Kiai in combat is supposed to startle one's opponent during combat, or at the beginning of an engagement it is to foster courage in the defender. This is much like soldiers crying "Charge" or "Aiii" as they careen with abandon into battle.

In reality, Kiai is more than the understanding with which it is most often associated for it is composed of two words, Ki and Ai; the first meaning Spirit and the second Harmony. Ki comes from the Chinese Chi and means the Vital spirit or the animating Spirit. It is associated with the Hebrew word "Ruash" or breath and the Greek word "Logos" or Word found in the Gospel of St. John. There is the heavenly Chi and the chi that is in each individual, which comes from the Heavenly Chi through the function of breathing. One of the goals of Taoists is to purify the chi within the body so that it can reunite with the Heavenly Chi and thus the individual can end the cycle of incarnation. So Ki or Chi is more than simply spirit. It is the vitality that animates the Universe as well as man. Kiai is the harmony of this vital force and this too has a broader and deeper meaning.

When the spirit is in harmony, one is calm, at peace. The mind is unattached to thoughts - it is free. Where do thoughts arise from? Where do they go? Neither the arising nor the going disturbs the mind of one who is still. This is also referred to as Mushin consciousness, Sutemi, Munen Musow and still other names. This spirit that is in harmony is free to roam and soar the Heavens. It is uncaring, untroubled by bills, laundry, shopping, chores or anything. It is at peace.

In the martial arts, some teach that Kiai and Aiki are different. It is said that the reversal of the terms denotes the difference between external and internal Ki. External Ki is that which is projected, e.g. the "Yell" while internal Ki is the composure or attitude one has at a point in time. These are superficial definitions given to a difficult concept which do not do justice to the concept. By stating there is a difference between the external and the internal is to create a duality that does not exist if the Ki is in harmony in the first place. The reason they are spoken of as separate is more of convention, a learning tool, really. For it is often easier to understand a portion of a concept rather than the whole concept. So the concept is broken up, that it may be discussed and absorbed with the goal of bringing the pieces back together at some future date - when the time is ripe. Too often the future date never occurs and individuals continue believing they have full understanding. The first real exposition on the teaching of Ki in Danzan Ryu comes with the introduction to the course entitled Kiai No Maki (Scroll of Kiai).

Kiai No Maki

Within the syllabus of Danzan Ryu is a list entitled "Kiai No Maki" or Scroll of Kiai. It is accompanied by Oral tradition. This list completes the middle techniques or Chuden and is preparatory to the black belt lists prefixed to Shin- or Spirit. The Kiai scroll (the 1st four techniques) consists of some basic tricks used to amaze people. There are several variations to most, but the basic techniques are: to break a block across one's abdomen with a sledge hammer; a second is to break chopsticks using rice paper; a third is to escape from Chinese bamboo finger locks; and the fourth is to stand on a sword. The last is clearly dangerous. Following these four are additional lists for defenses against the knife and gun, and usage of the Iron Fan or Tessen as well as escapes from the Bo or long staff. The importance of the scroll is twofold; its position in the syllabus and its composition.

Due to the nature of the arts, most students never attempt to stand on a sword, let alone walk on a horizontal sword ladder - nor should. Many do not learn how to time their Kiai with the explosion of a sledge hammer coming down on the lava rock laid on top of their abdomen, as they do not practice this art either. The arts that are practiced are the knife and gun defenses

and occasionally the Fan Arts. However, the method by which many students practice is the same as that learned in the basic Yawara course, which does little to distinguish the Kiai No Maki list from it. Yet, in Danzan Ryu, the Kiai Arts were taught as preparation to the Black belt rank. They are part of the Chuden or Middle Tradition (intermediate level) and come after Oku-te (combination arts) and before the first of the Black belt scrolls. This leaves many curious as to their tradition and placement. The reason is obvious - the use of Kiai. The student can continue and practice these new arts in the same manner as they learned their basic Yawara, and as a result, see no difference in these arts and the basics. However, from the meaning and teaching presented in the Scroll, this course begins a new study in Okazaki Judo.

Again, the purpose of the scroll of Kiai is to teach the proper use of Kiai. When one learns to do the basic hand arts, one is told to Kiai. Since this is a rather new experience (we are all told since childhood not to shout), most are very self conscience about Kiaiing. It is enough for the instructor to get the students to give a loud and forceful Kiai in practice. With time, this becomes rather second nature and the practitioner Kiais without much ado. With the presentation of the scroll of Kiai, *The When* becomes important. If someone is going to break a lava rock on top of one's abdomen, one needs to know when to Kiai. The timing is important. The same is true of breaking chop sticks with rice paper - timing is important. So, too, timing is important in escaping from six foot staffs, whether it be a loud Kiai or an internal Kiai. When facing an opponent with a knife or gun, a misplaced Kiai can be fatal. Again, timing is important. Yet, so many who have been introduced to this scroll do not appreciate the difference or distinction between this course and the preceding instruction. As such, it remains much like the basic Yawara they were taught, which does not improve with the knowledge to be gained from this scroll.

What is this proper use of Kiai? One requirement is a forceful shout that should originate deep in one's abdomen. This should be directed towards one's opponent, directly to the "third eye" (if the opponent is directly facing you) or just behind the temple (if the opponent is turned sideways). The key to a successful Kiai is timing. It is to be delivered just prior to any aggressive movement so that it completely startles an opponent. As an example, if one were to strike me, I could block the blow, then Kiai directly at my opponent to momentarily stun him prior to executing a throw or some other art or I could Kiai the moment of his attack, then quickly execute my defense. However, were I to block and Kiai at the same time, by the time I attempt to execute my defense, my opponent has had sufficient time to overcome being startled, and immediately counters my counter to my dismay. As another example, assume someone has grasped my wrist and I wish to execute a simple wrist escape. If I begin my escape and grunt a Kiai at the same time, my opponent immediately is aware of my actions and is free to counter. If I Kiai first, he blinks his eyes and to his surprise he still has a grasp of my wrist. Then I quickly execute the escape and my opponent is startled a second time. The first time, his brain was waiting almost immediately for something to happen and in that split second nothing did. It then becomes confused. Once the brain was confused, the escape occurred and again the opponent is startled and confused.

This is the proper use of Kiai. It must be directional, forceful and it must occur at the right time. If a person is attacking with a knife, they are concentrating on two things, the knife and their opponent. In fact, we can concentrate on only one thing at a time, so their concentration is wavering back and forth; one, to ensure where their opponent is; and two, to ensure they have the knife gripped tightly. With a proper Kiai, this concentration can be interrupted so that it is no longer on the opponent or the knife. In that moment, one can execute a defense and possibly survive the attack (no, there are never any guarantees). Let us assume a backhand slash to our abdomen. The opponent may have a double bladed knife that he is holding backwards in his hand so that the blade is pointed towards his elbow. He attempts a forward slash to our abdomen and as his arm reaches the end of the arc, quickly comes back for a back-slash. Now, if I Kiai and block at the same time, I may have success with an arm-push counter-move, but if I Kiai just as his arm begins the back-slash, step forward and execute the arm-push counter, I am assured of better success. In the first situation, it is not uncommon when the knife wielder's arm is grasped, that the attacker attempts to turn out of the capture and protect his precious knife. In the second situation, confusion is again introduced and the attacker does not know what is happening, then the counter is effected, and again the attacker is confused.

Only when this is understood can one master the higher arts. Only if this new knowledge is put to practice can experience be gained so that the Black belt arts make sense. This is in keeping with the Danzan Ryu system (as well as traditional Japanese Ryus) were some things are held back until the student is ready to learn, either demonstrated through rank or

attitude or both. As with other “secrets”, this use of Kiai is to be put into practice with all the arts one has learned to this point and with those arts one is about to learn. In this way, proficiency is gained and demonstrated.

So we can see why this list is called a scroll (which separates it from the basic arts). We can understand why it is not among the Black belt arts, for without the proper use of Kiai, it is for the most part, little more than basic Yawara. Once we understand the use of Kiai, we can understand why it is in preparation for any introduction into the Black belt arts. The success of the next series of arts is dependent on one’s skill and understanding of Kiai. Indeed, one of the true “secrets” of the martial arts is the use of Kiai, whether internal or external. Only with many years of practice is an acquaintance established, for few ever fully master this secret.

Looking at the first four Kiai arts, one sees that they have something in common. They require deep concentration focused on the immediate subject. Moreover, this concentration is demonstrated by a steady, rhythmic breathing. As the sledge hammer comes down to break the rock lying on one’s abdomen, one must be focused on the here and now - the immediate moment. As the hammer meets the rock, one releases a forceful Kiai that strengthens the abdomen at the moment of impact. If the force of exhalation is strong enough and timed to meet the blow of the hammer, the rock will burst from the center outwards as the two forces meet. Sometimes, to further test one’s ability to remain focused on the here and now, an individual is placed prone between two chairs with his lower legs upon one chair and his shoulders, neck and head on the other. There is nothing supporting his back and the rock is lying on the abdomen. Again, hammer blow and Kiai. Focused attention and Kiai at the right time allows one to avoid injury. This is an important lesson and if it cannot in some way be demonstrated, then one is not ready to advance any further.

In the above example, two things are clear. The first is the shout or external Ki (Kiai). The second is the inner harmony; the focused concentration, the rhythmic breathing - the internal Ki (often referred to now as Aiki). The two must work in unison in the climax of the art or there is no art. This is very important. Many who do not Kiai, say they do an internal Kiai. Try that with the rock and hammer! Others Kiai as a grunt or Oomph or Ugh or some such sound. The sound one makes is important. There is a sound for slapping the mat or ground and a sound for attacking. One is to absorb shock to the body and the other is to project energy towards something - be it a rock or an opponent. The first is learned quite readily, as one practices falling and absorbing some sort of punishment on a regular basis. The second, attempting to startle an opponent is practiced less often and so few become its master. Instead, they use the defensive shout as offensive and neither they nor their opponent is convinced they mean any harm. Thus, there is no mastery of their art - no Kung Fu as the Chinese would say.

At this level of skill (pre-black belt) it is not necessary to master the Yell. This course is to introduce one of the basic concepts of internal and external Ki. It is at this time that meaning is to be given to these concepts. We must recall that one first learns falls, then hand arts, followed by throws, constrictions and basic combination arts. In the old systems, these arts would be demonstrated and the students would be expected to mimic the Sensei (instructor). They would practice these arts repeatedly, until they became second nature. They would be in no position to vary the class curriculum or teaching and so would follow the established pattern. In their practice, as their bodies became more coordinated and they became more familiar with the principles of balance and leverage, they would discover for themselves certain things which would make the arts more effective. These might be called “little Satoris” or small enlightenments and were as much a part of the learning experience as the pure practice itself. The only problem with this approach is the inordinate amount of time it takes to learn something. This was fine in agrarian times, but in the modern era people seemingly do not have the same amount of time. One of the ways to shorten this learning process is for the instructor to give things earlier, out of sequence so that as the student advances, he incorporates some of the “advanced” concepts in the basic curriculum and is thus prepared for demonstrating higher skill at an earlier level.

In the Kiai No Maki list, the students become introduced to the arts, but in the Shinyo list we find a technique called Kiai Tori. This is the practice of the yell so that one is not disturbed by the shout of one’s opponent, but one’s shout is strengthened to enable one to completely startle one’s opponent. Now, if the Yell is strengthened at the brown belt level, then what is the purpose of having the exercise at the middle black belt level.? Clearly, not all secrets were to be taught at lower levels. There were to be introductions into basics and later these basics would be developed more fully.

If we examine this scroll considering the development of one’s skill, we can see why Professor Okazaki structured his system in the manner he did. First is the basics, pure and

simple. Basics, basics, basics. Then there are the intermediate techniques and finally the advanced arts. The Kiai No Maki arts are the transitional arts from the intermediate to the advanced. Proper practice of these arts requires devoted concentration, something basic Yawara does not. Indeed, the arts to this point can be done without the same devotion is required for the “proper feel” of execution of Kiai No Maki.

This gets back to the way Professor Estes instructed. In teaching Kiai No Maki he would tell the students if their Kiai was “right” or not. He did not tell them how to do a “right” Kiai, only to keep practicing and they would know when it was right by watching their partner. This would be when the partner would be suddenly and completely startled. It would be “as if a window shade was closed and snapped opened”. This is the effect of being startled. So, Professor Estes (it would seem) did not expect his brown belters to become masters of the Kiai course. Indeed, for years Professor Estes only taught the scroll to his advanced black beltters, but when confronted with the syllabus as the way Professor Okazaki taught, Professor Estes meditated and began teaching “the way he was taught”. (As an aside, Professor Estes remarked that there was something lacking in his 3rd and 4th degree black beltters. This was their ability to demonstrate Kiai to Professor Estes’ satisfaction. The fault was not theirs (the students) but Professor Estes’ for teaching the Kiai course out of sequence.)

Back to the point of mastery. When watching black beltters demonstrate their understanding and skill of Kiai No Maki today, it is apparent that certain of Professor Estes’ teachings have not been passed on. One is when to use Kiai and the second is how to use Kiai. Many, doing the arts, show they have never learned *The When* or *The How*. Thus, there is no art in their technique. In real life it would be ineffective. Prof. Estes would say that without proper understanding of *The When* and *How*, then one was only doing basic Yawara or some other basic art and just giving it a different name. That is not the purpose of the Kiai course (according to the late Prof.), And to that, we agree. So, there are numerous techniques that are designed to explore *The When*. In turn, this skill must become secondary nature. This is accomplished by practice.

Prof. Estes, after teaching “an insight” would encourage his students to take what they were taught and apply it to all that they had learned to that point in time. As one advances in the martial arts, one must always return to their roots or basics. They are to take the new knowledge and explore the arts anew to see how the arts can be used or modified with this new knowledge.

Thus, Prof. Okazaki provided for continual growth in his system. For the basics take on a new and deeper meaning as the student progresses. The unfortunate aspect, is that so many have taught all the advanced knowledge at the basic level so this repeated experience of marvel is dampened if not somewhat lost.

It is hoped, that by pointing out one of the teaching concepts which Prof. Estes employed, others will see that they were taught in this manner. Indeed, this is the key distinction between Prof. Estes and all other students of Prof. Okazaki. Prof. Estes taught the way he was taught. He kept the curriculum at the proper level and left it to the student to discover the secrets. Only given frustration and seeming hopelessness would Prof. Estes intervene to keep progress going at a steady pace. For he understood (as all great teachers do) that nothing is to be gained by stifling a student. Give them some knowledge to distill but allow them to discover many of the “little secrets” themselves and if they falter, then it is time to give an assist. Thus, the student could take pride in what they learned and discovered for themselves. There is a particular feeling of joy that goes with this discovery which is lost if the instructor never provides this opportunity to the student.

Shin In

Shinin means Spirit Rhythm. By itself, it means very little but as we shall see it is at the root of all that is considered art in the Orient. Its origin is to be found in the Mustard Seed Garden Manual written in the 500’s in China. In this book, there are six canons for painting. The First Canon is *Chi Yun Sheng Tung* (which in Japanese is translated as Ki-In or Shin-In Sei-do). The literal meaning is “Spirit Rhythm Life Movement”.

The First Canon of Painting was to make an important contribution to first, Chinese Painting, then later to the whole of the culture of Japan. For it is this Canon combined with the Taoist concept of space/emptiness that is most often seen in the best of Oriental art. For a fuller treatise on the subject the reader is urged to consult The Way of Chinese Painting (WCP), by Mai-Mai Sze, Vintage Books, 1959.

The Six Canons of painting were the work of Hsieh Ho in the 500's AD. To this would be added the Six Essentials by Ching Hao, which contained the principles of landscape painting. Of importance is the modification of *Chi*, the Spirit of Heaven, to *chi*, the spirit of man. This distinction is not to be found in Hsieh Ho's First Canon (op. cited WCP, pg. 56). It is because of this distinction that the first Canon is translated either as Ki-In or Shin-In in Japanese. The first indicates a symbiotic relationship with the cosmos through the action of breathing, while the second is the spirit one has which makes one unique. Since the act of creating art requires the artist to put his "spirit" into his effort, this alteration of meaning changes from "breath" or *Ki* to one's inner spirit or *Shin*.¹ The Japanese word *Shin* (Spirit) stems from the Chinese *Chen*. (WCP, pg. 98), "*Chen* is the term used in Taoist and Buddhist works in discussing the spiritual, the pure, the divine, that which is held to be real. As it is yet another way of describing harmony with the laws of Tao, it stands as a key term of Chinese thought and painting."

Originally, *Yun* was written with the character that means to "revolve" or "turn". In the XI century, Kuo Jo-hsu changed the character to "rhythm". It is pronounced and transliterated the same (*Yun*), but now the meaning was given a more profound meaning. As Kuo Jo-hsu said (WCP, pg. 58), "In a picture, the Spiritual harmony originates in the exercise of the mind; its full exposition comes from the use of the brush."

Chi Yun Sheng Tung

The concept of *Chi Yun* means that the artist must imbue his spirit into his work. Only when this happens is Art created. Otherwise, it is merely demonstration of technique. This is because creativity is not as much valued as the effort that is put into something. One would study the use of the brush for many years as well as painting the basics as found in the Mustard Seed Garden Manual - the bamboo, the pine, the bird, etc. After mastering technique of brush work, a painter might meditate on some subject for a period of time. This does not mean that the painter is just beginning to meditate, for meditation is part of all practice. The beginning and end of a practice period were usually times of meditation. Two things were accomplished with the passage of time; one, mastery of painting technique; and two, a deep and introspective meditation. The combination of these two is what determines Art in the Oriental sense. After meditating on some subject, the painter would take up his brush and put ink to paper. There could be no hesitation, no uncertainty, for mistakes could not be erased, they could not be covered up with more ink. Any blemish resulted in a ruined effort and showed that the painter still was not accomplished, not a master of his craft. This is why meditation was so important, for it stilled the painter's spirit and with a spirit that is quiet comes the harmony needed to breathe creativity into a painting. (AL&NJ, pg. 23), "They are taught that a good painter ought to be ashamed to think of working over a drawing once made, just as a warrior, intent on hitting the target, never thinks of taking a second arrow in his hand. 'Never take up a brush until you are ready to sacrifice not only your fame but even your life for the sake of the forthcoming work.' This is an artist's proverb, and another is, 'Know that there is life or death, even in a stroke or dot, and it is your brush that has this mighty power to kill or give life.'" So the same spirit one was to have in painting was also necessary for the practice of martial techniques. This is the spirit that has overcome doubt, avarice, fear and ego and which is reconciled to and in harmony with the universe.

(WCP, pg. 59), "In the First Canon, *Sheng Tung* (life-movement, ch.) is a direct result of *Chi Yun* (circulation of the Chi, ch.), whether in its characteristic revolving movement or as an all-encompassing order and harmony. The key phrase, therefore, is *Chi Yun*; this concept of *Chi* in action governs all principles and every work of art, down to each brush stroke. *Chi Yun*, literally describing the circulation of the *Chi*, has often been translated as "Rhythmic Vitality"...to render it as "Rhythmic vitality" is to omit the central point and to put the emphasis in the wrong place, for rhythm is only one aspect of the total action of the *Chi*."

This *Sheng Tung* is the result of *Chi Yun*. When one looks upon Art and sees something unique, something mysterious or enchanting, then it is said to have *Sheng Tung*. This is the result of the spirit the artist has put into his work and this resulting effort is the life inherent in the Art. Life-movement is then, what D. T. Suzuki might term "isness" of the work. It is that quality that makes something Art as apart from being just a sketch or doodle. Another quality of Art is mystery. This mystery is a glimpse of insight into the Tao.

The importance of *Chi Yun* cannot be understated nor the complete expression of the First Canon put aside. It is this concept that was adopted by the Zen artists in Japan and became such an integral part of their cultural expression. It is this concept that transformed martial practice into martial Ways. It is this concept that transformed daily activities into Ways and by

this transformation made them Arts. (WCP, pg. 63), “*Chi Yun* may be expressed by ink, by brush work, by an idea, or by absence of idea...It is something beyond the feeling of the brush and the effect of ink, because it is the moving power of Heaven, which is suddenly disclosed. Only those who are quiet can understand it.”

Thus, we are dealing with something that involves the spirit or what might in western terms be called the “character of the individual”. It is a fact that there are subtleties of meaning between the two but if we set aside our western understanding of “spirit” and try to approach it from the eastern framework, then we should try to understand it in the sense of character. (AL&NJ, pg. 120), “The practice of archery, horsemanship, fencing, and swimming was regarded as a method of spiritual training as well as a matter of professional discipline and proficiency. These arts were not cultivated, they were pursued as the key to life or death.” In the West, we might term these undertakings as “character development”, yet in the East they are methods of “spiritual growth”. This distinction has been a great obstacle for many who have no “spiritual inclinations” to accept the vocabulary used to describe what is otherwise termed “character development”. Yet it is this character development which Prof. Okazaki stress was the goal of the practice of martial arts. It is this character development that is meant in the following quotation (AL&NJ, pg. 121), “Cultivation of the military arts without fundamental composure of the mind is merely a means to acquire proficiency in brutal combat, and the spirit that brings composure to the mind is intrinsically the same spirit that makes for refinement in art.” This is the same spirit which D. T. Suzuki speaks of when he says, (Z&JC, pg. 36), “When it is said that *Sumi-e* depicts the spirit of an object, or that it gives a form to what has no form, this means that there must be a spirit of creativity moving over the picture. The painter’s business thus is not just to copy or imitate nature, but to give to the object something living in its own right.”

To understand the feeling one must acquire in *Sumi-e*, one must think of the following (Z&JC, pg. 31 and quoted herein on page 22), “Draw bamboos for ten years....This is a very difficult task achieved only after long spiritual training” and this spiritual training is in large part meditation. For it is meditation that provides the quickest route to inner awareness. For those who are inclined to activity, as the sage said, “meditation in movement is a hundred, a thousand times better than meditation in stillness” (Saikontan classic).

This movement is reflected in martial training by practicing with the “proper spirit”, that is one that is quiet, in repose. In some Ryus, Kata is called “meditation in movement” because it is to be practiced in a slow, meditative state (and in complete harmony with one’s partner when it is a partner oriented style).

In Danzan Ryu, all techniques practiced by one who had obtained a black belt were to be performed in silence. This silence is the Stillness spoken of by the masters of old and discussed in the above paragraphs. It is not just everyday silence or acting without speaking, but it is the inner silence or repose acquired only after years of practice. Moreover, the arts were to be performed with realism and, at the same time, with control so no one was hurt. In this way, the arts maintained their martial character and provided the vehicle for the practitioner to move from the practice of technique to the creation of Art, which in the East is often equated with a “perfected character.”

The first technique on the Shinin list is *Isami; Tasuki Nage*. The technique is really the *Tasuki Nage* (collar throw), but the *Isami* is important for it begins the list. According to Nelson’s Japanese-English Character Dictionary, 1989, Charles E. Tuttle, *Isami* comes from the verb *Isa(mu)*, (Kanji # 726, Yu; bravery, courage, heroism). This is translated to mean “to cheer up, to be in high spirits”. Inoue’s Smaller Japanese-English dictionary, 1987, Charles E. Tuttle, defines *Isamu* as “to be embolden; be inspired with courage”. So the idea is to get “fired up” and charge into action, to put one’s total spirit into the technique. *Isami* is the Shinin Bow!

After all, this is a martial art and was this to be done to protect one’s life, one would have to clearly demonstrate a fighting spirit or possible die. Additionally, it is this spirit which one must put into their practice to make the practice worthwhile. It is this action, which in a Dojo, changes the technique into an Art form. The martial technique is just the vehicle for creating Art. It is the combination of skill acquired through exhaustive practice of technique which when infused with the spirit of the practitioner causes the technique to be transformed into Art.

To apply the concept of Shin In to martial practice one might say:

- Shin In is the perfect execution of technique where the attacker has no fore knowledge of the defense.

- It is being in tune with one's breathing and with the breathing of one's partner/opponent.
- It is the ability to take advantage of one's partner/opponent's breathing.
- One is weakest while inhaling and strongest while exhaling; to feel one's partner/opponent breathing and take advantage of his weakness is Shinin.
- Most importantly, it is putting one's spirit into the technique.

So it was taught that the application of Shinin in martial practice can be experienced. It is experienced when the practitioner and partner practice in such harmony that their practice becomes Art.

To sum up this short discourse, (Z&JC, pg. 17), "The Zen-man is an artist to the extent that...the Zen-man transforms his own life into a work of creation, which exists, as Christians might say, in the mind of God."

1 Note: One thing which must always be kept in mind is that Oriental philosophers are not so attached to unique meanings of words as to the overall theme they wish to communicate. For this reason, there may be no differences in meaning between two words, subtle differences in meaning or extreme differences in meaning. It is the theme which must be understood in order to put meaning into the words.

Shin Yo

Shin Yo means "Yang Spirit" (Shin - spirit; Yo - yang). Within Oriental philosophical context this is the spirit one has when one is concentrating on some subject, free from distraction, in repose and silent. This does not mean there are no distractions. It means that the individual has trained himself to be free from them. So, in a certain sense, this is an equivalent to Munen Musow or Mushin; No-Mind, except here, the emphasis is on the Yang aspect.

Upon introduction to the list by this name in Danzan Ryu, the student is told that he should partake a manner of quietude in performing the arts on the list. There are, of course, comments about the advanced nature of the arts and how by mastering these arts one must accept responsibility for the knowledge. However, on examination of the entire list from a martial aspect, the added comments are not applicable. Indeed, a well-executed Makikomi (winding throw) is more dangerous than nearly all Shinyo arts. It is not the arts themselves that are more advanced - it is the practitioner, who upon coming to grips with his identity finds mastery over himself and thus becomes a master and as a master understands the fullness of his abilities. It is this mastery of self that is a direct outgrowth of practicing a Way, for concentration (in any practice) is given to the thing being practiced and this helps develop the mind.

We have discussed the fact that Zen is meditation and that this requires concentration on some object. We have also stated that meditation in activity is an important element in personal progress. One of the ways to practice this meditation in activity is to practice that which has been learned but with a new approach. This approach is one of silence - total concentration on the art. To think of an aspect of the technique is to lose one's rhythm of the technique. To be in repose means to be without tension. This is to allow the Ki energy to flow through one's being so that one may respond spontaneously. As Uke approaches, Tori smoothly and effortlessly executes the art. This is the same approach found in Kata contests. What is being demonstrated is not a technique, rather an Art executed with Shinin and Shinyo.

If one continues practicing in the same manner at the black belt level that one did at the Kyu (lower) level, one would never progress any further, unless of course the practice at the Kyu level was what is expected at the black belt level. Some schools insist in this manner of teaching. That is one where the students quietly practice that which was demonstrated except for Kiai. There is to be no idle chatter. Only perfect attention to the technique is to be shown. Any questions that come up are to be addressed to the Sensei directly and after any explanation is made, the students are to return to the same quietude of practice. This is the practice of Shinyo.

What once occurred with the introduction to these black belt arts was an exposition on some of the philosophy that went with the practice of the arts. One is reminded that in massage one is told that in order to be able to give a massage one must have the proper hands and in order to have the proper hands one must have the proper heart (spirit). This too is Shinyo. Only when the arts are practiced with the proper spirit does it become a Way and only when it is a Way can one's spirit be developed. Rote practice of an art is not sufficient. That is like ritual - devoid of feeling, devoid of life. One must practice the arts with renewed vigor, renewed joy of the flowing Ki energy. If this is not part of the practice, the state of Mushin is not present and it this state that is to be achieved, if only for the moment of the art, for it is a beginning to sustaining longer periods of Mushin consciousness.

Munen Musow

This practice of Shinyo is to further develop one's concentration. In this manner, one begins mastering Zanshin and approaches the understanding and possible experience of Mushin. We find on the Shinyo list an art entitled Munen Musow. This is described as sitting in the Seiza position (kneeling with feet under the buttocks). The art is described as a means to refresh oneself, to clear one's mind - and surely this is what meditation is supposed to do. Moreover, it is freeing one's mind of thoughts and distractions, for this is what brings peace to the mind. To be distracted with thoughts concerning paying the rent, household complaints, aches and pains is not to be in a state of rest. These thoughts must be vanquished. Only then is the mind clear and the body relaxed. In this way, Ki is allowed to flow freely and show its vitality.

For many years the art of Munen Musow was never understood. As has been discussed, these are synonyms for Mushin, No-Mind, the Buddhist concept of enlightenment (Satori, jp). Since few have been schooled in Oriental philosophy (and we make no pretense to such a claim), the art was taken to be what the notes describe. What we have shown is that it and others are more than what has been recognized. Some, still have not been fully resolved, and may never be, but at least a beginning effort has been made.

Ryuko

There is an art in Shinyo called Ryuko, Dragon versus Tiger. This art describes Uke throwing Tori and then standing over Tori, bending forward and off balance at the waist. Tori hooks Uke's leg and kicks Uke to the chest with both feet, knocking down Uke. Tori then slides to Uke's head and applies a submission. This certainly is not a lethal art, nor is it so complex it can not be taught at a lower level. Indeed, this is often seen in professional wrestling as are some of the other Shinyo arts. This adds flair to wrestling, but what of Jujutsu? Moreover, why is such an apparently innocuous art as this reserved for the higher level? One must ask if there is not more to this than what is presented. Perhaps.

To understand Ryuko we need to consider Chinese philosophy where this idea originates. The dragon represents the spirit/mind/consciousness (or the Yang/Heaven qualities) and the tiger represents the bones, the body without sinews (or the Yin/Earth qualities). The dragon represents the Yang Spirit and thus the finest aspect of being, while the tiger represents all the desires and earthly needs or the Yin Spirit.

In this light, what we might be seeing in the Shinyo art of Ryuko is an allegory. The body is standing over the fallen spirit, although clumsily and in a mocking sort of way. The spirit, though, is not beaten or deterred for it simply reaches out and grasps the body and with a kick knocks down the body. The Yang Spirit then quickly slides to the head of the body and applies a controlling hold, thereby obtaining at least a temporary victory over the body.

The goal of the martial arts and the path to Shinjin is in overcoming one's self. There is no need for more techniques. There is a need for discussion among master and student of the advancement made opening the student's awareness and encouraging further development..

Sennin Gake (*Wizard on a Precipice or to Defeat a Gang*¹)

Several of the arts on the Shinyo list are not arts in the sense of something that one can readily practice and demonstrate. They are mental aids to remind/teach one the path to Tao. This is also true of the art called Sennin Gake. To explore the meaning we should like to relate the following story. (Source: The Texts of Taoism (Part II), p. 53-54, trans. James Legge, Dover Publications, 1962.)

"Lieh Yue-khau was exhibiting his archery to Po-hwan Wu-zan. Having drawn the bow to its full extent, with a cup of water placed on his elbow, he let fly. As the arrow was

discharged, another was put in its place; and as that was sent off, a third was ready on the string. All the while he stood like a statue. Po-hwan Wu-zan said, "That is the shooting of an archer, but not of one who shoots without thinking about his shooting. Let me go up with you to the top of a high mountain, treading with you among the tottering rocks, till we arrive at the brink of a precipice, 800 cubits deep, and (I will then see) if you can shoot.'

"On this they went up to a high mountain, making their way among the tottering rocks, till they came to the brink of a precipice 800 cubits deep. Then Wu-zan turned round and walked backwards, till his feet were two-thirds of their length outside the edge, and beckoned Yu-khau to come forward. He, however, had fallen prostrate on the ground, with the sweat pouring down to his heels. Then the other said,

*'The Perfect man looks up to the azure sky above,
or dives down to the Yellow Springs beneath,
or soars away to the eight ends of the universe,
without any change coming over his spirit or his breath.*

But now trepidation of your mind appears in your dazed eyes; your inward feeling of peril is extreme!"

(The above story also appears in The Book of Lieh-tzu [TBoLZ], p. 38-39, trans. A.C. Graham, Columbia University Press, 1990. The names given are Lieh-tzu for Lieh Yue-khau and Po-hun Wu-jen for Po-hwan Wu-zan. The poem appears below. [Note: *Yellow Springs* may be a metaphor for Hades.]

*'The highest man peers at the blue sky above him,
measures the Yellow Spring below him.
Tossed and hurled to the Eight Corners,
His spirit and his breathing do not change.*

"Now you tremble and would like to shut your eyes. Isn't there danger within you?"

Shinjin (*Spirit Man*²)

(TBoLZ, p. 35), "The Ku-ye mountains stand on a chain of islands where the Yellow river enters the sea. Upon the mountains there lives a Divine Man, who inhales the wind and drinks the dew, and does not eat the five grains. His mind is like a bottomless spring, his body is like a virgin's. He knows neither intimacy nor love, yet immortals and sages serve him as ministers. He inspires no awe, he is never angry, yet the eager and diligent act as his messengers. He is without kindness and bounty, but others have enough by themselves; he does not store and save, but he himself never lacks. The Yin and Yang are always in tune, the sun and moon always shine, the four seasons are always regular, wind and rain are always temperate, breeding is always timely, the harvest is always rich, and there are no plagues to ravage the land, no early deaths to afflict men, animals have no diseases, and ghosts have no uncanny echoes."

The **Sennin Gake** martial version as taught is an art that entails defending against several opponents at one time. In fact, this is difficult to practice because one is always limited by how serious he wishes to defend against his friends and instructors in this situation. Instead, the art revolves mostly around the idea already learned in the practice of Jujutsu. Whether the practitioner has a clear mind can not easily be tested in the Dojo.

To quote Suzuki (Z&JC, pg. 98), "For instance, suppose ten men are opposing you, each in succession ready to strike you with a sword. As soon as one is disposed of, you will move on to another without permitting the mind to "stop" with any. However rapidly one blow may follow another, you leave no time to intervene between the two. Every one of the ten will thus be successively and successfully dealt with. This is possible only when the mind moves from one object to another without being 'stopped' or arrested by anything. If the mind is unable to move on in this fashion, it is sure to lose the game somewhere between two encounters."

This dealing with many men is Sennin Gake. Sennin is one who has attained Mushin. Thus, not thinking of the first opponent, all opponents become the first opponent, the last the same as the first. To the Sennin there is no difference. Lest our reader stumble with what Suzuki means by “stopping”, he writes (Z&JC, pg. 100-101), “To state it in terms of swordsmanship, the genuine beginner knows nothing about the way of holding and managing the sword, and much less of his concern for himself. When the opponent tries to strike him he instinctively parried it. This is all he can do. But as soon as the training starts, he is taught how to handle the sword, where to keep the mind, and many other technical tricks - which makes his mind “stop” at various junctures. For this reason whenever he tries to strike the opponent he feels unusually hampered, (he has lost altogether the original sense of innocence and freedom). But as days and years go by, as his training and his way of managing the sword advance toward ‘no-mind-ness’, which resemble the state of mind he had at the very beginning of training when he knew nothing, when he was altogether ignorant of the art. The beginning and the end thus turn into next door neighbors.”

We should add that this is perhaps one of the clearest definitions provided for the meaning of Mushin. It is, therefore, one recommended to be well remembered. Viewing Sennin Gake from the Zen aspect, attainment is the outgrowth of Munen Musow. Sennin Gake cannot be attained before Munen Musow is attained, yet on the Shinyo list it comes first. This just indicates the order of “arts” on the Shinyo list is not the important issue. Teaching the list in a numerical sequence rather than as a curriculum demonstrates how much of the original teachings have been lost.

Until now we have been discussing Shinyo in the context of character development, in its philosophical context. However, while Okazaki Judo is a method for developing character, it is also a martial study, and Shinyo has a martial meaning as well.

Shinyo - Fighting Spirit

The “Yang” Spirit, in martial arts, is the “Fighting Spirit”. In order to have a fighting spirit, one must have a reason which provides a purpose. Since morale is such an important ingredient in the outcome of a struggle, those with greater morale will typically have a greater fighting spirit. In olden days when struggles were close combat with staves, swords, spears and the like, a warlord would not wish to send his troops into battle unless he could be certain that they would succeed. For this reason, adequate training, discipline, provisions and leadership were important. When it came time to go to battle, an adequate reason was necessary as well. It would not be a good reason for a warlord to say he wished to expand his territory by stealing someone else’s land, crops, women and children. The defenders would be fighting for their homes, their families, their way of life. They would have the greatest morale as well as the surest reason for fighting, for they would be fighting for a right and just cause. So, the warlords understood the importance of morale and how morale would quickly disappear unless supported by a just reason. The old adage “one who lives by the sword shall die by the sword” means that one who fights just to fight is fighting without a moral purpose and one day such a one will meet someone who is fighting for something important, and thus will have greater courage and fighting spirit to defeat the one who fights just to fight.

Purpose, then, is important. One must know why they are fighting; the reason must be based on a sound moral or ethical principal; and one must know what to expect after the outcome of the fight. Those who fight solely for the rewards of the fight are those “who shall die by the sword.” Those who fight to protect their homes, family, freedom or some other just cause are those who will have the highest morale and fighting spirit.

So in Okazaki Judo, one is given martial training as well as Ki training. We have reviewed the curriculum and where the introduction and development of Ki training takes place. Again, “if one is to undertake the development of Shin (Spirit/Character) one must first undertake the development of Ki (Life Force)” we find with the development of Ki, the Shin becomes strong, stable and still. In a battle it can easily become a fighting spirit. In peace, the Shin can attain Stillness or be one with Tao. By the time a student is introduced to Shinyo, he should display many of the qualities required, if he had proper instruction in Okazaki Judo (meaning learning in a proper sequence),. Only further practice in “meditating in movement” is necessary to develop the full realization of Shinyo.

So, Shinyo in a martial sense is the Fighting Spirit. In Okazaki Judo, the course of Shinyo is where both aspects, the martial and character are examined.

1 1. The first definition is the literal and second is the figurative - both are correct.

2 Note: A mountain aesthetic is called Sennin. Here, this Sennin is referred to as a Divine Man or Shinjin [Chenjen, ch.]. In ancient times they had the same meaning. They are just different terms referring to the same qualities.

Shin Jin

Shin means Spirit. Jin means man. Shinjin - the Spirit Man. It is the ultimate goal of Danzan Ryu and the final scroll to be taught. Few are ever taught and of those few who are taught, fewer still come to the full understanding of the meaning, purpose and placement of Shinjin No Maki in the curriculum of Okazaki Judo.

What is Shinjin No Maki? It is a scroll of Atemi Waza (striking techniques) which is derived from the Chinese Dim Mak (cavity strike) arts. These are categorized into roughly three types; numbing or incapacitation; knockout; and death. Due to the diversity of health and physiology from one individual to another, a technique that might cause numbness in most instances, might in some cases result in unconsciousness. Also, strikes intended to cause unconsciousness might, in some cases, result in death.

In Danzan Ryu, there are thirty-two recorded techniques¹ that comprise Shinjin. There is a shorter list of twenty-five which most senior ranks have today. This is the list that was "taught" in 1948 (and, apparently from 1940), or the last time Professor Okazaki taught the course. This difference in number has led the earlier students to believe that Professor Okazaki was holding something back from the later generation. We do not believe this to be the case. If Professor Okazaki wished to hold something back, then he would not have taught the course at all, as these techniques are not something to be taken lightly. To teach five of the most serious techniques is the same as to teach all, for the same purpose has been served. A new realm of martial knowledge has been made available to the individual and from this knowledge one can investigate further. One of the things often said (then quickly forgotten) is that these arts were not to be transcribed. Prof. Estes demonstrated a few such arts that had neither name nor number. Since this was the case for a few it is possible that Prof. Okazaki's list was indeed larger, but only 32 were originally recorded. Another aspect overlooked is that Prof. Kano visited Prof. Okazaki and Prof. Okazaki visited the Kodokan on several occasions. The Kodokan directors may have impressed upon Okazaki the need to shorten his list to 25, which they had already published. This is of course, speculation.

More importantly is that with instruction in the strikes one is also instructed in healing or in reversing the effects of the injury inflicted and restoring the person back to health. This is true except in those cases where a death strike has been used². This too, was taught to the students of the "Class of 48", and indicates that Professor Okazaki wished that each had the complete instruction for that art. So, those individuals who received the shorter list are right in believing they were "taught everything". Some of the arts dropped were taught in the Kappo/Kuatsu class or elsewhere, so they were actually redundant.

According to the Chinese, there are 108 points that are considered vital. They fall into three categories defined above, as well as a fourth category. The fourth category concerns itself with the Chinese philosophy of health sciences and the study of Yin and Yang. It is believed that Ch'i (Ki) flows through the body. Disturbing certain locations of the body will adversely effect this circulation and may result in death. The fourth category also includes such influences as time of day, season, lunar cycle and so on. Whether this is just to confuse someone to prevent them from learning the true teaching or is part of the corresponding curriculum we cannot say. For the western martial student there are about 72 points (depending on how one counts) which might be considered vital. These points are not dependent on knowledge of lunar cycles, seasons or Ch'i flow to be effective. The only knowledge necessary is the end result, type of strike, exact location and ability to execute.

Within unarmed schools of self-defense it is believed that this final course makes the individual a complete martial artist once this knowledge is incorporated into the individual's arsenal. There was a school in Japan, the Tenshin-Shinyo Ryu, which taught these striking techniques as a core part of their curriculum versus secret teachings. They were the only school reported to do so. Their founder is reputed to have defeated a gang of enormous size with his knowledge and ability in Atemi Waza. What is not so widely advertised is whether there were rigid requirements prior to entry into the school. It is doubtful that these techniques

were taught to just any entrant. What is probable is that there must have been some requirement to prove the uprightness of one's character prior to being accepted. Once accepted, the material was taught. Within Danzan Ryu, these techniques are taught only to a select few, usually the lowest rank to be taught is third degree, however there is no guarantee that a fifth or higher has been taught.

As indicated, Danzan Ryu is not the only place where these techniques can be located. They can be found fully documented elsewhere. The primary difference is that Professor Okazaki called certain points by names that are not used by some of the other cataloguers. One master³ went so far as to say that since not all the points have names, he was giving them names. Others certainly did the same and for this reason there is a difference in names for the same point from one system to another. This allows someone of a system to say that they have been taught their entire system by someone of repute, whereas another has not been, though both share the same technical knowledge. The technical knowledge is not the basis for recognition in Danzan Ryu. The basis is understanding the purpose and meaning of Shinjin No Maki and applying this meaning to one's daily life. This is what Professor Estes said. Without the ability to demonstrate this understanding, one should not be taught the course. It would be for them only a list of striking points, and this was not Professor Okazaki's purpose.

As with all scrolls, Shinjin No Maki begins with oral instruction. While the techniques were taught to only a few, the oral instruction was given on several occasions, because it is the undercurrent on which Professor Okazaki based his system. This instruction is as follows (as taught by Professor Estes):

"Shinjin means Spirit Man. A Spirit Man is a Great Man. This is what Professor Okazaki called it. To that, there is no question."

"This is the scroll that is set aside, which is to be taught only to a few, a very select number of individuals. The reason is that of the many who begin Okazaki Judo, few reach black belt. Then as the progression in black belt ranks follows, few succeed in staying the course and advancing in the curriculum. Thus, it follows that few will ever be taught. But this is as it should be for this very special course. Most black belters may make it through Shinyo No Maki and this will conclude their learning. They (for whatever reason) are not to be taught the last arts. This is something only the teacher can decide."

"The person who is to be taught should be of good character. They should be of good judgment. They should have demonstrated understanding of what they have been taught and the ability to understand what they will be taught. They should have proven themselves to be trustworthy, so that this new knowledge will be properly safeguarded, and when they in turn pass it on, they do so in the manner they have been taught. This is why they must be of good judgment. They must be able to determine who they should teach and who they should not teach. Not everyone has the ability to make this distinction. Those who do not have this ability are not to be taught. Criminals or persons of low character are not to be taught. Since this course stands outside the regular lists, one may teach the techniques to a beginner or someone not involved in regular Jujutsu study, although this is doubtful. It is the person's character which determines whether they will be taught or not, and only the teacher can decide this."

"The person who is to be taught the Shinjin arts should be one who can respond to a situation not out of malice but out of love. If someone has to use the knowledge which has been imparted to them, then they should do so without prejudice, anxiety or remorse. They should be certain in their decision and resolute. They should also be ready to accept any and all consequences for their actions. If someone used this knowledge to protect another, then whatever aid they could give to the victims was to be their first concern. If there was time, and it was decided to reverse the injuries of the attacker, then this should be done. If it was decided that the injuries of the attacker could be reversed but society would be better served without this person, then this decision was theirs to make. Accordingly, they should be prepared for any retribution which society might demand, but this should not influence their decision, for their actions must be natural, of their own accord. To injure an assailant and then come to that person's aid might in some cases help that individual to become a better person. This decision too, should be a natural one and not based on any fear of society or personal desire of helping."

Since the Spirit Man is from Oriental philosophy, we might look to the works of the early writers to see how closely this teaching parallels what they said. Mencius (one of the great Confucian thinkers) was asked the following question: (TWOM, p. 490), “What sort of man is Yo-chang?’ Mencius replied, ‘He is a Good man, a