

Hawaii Kotohira Jinsha Hawaii Dazaifu Tenmangu

Back-to-School Education Blessing Festival



Chris Lum of Honolulu was blessed by Mitsunobu Ohashi. Lum will be taking a board exam soon.

New pencils, new books, new classrooms - as students head back to school and colleges, we offer them our warmest thoughts and most hopeful prayers. To the educators that participated, a heart-felt Mahalo for your devotion and inspiration that helps us to learn.

Dazaifu Tenmangu is the main shrine of over 6,000 Tenmangu shrines in Japan dedicated to the great scholar and statesman Sugawara Michizane. Michizane died in the year 903 and subsequently became revered as a deity because of his great

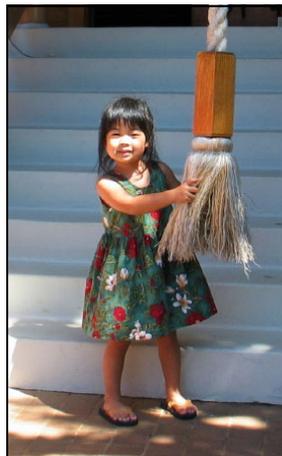
wisdom and character.

Since, Dazaifu Tenmangu has become a popular place of pilgrimage for students and those in education, culture and the arts, especially calligraphy.

We extend a warm Mahalo to Axel Obara for coordinating this festival and to the many participants and volunteers who helped to make this a meaningful and successful event.

太宰府天満宮は、菅原道真公の御墓所の上に社殿を造営して、その神霊を御奉祀する神社で、「学問の神」「至誠の神」として日本全国より尊崇を集めています。

天神さまの御神徳を戴かれ心身健全にて勉学に励まれ、学業が上達致しますよう又、天神さまと末永く御縁を結んで戴き、学問の道に大きな成果を上げられ、清く正しく健やかに御成長されますよう神社ではてんじんさん学業成就の祈願用紙を本殿にお納めし、月次のお祭の際に一年を通して祈願を続けます。



4-year-old Kailee Kobashigawa, with her mother, Noe, and brother Jordan

MAHALO SUPPORTERS for your generous donations

Thomas & Linda Agawa	Mayumi Koizumi	Axel Obara
Earl Family	Robert Lau	Ann Saiki
Michiko Egawa	Chris Lum	Richard & Kumiko Sakai
Chieko Fujimoto	Sumihide Maeda	Susan Sakata
Toshiko Fujisaki	Thelma Mitsuyoshi	Daryl Suzuki
Bryson Goda	Audrey Miyamoto	Gary Taketa
Bob Harada	Frances Mochizuki	Takashi & Tei Takizawa
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Kyoko Isa	Shinken & Marilyn Naitoh	Margaret Tsuru
Dean Kagawa	Hatsuko Nakazato	Deanne & Derek Watanabe
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Hawaii Kotohira Jinsha – Hawaii DazaiFu Tenmangu is a 501(c)(3) nonprofit church.
All contributions are tax deductible to the fullest extent allowed by law.

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Juston Isa	Milena Naitoh	Mitsunobu Ohashi	Irene Takizawa	



WINNERS of the Hamayumi Drawing

Bryson Goda	Chris Lum
Matthew Hino	Susan Sakata
Heidi Kubo	Daryl Suzuki
Naomi Lau	Garrett Taketa
Robert Lau	Shane Watanabe



WELCOME TO HAWAII

Congratulations and Aloha to Reverend Yasaka, recipient of a trip to Hawaii with his wife in recognition of 25 years of loyal service to Dazaifu Tenmangu, Fukuoka. Rev. and Mrs. Yasaka visited the Hawaii shrine on Friday, August 5.

Also from Dazaifu Tenmangu were two *Miko* or shrine maidens on their first visit to the Hawaii. Naomi Manabe and Chiho Wakiyama visited the shrine on Monday, August 8.

Miko (巫女) are young women in the service of Shinto shrines. The Miko tradition dates back to the prehistoric era of Japan. In ancient times, women who went into trances and conveyed prophecy or the words of the gods were called Miko, not unlike the Oracle at Delphi of ancient Greece.



Today, Miko are young, unmarried female attendants at Shinto shrines. Roles of the miko included performing in ceremonial dances (miko-mai) and assisting priests in various ceremonies, especially weddings. The tradition continues and today miko can be found at many Shinto shrines.

SHRINE CALENDAR

SEPTEMBER

4 Tsukinami-sai Monthly Service
月次祭

OCTOBER

2 Tsukinami-sai Monthly Service
月次祭

22 Clean-up & Mochi Pounding
掃除と餅つき

23 Autumn Thanksgiving Festival
秋季感謝大祭

NOVEMBER

1-30 Shichigosan
七五三

6 Tsukinami-sai Monthly Service
月次祭

Honolulu Then....

When it opened as a "Super-Cinerama" theater in 1962, actor Henry Fonda personally appeared to introduce the 70-ft megascreen with full stereophonic sound - a first in the islands. Since, Cinerama, on the site of the old Pawaa Theater became a precedent-setter for Consolidated. The original Pawaa Theater opened its doors in 1929 and closed in 1961 to be renovated and renamed Cinerama..

Autumn Thanksgiving Festival

秋季感謝大祭

October 23, 2005

Sunday

3:00 pm



Sensei, Sempai, and Other Terms Used in Training

What do you call your teacher? Well, besides "hey, you," for the most part, teachers of Japanese arts are generically called *sensei*. In general terms, *sensei* can be roughly translated as *teacher*. The literal meaning is "one who was born before;" i.e., someone older than you. Therefore, in terms of a martial art, he or she is the one with more experience who can guide you along the path.

Note here that teacher is not synonymous with "saint," "prophet," "religious savior," "spiritual counselor" or "divine being." Paying proper respect to one's teacher is only right. Treating your teacher of martial arts like a cult leader who has all the answers to what's messed up in your life is just dangerous and bizarre.

In proper usage, the term *sensei* is used after the person's last name, for example, Smith sensei. This is the Japanese way of giving titles in conversation. Thus, you wouldn't say Sensei Smith, although this is a Western way (as in Mr. Smith, or Sgt. Rock). Whatever *dan* ("black belt level") rank the person has, if he is your club's teacher, he is a *sensei*.

The term *sensei* is used in modern Japan to refer to teachers in educational institutions, in classical arts and crafts, in taiko clubs, paper airplane clubs, medical doctors, professors, dance....in short, all sorts of teaching-learning environments. Although the literal term does signify that the person has some kind of age and maturity, there is no set age marker as to who can be called a *sensei*. A young person in his/her twenties teaching kindergarten can be called a *sensei*, as can a 90-year old master of archery. (This vagueness of age as a marker of who is a *sensei* should be particularly emphasized.)

Some systems also grant the titles of *renshi*, *kyoshi* and *hanshi*. These are derived from kyudo and academic degrees, and may be defined as a sort of assistant professor, full professor, and tenured big-cheese professor. These are special teaching titles, like a Ph.D., and are usually not used in addressing someone in the usual dojo conversation. Thus, someone with a *kyoshi* rank is usually simply referred to, as Smith sensei, no matter his teaching license level or belt rank, unless you are discussing that teacher in a biographical paper, introduction, or so on. In most cases, such teaching titles are only given once the person is past the *godan* (fifth degree) level. They are usually bestowed in terms of teaching ability and experience. Thus, you could write about someone, listing his credentials as Joe Blow, *hanshi*, *godan*, as you would address someone in a formal text as Mr. Joe Blow, Ph.D. in Economics. But it would be awkward to address him as such in a dojo conversation. Simply saying Blow sensei is good enough.

Recently, some Western martial arts people have grown tired of the *sensei* term and have tried to make up more exotic labels for themselves, calling themselves Dai-sensei, soke-dai, and so on. This betrays, in many cases, a lack of understanding of the Japanese language (and therefore calls into question these people's authenticity). Actually, soke-dai, soke-dairi, or shihandai doesn't mean "heap-big grandmaster." Soke does refer to a master instructor of a hereditary (and often family-inherited) school. But in this case, the word dai in Japanese is not the character for "big," but "in place of." Thus, a shihandai or soke-dai or soke-dairi means "someone who teaches in temporary place of" the main instructor, for certain reasons, such as the incapacity of the soke due to injuries or illnesses, etc.

No one is called Dai-whatever to refer to their "bigness" or "highness." In only one case, aikido's founder Ueshiba Morihei, was called O-sensei. This long O- actually meant "big," or "main" sensei, as opposed to the run-of-the-mill sensei under him. I suppose if someone thought they were on the same level as Ueshiba, with over 50 years' worth of intense martial arts training, he could make people in his club call him anything he wanted, including having his students call him O-sensei, like Ueshiba, but I'd be hard pressed to keep from laughing if anyone in the United States, in this era, were to venture into that territory. Let's strive towards a little humbleness, gang.

Classical martial arts schools, or the *koryu*, may have terms that are unique to their schools that do, indeed, refer to levels of expertise. In my own school, the Bitchu-den Takeuchi-ryu, our head instructor, the inheritor of the tradition, is referred to as *kancho*, or "leader (-cho) of the hall (kan)." This term has been also used in other arts and crafts schools. Although our system is a *koryu*, it makes use of the modern *dan-kyu* ranking system, but augments it with other terms to denote levels of mastery of more advanced methods. But in large part, teachers are usually simply referred to as *sensei*.

Students may be called several things. As a student of martial arts, I am often troubled over what term to use without sounding too inflated or self-serving. The following terms carry with them a sense of deep-rooted commitment to the arts, and at times I could not bring myself to think that I was that diligent a student. Instead, the Japanese language allows me to simply say "I do martial arts." However, when pressed, there are certain terms that could be used.

Deshi is a term that goes back to the old crafts training system, and infers a kind of apprenticeship. In Japanese, you can say "I am a *deshi* of Sato sensei" and the Japanese speaker will understand that you have an intimate and long-standing committed training regime with Sato sensei. Being an *uchi-deshi* is to actually live and train with the instructor's



family, or to study in a way that allows you direct, one-to-one contact with the teacher both within and without the dojo, and you are also bound to perform duties beyond those in the dojo proper, like a family member.

Monjin is another term that has an even older, more classical connotation, and I would personally be wary of using it to refer to myself except in certain conversations. It literally means "someone who has entered the gates" of the training school, referring to a person who has passed the entrance and is firmly involved in intense training of a classical art, craft, or even a religious sect.

Seito means "student" in the modern sense, as a student in high school or middle school. Rather than try to sound exotic, my own advice would be to call yourself a "student of such-and-such martial arts," if you were speaking in English.

Students who are older (in terms of training experience) are called your *sempai*; those students who went on before you. Students who are less experienced than you are your *kohai*, those who came after you, and those who started at roughly the same time are your *dohai* or *dokyuusei*. Although used often in Japan, I wouldn't use these terms much in a regular American dojo, because they have certain implications. Being *sempai* in a Japanese training environment means that a person knowingly inherits a lot of responsibility for the training, health, welfare and education of those under him. While a *kohai* therefore must offer respects to the *sempai*, in return the *sempai* (ideally) takes on the *kohai* like a protective older brother shelters and teaches his younger brother the ways of the world. *Dokyuusei* are expected to forge bonds of camaraderie that will weather any outside challenges or threats.

In these, and in many other Japanese terms and usages, I would offer a personal warning to any Westerner training in a traditional budo school. The terms are often laden with quite a bit of baggage that are often misunderstood or misinterpreted. Being *sempai* is not a privilege, but a responsibility. So if a martial arts school in America would like to institute the *sempai-kohai* relationship, it must be emphasized that the system was not meant to make bullies out of senior students or to act like "top dogs" due to their seniority.

The more experienced students, in fact, in a *sempai-kohai* system have to take more responsibility for each individual student who started after him/her. While a *sempai* may drive a *kohai* to train harder, the *sempai* may also have to offer words of support, guidance and even personal help to the *kohai* when it comes to enduring and surviving the dojo environment. Likewise, even if a *kohai* was so physically strong that he could beat up his *sempai* in *randori* or *kumite*, he would have to defer to them when it comes to decision-making or other things where knowledge of the dojo history and ways take precedence over technical and physical superiority. That's a hard pill to swallow in our American culture of King-of-the-Hill Dog-Eat-Dog competition, but think of it this way. If you were in a combat unit and if you were a buck private, even if you were physically stronger and tougher than the sergeant or captain, you'd listen to them as your commanding officer because, hopefully, they had more awareness of what was going on and would be looking out for your butt. The dojo, however civilian and non-militaristic it presently is, is an extension of that kind of group dynamics.

In addition, the way a *sensei* is treated in Japan is based on deep-seated cultural traditions. Some of those traditions should be transferred to budo training in the West. Others, because they are so completely alien to Western educational ways, should be investigated and perhaps altered, even in a *koryu* system. But this experimentation, change and cross-cultural pollination is still ongoing. As much as we learn from the Asian cultures that birthed the martial arts, these cultures are also learning much that the West can offer. In both cases, the cultures are absorbing some of the best and (regrettably) some of the worst traits of each other.

It is up to us, as students and teachers, to try to understand both our own cultural roots, and to also try to invigorate our training with the best of Asian culture. To adopt bowing, for example, without really understanding its proper role and meaning is to simply replay ritual for ritual's sake, without any meaning or reason. On the other hand, to quickly discard bowing as "old-fashioned" is also too simplistic. The answer to such questions of usage of terminologies and customs are, of course, best left up to the individuals in the different martial arts. It is not my province to make any blanket judgments over ultimate terms and vocabularies short of what I have already outlined for any school other than my own.

Mahalo Muromoto sensei for allowing use of your article from Furyu, The Budo Journal. Wayne Muromoto is publisher of Furyu: the Budo Journal and Furyu Online. He began his martial arts training some twenty-five years ago, and has spent several years studying Urasenke chanoyu and various martial arts in Japan. He is a direct student of Ono Yotaro, headmaster of Bitchu-den Takeuchi-ryu and holds the rank of yondan (shihandai or official representative instructor under the old system) as well as the chumokuroku in that school. He is also a student of Ohmori Maso in Muso Jikiden Eishin-ryu iaijutsu. Muromoto sensei has experience in a wide variety of martial arts including judo, aikido, karatedo, t'ai chi ch'uan, judo and kendo, and holds the rank of sandan from the Zen Nihon Kendo Federation in iaido. Copyright Tengu Press and Wayne Muromoto. Used by permission. For more on Japanese martial arts, visit Muromoto sensei's website at www.furyu.com

Local Kine Grindz - Spam Musubi

Did you know that Hawaii's favorite food, *Musubi* has its roots in Shinto? *Musubi*, is the spirit of birth and becoming - the powers of creation and harmonization and comes from the word *musu-bu* which means to tie together, as in making a knot from the two ends of a string. The Shinto concept of harmony, preservation and perpetuation of all things in nature is based on this concept of *musubi*.



Before the use of chopsticks became widespread in the 8th century, rice was often rolled into a small ball so that it could be easily picked up. During the 11th century, musubi was called *tonjiki* and was a "take-out" meal given by the nobility to people of lower classes to eat when they were working outdoors.

Musubi gained popularity during the Warring Years, where writings dating back to the 1600s tell us that the samurai wrapped musubi in bamboo leaves as a quick meal on the battlefield. Musubi or onigiri, up until the late 1800s was simply a ball of rice flavored with salt. Nori did not become widely available until the late 1800s when farming of nori and production into sheets became widespread.

Musubi, is a Japanese staple, and is often are combined with a variety of ingredients. Spam musubi is an icon of local cuisine, and the subject of much curiosity among visitors and newcomers. Though a relatively new creation - perhaps as recently as the late '80s - they're ubiquitous today, and are sold practically everywhere.



There is no definitive history for Spam Musubi, but Ann Kondo Corum in "Hawaii's 2nd Spam Cookbook" says the creator may have been Mitsuko Kaneshiro, who first made them for her children, then started selling them out of City Pharmacy on Pensacola Street. By the early '80s, she was selling 500 a day from her own shop, Michan's Musubi. Now, this was in the pre-acrylic-mold days, so all 500 were formed by hand.

Hawaii Kotohira Jinsha
Hawaii Dazaifu Tenmangu
1239 Olomea Street
Honolulu, HI 96817-3343

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