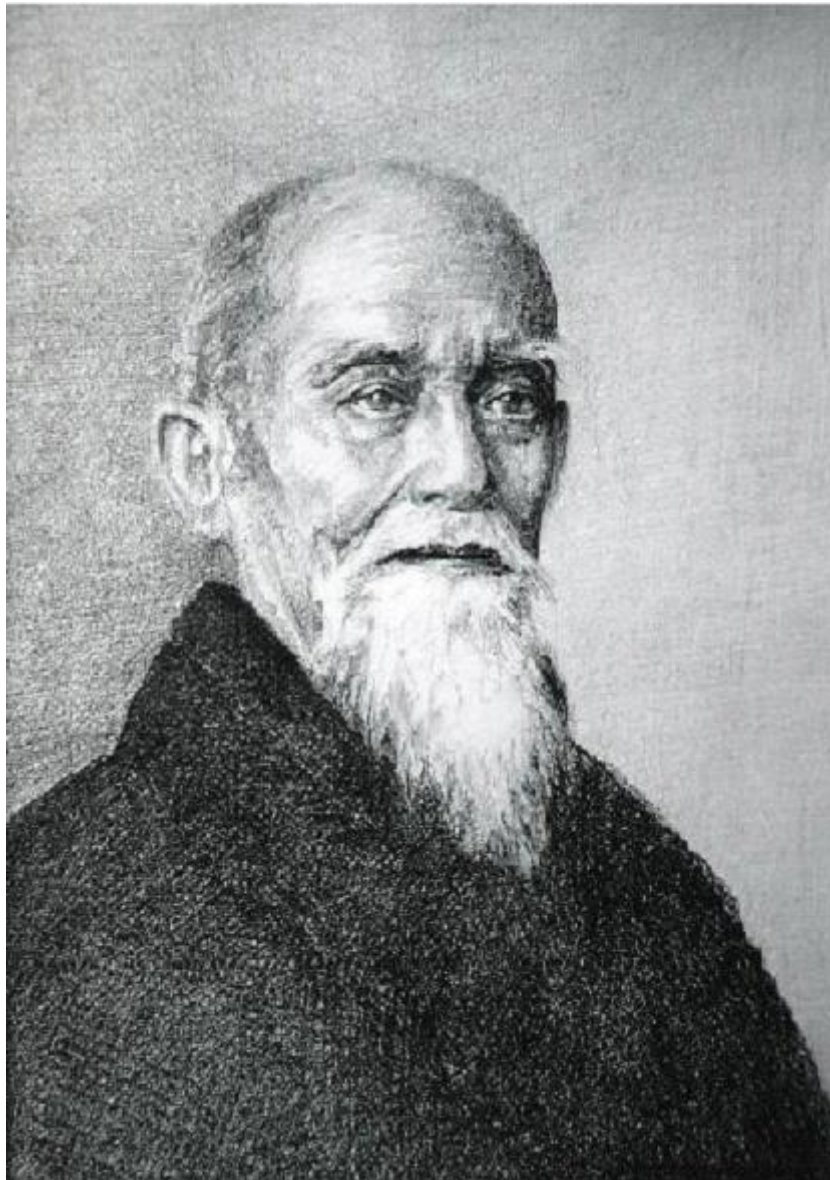


心念

Letter

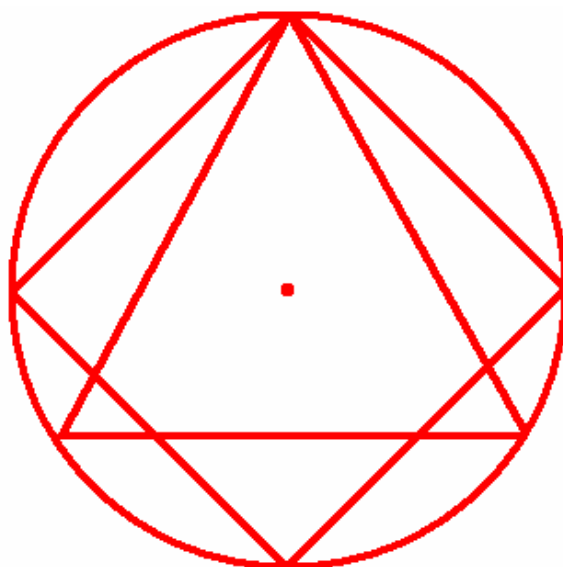
« L'homme est fait d'un corps et d'un esprit qui par définition est brillant. C'est le corps qui ternit l'esprit. L'aïkido dépoussière le corps. »

*Maître
Morihei
Ueshiba,
fondateur de
l'aïkido.*



“Man is made of one body and one mind which is by definition brilliant. What tarnishes the mind is the body. Aikido removes the dust from the body.”

*Morihei
Ueshiba Sensei,
Founder of
Aikido*



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Eric Graf

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Un grand merci à Aude Joseph et Dag Ivar Olsen
pour leur aide et leurs conseils dans les
traductions.

Slika O Senseia na koricama je delo Žarka
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November 2004, 2nd number
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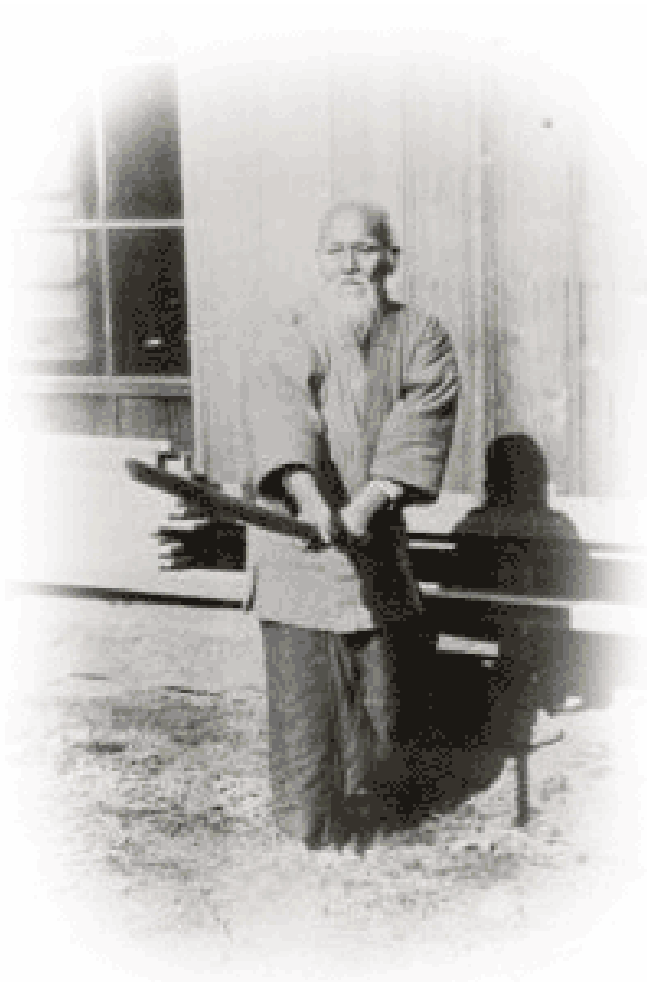
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Special thanks to Aude Joseph and Dag Ivar Olsen
for their help and their advices in the
translations.

The 'O'Sensei' picture on the cover is from ,
Žarko Drinčić academic painter.





San Shin Kai Letter

Editorial

Je me souviens encore de mes premières impressions quand j'ai commencé l'Aïkido ; cela m'a frappé comme un coup de foudre : j'avais la ferme intention de commencer un art martial, j'avais décidé d'aller visiter un dojo de judo, un de karaté et un d'aïkido. J'ai commencé par celui d'aïkido... je ne suis jamais allé voir les deux autres !

Lorsqu'on entre pour la première fois dans un dojo, c'est comme entrer dans une nouvelle dimension du monde, les règles d'étiquette à respecter et l'apprentissage de techniques inconnues renforcent cette impression. Il y a dans la pratique quelque chose de mystérieux et de puissant qui réveille la curiosité et la passion. Après un ou deux mois d'entraînement, on sent que l'aïkido n'agit pas que sur le corps mais qu'il induit bien plus encore, un chemin philosophique et spirituel ! On réalise qu'on est vraiment en train de découvrir un nouveau monde. Le plus beau, c'est qu'aujourd'hui j'ai toujours cette impression. C'est un monde avec des portes sur des révélations qui, avant qu'elles ne s'ouvrent, sont des mystères. Ces portes sont un peu spéciales car sans clés ; certaines ne s'ouvrent qu'après avoir montré suffisamment de patience, d'autres qu'après de longs efforts, des découragements, des épreuves, de la régularité, ...

Peu à peu je découvre que ce (ou ces) nouveau(x) monde(s) qui se révèle(nt) à moi à force de persévérance et d'entraînement ne sont rien d'autre que moi-même avec toutes mes facettes !

Leader

I still remember my first impressions when I started Aikido. It struck me like a thunderbolt; I had the solid intention to start practicing some martial art. I decided to visit one Judo-Dojo, one Karate-Dojo and one Aikido-Dojo, I started with the Aikido one... I never went and saw the two others!

When one enters a Dojo for the first time it is like entering in a new dimension of the world, the rules of behavior that have to be respected and the learning of new techniques reinforce this impression. There is something mysterious and powerful in the practice that awakens curiosity and passion. After one or two months of practice one feels that Aikido does not only act on the body but that it induces much more, a philosophical and spiritual path! You realize that you are really discovering a new world. The best is that today I still have this impression. It's a world with doors to some revelations that are mysteries at the beginning. These are special doors since they are without keys. Some of them open themselves after having shown enough patience, some others after long efforts, some discouragements, some tests, regularity...

Slowly I'm discovering that this (or these) new world(s) which are revealing themselves to me through perseverance and training are nothing else than myself with all my facets.

Chaque chose merveilleuse que l'on découvre nous donne l'envie de la partager, ce journal est l'une des matérialisations de ce vœu. Le numéro 1 du San Shin Kai Letter a été un succès inespéré, il a été distribué dans une dizaine de pays et lu par des centaines de personnes. Maître Ikeda l'a feuilleté page après page en l'approuvant (voir la suite de l'article sur Gen Kei Ko Kyu Nage). En voilà plus qu'il n'en fallait pour trouver l'énergie nécessaire à donner naissance au numéro 2 que voici, bonne lecture !

Every wonderful thing one discovers gives you the wish to share it, this newsletter is one of the materialisations of this wish. The first issue of the San Shin Kai Letter has been an unhoped success. It has been distributed in ten countries and read by hundreds of people. Ikeda Sensei himself went through it page after page while approving (see the continuation of the article about Genkei Kokyunage). That was more than enough to find the necessary energy to give birth to the second number, enjoy it!

Octobre 2004, EGR.

*Tables des Matières**Table of content*

Editorial	5	.....	Leader
<i>EGR</i>			<i>EGR</i>
Stage de Sadska 2004 avec Michele Quaranta Sensei	9	.....	Sadska Seminar 2004 with Michele Quaranta Sensei
<i>EGR</i>			<i>EGR</i>
Gen Kei Kokyu Nage (suite)	18	.....	Gen Kei Kokyu Nage (continuation)
<i>EGR</i>			<i>EGR</i>
Kokyu	21	.....	Kokyu
<i>Jacques Margairaz</i>			<i>Jacques Margairaz</i>
AIKIDO, origin, tradition, principles, calligraphy and movements, Hojo, Spirit of Sensei Masatomi Ikeda's Aikido by Sensei Michele Quaranta...	27	.....	Aikido, poreklo, tradicija, principi, kaligrafija i pokreti, Hođo, duh Senseia Masatomi Ikede ...Aikido – Sensei Michele Quaranta
<i>Slobodan Nenin</i>			<i>Slobodan Nenin</i>
On Aikido training	33	.....	Over Aikido training
<i>Sander Van Geloven</i>			<i>Sander Van Geloven</i>
Aikido Glossary, Sander Van Geloven			
	34		
Comment recevoir le San Shin Kai Letter	35	.....	How to receive the San Shin Kai Letter

Quelques règles...

1. *Entraîne-toi, entraîne-toi,
entraîne-toi!*



2. *Pratique, pratique,
pratique !*

3. *Si tu es fatigué, dors !*

4. *Quand tu comprendras ce
que tu ne comprends pas,
tu comprendras qu'il n'y a
rien à comprendre !*



1. *Train yourself, train
yourself, and train yourself!*

2. *Practice, practice, practice!*

3. *If you are tired, sleep!*

4. *When you will understand
what you don't understand,
you will understand that
there is nothing to
understand!*

Some rules...

EGR

Stage de Sadska

Avec / with

Michele Quaranta Sensei

(5° Dan Hombu Dojo)



Nous avons interviewé Maître Quaranta à Prague le vendredi après-midi qui suivit la fin du stage de Sadska. Voici mot pour mot notre discussion.

EGR

We interviewed Sensei Quaranta in Prague on the Friday afternoon following the end of seminar in Sadska. Here is a word for word report report of our conversation.

EGR

Q : Le stage de Sadska a la réputation d'être un des plus difficiles, est-ce vrai et si oui, pourquoi ?

Sensei : Je ne pense pas que ce soit le stage le plus dur, c'est un stage qui réunit certains éléments :

- une infrastructure idéale dans un endroit idéal,
- la concentration des gens est idéale aussi car ils ne doivent pas penser ni à trouver un endroit pour dormir ni à trouver de quoi manger, tout cela est pris en charge. Ils ne doivent que penser à s'entraîner, tout le reste est organisé. Ce qui fait que l'intensité des entraînements augmente, il y a moins de perte d'énergie.

Q : The stage (seminar) of Sadska is known as one of the hardest, is it true and if yes, why ?

Sensei: I don't think it is the hardest, it is a stage which brings together some elements:

- an ideal infrastructure in an ideal place,
- the concentration of the people is ideal also since they neither have to think about finding a place to sleep, nor finding something to eat, all this is taken care of. They only have to think about training themselves, everything else is organized. This is increasing the intensity of the trainings, there are less energy losses.

Q: So this is the difference between the Sadska seminar and the other seminars you are giving?

Sensei: It is the main difference because even if in



Q : Donc c'est cela la différence entre le stage de Sadska et d'autres stages que vous donnez ?

Sensei : C'est la différence la plus importante parce que même si dans d'autres stages on fait aussi trois entraînements par jour, les entraînements sont toujours entrecoupés du besoin de trouver un restaurant, de penser à ce qu'on va manger, du temps qu'on perd et ainsi de suite. Dans un stage comme Sadska il y a une plus grande concentration pendant les heures d'entraînement.

Q : Certains débutants ont parfois peur de venir aux stages d'été et à celui de Sadska en particulier, peut-être ont-ils peur de ne pas pouvoir fournir le niveau que vous (Sensei) demandez d'eux ? Pouvez-vous dire quelque chose pour leur enlever cette peur ?

Sensei : C'est une question qui revient toujours. Pourtant on prouve exactement le contraire. A Sadska il y a eu un quart de débutants, ce qui fait beaucoup, et un quart d'avancés. Tous les groupes étaient représentés, mais le groupe des débutants était important. Je pense qu'ils n'ont eu aucune difficulté à suivre ce stage. C'est un préjugé que les gens ont, par peur, mais il n'est pas justifié, en tout cas pas dans mes stages. Parce que je m'occupe des avancés et ils m'aident à s'occuper des débutants. Je pense que dans mes stages ce problème ne se pose pas.

Q : Souvent vous dites que chaque année chaque stage a son thème. Pouvez-vous nous dire quel était le thème de ce 5^e stage jubilé ?

Sensei : Tous les stages de Sadska sont basés sur une partie qui est aikido, une qui est aiki-ken et une qui est le hojo. Et, dans l'aikido sans armes, on travaille toujours les quatre ou cinq attaques de bases que préférait Maître Ikeda, i.e. où il disait que toutes les autres étaient comprises dedans. C'est sur quoi on base d'abord les thèmes. Puis, au fur et à mesure qu'on avance dans le stage, on donne des corrections d'attitude. On le fait dans la pratique de l'aiki ken, de l'aikido et du jo. On essaie de mettre tous ces parallèles en avant.

other stages there are also 3 trainings per day, the trainings are always interrupted by the need of finding a restaurant, of thinking about what one will eat, of the time one is loosing, etc. In a seminar like the one of Sadska there is a greater concentration during the trainings hours.

Q: Some beginners are sometimes afraid to come to the summer stages and particularly to the one of Sadska, maybe they are afraid not to be able to provide the level you (Sensei) ask of them? Could you say something to dispel this fear?

Sensei: It's a question which always recurs. However we prove exactly the contrary. In Sadska there was one quarter of beginners, it's a lot, and one quarter of advanced. Every group was represented but the beginner group was the most important one. I think they didn't have any difficulty to follow the seminar. It's a prejudice that people have, but it isn't justified, at least not in my stages. Because I take care of the advanced and they help me taking care of the beginners. I think that in my seminars this problem is not real.



Q: Usually you say there is every year one topic for each stage. Can you tell us what the topic was for this 5th anniversary stage?

Sensei: All seminars in Sadska are based on one part which is Aikido, one which is Aiki-Ken and one which is Hojo. And, in the Aikido without weapons we always work on the 4 or 5 basic attacks which Ikeda Sensei liked the most; he used to say that all the other attacks were included in these 4 or 5. On this we base the topics. Then progressively in the stage one gives some corrections about attitudes. One makes it in the practice of Aiki Ken, Aikido and Jo. One tries to show all these parallels.

Q: Compared with other seminars, the one of

Q : Comparé à d'autres séminaires, celui de Sadska est aussi spécial parce qu'il y a du hojo. Dans ce stage vous avez expliqué des connexions entre le hojo et l'aïkido. Pouvez-vous nous en dire un peu plus sur ces connexions à l'attention des gens qui n'ont encore jamais pratiqué de hojo pour les aider à percevoir un peu mieux cette vision des choses ?

Sensei : Disons que le hojo c'est un kata, un kata qui se fait à deux et où on peut retrouver les techniques de base de l'aïkido dans leur attitude, pas dans leur forme égale (pas possible). Mais dans leur attitude, on retrouve exactement l'essence comme Maître Ikeda l'a apportée, i.e. le printemps, l'été, l'automne et l'hiver. Dans notre forme, ou plutôt sa forme d'expliquer la systématique de l'aïkido, on retrouve exactement les éléments qui correspondent à ces saisons. Pour ceux qui ont une connaissance de la systématique de Maître Ikeda c'est facile de comprendre les liens, pour ceux qui n'ont pas cette connaissance c'est plus difficile. C'est pour cela que, entre les stages d'une semaine et ceux d'un week-end, dans un stage d'un week-end je ne parle pas trop du hojo et des parallèles parce que beaucoup de gens ne pratiquent pas le hojo et ils ne pourraient pas comprendre ce que j'explique.

Q : Qu'est ce que les gens peuvent améliorer dans leur aikido par la pratique du hojo ?

Sensei : L'attitude. L'attitude. Le hojo crée une certaine concentration avant l'impact. On a besoin de cette concentration lorsqu'on commence une technique dans l'aïkido, i.e. *Ai Awase*. Si cette concentration manque, ou cette décision manque, tout le reste n'est pas possible. Il faut qu'il y ait cette rencontre pour pouvoir faire une bonne technique, pour qu'il n'y ait pas de doute entre le Tori et le Uke, il ne faut jamais qu'il y ait de doutes, le hojo, c'est ça. Il crée des situations de « non-doute », on ne doute pas, on doit y aller !

Q : Du dernier stage on a retenu une phrase fameuse que vous avez dite : « 90% c'est l'attitude ! » pouvez-vous l'expliquer ?

Sensei : Oui, si l'attitude manque, les techniques ne servent à rien. Si l'attitude manque, le timing est faux, la présence manque, tout ce qui peut créer la réussite d'une technique va manquer si l'attitude est mauvaise. Donc à quoi sert-il de savoir mille techniques si au moment de la rencontre avec le partenaire il vous manque la bonne attitude ?

Q : Chaque été vous donnez des séminaires en République tchèque, Slovaquie, Croatie, Serbie et Monténégro. Les stages sont-ils les mêmes dans chaque pays ?

Sadska is also specific because there is some Hojo. In this stage you explained especially connections between Hojo and Aikido. Can you just tell us a little about a few of these connections for people who have never practised Hojo so far in order to get just a little of insight into that?

Sensei: Let's say that Hojo is a kata, a kata for two people and where one can find the basic techniques of Aikido in their attitude, not in their equal form (not possible). But in their attitude one can find exactly their attitude in its essence like Ikeda Sensei brought it, that is spring, summer, autumn and winter. In our form or rather, in his form of explaining the systematic of aikido one can exactly find these elements which correspond to the seasons. For those who have some knowledge about the systematic of Ikeda Sensei it is easy to understand these links, for those who haven't got this knowledge it is more difficult. This is why, between a one week seminar and a week-end seminar, in a week-end seminar I don't talk too much about the Hojo and the parallels because many people do not practice Hojo and they could not understand what I am explaining.

Q: What can somebody improve in his aikido if one practices Hojo ?

Sensei: The attitude. The attitude. Hojo creates a certain concentration before the impact. One needs this concentration when one starts an aikido-technique, that is *Ai Awase*. If this concentration is missing, or this decision is missing, all the rest isn't possible. There must be this meeting so that one can execute a good technique, so that there is no doubt between the Tori and the Uke, there must never be any doubts, this is Hojo. It is creating some no-doubts-situations, one is not doubting, one must go!

Q: Last stage was known because of one sentence of you, sensei, that "90% is attitude", can you explain this?

Sensei: Yes, if the attitude is missing techniques are useless. If the attitude is missing, timing is wrong, presence is missing, all that could make a technique successful will miss if the attitude is bad. What is the use of knowing one thousand techniques if at the moment of contact with the partner the good attitude is missing?

Q: Every summer you give many seminars in the Czech Republic, Slovakia, Croatia, Serbia and Montenegro. Are the stages the same in all of these countries?

Sensei: The stage is born at the place itself. I am

Sensei : Le stage naît à l'endroit même. Je ne vais pas avec un programme de pays en pays et je répète ce programme dans chaque pays, je ne fais pas comme cela. Maître Ikeda travaillait très souvent comme cela, c'était son style de travail. Mon style de travail, c'est de m'adapter à la connaissance et au point de développement où se trouvent les gens. On ne peut pas créer un entraînement avant de savoir qui est l'élève qui va devoir faire cet entraînement. On peut découvrir très vite son niveau déjà, comme le dit Maître Hosokawa, à son *Tai Sabaki*.

Q : *Donc c'est les élèves qui font le niveau d'un stage ?*

Sensei : Le stage, c'est les élèves qui le font, non celui qui le donne. Celui qui donne doit pouvoir lire dans les élèves pour donner un bon stage. Sinon c'est pas possible, cela devient comme à l'école, c'est très sec, c'est pratiquement mort, il faut que cela vive, il faut qu'il y ait cet échange élève-maître. A ce moment-là, comme je dis toujours, le maître en apprend autant que les élèves, c'est pour cela que chacun salue, sinon il n'y en aurait que un qui saluerait... On salue tous les deux parce qu'on sait déjà que l'un va apprendre de l'autre.

Q : *Donc les élèves apprennent du maître et le maître apprend des élèves ?*

Sensei : Bien sûr.

Q : *Les stages d'été sont en général près de la nature, éloignés des grandes villes, pourquoi préférez-vous la nature ? Y a-t-il quelque chose que vous apprenez d'elle, pensez-vous que cela apporte quelque chose aux gens ?*

Sensei : C'est toujours pour créer cette situation idéale. Sadska c'est idéal pourquoi ? Parce que c'est dans une forêt, il y a un centre pour étudiants, il y a la nature autour, il n'y a aucun autre intérêt qui peut déranger ou réveiller le manque de concentration. Je cherche à faire des stages dans un endroit où, si possible, les gens peuvent rester concentrés pendant toute la semaine. Qu'ils ne soient pas dérangés pour aller en disco ou au restaurant et ainsi de suite.



not going with a program from one country to another and then do repeat this program in every country, I am not doing like this. Ikeda Sensei was very often working like this; it is his style of working. My style of working is to adjust to the knowledge and to the point of development of the people who are present at the seminar. One cannot create a training before knowing who will be the students who will have to work it out. One can discover the level of the students very quickly like Hosokawa Sensei says, in his *Tai Sabaki*.

Q : *So the students are the ones who make the level of the stage?*

Sensei: The seminar is created by the students and not by the one who is leading it. The one who leads must be able to read in the students in order to give a good seminar. Otherwise it is not possible, it becomes like at school, it's very dry, there must be that exchange student-master. At this moment, like I always say, the master learns as much as the students, this is why both parts bow, otherwise there would be only one side who salutes... Both are bowing because one knows already that one will learn one from each other.

Q : *So the student learns from the master and the master learns from the student?*

Sensei: Of course.

Q : *Summer seminars are usually close to the nature, not too near to big cities, why do you prefer nature? Is there something learn from it, do you think it is giving it gives something to the people?*

Sensei: It's always in order to create that ideal situation. Why is Sadska ideal? Because it is in a forest, there is a student centre, there is some nature around, there is no other interest that can disturb or awaken the lack of concentration. I try to hold seminars in places where, if possible, people can keep concentrated during the whole week. That they aren't disturbed by going to the disco or to the restaurant and so on.

Q : *What do you Sensei think about the atmosphere of this stage compared with the ones in the past years?*

Sensei: I must say that in Sadska I have only had good experiences. But each year was different one from the other. I cannot say this is better, that is less good. I believe that every year we joined what had to be joined, that is a state of harmony in the practice between the people, what is creating this seminar a little extraordinary. One must create this atmosphere, but of course without the people one cannot do it, they are creating it, and one must

Q : Sensei, que pensez-vous de l'atmosphère qui a régné dans ce stage comparée à celle qu'il y avait les années passées ?

Sensei : Je dois dire qu'à Sadska je n'ai fait que de bonnes expériences. Mais chaque année était différente l'une de l'autre. Je ne peux pas dire ceci est mieux, cela est moins bon. Je crois que chaque année on a rejoint ce qu'il fallait rejoindre, i.e. un état d'harmonie dans la pratique et entre les gens qui crée ce stage un petit peu hors du commun. Il faut créer cette atmosphère, mais bien sûr sans les gens on ne peut pas le faire, c'est eux-mêmes qui la créent, et il faut justement les mener sur cette ligne et il faut savoir les garder sur cette ligne, c'est cela mon job en fin de compte. Mais bien sûr il faut qu'il y ait de l'intérêt, il faut savoir l'éveiller, il faut plein de choses. C'est comme faire une bonne soupe, il ne suffit pas d'avoir des haricots, il faut avoir plein d'ingrédients qu'il faut ajouter, de temps en temps goûter, et ainsi on réussit un bon dîner.

Q : Ce stage a donc été un succès ?

Sensei : Je n'aime pas ce mot, je n'aime pas le mot « succès », parce que les gens pensent par rapport au nombre de participants, à l'argent qui rentre, mais on se fiche de cela.

Q : Mais pour vous ?

Sensei : Justement, je voulais quand même préciser que ce n'est pas cela le succès. Le succès c'est que les gens après chaque heure, chaque entraînement restent sur le tatami et continuent à se poser des questions et à chercher des réponses. Pour moi, ça c'est le succès. Si après chaque entraînement les gens fuyaient le tatami je me poserais des questions.

Q : Sensei, que pensez-vous de l'idée d'avoir un entraînement de nuit pendant le stage de Sadska ? Ou de faire durer le stage quelques jours de plus encore ?

Sensei : D'avoir des entraînements de nuit cela peut se faire même en ville, dans le dojo habituel. De s'entraîner dans une semi obscurité est intéressant parce que cela développe les sens puisque les yeux ne voient plus que 30, 40%. Donc tous les sens augmentent.

Q : Vous voulez dire que les yeux voient plus ou moins ?

Sensei : Plus. C'est-à-dire la faculté de voir augmente. Ce qui est encore plus important ce serait d'avoir un stage qui dépasse le stade de fatigue, qui va dans le stade où on ne sent plus le corps et qui nous mène dans un état de conscience. Donc il faudrait que cela dure au

exactly bring them on that line and then be able to keep them on that line, this is my job after all. But of course there must be some interest, one must be able to awaken it, many things are necessary. It like cooking a good soup, it's not enough to have beans, one must also have many ingredients to add, sometimes one must taste it, like this one succeeds in preparing a good meal.

Q : So what is for you a successful stage?

Sensei: I don't like this word, I don't like the word "success", because people think according to the number of participants, according to the money which comes in, but one doesn't care about this.

Q: But to you ?

Sensei: That's why, I just wanted to precise that this is not the success. Success is that the people after each hour, after each training stay on the tatami and continue to ask questions to themselves and to seek for answers, for me, this is success. If after each training people would run out of the tatami I would ask questions to myself.



Q : Sensei, what do you think about having one night training in the stage of Sadska or about making the stage last a few days longer?

Sensei: To have trainings by night, this can be done even in town, in the usual dojo. To practice in half darkness is very interesting because it is developing the senses since the eyes still see only 30 to 40%. So all senses are increasing.

Q : You Do you mean that the eyes see more or less?

Sensei: More. The faculty of seeing is increasing. What would be even more important would be to have a seminar which goes over the status state of tiredness, which goes into the status state where one doesn't feel the body anymore and leads us

minimum 8 jours, idéalement 2 semaines. La première semaine on est seulement là pour combattre l'état de fatigue, de douleur. Dans la deuxième, pour celles/ceux qui passent la première semaine, on va dans les humeurs, le psychique, « je suis fatigué, pourquoi cela, pourquoi ceci, j'en peux plus », on se pose des questions, on recherche en soi, une fois cela passé, c'est la conscience. Et si les gens font l'expérience de cette conscience, ils n'auront plus jamais besoin qu'on les motive pour un entraînement, ils sauront se mettre eux-mêmes dans l'état juste, ici et maintenant. La fatigue n'a pas d'importance, cela n'a pas d'importance, rien n'a d'importance. Cette présence. Je ne sais pas, les gens n'ont peut être pas fait cette expérience. J'ai eu la chance de la faire avec Maître Ikeda. Parce que j'ai voulu la faire, il ne m'a pas forcé. Donner aux gens la possibilité de faire cette expérience, oui, pourquoi pas, mais c'est toujours lié à plein de choses, l'infrastructure, le temps, l'argent... Moi je suis prêt à le faire, mais ce n'est pas facile de motiver les gens.

Q : Les gens disent préférer les stages d'une semaine à ceux d'un week-end. Serait-il possible d'avoir par exemple un stage par saison, une semaine en automne, une en hiver, etc. ?

Sensei : Pour moi ce serait idéal.

Q. Est-ce possible ?

Sensei : Ce serait idéal, seulement, comment créer cela ? Parce que les gens n'ont pas de temps, ils sont dans une vie quotidienne où ils travaillent, ils ont la famille, plein de choses, et sacrifier -pour eux c'est sacrifier- pour moi ce serait le contraire, sacrifier deux semaines de leur vacances pour faire un stage d'aïkido. C'est là une décision que chacun doit prendre pour soi, mais je ne pense pas qu'il y aurait beaucoup de gens qui pourraient le faire...

Q : Je pense que beaucoup de gens viendraient. C'est long à chaque fois d'attendre jusqu'à l'été suivant pour avoir des stages d'une semaine complète.

Sensei : Le problème c'est aussi qu'il y a beaucoup de stages, les gens ne veulent pas que voir Michele, ils veulent aussi voir Maître Tada, Maître Hosokawa, il y a plein de maîtres et c'est compréhensible. Si je parle d'un petit rêve, petit mais qui est réalisable, c'est d'avoir un endroit où les gens viennent et qu'ils restent pendant deux ou trois ans, et ils font un vrai apprentissage, de A à Z, en ce qui concerne l'aïkido. Et après ils peuvent dire après trois ans « j'ai fini et je vais exercer cela dans mon dojo ou n'importe où ». Voilà, c'est encore mieux que quatre stages d'une

to a state of consciousness. So it would mean that it would have to last for at least 8 days, ideally 2 weeks. The first week one is only here to fight against the status of tiredness, of pain. In the second, for those who passed the first week, one goes in the humors, the psychic, "I am tired, why this, why that, I cannot anymore", one asks questions to him/herself, one is seeking inside of him/herself, once this is overcome, it is consciousness. And the people who do the experience of that consciousness, they will never have to be motivated anymore, they will know how to put themselves alone in the right status, here and now. Tiredness has no importance, that has no importance. This presence. I don't know, maybe people haven't done this experience. I was lucky enough to have it with Ikeda Sensei. Because I wanted to do it, he didn't forced me. To give to the people the possibility to do this experience, yes, why not, but it is always linked to many things, infrastructure, time, money... As for me I am ready to do it, but it is not easy to motivate the people.

Q: People say they prefer week seminars to those of one week-end. Would it be possible to have, for example, one stage per season, a week in autumn, one in winter, etc.?

Sensei: For me it would be ideal.

Q: Is it possible?

Sensei: It would be ideal, only and yet, how to create this? Because people don't have time, they have a daily life where they work, they have a family, many things, and to sacrifice -because for them it is scarifying- for me it would be the contrary, to scarify two weeks of their holidays to make an aikido seminar. This is a decision that each one has to take personally, but I don't think that there would be many people who could do it...

Q: I think many people would do it. It is long to always wait until the next summer to have a full week seminar again.

Sensei: The problem is also that there are many seminars, people do not want to go only to see Michele, they also want to see Tada Sensei, Hosokawa Sensei, there are many masters and it is understandable. If I now speak of a small dream, small but realizable, it is to have a place where people come and stay for two or three years, they make a learning, from A to Z for what concerns Aikido. And after they can say after 3 years "I am done and I will train this either in my dojo or wherever". That's it, it would be even better than

semaine par année. Mais bon, là on parle de choses idéales.

Q : Certaines personnes disent même être prêtes à sacrifier les deux ou trois stages de week-end dans leur pays si à la place on pouvait avoir un stage d'une semaine par saison...

Sensei : Il suffit que ces gens parlent ! Pour moi il n'y a pas de problème, mais il faut aussi trouver les infrastructures ce qui n'est pas facile. Il faut trouver un dojo, un bon endroit, il faut que ce soit retiré car en ville cela ne sert à rien, les gens rentrent chez eux et retrouvent leurs problèmes quotidiens...

Q : Sensei, vous avez dit que vous inviterez un autre maître pour le stage de Sadska de l'année prochaine, pourriez-vous nous parler un peu de cette personne ?

Sensei : Pour moi c'est une grande personne, quelqu'un de hors du commun qui est dans ce cercle auquel j'ai fait allusion avant. C'est un élève de Maître Ikeda ainsi que de Maître Tada, il a reçu le 6^e dan de Maître Tada. Il respecte et admire beaucoup le travail de Maître Ikeda. Il enseigne les deux formes, comme il les a comprises, sans avoir une vraie connaissance de la systématique de Maître Ikeda. Mais il a assimilé les techniques. C'est une grande personne à tous les niveaux, pas seulement en aikido, bokken, jo, ... à tous les niveaux une personne que je respecte énormément. Automatiquement une personne qu'on respecte énormément a beaucoup à vous apprendre, et si elle a à m'apprendre à moi, je pense que d'autres peuvent aussi en profiter, c'est pour cela que j'aimerais le faire venir ici à Sadska. C'est quelqu'un qui ne veut plus voyager alors s'il a accepté de venir à Sadska c'est vraiment pour... pour moi. J'aimerais beaucoup passer une semaine avec lui, ce serait merveilleux. Il pourrait répondre à beaucoup de vos questions où je n'ai pas la connaissance ou le savoir pour y répondre ; en ce qui concerne plein de choses, le *Genki Kai*, *Seitai*, *Katsugen Undo*, etc. ou le mouvement régénérateur qui est très utile, je dirais même extraordinaire, cela peut vous aider, donc, une bonne raison pour l'avoir à Sadska. Par la suite nous ferons aussi un stage chez lui (en Italie), ensemble.

J'ai dit son nom ?

Q : Non.

Sensei : Pasquale Aiello.

Q : Avez-vous certaines critiques pour vos élèves ?

Sensei : Non, il n'y a pas de critiques.

Q : Quelque chose que vous aimeriez qu'ils changent, un conseil que vous aimeriez leur

4 seminars of one week per year. But ok, here we are speaking of ideal things.

Q : Some people say they would agree to sacrifice the 2 or 3 weekend seminars they have in their country if instead of those could be one week stage per season...

Sensei : It suffices if these people speak! For me there is no problem, but one must also find the infrastructures, which is not easy. One must find a dojo, a good place, it must be a calm place, in town it's useless because people go back home and find their daily problems...

Q : Sensei, you said that next year you will invite another Sensei here for the Sadska seminar, could you please tell us a bit more about this person?

Sensei : For me it is a big person, someone exceptional who is in the circle from which I was speaking before. It is a student of Ikeda Sensei as well as of Tada Sensei, he received his 6th dan from Tada Sensei. He very much respects and admires the work of Ikeda Sensei. He teaches both forms, as he understood them, without having a real knowledge of the systematic of Ikeda Sensei. But he has mastered the techniques. It's a real big person at many levels, not only in Aikido, bokken, jo, ... at all the levels a person who I respect enormously. Automatically a person that you respect enormously has a lot to teach to you, and if he has what to teach to me I think that other also can take advantage of his knowledges, this is why

I would like him to come to Sadska. It is somebody who doesn't want to travel anymore so if he accepted to come to Sadska it's really for... for me. I would really like to spend one week with him, it would be wonderful. He could answer to many of your questions where I do not have the know-how or knowledge to answer; concerning many things, *Genki Kai*, *Seitai*, *Katsugen Undo*, etc. or for the regenerating movement which is very useful, I would even say extraordinary, this can help you, so, a good reason for having him in Sadska. Later on we will also make a stage at his place (in Italy), together.

Did I mention his name?

Q : No.

Sensei : Pasquale Aiello.

Q : Do you have some kinds of critics towards your students?

Sensei : No there aren't any critics.

Q : Something you would like that they change or

donner ?

Sensei : Ça je peux le dire seulement pendant le stage parce que alors cela correspond exactement à ce que je vois et à ce qu'ils expriment. « En général », on ne peut pas faire de généralités, elles sont souvent dangereuses parce que les gens les prennent pour une loi. Tandis qu'une phrase pour une personne ou un groupe qui est en train de travailler est juste à ce moment-là. Elle n'est plus juste le lendemain. On peut s'exprimer différemment le lendemain pour la même chose peut-être, mais les mots de hier ne sont plus justes. C'est pour cela que je dis qu'on ne peut pas créer un stage en avance, on doit le créer à l'instant. On ne peut pas dire les élèves doivent faire ceci ou ne pas faire cela, parce que s'ils le font, c'est qu'ils devaient le faire ! ... pour pouvoir le changer après, peut-être. C'est comme dire à un enfant « ne touche pas le feu ! », tu peux le lui dire, mais s'il veut toucher le feu, il le touche ! Après il ne le touchera plus, parce qu'il a senti en s'approchant que c'est chaud. Parfois il faut seulement être là et leur dire au bon moment ce qu'il ne faut pas faire...

Q : *Y a-t-il quelque chose que vous aimeriez ajouter ?*

Sensei : Non, je pense qu'il n'y a rien à dire, comme je l'ai dit, tout doit être dit en un instant, tout doit se créer à l'instant. Peut-être qu'il y a une chose que je peux dire, je l'ai déjà dite, « posez-vous des questions et donnez-vous des réponses. ». Posez-vous à vous-même des questions et donnez-vous à vous-même des réponses.... Avant de demander à d'autres.

Q : Merci, merci beaucoup Sensei.

something you would like to give them as an advice?

Sensei: I can only say this during the seminar because at this moment it corresponds exactly to what I am seeing and what they are expressing. "Generally", one cannot make any generalities; they are often dangerous because people take them as a law. While a sentence for one person or a group who is working is only correct at this moment. It isn't right anymore the day after. One can express him/herself differently the following day about the same thing maybe, but the words of yesterday are not right anymore. This is why I say that one cannot create a stage in advance, one must create at the moment. One cannot say the students must do this or that, because if they do it, it is because they had to do it! ...to be able to change after, maybe. It like saying to a child "don't touch the fire", you can say it to him, but if he wants to touch it he will do so! After he won't touch it anymore because he will have felt while coming near it that it is hot. Sometimes it's enough to be here and to tell them at the right moment what must not be done...

Q: *Do you have anything else you would like to say ?*

Sensei: No, I think there is nothing to say, as I said, everything must be said at the moment, everything must be created at the moment. Maybe there is one thing I can say, I have already said it, "ask yourself questions and give yourself answers". Ask yourself to yourself questions and give yourself to yourself answers... before you ask to others.

Q: *Thank you, thank you very much Sensei.*

AIKIDÓ SADSKÁ 2005

Michele Quaranta, 5. dan Aikikai

2. 7. – 9. 7. 2005

This year – one day more !!! (till Saturday)

Dear Aikido Friends!

We would like to invite you for the 6th summer stage of AIKIDÓ and HOJO in Sadska, Czech Republic.

Stage details:

Arrivals of participants: Saturday 2.7. 2005, 10:00 a.m. – 2:30 p.m. It is possible to organise lodging already for the night before, but we would need to know this in advance.

Stage beginning: **Saturday** 2.7. 2005, 4:00 - 6:00 p.m., dinner at 7 p.m.
Daily programme: 7:00 – 8:30 hojo, 10:00 – 12:00, 4:00 - 6:00 p.m. – aikido
Stage end: **Saturday** 9. 7. 2005 at 12:00 a.m., after the morning training.

Price of the stage: will be given at the beginning of the 2005 in leaflet
The price includes: lodging, boarding – full pension, stage (three trainings a day)

PLEASE NOTE:

It is necessary to register for the stage in advance, by e-mail to Halka Balackova. The registration starts 1. 2. 2005. It is necessary also to pay in advance to the bank account of the organisers or directly to Michele Quaranta.

The number of people of this stage is limited to 80 and we cannot guarantee any places without prior registration. We will not accept any late registrations this year.

STAGE will take place at the same location as in the last years:

Secondary Professional School, Sadská (near Nymburk), Lázeňská 826, Czech Republic.

For those, who have not been here yet, we can send a map. The place will be marked with arrows for those arriving by car or by train.

We are looking forward to meeting you in Sadska in 2005!

For all information about the stage, pls., contact:
Halka Baláčková, hbalackova@volny.cz, tel.: + 420 603 25 61 35

Gen Kei Ko Kyu Nage

suite - continuation

Eric Graf

J'ai eu la chance de pouvoir montrer le premier numéro du *San Shin Kai Letter* à Maître Ikeda. Il l'a feuilleté page après page en approuvant de la tête et faisant quelques commentaires. Lorsqu'il est arrivé à l'article de Gen Kei Ko Kyu Nage qu'il avait écrit lui-même il y a 11 ans, il a dit que c'était vraiment une technique très importante et que dans le prochain numéro du journal je devais illustrer cette technique avec des images. Selon lui, les gens ont toujours de la peine à se la représenter et c'est pour cela qu'il faut qu'ils la voient en même temps qu'ils en entendent parler ou voient son nom.

Donc voici des dessins que j'ai fait de Gen Kei Ko Kyu Nage, la plus profonde de toutes les techniques, l'*ura-no-wasa* de Tenchinage (voir SSKL n°1).

Pour qu'on voie mieux les positions des jambes, mes bonshommes n'ont pas de *hakama*.

I have had the chance to show the first number of the *San Shin Kai Letter* to Ikeda Sensei. He looked at it page after nodding his approval and making some comments.

When he arrived on the article about Gen Kei Ko Kyu Nage that he wrote himself 11 years ago he said that it is really a very important technique and that in the next issue of the journal I should illustrate this technique with some images. According to him people always have difficulties figuring this technique out. This is why it is necessary that they see it at the same time they hear about it or see its name.

So here are a few drawings I did about Gen Kei Ko Kyu Nage, *the most profound of all techniques*, the *ura-no-wasa* of Tenchinage (see SSKL N°1).

So that one can better see the positions of the legs I took out the *hakama* of my catches.

Kiawase (front view)



Kiawase (de face)

Kiawase (back view)



Kiawase (vu de derrière)

Gyaku Hamni (front view), 5th Kyu



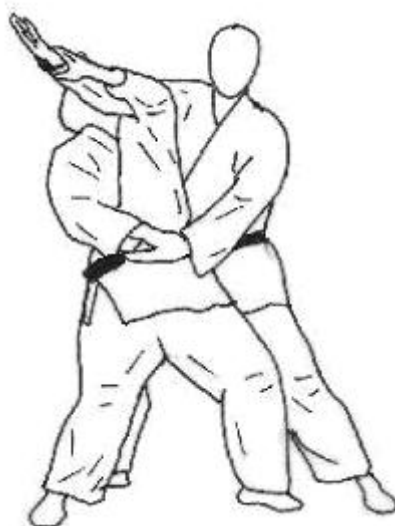
Ai Hamni (front view)



Gyaku Hamni (de face), 5^e Kyu

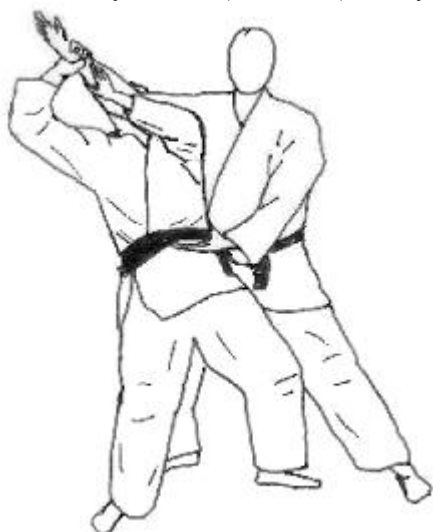
Ai Hamni (de face)

Ryote Dori (front view), 6th, 5th, 4th, 1st Kyu

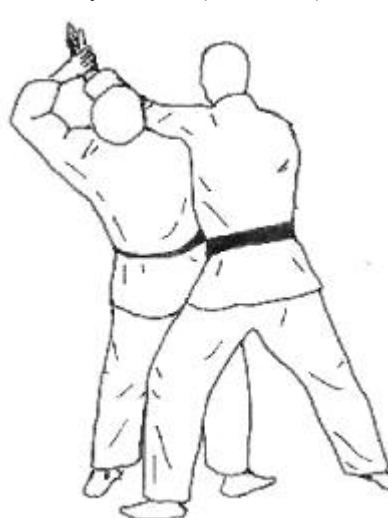


Ryote Dori (de face), 6^e, 5^e, 4^e, 1^{er} Kyu

Katate Ryote Dori (front view), 3rd Kyu



Katate Ryote Dori (back view), 3rd Kyu



Katate Ryote Dori (de face), 3^e Kyu

Katate Ryote Dori (vu de derrière), 3^e Kyu

Ushiro Ryote Dori (front view) , 3rd Kyu



Ushiro Ryote Dori (de face), 3^e Kyu

Dans le 2^e Kyu la technique est demandée sur Katatori Menuchi. Je me suis arrêté au premier Kyu, mais on voit clairement à quel point Maître Ikeda a insisté sur *Gen Kei Ko Kyu Nage* dans l'élaboration de ses programmes d'examens jusqu'au 1^{er} Dan.

Ushiro Ryote Dori (back view) , 3rd Kyu



Ushiro Ryote Dori (vu de derrière), 3^e Kyu

In the 2nd Kyu exam the technique is requested on Katatori Menuchi. I stopped with the 1st Kyu, but one can clearly see how much Ikeda Sensei insisted on *Gen Kei Ko Kyu Nage* in the elaboration of his exams programs to the 1st Dan.

EGR, le 21 août 2004



1. Breathing

The exercises of breathing break up into three phases:

- the first comprises three movements;
- the second one movement ;
- The third a sequence aiming to stimulate the respiratory, blood and vegetative-nervous systems.

1.1 First phase : *Su no Kokyū*

The purpose of this first phase, made up of 3 movements, is to centre oneself towards a new situation or environment. Thus one carries out a cut between the past moment and the moment to come which becomes present and centered.

1. Respiration

Les exercices de respiration se décomposent en trois phases:

- La première comporte trois mouvements
- La deuxième un mouvement
- La troisième une séquence visant à stimuler les systèmes respiratoire, sanguin et neurovégétatif.

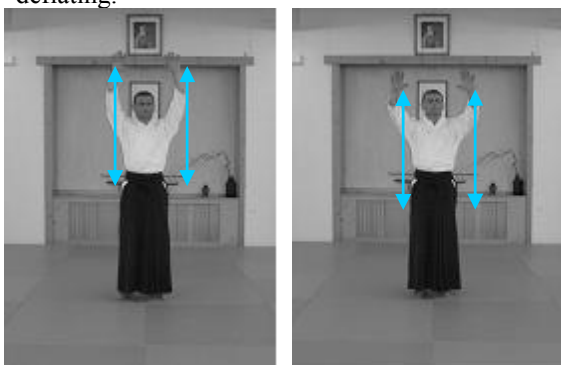
1.1 Première phase : *Su no Kokyū*

Cette première phase, composée de trois mouvements, a pour but de se recentrer par rapport à une nouvelle situation ou un nouvel environnement. Ainsi on effectue une coupure entre le moment passé et celui à venir qui devient présent et centré.

1st movement of breathing.

Can be carried out with the emission of a sound in the back of the throat, at the time of the expiration, involving a vibration. The sounds used are drawn from "the Japanese alphabet" (Hiragana) a, i, u (ou), e, o and "mmm".

These sounds are carried out at the time of the expiration with the tongue stuck under the palate. The sound "mmm" is adapted to the first movement. To inspire while raising up the arms and to expire while letting them go down again. Imaging yourself as a bellows inflating and deflating.

**1^{er} mouvement de respiration.**

Peut s'effectuer avec l'émission d'un son dans l'arrière-gorge, lors de l'expiration, entraînant une vibration. Les sons utilisés sont tirés de « l'alphabet » japonais (Hiragana) a, i, u (ou), e, o ainsi que « mmm ».

Ces sons s'effectuent lors de l'expiration avec la langue collée sous le palais. Le son « mmm » est adapté au premier mouvement.

Inspirer en montant les bras et expirer en les redescendant.

S'imaginer comme un soufflet se gonflant et se dégonflant.

1.2 Second phase : Kokyū-Awase

This second phase of breathing is practiced in the position known as "hamni", namely first with the left foot ahead. Like a wave, the movement is carried out at the rhythm of breathing by describing an ellipse with the arms, starting from the hips. The breathing is comparable to the flow and backward flow of a wave. The weight of the body swings between the left leg and the right leg, while keeping the shoulders at the same height.

2nd movement of breathing.

Same movement as for the inspiration of the first movement of breathing. Once the arms are on top, describe a circle while expiring.

**2^e mouvement de respiration.**

Même mouvement que lors de l'inspiration du premier mouvement de respiration.

Une fois les bras en haut, décrire un cercle en expirant.

3rd movement.

Right hand placed under the navel, left hand over. Focus on the "ball" of energy which inflates and deflates at the rhythm of the expiration and inspiration. By closing the eyes, feel, visualize this ball. **Tanden no kokyū**

**3^e mouvement (Tanden neru no kokyū).**

Main droite posée sous le nombril, main gauche par-dessus. Se concentrer sur la « boule » d'énergie qui se gonfle et se dégonfle au rythme de l'expiration et de l'inspiration. En fermant les yeux, ressentir, visualiser cette boule.

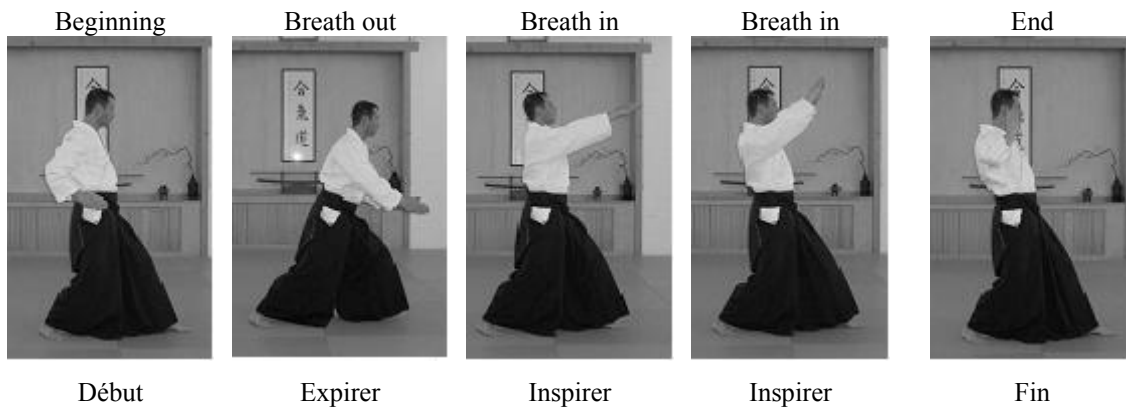
Tanden no kokyū

1.2 Deuxième phase : Kokyū-Awase

Cette deuxième phase de respiration se pratique dans la position dite « hamni », à savoir d'abord le pied gauche en avant. Tel une vague, le mouvement s'effectue au rythme de la respiration en décrivant une ellipse avec les bras, en partant des hanches. La respiration est comparable au flux et reflux d'une vague. Le poids du corps balance entre la jambe gauche et la jambe droite, tout en gardant les épaules à la même hauteur.

The emission of a sound "mmm" coming from the back of the throat is carried out at the time of the expiration. At the beginning this sound can be heard, then it becomes only a vibration than one can imagine.

L'émission d'un son « mmm » provenant de l'arrière-gorge s'effectue lors de l'expiration. Au début, ce son est audible pour ne devenir plus qu'une vibration que l'on peut s'imaginer.



1.3 Third phase

This phase, called "kokyu Soren", is drawn from the teaching of Master Tada 9th dan Shihan based in Tokyo (Gesuoji Dojo). Other variations are taught there, but we focus on this form.

1.3 Troisième phase

Cette phase, appelée « kokyu Soren », est tirée de l'enseignement de Maître Tada 9° Dan Shihan basé à Tokyo (Gesuoji Dojo). D'autres variations y sont enseignées, mais nous nous concentrons sur cette forme.

1. Begining position (*Jiritsu shinkei wo kappatsu suru Kokyū*)

Tight hands joined at sternum level 5 to 10 seconds, mi-clos eyes. (*Gashō*)



Feet joined out of V, inspire while going up on the point of the feet.



Breath out while going down



1. Position de départ (*Jiritsu shinkei wo kappatsu suru Kokyū*)

Mains jointes serrées à la hauteur du sternum cinq à dix secondes, yeux mi-clos. (*Gashō*)

Pieds joints en V, inspirer en montant sur la pointe des pieds.

Expirer en descendant.

2. Stimulation of the nervous system (*Zenshin no shinkei wo kappatsu suru Kokyū*)

Breath in while descending the arms and closing the fists, to block.

Release at one go by opening the fingers and tightening the arms.

Breath out while going **down** again with the arms.

Inspire once, expire by closing the anus. **IBUKI** increase in the vital force



2. Stimulation du système nerveux (*Zenshin no shinkei wo kappatsu suru Kokyū*)

Inspirer en descendant les bras et en refermant les poings, bloquer.

Relâcher d'un coup en ouvrant les doigts et en tendant les bras.

Expirer en redescendant les bras.

Inspirer une fois, expirer en fermant l'anus. **IBUKI** augmenter la force vitale.

3. Stimulation of the respiratory system (*Hai no hataraki wo yoku suru Kokyū*)

Raise up the arms on the chest, make circles while inspiring.

Block breathing, to tap with the fingers.

Raise up the arms.

Expire while describing a circle.



3. Stimulation du système respiratoire (*Hai no hataraki wo yoku suru Kokyū*)

Remonter les bras sur la poitrine, faire des cercles tout en inspirant.

Bloquer la respiration, tapoter avec les doigts.

Monter les bras.

Expirer en décrivant un cercle.

4. Stimulation of the respiratory system (*Niban*)

Raise up the arms on the chest, enlarge the top of the chest while inspiring, tap with the fingers while inspiring.

Block the breathing, hit the top of the chest with the hands opened flat, 3 times.

Raise up the arms.

Expire while going down again with the arms.



4. Stimulation du système respiratoire (*Niban*)

Remonter les bras sur la poitrine, élargir le dessus de la poitrine tout en inspirant, tapoter avec les doigts en inspirant.

Bloquer la respiration, taper le haut de la poitrine avec les mains ouvertes à plat, trois fois.

Monter les bras.

Expirer en redescendant les bras.

5. Reinforcement of the respiratory muscles (*Rokkotsukin wo kyōka suru Kokyū*)

Put the inches on both sides of the vertebral column starting from the bottom.

By going up along the column stress with the inches a pressure between each vertebra.

Arrive under the armpits.

Bring back the hands in front by joining them.

Go down again the hands while expiring.



5. Renforcement des muscles respiratoires (*Rokkotsukin wo kyōka suru Kokyū*)

Mettre les pouces de part et d'autre de la colonne en partant du bas.

Remonter le long de la colonne vertébrale en exerçant une pression entre chaque vertèbre.

Arriver sous les aisselles.

Ramener les mains devant en les joignant.

Redescendre les mains en expirant.

6. Stimulation of the respiratory system (*Mune wo hirogeru*)

Raise the arms to the height of the shoulders. Slacken the shoulders and turn the fists one against the other.



Open the arms by drawing them aside, while slackening the wrists. Return, open at the level of the solar plexus. Carry out 3 times.

**7. Stimulation of the blood system (*Ketsuekijunkan wo kappatsu suru Kokyū*)**

Bring back the arms and legs together (arms on the joined knees) while bending the knees.



Block the breathing and then reopen while expiring.

**6. Stimulation du système respiratoire (*Mune wo hirogeru*)**

Lever les bras jusqu'à la hauteur des épaules. Relâcher les épaules et tourner les poings fermés l'un contre l'autre.

Ouvrir les bras en les écartant, tout en relâchant les poignets. Revenir, ouvrir au niveau du plexus solaire. Effectuer cela trois fois.

7. Stimulation du système sanguin (*Ketsuekijunkan wo kappatsu suru Kokyū*)

Ramener bras et jambes ensemble (bras sur les genoux joints) tout en fléchissant les genoux.

Bloquer la respiration puis rouvrir en expirant.

8. Purification of the lungs (*Kyōme*)

Inspire and retain the air 2 to 3 seconds.

Expire to the point of emptying completely the lungs.

**9. Stimulation of the vital force (*Kiai*)**

Inspire and retain the air, expire while emitting a cry (KIAI) "viiiiieeeee".

Finish while bringing back the two hands joined at sternum level. (Gashō)

**8. Purification des poumons (*Kyōme*)**

Inspirer et retenir l'air deux à trois secondes.

Expirer jusqu'à vider complètement les poumons.

9. Stimulation de la force vitale (*Kiai*)

Inspirer et retenir, expirer tout en émettant un cri (KIAI) « viiiiieeeee ».

Finir en ramenant les deux mains jointes à la hauteur du sternum. (Gashō)

Fin – The End

AIKIDO, origin, tradition, principles, calligraphy and movements, Hojo, Spirit of Sensei Masatomi Ikeda's Aikido by Sensei Michele Quaranta

By Slobodan Nenin

This is the spoken text of a documentary movie realized by Slobodan Nenin from Novi Sad (Serbia and Montenegro). You can order DVD or DIVIX of that movie if you are interested. For more details write to ericgraf@bluewin.ch

It is hard to believe that these are the drawings done by the best swordsman of Japan. Easiness and simplicity of brush strokes are obviously the consequence of long term and hard training. The same was with the sword. Miyamoto Musashi started to fight to survive, only to try to improve the gained experience, plan well known.

All the techniques he developed, he had to test in practice, but only if he believed that his life was in danger or that his opponent might be better than him. He disregarded the challenges of those for whom he knew that he could cut them down easily. He would swallow an insult or apologize to those for whom he believed that he could easily beat them.

An orphan of unknown and irrelevant origin more readily followed, in everyday life, the teaching of Zen monk Takuan, who taught him to write and paint and who made him the master of tea ceremony, than the rigid samurai codex where each challenge had to be met and where each insult had to be punished or paid by life. When, in addition to this, we mention that he did not abstain from showing his emotions, from crying over someone else's misfortune or laughing at a good joke, it is not difficult to understand why he was not appointed as a combat teacher on shogun's court although everyone knew he was the best. Till the age of thirty he killed all his rivals and disappeared from the public scene. His advice that one should not pull the sword too easily, and when one has already pulled it out, the battle could be ended only by someone's death dates back from that time.

He ended his life in 1645, at the age of 61, vainly trying to convey his techniques to his disciples. Simply, there was no one who was mature enough to learn and improve the techniques he was using to beat

Teško je poverovati da su ovo crteži najboljeg mačevaoca Japana. Lakoća i jednostavnost pokreta četkicom očito su posledica dugotrajnog i napornog vežbanja. Isto je bilo i s mačem. Miyamoto Musaši je počeo da se bori ne bi li sačuvao glavu, da bi tek kada je bio već poprilično poznat pokušao da usavrši stečena iskustva, da osmisli i uvežba vlastitu školu mačevanja.

Sve tehnike koje je razvijao morao je da proverava u praksi, ali samo ako je smatrao da mu je život u opasnosti ili da je protivnik možda bolji od njega. Na izazove onih za koje je znao da će ih lako poseći nije se obazirao. Bio je spreman da otrpi uvrede i da se, čak, i izvinja onima za koje je znao da će ih lako pobediti.

Siroče nepoznatog i sigurno beznačajnog porekla, u svakodnevnom životu radije je sledio učenje zen kaluđera Takuana, koji ga je naučio da piše, slika i da postane majstor čajne ceremonije, nego krut kodeks samuraja koji je zahtevao da se odgovori na svaki izazov i da se svaka uvreda kažnjava ili plaća smrću. Kada se tome doda da se nije uzdržavao da pokazuje osećanja, da plače zbog tuđe nesreće ili se veseli dobroj šali, nije teško razumeti zašto nije uspeo da dobije mesto učitelja borenja na šogunovom dvoru premda su svi znali da je najbolji. Do tridesete godine poubijao je sve svoje protivnike i nestao s javne scene. Iz tog vremena datira njegova preporuka da se mač ne poteže olako, ali da kad se već potegne kraj borbe može biti jedino smrt.

Život je završio 1645-te, u 61-voj godini, uzalud nastojeći da učenicima prenese svoje tehnike. Jednostavno, nije bilo nikoga doraslog da nauči i unapređuje tehnike kojima je pobeđivao doslovno

literally everyone, regardless of the number or strength of his opponents. This is why he spent his last days in a cave of an landowner, thanks to whose grace he was calmly growing old, writing "The Book of Five Circles" in which he described the core of his fencing-school. He died the day after the manuscript was finished.

Despite this, he would be forgotten in Japanese tradition, or known only to a narrow circle of the interested parties, had the principles of his school not engrossed Morihei Ueshiba, the creator of Aikido. Musashi followed his rules primarily in his everyday life, and only then with a sword in his hands.

They are as follows:

- Do not have wicked thoughts.
- Diligently follow the path of my school.
- Foster in yourself broad interest in art.
- Learn as much as you can about various professions.
- Discern advantages and disadvantages, profits and losses in all things.
- Develop ability to understand the truth in all the things.
- Observe what cannot be seen with the naked eye.
- Do not be negligent, even in insignificant matters.
- Do not indulge in useless activities.

Morihei Ueshiba, "O Sensei", master of martial arts, bore those rules in his mind when he was creating Aikido, a combination of jujitsu, karate and kendo techniques. Still, the basis is what is the essence of Musashi's school, and that is fencing with two swords. Those techniques could not be mastered by anyone before O Sensei, so it could be said that Aikido is fencing with two swords, without swords. However, the thing that is important and that could be perceived in Musashi's rules, is the influence of Buddhism, that is, Zen which his great teacher Takuan had been teaching him for years. Buddhism condemns all sorts of violence, especially murder, and specifically suicide which is the utmost sin. Morihei Ueshiba had that in his mind his whole life. To hurt or even kill the opponent is much easier than to control him, and this is what O Sensei insisted on. The essence of Aikido is primarily to control yourself. "The one who strikes first", they will say, "lost control and that is your advantage, if you did not let him surprise you and if you succeeded to control yourself even in the most difficult situation."

This is the basic difference between Aikido and other martial arts. It lies in the fact that its creator regarded Aikido primarily as the art of spiritual development. Since, the aim is not to kill or hurt the opponent but to

svakog, bez obzira na broj i snagu protivnika. Zato je poslednje dane proveo u pećini jednog velmože, zahvaljujući čijoj milosti je spokojno stario, pišući «Knjigu pet krugova» u kojoj je opisao suštinu svoje škole mačevanja. Umro je dan kasnije, pošto je rukopis završen.

Uprkos tome, u japanskoj tradiciji bio bi zaboravljen, ili poznat samo uskom krugu zainteresovanih, da principi njegove škole nisu privukli pažnju Moriheji Uješibe, tvorca Aikidoa. Musashi je svoja pravila sledio najpre u svakodnevnom životu, a tek potom i s mačem u ruci.

Ona glase :

- Ne imaj zle misli.
- Marljivo sledi put moje škole.
- Gaji u sebi široko interesovanje za umetnost.
- Nauči što više možeš o različitim zanimanjima.
- Shvataj prednosti i manjkavosti, dobitak i gubitak u svim stvarima.
- Razvijaj sposobnost da shvatiš istinu o svim stvarima.
- Zapažaj ono što se okom ne može videti.
- Ne budi nemaran, čak ni u beznačajnim stvarima.
- Ne upuštaj se u beskorisne aktivnosti.

Moriheji Uješiba, «O Sensei», i sam majstor borilačkih veština, imao je ta pravila na umu kada je stvarao Aikido, kombinaciju tehnika džiuđicua, karatea i kendoa. Ipak, osnova je ono što je suština Musashijeve škole, a to je mačevanje s dva mača. Te tehnike niko nije uspeo da savlada pre O Senseia, pa se može reći da je Aikido mačevanje s dva mača, bez mačeva. Međutim, ono što je bitno, i što se da naslutiti iz Musashijevih pravila, je uticaj budizma, zapravo njegove zen forme kojoj ga je veliki učitelj Takuan godinama podučavao. Budizam osuđuje svako nasilje, a naročito ubistvo, posebno i samoubistvo koje je najveći greh. Moriheji Uješiba je to čitavog života imao na umu. Povrediti ili čak i ubiti protivnika mnogo je lakše nego ga kontrolisati, a upravo na tome je O Sensei i insistirao. Suština aikidoa je upravo u tome da pre svega kontrolišete sebe. «Onaj koji prvi udari», reći će, « izgubio je kontrolu i upravo to je vaša prednost, ukoliko niste dozvolili da vas iznenadi i nadasve ukoliko uspete da i u najtežim situacijama vladate sobom.

U tome je osnovna razlika između Aikidoa i ostalih borilačkih veština, u tome što je njegov tvorac na vežbanje aikidoa gledao pre svega kao na usavršavanje duha. Jer, nije cilj ubiti i povrediti već izbeći borbu ili

avoid fight or apply techniques in such a way that the opponent is overwhelmed or gives up unhurt. Brutality of other martial arts is unacceptable for Aikido. This is why Aikido is practiced literally as Miamoto Musashi advised "If during the training your body is fully controlled by your spirit, then you can be superior both physically and psychologically. If you attain this, how can you lose."

O Sensei, Morihei Ueshiba, therefore said "Being calm means be adapted to the opponent, bring into accordance your movements, body and spirit, direct its energy, follow it and react on the attack in the most natural way". This means, live, work and fight, if necessary, in accordance with correlations between the Sky and the Earth. Since everything is in constant motion, guided by God's providence which aspires to harmonious pervasion of all the things on their way to unification, and not confrontation and destruction, O Sensei insisted that we should convey to the others and develop what we received by inheritance from the Universe. That is love, mutual respect, harmonious attitude towards ourselves and harmonious relationship with others, with all the things and beings. "If you really are a master", he said, "there will be no fight".

Each one of us receives by inheritance a bit of divine nature and that is why we are all equal. However, man has free will, and possibility to choose. The problem is if others make choices instead of him, if circumstances dictate how he is going to live or what he should think, if something from the outside, makes decisions about the true human nature, which is the most important things, and not the individual. It ain't about what is happening, but about the way you regard it. Let's call to mind Musashi's teachings, if you comprehend the truth about all the things and perceive what cannot be seen with the naked eye, if you choose in accordance with your true human nature, and this is good, this is love, understanding, sympathy, forgiving and mercy, then, you cannot fail.

To attain this it is necessary, of course, to train. It is not important what you train nor what you do, if you do each job like it is the only and most important one in the world, not thinking about the profit. When one know this, it becomes understandable how Miamoto Musashi could be the top-level swordsman and painter at the same time. The naturalness, and easiness of strokes of the same quality, simplicity..., are indispensable precondition for each successful achievement. Naturalness... There are many other ways, wxcept Aikido, calligraphy, fencing..., from fine arts, cooking, cruising..., to science. This is why Aikido is not only the knowledge of love, as Morihei Ueshiba called it, the art of accordance, the path of harmony, unity with universal energy..., but it is

tako primenjivati tehnike da protivnik bude savladan, ili da sam odustane, nepovređen. Surovost ostalih borilačkih veština za Aikido je neprihvatljiva. Zato se aikido vežba doslovno onako kako je to Mijamoto Musaši savetovao «Ako ti je, trenirajući, telo pod potpunom kontrolom duha, onda možeš i psihički i psihološki da budeš nadmoćan. Ako to postigneš, kako možeš da izgubiš «.

O Sensei, Moriheji Uješiba, je zato rekao «Biti smiren znači prilagoditi se protivniku, uskladiti svoje pokrete, telo i duh, s njegovim, upiti njegovu energiju, slediti je i odgovoriti na napad na najprirodniji način». Znači, živite, radite i borite se, ako je neophodno, u skladu s odnosima Neba i Zemlje. Pošto je sve u stalnom pokretu, vođeno božanskom promisli koja teži skladnom prožimanju svega na putu ka sjedinjenju, a ne sukobljavanju i uništavanju, O Sensei je insistirao na tome da ono što svojim postojanjem baštinitimo od Univerzuma razvijamo i prenosimo drugima. To su ljubav, uzajamno poštovanje, skladni odnosi sa sobom i drugima, sa svim bićima i stvarima. «Ako ste pravi majstor», rekao je, «do borbe neće ni doći».

Svako od nas baštini delić božanske prirode i zato smo svi jednaki. Ali, čovek ima i slobodnu volju, mogućnost da bira. Nevolja je ako umesto njega biraju drugi, ako okolnosti diktiraju način života i razmišljanja, ako o onome što je nabitnije, a to je izvorna ljudska priroda, odlučuje nešto spoljašnje, a ne pojedinac. Nije stvar u tome šta vam se događa već kako gledate na to. Ako, prisetimo se Musašija, shvataš istinu o svim stvarima i zapažаш ono što se okom ne da videti, ako biraš u skladu sa svojom izvornom ljudskom prirodom, a ona je dobra, ona je ljubav, razumevanje, saosećanje, opraštanje i milosrđe, onda, dakle, ne možeš omašiti.

Da bi se to postiglo neophodno je, naravno, vežbati. Nije važno šta vežbate niti čime se bavite, ako svaki posao radite kao da je jedini i najvažniji na svetu, ne misleći na korist. Kada se ovo zna, postaje razumljivo kako je Mijamoto Musaši mogao da bude vrhunski mačevalac i crtač istovremeno. Jednaka prirodnost i lakoća pokrteta, jednostavnost..., neophodni su preduslov za svako uspešno postignuće. Prirodnost... Postoje mnogi drugi putevi, osim aikidoa, kaligrafije, mačevanja..., od lepih umetnosti, kovanja, vožnje automobila..., do nauke. Zato nije samo aikido umeće ljubavi, kako ga je Moriheji Uješiba nazvao, veština sklada, Put harmonije, jedinstva s univerzalnom energijom..., već sve što činimo...

everything we do...

It is not easy to walk down this road, but.. O Sensei also said the following "Learning of Aikido can never be finished. It has to be learned all the time. However, although the universe is infinite, does this keep us from thinking about it".

Aikido is the art of peace, perhaps. The art of forgiving, certainly. What's the difference?

It is impossible to adjust to the beginner's rhythm, hence you have to teach him. It is impossible to adjust to the teacher's rhythm, this is why you have to learn from him. Hence, do not strive to adjust your rhythm to theirs, but to adjust their rhythm to yours. Miamoto Musashi said the following about this "Do not allow your mind overbalance your body, nor your body overbalance your mind. Pay attention to your own mind, forget about your body". He would also tell to those who tried to learn from him, to keep broadening their knowledge, so that they could identify the justice and injustice in the world, and distinguish what is good, and what is evil. He taught them to get to know the paths of different arts and skills. He taught them all this so that they would reach the state in which they could not be deceived by people, which is the first condition for understanding the essence of wisdom of his military doctrine.

Briefly, for Musashi the training of fencing was the way of life. And the training of aikido is the way of life. Those who in the training court cannot forget everyday problems are wasting their time. The same is true for those who in everyday life forget what they have learned on the training court.

Those who were striving to learn from Musashi noted down some of the principles in which he believed and expected from them to do the same.

Do not stray off the road.
Do not be selfish.
Do not repent for the things you've done.
Do not envy others.
Do not be sad when you part with people.
Do not fall for fine speeches.
Do not wish for luxury, nor attach to things.
Do not aspire to glory or respect.
Do not be afraid of death and do not think about it.
Worship gods, but do not demand anything from them.
Think only about how you will fight.

Nije lako ići tim putem, ali...O Sensei o tome kaže i sledeće «Aikido se ne može naučiti. On se stalno uči. Ali, premda je univerzum beskrajn, sprečava li nas to da razmišljamo o njemu».

Aikido je umetnost mira, možda. Umetnost opraštanja, sigurno. U čemu je razlika?

Nemoguće je uskladiti se s početnikovim ritmom, zato ga moraš podučavati. Nemoguće je uskladiti se s učiteljevim ritmom, zato ga moraš slediti. Tako, nemoj nastojati da svoj ritam uskladiš s njihovim već da njihove prilagodiš svom. Mijamoto Musaši o tome kaže «Ne dozvoli da ti um poremeti ravnotežu tela, niti telo ravnotežu uma. Pažnju obrati na sopstveni um, na telo zaboravi». Takođe je, onima koji su pokušavali da uče od njega, govorio da stalno proširuju svoja znanja, da poznaju pravdu i nepravdu u svetu, da znaju šta je dobro, a šta zlo. Učio ih je da upoznaju puteve različitih umetnosti i veština. Sve to da bi došli u stanje kada ljudi više ne mogu da ih obmanu, što je prvi uslov da se shvati suština mudrosti njegove vojne doktrine.

Jednom rečju, za Musašija je vežbanje mačevanja bilo način života. I vežbanje aikidoa je način života. Oni koji u sali za vežbanje ne mogu da zaborave na svakodnevne probleme gube vreme. Isto važi i za one koji u svakodnevnom životu zaboravljaju šta uče u sali za vežbanje.

Oni koji su nastojali da uče od Musašija zabeležili su neke od principa kojih se držao i od njih ošekivao to isto.

Ne skreći sa svog puta.
Ne budi sebičan.
Ne kaj se zbog učinjenog.
Ne zavidi drugima.
Ne tuguj kad se rastaješ s ljudima.
Ne nasedaj lepim pričama.
Ne poželi raskoš, niti se vezuj za stvari.
Ne teži za slavom i počastima.
Ne plaši se smrti i ne misli na nju.
Poštuj bogove, ali ne traži ništa od njih.
Misli samo na to kako ćeš se boriti.

Judging on the base of the facts we know about Musashi, we could say that he did not manage not to infringe at least one of the principles he proclaimed. However, let's recall O Sensei, Morihei Ueshiba, who always emphasized that the learning of aikido can never be finished, but it has to be learned all the time. He imposed a duty to his heiress, to constantly improve aikido, to plan new techniques and perfection old ones, and he specifically emphasized that aikido, as the art of love, does not belong only to him, nor only to Japanese people, but to the whole mankind...

Michele Quaranta...

Sensei Michele Quaranta says that the essence of teaching of aikido is in constant giving. "Do not conceal what you know, the knowledge is gained and constantly being broadened through giving. How much you give, that much you will get. How much your disciples make progress, that much you make progress yourself. Briefly, do not keep anything just for yourself, but give it to the others. How much you give, that much you will get.

HOJO

Inseparable part of aikido, "fencing without swords" is hojo. This is a specific way of fencing developed six hundred years ago. It is a combination of understanding of unique correlation between all the beings and things in a sense that we are all part of one harmonious whole, traditional technique of fencing and Zen Buddhism. Hojo is, in fact, the art in which the ideas such as the strength or weakness, victory or defeat do not have importance. Its purpose is to get to know, to reveal, our true human nature on which Miamoto Musashi and O Sensei Morihei Ueshiba insisted. Although its creator, O Sensei was well aware of the importance of hojo.

Although, paradoxically, it is not based on victory, glory or any kind of competition the essence of hojo is that one is constantly in danger. Essentially, it is a ritual in which father teaches his son, but father does not allow himself the slightest error, and son is ready to take advantage of each one he makes. However, hojo still does not teach us cautiousness. No one can always be cautious. Being cautious, basically means, constantly think about the others, and constantly thinking about the others has as consequence that we forget about ourselves. When we forget about ourselves, we basically do not exist, so each effort is fateful, not only the fight. Hojo actually teaches us to constantly observe with dedicated attention. It teaches us to constantly be aware of ourselves and the world around us, that we are part of our environment and not solitary, separated, vulnerable individuals. No, we are not. Hojo sharpens all our senses, especially our

Sudeći po onome što se o Musašiju zna, ni njemu samom nije uvek uspevalo da ne prekrši bar neki od principa koje je proklamovao. Ali, setimo se O Senseia, Moriheji Uješibe, koji je stalno naglašavao da se aikido ne može naučiti već samo neprestano učiti. To je ostavio u amanet svojim naslednicima, da aikido stalno unapređuju, da smišljaju nove tehnike i usavršavaju stare, a naročito je naglašavao da aikido, kao umeće ljubavi, ne pripada njemu, niti samo japancima već celom ljudskom rodu...

Michele Quaranta....

Sensei Michele Quaranta kaže da je suština podučavanja aikidoa u stalnom davanju. »Ne skrivajte ono što znate. Znanje se stiče i neprestano uvećava davanjem. Koliko dajete, toliko dobijate. Koliko vaši učenici napreduju, toliko napredujete i vi. Jednom rečju, ne čuvajte ništa već dajte drugima. Koliko date, toliko ćete dobiti.

HOĐO

Neodvojiv deo aikidoa, «mačevanja bez mačeva» je hođo. To je poseban način mačevanja razvijen pre šest stotina godina. On je kombinacija shvatanja jedinstvene povezanosti svih stvari i bića na takav način da smo svi deo jedne skladne celine, zatim tradicionalnih tehnika mačevanja i Zen budizma. Hođo je, u stvari, umetnost u kojoj ideje kao što su snaga ili slabost, pobjeda ili poraz nemaju značaja. Njegov cilj je da upoznamo, ili otkrijemo, onu svoju izvornu ljudsku prirodu na kojoj su insistirali Mijamoto Musaši i O Sensei Moriheji Uješiba. Iako nije njegov tvorac, O Sensei je duboko bio svestan značaja hođoa.

Premda, paradoksalno, nije baziran na pobjedi, slavi niti na bilo kom obliku takmičenja suština hođoa je da je on stalna pretnja. Suštinski, to je ritual u kome otac podučava sina, ali otac ne dopušta ni najmanju pogrešku, a sin je spreman da svaku njegovu iskoristi. Međutim, hođo ipak ne uči opreznosti. Niko ne može biti neprestano oprezan. Biti oprezan, u suštini znači stalno misliti na druge, a stalno misliti na druge ima za posledicu da zaboravljamo sebe. Kad zaboravimo na sebe, u suštini i ne postojimo pa je svako pregnuće osuđeno na propast, ne samo borba. Stvar je u tome da hođo zapravo uči pažnji. Uči da stalno budemo svesni sebe i sveta koji nas okružuje, da smo deo svoje okoline umesto usamljenog, izdvojenog, ranjivog pojedinca. Ne. Hođo izoštrava sva čula, naročito gledanje onim duhovnim očima o kojima je Moriheji Uješiba govorio, slušanje, koncentraciju i ispravno disanje. On uči umetnosti otkrivanja jedinstva duše i

spiritual eyes Morihei Ueshiba was talking about, hearing, concentration and teaches us regular breathing. It teaches us the art of revealing of mind and body unity and their interrelation with natural rhythms. Besides, training of hojo is, simply in itself, extremely healthy. Unlike the old Greeks, which used to say “in health body healthy spirit”, hojo teaches us something that could be shortly conveyed in words as “healthy spirits surrounds healthy body”.

In essence, hojo teaches us to blissfully doze of tiger’s back without being woken up by his wiggling in a dream, or without disturbing him in his dreams by our wiggling.

This is also the purpose of aikido, to blissfully fall asleep on the back of a hungry tiger, without thinking that we could be devoured.

tela i njihovom povezivanju s prirodnim ritmovima. Uz to, već sam po sebi, vežbanje hođoa je izuzetno zdravo. Za razliku od starih grka, koji su govorili «U zdravom telu zdrav duh», hođo uči nečemu što bi se sažeto dalo opisati rečima da «zdrav duh okružuje zdravo telo».

U suštini, hođo nas uči da blaženo dremamo na leđima tigra i da nas njegovo meškoljenje u snu ne probudi, niti da mi svojim meškoljenjem uznemirimo njegove snove.

To je i cilj aikidoa, da blaženo usnimo na leđima čak i gladnog tigra, bez primisli da bi mogli biti pojedeni.

On Aikido training

From Sander Van Geloven

On aikido training

Aikido can determine life or death with a single blow; therefore, when training, observe the directions of the instructor and do not engage in contests of strength.

Aikido is a way that makes one person the equivalent of thousands; therefore, when training, always be mindful not only of the space in front of you, but also what is happening in all directions.

Training should always be an enjoyable experience.

An instructor can only impart a portion of the teachings. To be able to use a technique, you must learn it through diligent and ceaseless training. Only then will you begin to remember with your body. It is pointless to desire to learn many techniques. To master a technique, you must make it your own.

Daily training begins with tai no henko. Gradually increase the intensity of your training. Make sure not to overexert your body. Even older persons should not injure themselves. Continue to train enjoyably and strive to realize the purpose of training.

Aikido is training of the mind and body. Its purpose is to produce sincere people. Since all techniques are entirely secret, you should not reveal them indiscriminately to the public. The improper use of any technique by ill-mannered persons is to be avoided.

On aikido training

Source: Budo, author: Morihei Ueshiba, 1938

translation Japanese English: Mark L. Larson, 3 March 2001

Over aikidotraining

Bij aikido kan een enkele beweging het verschil tussen leven en dood bepalen; daarom is het belangrijk om tijdens het trainen de aanwijzingen van de instructeur te volgen en geen krachtmeting aan te gaan.

Aikido is een weg die één persoon het equivalent van duizenden andere mensen maakt; daarom is het belangrijk om tijdens de training altijd bewust te zijn van niet alleen de ruimte recht voor je maar ook van wat er gebeurt in alle richtingen.

De training zou altijd een aangename ervaring moeten zijn.

Een instructeur kan slechts een gedeelte van de leer uitdragen. Om een techniek te kunnen toepassen, moet je deze leren door toegeweide en onophoudelijke training. Alleen dan leer je met je lichaam onthouden. Het is nutteloos om veel technieken te willen leren. Om een techniek te leren moet je die eigen maken.

Dagelijkse training begint met tai no henko. Laat de intensiteit van je training geleidelijk toenemen. Zorg dat je je lichaam niet overbelast. Zelfs oudere mensen zouden zich niet hoeven te blessen. Train met plezier en probeer het doel van de training te realiseren.

Aikido is training van het verstand en het lichaam. Het doel ervan is om oprechte mensen te produceren. Omdat alle technieken strikt geheim zijn moet je ze niet zomaar in het openbaar onthullen. Voorkomen moet worden dat ongemaneerde mensen van de technieken gebruik maken.

On aikido training

Bron: Budo, Auteur: Morihei Ueshiba, 1938

vertaling Japans Engels: Mark L. Larson, 3 maart 2001

vertaling Engels Nederlands: Sander van Geloven, 16 oktober 2001, svgeloven@aikikai.nl

Aikido glossary

Sander van Geloven
svgeloven@aikikai.nl

Introduction

Why make new aikido glossaries when there are already so many aikido glossaries available in books and on the internet? Well, I started a glossary for our dojo in the Dutch language a while back because there are many specific terms which are only used by people studying aikido according to the system of Ikeda sensei. This glossary proved to be helpful in our dojo as an extra aid in understanding the system, giving lessons, studying aikido and preparing for exams.

Later I started labelling one-technique aikido movies from stages. They were labelled via glossary to make it possible to automatically search for certain movies and sort on categories like technique, attack, etc. This aikido movie labelling and searching computer program which uses this glossary will also be available soon. This computer program is designed so that anybody can easily label and share aikido movies with each other, but that is another story.

Again some time later one of the students in our dojo, which is very well educated in the Japanese language, translated the exam program of the system of Ikeda sensei to kanji. From that moment I thought I should combine all the work and make it available to a wider audience in multiple languages.

However, what is most important is that I would like to position this glossary in such a way that is **for everybody** but also **by everybody**. This means that to have a lot of people use this as their own glossary there should be a simple way for people to have influence on the glossary. Therefore the glossary end products in HTML and PDF and in different languages are automatically generated from one master document. This master document is in a simple data format which contains translations in different languages for each Japanese term, when you see it you will understand it very quickly. It also provides the possibility to hold kanji next to the romaji.

The glossaries presented here are still in draft version and not complete at all. I announce these incomplete glossaries at this time on purpose to find people that would like to participate in this project and contribute in terms of reviews or translations. The end result will be the combined efforts of aikidoka from all over Europa which all have the opportunity to contribute to it.

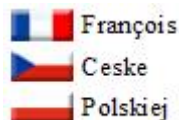
Glossaries

The glossaries presented here contain extra terms which are used in the teaching system of Ikeda sensei. Because aikidoka of many nationalities study according to this system, the glossaries found below in HTML and PDF are identical but differ in languages:



Contribution

In order to provide one proper glossary in several languages for at least all aikidoka studying the teaching system of Ikeda sensei, I am searching for some people that would like to contribute. There are still some languages to which this glossary has to be translated. At the moment translations for the following languages would make it possible to reach most nationalities:



I'm also looking for people that would like to contribute kanji to this glossary or that would like to provide pronunciation tables for the above languages for the Hepburn transcription of Japanese which is used in this glossary.

If you you have any improvements, suggestions or would like to contribute a translation, please send [me](#) an email. If you want to start right away, simply add your contribution to [aikido.xml](#) and send it to me so I can automatically merge it with the original.

In the future I would like to link word processor kanji macros, pictures, movies and theory to these glossaries. But as said before, that is an entire other story.

Technical

These glossaries are all generated automatically from one single XML file, [aikido.xml](#). It is formatted according to [glossary.xsd](#) and processed by [Java](#), [Castor](#) and [LaTeX](#). The software is available if you would like to contribute to it



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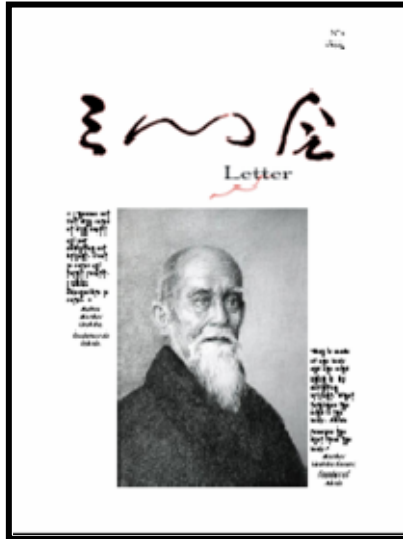
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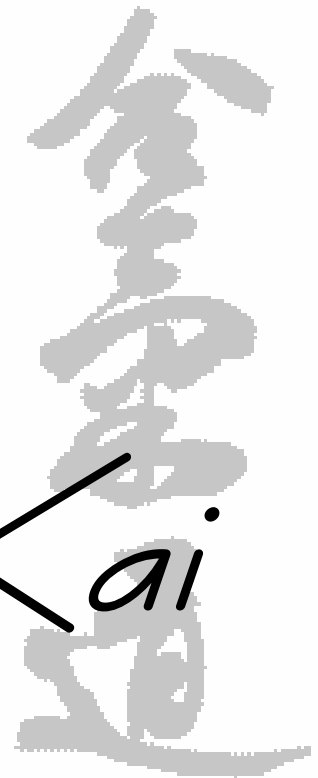


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