



Observons le mécanisme de ce monde, écoutons les mots de la sagesse et prenons ce qui est bon comme nôtre. Avec cette base, ouvrez votre porte à la vérité. N'ignorez pas la vérité

juste devant vous. Etudiez la façon dont le ruisseau descend dans la vallée et devient fleuve, doucement et librement entre les roches. Il faut aussi apprendre auprès des hommes sages et des livres sacrés. Tout ce qui existe, y compris les montagnes, les rivières, les plantes et les herbes doit devenir votre maître.

*Morihei Ueshiba O'Sensei.  
l'Art de la Paix*

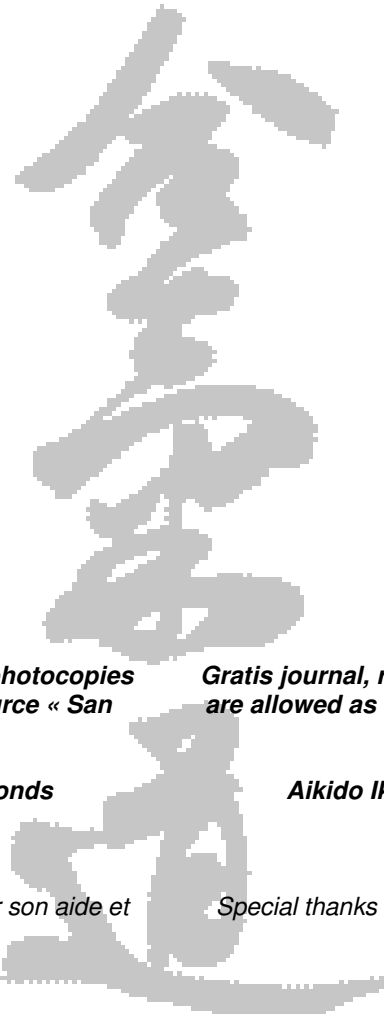
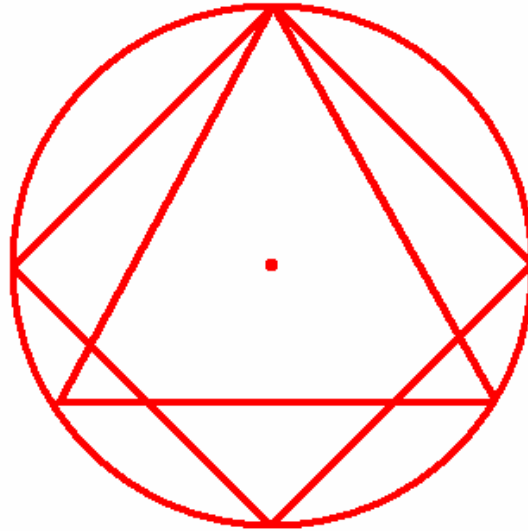
Let's observe this world's mechanism, Let's listen to the words of wisdom and take what is good as our own. With this basis, open the door to the truth. Don't ignore the truth right in front of you.

Study the way the Stream flows down in the the valley and becomes a river, gently and freely between the rocks.

One must also learn next to wise men and sacred books.

Everything that exists, including the mountains, rivers, plants and herbs must become your master. *Morihei Ueshiba O'Sensei.*

*The Art of Peace*



**Février 2004**

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**Eric Graf**

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*Un grand merci à Aude Joseph pour son aide et ses conseils dans les traductions.*

**February 2004**

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*Special thanks to Aude Joseph for her help and her advices in the translations.*





## San Shin Kai Letter

### Editorial

Deux sentiments principaux m'ont poussés à lancer ce journal: le premier est cette motivation insatiable d'étudier, d'entraîner et de développer l'Aïkido, qu'ont réveillé en moi les maîtres Michele Quaranta et Masatomi Ikeda; le second est que c'est un magnifique moyen de remercier et d'aider ces derniers dans leur tâche qui consiste à promouvoir l'Aïkido; à se développer soi-même; à avancer sur la Voie.

J'ai choisi le nom « San Shin Kai Letter » pour rappeler que maître Ikeda nous a apporté les premières briques de l'aïkido, du Hojo et du Genki Kaï que nous pratiquons<sup>1</sup>. Son Dojo à Zurich s'appelait « Aïkido Ikeda-Dojo Zürich, San Shin Kaï », ce qui signifie que les trois arts étaient pratiqués et enseignés au Dojo.

Les réactions reçues des différents pays lorsque j'ai émis l'idée du journal m'ont confirmé que le sentiment que j'ai au fond de moi depuis l'absence de maître Ikeda est partagé par beaucoup. Il a semé en nous un virus pour la pratique et une grande admiration pour cet homme qui a voué sa vie, toutes ses énergies et même jusqu'à sa santé pour l'Aïkido. Certains ouï-dire donnent l'impression que maître Ikeda devient une légende, un homme de plus en plus exceptionnel, mais pour sûr... Vous nous manquez Senseï.

Maître Ikeda, un homme... avec aussi des défauts. Par exemple, il tentait peut-être trop de satisfaire tout le monde. Mais au-delà de toutes les techniques et la connaissance qu'il a transmis, il a aussi apporté énormément sur le plan humain: il a enseigné un Aïkido où l'on protège le Uke.

### Leader

Two major feelings drove me to start up this newsletter : the first one is this motivation to study, train and develop Aïkido, which both Senseï Michele Quaranta and Senseï Masatomi Ikeda aroused in me; the second one is that it represents a great way to thank the latter and to help them in their task which consist in promoting Aïkido, in developing; in moving forward on the Way.

I chose the name « San Shin Kai Letter » to remind everyone that it is Senseï Ikeda who brought us the first bricks of the Aïkido, Hojo and Genki Kaï we practise<sup>2</sup>. His dojo in Zurich was called « Aïkido Ikeda-Dojo Zürich, San Shin Kaï », which means that these three arts were trained and taught in the Dojo.

The reactions I got from all the different countries when I ventured the idea of this newsletter confirmed me that the feeling I have had deep down in myself since Senseï Ikeda has been absent is shared by many. He sowed in us a kind of virus for training and a great admiration for this man who devoted his whole life, all of his energies and even his health for Aïkido. By hearsay, one has the feeling that Ikeda Senseï is becoming a legend, a more and more exceptional man, but for sure... we miss you Senseï.

Ikeda Senseï, a man... with some weaknesses as well, for example, he may have tried too hard to satisfy everyone. But beyond all the techniques and the knowledge he passed on, he also brought something tremendous on a human level: he taught an Aïkido in which one protects the Uke.

<sup>1</sup> Je réunis les trois arts (aïkido, hojo et genki kaï) sous le nom de Aïkido avec un grand 'A'.

<sup>2</sup> I combine the three arts (aïkido, hojo et genki kaï) under the name, Aïkido with a capital 'A'.

Celui-ci n'est pas une victime.

Il montrait par son comportement qu'il faut être patient avec les gens, leur laisser le temps de se développer, prendre ce qu'il y a de bon en eux et laisser le reste, tant que possible. Moi, j'avais toujours l'impression d'en apprendre sur la vie (l'Aïkido, les relations humaines, le Savoir pur, la sagesse, ...) rien qu'en étant près de lui, comme si je me faisais irradier de connaissances, comme s'il semait en moi des graines qui germent encore aujourd'hui, comme si sa présence ouvrait mes récepteurs! Ainsi, maintenant encore, lorsque j'enseigne et entraîne l'Aïkido, je comprends soudainement quelque chose et revois le maître le montrer, je perçois un détail que j'avais toujours vu et senti mais jamais remarqué !

Pour résumer, je suis heureux d'écrire sous les yeux de toutes/tous que *vous* figurez parmi les meilleurs exemples de personnes rencontrées dans ma vie, cher et regretté Senseï.

Il y a d'autres personnes à qui l'on doit beaucoup, qui travaillent sans répit pour propager et développer notre Aïkido. Au vu des stages donnés partout en Europe, le premier est bien Michele Quaranta Senseï. A toi aussi, Michele, je veux t'adresser un grand merci dans ces premières pages du 1<sup>er</sup> numéro du San Shin Kai Letter.

The latter is not a victim!

By his behaviour, he showed that one must be patient with people, give them time to grow, take what is good in them and leave the rest, as much as possible. As for me, I always had the feeling of learning about life just by being with him, as if I was radiated by knowledge, as if he sowed in me some seeds which are still germinating today, as if his presence opened my receivers.

Therefore, today still, when I teach and train Aïkido, I suddenly understand something and see again Senseï showing it to me, I perceive a detail that I always saw and felt but never noticed! To sum up, I am happy to be writing, in full view of everyone, that you stand among the best models in my life, dear and regretted Senseï.

There are other people to whom we owe a lot, who work restlessly to spread and develop our Aïkido. With his seminars everywhere around Europe, the first of them is without any doubt Michele Quaranta Senseï. To you also, Michele, I want to give great thanks in these first pages of

San Shin Kai Letter's first issue.

Février 2004, EGR.

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*La vie*

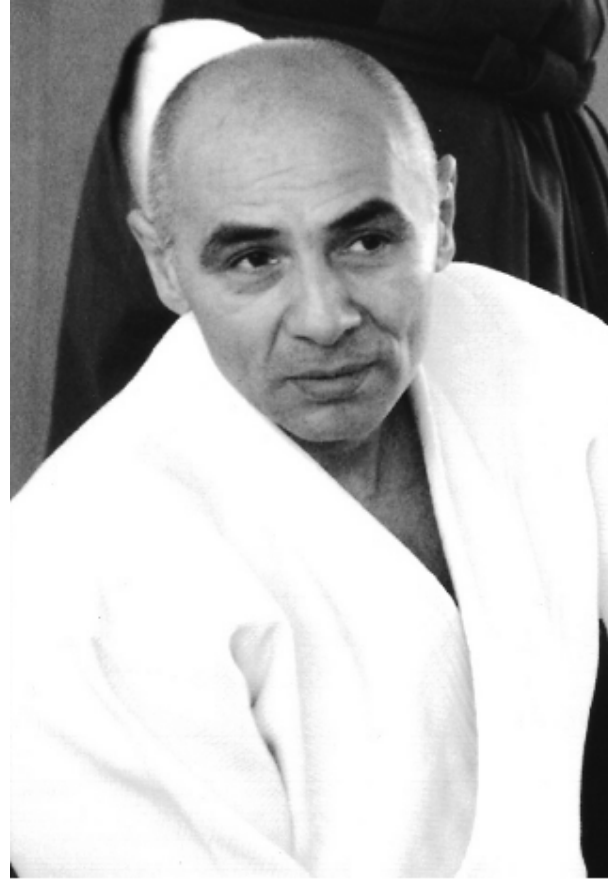
La vie est une chance,  
saisis-la.  
 La vie est beauté,  
admire-la.  
 La vie est béatitude,  
savoure-la.  
 La vie est un rêve,  
fais-en une réalité.  
 La vie est un défi,  
fais-lui face.  
 La vie est un devoir,  
accomplis-le.  
 La vie est un enjeu,  
joue-le.  
 La vie est précieuse,  
prends-en soin.  
 La vie est une richesse,  
conserve-la.  
 La vie est amour,  
jouis-en.  
 La vie est un mystère,  
perce-le.  
 La vie est promesse,  
remplis-la.  
 La vie est tristesse,  
surmonte-la.  
 La vie est un hymne,  
chante-le.  
 La vie est un combat,  
accepte-le.  
 La vie est une tragédie,  
prends-la à bras le corps.  
 La vie est une aventure,  
ose-la.  
 La vie est bonheur,  
mérite-le.  
 La vie est la vie,  
**défends-la.**

Life is a chance,  
seize it.  
 Life is beauty,  
admire it.  
 Life is bliss,  
savour it.  
 Life is a dream,  
make it true.  
 Life is a challenge,  
face it.  
 Life is a duty,  
carry it out.  
 Life is a stake,  
play it.  
 Life is precious,  
take care of it.  
 Life is a blessing,  
preserve it.  
 Life is love,  
enjoy it.  
 Life is a mystery,  
penetrate it.  
 Life is promise,  
fulfil it.  
 Life is sadness,  
overcome it  
 Life is an hymn,  
sing it.  
 Life is a battle,  
accept it.  
 Life is a tragedy,  
seize it bodily.  
 Life is an adventure,  
dare it.  
 Life is happiness,  
deserve it.  
 Life is life,  
**defend it.**

Mère Teresa

*Life*

*Interview  
Avec / with  
Michele  
Quaranta  
Sensei  
(5° Dan Hombu Dojo)*



*Pour en savoir un peu plus sur notre Sensei  
Neuchâtel, le 13 janvier 2004*

Michele Quaranta est né à Forlimpopoli ( 'Forum popili', lieu historique fondé par les Romains où l'on venait pour le marché), le 24 décembre 1953. Sensei est donc capricorne, et serpent selon le calendrier chinois. La plus âgée de ses sœurs vit en France, la plus jeune en Italie, l'un de ses deux plus jeunes frères habite à New York tandis que l'autre s'est installé à Rio de Janeiro ! La famille a bien investi le monde ! Michele vécut en Italie jusque vers 6-7 ans puis en Alsace (France) où il effectua sa scolarité. A l'âge de 11 ans, il vint vivre en Suisse mais continua d'aller à l'école en France.

Michele peut s'exprimer en six langues. Aussi lui ai-je demandé où et comment il les a apprises : il a ainsi appris le français à l'école, l'italien à la maison, l'allemand en travaillant, l'espagnol lors d'un séjour au Venezuela, le portugais grâce à un ami brésilien et enfin l'anglais en conversant avec un chinois !!!

*To know a little more about our Sensei  
Neuchâtel, the 13th of January 2004*

Michele Quaranta was born in Forlimpopoli ( 'Forum popili', an historic town founded by the Romans where people came for the market), on the 24<sup>th</sup> of December 1953. Sensei is therefore a Capricorn, and a Snake according to the Chinese calendar. The oldest of her sisters lives in France, the youngest in Italy, one of his brothers dwells in New York whereas the other one has settled in Rio de Janeiro ! The family spread out all over the world ! Michele lived in Italy until the age of 6-7, then in Alsace (France) where he carried out his schooling. From the age of eleven on, he came and lived in Switzerland but kept on going to school in France.

Michele is able to express himself in six languages. Therefore, I asked him where and how he learnt them: he actually learnt French at school, Italian at home, German at work, Spanish at the time of a stay in Venezuela, Portuguese thank to a Brazilian friend and finally English by conversing with a Chinese !



Sensei a toujours joué au foot depuis l'âge de 8 ans et il a commencé de pratiquer l'aïkido vers 18-19 ans. Il a fini par se demander s'il était possible d'utiliser les capacités acquises en aïkido pour améliorer son attitude et ses performances en football. Ce fut le cas. A l'âge de 27 ans, il lui fut demandé de faire un essai en ligue nationale A. Sa carrière sportive fut courte car son but était surtout de voir dans quelle mesure il lui était possible de faire cet énorme « saut de qualité » à 27 ans. « Pour cela j'ai beaucoup maltraité mon corps, ça a été très dur », rapporte Michele. Sensei est resté dans le foot jusqu'à l'âge de 42 ans. Aujourd'hui encore, il joue deux à cinq matchs par année avec des vétérans pour le plaisir et pour rencontrer des amis. A 32 ans, Michele est devenu entraîneur-joueur pour devenir plus tard entraîneur à part entière.

*EG : Quelle a été ton expérience en tant qu'entraîneur ?*

*Sensei :* J'ai appris à motiver des gens qui n'ont pas envie, à leur inculquer l'attitude. Dans le comportement et les mouvements, j'ai essayé de leur faire comprendre les principes de l'aïkido sans leur dire ce qu'était l'aïkido. Il y a beaucoup de points communs entre l'aïkido et le football : dans le foot on retrouve le *randori*, on doit connaître et reconnaître l'espace, il y a un énorme travail d'équilibre, de centrage ; il faut savoir percevoir l'emplacement de ses partenaires et celui de ses adversaires ; enfin on utilise les principes de l'esquive, l'anticipation ; il s'agit aussi de savoir se placer !

*EG : Quelle était ta position dans le jeu ?*

*Sensei :* Milieu de terrain, numéro 6.

*EG : Pourquoi as-tu arrêté le foot ?*

*Sensei :* Je n'ai jamais vraiment arrêté, mais je me suis dédié à suivre Maître Ikeda. Je lui ai demandé d'être son élève. Dans les dix-huit dernières années, j'ai travaillé intensivement en tant que *uke* et assistant, ce qui m'a beaucoup fait évoluer et apporté énormément.

*EG : Quand, pourquoi et avec quel(s) maître(s) as-tu commencé l'aïkido ?*

*Sensei :* Mon premier maître était un Suisse, Werner Hintermann, à l'aïkikai de Bâle. Il a eu beaucoup de patience avec moi parce que je l'ai

Sensei has been playing football ever since the age of 8 and started Aïkido at around 18-19. He ended up wondering if it wasn't possible to use the capabilities he acquired by the practice of Aïkido to improve his behaviour and increase his performances in football. Well, it was. At the age of 27, he was asked to make an attempt in major league. His sports career was short for his goal was mostly to see to what extent he could do this huge leap at the age of 27. "For this, I have manhandled my body a great deal, it was very hard", Michele reports.

Sensei remained in football until the age of 42. Today, he still plays twice to five times a year with veterans just for fun and to meet with friends. At the age of 32, Michele became a coach-player to become later a full coach.

*EG : How was your experience as a coach ?*

*Sensei :* I learnt how to motivate people who don't feel like it, how to instil the attitude into them. Regarding the behaviour and the moves, I tried to have them understand the principles of Aïkido without telling them what Aïkido was. There are many common grounds between Aïkido and football: in football, you come across the *randori*, you must know and recognize the space, you must work hard on your balance, your centring; you must know how to perceive the location of your partners and the one of your opponents.

Finally, we use the principles of dodging, of anticipating; It is also about knowing taking up a position !

*EG: What was your position in the game?*

*Sensei:* Midfield player, number 6.

*EG: Why did you stop playing football ?*

*Sensei:* I never really stopped but I dedicated myself to follow Ikeda Sensei. I asked him if I could be his pupil. In the course of the first eighteen years, I intensively worked as an *uke* and assistant, which made me develop tremendously and brought me a lot.

*EG: When, why and with which Sensei(s) did you start Aïkido?*

*Sensei:* My first Sensei was a Swiss, Werner

bombardé de questions et il a pris le temps d'y répondre et à travers cela de me faire comprendre les valeurs de l'aïkido. Lui-même est l'un des fondateurs de l'ACSA (Association Culturelle Suisse d'Aïkido).

Le premier maître japonais avec qui j'ai suivi un stage fut maître Tamura, puis il y eu maîtres Tada, Fujimoto, Osokawa, Asai, Ciba et bien d'autres encore.

*EG : Quand as-tu rencontré Maître Ikeda et quelle a été ta première impression ?*

*Senseï :* Ce fut en 1977... impression : une personne extrêmement puissante, j'ai été impressionné par sa précision ; j'avais de la chance qu'il parle ma langue (l'italien). C'était au dojo de Bâle (aikikai), environ 5 ans après mes débuts en aikido.

*EG : Quelle est la différence entre l'aïkido du temps où tu as commencé et celui que nous pratiquons aujourd'hui ?*

*Senseï :* C'est très simple, au début on regardait et on copiait, il n'y avait aucune explication, tout se comprenait à travers le corps et la confrontation, l'aïkido semblait très complexe. Maintenant, le savoir des enseignants est tel que l'on peut comprendre ce que l'on pratique. Maître Ikeda a fait évoluer l'enseignement de l'aïkido par l'explication des bases. Il a démonté l'aïkido comme on démonterait une montre mécanique, puis il l'a reconstruit et, par là, il a fait apparaître une logique.

*EG : Quelle était la technique la plus difficile pour toi lorsque tu as débuté ?*

*Senseï :* Shihonage.

*EG : Quand as-tu ouvert ton premier dojo ?*

*Senseï :* En 1983 à Bâle (le dojo actuel est le troisième).

*EG : A côté du football et de l'aïkido, tu travaillais dans une banque ; comment as-tu trouvé la force de quitter un job sûr pour commencer quelque chose qui était sans aucune garantie ?*

*Senseï :* C'est né en moi, je l'ai senti, je ne sais pas si c'est une vocation. J'ai pris la décision dans une situation un peu spéciale. Un jour au travail, pendant la guerre des 6 jours au Moyen-Orient, j'écoutais mes collègues et l'un d'eux s'exclama

Hintermann, at Basel's aikikai. He showed very much patience with me because I bombarded him with questions and he took the time to answer them and, through this, to make me understand the values of Aïkido. He himself is one of the founder members of the ACSA (Swiss cultural association of aikido).

The first Japanese Senseï with whom I attended a seminar was Tamura Sensei, then followed Sensei Tada, Fujimoto, Osokawa, Asai, Ciba and many others.

*EG: When did you first meet Ikeda Senseï and what was your first impression ?*

*Senseï:* It was back in 1977... feeling: an extremely strong person, I was impressed by his preciseness; I was fortunate he spoke my mother tongue (Italian). It was in Basel's Dojo (aikikai), approximately five years after I started Aïkido.

*EG: What is the difference between Aïkido at the time you started and the type we practise now ?*

*Senseï:* It is very simple, in the beginning, we would watch and copy, there wasn't any explanation, everything was to be understood through the body and the confrontation, Aïkido seemed very complex. Now, the teachers' knowledge is such that you have the opportunity to understand what you practise. Ikeda Senseï made Aïkido teaching develop by explaining the bases. He dismantled Aïkido just like one would dismantle a mechanical watch, then he rebuilt it and, through this process, made a logic appear.

*EG: Which was the most difficult technique for you when you started ?*

*Senseï :* Shihonage.

*EG : When did you open your first dojo ?*

*Senseï :* In 1983, in Basel (the current Dojo is the third one).

*EG : Besides football and Aïkido, you worked in a bank ; how did you find the strength to quit a safe job to start something that didn't offer any guarantee ?*

*Senseï:* It was born in myself, I felt it, I don't know if it is a vocation. I made this decision in a rather peculiar situation. One day, at work, during the six days' war in the Middle East, I listened to one of my co-workers and one of them cried out rather loudly to my ears, with an expression of joy in his

assez bruyamment pour mes oreilles, avec une expression de joie dans sa voix : « Ah, ils ont recommencé à se battre, très bien pour moi, l'or va monter et je vais gagner de l'argent ! ». J'étais choqué qu'on puisse se réjouir du malheur des autres pour gagner quelques milliers de francs. Ceci m'a dit que ce que j'allais faire était juste et que je ne pouvais plus travailler dans une banque où l'argent était mis au-dessus des hommes (deux ans plus tard, la banque a fermé).

*EG : Jusqu'à quel âge as-tu travaillé à la banque ?*

*Senseï :* Jusqu'en 1983. J'ai fait d'autres travaux avant : coordinateur dans les marchés de compensation entre la France, la Suisse et l'Allemagne de l'Est.

*EG : Quand as-tu commencé à voyager dans d'autres pays pour enseigner l'aïkido ?*

*Senseï :* Il y a environ 10 ans, le premier pays était la Slovaquie.

*EG : Combien d'entraînements donnes-tu par semaine en moyenne ?*

*Senseï :* environ sept, mais ça peut aller jusqu'à douze !

*EG : Combien de stages (séminaires) donnes-tu par année en moyenne ?*

*Senseï :* Environ trente, dont quatre durent une semaine (par le passé, cinq).

Sur un mois, Michele passe, en général, une semaine en Tchéquie, où il enseigne à l'Aïkido Ikeda-Dojo de Prague et deux semaines environ en Suisse, où il enseigne dans ses Dojos de Bâle, Neuchâtel et La Chaux-de-Fonds. Le reste du temps, il le passe à l'étranger où il donne deux à trois stages d'une durée d'un week-end par mois.

*EG : Quand et pourquoi as-tu coupé ta moustache ? !*

*Senseï :* J'ai coupé mes cheveux et ma moustache le jour où j'ai décidé de me dédier uniquement à l'aïkido. Je suis allé chez Maître Ikeda (encore avec ma moustache) et lui ai dit que dès lors, j'allais me dédier complètement à l'aïkido, il y a 7-8 ans de cela.

*EG : Raconte-nous s'il te plaît une situation qui a vraiment eu beaucoup d'influence sur toi.*

*Senseï :* Ma rencontre avec Werner Hintermann a changé ma vie.

voice: "Ah, they are fighting again, very good for me, gold will go up et I will make money!". I was shocked that one could look forward others' unhappiness to earn a few thousands of francs. This showed me that what I was about to do was right and that I could no longer work in a bank where money was rated above human beings (two years later, the bank closed).

*EG: Until what age did you work at the bank ?*

*Senseï:* Until 1983. I had other jobs before that: coordinator in the compensation's markets between France, Switzerland and East Germany.

*EG: When did you start travelling in other countries in order to teach Aïkido ?*

*Senseï:* Approximately ten years ago, the first country was Slovakia.

*ES: How many trainings per week do you give in average ?*

*Senseï:* Approximately seven, but it can go up to twelve !

*EG: How many seminars per year do you give in average ?*

*Senseï:* Approximately thirty, four of which last more than a week.

Out of a month, Michele spends, in general, one week in Czechia, where he teaches at the Prag's Aïkido Ikeda-Dojo and approximately two weeks in Switzerland, where he teaches in his Dojos in Basel, Neuchâtel and La Chaux-de-Fonds. The rest of the time, he spends it abroad where he gives between two and three seminars of one weekend each per month.

*EG: How and why did you shave your mustache ?*

*Senseï:* I got my hair and my mustache cut the day when I decided to dedicated myself to Aïkido only. I went to Ikeda Senseï (still with my mustache) and told him that, from then on, I would totally dedicated myself to Aïkido, it was 7-8 years ago.

*EG: Please, tell us about a situation which really had a strong influence on you.*

*Senseï:* Meeting Werner Hintermann changed my life.

*EG: If you could say one thing to all the*

*EG : Si tu pouvais dire une chose à tous les habitants de la Terre, tous les gens qui pratiquent de l'aïkido, tous tes élèves, qu'est-ce que ce serait ?*

*inhabitants of the earth, to all the people who practise Aïkido, to all of your students, what would it be?*

*Sensei:*

*Sensei :*

De ne pas garder ce qu'on a. Le savoir s'accumule en donnant. En résumé ne pas retenir, laisser aller.

I would tell them not to keep what they have. Knowledge accumulates by giving. In brief, don't hold back, let go.

# Gen Kei Ko Kyu Nage

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*La technique et son nom*

*J'aimerais m'exprimer ici à propos de la technique Genkei-kokyunage. Combien d'entre vous peuvent se la représenter lorsqu'ils*

Gen Kei Ko Kyu Nage, Maître Ikeda

*The technique and the name*

*Here I would like to talk about the technique Genkei-kokyunage. How many of you can visualize it when they hear its name? Although I*

Gen Kei Ko Kyu Nage, Ikeda Sensei

*entendent sont nom ? Bien que je la présente à chaque stage, il vous est difficile d'associer la technique à son nom, comme vous le faites pour des techniques comme Tenchinage, Iriminage ou Kotegaeshi. Il y a d'après moi trois raisons à cela.*

1. Genkei-kokyunage est une dénomination personnelle, et non un nom courant dans le monde de l'Aïkido.
2. Vous donnez un autre nom à cette technique.
3. Cette technique n'a pas de nom qui lui est propre comme c'est le cas pour Tenchinage ou Iriminage.

Quelle sorte de technique est donc Genkei-kokyunage ?

Il s'agit d'une technique que l'on exerce quotidiennement pour développer l'énergie nécessaire (Kokyu-rokyu) à la pratique des techniques d'Aïkido. Ceci vous est également connu comme la technique Kokyu-ho à partir de Katate-ryo-tedori (9<sup>ème</sup> forme).

Bien qu'il s'agisse d'une technique connue de tous les pratiquants d'Aïkido, il vous est difficile de vous représenter quelque chose avant que je l'aie montrée. La troisième raison mentionnée ci-dessus est très certainement la raison principale : cette technique n'a pas de nom propre à elle.

Quelques-uns pourraient objecter qu'elle se nomme Kokyunage. A vrai dire on l'appelle très souvent Kokyunage lors de la pratique de Kokyu-ho. La dénomination Kokyunage n'est pas spécifique à cette technique, on l'utilise provisoirement parce que cette technique n'a pas de nom. Kokyunage est une dénomination générale pour toutes les techniques d'Aïkido. Des techniques telles que Iriminage ou Kotegaeshi sont également des « kokyunage ». Vous le savez, on utilise la dénomination Kokyunage pour distinguer des techniques qui n'ont aucun nom de celles qui en ont un.

D'autres répliqueront que cette technique s'appelle justement Kokyu-ho. Mais comme je l'ai mentionné auparavant, kokyu-ho n'est rien d'autre qu'une méthode pour développer l'énergie nécessaire à la pratique des techniques d'Aïkido. Pour les japonais, ou pour ceux parmi vous qui comprennent la langue, la signification « Kokyu-ho » est très probablement claire, ce qui n'est peut-être pas le cas pour les autres qui ont retenu ce nom acoustiquement et l'ont associé à cette technique.

Ce qui est donc clair, c'est que cette technique n'a pas de nom.

Pourquoi n'a-t-on pas donné de nom à cette technique jusque là? Il est intéressant d'y

*show it at every seminar, it is difficult for you to associate the technique with its name, as you do with Tenchinage, Iriminage or Kotegaeshi. In my opinion, there are three reasons for this:*

1. Genkei-kokyunage is a personal designation and not a common name in Aikido's world.
2. You give another name to this technique.
3. This technique doesn't have its own name as it is the case for Tenchinage or Iriminage.

What kind of technique is Genkei-kokyunage then? It is a technique that one trains daily to develop to energy necessary (Kokyu-ryoku) to practise Aikido techniques. This is also known by you as the technique Kokyu-ho on Katate-ryotetori (9<sup>th</sup> form).

Although it is a matter of a technique known by all Aikido students, you have a hard time visualizing something before I show it to you. The third reason mentioned above is most probably the main one: this technique has no specific name.

Against that, a few of you could argue that it has a name and that it is called Kokyunage. In fact, we often call it Kokyunage when we train Kokyu-ho. The designation Kokyunage is not specific to this technique. We use it temporarily, for it has no peculiar name. Kokyunage is a general appellation for all Aikido techniques. Techniques such as Iriminage or Kotegaeshi are "Kokyunage" as well. You know it, one uses sometimes the denomination Kokyunage to designate all the techniques that have no specific name, in order to distinguish them from those that have their own name.

Others may claim that this technique is precisely called Kokyu-ho. But as I mentioned earlier, Kokyu-ho is nothing else than a method for developing the energy necessary to practise Aikido techniques. For Japanese people, or those who understand the Japanese language, the meaning of "Kokyu-ho" is certainly obvious. However, for the others, who take this word in an acoustic way and just use it to refer to the technique, it is probably not obvious.

Only one thing is thus obvious, it is the fact that this technique has no specific name. Why didn't we give any specific name to this technique till now? It is very interesting to think about this.

réfléchir. J'aimerais tout d'abord éclaircir quelques raisons de pourquoi j'ose nommer cette technique « Genkei- kokyunage » et pourquoi j'y attache une importance particulière.

D'abord je l'avais une fois nommée ainsi, car le travail sans nom était très peu pratique : lorsqu'une technique possède un nom, il est possible de se la représenter sans qu'on nous la montre au préalable. D'une manière analogue, on utilise un nom lors de conversations ou dans un livre. Lorsqu'on utilise seulement l'appellation Kokyunage pour désigner une technique, on ignore de quoi il s'agit. On doit fournir des explications supplémentaires : « J'aimerais le Kokyunage que l'on utilise lors de la pratique de Kokyu-ho ». J'ai pu m'éviter de telles complications en donnant le nom de Genkei-Kokyunage. Naturellement ce ne sont pas les raisons principales qui me l'ont fait nommer ainsi... Je l'ai fait lorsque j'ai découvert le contenu riche et la valeur de cette technique.

J'aimerais vous poser une question : comment appréciez-vous Tenchinage ? A mon avis, Tenchinage est idéale pour appréhender le sentiment d'une technique , aussi bien pour l'enseignant que pour l'élève. C'est une technique qui doit absolument faire partie d'un cours débutants, car elle est simple à expliquer et à apprendre. Je considère Tenchinage comme l'une des techniques les plus importantes de l'Aïkido. Plus j'exerce cette technique, plus ma conviction se renforce. De manière un peu exagérée, je considère Tenchinage comme La technique par excellence.

Dans ce sens, je considère Genkei-kokyunage la seule technique comparable à Tenchinage. Je vois donc ces deux techniques comme les deux parties d'un ensemble, inséparables l'une de l'autre. Si l'on arrivait à comparer Tenchinage et Genkei-kokyunage de cette manière et à leur attribuer la même valeur, il ne serait plus si difficile de rassembler toutes les techniques d'Aïkido en un système.

Genkei-kokyunage est donc une technique remarquable. Nous devons donc nous occuper très sérieusement de ces deux techniques (Genkei-kokyunage et Tenchinage) et essayer de les perfectionner. D'après ma dénomination, Genkei-kokyunage signifie : « *la plus profonde de toutes les techniques* ». Je lui donné ce nom-là, car je suis convaincu qu'il en est ainsi. La plupart des Japonais lorsqu'ils entendent le nom comprennent « gen » comme signifiant « origine » et en viennent rarement à ce que je pense réellement.

First, I would like to explain a few reasons why I dare to name it "Genkei-kokyunage" and why I attach a particular importance to it.

First I called it once this way, for the work without any name was rather inconvenient. When a technique owns a specific name, it is then possible to represent it without that one shows it beforehand. In a similar way, we need a name in a conversation or in a book. When we use the designation Kokyunage to design a technique, we can't know to what it refers. We have to supply complementary explanations: "I mean the Kokyunage which we use when practising Kokyu-ho". I was able to make the situation simpler by calling the technique Genkei-kokyunage. Of course, this isn't the main reason that made me call it this way. I rather did so because as I noticed the rich content and the value of this technique.

Now I would like to ask you one question: how do you appraise Tenchinage? In my opinion, Tenchinage is ideal to understand the feeling of a technique, for the teacher as well as for the students. It is a technique which must belong to the beginners course, for it is easy both to explain and to understand. I regard Tenchinage as one of the most important techniques in Aikido. The more I train this technique, the more this opinion strengthens. To put it in a way that is a little excessive, I consider Tenchinage to be The technique par excellence.

In this meaning, I regard Genkei-kokyunage as the only technique comparable to Tenchinage. So I understand these two techniques as the two parts of a whole, one being inseparable from the other. If we could compare Tenchinage with Genkei-kokyunage in this way and attribute the same value to both of them, then it wouldn't be that difficult to gather Aikido techniques in one system.

Genkei-kokyunage is therefore a remarkable technique. We owe to train seriously both of these techniques (Genkei-kokyunage and Tenchinage), in order to try to improve them. According to my designation, Genkei-kokyunage means "*the most profound of all techniques*". I named this technique so because I am convinced of this. Most Japanese people, when they hear the name, understand "gen" as "origin" and rarely understand what I really mean.

D'habitude lorsqu'une technique a un nom, c'est qu'elle est très importante. Parce qu'elle est importante, on la transmet, on la garde et on lui donne un nom. Pourquoi ne lui a-t-on pas donné de nom jusqu'à présent puisque lorsque nous la comparons à d'autres techniques elle devient aussi prépondérante que Tenchinage? Cette question constitue pour moi une vraie énigme. Je voudrais apporter quelques considérations sur quelques raisons possibles :

1. Peut-être ne la considère-t-on pas autant, comme je la considère ? Cela n'est certainement pas le cas : un manque d'attention et une sous-estimation de cette technique révéleraient une immaturité de la part des pratiquants d'aïkido.
2. La raison est pourrait être encore plus simple : il n'est pas facile de trouver un nom approprié à cette technique. Avec cet argument nous nous approchons probablement de la vérité. En fait nous nous résignons à désigner cette technique par « Kokyunage ». A part la confusion qui en résulte quand on demande « quel Kokyunage ? », le nom Kokyunage cadre parfaitement cette technique. Moi-même je l'ai désignée provisoirement Genkei-kokyunage pour éviter cette confusion, mais je ne suis pas encore tout à fait satisfait, même si le chemin pour y arriver a été long. Contrairement à ce Genkei-kokyunage, Tenchinage est une technique qui forme une unité inséparable avec son nom : aucun autre nom ne saurait décrire aussi bien son contenu et sa dynamique que Tenchinage. Dans le mot tenshi (ciel-terre), on peut même déjà s'imaginer sa profondeur philosophique... Si Genkei-kokyunage est une technique comparable à Tenchinage, elle doit être entraînée méticuleusement et doit recevoir un nom qui ne soit pas inférieur à celui de Tenchinage. S'il en est ainsi, la dénomination de Genkei-kokyunage est encore plus difficile.
3. Lorsqu'on parle des techniques d'Aïkido ou qu'on les évalue, en considérant qu'il existe d'autres techniques qui ont leur propre nom et qui ne lui sont pas inférieures, on pourrait s'imaginer que l'on n'a pas besoin de mentionner Genkei-kokyunage. Il est possible à l'aide de ce que l'on considère comme les quatre grandes techniques de l'Aïkido – Ikkyo, Kotegaeshi, Iriminage et Shihonage – d'expliquer toutes les techniques de l'Aïkido et de les évaluer. Avec la conviction que ces techniques constituent les techniques de base de l'Aïkido, et qu'elles se trouvent au

Usually, when a technique has a name, it means that it is very important. Since it is important, we pass it on, keep it and give it a name. Why haven't we given any name to Genkei-kokyunage so far, since this technique becomes as important as Tenchinage when we compare it with other techniques ? This question is a real mystery to me. I would like to submit a few reflections on some possible reasons:

1. Don't they regard this technique as much as I do myself ? This is certainly not the case. A lack of attention and an underestimation toward this technique would reveal an immaturity on the part of those who practise Aikido.
2. The reason may be simpler: it is not easy to find an appropriate name for this technique. With this argument, we get probably closer to the truth. Actually, we resign ourselves to refer to this technique by "Kokyunage". Except for the confusion that arises when we ask "which Kokyunage ? ", the name Kokyunage fits perfectly this technique. I myself have called it temporarily Genkei-kokyunage in order to avoid such a confusion. And yet, I am still not really satisfied, although it was a long way for me to come to this. Contrary to this Genkei-kokyunage, Tenchinage is a technique which forms an inseparable unity with its name. No other name describes as well the content and the deepness of the technique as Tenchinage. In the word tenshi (sky-earth), one can even already perceive the philosophical profoundness... If Genkei-kokyunage is a technique comparable to Tenchinage, and must therefore be trained with great meticulousness, it must receive a name that is not inferior to the one of Tenchinage. If it is so, the designation of Genkei-kokyunage becomes even more difficult.
3. When we talk about Aikido techniques, or when we rate them, we could imagine that there is no need to mention Genkei-kokyunage, if we consider that there are some other techniques which have their own name and which are not inferior to Genkei-kokyunage. Thanks to the so-called four great Aikido techniques, Ikkyo, Kotegaeshi, Iriminage and Shihonage, it is possible to explain and rate all techniques. With the conviction that these techniques represent Aikido's basic techniques and that they stand in the



centre, il n'aurait pas été nécessaire de mettre en relief Genkei-kokyunage en lui donnant un nom. Mais lorsque l'on explique pourquoi Ikkyo, Kotegaeshi, Iriminage et Shihonage constituent le noyau et les dernières techniques secrètes, c'est-à-dire la quintessence de l'Aïkido, on mentionne toujours Genkei-kokyunage et Tenchinage. A travers ces deux techniques, on détermine la valeur, la position et la raison d'être des quatre techniques susmentionnées. Je voudrais expliquer ce tout à la prochaine occasion.

4. On n'a pas donné de nom à Genkei-kokyunage parce que c'est une technique secrète. Que pensez-vous de cet argument ? Dans les autres traditions du budo, il existe encore aujourd'hui des écoles, dans lesquelles on pratique les vraies techniques dans des formes que les personnes non-initiées ne reconnaissent pas. Je voudrais expliquer cela plus en détails avec l'exemple de Tenchinage et Genkei-kokyunage. Par exemple on donne le nom omote-no-wasa (technique visible) à Tenchinage et on la pratique comme technique d'exercice. Mais en même temps on doit maîtriser Genkei-kokyunage comme une technique ura-no-wasa (technique invisible) pour que Tenchinage devienne une vraie technique qui fonctionne dans la réalité.

Je ne sais pas si Genkei-kokyunage a seulement été transmise oralement et gardée comme technique secrète sans nom. Je peux par contre dire très clairement que Genkei-kokyunage renferme la valeur relative à la partie secrète ou est l'ura-no-wasa (technique invisible) de Tenchinage. Si il est vrai que Genkei-kokyunage constitue une technique secrète de l'Aïkido et que pour cette raison on ne lui donne pas de nom, je commets une « faute » en écrivant cet article. Mais dans notre monde moderne, je trouve insensé de mettre au secret une technique comme dans les anciens temps, ou de la cacher par du latin. Somme toute, chaque technique d'Aïkido constitue une technique secrète, la technique finale. Et nous tous pratiquants d'Aïkido savons à travers notre expérience qu'il n'est pas possible de comprendre l'Aïkido simplement en regardant.

J'ai déjà expliqué très longtemps qu'il est impossible de parler des techniques d'Aïkido sans donner son nom à Genkei-kokyunage et de lui donner la même valeur que Tenchinage. J'ai aussi dit que l'on peut développer son propre

centre, it wouldn't have been necessary to bring out Genkei-kokyunage by giving it a name of its own. But when we explain why Ikkyo, Kotegaeshi, Iriminage and Shihonage represent the core techniques and the last secret techniques, that is to say Aikido's quintessence, we always mention Genkei-kokyunage along with Tenchinage. Through these techniques, we determine the four above-mentioned techniques' value, position and grounds for existence. I would like to explain this whole thing at the earliest opportunity.

4. Genkei-kokyunage was not given any name because it is a secret technique. What do you think of this argument ? In the other budo's traditions, there are still nowadays some schools, in which the real techniques are trained in forms that the uninitiated can't recognize. I would like to illustrate this with the example of Tenchinage and Genkei-kokyunage. We give for example the name omote-no-wasa (visible technique) to Tenchinage and we train it as an exercise technique. At the same time, we must master the ura-no-wasa technique (invisible technique) Genkei-kokyunage, to that Tenchinage becomes a real technique, which is efficient in reality.

I don't know if the Genkei-kokyunage was simply passed on orally and kept as a secret nameless technique. I can, on the other hand, say very clearly that the Genkei-kokyunage contains the value relating to the secret part or is the ura-no-wasa Tenchinage. If it is true that the Genkei-kokyunage represents a secret technique in Aikido and that, on that ground, one do not give it a name, I make a "mistake" by writing an article on that topic. But today, in our modern world, I would find insane to keep secret a technique, or to hide it, as they would have done in ancient times. All in all, each Aikido technique represents a secret technique, the final technique. And all of us who practise Aikido know through our experience that it isn't possible to understand Aikido by simply watching.

I have explained during long times that it is impossible to talk about Aikido techniques without giving to the Genkei-kokyunage its own name and to acknowledge that it has the same value as Tenchinage. I also said that

Aïkido rapidement et l'amener à un niveau plus élevé, si l'on porte son attention sur Genkei-kokyunage et qu'on en perfectionne la pratique. Peut-être pouvez-vous comprendre maintenant la raison pour laquelle dans chaque stage d'Aïkido je vous présente Genkei-kokyunage .

A la prochaine occasion je voudrais expliquer que la structure d'encadrement des techniques d'Aïkido se forme en donnant un nom à Genkei-kokyunage . Enfin je voudrais présenter comme thèse que Genkei-kokyunage et Tenchinage sont les techniques qui constituent le terreau des quatre grandes techniques de l'Aïkido (Ikkyo, Kotegaeshi, Iriminage et Shihonage). Je vous prie de réfléchir à ce sujet.

you can improve your own Aikido fastly and bring it to its highest level if you focus your attention on the Genkei-kokyunage by improving it by the practice. Perhaps can you now understand the reason why, in each Aikido seminar, I introduce the Genkei-kokyunage.

At the earliest opportunity, I wish to explain that the framing structure of Aikido techniques forms by giving a specific name to the Genkei-kokyunage. Finally, I would like to introduce the thesis according to which the Genkei-kokyunage and the Tenchinage are techniques which represent the foundations of the four great Aikido techniques. Please, think it over.

Zürich, le 15.01.1993

# Programmes d'examens pour enfants

# Exams' programs for children

Les programmes d'examens pour enfants préparent les jeunes à la pratique d'un aikido complet : ces épreuves ne comportent pas seulement des techniques à exécuter (comme dans les examens pour adultes) mais aussi des règles de comportement à connaître et à respecter, des notions fondamentales de l'aïkido et les exercices les plus importants. Les 10<sup>e</sup>, 9<sup>e</sup> et 8<sup>e</sup> Kyus préparent l'enfant au programme d'examen du 7<sup>e</sup> Kyu, qui correspond à un très bon 6<sup>e</sup> Kyu adulte. Dès lors, l'enfant est prêt à passer aux cours des "grands" sans se sentir perdu !

Ce système d'enseignement a fait ses preuves, je le teste maintenant depuis 3 ans et suis d'avis qu'il convient très bien. La plus large partie de la structure et le niveau de difficulté sont très fortement inspirés des examens que les enfants passaient à l'Aïkido Ikeda-Dojo Zürich du temps où Maître Ikeda enseignait encore. A l'époque, les examens commençaient au 12<sup>e</sup> Kyu mais, d'un commun accord avec Sensei, j'ai aboli les 12<sup>e</sup> et 11<sup>e</sup> Kyu qui étaient un peu superflus.

Ce ne serait de loin pas une perte de temps si chaque aikidoka adulte parcourait aussi une fois ces feuilles d'examens car elles comportent toute une terminologie qui n'est jamais vraiment expliquée aux adultes car "elle va plus ou moins de soi". L'évolution des techniques et le fait que telle ou telle technique soit demandée à tel ou tel Kyu respectent scrupuleusement la construction et la logique que Maître Ikeda a utilisée pour construire l'aïkido et les programmes d'examens adultes. Quelques explications :

- Au 10<sup>e</sup> Kyu, au plan technique, on demande

The exams' programs for children prepare the youngest to the practice of a complete aikido: these tests include not only some techniques to carry out (like in the exams for the adults) but also some rules of behaviour which have to be known and respected, some important notions in aikido and the most fundamental exercises. The 10<sup>th</sup>, 9<sup>th</sup> and 8<sup>th</sup> Kyus prepare the child for the 7<sup>th</sup> Kyu exam's program, which corresponds to a very good 6<sup>th</sup> Kyu level for adult. Therefore, the child is ready to go on with the "grown-ups" courses without feeling lost!

This way of teaching has been well tried, I have been trying it for three years now and, in my opinion, it suits really well. The major part of the structure and the level of difficulty is very much inspired of the exams that children used to take at the Aikido Ikeda-Dojo Zürich in the days when Ikeda Sensei was still teaching there. At the time, the exams would start at the 12<sup>th</sup> Kyu but, of one accord with Sensei, I did away with the 11<sup>th</sup> and 12<sup>th</sup> Kyus, which weren't necessary.

It would be far from a waste of time if each grown-up aikidoka read though these exams' sheets, because they include a lot of terminologies, which are never explained to adults because they seem "more or less obvious". The development of the techniques and the fact that such-and-such technique is required for such-and-such Kyu respect carefully the structure and logic Ikeda Sensei used to built both Aikido and the exams' programs. Here are a few explanations:

- At the 10<sup>th</sup> Kyu, technically, we require the young aikidoka to know Ikkyo Ura (element Water), Kotegaeshi (element Earth) and Iriminage (element Air). One covers already

<sup>3</sup> On apprend aux enfants à exécuter *Udekime nage* sous l'épaule et non sous le coude (trop dangereux).

Ikkyo Ura (élément Eau), Kotegaeshi (élément Terre) et Iriminage (élément Air), ainsi on couvre déjà 3 des 4 éléments. L'apprentissage de ces 3 techniques sur *Shomenuchi Kiawase* et *Katatedori Aihamni* est assez élémentaire car elles commencent toutes les trois, quelle que soit l'attaque, par *Irimi*

- *Tenkan* (entrée par l'extérieur).
- Au 9<sup>e</sup> **Kyu**, on insère *Sumi Otoshi* sur *Shomenuchi Kiawase* (toujours élément Eau, c'est pourquoi elle est placée juste après *Ikkyo*), encore une entrée par *Irimi Tenkan*, les enfants apprennent facilement cette technique. On ajoute *Udekimenage*<sup>3</sup> (là on on introduit l'élément Feu, il est important de couvrir les 4 éléments dès que possible, *Udekimenage* étant plus facilement assimilable par les enfants que *Shihonage* (qui est LA technique feu), on commence par cette technique-là) sur *Katatedori Aihamni*, on peut leur apprendre l'entrée directe avec *Irimi (Omote)* ou encore *Irimi Tenkan (Udekimenage Ura)*.
- Dans le 8<sup>e</sup> **Kyu** (dernier examen vraiment "enfant" puisque le 7<sup>e</sup> *Kyu* rejoint le programme des adultes), on introduit *Shihonage Ura* (plus facile que *Omote*) sur *Katatedori Gyakuhamni* (enfin l'élément Feu "pur"), avec entrée directe *Mae Ashi Irimi, Tenkan, Kaiten*; le *Uke* ne bouge pratiquement pas avant sa chute (*Ushiro Kaiten Ukemi*). On ajoute également *Tenchinnage*, la technique père pour se préparer au 7<sup>e</sup> (=6<sup>e</sup>) *Kyu*, mais l'on garde *Genkei Kokyunage* pour le *Kyu* suivant car, bien que ce soit la plus importante de toutes les techniques d'après Maître Ikeda, elle est difficile pour les enfants.
- On finit par le 7<sup>e</sup> **Kyu** qui n'est rien d'autre que le 6<sup>e</sup> *Kyu* adulte. Alors pourquoi ne pas l'appeler directement 6<sup>e</sup> *Kyu*? Deux raisons à cela: 1. Tant que l'enfant suit les cours enfants, son grade sera le 7<sup>e</sup> *kyu*; dès qu'il passe au cours adultes, son 7<sup>e</sup> *Kyu* se transforme d'office en un 6<sup>e</sup> *Kyu*. 2. Les cours enfants étant souvent donnés par un 1<sup>er</sup> *Dan* (donc pas habilité à faire passer des examens adultes), cela permet à cette personne de faire passer aux plus jeunes leurs examens tant qu'ils sont dans le cours enfants. Notons aussi qu'il est souvent important pour les enfants (et pour leur enseignant) que ces examens se déroulent entre eux.

Enfin notons qu'à part *Ikkyo*, les enfants n'entraînent pas de techniques d'immobilisations au sol ni de techniques de torsions des

three of the four elements. Learning these three techniques on *Shomenuchi Kiawase* and *Katatedori Aihamni* is rather elementary since the three of them start with *Irimi Tenkan* (entrance from the outside), regardless of the attack.

- At the 9<sup>th</sup> **Kyu**, we add *Sumi Otoshi* on *Shomenuchi Kiawase* (still element Water, that is why this technique comes right after *Ikkyo*), which implies once again an entrance on *Irimi Tenkan*, the children learn this technique easily. We also add *Udekimenage*<sup>4</sup> (here we introduce the element Fire, it is important to cover the four elements as early as possible, *Udekimenage* being more easily assimilated by the children than *Shihonage* (which is THE technique fire), we start with the first one) on *Katatedori Aihamni*, one can teach the children the direct entrance with *Irimi (Omote)* or even *Irimi Tenkan (Udekimenage Ura)*.
  - In the 8<sup>th</sup> **Kyu** (last exam really designed for children since the 7<sup>th</sup> *Kyu* meets up with the adults' program), we introduce *Shihonage Ura* (easier than *Omote*) on *Katatedori Gyakuhamni* (here comes finally the "pure" element Fire) direct entrance *Mae Ashi Irimi Tenkan Kaiten*, the *Uke* practically doesn't move before falling (*Ushiro Kaiten Ukemi*). We also add *Tenchinnage*, the technique "father", to get prepared for the 7<sup>th</sup> (=6<sup>th</sup>) *Kyu*, but we keep *Genkei Kōkyunage* for the following *Kyu*, although the latter is, according to Ikeda Sensei, the most important one of all techniques, it is difficult for children.
  - We finish with the 7<sup>th</sup> **Kyu**, which is nothing but the 6<sup>th</sup> *Kyu* for adults. Then why not calling it 6<sup>th</sup> *Kyu* right away? There are two reasons for this: 1. As long as the young aikidoka attends to children courses, his/her grade will be the 7<sup>th</sup> *Kyu*, as soon as he/she goes on with the adults courses, his/her 7<sup>th</sup> *Kyu* turns automatically into a 6<sup>th</sup> *Kyu*. 2. The children courses are often given by a 1<sup>st</sup> *Dan* (that is to say someone who is not empowered to have adults take exams), it allows this person to have the children take their exams as long as they are in the children course. It should also be noted that it is often important for the children, as well as for their teacher, that these exams take place among themselves.
- Finally, let's note that, besides *Ikkyo*, children train neither techniques of immobilization on the floor nor techniques of joints' twisting, besides *Kotegaeshi*. It is highly inadvisable to train techniques such as *Nikkyo*, *Sankyo*, *Yonkyo* or

<sup>4</sup> To the children, we teach *Udekime nage* under the shoulder and not under the elbow (too dangerous).

articulations à part *Kotegaeshi*. Il est fortement déconseillé d'entraîner des techniques comme *Nikkyo*, *Sankyo*, *Yonkyo* ou encore *Udegarami*, *Jujigarami*, *Hijikime Osae* (etc.) car, bien qu'elles soient sans danger pour un adulte, elles sont mauvaises pour le corps d'un enfant en pleine croissance.

even *Udegarami*, *Jujigarami*, *Hijikime Osae* (...) because, although they are safe for an adult, they aren't good for the growing body of a child.

EGR, January 2004.

## Programme d'examen 10ème Kyu (enfants)

### 10. KYU

<b>Règles de comportement</b>		Salut en entrant et en sortant des tatamis
		et prendre connaissance du règlement du Dojo
<b>Seiza</b> ("assise correcte")		connaître la position
<b>Notions à comprendre/connaître</b>		O'Sensei
		Dojo
		Tatami
<b>Dai En Kokyu Ho</b> ("respirations en grands cercles")		1ère forme (forme YANG)
		2ième forme (forme YIN)
<b>Keiko</b> ("exercices")		Torifune
		Ikkyo Undo (+Kiawase)
<b>Tai Sabaki</b> ("déplacements du corps")		Irimi, Tenkan, Irimi tenkan
		Kaiten
<b>Ukemi</b> ("chutes")		Ushiro Ukemi (1ère, 2ème et 3ème forme)
		Mae Kaiten Ukemi ("chutes avant")
		Ushiro Kaiten Ukemi ("chutes arrière")
<b>TACHI WASA</b> ("pratique debout")		
<b>Attaques*</b>		<b>Techniques</b>
<b>Shomenuchi Kiawase</b>	1	Ikkyo Ura
	2	Kotegaeshi
	3	Iriminage
<b>Katatedori Aihanmi</b>	4	Ikkyo Ura
	5	Kotegaeshi
	6	Iriminage

\*des dessins définissant et expliquant les principales attaques de l'aikido sont à disposition sur notre site Internet sous <http://www.aikido-ne.ch/aikido/attaques>

## Exam program of the 10th Kyu (children)

### 10. KYU

<b>Rules of behaviour</b>		Salute when walking in and out the tatamis
		and learn the rules of the Dojo
<b>Seiza</b> ("correct way of sitting")		to know, explain the position
<b>Notions to understand/know</b>		O'Sensei
		Dojo
		Tatami
<b>Dai En Kokyu Ho</b> ("breathings in big circles")		1st form (YANG form)
		2nd form (YIN form)
<b>Keiko</b> ("exercises")		Torifune
		Ikkyo Undo (+Kiawase)
<b>Tai Sabaki</b> ("displacements of the body")		Irimi, Tenkan, Irimi tenkan
		Kaiten
<b>Ukemi</b> ("rollings")		Ushiro Ukemi (1st, 2nd et 3rd form)
		Mae Kaiten Ukemi ("rolling forward")
		Ushiro Kaiten Ukemi ("rolling backward")
<b>TACHI WASA</b> ("practice while standing")		
<b>Attacks*</b>		<b>Techniques</b>
<b>Shomenuchi Kiawase</b>	1	Ikkyo Ura
	2	Kotegaeshi
	3	Iriminage
<b>Katatedori Aihanmi</b>	4	Ikkyo Ura
	5	Kotegaeshi
	6	Iriminage

\*some drawings defining and explaining the main attacks in Aikido are available on the following Internet page <http://www.aikido-ne.ch/aikido/attaques>

## Programme d'examen 9ème Kyu (enfants)

### 9. KYU

<b>Règles de comportement</b>		Salut en entrant et en sortant des tatamis
		et avoir conscience du règlement du Dojo
<b>Seiza</b> ("assise correcte")		connaître la position
<b>Notions à comprendre/connaître</b>		O'Sensei
		Dojo
		Tatami
		Tori ("celui qui exécute la technique")
		Uke ("celui qui reçoit la technique", l'attaquant)
<b>Dai En Kokyu Ho</b> ("respirations en grands cercles")		1ère forme (forme YANG)
		2ème forme (forme YIN)
<b>Keiko</b> ("exercices")		Torifune
		Ikkyo Undo (+Kiawase)
<b>Tai Sabaki</b> ("déplacements du corps")		Irimi, Tenkan, Irimi tenkan
		Kaiten
<b>Ukemi</b> ("chutes")		Ushiro Ukemi (1ère, 2ième et 3ième forme)
		Mae Kaiten Ukemi ("chutes avant")
		Ushiro Kaiten Ukemi ("chutes arrière")
<b>SUWARI WASA</b> ("pratique à genoux")		
<b>Tai Sabaki</b> ("déplacements du corps")		Mae Shikko Ho ("déplacement à genoux, marche avant")
<b>TACHI WASA</b> ("pratique debout")		
<i>Attaques*</i>		<i>Techniques</i>
<b>Shomenuchi Kiawase</b>	1	Ikkyo Ura
	2	Sumiotoshi
	3	Kotegaeshi
	4	Iriminage
<b>Katatedori Aihanmi</b>	5	Ikkyo Ura
	6	Kotegaeshi
	7	Iriminage
	8	Udekimenage

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## Exam program of the 9th Kyu (children)

### 9. KYU

<b>Rules of behaviour</b>		Salute when walking in and out the tatamis
		and have the rules of the Dojo in mind
<b>Seiza</b> ("correct way of sitting")		to know, explain the position
<b>Notions to understand/know</b>		O'Sensei
		Dojo
		Tatami
		Tori ("the one who executes the technique")
<b>Dai En Kokyu Ho</b> ("breathings in big circles")		Uke ("the one who receives the technique", the attackant)
		1st form (YANG form)
		2nd form (YIN form)
<b>Keiko</b> ("exercises")		Torifune
		Ikkyo Undo (+Kiawase)
<b>Tai Sabaki</b> ("deplacements of the body")		Irimi, Tenkan, Irimi tenkan
		Kaiten
<b>Ukemi</b> ("rollings")		Ushiro Ukemi (1st, 2nd et 3rd form)
		Mae Kaiten Ukemi ("rolling forward")
		Ushiro Kaiten Ukemi ("rolling backward")
<b>SUWARI WASA</b> ("practice on the knees")		
<b>Tai Sabaki</b> ("deplacements of the body")		Mae Shikko Ho ("deplacement on the knees, forwards")
<b>TACHI WASA</b> ("practice while standing")		
<b>Attacks*</b>		<b>Techniques</b>
<b>Shomenuchi Kiawase</b>	1	Ikkyo Ura
	2	Sumiotoshi
	3	Kotegaeshi
	4	Iriminage
<b>Katatedori Aihanmi</b>	5	Ikkyo Ura
	6	Kotegaeshi
	7	Iriminage
	8	Udekimenage

\*some drawings defining and explaining the main attacks in Aikido are available on the following Internet page  
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## Programme d'examen 8ème Kyu (enfants)

### 8. KYU

<b>Règles de comportement</b>		Salut en entrant et en sortant des tatamis et avoir conscience du règlement du Dojo
<b>Seiza</b> ("assise correcte")		connaître, expliquer la position
<b>Anza</b> ("assise en paix")		connaître, expliquer la position
<b>Notions à comprendre/connaître</b>		O'Sensei
		Dojo
		Tatami
		Tori ("celui qui exécute la technique")
		Uke ("celui qui reçoit la technique", l'attaquant)
<b>Dai En Kokyu Ho</b> ("respirations en grands cercles")		1ère forme (forme YANG)
		2ème forme (forme YIN)
<b>Keiko</b> ("exercices")		Torifune
		Ikkyo Undo (+Kiawase)
		Tai no henko
		Shihogiri
<b>Tai Sabaki</b> ("déplacements du corps")		Irimi, Tenkan, Irimi tenkan
		Kaiten
		Mae ashi Tenshin
		Ushiro ashi Tenshin
		"+" combinaisons
<b>Ukemi</b> ("chutes")		Ushiro Ukemi (1ère, 2ème et 3ème forme)
		Mae Kaiten Ukemi ("chutes avant")
		Ushiro Kaiten Ukemi ("chutes arrière")
		Yoko Kaiten Ukemi ("chutes sur le côté")
<b>SUWARI WASA</b> ("pratique à genoux")		
<b>Tai Sabaki</b> ("déplacements du corps")		Mae Shikko Ho ("déplacement à genoux, marche avant")
		Ushiro Shikko Ho ("déplacement à genoux, marche arrière")
<b>TACHI WASA</b> ("pratique debout")		
<b>Attaques*</b>		<b>Techniques</b>
<b>Shomenuchi Kiawase</b>	1	Ikkyo Omote
	2	Ikkyo Ura
	3	Sumiotoshi
	4	Kotegaeshi
	5	Iriminage
<b>Katatedori Aihanmi</b>	6	Ikkyo Omote
	7	Ikkyo Ura
	8	Iriminage
	9	Kotegaeshi
	10	Udekimenage
<b>Katatedori Gyakuhamni</b>	11	Shihonage Ura
<b>Katate Ryotodori</b>	12	Tenchinnage

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## Exam program of the 8th Kyu (children)

## 8. KYU

<b>Rules of behaviour</b>		Salute when walking in and out the tatamis and to have the rules of the Dojo in mind
<b>Seiza</b> ("correct way of sitting")		to know, explain the position
<b>Anza</b> ("way of sitting in piece")		to know, explain the position
<b>Notions to understand/know</b>		O'Sensei
		Dojo
		Tatami
		Tori ("the one who executes the technique")
		Uke ("the one who receives the technique", the attackant)
<b>Dai En Kokyu Ho</b> ("breathings in big circles")		1st form (YANG form)
		2nd form (YIN form)
<b>Keiko</b> ("exercises")		Torifune
		Ikkyo Undo (+Kiawase)
		Tai no henko
		Shihogiri
<b>Tai Sabaki</b> ("displacements of the body")		Irimi, Tenkan, Irimi tenkan
		Kaiten
		Mae ashi Tenshin
		Ushiro ashi Tenshin
		"+" combinations
<b>Ukemi</b> ("rollings")		Ushiro Ukemi (1st, 2nd et 3rd form)
		Mae Kaiten Ukemi ("rolling forward")
		Ushiro Kaiten Ukemi ("rolling backward")
		Yoko Kaiten Ukemi ("rolling on the side")
<b>SUWARI WASA</b> ("practice on the knees")		
<b>Tai Sabaki</b> ("displacements of the body")		Mae Shikko Ho ("displacement on the knees, forwards")
		Ushiro Shikko Ho ("displacement on the knees, backwards")
<b>TACHI WASA</b> ("practice while standing")		
<b>Attacks*</b>		<b>Techniques</b>
<b>Shomenuchi Kiawase</b>	1	Ikkyo Omote
	2	Ikkyo Ura
	3	Sumiotoshi
	4	Kotegaeshi
	5	Iriminage
<b>Katatedori Aihanmi</b>	6	Ikkyo Omote
	7	Ikkyo Ura
	8	Iriminage
	9	Kotegaeshi
	10	Udekimenage
<b>Katatedori Gyakuhanni</b>	11	Shihonage Ura
<b>Katate Ryotedori</b>	12	Tenchinnage

\*some drawings defining and explaining the main attacks in Aikido are available on the following Internet page <http://www.aikido-ne.ch/aikido/attaques>

## Programme d'examen 7ème Kyu (enfants)

### 7. KYU

<b>Règles de comportement</b>	Salut en entrant et en sortant des tatamis	
	et avoir conscience du règlement du Dojo	
<b>Seiza</b> ("assise correcte")	connaître, expliquer la position	
<b>Anza</b> ("assise en paix")	connaître, expliquer la position	
<b>Notions à comprendre/connaître</b>	O'Sensei	
	Dojo	
	Tatami	
	Tori ("celui qui exécute la technique")	
	Uke ("celui qui reçoit la technique", l'attaquant)	
<b>Dai En Kokyu Ho</b> ("respirations en grands cercles")	1ère forme (forme YANG)	
	2ième forme (forme YIN)	
	3ième forme (5e élément)	
<b>Keiko</b> ("exercices")	Torifune	
	Ikkyo Undo (+Kiawase)	
	Tai no henko	
	Shihogiri	
<b>Tai Sabaki</b> ("déplacements du corps")	Irimi, Tenkan, Irimi tenkan	
	Kaiten	
	Mae ashi Tenshin	
	Ushiro ashi Tenshin	
	"+" combinaisons	
<b>Ukemi</b> ("chutes")	Ushiro Ukemi (1ère, 2ème et 3ème forme)	
	Mae Kaiten Ukemi ("chutes avant")	
	Ushiro Kaiten Ukemi ("chutes arrière")	
	Yoko Kaiten Ukemi ("chutes sur le côté")	
<b>Tai Sabaki</b> ("déplacements du corps")	<b>SUWARI WASA</b> ("pratique à genoux")	
	Mae Shikko Ho ("déplacement à genoux, marche avant")	
	Ushiro Shikko Ho ("déplacement à genoux, marche arrière")	
<b>TACHI WASA</b> ("pratique debout")		
<b>Attaques*</b>	<b>Techniques</b>	
<b>PROGRAMME DU 6e KYU</b>		

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## Exam program of the 7th Kyu (children)

### 7. KYU

<b>Rules of behaviour</b>	Salute when walking in and out the tatamis	
	and to have the rules of the Dojo in mind	
<b>Seiza</b> ("correct way of sitting")	to know, explain the position	
<b>Anza</b> ("way of sitting in piece")	to know, explain the position	
<b>Notions to understand/know</b>	O'Sensei	
	Dojo	
	Tatami	
	Tori ("the one who executes the technique")	
	Uke ("the one who receives the technique", the attackant)	
<b>Dai En Kokyu Ho</b> ("breathings in big circles")	1st form (YANG form)	
	2nd form (YIN form)	
	3rd form (5th element)	
<b>Keiko</b> ("exercises")	Torifune	
	Ikkyo Undo (+Kiawase)	
	Tai no henko	
	Shihogiri	
<b>Tai Sabaki</b> ("deplacements of the body")	Irimi, Tenkan, Irimi tenkan	
	Kaiten	
	Mae ashi Tenshin	
	Ushiro ashi Tenshin	
	"+" combinations	
<b>Ukemi</b> ("rollings")	Ushiro Ukemi (1st, 2nd et 3rd form)	
	Mae Kaiten Ukemi ("rolling forward")	
	Ushiro Kaiten Ukemi ("rolling backward")	
	Yoko Kaiten Ukemi ("rolling on the side")	
<b>Tai Sabaki</b> ("deplacements of the body")	<b>SUWARI WASA</b> ("practice on the knees")	
	Mae Shikko Ho ("deplacement on the knees, forwards")	
	Ushiro Shikko Ho ("deplacement on the knees, backwards")	
<b>Attacks*</b>	<b>TACHI WASA</b> ("practice while standing")	
		<b>Techniques</b>
<b>PROGRAM OF THE 6th KYU</b>		

\*some drawings defining and explaining the main attacks in Aikido are available on the following Internet page <http://www.aikido-ne.ch/aikido/attaques>

# Hojo



## *Son histoire*

Le *Jiki Shinkageryu-Hojo* (plus simplement appelé Hojo) prend son origine dans le combat au sabre, le *kenjutsu*, c'est un art d'entraînement dans lequel on entraîne aussi bien le corps que l'esprit. Alors que le *kenjutsu* a laissé sa place aujourd'hui au *Kendo*, le Hojo dérive plutôt de formes du Bujutsu dont il reprend les mouvements naturels de base.

En 1927, le 15<sup>e</sup> Maître *Jirokichi Yamada* fonda une communauté ayant pour but de conserver l'enseignement du Hojo. Aujourd'hui le Hojo est pratiqué par beaucoup, jeunes et vieux, hommes et femmes dans plusieurs villes du Japon (Tokyo, Osaka, ...). Ce succès est dû au 18<sup>e</sup> Maître *Yasushi Namiki*.

## *Its history*

The *Jiki Shinkageryu-Hojo*, more simply called Hojo, originates in the sword fighting, the *kenjutsu*, an art in which one trains the body as well as the mind. Whereas *kenjutsu* gave way to *Kendo*, Hojo rather comes from some forms of Bujutsu, of which it takes up some natural basic movements.

In 1927, the fifteenth Sensei *Jirokichi Yamada* founded a community whose goal was to preserve the teaching of Hojo. Today, Hojo is practised by many, young and old, men and women, in several Japanese cities (Tokyo, Osaka, ...). Such a success is owed to the eighteenth Sensei, *Yasushi Namiki*.

*L'entraînement*

Contrairement au Kendo, on ne porte pas d'armure ou de protection en Hojo. Dans cet art, les notions de fort ou de faible, victoire ou défaite n'ont pas d'importance, la seule chose importante est le déroulement naturel des mouvements. On entraîne ceci par des déplacements de pieds (Unpo) bien déterminés combinés avec des respirations au niveau du ventre (Aun). L'exercice mène à une grande concentration, que l'on détend par des cris (Kiaï).

Dans un premier temps, on vous enseigne au Dojo les déplacements, les différentes façons de respirer, comment couper, ainsi que les 4 Katas principaux correspondants aux 4 saisons de l'année.

Il existe un 5<sup>ième</sup> kata, correspondant au 5<sup>e</sup> élément qu'on apprend lorsqu'on maîtrise les quatre autres. Nous reviendront plus en détail sur cela dans le prochain numéro du San Shin Kai Letter.

*The training*

Unlike the Kendo, one doesn't wear any armour or protection in Hojo. In this art, the notions of strong and weak, victory or defeat do not matter, the only important thing is the natural progress of the movements. We train this with well-defined feet's shiftings (Unpo) combined with breathings at the stomach (Aun). This exercise leads to a great concentration, that we relax with screams (Kai).

At first, you are taught, in the Dojo, the movings, the different ways to breathe, how to cut, as well as the four main Katas corresponding to the four seasons. There is also a fifth Kata, corresponding to the fifth element, which we learn when we master the four others. We will come back to that more in detail in the next issue of the

San Shin Kai Letter.

EGR

法定



Outre l'aïkido et le Hojo , Maître Ikeda a aussi enseigné le Genki kai.

Besides Aikido and Hojo, Ikeda Sensei also taught Genki kai.

Les objectifs du Genki kai sont la *décontraction*, la *respiration* et la *méditation*. Cependant, ces mots sont de nos jours tellement utilisés qu'on n'y prête plus tellement attention : il faut les vivre pour les découvrir vraiment.

The aims of Genki kai are relaxation, respiration and meditation. However, such words are so often used nowadays that we don't pay much attention to them anymore : one must live them in order to understand them truly.

Les exercices de Genki kai se font sous forme de gymnastique. Il existe 3 genres de gymnastique: la gymnastique debout - c'est l'aïkido -, la gymnastique assise et celle qui se pratique couchée. Les 2 dernières sont pratiquées au Genki kai.

The Genki Kai's exercises take the form of a gymnastic. There are three kinds of gymnastics: the standing gymnastics – it's Aikido -, the sitting gymnastics and the one which is practiced lying. The last two are practiced in Genki Kai.

Les séquences de mouvements assis ou couché forment un cycle que l'on peut répéter à volonté (idéalement une fois par jour). Il est très important de travailler sur l'inspiration et l'expiration dans l'exécution de certains mouvements.

The sequences of sitting or lying exercises form a cycle that can be repeated as much as we want (ideally once a day). It is most important to work on inspiration and expiration while carrying out some of the movements.

Les positions ont été étudiées de telle sorte que le corps se masse lui-même simultanément en plusieurs points précis (on rejoint ici un peu le Shiatsu et le Yoga). Le Genki kai se pratique tantôt seul(e), tantôt avec un(e) partenaire.

The positions were studied so that the body massages itself in several specific spots (here we come close to Shiatsu and Yoga). Genki kai is practiced sometimes alone, sometimes with a partner.

Des échanges d'énergies implicites, pas toujours perceptibles à l'instant, s'opèrent sans cesse avec le/la partenaire, ainsi qu'en soi-même. Aussi, la pratique du Genki kai, même si "elle n'en a pas l'air", peut-elle être particulièrement éprouvante, au sens où les effets ne se

Some implicit exchanges of energies, not always noticeable at the time, constantly occur with the partner, as well as in oneself. Therefore, the practice of Genki kai, although it doesn't look like it, can be especially testing, in the sense that the effects are not always felt right away.



éprouvante, au sens où les effets ne se ressentent pas toujours sur le moment.

The practice of Genki kai has a certain effect on our body, it works as an internal cleaning, it is a readjustment.

La pratique du Genki kai a un effet certain sur notre corps, elle agit comme un nettoyage intérieur, c'est un rééquilibrage.

As the two following pictures sum it up, the different exercises are related to the four (or five) nature's elements, therefore with Aikido techniques as well.

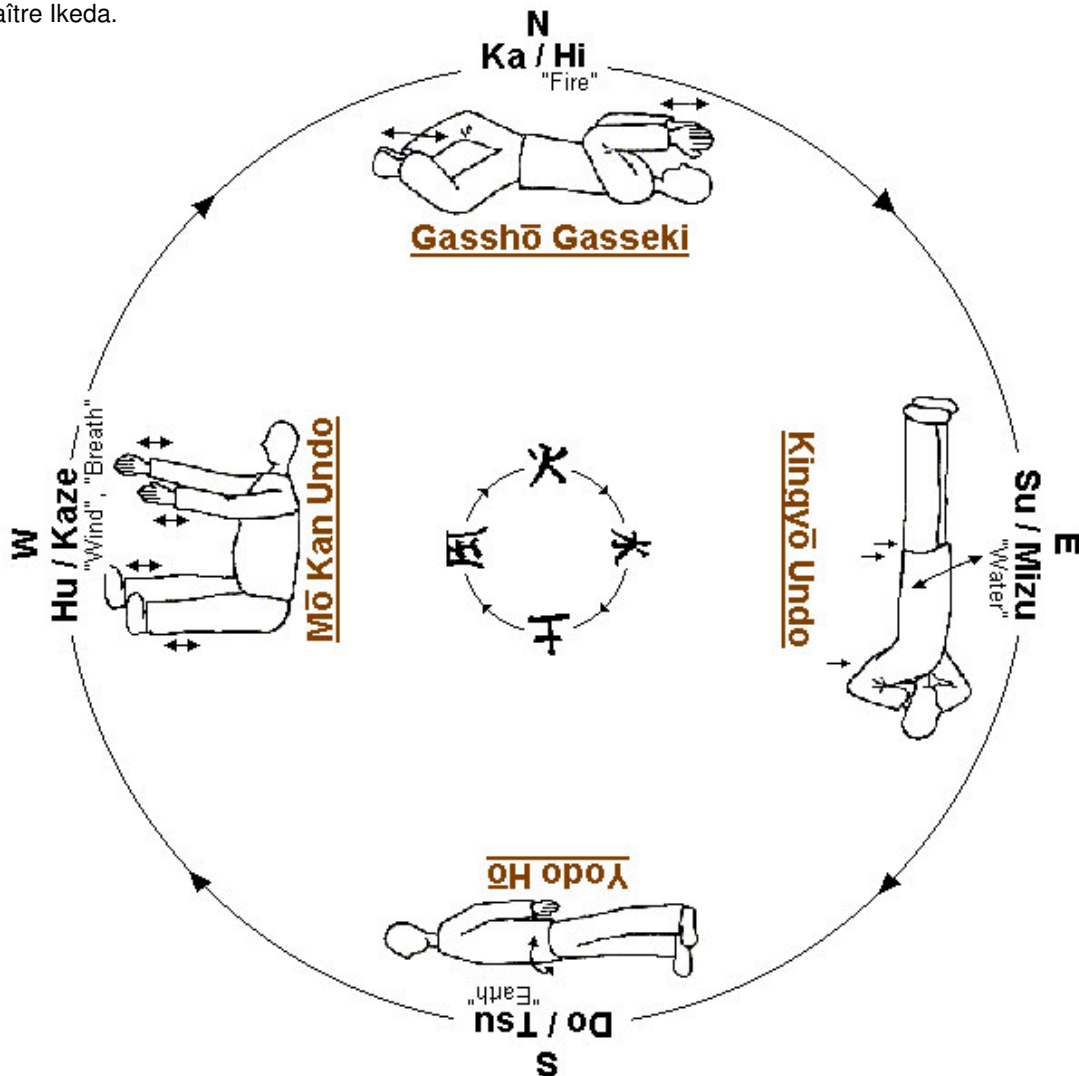
Comme le résumant les deux figures suivantes, les différents exercices sont mis en relation avec les 4 (ou 5) éléments de la nature, donc aussi avec les techniques d'aïkido.

*The book of Genki kai*

*Le livre du Genki Kai*

You can order the book of Genki kai on [www.aikido-ne.ch](http://www.aikido-ne.ch) column « Genki Kai ». This book explains and sets out the exercises of this exceptional gymnastics developed by Ikeda Sensei.

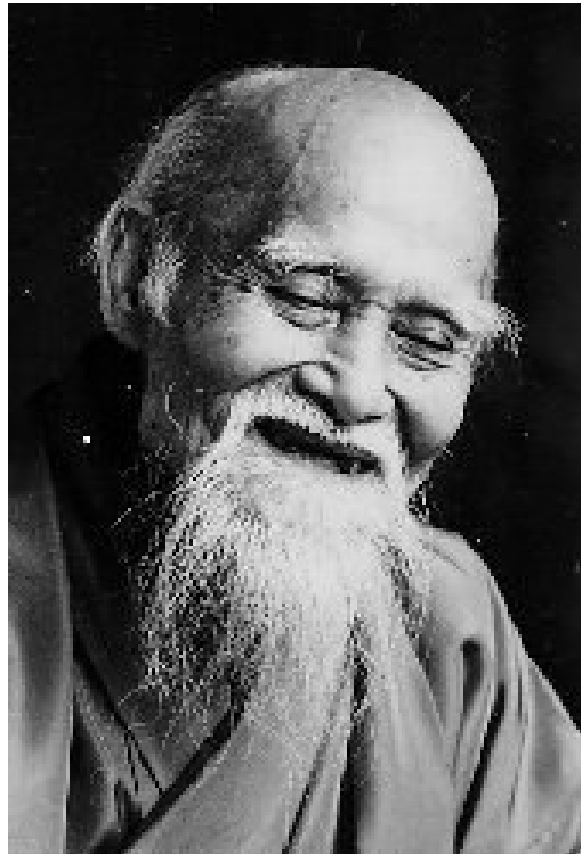
Vous pouvez commander le livre du Genki kai sur [www.aikido-ne.ch](http://www.aikido-ne.ch) rubrique « Genki Kai ». Ce livre explique et expose les exercices de cette gymnastique exceptionnelle développée par Maître Ikeda.



# *Last words of Morihei Ueshiba O'Sensei*

Sander van Geloven

2004/01/29



This article will quote some of the last recorded messages of Morihei Ueshiba osensei (14 December 1883 - 26 April 1969) who is the founder of aikido. Aikido is not only a martial arts system of self-defence but also a profound spiritual training to develop the innate qualities of our divine heritage. In other words, aikido is

not only concerned with only our body and mind, it is also affecting our spirit or soul.

Osensei was a deeply spiritual person because of his Shinto heritage from where he grew up and his later involvement in the Omote Kyo sect of Deguchi Onisaburo. These and of

course his personal experiences and insights are the main contributors to the spiritual side of aikido. However he was also influenced by many other teachings but many of these disciplines did not always provided him with an efficient way of gaining more insight in the laws of life, nature and the universe. Therefore he developed aikido according to universal principles in such a way that it offers means to gain physical, mental and spiritual understanding for every person regardless his or her origin, race or religion.

Humans all over the world have to deal with the same challenges, regardless if it are problems or opportunities, because everyone is living according to the same universal principles that govern everywhere. This idea is reflected in his last words on the day before his death:

*Aikido is for the entire world. Train not for selfish reasons, but for the all of mankind.*

Osensei spoke a lot about spiritual matters, sometimes in general terms that could be understood easily by anyone but usually in a sort of difficult to follow style using many ancient Japanese religious terms. In the book "The spiritual foundations of aikido" by William Gleason [1] one can find many quotes of Morihei Ueshiba Osensei and how these are to be interpreted from a Japanese philosophical point of view and more importantly how these relate to the practice of aikido. Although this is not an easy book to study with many difficult passages, especially for people that only recently commenced aikido training. It touches a huge amount of interesting topics for one who is willing to gain some more understanding on the spiritual aspects of aikido.

In order to repeat the message of aikido, without using too much and too specific difficult ancient Japanese terms, the next two quotes of Osensei are taken from this book and will hopefully be of some meaning to all. The explanation of aikido is the following:

*Aikido must elucidate the order of the universe and the path towards spiritual understanding. We have the responsibility for the well-being of this planet and all life upon it. Failing to meet this responsibility, we can never realise our true nature or become happy and free. When we grasp our actual substance, life becomes devoted to the realisation of the dreams of our ancestors since ancient times. That is to establish the paradise on earth: to create the*

*mirror image of the heavenly world on this earth. Our individual practice of aikido is a barometer of this activity.*

*Budo is not a matter of physical strength, the handling of weapons with great skill, nor the ability to strike another person down before he can do the same thing to you. It is the path toward eternal wisdom and spiritual understanding. Nevertheless, if it is not effective in actual practice, it loses its spiritual value and uniqueness as well. In the true budo, there is no enemy. You shouldn't train to become strong or to be able to defeat an enemy but rather that you can be of use to world peace.*

The next quote is last message Osensei had for his students before he died is the following:

*The martial way [budo] that embodies the feeling and universal compassion is based on the creative energy of the universe [takemusubi]. All the others are nothing more than arts of destruction. In the beginning I called it takemusubi aiki; later I decided to call it shobu aiki, the budo that creates wisdom, judgement, the mind of a sage.*

*The true victory of shobu aiki is to strike down and destroy the mind of doubt and conflict within yourself. It is to realise and carry out the destiny you have received from divine providence. Regardless of how this may be philosophically explained, unless it is actually put into practice, you are no different than anyone else. Through the practice of aikido, this power and ability is added unto you.*

*The underlying origin of budo is the spirit of universal protection, nurturing and salvation. It is to give renewed energy to yourself and others. Human beings are the children of the divine universal spirit and if they are unhappy it is because they turn away from their own nature. Man has selfishly created the sense of good and evil and then forgotten the essence of his own nature. Within divine love there is no good or evil, no happiness or unhappiness. There is only constant giving in an attempt to pay back some part of the precious gift of life that one has received and even now continues to enjoy.*

*You should never be trapped by the idea that you have problems, that you are a person of deep karma, or that you are one of little value. This is insulting not only to yourself but to others as well. All people share the same*

*divine origin. There is only one thing that is wrong or useless. That is stubborn insistence that you are an individual, separate from*

*others. Give thanks and show gratitude. Work for the paradise on this earth. In this way your true nature will continually unfold.*

### **Bibliography**

1

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# *Hiden no Togakure Ryu Ninpo* *(Secret Ninjutsu)*

*April 1995, by Soke Masaaki Hatsumi*

*This text has been sent to me from Aleksandar Dejanovic (Aikido Ikeda-Dojo Novi Sad). He said to think "aikido" instead of "Ninjutsu" and "aikidoka" instead of "ninja" and the text applies as well.*

*EGR*

*The following is a translation from the Japanese Book, Hiden no Togakure Ryu Ninpo, or Secret Togakure Ryu Ninpo, by Soke Masaaki Hatsumi. As always, I have edited it only for grammar, and have left the content just as it was written by Soke. -- Shidoshi Ken Harding*

There is a lot of misunderstanding regarding the Ninja. Some Ninja were originally "failed Samurai"; they started out with a bad reputation. The Japanese character for "Shinobi" implies a lack of heart, coldness, and ruthlessness. That applies only to the lowest or worst class of Ninja. True Ninja have very deep and proper emotions. Love and peace is very important to them. They must, however, learn to be very patient with their bodies and emotions. They train their subconscious (natural intelligence) also. They are not concerned with "saving face". They strive to win in the end. The Ninja's emotions are like a flower. Ninja enjoy the peace of nature, and have a peaceful nature as well. They use natural movement to disappear when attacked with a sword. They fight to protect community and country. It is bad that people write about the Ninja without really knowing anything about them.

Ninja have many techniques, but their secret is Kyojutsu ten kan ho (the art of changing). Today's society is very crazy. There is no good philosophy. Heart is the most important element of my philosophy. It will carry the warrior through this confused time.

Budo Philosophy: In general, it is used to protect the country, your community, and your own body. The way one approaches and uses this philosophy is very important. People say that the way you cut with the sword is important, but good eyes, strong muscles and bones are not the "way". Gross technique is more like cutting wood than swordsmanship. Swordsmanship against an opponent involves a totally different "way". You also need to learn different techniques but the "way" is the important part which sensei stresses.

Jutsu means technique, but it also means heart. Jutsu must come from the heart. Therefore, your heart must be straight and honest. If your heart is not clear and straight, your jutsu will be lacking and you will not improve in the martial arts. Lust for victory will not give you the victory. You must receive the victory from your opponent. He has no choice but to give it to you because he will sense your heart as better or truer. Nature is your friend; it helps you to win. Your enemy will have unnatural movement, therefore you will be able to know what he is going to do before he does it.

I refer to mastery as a "feeling" in the individual. The certificate, even 10th degree, is no proof. One must be honest and think on this very deeply. There is no proof, however, if you look for it. When you don't need to look, that is the proof. When one develops Shin Ki To Ichi (the heart, universe and weapon as one) that is mastery. This is the proof; this ability always allows the budoka to win, his technique always works.

Ninpo protects all of you, your body and spirit. Other budo philosophies don't have this. In budo, and other philosophies, if your spirit is not straight, you can kill yourself! For example, medicine should protect one's health, but used improperly, the same techniques will kill. Likewise with eating and drinking; improper habits will destroy the body. The same with the leadership of a country. Leaders should protect the people; a bad leader (poor philosophy,

greedy, selfish) can destroy a country. Religion can be good for society, but greed and fanaticism can destroy. Here is a paraphrase of a letter from Takamatsu to me: "The Universe gives you a mission and guides you-- no one can stop you-- you will gain enormous strength, lose all fear, become as one with all of the natural world, and have total freedom in your movements. Your mind will be straight and honest. If you are truly straight and honest, you can get this power. Common sense, justice, and no surprise: this is Togakure Ryu Ninpo".

How to learn the gokui (secrets) so as to become Meijin (a master)? Everyone wants to get the Makimono (Ryu Scroll Legacy that is held by the Grandmaster). Only by studying long and hard can you become strong enough to take the Makimono. Once you have it you may find that it is hard to move for several years because the Makimono is too heavy. You begin to understand the commitment that using the gokui entails. The Makimono becomes like a physical weight. Here are some clues to the gokui (secrets). It has to do with Takamatsu Sensei's return to Japan from China. In China he was known as Mo-Ko, the Mongolian Tiger. But in Japan his friends called him the Yamomoto Pussycat. They asked him why he was acting like a pussycat, and not like a tiger. Takamatsu said that he needed to act like a tiger in China to survive. Now he needed to act like a pussycat so that women would like him and want to pet him. The secret is flexibility and appropriateness. When you need to be a tiger you can, and are one. When its better to be a cat, you can be and are.

I was once asked by a friend: "Why don't you fight a bull like Mas Oyama? You are a very strong Ninja master." I smiled and said that even though a bull has more muscles, even a farmer can pull it around by the ring in it's nose. Gokui (the secrets of martial arts) is in a person's heart and his personal commitment. Be ready to think all the time. If you want enlightenment, practice every moment how to answer these type of questions, like the one about the bull. This means everyone has the capability to learn the Gokui in Ninpo. Practice every day, every moment. Prepare your heart, make it pure in the way that the Universe is pure--natural energy. Then your techniques will also be pure and from the heart. You can learn from anyone if you are sure of yourself. If you are strong you can have good friends and bad friends, and learn from both. I have all kinds of friends because I have no compulsion to judge

them. I am not susceptible to bad influences, nor over-influenced by "good" influences. To keep your focus, you must have a purpose-- don't waste your time. Learn from everything.

People like to practice budo in the dojo with their friends. It is very important to go by yourself into nature and work against trees, rocks, with animals. Study the movement of animals and "wrestle" with nature. It is important to have a master, but if he is no good, it could be better than none. Look to nature.

If you, as a teacher, have a student who doesn't respond to teaching, don't teach him. Leave his training to him. If he likes Ninpo, he will learn on his own by observing; if not, he will leave. Don't talk too much: demonstrate. I have many very high level techniques that I never teach. If the student's are not advanced enough, the training can be detrimental.

You must love before you can create. If you love Ninpo, you can learn with or without a teacher. Strive to find the root of winning. Practice yourself, by yourself if necessary, all your life. Don't be wishy washy. Use your brain. You can learn many things. Learn them all rather than wasting time vacillating between what you think is important to learn. Never give up, even if you get sick. I thought about budo 3 times as much as anyone else I knew, trained 3 times as much as anyone, and spent 3 times as much money in my martial quest. I got strong enough to find out that I was weak. I became very confused, but didn't give up. I tried to just stop worrying and train. But I got sick anyway. I thought that I would die at one point. I was in bed for five years. I thought that if I died, then I might find peace. After the five years I realized that, no matter whether you are alive, dead, sick or healthy, old or have lots of vitality, you must practice, honestly, according to your situation. Now I don't worry anymore!

Use natural technique; nature's power. When you look at someone else's technique and you feel inadequate, you are probably open for improvement--unless this feeling persists for more than ten years: then give up. Use your practice to gain insight into other things. Techniques are based on philosophy. The fundamentals of both must be strong. Practice the basics. Don't worry about the flower, worry about the roots. Some day you will bloom into a beautiful flower anyway. Dreams can help you improve your techniques. Dream about the techniques. Practice also, again, again, again.

You have to have a purpose. Why are you studying? Most great martial artists have these purposes:

- 1) Self improvement. They never quit. They practice all their lives to improve.
- 2) They realize that it is their own self improvement that is the positive thing that rubs off on others. Both good for themselves, and good for those that come in contact with them.

It is important to know how little you know. When learning Ninpo, keep the fire in your heart. Your technique will then be forged from fire like the samurai sword. Fire and justice are the keys. If you want to change your body and your life, train with fire and live a just life. The number of techniques you know isn't as important as your attitude. You need purpose and a good eye for those things in life that help your purpose. Takamatsu Sensei was in many real fights and never lost because he was mindful of these important things.

How to become a student: first of all, you need a good teacher. If you have a quack for a "Master" then you are wasting your time. Usually a great teacher will go through many students looking for the ones who have a great sense of the martial arts. In the old days,

students had rules--for example, they had to cut wood, clean house, etc. for several years. The master then judged their strength, patience, perseverance, and attitude. If the master decided that you were good, he would invite you into the dojo. There the training would be very hard. Some students couldn't hack it. They thought that the master was cruel. The ones who could make it were the ones who saw the greatness of the master.

The purpose of each person's quest can differ: physical strength, mental strength, animal desire to win, or it may be an emotional quest. Practice religion if you want to make your mind/spirit strong, not martial arts. Martial arts can kill. However, to make your body strong enough to just kill or win honors, lift weights, eat vegetables, and walk to become strong. Don't bother with the martial arts. Only 1 in 1000 will continue to seek the true practice of Ninpo. He is stubborn with a one track mind bordering on stupidity. Student and master must respect each other. Takamatsu Sensei always called me "Sensei". But master is master, student is student, always. I learned life's most important lessons from Takamatsu Sensei. Of the three great relationships -- Parent/child, wife/husband, master/student, the third is the most important in life.

Brought to you by the, Missouri Ninja Center, 8336 Watson Road, St. Louis, MO 63119, (314) 842-9373.

Feel free to distribute this information to anyone either electronically or on paper provided that:

- 1) it is UNALTERED, including this message,
- 2) you do not charge money for it.

## Nachrichten aus Österreich

Sensei Ikeda hab ich im Jahr 1999 kennengelernt.

Zu dieser Zeit und auch schon zuvor habe ich in der Aikido Schule Steingasse trainiert und unterrichtet. Als Sensei Ikeda krank wurde entschied sich mein damaliger Lehrer, nicht mehr in diesem System weiterzuarbeiten.

Meine Interessen waren jedoch anders und ich beschloss weiter in diesem System mit Fritz Heuscher zu arbeiten. Im Juli 2003 habe ich das erste Mal Sensei Michele Quaranta kennengelernt: nach einem Yudansha-stage im Oktober 2003 in der Slowakei besuche ich vermehrt Stages von Sensei Quaranta, um mich weiterzuentwickeln.

Ich habe auch gesehen, dass es in diesem System auch noch sehr viel zu lernen gibt (z.B. Hojo und Genki Kai, die mir völlig neu sind).

Im Jahr 2001 hatten wir die Idee einen Verein zu gründen, um speziell Aikido für Kinder zu unterrichten.

Wir begannen in einem Stadtteil ein Training zu starten. Zuvor war ich schon in dieser Schule und machte mit jeder Klasse im Turnunterricht ein Schnuppertraining, sodass sich die Kinder und Lehrer etwas unter Aikido vorstellen können. So begannen wir dann auch in anderen Stadtteilen in Linz Aikido zu unterrichten.

Inzwischen laden mich die Direktoren der Schulen immer wieder gern ein, um solche Schnuppertrainings in den Turnstunden abzuhalten. Aikido wird auch von Schulärzten weiterempfohlen.

Aufgrund des guten Erfolgs und Feedbacks habe ich auch außerhalb von Linz (Wels, Gallneukirchen) Aikidoschulen (Training 1x pro Woche) gegründet.

Jetzt bin ich auf der Suche nach einem fixen Dojo in Linz um Kinder, Jugendliche und Erwachsene zu unterrichten.

## News from Austria

I met Sensei Ikeda for the first time in the year 1999.

Actually, as in the past, I train and teach in the Aikido school Steingasse.

When Sensei Ikeda got ill, my teacher decided to no longer work in this system. My interest was different, this is why I decided to continue to work in this system with Fritz Heuscher (at this time I didn't know anybody else who teaches this system).

In July 2003 I saw Sensei Michele Quaranta for the first time. Since the Yudansha-stage in October 2003 in Slovakia I decided to visit more Stages from Sensei Quaranta to develop myself. I see also that there are a lot of things to learn in this system what is interesting me (for example: Hojo and Genki Kai are things I didn't know before)

In the year 2001 we had the idea to establish an association specially to teach Kids. We started in one quarter of the city in a school. Before I went to the director of the school to ask him for a test training with every class to allow the kids and the teachers to get an idea of what is Aikido. Now the directors always like to call me again to make test trainings with all classes. Some school doctors actually recommend Aikido.

Because of success and feedback I have also established Aikidoschools outside of Linz (Wels, Gallneukirchen with one training per week).

Now am looking for a fix Dojo in Linz to teach kids, teenager and adults.

*Sandra Jenner-Oseghe*



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The San Shin Kai Letter is a gratis journal. It is actually distributed in the countries below. If you wish to receive it per e-mail please contact your nearest distributor. If you wish to become a distributor of the San Shin Kai Letter, please contact Eric Graf (there can be more than one distributor per country).

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# Articles

My wish is really to make this journal become as interactive and as international as possible.

So if you have some subjects that specially interest you, if you have some questions about aikido, hojo or Genki Kai, please contact me, we can think about an article about it in the next number. If you are looking for some explanations, ideas, relations about some specific aikido-techniques, about some Jo-Kata, Bokken-Kata that Masatomi Ikeda Sensei has taught us, please contact me also.

If you want to share your experience with us, to bring some of your thoughts on budo, please feel free to write an article in the next number of the *San Shin Kai Letter*.

You just have to respect two rules to have your article in the *San Shin Kai Letter*:

1. The article should ideally be in two languages (it helps to the international aspect of the journal): your mother tongue and English, if you send it in only one language, it must be in English.
2. Take contact with me so that we agree together about the details.

EGR.

# Stages 2004

## February

6 - 8 Winterstage, Zurich (Asai Sensei, Hosokawa Sensei), Switzerland  
 14 - 15 Novi Sad (M. Quaranta), Serbia and Montenegro  
 28 - 29 Basel (M. Quaranta, G. Mezzo), Switzerland

## March

6 - 7 Torun (M. Quaranta), Poland  
 13 - 14 Trnava (M. Quaranta), Slovakia  
 21 Reinach (M. Quaranta, S. Zaugg), Switzerland  
 27 - 28 Split (M. Quaranta), Croatia

## April

9 - 12 Basel, Eastern-stage, Switzerland  
 17 - 18 Zrenjanin (M. Quaranta), Serbia and Montenegro  
 24 - 25 Trnava (Asai Sensei, Hosokawa Sensei), Slovakia

## Mai

1 - 2 Basel, Judansha stage, Switzerland  
 8 Urdorf (M. Quaranta, D. Vetter), Switzerland  
 15 - 16 Torun (M. Quaranta), Poland  
 20 - 23 Utrecht (M. Quaranta), Netherlands  
 28 - 31 Auvernier (M. Quaranta, F. Marella, R. Jovic, D. Jovic), Switzerland

## June

5 - 6 Geneva, Switzerland

## July

3 - 9 Sadska (M. Quaranta), Czech Republic  
 10 - 16 Saignelégier (Tada Sensei), Switzerland  
 17 - 23 Saignelégier (ACSA Teachers), Switzerland  
 17 - 23 Tara Mountains (M. Quaranta), Serbia and Montenegro

## August

7 - 13 Trnava (M. Quaranta), Slovakia  
 28.08 - 05.09 Hvar (M. Quaranta), Croatia

## September

28.08 - 05.09 Hvar (M. Quaranta), Croatia  
 18 Urdorf (M. Quaranta, D. Vetter), Switzerland

25 – 26 Utrecht (M. Quaranta), Netherlands

### Oktober

2 – 3 Ostrava, Judansha (M. Quaranta), Czech Republic  
 9 Bahlstahl (M. Quaranta, F. Heuscher), Switzerland  
 16 – 17 Geneva, Judansha, Switzerland  
 23 Basel, Kyu exams-stage, Switzerland  
 30-31 Vrsac (M. Quaranta), Serbia and Montenegro

### November

6 - 7 Tada Sensei (city not decided yet), Switzerland  
 13 – 14 Split (M. Quaranta), Croatia  
 20 – 21 Torun (M. Quaranta), Poland  
 27 – 28 Praha (D. Vetter), Czech Republic

### December

4 Urdorf (M. Quaranta, D. Vetter), Switzerland  
 11 – 12 Trnava (M. Quaranta), Slovakia

*If you know other stages, and would like to see them announced here, please contact me, Eric Graf.*



*San Shin Kai*  
*Letter*



*See you in the next number around July 2004...*