

# 道の書

THE BOOK OF THE WAY  
(DO - NO - SHO)

AN OPEN JAPANESE - ENGLISH DICTIONARY  
FOR AIKIDO CONCEPTS AND ARTS

Second Edition

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## An Opening

A while after Kobayashi Sensei passed away, I found myself doodling Japanese Kanjies (characters) which I copied from a Japanese-English character pocket dictionary. Gradually, several dozen of these little, fragile, pictographic drawings filled up a number of pages. These were Kanjies whose sounds I heard and pronounced a couple of times a week: Do, Ai, Ki and many others. With time, I decided to channel this free flowing ki into a more ordered form - that which you are holding now - an essay written in the 'open-dictionary' genre including a dictionary proper, an extended dictionary which includes different words with the same familiar kanjies, consideration of the kanjie's shape and its relation to the kanjies meaning, and, eventually, here and there, some of my thoughts, all relating to characters and words which are in routine use in Seidōkan Aikidō work and thought.

In Samurai Japan the saying 'Bunbu Itchi' 文武一致 was common. Literally BUN 文 means something written, a sentence, literature (as in the word *bunka* 文化 which means culture, civilization), BU 武 means martial, military (as in *buki* 武器 which means weapon, and *bushi* 武士 which means a samurai, a warrior), and ITCHI 一致 comes from the number one (ICHI) 一 and means together, in unison, 'one'. I have seen 'Bunbu Itchi' translated as "pen and sword in accord." This refers to an ideal state of things - to complementary relations between the two arts and the two states of mind: between the physical-bodily concrete, and the poetic-spiritual. I think the ITCHI might also mean more than this; that pen and sword are not only in accord but are in fact one and the same. Both, in my opinion, are essential tools of self expression and creativity.

In any case, I sometimes wonder why we do not practice both Arts in the dōjō - as was commonly done in Eastern Toes.



And so, you see, since I view writing about Seidōkan Aikidō as complementary to training or as part of training itself, my apprehension while writing this essay was that it would become static, without the vital and creative ki it had in its infancy, and would seem to you, its reader, more technical and intimidating and less fun-to-play-and-blend-with. So I am trying to do it with a 'skin-hold' rather than with a 'bone grip' (as Joe Crotty Sensei said in the seminar he gave here, in Jerusalem, a few years ago), and I hope you will read it more as an enveloping story, and less as a discrete, technical dictionary.

The story is incomplete, due not only to my laziness, but also because I would like it to serve as an appetizer rather than as a main course - arousing both contentment and curiosity for more. Thus, I hope you will let me know of any new ideas, definitions, notes, remarks, questions, criticism, etc, you may have, to be included in, and elaborated upon, in further editions of this essay.

What you will read in the following pages is the Japanese writing and the literal meaning of the kanjies which are part of the Japanese words we most commonly use in our Seidōkan Aikidō dōjōs. Whenever possible, I try to not leave it at that, but to elaborate and give examples of the use of these kanjies in different words, preferably everyday (non-budō) Japanese words. In doing so, I hope to enlarge the semantic association field (the ma-ai, if you will) around the meanings of these kanjies. Sometimes I will also relate to the kanji's form. This is possible since the kanjies are pictographic characters, which means that originally there was a connection between the visual shape of the written kanji and its meaning, a quality people using phonetic alphabets - as in Indo-European and Semitic languages - are not accustomed to.

Following are three sections:

1. **The 'Aiki-Taisō' Section** includes the complete set of Aiki-Taisō exercises with which we open every training class. I thought to begin with this section (the only one that is, and that can be "complete"), because it includes a substantial part of the technical terminology in our use (though I skipped the first three undoes: nikyo, kotegaeshi and sankyo).
2. **The Technique – 'Waza' Section** includes names of some techniques and technical terms, which are commonly used, and are not composed of words included already in the 'Aiki-Taisō' section.
3. **The 'Principles and Concepts' Section** includes the more general and non-technical principles. The demarcation line between this category and the previous one is not always clear. While Mushin (no-mind) is definitely on the conceptual side and Hanmi (stance) is on the technical one, it is not always clear where would one locate 'Hara', or even 'Hitoashi Yokete'. Some concepts make their way from the physical-concrete mode to the mental-symbolic (metaphor) sphere, others make their way the other way around.

A few technical notes before reading on:

A. The vowels o and u can be pronounced in Japanese in two distinct ways: when the ō is overlined, it is pronounced as a long vowel as in 'go' or 'tone', while the un-overlined 'o' is pronounced shorter, as in 'lot' or 'top'. Similarly, the overlined ū is pronounced as in the words 'use' or 'cute', while the un-overlined u is pronounced as in 'up' or 'cut'.



B. The kanjies used in writing in Japan originally come from China and therefore have two different pronunciations – both the original Chinese pronunciation and the Japanese one. It is a custom, which I have adhered to, to write the Chinese pronunciation of the kanji in bold letters 'DO' (道), and the Japanese pronunciation in small letters 'michi' (道). As you will notice, sometimes we pronounce a kanji by one pronunciation, and later, the same kanji is pronounced differently.

C. Because the Japanese language cannot be perfectly pronounced by the Chinese Kanjies, the Japanese writing sometimes includes Hiragana and Katakana letters which are only phonetic units, are not pictographic, and do not have a meaning by themselves. For this reason I hardly relate to them in the essay.

D. Finally, an expression of gratitude: to Gal Cohen, a fellow Aikidōka, for helping me overcome the initial technical complications involved in writing the original edition of this work with software that allowed the printing of both English letters and kanjies. Heartfelt thanks to Mr. Oshima Takayoshi of the Hebrew University in Jerusalem, for reviewing, commenting and correcting the Japanese in this dictionary essay. I take full responsibility upon myself for all mistakes, in any case. Thanks to Alex Man for the lively Aiki animation accompanying the written text on the page corners. Flip these page corners and these animated Aikidōkas will come alive! Last but not least, my thanks to my student Margie Yemini who painstakingly 'translated' each and every kanji from KCOM to Corel Draw to Word, retyped the paper, did a fair share of editing, rewording, and reshaping for the sake of aesthetic pleasure and clarity, and photographed the portrayed techniques.

I would now like to demonstrate the way this 'open-dictionary' works:

## Aikidō 合気道

**Ai 合 (GŌ)** Join together, unite, suit; to be together, to fit.

In the dictionary I did not find the definition 'harmony' which I had hoped for, yet, aibō 合棒 is a companion, aishō 合性 is affinity and ga-ttai 合体 is union or alliance. Gōitsu 合一 means unification, oneness. Commonly I hear Aikidōka recognize the kanji as "Ai is the kanji under a roof," and I guess this is how the idea of unification and togetherness is illustrated, as 'under one roof'.

**Ki 気 (KE)** Spirit, energy, mind.

This Kanji is sometimes written when an X is in its center, and sometimes also with four dots in-between the crossed lines (as 米 which is the kanji meaning rice). In any case, the inner drawing might represent rice grains, and thus the kanji's meaning as symbolizing energy has to do with rice, a very basic dish in Japanese diet, with the vapors steaming from it.

And so, gen-ki 元気 is good ki, well being, health; while byō-ki 病気 is illness (byō 病 is illness by itself, and yet, when referring to someone who is ill, it is literally said that his ki is ill - byōki 病気 ).



DŌ 道 (michi) Road, path.

This kanji parallels the Chinese Tao. I recognize the kanji by the long horizontal line passing underneath it. This is most obvious to the eye in hand-caligraphed kanjies. Whether the line is written as a straight line, or as a curved one, whether it is closer or farther from the shape above it, it always reminds me of the meaning of the entire kanji itself - the Way on which, and by which, we are training. The part of the kanji which is above the horizontal path ( 首 ) might seem like a man's head with a hat on, or a human body, neck and head (one may need some imagination for that. It is easier to see it when the kanji is hand-written in calligraphy). This part can stand for a kanji by itself and is pronounced 'kubi', and means neck (as in the neck-grab: Kubi-shime 首絞 ).

The more I think about it, the less I see how Western languages can adequately translate such a concept, so essential and commonly used in Eastern philosophy and way of life. In some places I noticed that DŌ is translated as "the Art of " rather than "the Way of "; the two translations really complement each other. As far as Japanese goes, there quite a few DŌ's, for example, Kendō 剣道 (the way of) the sword, Kadō 花道 (the way of) flower arrangement (also known as Ikebana 生け花 ), Kyūdō 弓道 (the way of) archery, Kadō 歌道 (the art of) Tanka poetry, etc.

Wake, butterfly –  
it's late, we've miles  
to go together.\*

\* From *On Love and Barley - Haiku of Basho*  
Translated and edited by Lucien Stryk  
University of Hawaii Press, Honolulu 1985

# Seidokan Aikido

This is to certify that

\_\_\_\_\_

has diligently practiced the principles and the arts of  
Aikido and successfully fulfilled all requirements to  
assume the responsibilities of the rank of \_\_\_\_\_ kyu .



\_\_\_\_\_

Date

*Roderick T. Kashiwashi*

In Memory of Roderick T. Kashiwashi

*Stewart Chan*

Stewart Chan, Seidokan Kancho

\_\_\_\_\_

Chief Instructor

\_\_\_\_\_

Seidokan Dojo



## Seidōkan 誠道館

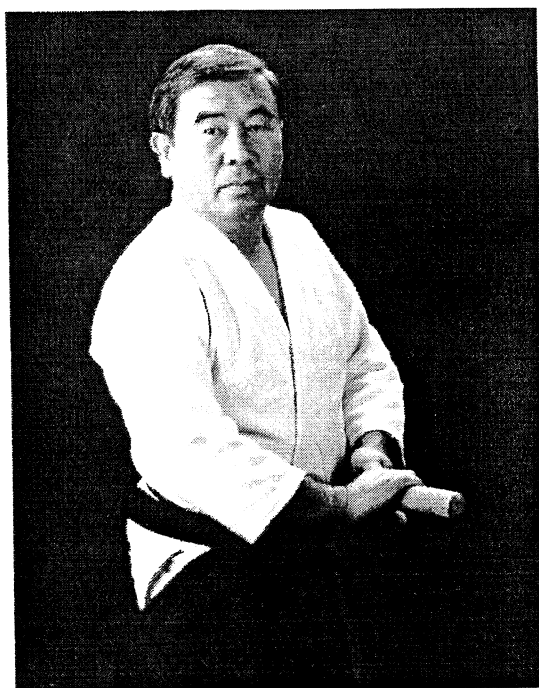
**SEI** 誠 (makoto) The dictionary's meaning for SEI is sincerely, truthfully. And so shi-sei 至誠 is one's true heart and sei-jitsu 誠実 sincerity; faithfulness. It is interesting to notice that the left part of the Kanji - 言 - can stand as an independent kanji, pronounced GEN or GON, which means a word, a speech or a statement. The right part is another kanji - 成 - also pronounced SEI, meaning to succeed or to complete. Kobayashi Sensei relates concisely to this combination of the two meaningful kanjies forming SEI 誠 in the May 1986 *Seidōkan Aikidō Communicator*: "Both parts combined together truly emphasize the entire poem (by Ō-Sensei), and 'make the words and actions come together to truly understand the universe'."

**DŌ** 道 (michi) Road, path (see above).

**KAN** 館 Building, hall.

For instance, a cinema hall is eiga-kan 映画館 (ei-ga 映画 is a movie, or literally a 'moving picture'), and a library hall is tosho-kan 図書館. The kanji KAN contains two other independent kanjies: the right one - 官 - is also pronounced KAN and it means having to do with government and governmental office - and so it is contained within the title Kan-chō 館貯, which literally means a government office. The left kanji is pronounced shoku - 食 - and means food.





This essay is dedicated to the memory of  
**R. Kobayashi Sensei 小林先生 .**



As in Hebrew, given names in Japanese have meanings; conjugated verbs, names of animals, emotions etc. For example, my name Chaim, means life and living, and my teacher's name Ron, means happiness. The literal meaning of Kobayashi is 'small forest', as the 'Ko' 小 in the beginning of Kobayashi is a prefix denoting little or small, and Bayashi 林 (pronounced also hayashi and RIN) means woods, forest; the kanji depicts two trees with branches.

Kobayashi 小林 was always, for me, 'Kobayashi Sensei'.

The first kanji in the word sensei - SEN 先 (also SHŌ, saki) means previous, ahead, while the literal meaning of the second, SEI 生 is birth, life. So the literal meaning of teacher in Japanese - Sensei 先生 - coincides so very well with how I was taught and how I learned to think and how I remember Kobayashi Sensei 小林先生.

Chaim Noy

September 2001

Jerusalem, Israel

Aiki-Taisō

# 合気体操



## Aiki-Taisō 合気体操

**Aiki** - 合気 (see above).

**TAI** 体 (also TEI) Body.

I guess that this is not necessarily a human or an organic body.

For example, a body of a vehicle is pronounced sha-tai 車体.

In Aikidō we refer to 'Tai-sabaki' 体捌き, body-movement, and

physical education in a Japanese school is tai-iku 体育.

**SŌ** 操 (ayatsuru) To operate, manipulate.

As in sōgyō 操業 meaning operation or work; and sōsa 操作

which means handling or managing. (When written differently

Taisō 大宗 means foundations, fundamentals).

## Tekubi-shindō 手首振動

**Te** 手 (SHU) Hand.

This simple kanji, which schematically depicts the palm of a hand, is very popularly used in martial arts vocabulary. Obviously so. The

martial art of the 'empty-hand' is kara-te 空手 (kara, which is also pronounced SŪ and sora, literally means empty, void, and

also came to mean sky - probably relating to its emptiness), and

when we talk about the blade of the hand we say te-gatana 手刀

(katana or gatana - the k changes to g when not at the beginning

of a word - is a sword or blade). A basic one-hand grab is

kata-te dori 片手取, and with both hands grabbing it is

ryō-te dori 両手取.

**Kubi** 首 (SHU) Means neck.

As in Kubi-shime 首絞 (neck-grab), and te-kubi 手首 .

The latter, which we frequently hear in the dōjō - every time we say "wrist" - is the combination of hand and neck; thus the wrist, a vulnerable point along the hand, is the 'neck of the hand'. It is a nice metaphor in which the palm symbolizes the face or the head and the arm is the body. With some imagination one can remember this kanji by its similarity to a head with a hat or to a human body, neck and head. (See Dō kanji in introduction.)

**SHIN** 振 (furu, furi) To wave, to shake, to jilt, to discard.

The last meaning - to discard - might seem at first irrelevant to tekubi-shindō 手首振動 , but remembering my teacher Ron Havilio Sensei relating to this exercise as discarding or shaking off the day's worries and troubles, makes it sensible. It reminds me of a toy I used to play with as a child. It consisted of a board filled with some sort of sand and two knobs. Turning one knob caused a horizontal line to be drawn upon the sand board, turning the other caused a vertical line to be drawn ("Etch-A-Sketch"). After drawing, one would turn the board over and shake it , shin-dō 振動 , and all the drawings would be erased. (Something to do with mushin - 無心 - though not the same SHIN. See Mushin 無心 ). This is the same kanji used in ude-furi 腕振 . And yet, thinking once again about Ron Sensei's "shaking off the day's worries and troubles" (you've got to hear him say it and see him do it to know how good it feels), I wonder how detached the dōjō should indeed be from the world outside it? What should the interaction between 'outside' and 'inside' be? (See Dōjō below.)

Obviously, there should be some sort of interrelations, some sort of two-way diffusion that enables us to take what we learn in the dōjō to our everyday (non-mat) activities and relationships and to bring the whole of ourselves to the practice. If we indeed sincerely mushin (see 'Mushin' 無心 below) ourselves at the beginning of the class,



cannot this sometimes be, in some ways and under some circumstances, ignorance of or denial of whatever it is we are jilting away from ourselves? Where is the chūdō between, on the one hand, having the practice wholly 'down to earth' (practicing street fighting for example), without maintaining Dōjō Ma-ai (see 'Ma-ai' 間合 below) that would allow conditions of learning, of growth and of creativity; and on the other hand, not disconnecting and detaching ourselves from "reality", and so reducing our relevance and finally our efficiency? The example that comes to my mind while asking these questions is a very troubling one, one which I recently discussed with my teacher Ron Havelio. Israel's Prime Minister, Itzhak Rabin, was assassinated nearly six years ago, on November fourth, 1995, and the volatile atmosphere which preceded the assassination is still prevalent today. Could or should such an important issue in the lives of the Aikidōka practicing in the dōjō be left outside the dōjō and the classes? It seems clear that the answer is a big NO, and yet I cannot seem to find the just-right way of introducing this to the class when I teach. I am sure that practicing while not relating to this, which is, in fact, ignoring it, reduces the efficiency of the teachings. Mushin, it seems, has to do neither with ignoring nor with shutting one's (mental) eyes, but with Aiki-ing, with blending with the situation around us, and so being able to have influence upon it and to better it.

**DŌ 動** (ugoku) This important kanji means to move. (Also motion, change.) It is popularly used in our daily Aikidō language, as in un-dō 運動 (motion, physical exercise), sho-dō 初動 (first move) and dōsa 動作 (like in kokyu-dōsa) which means movement and action. Hence an automobile is ji-dō-sha 自動車. All the Aiki-taisō exercises end with the word Undō which simply means physical exercise, motion and athletic sports. **UN 運** literally means to carry, to transport; and **DŌ 動** means to move (see 'DŌ' above).



## Fune-kogi 船漕ぎ

**Fune 船** (SEN, funa) Boat, ship.

Indeed, this exercise originates from and imitates the rowing motions of a Funako 船子 which is a boatman. There are over a hundred words in Japanese beginning with 'funa' - this is probably due to the country's island geography. For example, funa-uta 船歌 ('uta' literally means song) is the sailor's song or the 船歌 boat-rowing song and funa-dama 船霊 is the ship's guardian deity.

**Ko 漕** (SŌ, kogu) As expected, is to row, to paddle.

Kogite 漕ぎ手 is a rower (the gi, ぎ is not a kanji but a phonetic Hiragana); kogibune 船漕ぎ is a row-boat; and kogi-mawaru 漕ぎ回る is to row around.

Together Fune-kogi 船漕ぎ means to row a boat. And when the entire class does this Undō in harmony, as one, you might occasionally feel seasick...

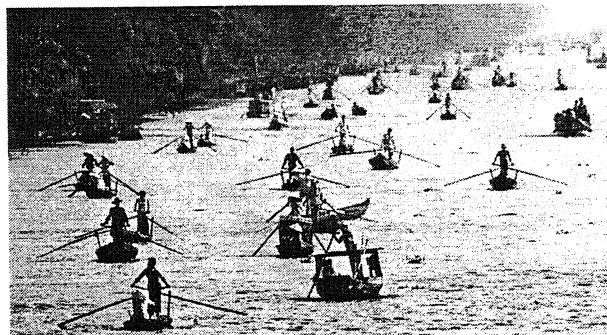


Photo by Michael S. Yamashita



## Shōmen-uchi 正面打

The word shōmen 正面 means front or face.

Literally, SHŌ 正 (also pronounced SEI and tadashi) means right, correct (see Seiza 正座 in 'Waza' section).

And MEN 面 means side. So yoko-men 横面 (as in yokomen-uchi; yoko also pronounced Ō) is the side or the width (yoko also means side), and from here, yokogao 横顔 is a side view of a person's face, or a profile. A face is gam-men 顔面.

**Uchi 打** (DA, CHO) is simply to strike, beat, punch, smite, etc. The dictionary has many non-Aiki phrases with uchi, such as uchi-kubi 打首 (literally, neck-strike) - decapitation; uchi-katsu 打勝, which is to defeat or overcome, such as to recover from illness; and uchi-komu 打込 is to be thrown into, and one of the dictionary's examples is: "to fall deeply in love". (Now that's a shōmen-uchi!)

## Zengo 前後

**ZEN 前** (mae) Before, in front of, previous.

**GO 後** (KŌ, ushiro, nochi) Behind, after.

And so sai-go 最後 is last. This kanji is also pronounced as the familiar 'ushiro' (ushiro-tori 後取, ushiro te-kubi tori 後手首取, etc.)

Therefore, zengo undō 前後運動 is literally front-back exercise.

The dictionary adds also the meaning of 'before and after; context'.





## Happo 八方

**HACHI** 八 (yatsu) is the number eight.

When joining another kanji, as in Happō 八方, the HACHI pronunciation is shortened into HA - .

**PO** 方 (Hō, kata, gata) Direction, side.

So ryō-hō 両方, for example, is both sides or directions. It is interesting to note that the dictionaries' translations of the word happo are '(in) all directions and (on) all sides', with no specific mention of the number eight. So in Japanese, "happō" is taken not only literally to mean eight directions, but rather all directions. A person who is nice to everyone and is 'everybody's friend' is called happō-biji 八方美人 (literally: someone pretty in all directions). Shomen-uchi happō undō 正面打八方運動 is the eight faceted version of shomen-uchi. (Notice that in Japanese there is no space between kanjies and between words).

## Tekubi kōsa 手首交差

**Te-kubi** 手首 is a wrist. See 'Tekubi-shindo' 手首振動 above.

**KŌ** 交 (majiru) To be mixed, to associate with. Association and sexual intercourse are kō-sai 交際 and traffic is kō-tsū 交通.

**SA** 差 (SHI) is difference. Great difference is tai-sa 大差.

While the dictionaries translate the noun 'kōsa' as intersection and crossing, the verb kōsa 交差する means to bring together differences, to associate the poles - and that is precisely what is done in the exercise - the bringing in together of the left hand and the right hand (the poles, the differences).



## Tekubi Jōhō kōsa 手首上方交差

**Tekubi** 手首 Wrist (see above 'Tekubi-shindō' 手首振動).

**Kōsa** 交差 Crossing (see above 'Tekubi kōsa' 手首交差).

**Jō** 上 (ue) Top, above, on.

Jō-ryū 上流 is upper class (literally up-stream); and

kai-jō 海上 is on the sea. Jōdan-no-kamae 上段の構え

is the posture in which the sword is held up, above the head.

(See 'Ken' in the following section).

**Hō** 方 (Pō, kata, gata) Direction, side. See 'Happō undō' above.

Translated as 'the upper part, above, upward'; jōhō means to bring up or upward.

## Enkei 円形

**EN** 円 Means a circle; like in 'En-no-hongi' 円の本義 (the principle of circular motion).

Indeed, by browsing through the dictionary one can learn how central and versatile the circular concept is in Japanese language and thought. Many words have the prefix EN 円 attached to them, which indicates that originally their meaning had something to do with the circular principle. Therefore, em-man 円満 (the n turns to m) is perfection, harmony or satisfaction, and en-juku 円熟 is maturity (from the notion of circular completion).

En-shin 円心 is the center of the circle, and an em-ban 円盤 is simply a disc.



**KEI 形** (GYŌ, katachi, kata) Shape, form.

This kanji is also very popular in the martial arts - ostensibly so - and is familiar by its Japanese pronunciation: kata, which is taken to mean a set of movements.

## Chōyaku 跳躍

**CHŌ 跳** (ha(neru)) To leap, to jump, to spring up.

Hane-kaesu 跳返 is a bounce or jump back, and  
chōyakuban 跳躍板 is a springboard, a diving-board.

**YAKU 躍** (odo(ru)) To leap, to jump, to rise, to go up.

Yakujo 躍如 is vivid, lifelike, and yakushin 躍進 is  
"rush, dash, dance ahead."

These two kanjies which are so similar in meaning, are brought together to create the concept chōyaku 跳躍 and thus emphasize the dynamic character of the chōyaku movements.

## Sayū 左右

Sayu simply means left-right: **SA 左** is left (the Japanese pronunciation is also commonly used: hidari), and **YŪ 右** (migi) is right. So saha 左派 is used to denote someone who is a (political) leftist and hidari-te 左手 is literally the left hand and is also used to mean someone who is left-handed. Hidari-hanmi 左半身 is a left (foot) stance; migigawa 右側 is the right side; and migi-yokomenuchi 右横面打 is a strike to the right side (of the head).



## Ude-furi 腕振

**Ude** 腕 (WAN) Means arm.

It is interesting to notice that while the kanji-dictionary provides only the above meaning for ude 腕, a wider-span Japanese-English dictionary also gives the meanings of ability and talent. Which, perhaps, are figurative developments originating in an agricultural society where talent or ability were primarily physical; and therefore some of the words with "ude" 腕 in them include the connotation of skillfulness and strength. Udekiki 腕利 is "a man of ability", udeoshi 腕押 is hand wrestling, and udewa 腕輪 is a bracelet.

**Furi** 振 (SHIN, furu) To swing, wave, shake.

So furi-ko 振り子 is a pendulum.

See above Tekubi shindō' 手首振動 .

## Ushiro-dori Zengo Nage 後取前方投

**Ushiro** 後 (GO, KŌ) Back, rear, behind.

Like in ushiro-kubi 後首 which is the back of the head (literally back of the neck), and zengo 前後 which means forward and backward.

See 'Zengo' above.

**Dori** 取 (SHU, turu, tori) To take, hold, seize, catch. Tori 取 or dori as a prefix is related not only to the physical act of grabbing, and is extremely popular. Here are some examples: tori-ireru 取入 is to take in or gather in (originally harvest), accept, adopt. Tori-te 取手 is a receiver, a taker, a recipient. Tori-nigasu 取逃 is to fail to catch, let escape; and tori-kaesu 取返 is to take back, regain, recover.



ZEN 前 (mae) Before, in front of, previous.

Like in zengo undō 前後運動 . The PO 方 (HŌ, kata, gata) means direction, side, as in shomen-uchi happo undō 正面打方運動 .

And so zenrin 前輪 is the front wheel of the car and zenza 前座 is an opening performance.

There is another kanji pronounced ZEN 全 , which should not be confused with mae 前 , which means whole, all, entirely, completely. Zenshin 全心 therefore means wholeheartedly and zenryoku 全力 means all of one's energy.

Nage 投 (TŌ, nageru) A fall, a throw.

Nage-ageru 投上 is to toss up in the air , nage-kaesu 投返 is to throw back, and nage-kubi 投首 is dropping or bowing the head 'in thought'.

## Ushiro Tekubi-dori Zenshin Nage

### 後手首取前進投

I remember that once Kobayashi Sensei was asked about the difference between "zenpō-nage undō" and "zenshin-nage undō". He noted that in the second exercise nage's body also moves forward, not only uke's.

And so zenshin undō 前進運動 is literally "a forward motion" .

The difference has to do with SHIN (susumu) 進 which means to advance or to proceed; and so progress is shinkō 進 and a promotion

is shinkyū 進級 (kyū 級 meaning grade, class or rank;

kyūyū 級友 is a classmate).



## Kotai 後退

**Kō-tai** 後退 Going back or moving back or retreating.

**KŌ** 後 (GO, ushiro), which is familiar to us from above

("ushiro" and "zengo"), means back, rear. TAI (shirizoru) 退 means to retreat, withdraw. Some words stemming from this meaning of

TAI 退 are tai-jō 退謙 which is humility, modesty; and

tai-kō 退後 (the same two kanjies of kō-tai in reverse order) which is regression, going back ("in psychoanalysis", the dictionaries add. Something to think about while kō-taiing).

## Katate-tori Tenkan 片手取轉換

The "kata" pronunciation has three different meanings, depicted by three separate kanjies, which are in common use in our dōjōs:

Here 'kata' 片 (HEN) means one of a pair, one side. So

kata-te 片手 means one-hand (out of the two) as opposed to

ryō-te 両手, meaning two hands or both hands. Kata-ashi 片足

is one leg or foot; katahiji 片肘 is one elbow or arm;

katami 片身 is one side of the body; kata-kuchi 片口 is one

side of the story; and katakoi 片恋, well, katakoi is "unrequited love".

A different 'kata' 肩 is also pronounced KEN and simply means a shoulder (as in a shoulder-grab: kata-dori 肩取).

A third relevant 'kata' is 形 (GYO) literally meaning shape, form, and in the Japanese martial arts this refers to a set of movements (see above in 'Enkei' 円形).



Notice that the 'katas' in Aikidō: jōgi 杖技 and kengi 劍技 are not written with this kanji but with 技 GI (waza), which means art or skill or performance. A gikō 技工 is a craftsman; an art or technique or skill is gijutsu 技術 or gikō 技巧.

There is something more dynamic with waza 技 than there is with kata 形.

**Tenkan** 轉換 The dictionaries' translations are: a conversion, a turning point (180-degree turn), a switchover.

**TEN** 転 Turn, turn around, change, fall.

As in zenpo-kaiten 前方回轉. The left part of the kanji TEN - 車 - is a kanji by itself, which is pronounced SHA or kurumu and means wheel (as in the word bicycle 自轉車 - jitensha).

**KAN** (kaeru) 換 Change or exchange.

And so changing clothes is kan-i 換衣, and 'in other words' is kangen 換言 (literally 'word change').

## Ukemi 受身

The dictionaries' ideas about ukemi 受身 are "someone who is being acted upon; defensive position; safe ways to fall".

In any case, **uke** (JU) 受 is a receptacle, to receive, to hold.

A receptionist at an information desk is uketsuke 受付.

**Mi** 身 (SHIN, karada) Mainly means body, but among its other varied meanings are person, self, heart, soul, mind, ability, etc.

So shinshin 身心 is body and mind and migamae 身構 is someone's attitude or posture.



## Zenpo kaiten 前方回轉

**ZEN** 前 (mae) Before, in front of, previous.

Like in zengo undō 前後運動; the **PO** 方 (Hō, kata, gata) means direction, side, as in shomen-uchi happo undō 正面打方運動.  
See above 'ZEN' and 'PO'.

**KAI** 回 (mawasu) A turn, to turn.

It seems to me that the original shape of the kanji was probably round and looked like a wheel, and the edges gradually grew straighter with time.

**TEN** 転 Is turn, turn around, change, fall.

See above in 'Tenkan' 轉換.

And so the dictionaries' literal translations of kaiten 回轉 are revolutions or rotations, and from here - the meaning of roll as in Kaitan-nage, "the windmill throw".

## Kōhō Tentō 後方転倒

**Kōhō** - backwards:

**KŌ** 後 (GO, ushiro) Means back, rear.

**HŌ** 方 (PO, kata, gata) Means direction, side (see above).

**TEN** 転 Turn, turn around, change, fall. See above 'Kaiten'.

**TŌ** 倒 (taereru) Fall, break down, throw down, drop.

As in tōchi 倒置 - turning things upside down, placing non-essentials before essentials.

**Tentō** 転倒 then, is translated as a fall, overturn, inversion.





WAZA

技



## Atemi 当て身

**Atemi 当て身** a strike, usually short and brisk, to a vital point in the body.

**Ate 当て (TŌ)** a blow, a strike.

So ate-kosuru 当て擦 is to insinuate, to satirize (there are several words including the kanji ate 当 which mean to insinuate, such as ate-tsukeru 当て付 or atekoto 当て言 or atekuchi 当て口.)

**Mi 身** body (See Mi 身 above, in "Aiki-taiso" section)

The atemi 当て身 is a short strike we often demonstrate (rather than deliver) while doing a technique. Its purpose is to divert the uke's attention and ki or to confuse him momentarily (especially in the case where he has regained his balance/one-point.) If the atemi is too forceful it just might cause real harm or enable uke to become himself a nage and reverse the technique by blending with the ki of the atemi 当て身. Yet, the main question is how are we to incorporate the idea of a "strike to a vital area", including the harmful and insinuating meanings of ate 当て with the aikidō Ways of harmony and blending?

It seems to me that Aiki-Atemi 合気当て身 occurs, in fact, in every art we earnestly practice. This is so since in every real moment of aiki, moments of blending and fusion, uke is actually in momentary loss of balance/one-point and it is here that the genuine aiki-atemi 合気当て身 takes place. (Referring to 'atemi' 当て身 as aiki-atemi 合気当て身 does to the negative literal meaning of the word atemi what aiki-kengi has done to the kengies. It has incorporated them into aikidō by transforming the context of our understanding of them from the harmful non-aikidō one, or rather pre-aikidō, into an organic part of aikidō training.)



## Hanmi 半身

**Hanmi** 半身 (or hammi or hamni) Means stance.

As in hidari-hanmi 左半身 which is a left foot (forward) stance, and migi-hanmi 右半身 - a right foot (forward) stance. When both uke and nage have the same stance (same leg forward) we call this ai-hanmi 合半身 (a natural stance), and when each has a different leg forward (as in shomenuchi) it is called gyaku-hanmi 逆半身 (GYAKU 逆 or GEKI meaning reverse, opposite). When neither of the legs is forward, it is a natural stance - shizentai 自然体 (as shizen 自然 means nature, natural, spontaneous).

**HAN** 半 Means half; odd number; semi -; part -.

Hannen 半年 (also hantoshi) is half a year; hannichi 半日 (also hanjitsu) is half a day; hammichi is 半道 halfway; and han-ya 半夜 is midnight. and ya-han is midnight 夜半.

**Mi** 身 (SHIN, karada) Mainly means body (see above in 'Aiki-taisō' section 'Ukemi' 受身).

The major part of this kanji - 自 - is another kanji pronounced JI (SHI, mizukara) and means self, oneself.



## Hantai 反对

**Hantai** 反对 means reverse, opposite, vice versa, and therefore also comes to mean resistance, opposition, contrast, objection.

**HAN** 反 Is anti- as in antithesis.

It is used when one speaks of a reflection, han-sha 反射 ;  
and therefore, also, of self-examination 反省 , han-sei.

**TAI** 对 Opposite, against.

Tai-men 对面 is an interview, a confrontation; a score of 2 to 1  
is ni-tai-ichi 二对一.

## Hara 腹

**Hara** 腹 (FUKU) Belly, abdomen, stomach, guts; heart, mind,  
intention, courage, spirit.

I guess that Hara 腹 originally meant a vital inner body organ,  
but with time it came to also represent metaphorically other vital  
'organs' such as mind and spirit. And so when one says

hara-ippai 腹一杯 he is literally saying 'full stomach' but  
is understood to mean 'to one's heart's content' and

haragei-no-hito 腹芸人 is a man of strong personality.

'Hara' is a concept of pivotal importance in Eastern thought and  
therefore in martial arts; I think that it is especially emphasized

in the Japanese arts. The harakiri 腹切 (suicide by  
dis-embowelment) is a distinguished traditional method of

suicide since it is the Hara 腹 (and not the heart or the brain)

which is considered to be the center of the body's Ki, strength  
and vitality. Often in the dōjō we mention the 'one point'

(Seika-no-Itten 臍下の一点) - a concept introduced by Koichi

Tohei Sensei, if I'm not mistaken, which relates to the lower center of

the Hara 腹 (literally: the one spot 点 under 下 the navel 臍).



## Hiji 肘

Hiji 肘 (CHŪ) Elbow, arm.

As in hiji-otoshi 肘落; a hook or a hinge is hiji-gane 肘金.

Some of the other parts of the body we mention in the dōjō

(and not specified later) are Hiza 膝 which is the knee; the lap

(or ひざ in Japanese phonetic writing - not a kanji: hi ひ and

za ざ are called Hiragana); as in hiza-otoshi ひざ落 and

shikkō 膝行ず, which is a knee-walk. Ashi 足 (SOKU) is foot, leg;

as in ashi-sabaki 足捌き - leg movement or foot-work, or

hito-ashi 一足 ('one step'). The kanji ashi 足 indeed looks like a

human pelvis, including a vertical line which is the leg extended from it,

a knee, and a foot.

## Hiki-otoshi 引落

Hiki 引 (IN) Literal meaning is pulling, drawing.

It should sound familiar since the motion in the art of hiki-otoshi 引落 can be seen as a pulling or bringing-in motion. Indeed, the

kanji's shape is of a double arched bow with an arrow to its right 引.

The meaning of 'draw' or 'pull' comes from the drawing of the arrow in the bow - the pulling-in-close-to-the-chest of the arrow, in fact the bringing of the arrow well into the range of

effectiveness (sasoikomi 誘込) of the archer, right before it is

released (otoshied); resembling the art of hiki-otoshi 引落.

Recently I went with my wife to *Sakura* - a lovely Japanese restaurant in Jerusalem - for a business lunch, and upon arriving I noticed a small

sign on the restaurant's door " 引 - pull." So as I opened the door I

thought "sasoikomi" 誘込 and my wife stepped in.

Lastly, the left part of the kanji, the bow side, is a kanji 弓

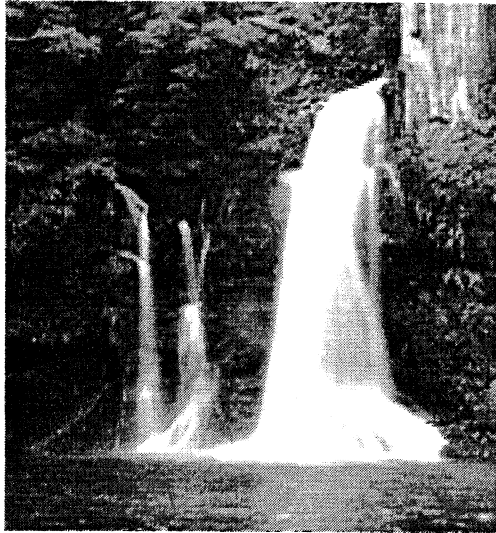
pronounced yumi (and KYŪ) which simply means a bow (and,

hence, also archery).



**Otoshi** 落 (RAKU, ochiru) Fall, drop, to let drop, to lose.

The left part of the kanji stands for 'water', probably giving the kanji an original meaning having to do with streaming water or a waterfall. Otoshi is used usually as in a trap: otoshi-do 落戸 is trap door. Raku or ochiru (the alternative pronunciation) would then simply mean dropping or coming down: rakujitsu 落日 is setting sun and rakugetsu 落月 is setting moon.



## Irimi 入

**Iri** 入 (NYŪ) Is entering.

Iri-guchi 入口 is Japanese for entrance (a literal combination of 'enter' and 'mouth'). The kanji is drawn in simple relationship to its meaning, which is better depicted (as well as all the other kanjies) when handwritten; then, the kanji looks more like one short stroke of a brush (maybe a small stream) joining a longer one, with no horizontal block at their tip. The two smaller streams joining to form a bigger one are reminiscent of irimi 入身, the forward entering movement we practice.

**Mi** 身 (SHIN, karada) Mainly means body (see Ukemi 受身 in the 'Aiki-taisō' section, and 'Hanmi' 半身 above).



## Ken 劍

**Ken 劍** (tsurugi) is the common Aikidō word for sword. As in **Kengi 劍技**. **Bō 棒** is a club, staff, bar or stick, a bokken is a wooden sword. A sword is also **Katana 刀 (TŌ)**, and **Tachi 太刀**, which is a rather long sword. (As in **tachi-tori 太刀取** or sword-grabbing arts). Another different word for long-sword is **daito 大刀** (literally 'big sword' - the DAI should be familiar to us as it is also pronounced Ō, as in **Ō-nami 大波**, big wave).

**Shinai 竹刀** is a bamboo sword and **wakizashi 脇差** is a short sword. Among the basic postures or stances of holding the sword (as mentioned in Sensei's 'Aiki-kengi, Aiki-jogi') are:

**Seigan-no-kamae 青眼の構え** (also called **Chudan-no-kamae 中眼の構え** - see Chūdō in the next section) where the sword is pointed forward at about throat level. The dictionaries' definitions of **Seigan 青眼** are slightly different - "aiming at the eye (with a sword)". I wonder whether **Seigan** might also be written **正眼** with **SEI 正** (SHŌ, tadashii) meaning correct, right, as in

**Shomen 正面**. In any case, **GAN** or **GEN** simply means an eye; **Jōdan-no-kamae 上段の構え**, where the sword is held almost vertically up, above the head (**JŌ 上** or **ue** meaning top, above, on.

See 'Jōhō Kosa' **上方** in 'Aiki-taiso' above);

**Gedan-no-kamae 下段の構え** where the sword is pointed down, to the body's side (**GE 下** or **KA** meaning the opposite of **JŌ**: under, below, lowest);

and **Hasso-no-kamae 八祖の構え** where the sword is pointed vertically up, beside the head (above the shoulder. I am not exactly sure as to what **Hasso's 八祖** exact definition is, but since the left part of the kanji is the number eight, it suggests a cutting movement shaped like an 8 or ∞.



In any case, Kobayashi Sensei refers to Kamae 構 (KŌ) as "ready stance", and the dictionaries' definitions of the word can tell us from which semantic connotation fields it is borrowed: attitude, construction, architecture, style, appearance, posture. Some more instruments we commonly use while practicing and developing our Aiki are: Jo 杖 (tsue) which is a staff, a cane; and so to take a walk or to travel is tsue-o-hiku 杖曳; and tantō 短刀 which is a knife, a dagger, a dirk; (literally: short sword. Another word for knife or dagger is tanken 短剣 - 'short Ken'.)

## Kōhō-nage 後方投

**Kōhō** 後方 is backwards:

**KŌ** 後 (GO, ushiro) Means back, rear, and **HŌ** 方 (PO, kata, gata) means direction, side (see above in Aiki-taisō).

**Nage** 投 (TŌ, nageru) Is a fall, a throw (see above in 'Zenpo-nage' 前方投 in Aiki-taisō).

In the May 1986 *Seidōkan Communicator*, Sensei relates to the ryotedori sasoikomi application of this art.





## Kokyū-hō 呼吸法

**Kokyū** 呼吸 Means breath, breathing, respiration; time.

**KO** 呼 (yobu) To invite, call, attract, summon.

Koki 呼気 is exhalation.

**KYŪ** 吸 (su) To inhale, suck, breathe in, sip, absorb.

Kyūnyū 吸 is inhalation; kyūki 吸気 is breathing in; and

kyūin 吸引 is absorption; suction; attraction (Notice the IN kanji is familiar from hiki-otoshi 引落, above).

**HŌ** 法 (PŌ) Method, law, doctrine, principle; rites, religion.

The words in which this kanji appears seem to me to be of two main semantic fields: one is the legal, as in law, which is hōritsu 法律; a lawyer is horitsuka 法律家 and a judge is hōkan 法官. The other has to do with religion, especially Buddhism: hōshi 法師 is a (Buddhist) priest; hōin 法印 is the highest rank in the Buddhist priesthood, and hōgo 法語 is a (Buddhist) sermon.

Kobayashi Sensei writes: "Literally translated, 呼吸法 'Kokyū-hō' means method of breathing. However, we must not over-emphasize the breathing. The Japanese often interpret the term 'Kokyū' 呼吸 as timing, such as 'Kokyū-ga-au' 呼吸が合う, meaning blending with feelings or movements.

Sometimes it is used as power or energy, such as Kokyū Ryoku 呼吸力 which is often misinterpreted as 'breath power'. In Aikidō, 'Kokyū' should be interpreted as energy. Thus, 'Kokyū Ryoku' means power of ki. Therefore, 'Kokyū-hō' is the method to harmonize with Ki..."

(From the Winter 1990 *Seidōkan Aikidō Communicator*).



## Kokyū-dōsa 呼吸動作

**Kokyū** 呼吸 Means breath, breathing, respiration; time (see above).

**Dōsa** 動作 Is action, movement:

**Dō** 動 (ugoku) To move.

As in un-dō 運動 - motion, physical exercise. An animal is dō-butsu 動物 (literally, a moving object). See 'Tekubi-shindō' 手首振動 in the Aiki-taisō section.

**SA** 作 (SAKU, tsukuru) To make, create, prepare, write; a work, a production.

A writer, novelist or an artist is sakka 作家, tsukuri-kaeru 作替 is to remake, reconstruct, and tsukurite 作手 is a maker, builder, creator (notice the "te" 手 meaning hand).

## Koshi-nage 腰投

**Koshi** 腰 (YŌ, momo) Waist, loins, hips.

So koshi-kake 腰掛 is a chair or a stool; koshi-mawari 腰回 is the hip measurement, and koshi-yowa 腰弱 is lack of persistence (literally: weak waist).

**Nage** 投 (TŌ, nageru) Is a fall, a throw. See 'Zenpo-nage' in Aiki-taisō, above.



## Kote-gaeshi 小手返

**Kote** 小手 Wrist (literally: small hand). Ko 小 means small, and te 手 is a hand (See Tekubi-shindō, above for 'Te' 手 ).

**Gaeshi** 返 (HEN, kaesu) To return, give back, turn over, turn around. Kaesu katana-de 返刀 is (killing) with the return blow of the sword and kaesu-gaesu 返返 means repeatedly, over and over.

Sensei relates to this art in the Winter 1990 *Seidōkan Communicator*:  
"...therefore, Kotegaeshi means to turn the wrist over. Note carefully that there is no 'hineri', which means to twist."

## Makiotoshi 卷落

**Maki** 卷 (KAN, KEN) Means to roll, reel, wind, tie around.

One of our favorite Japanese dishes is the Maki-sushi 卷寿司 (the sushi rolled and wrapped in seaweed strips) and a cigarette is simply rolled tobacco: maki-tabako 卷煙草 . This gives the art something more - maki-otoshi 卷落 seems now to imply rolling the uke (to make a tasty maki-uke...). By the way, there is a story behind the way sushi is presently written: 寿司. In ancient times, sushi meant vinegar and salt and was indeed written with the two kanjies: vinegar 酢 (su, also SAKU, SO) and salt 飯 (meshi, HAN). In those times vinegar and salt were extremely important because they enabled to preserve both meat and fish that, under other conditions, would have spoiled. Later on, the kanjies were neglected and sushi was written by two Hiraganas: su す, and shi し, now having the present meaning of sushi - raw fish すし. Still later, the su was once again written with a kanji rather than with a Hiragana, but with a different kanji than the original one, pronounced 'sushi' 寿司, but lacking the original meaning, or any other relevant one. (I'm in debt to Mr. Oshima Takayoshi for this gastro-linguistic explication...).



**Otoshi** 落 (RAKU, ochiru) Fall, drop, to let drop, to lose.

(See Hiki-Otoshi 引落 above.)





## Misogi Barai みそぎばらい

**Misogi** みそぎ (KEI, KATSU) The original meaning of 'Misogi', which is partially relevant today, relates to a "(Shinto) purification ceremony," which usually takes place in a river. As you can see, I write it here with Hiragana (Japanese phonetic writing: mi み, so そ, and gi ギ)

The Misogi kanji looks like this 禊 .

I think we tend to see Misogi as a relaxing-meditative breathing activity, rather than a ceremonial purification.

**Barai** ばらい (FUTSU, harau) purify, exorcise, drive out (spirits).

Here, too, I am unwillingly using Hiragana (ばらい rai) since the Barai kanji is rare and not available in the software on hand.

Yet, this Barai should not be confused with a more popular kanji, of a similar sound and meaning (but not shape): 払う .

Barai 払う written this way (and also pronounced FUTSU, harau) means to clear out, sweep away, drive away - its meanings are indeed similar, and yet 'Barai', as in 'Misogi Barai' is written with the Barai kanji meaning specifically purification and exorcism.

## Mochi 持

**Mochi** 持 (JI) is to hold, take, possess.

As in ryote-mochi 両手持, two-hands grab, for example.

Mochinushi 持主 is owner, possessor, and mochikata 持方 is a way to hold; an attitude.



## Ō-nami 大波

Ō 大 (DAI, TAI) One of the most commonly used kanjies (as a prefix) meaning big, large, great; very.

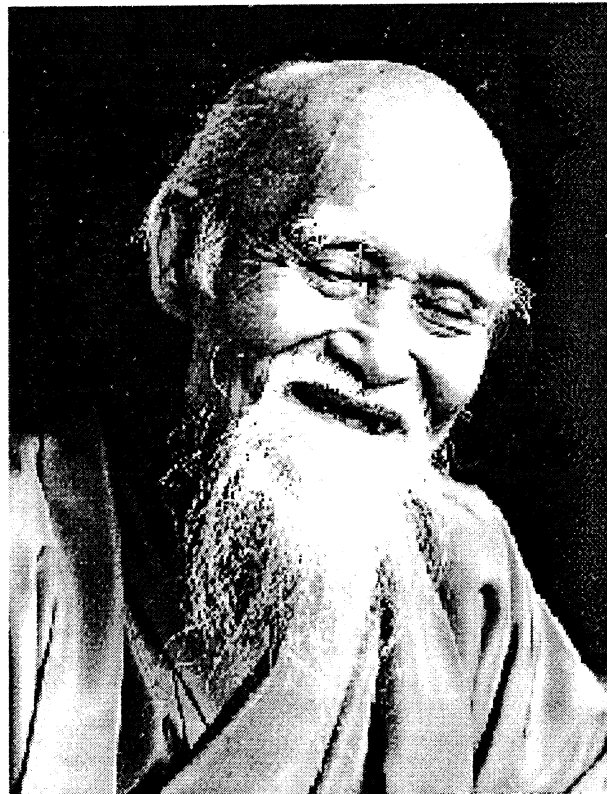
It is interesting to leaf through its many different uses: Ōguchi 大口 is a large mouth, meaning bragging, exaggeration; ōmedama 大目玉 is 'big eyes', meaning also scolding; ōatama 大頭 is a large head, meaning also boss and leader; and finally, ōmimi 大耳 is large ears, meaning both being slow of hearing and carelessness (these large facial organs remind one of the wolf in 'Little Red Riding Hood'). Taikun 大君 is a tycoon (KUN 君 meaning ruler); and taifū 大風 a typhoon, a storm. A big, long sword (as mentioned above, in 'Ken' 劍) is daitō 大刀 (or taitō) and a longbow is daikyū 大弓 (see 'Hiki-otoshi' 引落 above). Of course, Ō-Sensei 大先生 is a great teacher, and in Aikidō commonly refers to Morihei Ueshiba, its founder (see Sensei 先生 in the Opening above).

**Nami** 波 (HA) Wave.

And so Ō-nami 大波 means big wave.

The kanji nami 波 is a combination of two parts: on the right is a kanji which means skin 皮 (HI, kawa) and on the left a kanji - component meaning water (which looks like splashing drops - its full form is 水, SUI, mizu). Nami 波, wave, is then, a very pretty metaphor: the water's skin.

Ō- Sensei 大先生



## Randori 乱取

The dictionaries say that Randori 乱取 is "free practicing in Judō"; yet, literally, the kanji **RAN** 乱 (RON, midareru) means riot, rebellion, war; disordered, confused, disorganized. For example, Ranchō 乱丁 are mixed-up pages (in a book); ramma 乱麻 is confusion, chaos, anarchy; and ranshin 乱心 is insanity.

**Dori** 取 (SHU, turu, tori) To take, hold, seize, catch. See 'Ushiro-dori' 後取 in Aiki-taisō.

Doug Wedell Sensei eloquently writes:

"Randori means chaotic attack... the purpose of randori is not to throw your opponents, but simply to restore harmony to a state of disharmony, order to chaos."

(From 'Aikidō Kokyū Hō' by Doug Wedell Sensei.)

## Seiza 正座

**SEI** 正 (SHŌ, tadashii) means correct, upright, proper.

It should be familiar to us from 'shōmen' 正面 (see above in 'Aiki-taisō').

It is an interesting kanji 正 SEI (which can also be written as 止), originally meaning correct, straight, and probably acquiring with time an important figurative meaning: right, righteousness, justice.





Written differently and having a different yet relevant meaning -

**SEI 静** (JŌ, shizuka) means quiet, silent, peaceful; inactivity.

It appears in many words and expressions of the like: an-sei 安静

is complete rest; sei-shi 静止 is stillness, standing still;

shizu-gokoro 静心 is a relaxed spirit or mind and, finally,

shizumari-kaeru 静返 is to become perfectly quiet, "be as still

as death". The word 'Seiza' 静座 meaning meditation, or sitting

quietly, is written with this second peaceful 静, as opposed

to our daily Seiza 正座 which simply refers to sitting down, not necessarily meditatively.

**ZA 座** (suwari) Seat, gathering; sit down.

The same kanji Za 座 is the one used in the word describing

Zen Buddhism meditation: zazen 座禅. The Japanese

pronunciation 'suwari' should be familiar to us as well, for

example from suwari-waza 座技 - seated arts.

## Tai-sabaki 体捌き

**TAI 体** (TEI) Body. See in the Aiki-taisō, above.

**Sabaki 捌き** (HACHI, HATSU) Handle; manipulate.

When we use 'Sabaki' in the dōjō we usually mean movement:

Tai-sabaki 体捌き body movement (for example hitoashi

yokete 一足よけて), or ashi-sabaki 足捌き which is footwork

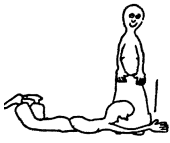
(foot-movement). Literally Tai-sabaki 体捌き refers to the

manipulation of the body, the feet, etc. Notice, that to be exact,

HACHI 捌 is the kanji and , き (ki) is the Hiragana which gives

the kanji its specific relevant meaning.





## Tenchi-nage 天地投

**TEN** 天 (ame) Heaven, sky.

For example, tenki 天気 is weather, and a ceiling is ten-jō 天井; someone who is a genius is a ten-sai 天才 (SAI 才 meaning talent). The kanji can be seen as depicting a stick figure (人) whose hands are spread and head is topped by a horizontal sky line.

**CHI** 地 (ji) Earth, land, ground.

Chi-ki 地氣 are earth vapors; chi-jin 地神 are earthly deities.

A subway is chi-katetsu 地下鉄 and finally, chi - sui - ka - fu are the four elements: chi 地 (earth), sui 水 (water), ka 火 (fire), and fu 風 (wind).

**Nage** 投 (tō, nageru) A fall, a throw.

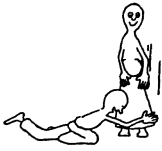
See 'Nage' 投 in 'Aiki-taisō' above.





# CONCEPTS AND PRINCIPLES





## Chūdō 中道

**Chūdō** 中道 A middle course; moderate.

**CHŪ** 中 (naka) This commonly used kanji means center, middle, within, inside. It seems to me that we are more familiar with chūdō as 'the Middle Way', and with Chū 中 as 'between' - between the extremes. Yet Chū 中 as center, within or inside, gives the concept a slightly new meaning: chūshin 中心 is the center, the heart (of a city, for example), and concentration is shūchū 集中. (The kanji itself depicts a vertical line passing in the center of the square). Although chūdō 中道 might be understood correctly as a way of compromise between extremes ("moderate"), this definition, in my opinion, does not seem to capture the weight of the idea as well as the understanding of 'chū' 中 as the 'center', the 'within', the 'inside'. China, by the way, the country in which these kanjies have their origin, is called by Japanese Chūgoku 中国, literally meaning the Middle Country or the Central Country. (The name China is of Western origin relating to the Chin dynasty which ruled in China around the third century B.C. In Chinese the writing of the word China is with the same two kanjies 中国 but the pronunciation differs according to the different Chinese dialects).

**DŌ** 道 (michi) Road, path. (See 'Aikidō' in the Opening).



## Dōchū-no-sei 動中の静

**Dōchū-no-sei 動** Calmness in action.

Kobayashi Sensei mentions this idea in an essay he wrote entitled 'SHODŌ-O-SEISU - Controlling the First Move' (1994).

**DŌ 動** (ugoku) To move (see 'Tekubi-shindō' 手首振動 above, in Aiki-taisō).

**CHŪ 中** (naka) Means center, middle, within, inside.

See right above in 'Chūdō' 中道 . In this context CHŪ indeed does not mean moderate but means within, inside: 'calmness inside (or in the middle of) action'.

**SEI 静** (jō, shizuka) Quiet, silent, peaceful; inactivity.

As in Seiza 正座 , which translates sitting peacefully, quietly. (See in 'Seiza' above).

## Dōjō 道場

A pocket dictionary's translation of Dōjō 道場 is 'an exercise hall, a gymnasium'.

**DŌ 道** (michi) Road, path. (See 'Aikidō' in the Opening).

**JŌ 場** (ba) Place, grounds, site.

If we look closely, we notice that the left part of the kanji JŌ 場 resembles another kanji - 土 - which is pronounced DO (or TO or tsuchi) and means earth, soil (which is the nearly the upside-down version of TEN 天 meaning sky, heaven. See 'Tenchi-nage' above).





Literally Dōjō 道場 is the 'Place of the Way' which, at least for practitioners of different Dō's (道), is not exactly what is meant by 'gymnasium' or 'exercise hall'.

For me, Dōjō 道場 is somehow associated with another idea, that of 'Ma-ai' 間合 ('Range of Effectiveness'), since the Dōjō is in itself a kind of a Ma-ai, or range or space by which and in which conditions of effective study and progress in the Art or in the Way are facilitated. Hence, a Dōjō is not only a 'place' but a place lived-in: it has to do not only with walls and structure but more significantly with the teaching and studying that occur within it, and it seems that such teachings can occur only within an influential Ma-ai, a 'field' so to say, that is maintained between teacher and students. The nage-uke reciprocity comes to mind. The teacher influences the class, the class gives feedback to the teacher, and so on, like in ping-pong, or as is said: "it takes two to tango". This is how I know and distinguish a Dōjō (or Dōjō-ness) from any other institution of study and knowledge; if it is a Way that is being taught and studied, then there is a need for a Range of Effectiveness to allow natural development and creativity, and that, hopefully, harbors constantly in the Dōjō. As I previously mentioned (see Dō in 'Aikidō' in the Opening section), Eastern societies have, or at least used to have, a great variety of Dō's 道, Ways. This naturally seems to raise questions in my mind regarding the essence of the understanding and practice of education in modern Western societies.

And as for DŌ 道 or michi, I would like to mention here the idea of dōkan 道環 which translates as 'Ring of the Way', and refers to the repetitive essence of the practice of the Way, the Michi.

The practice is of constant and circular nature (as a ring KAN (wa) 環) or of spiraling form, rather than accumulating to a climax. Students often wonder where it is that they are headed along the DŌ,

"what is the goal or purpose of all of this?" Well, we all know to say that it is not a matter of a permanent goal out there, but it is the Way that counts (and this is why it can be expected that, through the years, practitioners will gradually change the reasons, motivations and goals which originally brought them into Aikidō and those which have kept them practicing). In other words, it is not a linear progression *to somewhere*, or even *away from somewhere*, but rather being 'exposed' and thus developing *along* some principles, *within* the Dōjō; it is a spiral movement *beside* rather than *away*.

This non-linearity is, I guess, a part of what Kobayashi Sensei meant when he emphasized Shoshin-ni-kaeru 初心に帰 (see below), the repetitive 'Back to the Basics' principle (rather than the progress and the furthering of oneself away from the basics).

## Dōka 道歌

Dōka 道歌 Poem of the Path or of the Way.

Some years ago, in 1992, Kobayashi Sensei published an essay entitled 'Aikidō Dōka - Poems of Morihei Ueshiba'. In it he presented several of the original Japanese Dōkas written by Ō-sensei, and by their side, Kobayashi Sensei's translations and an enlightening discussion of the Dōkas and of the ways they apply to the arts in Seidōkan Aikidō.

DŌ 道 (michi) Road, path. (See Aikidō in the Opening).



**KA 歌** (uta) Song, poem, ballad.

A singer in Japanese is kashu 歌手 a poet is kajin 歌人 and kabu 歌舞 is singing and dancing, as in the famous Japanese drama style called Kabuki 歌舞伎 .

The traditional Japanese poem is called Waka 和歌 and has 31 syllables. A different type of traditional Japanese poetry is the Haiku 俳句 a verse containing three lines, the first of seven syllables, the second of five, and the last of seven. And while we are at it, a Tanka 短歌 is also an unrhymed verse of five lines containing 5 - 7 - 5 - 7 and 7 syllables.

I remember a small poetic enlightenment I had while reading in Takuan Soho's '*The Unfettered Mind*' (page 62) a short conversation regarding poetry, held sometime in the 13th century A.D., in the village of Yura, between the elder monk Hottō Kokushi and the younger monk Ippen Shōnin.

When they meet, Shōnin says: "I have composed a poem".

Kakushi responds: "Let's hear it". Shōnin recites:

When I chant,  
Both Buddha and self  
Cease to exist.  
There is only the voice that says,  
Namu Amida Butsu\*.

Kokushi says, "Something's wrong with the last couple of lines, don't you think?"

Shonin then confines himself in Kumano and meditates for twenty-one days.

\* (Namu Amida Butsu is a meditative formula of Sanskrit origin- C.N.)



When he passes by Yura again, he says, "This is how I've written it":

When I chant,  
Both Buddha and self  
Cease to exist.  
Namu Amida Butsu,  
Namu Amida Butsu."

Kokushi nods his enthusiastic approval and says, "There! You got it".

## Dōmo Arigatō Gozaimashita

ども有難ございました

Dōmo ども very; much.

Arigatō 有難 thank you (very much).

Arigatami 有難味 for example, means value, virtue, blessing.

Ari 有 (YŪ) possession; have; exist.

Gatō 難 (NAN) trouble, difficulty.

Gozaimashita ども有難ございました is a phonetic combination that enhances and strengthens the words it relates to (similar to the word "much"). In expression of formal gratitude it is customary to add gozaimashita.

Dōmo Arigatō Gozaimashita means "thank you very much". For most Aikidōka, this is the first concept they learn upon joining a dōjo.



Not "shiho-nage" or "kokyu-nage", but "dōmo arigatō gozaimashita" and "Onegaishimasu". We don't usually think of these expressions as concepts in Aikidō. I choose to relate to them here because for non-native Japanese speakers the entire aikidō vocabulary and terminology are comprehended conceptually and relate to all that is associated with, and represented in, aikidō.

For me, this string of sounds "dōmo-arigatō-gozaimashita", which is pronounced in *each and every* class, unlike any other term in our aikidō terminology, symbolizes the act of the termination and conclusion of the current session of practice. The sounds are inseparable from the body gesture that takes place simultaneously - the bow. The deep and serene gratitude that is signified by these words and in the accompanying bowing gesture is unique and rare in everyday life. We usually don't take the time or the effort to notice that we are grateful, and even less to show our honest and genuine gratitude. In aikidō we do that at the end of every class (and also, in fact, at the beginning; see 'Onegaishimasu' 恩返し増す below). Like in everything else we practice, the word and the physical gesture are one. I recall once again words of Kobayashi Sensei, which are always so illuminating, as he was relating to his first meeting with O-sensei (quoted in the Summer 1987 *Seidōkan Communicator*):

" 'Thank you very much for spreading Aikidō in America' O-sensei said, and bowed so low that I could not bow any lower... My Japanese upbringing told me that I must bow first and lower than my elders and superiors. However, that was not possible with O-Sensei. I thought I had bowed long enough, but when I tried to lift up my head I saw O-sensei still bowing, and much lower than me. I took that as my first lesson from him. Be humble no matter how good or famous you become and be grateful to those who help you".

Indeed, the idea of gratitude, and within it the ideas of respect and of dignity, are quintessential to the art of aikidō. That is, both as an *art* and as an art that exists solely between and *amongst* people. It is civilized and humane, and it is founded upon the mutual acknowledgment we have for each other, an acknowledgment that is oblivious to *any* attribute or character whatsoever.

It doesn't matter who you are, where you come from, what your skin color is, your native-tongue, religion, position (in whichever system or organization you are affiliated with), age (!), etc., etc. You are here. You came to practice with us in the dōjo - you are acknowledged, you are welcomed - onegaishimasu. And in extension - you are here in the world. This is our dōjo. You (and I) are acknowledged, we are welcomed; we came to "practice"- to live, experience, create, share, create in our sharing and share in our creating - Dōmo arigatō gozaimashita.

## Fudōshin - Fudōtai 不動心 - 不動体

**FU 不 (BU)** Commonly used as a negation (in-, im-, dis-, un-, etc.), and might also mean bad, ugly, clumsy.

As in fubun 不文 - unwritten, illiterate, uneducated; or fusei 不正 which means injustice, dishonesty.

**DŌ 動 (ugoku)** To move. See 'Tekubi shindō' 手首振動 in Aiki-taisō above.

So, as far as fudō 不動 is concerned, I have seen it translated in its literal sense as 'immovable'.

**SHIN 心 (kokoro)** Spirit, heart, mind.

And so shinshin 身心 is body and mind (As in shinshin-tōitsu Aikidō 身心統一合気道; Tōitsu 統 meaning unity);

Isshin 一心 is whole-heartedness (one-mind, literally); and finally a mood or a feeling or a sensation is kokoromochi 心持ち. (Also see mushin 無心). In a book I read, 'The Zen Way of the Martial Arts' by Taisen Deshimaru, SHIN 心 was translated as: 'spirit-mind-inspiration-wind-breath-intuition-soul-attitude'.



**TAI 体** (TEI) Body. See in the 'Aiki-*taisō*' above.

Literally Fudōshin 不動心 means 'immovable mind' and Fudōtai 不動体 'immovable body'. If I am not mistaken we tend to understand these concepts not really literally in terms of 'immovable', but rather, as 'in control' ; mind in control, body in control.

## Gi 着

**Gi 着** (CHAKU, -ki) Wearing; clothes.

This gi 着 is usually pronounced ki, exactly as in the word kimono 着物, the traditional Japanese apparel (which literally means 'wearing a thing'). We use it in the dōjō to refer to the white clothes we wear for practice. Japanese speaking people might also say "dōgi" 道着 (notice the 道 michi) which refers to traditional (ceremonial) clothes appropriate for the Ways being pursued.

Kigokoro 着心 is the feeling of clothes.

Another item of clothing we have in the dōjō is the Hakama 袴 which is "men's formal overskirt".

This Gi (ki) 着 shouldn't be confused with GI 技 (waza), as in jōgi 杖技 and kengi 劍技, which means art or skill or performance (See Katate-tori Tenkan 片手取轉換 above).

And there is yet a third Gi 義, which is a very one important in my opinion, and it is a kanji meaning all of the following: justice, righteousness, morality, humanity, integrity, honor, loyalty, devotion, meaning and significance.

I ran across this concept while reading a translated Japanese book and I guess what fascinated me was how in the Japanese language and thought all these ideas are concentrated around one word/kanji - Gi 義 . I see this to be relevant to Aikidō since, within all the levels of our practice, including the technical ones, the experience is never only physical and neutral, but also meaningful, in the sense that it embodies moral values. (This idea demands further thought and attention; somehow it relates to 'Katsujin-ken Satsujin-ken' - see later on in this section).

## Gogo-no-shugyo 悟後行 or 悟後業

**Gogo** 悟後 'After understanding'.

The first **GO** 悟 (of 'gogo') may also be pronounced in a way more familiar to us, as satoru, and indeed the kanji means to be awakened, to comprehend, perceive. (Satori 悟 means both intellectual comprehension or understanding, and religious awakening or spiritual enlightenment). See 'Satori' 悟 , below.

The second **GO** 後 (KO) is also familiar to us by its Japanese pronunciation: ushiro. As ushiro means back or rear (physically), it also means behind or following or after (temporally). And so after-noon (p.m.) is gogo 午後 . Therefore gogo 悟後 means 'after comprehension' or 'after enlightenment'.

**SHŪ** 修 (osameru) To learn, study, practice, cultivate, finish.

This kanji is important for us, as it has to do with practicing and learning. Among its varied uses are many words which relate to religion, perhaps because the origins of education, in its broadest sense, at least in a religious society, stem from the religious discipline. Moreover, the broader definitions of the kanji SHŪ 修 include "govern oneself; conduct oneself well", presumably because they have something to do with practice and study.



And so, shūshin 修身 is morals, ethics, moral training. A monastery or convent is shūdōin 修道院 (notice the DŌ - michi 道) and a monk is shūdōshi 修道士 (SHI 士 meaning man, as in samurai: bushi 武士); shūgyō 修行 is translated by the dictionary as "training, practice, ascetic practices, discipline; pursuit of knowledge" and shūgyō 修業 (same pronunciation, different writing; see below 'GYŌ') is simply "pursuit of knowledge".

**GYŌ** - In the Winter 1990 *Seidōkan Aikidō Communicator*,

Kobayashi Sensei explained, as he drew upon his personal experience:

"There are two ways of writing 'gyo': 行 (KŌ, AN, yuku) means to practice asceticism or to go through all sorts of hardship to attain enlightenment or understanding; 業 (GŌ, waza) which could be pronounced 'waza', means physical performance such as work, art, skill, and technique... Merely practicing the techniques to develop yourself for your own benefit will limit your 修業 'Shūgyō', the development of your skill," and, Sensei concludes: "(Shūgyō 修行 is) to train myself hard until the fundamentals become a part of myself so that I can use them to help others". (I would love to quote the entire two pages. Take a look at the *Communicator*, and while you are at it, please notice some of the differences between the writing of the kanjies in the *Communicator* – where they are handwritten - and here).

Gogo-no-shūgyō is then, as we use it in the dōjō, 'practice after understanding' (see also Shūgyō-no-gyō).

## Hitoashi yokete 一足よけて

Hitoashi 一足 is 'one step'.

Hito 一 can be pronounced ICHI and is simply the number one.

(NI 二 ; SAN 三 ; SHI 四 ; GO 五 ; ROKU 六 ;  
SHICHI 七 ; HACHI 八 ; KU, KYŪ 九 ; JŪ 十.)

Ashi 足 (SOKU) is foot, leg, step (see in 'Hiji', above). So literally

Hitoahshi 一足 means 'one step'. In every-day (non-martial-art)

Japanese, Hitoashi 一足 can mean "pedestrian traffic".

Yokete よけて Kobayashi Sensei writes the word Yokete (in the *Seidōkan Aikidō Communicator* of Winter 1990) not with the kanji characters

but with phonetic Japanese letters (Hiragana): yo よ, ke け, te て .

The meaning of the word Yokete よけて is to step aside, avoid, evade.

The word may also be written with the kanji yo 避 (HI) which means to avoid, evade (dangers), and so the word Yokete could be written

as 避けて and means avoid, evade (dangers), step aside, dodge.

## Hyakuman Isshin 百万一心

Hyakuman Isshin was chosen by Kobayashi Sensei to be Seidōkan Aikidō's motto. Its literal meaning is 'million one mind'.

HYAKU 百 (BYAKU, momo) hundred; a great number; all.

As in Hyakuten 百点 meaning one hundred points, a perfect mark;

hyakumamben 百万遍 meaning a million times, as in 'praying a million times'; and hyakugei 百芸 is a 'master of all trades'.



**MAN** 万 ten thousand; myriad.

As in mannen 万 meaning ten thousand years or eternity; and mangan 万言 meaning many words.

Thus **Hyakuman** 百万, the combination of two number kanjies (100 and 10,000) means one million, or in fact, infinity, entirety, eternity.

**Isshin** 一心 means one mind.

Shin means mind (See 'shin' 心 in above (??)) and Ichi 一 is simply the number one (see in opening section).

Kobayashi Sensei wrote (in the Spring 1992 *Communicator*):

"Although the techniques may change as years go by ... the principles of Aikidō should remain unchanged. The objective of Seidōkan Aikidō is to emphasize the principles and refer back to them so that the techniques will always be in accordance with the original principles no matter how the training methods evolve.

If we study the principles and strive to apply them in our daily lives, no matter how we train or teach, all Aikidōists will be on the same universal path leading toward a harmonious and peaceful world...

Let us continue to study together with the motto, 'Hyakuman Isshin', 'million one mind' ... not for our individual pride and glory, but to help people help themselves and create a better world in which to live".

In trying to further understand this concept, and by incorporating Sensei Doug Wedell's thoughts on the subject (as he explains the kanji writing of this term in the Winter 1999 *Communicator*), it seems that this notion deals with the fertile dialogue between two philosophically opposed extremes: the pluralistic, the diverse, that which changes, that which is particular and specific, the heterogeneous (in many senses - the YŌ); and the monolithic, the unified, the underlining principle, that which is durable, imperishable, etc. (the IN). It was of great importance for Kobayashi Sensei, as a renovator, to draw a distinct line between the things we change through development and innovation and the things that are canonic, which serve as the light by which we develop and change.



Strictness that is over-generalized and over-applied may lead to static imitation and stagnation, while having nothing that is fixed by which one abides, on the other hand, is a prescription for anarchy and loss (whether personal or societal). So it is knowing what one can change and what one should abide by that enables one to be efficient and consistent. We can all be different - look differently, think differently etc., and in Aikidō do techniques in a certain way that suits our particular mind-body, but we can live together harmoniously if we agree and share the same underlining principles. As Sensei Doug Wedell puts it, "Teach Aikidō to one million people and you will have one million unique ways of doing Aikidō... The reference to 'one mind' is that although we enjoy infinite diversity in how Aikidō is manifest, we share oneness through the principles of Aikidō".

## Katsujin-ken Satsujin-ken 活人劍殺人劍

**KATSU** 活 Energy; to energize, revive, infuse life into.

And so life and liveliness is seikatsu 生活 and activity is katsudō 活動 (the DŌ 動 is familiar to us, as movement, from tekubi-shindō 手首振動, fudōshin 不動心, shodō 初動 and more). The kanji is a composite of the water component on the left side of the kanji, which looks like water drops, and the right and upright part of the kanji which is an independent kanji 舌 (WA, hanashi) meaning tongue (and hence, also, to speak). And so KATSU 活, as life or energy, originated with the idea of a moist tongue indicating liveliness.

**JIN** 人 (NIN, hito) Man, person, people; human.

When enlarged this kanji looks like a stick figure of a person walking. Jinshin or hitogokoro 人心 are human nature; jinbun 人文 is humanity, civilization; hitomi or jinshin 人身 are the human body; and when one speaks of men, people, everybody, he says hotobito 人人.



**SATSU** 殺 (SAI, korosu) Simply means to kill, murder, butcher.

Satsujin 殺人 could mean both a murderer and murder, homicide.

Jisatsu 自殺, for example, is suicide (JI 自 meaning self, oneself).

**KEN** 劍 (tsurugi) One of several kanjies meaning sword. See 'KEN' in the section above.

Satsujin-ken 殺人劍 and Katsujin-ken 活人劍 are, therefore, the killing sword ("the sword that kills") and the reviving sword ("the sword that lets live"). It seems that for most people the concept of Satsujin-ken makes more sense at face value - a sword is considered a weapon and a weapon's aim is to kill or injure and hurt. Yet in Aikido, a subtle transformation has occurred: during every class we go through the motion of the shōmen 正面 - strike ('Shōmenuchi' 正面打) and yet we call it "Shōmenuchi Ikkyo," illustrating that this is not a strike - it looks like a strike, it is as powerful and swift as one, yet it is a blending and harmonious movement, aimed at protecting and preserving ("let live") rather than at destroying. (See 'Shōmenuchi Undō' in the 'Aiki-taisō' section above, especially under 'Uchi!...'). Yokomenuchi Makiotoshi is an art which demonstrates well - as do many other arts, probably including all those employing the Shōmenuchi Ikkyo basic defense movement - how a movement that begins as a lethal counter-attack (the basic movement of the Shomenuchi Ikkyo Undo), turns into a circular blending motion that lets the uke's vital ki continue to flow, rather than cutting the ki and cutting the body along with it. (This was the original sword-cut movement from which this art is derived). There is still much to be said on this subject: a matter of life 活 and death 殺; and of what makes the difference between the two.

## Ki-no-nagare 氣流

**Ki** 氣 (KE) Spirit, energy, mind. (See 'Aikidō' in Introduction).

**Nagare** 流 (RYŪ, RU) Means flow, current, passage (of time); to flow, to pour. The left part of the kanji looks like water drops (as in the kanji KATSU 活 above), while the bottom right part seems like a different kanji 川 (SEN, kawa), which means river; nagare is, then, a flow, depicted as water flowing in a river. Nagare-yuku 流行 is to flow along, and can be used when describing someone who is popular or fashionable; nagareboshi 流星 is a falling star, a meteor; nagare-wataru 流渡 is to wander about; and nagarezukuri 流作 is the wave style of shrine roofs in Japan.

## Ma-ai 間合

**Ma** 間 (KAN, KEN, aida) Means interval, space, room, time; between.

The inner part of the kanji is a kanji by itself 日 (NICHI, JITSU, hi) meaning day and sun. Majika 間近 is nearness, proximity.

**Ai** 合 (GŌ) Join together, unite, suit; to be together, to fit.

(See 'Aikidō' in the Opening).

While a dictionary translates Ma-ai 間合 as an interval, when we say Ma-ai, and we say it quite often, we mean 'Range of Effectiveness', which is the space or the room of harmony (or the time of harmony, if you like): the surrounding area in which one can be in harmony with his own ki and with that of others. I think of Ma-ai frequently, perhaps more than any other single concept or idea.



Maybe because I am practicing clinical psychology, I often contemplate the similarities and differences between the two prototypical pairs: therapist-patient and nage-uke. It seems to me that Ma-ai is a space, an area, not necessarily physical (that can be measured in centimeters or inches), but also a metaphorical 'space' in which creativity and spontaneity thrive.

For this to happen, the Uke, upon entering Nage's Ma-ai 間合 should not be terrified or hurt. On the contrary, the Ma-ai 間合 is a field inducing (or conducive to) calmness, security, respectfulness, heaviness-coziness, etc. Only under such circumstances the art performed is indeed not merely a technique or a skill but an art (as in Way or Art; see above, in 'Dōjō'), and the mode is that of *creation* rather than of *occurrence*: whatever is happening is there (as if) for the very first time.

All this brings us around to Mushin 無心 (see directly below), to the efficiency of the technique, and to its being a sort of technique-less technique. The next step will bring us to see that Ma-ai has to do with what is societal and cultural. The generation of Ma-ai is not necessarily limited to an individual, and is usually collective Ma-ai (towards the end of Kobayashi Sensei's demonstration, video taped in 'Aikidō Theory and Practice, Dan Arts, Part 2', he refers to his *family's Ma-ai*). Different neighborhoods and different cities have different Ma-ai's, different atmospheres, and thus influence and inspire their inhabitants differently. For example, when we Aikidōkas from Jerusalem return from a joint class in the Tel-Aviv Hei-Sei Dōjō, we might find ourselves saying: 'that was Tel-Aviv Aikidō', and by saying that we are not only relating to a certain teacher teaching the class. The Dōjō's Ma-ai is collective and generated not by a single person but by the interaction - Aiki 合気 - with fellow Aikidōka.

When thinking of history and sociology, an idea such as Ma-ai has a crucial role in explaining how individuals and collectives influence and are influenced by other individuals and collectives. (Regrettably, the more extreme cases were the catastrophic ones, where there was no Ma-ai to hold, to calm and to prevent the dynamics of escalation to situations of totalitarianism and a total lack of respect for human rights and lives).

And in the dōjō , isn't being able to influence the other, the uke,  
what we are all practicing and constantly striving to do, to benevolently  
influence a person or a group towards non-violence and harmony?

## Masakatsu Agatsu

### 正勝吾勝 or 正勝我勝

**Masa 正** (SHŌ, SEI, tadashii) Means correct, surely, no doubt; proper.  
(We are familiar with the kanji from Seiza 正座 , for example.)

**Katsu 勝** (SHŌ) Is, as we would expect, victory; to win, surpass, prevail.  
The pronunciation of 'Katsu' is less frequently used; and so shōin 勝因  
is cause of victory; and kachi-toru 勝取 is to gain victory  
(toru 取 as tori or dori - to grab).  
Masakatsu 正勝 could be literally translated as sure/correct/proper  
victory, although we use the term in the dojo to mean 'True Victory'.

**Agatsu 吾勝 or 我勝** is victory over oneself.

This Agatsu was a hard one to figure out. The language of the Martial Arts has unique and different features in comparison with the everyday spoken Japanese and often includes rare kanjies, words that are not in common use, and the like. And so, even people for whom Japanese is a native tongue cannot recognize, by mere pronunciation, some of the words. The breakthrough with Agatsu came when I ran across an article Kobayashi Sensei wrote in the August 1982 *Seidōkan Communicator*, which I found in an important compilation '*The First Eleven Years - Essays of R. Kobayashi*', edited by Douglas H. Wedell Sensei. There, Kobayashi Sensei writes in the title: "Ware ni katsu (victory over oneself)". And so it came to my mind that perhaps this 'Ware' is the Agatsu ('victory over oneself') I have been looking for at length. Indeed, there are two different kanjies pronounced Ware.



The first Ware (GO 吾) means I, oneself, ego, and is used in the word 'we' – gojin 吾人. Another Ware 我 (GA, waga) has the exact same pronunciation and meaning: I, oneself, ego, self; but its use is somewhat more common: my heart is waga kokoro 我心; our country waga kuni 我国, wagami 我身 is myself, oneself; and garyu 我流 is someone who is self-taught; one's own way. Both these 'Ware' can be pronounced as 'a' before a word; and so the familiar Katsu 勝 is pronounced gatsu (changes between k and g are quite common) and there we have it: A-gatsu 吾勝 or 我勝 - victory over I, myself, ego, oneself.

In the *Communicator*, Kobayashi Sensei writes: "He (Ō-Sensei) explained that in order to have victory over others we must first learn to control ourselves so that we may become one with the universe. No matter how strong the opponent may be, he will be led to self destruction if he defies the laws of the universe. By learning to control ourselves (Masakatsu Agatsu) and harmonize with the activities of the universe, we will naturally gain control over the situation with utmost efficiency". (Page 2 in *The First Eleven Years*!.)

## Mushin 無心

**MU 無** (BU, nashi) Means to be non-existent, to not have, to lack; nothing, nil.

So someone who is unreasonable - lacking reason - is muri 無理 and a wireless radio is musen 無線. Mujin 無尽 is infinity, endless, unfathomable; mujin 無人 is unmanned or unpopulated; and buji 無事 is safe, peaceful, well (literally: 'no-matter').

**SHIN** 心 (kokoro) Spirit, heart, mind. (See above, Fūdoshin, for example).

Usually it is the nage we are referring to when thinking about the Mushin 無心 in the arts, however, I have noticed that when an art is done properly, it is also the uke, the initiator, the attacker, whose ki is being led, who is and who should be in a state of Mushin 無心; who is mushined within the Ma-ai of the nage. In this situation of harmony, of oneness, uke's mind, breath and body are in nage's benevolent Ma-ai and it is he who is leading the movement.

A poem (probably originally a Tanka) I once read in a book I mentioned above, *'The Unfettered Mind'* by Sōhō, (p. 24) which was allegedly written by the Buddhist priest Bukkoku sometime during the 13th century AD, made me think of Mushin 無心 :

Although it does not  
mindfully keep guard,  
In the small mountain fields  
the scarecrow  
does not stand in vain.

The scarecrow is a good, although somewhat radical, example of Mushin 無心, since it definitely does not perform its job "mindfully", and yet the birds do not know it and for that reason the scarecrow is efficient (not 'in vain'). Two concepts mentioned above earlier, 'Ma-ai' 間合 and 'Dōjō' 道場, also come to one's mind while reading this poem because the 'mountain fields' are the area in which the scarecrow's (Nage's) efficacy is put to a test. It is unavoidable to recall Kobayashi's "well within your range" upon reading this 700 year old poem. It specifically mentions "the *small* mountain fields", thus letting you know that the scarecrow has a limited, modest Ma-ai, Range of Effectiveness. Of course the analogy is more complex and problematic than that, but still, so much significance in five short lines. Quite amazing.



## Ongaishi-masu 恩返し増す

**Ongaeshi 恩返し** means request of a favor.

In the case of asking for a favor, there are several familiar alternatives, such as Arigato 有難, not in the 'thank you' sense but in the sense of 'please feel free to...' Sometimes dōzo どうぞ is also used.

**On 恩** kindness, goodness; favor.

As in onjō 恩情 meaning compassion, affection.

**Masu 増す (ZŌ)** increase; add to; augment; gain.

This expression is usually a suffix that enhances the meaning of the word it accompanies.

Most of what I wrote in regards to 'dōmo-arigatō-gozaimashita'

ども有難ございました has direct relevance here too. Both combinations of words and movements, both gestures, audibly and bodily, verbal and physical, are opposites of the exact same picture of meaning. In

'Ongaeshimasu' 恩返し増す we 'solicit' a favor. The fact we do have someone, anyone, to ask a favor from is not taken for granted and we are grateful for this (the 'dōmo-arigatō-gozaimashita' negative).

It is interesting to note, though, that this is a general request. A mere request. It is unspecified. It does not relate to learning and practicing 'kokyū-nage' in particular or aikidō in general. It is just there - a request.

Both obvious and opaque at the same time. It symbolizes and demonstrates that every aikidō class opens with a favor being asked, with an address being made to each other. This is the key that unlocks the doors of the class. After we have mutually opened our doors the class begins. These are the doors of our cooperation and participation in a mutual endeavor, both in the class and in the DŌ (TAO, Way of life).



Compare this to the opening of a school class, for example. We do not begin by saying: 'Good morning, Miss So-and-So', nor by singing the anthem or by standing up when the teacher or principal enters the classroom. On the contrary, all of us lower ourselves, we bow.

As a teacher, I really need my students to attend the class because it is through working with them that I know where I'm at. I must assume that this holds for the students as well.

An anecdote - the other day, not long ago, I heard myself exclaiming 'dōmo-arigatō-go-zaimashita' as I was bowing to my students at the *beginning* of the class. Some of them smiled affectionately, trying to share with me part of the embarrassment I felt. In the decade that I have been teaching this has never happened before. It got me contemplating what it was that I had just concluded? Whom did I just thank? From what was I departing?

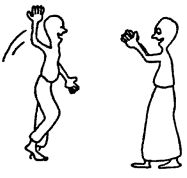
## Ore-ni-te 折ない手

**Ore 折** (SETSU) Means fragment, broken piece; to brake, snap, bend.

For example, oregi 折木 is a broken tree.

**Te 手** (SHU) Hand. (See 'Tekubi-shindō' in the 'Aiki-taisō' section above).

**Ore-ni-te 折ない手** therefore means an unbreakable or unbendable hand. The negation, the un-breakable, is derived from the pronunciation which the Hiragana ni ない (pronounced nai) stands for.



## Sasoikomi 誘込

**Saso** 誘 (YU) Invitation, temptation; to invite, induce, allure, seduce.

So, Saso-komu 誘込 is to entice into.

**Komi** 込 (komu, komeru) A mixture, an inclusion; to include.

Komi-au 込合 is to be crowded (notice the 'au' and 'Ai' are different pronunciations of the same kanji 合, which literally means together, coming together, uniting). The kanji komu or komi also has meanings relating to (get) into, (fall) into, etc.

So, Sasoikomi 誘込 is the idea of bringing the other in, drawing him closer, inviting him into one's Ma-ai 間合.

## Satori 悟

**Satori** 悟 (GO) Understanding, comprehension; to be spiritually awakened, to perceive, comprehend, realize.

If something is satorigatai 悟難 then it is hard-to-understand; and satorikata 悟方 is the way of understanding.

(See also 'Gogo-no-shugyo' 悟後行, above).

## Shodō-o-seisu 初動を制す

Kobayashi Sensei named one of his publications after this concept, and throughout the '初動を制す - SHODŌ - O - SEISU - Controlling the

First Move' explained and illustrated the concept.

Shodō 初動 Literally means 'first move'.

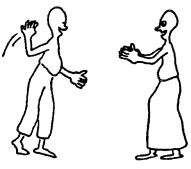
SHO 初 (hatsu, hajime) means first, beginning (as in 'Shoshin' 初心, see below). So shoshū 初秋 is early autumn; shotō 初冬 early winter, the beginning of winter, and hatsuyuki 初雪 is the first snow of the year. Notice that SHO 初 is also pronounced as (the dreadful) 'hajime'!

And the DŌ 動 is familiar to us from Fudōshin 不動心 or Tekubi-shindō 手首振動 and means movement.

〇 を Kobayashi writes the o in phonetic Japanese writing, Hiragana.

SEI 制 (seisuru) Means law, rule, regulation; to restrain, control. A restriction is seigen 制限; uniform is seifuku 制服, and seishi 制止 is control, check, restraint, inhibition. Finally, su す is a phonetic (Hiragana) suffix.

And so, 'Shodō-o-seisu' 初動を制す literally means controlling, or even better, checking the first move. I have related further on (see Shoshin-ni-kaeru 初心に帰る) to some thoughts regarding the moment of 'Sho' 初 - *when is it really?* Another issue revolves around the idea of Masakatsu-agatsu (see above). Hence it is *our* first move or movement we check, even before we do so to the Other/Opponent/Uke. In a more general way, Shodō-o-seisu 初動を制す means simply to check and know what is around you, know what the components of the situation surrounding you are. In his 'Aikidō Dōka' Sensei relates to this from a different angle when writing: "Controlling the attacker at his yin is 'Shodō-o-seisu' ". (see Yin and Yang further on).



## Shoshin-ni-kaeru 初心に帰る

**SHO** 初 (hatsu, hajime) Means first, beginning. (See above, 'Shodō' 初動)

**SHIN** 心 (kokoro) Spirit, heart, mind. (See above, Fudōshin 不動心, Mushin 無心, etc.)

Literally, shoshin 初心 is 'beginner's mind', and indeed the dictionaries translate shoshin 初心 as inexperienced. Shoshinsha 初心者 is a beginner (SHA 者 (momo), means person, as in yudansha 有段者). Yet, sometimes I wonder when it is that this "Sho" 初 exists? In 'Shodō-o-seisu', when is the *first* move? When is it, exactly, shoshū 初秋, the beginning of autumn? In 'shoshin', what is meant by 'beginner's mind'? Is a beginner a layman who knows nothing of Aikidō? Is it someone during his or her first Aikidō class, first month of practice, first promotion, shodan promotion? When is it "sho" time?

**Kaeru** 帰 (KI) To return, leave; come again, come back (also to oneself). The way back is kaerimichi 帰道 (a return trip); to return to one's native country is kikoku 帰国 and kishin 帰心 is longing for home.

If Shoshin-ni-kaeru means "Returning to the Basics" then, in my opinion, it means returning to the steps - some of them mentioned above, most of them private, personal and subjective - which we did along the Way (michi 道); sometimes it means being laid back - putting aside ('Mushining') even the fundamental terminology we learned since the first Aikidō class we attended, seeing things the way most people around us do.

At other times - as when I speak with students of the kyue ranks - it means returning to the hesitations, motivations and aspirations of these students – each one of them with his or her own personal thoughts. First dan promotion ('Shodan' 初段, translated as 'first grade') is pivotal in an Aikidōka's development along the way.

Yet it is of utmost importance to maintain shoshin, and to not lose touch with the world of beginners. (See Bill Sosa's *'Life After the Black Belt'* in the Winter 1991 *Communicator*). I find that concerning this change - the essential fact is that the beginning of frontal teaching of Aikidō classes is a time of an important Aiki-development. Thus I feel that when Kobayashi Sensei emphasized this principle again and again, among other things, he was referring to the teacher - returning continuously within himself to be a student. (I have related to this further; see above 'Dōjō').

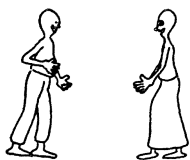
## Shūgyō-no-gyo 修業の行 or 修行の行

Kobayashi distinguishes between the two different ways of writing shugyō: **shūgyō** 修行 or 修業; the first is 'training, practice, ascetic practices, discipline; pursuit of knowledge'; and the second is a more physical and technical concept. (See 'Gogo-no-Shugyō' above).

Gyō can be written in two ways (I am quoting Kobayashi Sensei):

## Yin 陰 Yang 陽

The dictionaries offer many meanings for each word of the Yin-Yang pair, here are some of them:



IN 陰 (ON, AN, kage) - the yin principle; negative; melancholy; secret; shadow; earth, bottom; back; inactivity; night-time; moon; sex organs; north side of a mountain. (Notice the 'kage' pronunciation appears in Ō-Sensei's dōka, which Kobayashi Sensei has titled '*Yin and Yang*', in '*Aikidō Dōka*' p. 10.)

YŌ 陽 the yang principle, positive; male; heaven; day-time; sun; top; movement; facing the sun; sunshine; pride; south face of a mountain.

A lot has been written about these Oriental, yet timelessly universal concepts, Yin 陰 and Yang 陽. Many ideas, many pages, many centuries. The modest intention of the following paragraphs is to relate to these concepts similarly to the way Kobayashi Sensei introduced them while teaching both arts and principles in Seidōkan Aikidō.

When thinking of Yin and Yang in Aikidō the first thing that comes to mind is the art of 'tenchi nage' (or 'tenchi kokyūho' See 'Tenchi' 天地投 above). The tenchi nage movement indeed offers a good image of the Yin and Yang idea which is, as we will see, equally eminent in all Aikidō Arts. In this movement one hand is raised in front and above uke's face, and is pointing to the sky, that is the YŌ 陽, while the other hand is lowered by uke's side, and is pointing downwards, to the earth, that is the IN 陰.

When practicing the art we routinely emphasize and remind ourselves that unlike the *appearance* of things, it is the lower hand, the Yin hand, that does most of the work (or at least the tension generated between the YŌ hand and the IN is responsible for the success of the motion).

If we were to try the art single-handedly (when being grabbed with one hand), either with the lower hand (ten-chi nage or irimi otoshi) or with the upper one (irimi nage), it is the first art that is basic and plainly more efficient.

The difficulty here is that there exists a gap, a sort of an existential one, between what indeed takes place and what *seems* to be happening; between Yin 陰 and Yang 陽 in the Arts. In other words, while the lower hand 陰 leads, the upper hand 陽 in fact, misleads.

Kobayashi Sensei relates to this when discussing Ō-Sensei's poem (dōka) entitled '*Yin and Yang*' (In '*Aikidō Dōka*', p. 10):

"When techniques are demonstrated by accomplished students of Aikidō, you are actually observing the outcome or the result of the movements executed".

The Yin, the inconspicuous, the "Hidarite" in the poem (left-hand) - the kage 陰 (shade) - is what enables Aiki and accounts for the Art's efficiency, rather than what is seen, what is conspicuous, the "migite" (right-hand), the "hi" 陽 (sun). The Yin 陰 is the principle (by which) we practice - it is not made of tangible matter, it is not seen, but rather felt. As Sensei says above, it is in the domain of causes and reasons rather than in that of results and outcomes. (See Zanshin 殘心 below).

In yet another poem entitled '*Polishing the Fundamentals*', in which Seidokan's SEI (makoto) 誠 is introduced, Ō-sensei writes 'Ken'yū Ichinyo' and Kobayashi Sensei explains (p. 8): "Ken'yū ichinyo 顯幽: 'Ken' 顯 in this case meaning the visible things such as technique and 'yū' 幽 the invisible principles; 'Ichinyo' 如 means like one. Therefore, everything in this universe must become like one". Ken'yū 顯幽 is everything, all-things, it is therefore IN and YŌ, visible and invisible; IN and YŌ that become like one. Many examples are available.

When we say 'blend-lead-control,' we notice it is typically the 'control' part of the art that students (especially beginners) tend to imitate and emphasize: it is *seen* more clearly - the gatamas (pins) and the nages (throws) and the otoshies (drops) are characterized by the YŌ; while the *blend* has more IN quality to it. It is quite hard to see its moment, the togetherness, it is more a *feeling* and less a *visible act*.

This is so in many different situations in life - we see how things appear, and we deduct mistakenly that this is the way they are. While in fact, what we perceive are the consequences, the projections and the ramifications of other, covert principles. For some reason, it is music and melody that come to my mind. Music and melody are not related either to sound or to the instruments that produce it (violin, piano). Without these instruments we cannot hear and perceive music, but we should not confuse them with music itself, 'music' being abstract, made of a different 'matter' than the physical instruments.



Perhaps this is what Kobayashi Sensei means when writing: "Controlling the attacker at his yin is 'Shodō-o-seisu'" (See 'Zanshin' below). Preferably, if the situations allow us, we would blend (and so control) with the other while is still at his IN, at the covert level of *ki* (his intention, meaning, motivation), rather than when the movement is already taking place and gaining speed, and is being executed and manifested overtly - YŌ. And so the 'control', as well as the 'blend' and 'lead', are natural consequences of the IN's active existence. Thus, controlling a steady level of *ki* flow throughout a technique also means practicing chūdō - with proportional IN and YŌ.

The tenchi-nage image, and the IN 陰 and YŌ 陽 it plastically manifests, are in fact, pervasive in all - each and every - Aikido Art. We open each class with Aiki-taisō, which is routinely prefixed by 'koho undo', the back drop or back fall, and the subsequent returning to the standing position, right before the nikyo undo. In this exercise we are at one moment dropping ourselves, wholly dropping ourselves to the earth, to the 'chi', the ground, the floor, the under-side. We are then small, low, dropping instantly out of sight - that is mainly an IN mode. Yet, a moment later we are 'back on our feet', we are large again, exposed, visible, standing tall, erect, leaving the 'chi' and close to the sky, the 'ten' - a position characterized by the YŌ.

And so it goes later on in the undoes: in shomenuchi undo we are, at one moment, raising our hands above our heads, pointing to the sky, and a moment later our hands drop (see 'Ken' 剣 above) all the way down, coming down with weight underside, leading *ki* downwards. And indeed, when I think about it now, the 'cut immediately' is this IN movement of blending with the uke's *ki* and with the universe's *ki* - one of its mechanical manifestations being the gravitational force.

Thus, this 'cutting' movement is an IN movement to the shady, the down side, rather than the frequently encountered forceful, and then painful, YŌ cut. The udefuri undoes and techniques that derive from them (see above 'Udefuri' 腕振) begin with the movement of drawing out the sword, the YŌ exposition of the sword, which might remind one of a flower opening, and continue with the leap -choyaku - all within the domain of YŌ.



Yet, all collapse a brief moment later into the closure of the movement, the flower's petals close, the body is less conspicuous, the sword is back in its sheath, shaded by the side of the body, unexposed, unthreatening. Isn't it right here that the efficiency of the technique is delivered? (As is the case in all of the choyaku arts –for example: yokomenuchi choyaku kotegaeshi). Here, where for the laymen viewer, the grand movement has already ended. Is not the sasoi-komi (see above) the efficient agent of the art?

And so it is in all (or almost all) Aikidō Arts: at the end of the art the nage is standing erect while the uke is ukemied, naged, otoshied, gatamed etc.

Ron Havilio Sensei calls this the Fifth Principle of Mind and Body Unification - maintaining Central Vertical Axis. When the uke's ki is lead, his slack is out, he is not maintaining his Central Vertical Axis and he is unbalanced – and nage is on top. It is almost always so. Even if the art is not called 'tenchi nage' or 'kaiten nage'. Seth Sommer Sensei of the Tel-Aviv Hei-Sei Dōjō suggested a good image for this - that of a seesaw. Prior to any movement, balance is maintained by the partners on both sides remaining still and keeping their one-points at exactly the same height. However, once movement is initiated, it becomes necessarily so that one is above and the other is below; for one to be able to rise up (the nage, hopefully, keeping his Central Vertical Axis), the other must be lowered, and vice versa. An Art in which this does not occur, in which both participants remain either erect or bent, will probably lack aesthetics, efficiency and harmony.

An additional thought.

The palm of the hand, the front of the hand (the brighter side of the hand), is more YŌ 陽. This is primarily so because we are used to working our palm muscles to grab and to seize, this is an instinctive inclination. It is evident in the techniques - and this is also what is conspicuous - the grab.

I find that the back of the hand has more of an IN 陰 quality about it. It seems more passive, it is not how we grab things, and we do not usually take much into consideration how things look from the-back-of-the-hand point of view. Aikidōka who have practiced various arts in two different ways - say, any kokyu-nage or hijiotoshi - surely recognized that it is more compelling to use force rather than ki when using the palm of the hand, the activist YŌ.



And thus it might prove to be more efficient to use the back of the hand in these arts – or at least important to experience the feel of this alternative. This is also true regarding more general issues - it seems to me that we are more facially - YŌ-oriented.

We say 'face value' (YŌ value) and 'the face of things', and we tend to neglect the IN powers; the 'back of things', 'the other side of the story'.

## Zanshin 残心

**ZAN** 残 (nokori) Means remainder; balance; to remain, stay, to be left over, survive.

As in zansho 残暑 which is the "lingering summer heat";

zansetsu 残雪 is "the lingering or the remaining snow" and

zannen 残年 or zansei (same 生 as in Sensei 先生 meaning birth and life; see introduction) are one's remaining years.

**SHIN** 心 (kokoro) Spirit, heart, mind. (See above, Fudōshin 不動心, Mushin 無心, etc). Notice Zanshin might be written 残身 (身 SHIN or mi meaning body) thus referring to physical lingering, such as in the case of pins, locks etc.

Traditionally we practice Zanshin 残心 and understand it as the continuation of ki flow, even when the art, the technique, is done.

Similarly to the literal meaning of the word - 'lingering mind'. Upon demonstrating this principle we might emphasize how Nage continues to be with uke after the technique is 'completed' - rather than turning away and cutting ki, nage is facing uke, still checking him out, maybe applying a gatame (a lock), making sure both that uke is safe and unharmed and that the Nage is at no further risk from him. Of course, this makes the answer to the question "when is the specific art terminated, 'completed'?" more complex; since we Aikidōka do not consider the art to be complete when it *looks complete* for the observer - when the attacker is on the floor and unable to cause harm (see 'Yin 陰 and Yang 陽 above).

In the same sense, we do not consider the art to be begun at the same time when a layman viewer would most likely perceive its initiation. This reminds one of Ozu's (famous traditional Japanese movie director) films, where the camera lingers on the frame, although the actors have all already left the room. As if the camera is still echoing their exit. Or even after a meal or a movie, when the credits are rolling - some people rush on and others sit comfortably, "lingering" upon the experience they have had. And yet, while discussing these ideas with fellow Aikidōka Ya'akov Shimshi, on our way back to Jerusalem from a joint practice in the Tel-Aviv Hei-Sei Dōjō, I began to wonder - when we do shomenuchi happō undō, where is the Zanshin 残心, the lingering? Or in the case of randori, how would a randori seem if we would "stay with the uke", with each uke, after the technique? Why, soon, everyone will be on top of the nage. Generally, Seidōkan is unique in its being adapted to a modern way of life, where we have less time for long ballet-like movements, where stimuli come quicker than they used to and require our efficient and minimalistic response. Then, in this modern world, does Zanshin 残心 have a place? And if so, where is it? Thinking of shomenuchi happō undō clarifies some things for me. In this Aiki-taisō we are practicing the quick change or the shift of ki from one direction to another. Lingering too long, even a few split seconds too long, in a certain direction may simply be wrong and does not enable us to learn what the undō can teach.

But still, there is Zanshin 残心 . We feel there is Zanshin, even if we do not linger at all. Or, at least, not linger in the ways mentioned above. The concept of time that is embedded in "lingering" or "continuing" in Zanshin 残心 is not only clock-time or measurable time. It might be a split second that our ki is extended and there's Zanshin 残心 ; it need not necessarily *be seen* or measured by an onlooker, but it *is felt* by the practitioners. It means that we need not stand staring or gazing at uke and "extending our ki" in his direction - by the time he is down we can be, and might need to be, somewhere else (as is the necessity in randori - see 'Randori' 乱取 above.) A note here about what "is seen" - when we teach, we might emphasize a movement so students can *see it*, and yet we would really like to teach how it *feels*, rather than how it *looks*.



Sensei would often say "Don't do what I do (what you see me doing), do what I say I'm doing (how I feel it)". See 'Yin 陰 and Yang 陽' above. In this sense, Zanshin 残心 is not something we *do*, but rather something that *happens*. And it happens just so when the art is done wholeheartedly (Isshin 一心). Perhaps the same way a tasty aroma of a well-cooked dinner spreads mindlessly through the house and lingers on after the dinner is eaten and done.

Once again, in Aikidō Kanji:

... the way a tasty aroma 氣 of a well-cooked dinner 一心 spreads mindlessly 無心 through the house 間合 and lingers on 残心 after the dinner is eaten and done.

Well, it's not easy writing Aikidō. In my library I have many books about 'Aikidō', hardly any of them have illuminated or clarified or inspired me along the Way (道). Usually the books that have done so did not have the word 'Aikidō' in their title (for example, Robert Pirsig's '*Zen and the Art of Motorcycle Maintenance*', and '*Lyla*').

I do not clearly understand the reason for this, but in this essay I have tried carefully to not stumble into such a predicament, and instead of writing about Aikidō, I have attempted to write 合気道, that is to practice Aikidō while writing (as discussed in the Opening). If I have done O.K., you have been practicing 合気道 while reading.

As I mentioned in the first edition of this book, I would like this to be a dynamic essay. It would please me greatly if my ki and yours were to harmonize. If you wish to extend ki back in my direction in the form of comments you may have, thoughts, associations, notes, criticisms, suggestions, questions, remarks, anecdotes, requests and the like – please do. You may find me in the dōjo, through my home or e-mail address, or perhaps far away on the other side of the ocean where my personal Dō seems to be taking me at this time.

In Oneness 1 0 0 万一心 (Hyakuman Isshin)

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