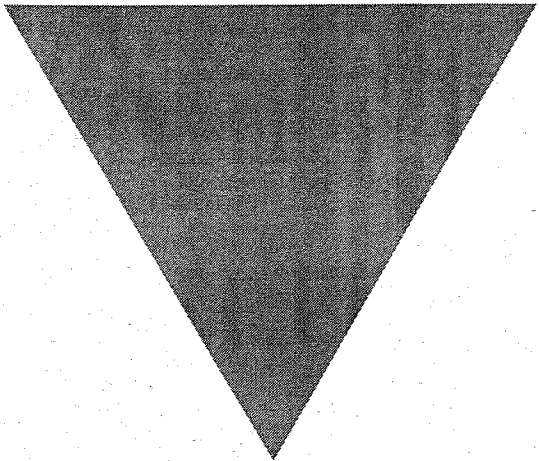


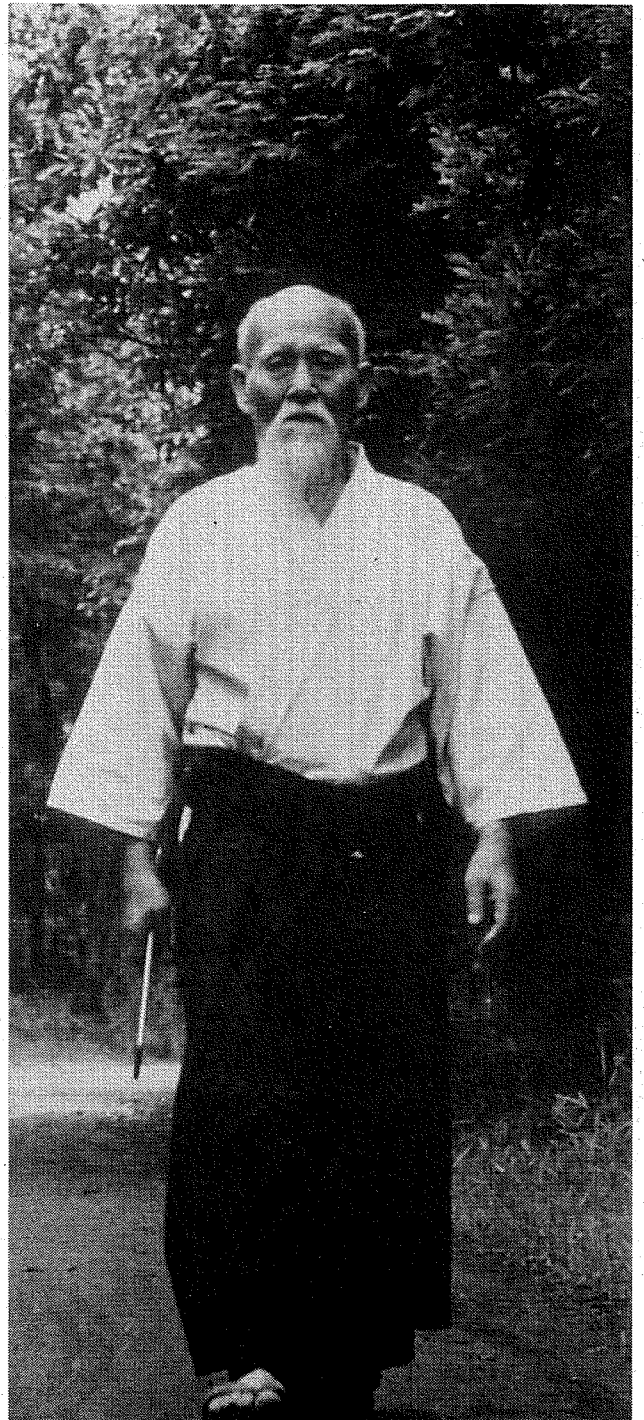
Aikido Forum

a journal of aikido
education & training

Number 15, December 1995



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Editor's Message

The *Aikido Forum* has a long and noble history as a publication for Aikidoists in Canada. During its life many important subjects have been explored. Started by Ishu Ishiyama Sensei, the *Forum* has been served by two other editors, Ralph Kopperson and Gail Macphail. It has facilitated dialogue between Aikidoists, and has helped inform a larger audience about the interests and activities of our growing Canadian Aikido community. The *Forum* can continue only with contributions from those who practice Aikido, whether on the mats, in their professions, in personal crafts, or as family members.

Although an experienced editor, I am new as editor of the *Forum*. As an editor I deeply appreciate the integrity of individual voices; just as the diverse species of flowers, birds and insects add to the richness and value of mountain landscapes, so too the many diverse voices of our Aikido community adds to the larger beauty of the Art as we practice in Canada.

As an editor I blend with contributors to help them to more fully express themselves in their own style. My edits are light, done to improve clarity, consistent with current English usage. As a writer with past successes and failures, I know how difficult it is to express ourselves in writing. To take up the pen or keyboard to write on your own can be daunting, especially when you consider sending it for others to read. The *Forum* receives a wide diversity of contributions. Be bold, and when you have a piece that speaks your heart, whether poetic, technical, or philosophical, send it to us. We look forward to reading your work.

Special thanks to Gail Macphail, the out-going *Forum* editor, for her help and advice in preparation of this issue, and to the Victoria Aikido Centre for their financial and other support. With Aiki, Alan

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Thanks to dojo representatives for helping the *Aikido Forum* to thrive. It is good so many are willing to seek contributions from their local Aikido communities. We look forward to more submissions in the future.

The *Aikido Forum* is for discussion of matters relating to the theory and practice of Aikido, whether in or out of the dojo. We welcome the voices of all who embrace it as a martial art and philosophy. Please send your contributions of poetry, art, reviews, short articles, long essays, and pictures, which fit into our mission.

Articles should be sent in double-spaced, typescript. If possible, please send contributions on computer disk, either IBM or Mac. Note the word processing program and its version (*e.g.* Word Perfect 5.1). Include a brief note on yourself, where you practice, how we can contact you, phone, FAX, and address.

We welcome participation from authors, artists, new subscribers, readers, critics, subscription promoters, distribution helpers, publicists, etc. to further the mission of the *Forum*.

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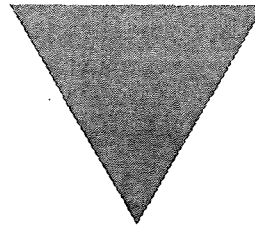
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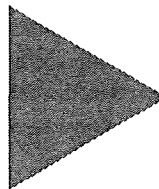
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Aikido Forum



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Aikido's "Initiating the Attack"

Bruce Morito

It never occurred to me that nage's moving in anticipation of uke's attack was somehow controversial, until confronted with a moral objection. A number of our club members had been part of a discussion on the aggressiveness of Aikido. It seemed to them paradoxical that the Way of Harmony should involve the initiating of attacks. Does not the Doshu himself say that Aikido is not belligerent? Provocation, however, is difficult to re-invent as non-belligerent. So why not, as many in the martial arts might argue, simply accept that initiating the attack is a key in the martial component of the art.

Miyamoto Musashi and Attila the Hun, to be sure, would advocate taking the initiative. "The best defence is a strong offense," some sources of wisdom would put it. Indeed, the basic fact upon which military preparation, athletic contests, business, and politics are based is that of conflict. Each of us parlays against others in the hope of gaining an advantage over others, or perhaps minimizing risk when encountering others. Being the aggressor makes the other a victim, the one who must claw his way back from a disadvantageous position. In the end, initiating the attack is nothing more than a common sense technique for assuring self-preservation and gaining advantage.

Interpreting "initiating the attack" as belligerence, nevertheless, strikes me as odd, especially after having practised the art for ten years. I have come to recognize what is happening in different terms. Irimi, or moving into the centre, seems at first to be an aggressive move. But it is the key to harmonizing with the power of the attack. It is in a sense an active act of embracing, going towards the one to be em-

braced. Initiating the movement toward the power of the attack, then, allows the choice to be yours. What choice? The choice of timing, direction outcome and presentation of attitude. You have chosen to direct the course of events. Likewise the notion of initiation is a point of *choice*.

But in order for nage to make the choice, uke must present an intent to attack. Imagine initiating an Aikido move when there is no attack. Simply recall those times, those of you who have been at Aikido for a while, when you have be-



gun a move, only to have to stop to tell your partner to attack. Initiating the attack, then, is really falsely named, because, in order to appear to initiate the attack, the attack must already be under way in intent or predisposition.

Initiating the attack can be seen as the offspring of a heightened awareness of your partner. Again, recall the moments during practice when you began your movement only to find uke scratching his head trying to remember what the attack was. As uke for Sensei, I remember more than my share of such events. After the embarrassment of failing to attack because I had forgotten what the attack was, I learned something. If uke scratches his head when he should be attacking, there is no Aikido.

The Aikidoist cannot be aggressive and belligerent without ceasing to do

Aikido. To be a successful belligerent Aikidoist, you must provoke an attack through methods foreign to Aikido: yelling at, insulting or poking your opponent. I have no recollection of being trained in such methods. Doing Irimi-nage on someone without an intent to attack is like trying to climb a rope that is not attached to anything, a Wylie Coyote move.

Aikido's so-called initiating of an attack is neither belligerent nor provocative. It is a choice to receive aggression before it develops into a full-blown attack. We choose to initiate peace and to re-shape or re-direct aggression, rather than conflict or the flight from aggression. And this, to me, is Aikido.

BRUCE MORITO practices Aikido in Guelph, Ontario.

As *ai* (harmony) is common with *ai* (love), I decided to name my unique *budo* "Aikido," although the word "aiki" is an old one. The word which was used by the warriors in the past is fundamentally different from that of mine.

Aiki is not a technique to fight with or defeat the enemy. It is the way to reconcile the world and make human beings one family.

The secret of Aikido is to harmonize ourselves with the movement of the universe and bring ourselves into accord with the universe itself. He who has gained the secret of Aikido has the universe in himself and can say, "I am the universe."

O'Sensei Morihei Ueshiba



Applied Aikido = Ju-jutsu???

Bob Moline

I had an interesting experience before class one night a couple of years ago. Two of my aikido students, who were also in high school, were telling me about a video presentation they were given at school on the subject of the importance of harmony between people. Knowing how harmony is such an integral part of aikido, they had been looking forward to seeing it, but received quite a shock when they did. The video opened with an example of non-harmony, selected by the authors for the sake of contrast I suppose—it was a clip from a Steven Seagal movie in which he was using Aikido. I felt that they were expecting me to say something profound to explain away this apparent inconsistency, but I was shocked myself. In fact later I couldn't recall what I had actually said to them, although I am sure that I said something.

There are, of course, a number of obvious responses available, some "better" than others. Steven Seagal's movies are made only to appeal to the "lowest common denominator," so don't expect a treatise on Aikido philosophy. Or that just because a person practices Aikido does not mean that they will always act harmoniously. Or perhaps that, in practical applications of technique, harmony extends only to the blending with the energy of the attack, and the technique's conclusion would not likely be described as harmonious by an attacker or an onlooker. Or even that the person selecting the video clip did not know of the link between Aikido and harmony.

But what I said or could have said is really a minor issue. What is important is that as time went by, my feeling surrounding this issue didn't go away; clearly I had

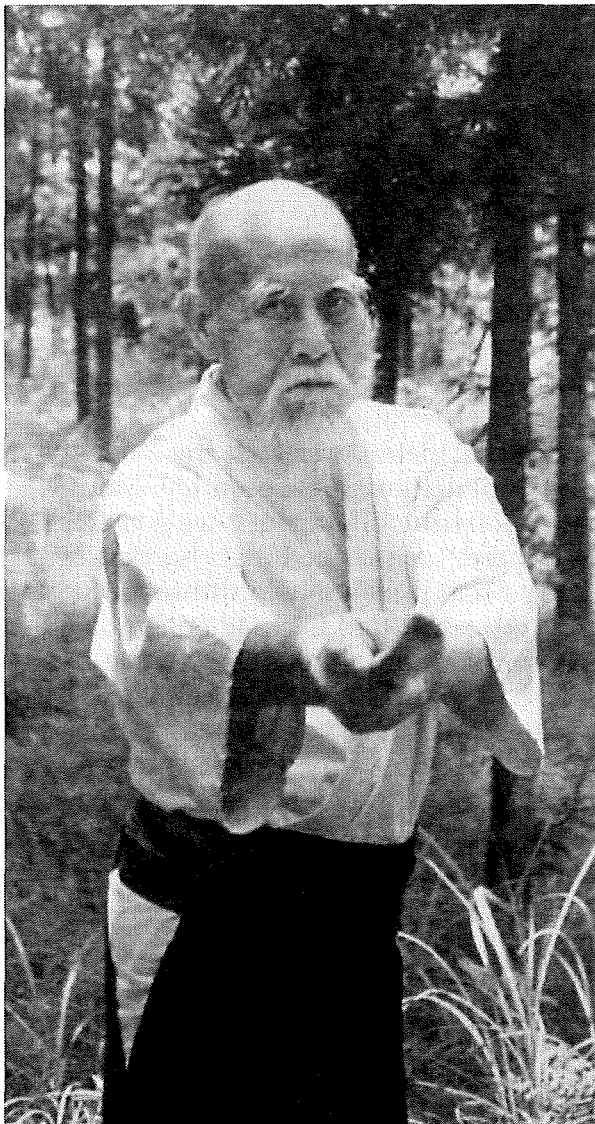
to deal with it somehow. After considerable thought I came to a possibility that had never occurred to me before. I don't quite know what to make of it, so I decided to raise it in the *Aikido Forum*, hoping for some assistance from others. I am not truly comfortable with this possibility (and I'm not sure why that is so), but my lack of comfort about it doesn't mean that the concept shouldn't be explored; in fact, it probably means that it is important for me to explore it.

For the sake of discussion, let me suggest the hypothesis that Aikido techniques, when applied in a practical situation, is ju-jutsu. Would that mean that Aikido is actually a training regimen, to be used only in the dojo, to allow us to advance toward the emotional and spiritual level of purity that O'Sensei sought for us? Would this mean that outside the dojo, Aikido can't really exist in its physical form, but only in its mental form? Does this mean that one is wrong to speak of it being used "in the street" and that the words "applied aikido", used martially in that context are inappropriate? Does this give more credence to the oft-heard, but difficult to fathom, expression "Aikido is moving Zen"?

Let me say up front that my discomfort with this concept is not because I believe that, if true, it diminishes O'Sensei. It was through the Founder's genius that some seemingly ordinary physical additions and changes were made to already-existing techniques which gave them a magical quality, making Aikido as an art what it is. Ju-jutsu had been studied by generations of martial artists, but it was only O'Sensei who was able to elevate it to a significantly higher plane. His primary

goal, as I understand it, was not merely to make physically successful students, for many martial arts did that in his day, and perhaps he would agree that some still do so today, but rather to make spiritually successful students. But he recognized that a serious degree of physical training was the key to spiritual training and it must therefore precede the spiritual.

Neither do I believe that this concept, if true, downgrades Aikido. Ju-jutsu is a fine and fiercely effective martial art that has been tested and found true in real battlefield conditions during centuries of warfare—a claim that many martial arts are unable to make. Today some might call ju-



jutsu unsuccessful because there are relatively few students studying it, but the reasons for that, I believe, are more due to the nature of people today than to the art itself. Firstly, ju-jutsu is not a sport, so those who are part of the "it-must-be-a-sport-to-be-fun" and "if-it-isn't-fun-I-don't-want-to-do-it" mindset—that seems to dominate our society—are not interested. Secondly, it is very practically oriented, so those who do not want to focus primarily on physically damaging someone are not interested. Nevertheless, from a strictly practical viewpoint, I would say that the hypothesis, if true, would serve to validate Aikido rather than condemn it.

So, is there anything that would support or reject the hypothesis?

I do recall being told many years ago that Aikido is a "transcended form of ju-jutsu". From that I deduce that it is so because O'Sensei added a physical dimension to the "old" ju-jutsu to make the "new" Aikido. What he added guides us towards growth in the spiritual dimension, without watering down the validity of the original techniques as a means of self-defense. That being so, then certainly there is a common base of technique that allows the hypothesis to stand. Presumably, then, one could agree with the hypothesis if one could agree that it was possible for O'Sensei to add this physical dimension that fostered spiritual development, without interfering with the effectiveness of the original techniques. I, for one, have no trouble accepting that concept.

On the other hand, my very limited experience with ju-jutsu suggests to me that it lacks the spiral movements of Aikido, being much more linear and circular. Following that up further, I've heard it said that as beginners in Aikido we should start off with large, exaggerated circular movements—our ikkyo should be a full over-extension of our arms, our body movements big—but with experience our big circles become smaller and eventually turn into spirals which get smaller and smaller. Could it be that the differences between the smaller spirals of advanced Aikido and the lines and circles of ju-jutsu

are not apparent to the human eye when seen at full speed? If so, that might mean that applied Aikido only looks like ju-jutsu, but is sufficiently different to disprove the hypothesis. Presumably then, one could disagree with the hypothesis, if one could agree that it was possible for O'Sensei to add a physical dimension, the spiral, that not only fostered spiritual development, but changed the basic nature of the techniques, yet kept their effectiveness. I have no trouble accepting this concept either.

And finally, because there are many ju-jutsu schools with varying technical similarities and differences, it may not be possible to find a single answer to the hypothesis. Perhaps we're beaten before we start and the hypothesis can be either

proven or disproven depending upon the particular style of ju-jutsu we choose to compare with Aikido. Therefore the value of all of this is only that it may broaden our individual viewpoints.

Well, this is a lot of words offering little by way of conclusion. I seem to be able to assist on both sides of the question and obviously know only enough to ask the question and make some preliminary comments, on the way, I hope, to an answer someday. Maybe that answer will even help me with the most difficult of all questions—"What is Aikido?" I look forward to other readers' comments on this subject.

BOB MOLINE is head instructor at Dryden Aikikai in Ontario.

The Aikido Difference

Andrew Hory

So, fish slime was slowly dribbling down my neck. Crouching in the half dark hold, surrounded by 30,000 lbs of dead fish, all bulging eyes and gaping mouths. Grab fish, toss in bucket; grab fish, fill up bucket. Squeeze sideways as crane hoists bucket aloft; new bucket, begin again. I was having a lot of fun!!!

A quote from Shakespeare suddenly popped into my head, "Nothing is ever good or bad, but thinking makes it so." Scales, slime, slop, and stink, the bad was obvious; Where was the good?...I was alive!! The slime was temporary. I would be paid for this. My wrists were getting stronger from flipping fish. This was a perfect chance to practice patience and self discipline. Suddenly in the gloom of the

hold a watermelon grin split my face, a joyous ridiculous laugh erupted like Mount Vesuvius letting off steam. "Are you OK down there?" made me laugh harder. An activity I had previously found tiresome and unpleasant had become enjoyable, particularly doing iriminage on a big honking 200 lb. Halibut that was reluctant to get into the bucket. As it lacked a protuberant chin, it took me two attempts to move it. Without my realizing it Aikido had become much more than just practice on the mats. I wonder what next season will bring? Ling Cod koshinage? Is the hold big enough?

ANDREW HORY trains at North Island Aikikai in Port Hardy, British Columbia.

Asking the Right Questions

Arnet Hales

I have been involved in the martial arts for twenty-three years. Like many before me, my training was a proving ground. Daily, I questioned my ability and technique, and hoped to test them in a real life, street situation. Time and time again I would compare myself, my art, and my style against other people, arts, and styles. I travelled the tournament circuit on the Pacific Coast, pitching myself against others of the same mind.

Time passed and as I grew older the need to prove myself was satisfied through self-awareness and acceptance. I entered my period of martial arts disillusionment, my own dark night of the soul. The time of dragons was ending. The need to build my self-esteem at the expense of others diminished, and my resolve to learn effective fighting skills softened.

No matter that the founder of the Shotokan once said, "The ultimate aim of karate lies not in the winning or the losing, but in the perfection of the character of its participants." I began to lose my desire and my drive to train. If there were no enemies to be defeated, why learn to fight? The competition of the tournament circuit seemed in conflict with my growing desire for peace and reconciliation. A new found faith in Jesus Christ increased the struggle as I considered his teachings on peace and brotherhood. I found new meaning in the community of faith and its gathered participants. The conflict of competition, of proving my worth, seemed to be at the heart of my practice and I could no longer live congruently in practice, in the face of my lifestyle changes.

I aged, matured, and grew in my faith. I grew confident in my enriching interpersonal relationships and emotional in-

teractions. The shallow need and desire to be better, faster, and stronger than my fellows through my competitive spirit gave way to the softer more effective skills of communication, mediation, and cooperation. I began to see and experience the world through peace and participation. Enter Aikido.

In Aikido I found a new physical, mental, and spiritual venue more suited to my new humanity. Here as both nage and uke I could participate in a drive towards personal, partner, and community perfection. The beauty and power of kokyu, the wonder of ukemi, giving and receiving both parts of the whole, teaching and learning in a grateful atmosphere, with young and old, weak and strong, majority and minority. It opened a new world order of peace and harmony in which I could participate as an active member experiencing and adding to the purification of the world.

Having set a backdrop, let me reflect, for a moment, on some of my recent readings in leading Aikido-focused magazines. In the letters to the editor, where the readers speak out, I have found the following titles to the content: "Martial Aiki," "Aikido's Martial Shortcomings," "Street Applicable Aikido," and "Street Fighting Aikido." Ironically, it seems that some practitioners still look for combative effectiveness in an art which presupposes peace and cooperation rather than competition and conflict. In a wonderful little book, compiled and translated by John Stevens, *The Art of Peace*, the founder of Aikido states:

The Art of Peace is the principle of non-resistance. Because it is non-resistant it is victorious from the begin-



ning. Those with evil intentions or contentious thoughts are instantly vanquished. The Art of Peace is invincible because it contends with nothing.

Again:

The Art of Peace begins with you. Work on yourself and your appointed task in the Art of Peace. Everyone has a spirit that can be refined, a body that can be trained in some manner, a suitable path to follow. You are here for no other purpose than to realize your inner divinity and manifest your innate enlightenment. Foster peace in your own life and then apply the Art to all that you encounter.

And once again:

The Art of Peace can be summed up like this: *'True victory is self victory, let that day arrive quickly!'* "True victory" means unflinching courage; 'Selfvictory' symbolizes unflagging effort; and 'Let the day arrive quickly' represents the glorious moment of triumph in the here and now.

It is clear in these brief quotes from the writings of O'Sensei Morihei Ueshiba

that he left behind the violence of his past and embraced non-resistance and love as the hope for the future. A question now arises from the titles of the various letters to the editor which I mentioned earlier in this reflection. Are those who contend with or reinterpret the principles of the Founder returning to the past which he left behind; or are they caught in a self-centred, self-indulgent, self-satisfying state of development that is known as adolescence, in which many of us began our martial training? The *Britannica* defines this adolescent state as "the period of transition between childhood and adulthood wherein the individual has no defined role of his or her own but is caught in the ambiguous overlap between the reasonably clearly defined roles of childhood and adulthood. Sometimes treated as a child, sometimes expected to be an adult, they are uncertain of how to behave." Add to this the frustration of unmet important psychological needs (i.e., sex and independence) and the developing individual responds with anger and aggression. Webster, in turn, defines the adult as "a person fully grown." My suggestion is that much of the martial arts world continues to be trapped attempting to meet the unmet needs of adolescence in an adult world.

Terry Dobson wrote a short article many years ago while living as an uchi deshi with O'Sensei. In "A Soft Answer", a story relating one of his early days in Japan, he writes of travelling on a commuter train. During his travels he was accosted by an obviously inebriated middle-aged salary man. He tells of his initial desire to test his technique and thereby destroy this bothersome buffoon. An elderly man sitting nearby gently treated this belligerent man with unmerited care and understanding. The end result was a peaceful conclusion to an otherwise potentially violent situation. The final scene, Terry writes, stayed with him for the rest of his life: An angry, belligerent man crying in the lap of his elderly, new found friend. This reminded him daily of all that he was learning in the presence of another elderly new found friend.

Perhaps the lesson here is multifaceted, the growth and development of dignity found in an elderly man, the unmet need of another, the capacity to meet that

need with love and compassion. And yet, perhaps the lessons are all the same; in the face of anger and aggression a soft answer turns away wrath. We all journey to adulthood at a different rate and pace. Must now the question be "Is Aikido the end of the journey, or the process on the way?"

This brief reflection has ended in a place not planned. The journey began questioning the intent of those with whom I differ on matters of principle; it ends in a new understanding of all of our journeys, and an acceptance of the place of the other in that journey. The questions are not: "Who is right and who is wrong?", or "Is Aikido martial or spiritual?", but rather, "Does Aikido call us to a journey, a process, a life which we all share in common through the influence of Morihei Ueshiba upon the life that we live?" And perhaps it is more a statement than a question: "Aikido is misugi."

ARNET HALES practices Aikido in Port Hardy, B.C. Canada.

True *budo* is the loving protection of all beings with a spirit of reconciliation. Reconciliation means to allow the completion of everyone's mission.

True *budo* is a work of love. It is a work of giving life to all beings, and not killing or struggling with each other. Love is the guardian deity of everything. Nothing can exist without it. Aikido is the realization of love.

O'Sensei Morihei Ueshiba

Some Reasons Why Women Take Aikido

Compiled by Enid Comars

1. All the instructors wear skirts.
2. You can wave a long stick without a mop or broom at one end.
3. *Sankyo* pins and back stretches are more interesting, and cheaper, than a visit to the chiropractor.
4. It keeps you out of the pool halls, bingo parlours and shopping malls.
5. When men learn you take a martial art, they are often more respectful and a little nervous.
6. You can enjoy the look of shock on a big guy's face after he's just told you to do *nikyo ura* hard, that you can't hurt him, and the technique works.
7. You can open doors and *tenkan* through with a full cup of coffee and not spill a drop.
8. *Bokken* practice tightens triceps.
9. No one cares about what you do for a living.
10. Your reflexes quicken, enabling you to snatch falling objects from mid-air with

either hand, striking terror into the hearts of men.

11. You can balance on the subway or bus without having to hang on.
12. You develop muscles in your fingers, and "Popeye" forearms.
13. You no longer walk into the corners of desks or tables.
14. When people come up to talk with you after practice, when you are dishevelled and sweaty, you know they must really want to be with you.
15. Food never tastes better than after back-to-back classes.
16. When asked if you work out, you can tell them you take high impact aerobics.
17. *Gi's* hide figure flaws.
18. Where else can you go where men throw themselves at your feet?

ENID COMARS practices at Aikido Seishinkai in Toronto.



Art and Aikido

Rick Vincil

Writers write even when tired. Sculptors, puzzled over the direction a piece is taking, continue their labour, trying to make it work. Operatic performers don't start off with an inspired voice; they begin with a facility and desire, training scale after scale, year after year.

Artists are made through diligent work. Those who won't try, won't experience disappointment. They spare themselves a pain, that if heeded, might present options: new ways to bend steel, extending a sculpture's composition; singing a long passage in rapid tempo over and over could present another way to breathe; seeking the right word or phrase could pull together disjointed thought.

Victories, when they come, may be very small, one at a time and far apart. They remain victories. The spaces between, filled with positive and negative, are grasped or deflected by each according

to their ability: obstacles offer opportunity to overcome—more victories.

Artists work toward perfecting their craft through refinement of techniques taught by experience and qualified instruction. When the mind is open, desire can lead encounter to learning. Learning relies on a discerning acceptance. In acceptance there is no conflict, harmony prevails.

Artists touch us through the content, or substance, of their work controlled by practised technique. They all start off as students whose technique may be awkward, but even in awkward work, ability, attitude and desire can shine through.

We practice Aikido for many reasons and who we are, our content, is conveyed to others by our technique, and our desire to refine.

RICK VINCIL trains at Aikido Seishihkai in Toronto, Ontario.



Eastern Philosophies and the Martial Arts

Tom Davis

Part I

Many books and articles on the origin and development of the martial arts refer to the need for self-defence in violent times. They also describe generations of warriors dedicated to the perfection of fighting skills for personal combat. These are important topics, but there is much more to the oriental martial arts. For, although they were developed as both a means of attack and defence, in their evolution they have been heavily influenced by Eastern philosophy. This influence has changed these fighting arts into something more meaningful: they are now physical expressions of these philosophies.

Philosophies which have influenced the martial arts include Daoism, Buddhism, specifically Chan or Zen, and to a lesser degree Confucianism and Shintoism. While scholars and religious thinkers have written many volumes on these philosophies, only a brief summary of certain concepts directly relating to the martial arts will be given here.

The name Daoism (also Taoism) comes from the word Dao and is commonly defined as the Way, or the Way of the Universe (Hoff, p. 5). Dao is not a concept that can be grasped by words, however, but can only be understood through experience (Fung, p. 94). As Lao Tsu—the legendary founder of Daoism—said, "The Dao that can be told is not the eternal Dao" (Lao Tsu, p. 1).

The essence of Daoism is that there are patterns that govern all change in the universe and that by understanding these principles, and living by them, we can live in harmony with all things (Fung, p. 65).

The principles are based on simplicity; Lao Tsu placed an emphasis on Nature:

Man follows the earth.
Earth follows heaven.
Heaven follows the Dao.
Dao follows what is natural. (Lao Tsu, p. 25)

Daoists believe that harmony existed within nature and that through "doing" this harmony could be destroyed. Therefore, they followed the concept of yielding or non-action (wu-wei). This non-doing may be better understood as "refraining from action contrary to nature" (Draeger, p. 34).

A Daoist should strive to be still, calm, and reflect like a mirror: to achieve a peaceful mind without the extremes of anger or happiness (Draeger, p. 33). S/he sees life and death as complements and identifies self with others. To accomplish this, s/he must have a higher point of view and thus transcend the existing world. In the end s/he must be at one with the Dao.

Buddhism is both a philosophy and a religion that originated in India approximately twenty-five hundred years ago. The Buddha, Siddhartha Gotama, as a young prince was accustomed to luxury, but then he became aware of the suffering of humankind. He gave up his princely life and lived among hermits and religious teachers. However, after six years he realized that withdrawing from society was not the answer. He chose a middle path to enlightenment.

The teachings of the Buddha are meant to provide a way beyond suffering, to peace and tranquility, or the attainment

of nirvana. Nirvana, like Dao, is a concept that cannot be fully explained, but must be realized. The closest definition is Absolute Truth or Ultimate Reality, but this is inadequate. While in Buddhism words are considered necessary, they are also seen as possible impediments to understanding, if we come to concentrate on the vehicle rather than the journey.

Early Buddhist scriptures talk of the Four Noble Truths, all of which center around dukkha. Dukkha is the idea that life is plagued by suffering and pain. Although there are times when we feel happy, these are only temporary. A deeper translation of dukkha might be impermanence, or emptiness. The Four Noble Truths all deal with dukkha's existence, its origin, its cessation, and the way leading to its cessation.

Attachment is considered the source of all suffering. Our passions keep us bound to the world that we see, the one that we describe with words. Therefore, the letting go of our cravings, including the craving for life, is essential.

Although Buddhism originated in India, it gained widespread acceptance in China. Buddhism, like Christianity, has many branches and sects. One of these is Chan Buddhism, called Zen in Japan. Chan is a blending of the Buddhism of India and the Daoism of China. It is a form of Buddhism that emphasizes meditation as a means to subdue desire and attain enlightenment. Indeed, according to the famous Zen philosopher Dogen Kigen, meditation is not a means to enlightenment, it is enlightenment (Kasulis, p. 77).

Chan doctrine holds that true enlightenment derives from the realization that nothing is permanent. By letting go of desires the mind can contemplate the true nature of reality. The greatest challenge is to let go of one's craving for life; to be able to face death without anger or fear. A person who is angry or fearful is not tranquil.

This letting go of one's desire leads to an abandoning of the ego self. Once this is done a person can identify with others. As Nakamura Hajime states:

By dissolving our human existence into component parts, we can get rid of the notion of ego, and through that meditation we are led to a limitless expansion of the self in a practical sense, because one identifies oneself with more and more living beings. The whole world and the individual are intimately and indissolubly linked. (Nakamura, p. 28)

This identification of oneself with all other living beings has major implications for Buddhist attitudes towards violence. As Dogen asserted "Benevolence is the universal law" (*Shobogenzo*).

Having described some of the basic principles of Daoism and Buddhism, some background on the origin and development of the martial arts themselves is necessary. The first evidence of systemized fighting is depicted in a series of Babylonian plaques which show fighting stances using counter-blocking techniques (Lewis, p. 10). These plaques indicate that martial arts are at least five thousand years old. From Mesopotamia it is believed that they spread into India, and later China where historical records start to give a more accurate picture of their development.

The ancient Chinese classic, *The Spring and Autumn Annals* of the later Zhou dynasty (c. 600 B.C.), refers to archery, fencing, and wrestling practiced by the nobility. At that time all nobles were educated in the Liu Yi, the six arts, which were comprised of conduct, music, archery, chariot-driving, writing, and arithmetic (Fung, p. 39). But this was the beginning of a period of political upheaval known as the Period of the Warring States (480-222 B.C.). Most people preferred the safety of their homes and communities rather than risk travel: religious monks and holy men were the exception. They travelled extensively, and of necessity learned techniques of unarmed combat. It was this need for self-defence, coupled with the religious person's approach to life, that led to much development in the Chinese martial arts.

There is a popular misconception that all Chinese martial arts originated in

the Shaolin temple. This is not true, but the Shaolin temple did play a significant role and serves as a good example of the influence of Daoism and Buddhism. In the 6th century A.D. a legendary Buddhist monk by the name of Daruma (also called Bodhidharma) travelled from India to this temple at Loyang, near modern Canton. It is said that he then meditated in a cave for seven

years. Due to the political situation the local warlord prevented civilians from possessing arms, but he did not protect them from widespread banditry. Upon ending his meditation and viewing the local situation Daruma is recorded as saying:

War and killing are wrong, also it is wrong not to be prepared to defend oneself. We may not have knives, so make every finger like a dagger: our maces are confiscated, so make every fist like a mace. Without spears every arm must be like a spear and every open hand a sword. (Gluck, p. 73)

This quotation links the Buddhist attitude towards killing with a need for self-defence.

Daruma followed the teachings of the Buddha, who as a young prince was chided by his officers for ignoring archery and wasting his time on books. Siddhartha's response was to pick up his bow and give a perfect performance symbolizing that the healthy, awake, fully unified human-mind-body has perfect actions. In his teachings Daruma required



that one separate oneself from any emotion with the weapon being used. One must also separate oneself from any emotion with the opponent. This requires the one-pointed concentration of Zen.

Daruma emphasized the value of meditation as physical control:

Spirit and mind shall be inseparably united. Now you are all so overcome with the demands of your bodies that you seem unable to comprehend the benevolence of mind-body unity. I am, therefore, going to give to you a doctrine. Train your body and your mind with it. Then you shall attain a higher perception. (Gluck, p. 73)

Here we see the martial arts start to take on a different emphasis: the body is rediscovered as a tool of expression. Beginning with Daruma, Shaolin fighting systems became critical of any style that practiced physical techniques to the exclusion of all else. Fighting arts were practiced as spiritual disciplines.

In Part II we will discuss examples of martial arts that reflect these principles of Eastern philosophy.

Part II

The principles that led to the development of many of the techniques of Chinese martial arts are expressed in the main Daoist texts. The *Dao De Jing* states:

A man is born gentle and weak.
At his death he is hard and stiff.
Green plants are tender and filled with sap.
At their death they are withered and dry.
Therefore, the stiff and unbending is the disciple of death.
The gentle and yielding is the disciple of life.
Thus an army without flexibility never wins a battle.
A tree that is unbending is easily broken.
The hard and strong will fail.
The soft and weak will overcome.
(Lao Tsu, p. 76)

This principle of flexibility and yielding can be applied to the type of stance taken, the manner in which one moves, and the way to respond to an attack. The emphasis on flexibility and motion is also expressed as "flow with whatever may happen and let your mind be free" (Hyams, p. 57).

One of the martial arts that follows this principle is Tai Chi Chuan. While a very effective fighting style, Tai Chi is more of a moving meditation that emphasizes complete relaxation and harmony with one's surroundings. One movement flows into the next. When responding to an attack, direct resistance is not offered and through a series of pushing motions the attacker's momentum is used to redirect him to the ground (Lewis, pp. 20-25).

Another example is Pa Kua, a martial art based on the *I Ching*, the *Book of Changes*. Pa Kua emphasizes turning through a circle throughout the course of an attack. Through this technique of circling, openings in the opponent's defence are found and exploited. A practitioner does not attack directly, but moving be-

hind the opponent upsets his balance (Lewis, p. 29).

Considerably more important than the physical technique, though, is the attitude of the individual practicing it. Here the Buddhist non-violence and the Daoist's wu-wei (natural movement) would lead even the most skilled martial artist to avoid conflict if at all possible. Sun Tzu wrote:

To win one hundred victories in one hundred battles is not the highest skill.
To subdue the enemy without fighting is the highest skill. (Hyams, p. 133)

It is this attitude in the martial arts that separates the human being from a mechanical apparatus, the acknowledgement of the need to deal with one's enemies, but not in a direct confrontational manner. In the end, those who are most capable of dealing with force often choose not to use it.

As mentioned earlier, the political situation in China was in part responsible for the role that religious leaders played in the martial arts. Likewise, the political environment in Japan provided conditions favoring development of the martial arts, although in a much different way.

In the 7th century A.D., political power in Japan was held by civil officials appointed by the emperor. Over the next three centuries, however, military power was given to certain families, such as the Taira and the Minamoto. This naturally led to rivalry, which in turn led to civil war. Due to the influence of Confucianism, and the native Shintoism, the concepts of ancestor respect and filial piety were deeply entrenched in Japanese culture. Thus, service to one's lord was considered more important than one's own welfare. The period of political turbulence resulted in the emergence of the trained bushi (warrior), more commonly known as the Samurai Class (Draeger, p. 82).

The bushi's actions were guided by an ethical code known as *Bushido* (way of the warrior). The only thing that mattered

in the bushi's life was how he could best serve his lord and code. Thus, given his obligations as a warrior, the improvement of fighting ability became a priority. It is at this point that Zen Buddhism played a role. As D.T. Suzuki wrote:

In Japan, Zen was intimately related from the beginning of its history to the life of the Samurai. Although it has never actually incited them to carry on their violent profession, it has passively sustained them when they have for whatever reason once entered into it. Zen has sustained them in two ways, morally and philosophically. Morally because Zen is a religion which teaches us not to look backward once the course is decided upon; philosophically, because it treats life and death indifferently. (Draeger, p. 94)

Zen gave the bushi the outlook to carry out his duty. It encouraged him to no longer think of himself, but adopt a single-mindedness to the point that no attachments would distract him from his role of fighting for a dedicated cause.

The Zen concept of *mushin*, no-mind, is one source of this clarity of purpose. In order to be able to concentrate on a single objective a person must clear his mind of all outside disturbances and achieve a state of mind "without thinking" as defined by Dogen (Kasulis, p. 72). When the mind is in this state, it is free to respond to whatever situations arise. For the individual whose life is threatened, this ability is clearly desirable.

From *mushin* the famous Zen monk Takuan (1573-1645 A.D.) developed the concept of *fudo*, nonmovement (Draeger, p. 93). When a person is in motion, in order to change direction inertia must be overcome. The person standing still also has inertia. However, the person whose mind is truly aware, and whose physical position is relaxed, has no inertia to overcome. This idea led to both the development of Jujutsu, an unarmed method of self-defence, and Kendo, the way of the sword.

Jujutsu is not a specific style, but the name given to a number of schools with the same origin. It is a combination of throws, holds and locking techniques applied to the limbs, strangulation techniques, and striking techniques. Balance, leverage, and speed are used to overcome attacks (Lewis, p. 128).

The methods of dealing with force in the martial arts has developed over many centuries and reflects both a way of life and an attitude. But the necessity out of which they arose, namely political instability, has all but disappeared for many of us on a day-to-day basis. This has caused the martial arts to evolve in new directions. Indeed, according to D.T. Suzuki the "martial arts are a means to train the mind, to bring it into contact with reality" (Harrison, p. 147).

As Japan became politically unified, the need for the skills of the bushi lessened. While some could not accept the required transition, others adopted an attitude of self-development instead of self-protection. This led to the founding of the *Budo*, or the chivalrous ways. The term "budo" can be applied to many of today's martial arts that emphasize this idea of self-development, for example, Aikido.

Aikido, literally means the way to spiritual harmony. It consists of three words: "ai" meaning harmony, (but also a homonym for love), "ki" meaning spirit or internal energy, the Japanese equivalent of "chi", and "do", Japanese for Dao. The concept of ki is an integral part of this and many other martial arts. Ki is a universal life energy that we all possess, but few are even aware of. These are many stories of individuals who, in time of crisis, display uncommon feats of strength such as the parent who lifts a car or rips the door off to save a child. These are examples of ki power; and this power is developed to find harmony with nature.

Ki is concentrated in the *hara*, located approximately six centimetres below the navel. This region is considered a focal point of ki and concentration. Ki and focus are developed through meditation and deep breathing exercises. Ki is important

to Aikido on a practical level as one does not beat an opponent, but "harmonizes with the partner's ki and redirects it to create beauty in the form of interaction." One never has an opponent, but only a partner.

In Aikido there is

...recognition that humans reflect their spiritual state in their physical and psychological behavior. Since these are in reality interrelated aspects of one whole reality, we can begin to unify ourselves spiritually by mindfully correcting aspects of physical relationships with our bodies and with the world. (Drengson, p. 4)

The approach is that through the perfection of technique there is a process of self-purification which in turn leads to harmony. Aikido is never about fighting, but always about finding harmony in relationships. Thus, when Aikido partners practice, they are not merely attempting to perfect their technique, but are trying to become one with the Dao or way.

It is the search for harmony, to connect with something more than one's opponent, that makes Aikido and the other martial ways what they are. The need for self-defence or to excel in personal combat will possibly pass with time, but increas-

ing our awareness of both self and surrounding is something that we should all strive for throughout life.

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TOM DAVIS practices at Aikido Seishinkai in Toronto.

Understand Aikido first as *budo* and then as the way of service to construct the World Family. Aikido is not for a single country or anyone in particular. Its only purpose is to perform the work of God.

[H]ow can you straighten your warped mind, purify your heart, and be harmonized with the activities of all things in Nature? You should first make God's heart yours. It is a Great Love, Omnipresent in all quarters and in all times of the universe. *There is no discord in love. There is no enemy of love.* A mind of discord, thinking of the existence of an enemy is no more consistent with the will of God.

O'Sensei Morihei Ueshiba

A Brief Discourse on the Art of Jumping Breakfalls

Brad K. LeMee

*Do not look upon this world with fear
and loathing.
Bravely face whatever the Gods offer.*
O'Sensei Morihei Ueshiba

One of the more notable aspects of Aikido to an untrained observer is the outstanding and distinctive breakfalls. When thrown Aikidoists, of a more advanced level, fly through the air and hit the mat with barely a sound. It is said that O'Sensei Morihei Ueshiba would instruct his students to take breakfalls like a cat. "You should be able to take ukemi on any surface, even a stone floor," he would say. O'Sensei also stated that those who refuse to be thrown will never advance. The challenge therein lies with uke to be able to take the full power and energy of nage's technique safely without injury to either partner. This is a tall order indeed. Good ukemi is certainly more complex than it looks and potentially every bit as dangerous.

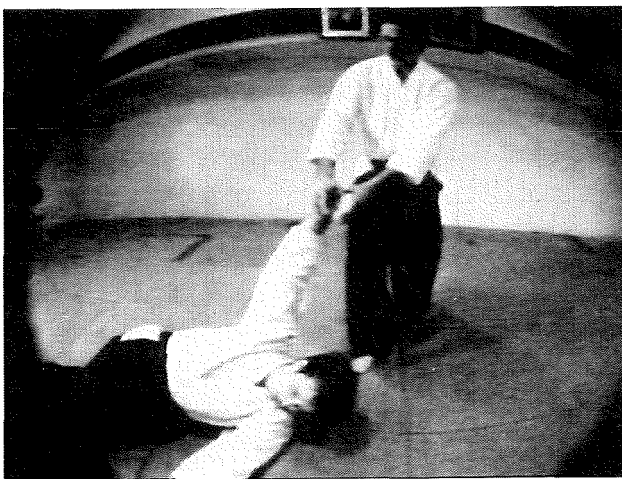
Fear and pain are powerful inhibitors, and after a number of failed attempts at performing a jumping breakfall, ukes may find themselves hesitating or even resisting nage's technique. It is difficult to relax and blend with your partner after having endured a number of bad jumping breakfalls. The fear is then followed by a bruised ego and a certain amount of self-loathing. As George Hewson was teaching at the JCC Aikikai recently, he said that the literal translation of ukemi is "to receive, submit, and suffer." The learning curve for jumping breakfalls is unforgiving, and most novices can probably expect to receive a few spectacular bruises that

one seldom sees outside of medical trade publications.

To perform a jumping breakfall successfully one does not jump—the action more closely resembles a front roll. Uke must be loose and relaxed while blending with nage. With no hesitation when thrown, uke must act out of reflex—and this is where it becomes difficult because jumping breakfalls require you to do a number of things correctly. If you omit just a part of the required technique you will land more heavily than you would like—which is as uncomfortable to endure as it is to observe.

As always, if you are to harmonize and blend with your partner, it is essential to remain focused and centered. Balance and stability are critically important during Aikido practice and one must endeavor to maintain a low center. This often proves to be more of a challenge for taller individuals—O'Sensei Morihei Ueshiba for example, barely met the minimum height requirement of 156cm for entry into Japan's Armed Forces. It is worth noting that O'Sensei excelled at martial arts, such as bayonet fighting and sumo wrestling, which require one to maintain a low center. O'Sensei's height was a natural advantage.

To remain protected when being thrown, uke must get into position quickly. If the technique is kotegaeshi, for example, uke must blend and get his body around so that he is standing shoulder to shoulder with nage, with his hips and shoulders facing squarely in the direction he is to be thrown. The front knee should be bent with most of the weight on the



front foot and the heel slightly raised. At this point uke should be completely relaxed with no tension at all in his body. Uke must trust and have complete confidence in nage—but if we're talking about doing a jumping breakfall out of a ju-jinage, the dreaded cross lock throw, then it's hard not to feel a twinge of the fear.

Once you're in position, you move your center forward as you exhale—you must breathe correctly. As you begin to feel kotegaeshi being applied, the sensation of which is unmistakable, you bend your head as closely as possible towards the mat in front of you while keeping your chin tucked into your chest—keep your head centered between your legs and try to look behind you. The back leg is kept straight, and if uke wishes to slow down his jumping breakfall, he then only has to fan out or spread his legs during the breakfall. Uke's free hand is brought over his back to touch or slap the mat to help absorb his impact, as the momentum of his forward motion helps carry his body over the applied technique and safely onto the mat.

That's a lot to think about if you're training vigorously. Aikido should eventually become a reflex and a part of your subconscious. Good Aikido takes time, it takes experience, and can't be hurried. Regrettably, some of that experience may be agonizing and it can sometimes lead to certain degradation—Aikido will erode your ego. But once you learn to move correctly and fall safely without any discomfort, then your confidence level increases and you really do begin to relax and blend with your partner. You feel centered and balanced during taisabaki. You are extended in your techniques and begin to feel increased levels of energy and awareness. Your entire being can become harmonized with the universe and then you will experience a spiritual awakening. It just takes time—a lifetime.

BRAD LEMEE is preparing for his next test at Aikido Seishinkai in Toronto. This article was a form of therapy.



Martial Arts Injuries

Reviewed by Ford Moore

Martial Arts Injuries, by James Canney, Published by A&C Black, London, 1991.

This 110 page soft cover book was written by a physician who had been attending Karate tournaments. He was asked by the British Martial Arts Commission to give a seminar on Traumatology (the study of sudden injuries). The first one was over subscribed and well received. He did others and then decided to write a book on the contents of his courses.

Overall the book is quite good. Since Dr. Canney's experience is in Karate tournaments, he provides a lot of information on anatomy (the structures of the body) and physiology (the vital processes of the body) as they pertain to injuries most likely to occur from fighting. He explains how this can predispose to certain types of injuries. The book contains not only basic first aid, but also details on injuries which require medical attention.

The details are well explained for people without medical training. Nevertheless, the book could have been better organized. One needs to read it cover to cover because the author does not keep subject matter together. It would have also been useful to divide it into sections which

would make instant reference easier. This would also help assimilation of the information for an untrained person.

The risk of injury is almost constant in Aikido. During practice potentially dangerous techniques are applied, albeit most often at low intensity. Although we do not usually have the same type of 'blow' injuries as in Karate, we are at high risk for sprains, strains, cracks, separations, etc. from joint locks and throws. This book does not specifically address injuries relating to Aikido but does allude to them. Dr. Canney addresses prevention and safety at the end, but it is too brief.

It is the responsibility of the instructor to design lessons and instruct the students in such a way as to reduce the risk of injury. It is reasonable to expect him or her to have some working knowledge of the mechanics of injuries; how to prevent them and also how to apply appropriate first aid techniques. This book is valuable for Aikido instructors to read. Better yet, however, would be a similar book written by an experienced Aikidoist with a medical background.

FORD MOORE practices at the JCCC Aikikai.

Safety in the Aikido Dojo

George Hewson

Aikido practice is exhilarating and fun, but it can also be very dangerous. A large number of bodies flying around in a small space, powerful joint-locks, latent anger and fatigue all contribute to potential injury or even death. We are not training to go into combat at any moment, so our style of practice should not be that of the Samurai. While we accept the risk of being hurt every time we bow to the mat, *it is important to stress safety above all other factors.*

The responsibility for safety lies with every person in the club. This obligation is both moral and legal. O-Sensei stressed the importance of bringing people together for joyful training in order to seek "nen" (the harmony of mind, body, and life-energy). It is up to the senior person in charge to foster an atmosphere that encourages dedicated, rigorous training where respect for the well-being of the participants is always important. Furthermore, Canada today is not feudal Japan and we have laws that make each of us potentially responsible for injuries to others during practice. It is only common sense to reduce our legal liability by emphasizing safety right from the start.

The first step is to ensure that the practice area is as safe as possible. Do the mats fit together snugly? Are posts or protrusions covered with foam? Are weapons or other equipment in good condition? Is there adequate ventilation to provide sufficient oxygen? Is the area clean? What will happen if a student is bleeding? These are some basic questions that need to be dealt with before class starts.

Secondly, there ought to be a set of written rules posted in the dojo that explicitly insist on safety. The chief instructor

should draw the students' attention to them periodically and reinforce them verbally. New students might even be given their own copies upon enrolment when they are required to sign a written commitment to obey the rules.

Next comes ukemi. Aikido techniques are beautiful and graceful but can also be lethal. Only when your partner has the ability to protect himself/herself can you apply techniques with power and speed. Every student needs individual instruction on how to fall, roll, and jump. These skills require constant review. Making them part of the warm-up provides reinforcement in the most time-efficient manner. Nikyo, shihonage and other joint-locks demand specific methods of ukemi in order to avoid damage to the wrist, elbow, and shoulder. In nikyo ura, for example, uke should turn towards nage and lower the bent elbow. In shihonage the elbow can be protected by keeping it close to the head.

An additional safeguard is the reminder to protect your partner at all times. For example, when leading uke in ikkyo ura or iriminage, nage must be sure not to crash into another uke being led from the opposite direction. During these techniques it is very difficult for uke to avoid collisions without nage's help. In crowded conditions it is essential to use *kakarigeiko* (practicing in lines) to increase the space available for uke to follow techniques involving large taisabaki.

When in lines it is especially important for nage to adjust the throw to the level of ukemi of each attacker in sequence. The speed of the attack should determine the speed of the throw. This is being courteous and humane—two qualities that Aikido is supposed to develop.

Aikidoists sometimes benefit from being reminded to take it easy. Martial arts practice is strenuous and Aikido practitioners are often older than those in other Budo. Of course we are all expected to work diligently and exert ourselves enthusiastically, but it is important to recognize our physical limitations and make progress slowly. In short, students ought not to be forced by the instructor or by peer pressure to do what is too dangerous for them at any particular time. Those who are not as physically fit need to exercise outside of class to increase their flexibility, stamina, and strength.

To assist students learning jumping breakfalls it is helpful to clasp wrists together with a partner in order to have some support. At our dojo we form two lines and each student jumps in succession after approaching the supporting student as fast or as slow as desired. But we always leave a third lane open for those who do not want to try jumping. They can simply work on front and back rolls instead. No one is expected to work beyond an appropriate level of confidence or physical state in any particular class.

There is no reason to tolerate brutality. Any participant who willfully injures others, or who simply has so little self-control as to represent a threat, must be taken aside. If special instruction and warnings do not produce the desired result, then that person ought to be suspended or even expelled. I recall one case where a large fellow with other martial arts training persisted in doing his own dangerous techniques to beginners behind the instructors' backs. He was told to leave when he failed to adjust to our more controlled style.

Despite all these precautions, the nature of budo means that some injuries will inevitably occur. It is, therefore, of paramount importance that all instructors (perhaps all black belts) have first aid qualifications and that there be an emergency action plan in place. Organizations such as the Canadian Red Cross or St. John Ambulance offer valuable and inexpensive courses that include rescue breathing, CPR, and how to treat cuts and broken bones until the victim can receive treatment from trained health professionals. An emergency action plan means that there is always at least one first-aid qualified person at every practice. It also involves knowing who will be in charge, who will call for help and report back, and who will wait outside to direct the ambulance. If all members are aware of the procedures and are drilled from time to time, the chances of someone recovering well from an injury are greatly enhanced. There is no excuse, morally or legally, for being unprepared.

As well as the first aid course previously mentioned, I would highly recommend the "*National Coaching Certification Program: Coaching Theory*" for all instructors. It provides a helpful introduction to safety procedures, planning classes, and teaching skills.

In the end, the chief instructor bears responsibility for safety. He or she can establish a safe training regimen by setting a personal example of energetic but careful practice, and by explicitly teaching a compassionate and thoughtful approach to the potentially harmful techniques.

GEORGE HEWSON is the head instructor at Aikido Seishinkai in Toronto. He is on the Board of Directors of the Canadian Aikido Federation.

BCAF Summer Camp '95

Bruce Riddick

The 16th annual BCAF Summer Camp was held this year at the University of Victoria on Vancouver Island. It was a successful change of venue. Over the years the summer camp has been held at Gabriola Island's Camp Miriam and more recently at Langdale's Camp Elphinstone on the Sunshine Coast. From Vancouver, Gabriola was a two ferry ride. Langdale was a short ferry ride from Horseshoe Bay across Howe Sound. Both were secluded enough, with beach access, to provide a safe, natural setting for families. For some adults, these locations reminded us of our youth—semi-camping, summer, community living experiences. UVic changed all that.

This year's Summer Camp was in a major metropolitan area. The training area was larger than before and the facilities superb. Accommodation was more comfortable and the city location offered a wide variety of activities that students could take advantage of, when their training permitted.

Some time ago when I asked Kawahara Sensei who would be his guest at Summer Camp, he replied, "A real gentleman." Masuda Sensei is that and more: A master instructor with inspiring lessons. He said that ukemi could be considered to be 90% of Aikido and then he taught us that it is 90% of life.

Masuda Sensei's classes met the needs of all the students, from newcomers to more experienced students and instructors. He started each class with four exercises emphasizing harmony to open the class as a welcoming experience. Everyone benefited from the opportunity to improve ukemi in circumstances without risk. Often he used jo to clarify his teaching

points, not only for nage to improve execution of techniques and harmony, but for uke to improve sensitivity and ukemi.

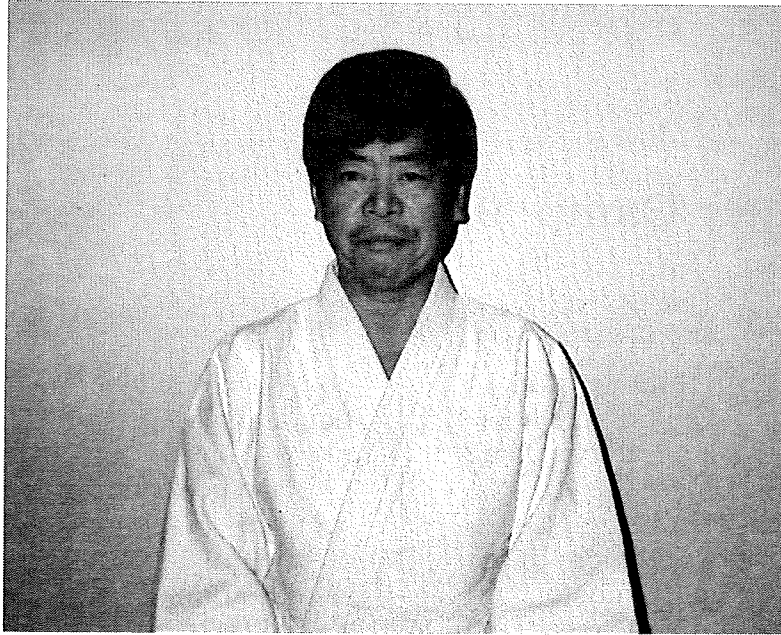
On occasion he demonstrated a new art form—sculpting living, human statues of students in various positions to improve visualization of movements. Sometimes he chided us to be more gentle. He chose students for demonstrations from among the crowd—young people, newcomers, experienced people. Whenever he chose a newcomer, he asked their name first, making his invitation a welcome to Aikido.

During some demonstrations there were times when ukemi transcended receiving a technique or taking ukemi. This occurred when uke sensed instinctively when to stand, when and where to kneel and wait, what to do, without direct indication on Masuda Sensei's part. *Ukemi became total awareness and complete focus on the moment and the surroundings.* The lesson Masuda Sensei gave us was that ukemi is a part of life itself.

Also a part of life at BC Summer Camp is Friday night's party. Held in the new apartment residence complex built for the Commonwealth Games, it spread over a three-floor, covered, breezeway between two apartment units, sheltered, open, and spacious. The gang from Port Hardy supplied fresh barbecued salmon—grilled West Coast Indian style on a beach a few minutes away by car. What a treat!

Everyone who attended BC Summer Camp 95 was thankful for the experience of learning from Masuda Sensei and thankful to Kawahara Sensei for another successful Summer Camp.

BRUCE RIDDICK practices at the New Westminster Dojo in Vancouver, B.C.



Kawahara Sensei

To Members of the BC Aikido
Federation

Dear Members:

How beautiful the scenery is in Canada! I am very thankful that I could practise for a week viewing it. There I could imagine what it is like, the unity with nature, which is one of the ultimate ideals of Aikido.

It is also a great pleasure for me to know that there exist so many good members in Canada. It was a great happiness

for me to be able to practise with you all. I found with delight that Kawahara Sensei has a lot of precious pupils in Canada. I am sure that the future of Aikido in Canada will be fruitful with you, pupils of Kawahara Sensei.

I thank you very much for organizing that wonderful seminar.

Expecting another chance to come, I am,

Yours very sincerely,

Masuda Seijuro

I want considerate people to listen to the voice of Aikido. It is not for correcting others; it is for correcting your own mind. This is Aikido. This is the mission of Aikido and should be your mission.

O'Sensei Morihei Ueshiba

