

MY JOURNAL OF SHIN-BUDO KAI 30TH ANNIVERSARY SEMINAR

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The 43 years have passed since I came to the US in June 1975 in order to establish the New York Ki Society. Master Koichi Tohei (1920-2011), founder of Ki no Kenyukai organization, accompanied me on his Shinshin Toitsu Aikido seminar trip in Honolulu, Chicago, Philadelphia and New York. After that, I remained there and NYKS became the branch dojo of the Ki Society. In early 1980's, I became chief instructor of USA there. Although that was a great honor to me, I resigned from the Ki Society organization in September 1987.

After one year later, on October 1, 1988, the Shin-Budo Kai organization was officially established by the help of various dojos that had been under the Ki Society. As the year 2018 corresponds to the 30th anniversary year, we have made a plan on holding the seminar at Albuquerque Shin-Budo Kai dojo from October 18 to 21. The seminar went off very well. I would like to thank all of those it may concern.

The following article is in accordance with the order of my traveling date. That is why the title is "My Journal of Shin-Budo Kai 30th Anniversary Seminar." You find the caption of 'the choice of the day' (marked with the black circle) in the article. That means that I have spoken that subject on the calendar day I mentioned. I hope you enjoy both this style of writing and my journal.

PROLOGUE

Since establishing Shin-Budo Kai in October 1988, we have been holding a special seminar every 5 years. We have reached the 30th anniversary, that is, the 6th big seminar event. Although we mostly held a seminar not at various dojos but at the public gyms like JCC (Jewish Community Center), I have personally wanted to hold the seminar at the dojo without worrying about the date and time of event.

Ralph Bryan, chief instructor of ABQ SBK, was planning to move his old small dojo to a larger one. After he moved to the current dojo, he tried to invite Atsuko and me to ABQ in order to hold the opening ceremony of his new dojo as well as to teach a couple of classes there in October 2017.

As I stepped in the new dojo on October 11, 2017, I immediately felt that the 30th anniversary seminar should be held here in the dojo, not the JCC this time. The opening ceremony of the new ABQ dojo was held on October 14, 2017, and I conducted 'ki-barai' and 'ken-brai' or 'Japanese purification ceremony.' After that, the project of 2018 seminar at ABQ has begun.

TUESDAY, OCTOBER 16, 2018

The time came to leave NY for ABQ. Atsuko and I left our apartment at 10 AM ET and picked up a taxi. Recently, it is difficult for us to find a taxi around our apartment because many people are using Uber car service rather than a taxi. We were lucky enough to pick up and get on a taxi. Just before we relaxed, our taxi suddenly stopped at a big construction site adjacent to the Police Academy, our safeguard neighborhood against crime. Once we could pass through the midtown tunnel, we used to have a smooth highway ride to LGA airport. Nowadays it is not so easy because of a large-scale project of renovation at LGA is making in progress.

Atsuko and I checked in at American airlines counter and waited at the gate D5 patiently for our flight time to DFW. Our 12:59 PM ET flight left the gate on time and moved to a runway. It is time to fly. Suddenly, the engines stopped and remained there enough time to take a nap quietly. The incoming airplanes were allegedly hovering over the sky. That is why LGA ranks one of the worst airports among the US major airports. Our flight finally took off at 2:10 PM ET and arrived around 5:00 PM CT. Our connecting flight (4:50 PM CT) to ABQ has already gone.

Fortunately, Ralph found our flight delay in advance and made a reservation for the next flight (7:40 PM CT) to ABQ and sent a text message to Atsuko's iPhone what to do with DFW travel information center in order to receive our new ticket. As he arranged it for us, we could reach ABQ at 8:30 PM MT. We met with Ralph at the outside of passenger exit, picked up our baggages and he drove his car to his home at Sandia Park. At last we met Carolyn there. It was 9:50 PM MT that corresponded to almost midnight ET. Indeed, that was a long traveling day.

WEDNESDAY, OCTOBER 17, 2018

We left Ralph's home for Santa Fe via NM14 at 11 AM. The road of NM14 is an old route behind Mt. Sandia near Ralph's home and is very convenient to us driving to Santa Fe because of less traffic and nice viewing. On our way to Santa Fe, we passed through the deserted town named Madrid that had been once flourished as a coal mining region.

Ralph and I first started with hunting for old books while Atsuko went to other stores nearby. And then we drove to a parking lot, strolled through the town and finally entered La Fonda Hotel. The hotel is located at a corner of the Plaza on San Francisco Street, and our often visiting high-ceiling Mexican restaurant is in the hotel. Wade Ishimoto, founder of ABQ SBK, took me to Santa Fe for the first time. Since then, Atsuko and I have visited Santa Fe every time we came to New Mexico. Wade also introduced us this restaurant at that occasion. Again, we came back here in Santa Fe.

After lunch, we first strolled the outside of St. Francis Cathedral at the end of East San Francisco St., and then walked counterclockwise toward the Plaza. Finally, we drove back via the same route to Ralph's home at Sandia Park.

On returning to Ralph's home, we prepared for going to evening class. At the entrance of the ABQ dojo, Ralph pointed toward a large impressive rectangular poster and explained to us that it had been designed by Andrew Bordwin's wife, Gabby.

Both Bob Tullman and Andrew (NY) joined evening class. After I finished exercises of katate-tori tenkan and katate-tori ryote-mochi tenkan, I used Bob as uke and demonstrated katate-tori kokyu-nage (3 techniques). And then I explained to attendants that Aikido students had to practice ukemi eagerly. Bob still likes to perform 'tobikome ukemi' or 'forward jumping roll' like a young boy. But he told them that he was 63 years of age, that is, the old boy now. After that, I taught several basic Aikido techniques.

THURSDAY, OCTOBER 18, 2018

We left Ralph's home around 10:45 AM because he wanted to prepare for the rear hard mat area of ABQ dojo as early as possible. He drove us to Coronado shopping center and Atsuko and I spent there for about 2 hours until he came back to pick us up for the lunch.

We arrived at ABQ dojo around 3:30 PM. As Ralph knew his dojo structure, both of us finally decided to divide a dojo space into three sections as follows: 1) the front soft mat area, 2) the middle entrance area, and 3) the rear hard mat area. We estimated that one group could have about 15 students when practicing Aikido. I suggested him that a group would be mostly divided into 3-mixed (open) groups, but I sometimes would order participants to divide them into 3-different groups like men's hakama group (rear), women's hakama group (front), and beginners (middle). The original idea of each group was one center circle like 'dohyo' of Japanese 'sumo' style of training, with one nage surrounded by remaining students. In this case, the safety was my first matter of concern.

I would like to mention uke duties at this seminar session. I used to select my ukes from 'yudansha' or 'blackbelt ranking holders' during the past seminar sessions. I guess that a generation means 30 years. So this special seminar is a good turning point of changing a system of uke duties. I asked Ralph to find me several younger ukes, but I forgot to mention the age limit of 40-years old and under. As I become 80-years old in this December, I suppose that a half age of mine is a proper standard of the age limit of uke. Master Morihei Uesahiba (1883-1969), the so-called O'Sensei, had used younger ukes at his age of 80's. Although it was difficult to find students who were qualified to do my ukes this time, the following 4 students were finally selected as my uke duties this evening: Jenny Mason (Durango), Hannah Gatz-Miller (ABQ, now in Canada), Nate Brush (Durango) and Niccoli Scalice (ABQ).

Now everything has been set up for the first day session (6 PM-8 PM). I waited for students coming to the dojo, and most of participants were familiar faces to me. After the exercises, I started with 4-different styles of katate-kosa-tori kokyu-nage (irimi nage): 1)gedan, 2) chudan, 3) jodan, and 4) hiki-hiraki. After that, I taught katate-tori kokyu-nage (2 techniques) and katate-kosa-tori ikkyo.

In Aikido training, some students want to study as many techniques as possible. Other ones want to study a few techniques and practice them repeatedly. Whatever types you are, it is very important to study a basic technique from various points of view. English proverb says: "Study, study, nothing but study." In the same way, Japanese saying expresses like this: "Keiko seyo /keiko keiko da / mata keiko." Its translation is like this: " Do practice / practice and practice / again practice." The repeated practice is a key of progress in any subjects.

After taking a 10-minutes break, I explained to participants, as the choice of the day (marked with the black circle), 3-ru (rūru-rōru-tūru) and 'sen' or 'first move' or 'winning attitude.'

• 3-RU (rūru-rōru-tūru)

The sound of 'ru' corresponds to the Japanese suffix '-ru' here. The following 3 words—rūru (rules), rōru (roles) and tūru (tools) —have a good combination with each other.

I would like to explain to you why these 3 words are related with each other. I use weapons practice as an example. When you practice weapons techniques in a dojo, you are not fighting against each other like an old samurai warrior, but are performing 'ken-kata' or 'sword-fighting form' as if you were experiencing the style of fight like a computer game of virtual reality. But you must first decide several rules in advance because it is dangerous for both of you to confront with a bokken and/or a jō held.

Second, you must decide a role, that is, which one of you takes a winner's role. This role is called 'shi.' So the other person takes a loser's role. This role is called 'uchi.'

Third, when you perform your own role, either shi or uchi, both of you need tools. If you take a role of shi and select a bokken in place of a 'tachi' or 'sword,' your role is called 'shitachi.' And if you select a jō as your tool, your role is called 'shijō.' Meanwhile, if you take a role of uchi and select a bokken in place of tachi as your tool, your role is called 'uchitachi.' And if you select a jō as your tool, your role is called 'uchijō.'

Aikido has no competition although you can compare against each other which one of you is stronger or better than the other. Generally speaking, the main practice of Aikido is based on 'kata' or 'form' of technique. This is one of rules of Aikido practice. When you practice Aikido, one of you takes a role of thrower that is called 'nage.' If you take a role who receives a technique, you are called 'uke.' In other words, uke is the person on whom the technique is executed. Although most Aikido practice will be carried out without using a weapon, you must prepare for tools such as a tanto, a bokken and a jō when practicing tanto-tori, bokken-tori, jō-tori and jō-nage. These weapon-related techniques belong to one of Aikido training categories.

I would like you to remember the following important saying of Aikido: "Nage te nageta to omowazu, uke te uketa to omowazu." You already know the meaning of words of both nage and uke as explained above. The word 'nageta' is the past tense of 'to throw' and 'uketa' the past tense of 'to receive.' The word 'omowazu' is the negative form of 'to think.' Thus the meaning of the above Aikido saying is: "Don't think that you [nage] have thrown [uke] really. Don't think that you [uke] have received [nage's technique] really." This is based on the principle of 'kata' or 'form' practice in Aikido. All the roles both nage and uke must do are perform his or her own role respectively in accordance with the rules of Aikido practice.

● **SEN (first move or winning attitude)**

The word 'sen' literally means 'first' or 'first move.' That also corresponds to move the opening move in chess game. Even in 'kata' or 'form' practice in Aikido and weapons practice, both sides must possess 'sen' or 'winning attitude' respectively. Therefore, 'sen' is given to both sides equally from the beginning. That portion is called 'sen.' There are usually 3-fundamental tactics in both Aikido and weapons practice: 1) sen no sen, 2) tsui no sen, and 3) go no sen. I would like to explain to you these 3-sen movements from nage's viewpoint in Aikido.

1) Sen no sen

When nage stands in front of uke, imagine that there is a ultimate dividing line called 'mazakai.' That means the imaginary dividing line of 'maai' or 'proper distance' between nage and uke. Nage takes a step forward by breaking mazakai and tries to challenge uke so that uke fails to move first and receives nage. Some old Aikido techniques correspond to 'sen no sen.'

2) Tsui no sen

The word 'tsui' literally means 'a pair.' In this case, both nage and uke take their actions at the same time as if they were moving in pairs so that you cannot say which one moved first. In Aikido, both nage and uke take a step forward respectively as if they were trying to break their mazakai as earlier as possible and, as a result, came to reach there at the same time.

3) Go no sen

The word 'go' means 'late.' In Aikido, uke moves first, breaks mazakai, and tries to challenge nage. Aikido techniques consist of 3-attacking styles such as 1) 'tori,' 2) 'uchi,' and 3) 'tsuki.'

The word 'tori' means 'to grab,' 'uchi' 'to strike' and 'tsuki' 'to poke.' But as many Aikido techniques allow uke to break mazakai intentionally and to grab nage by the wrist or the arm, these movements correspond to 'go no sen.'

After that, I taught shomen-uchi (3 techniques) using the principle of sen.

In conclusion of the first day session, I presented nidan 'menjō' or 'certificate' to Jenny Mason (Durango) and sandan menjō to Adam Hernandez (ABQ). Although I knew both of them, they have been recommended by regional chief instructors who reported me in advance so that I could prepare for their menjō in time.

I would like to take this opportunity to explain to you how to obtain dan ranking menjō from me. When I began to arrange the dan criteria for Shin-Budo Kai in October 1988, I temporarily followed New York Ki Society system of 'dan shinsa' or 'black-belt degree examination' that I had created when I was chief instructor of NYKS. And then I gradually changed them like the upgrade of computer operating system. In those days we had nidan shinsa, but most of students stopped practicing shinsa techniques after he or she passed shodan shinsa. As a result, I had to abolish nidan shinsa as well as many advanced weapons techniques I had taught. But I added many Aikido techniques to shodan shinsa for their progress in Aikido.

Although you must generally take shodan shinsa in accordance with the current criteria of shodan shinsa, you no longer have an opportunity to take nidan shinsa. Therefore, I must rely on the judgement of regional chief instructors on the promotion of dan ranks of nidan and up. As my policy of higher ranking promotion, I emphasize how each dan candidate is dedicating him- or herself to dojo's activities as well as personal training progress of both Aikido and weapons techniques. In other words, it is desirable for you to be promoted to nidan and up in accordance with the above-mentioned conditions.

FRIDAY, OCTOBER 19, 2018

Before the second day session (6 PM-8 PM) began, Saki Sato (NY) arrived here. I added her to one of my uke duties. Now 5 ukes charge for my uke duties this evening. During a session, I made the following spontaneous 'senryu' or 'Japanese humorous seventeen-syllable poem', including 5-uke's name. "Hannah Saki te / Jenny Nate mo / Niccoli kana." The sound of Hannah in Japanese corresponds to 'flower,' but it usually means 'a cherry' in an old poem. The sound of Saki corresponds to 'bloom.' By combining two words, 'a flower blooms.' The sound of Niccoli corresponds to 'a smile.' He looks like smiling all the time. And both Jenny and Nate remain in English because of no equivalent Japanese. Thus the translation of my senryu is like this: "A flower blooms / Jenny and Nate / are smiling."

I first taught kata-tori (3 techniques). In the middle of kata-tori, I explained to participants, as the choice of the day (marked with the black circle), what kinds of style of 'uke' or 'a person who receives a technique' they take in Aikido practice.

● STYLE OF UKE

I usually divide the style of uke into the following 6 types: 1) katai uke, 2) yawarakai uke, 3) karui uke, 4) omoi uke, 5) tsuyoi uke, and 6) ki no uke. The following is my explanation respectively.

1) Katai uke

The word 'katai' means 'stiff.' Many beginners have this tendency when taking their uke or ukemi. Even young students are afraid to take a fall backward because they don't know how to take ukemi. Or old students belong to this category. They are physically stiff even though they already know how to take action at the Aikido technique they are practicing. If you think you belong to this category, you must practice ukemi with your body relaxed.

2) Yawarakai uke

The word 'yawarakai' means 'soft' or 'flexible.' When you relax your whole body and take hold of nage's wrist area, for example, you are just touching his or her wrist without any force. And then you take your ukemi without resisting against nage. That is better than 'katai uke' in Aikido practice. However, yawarakai uke is not entirely satisfactory to nage because uke intentionally take ukemi before nage executes his or her Aikido technique. If you think you belong to this category, you need to practice ukemi so that you can step up to the next level.

3) Kauri uke

The word 'karui' means 'light' or 'nimble.' You already know both how to take uke and how to execute a basic Aikido technique. When nage executes a technique using you as his or her uke, you can follow nage's movement with light steps without putting him or her to your weight so that nage can do the final execution smoothly. This is an ideal uke at Aikido demonstration.

4) Omoi uke

The word 'omoi' means 'heavy' or 'weight.' This is advanced style of uke. First, you must know how to change your mental weight into heavily feeling condition nage senses when he or she executes an Aikido technique. All you have to know now is distinguish between katai uke and omoi uke. If you can do changing your weight mentally, you can help nage improve his or her Aikido technique further. If you wish, you can return to soft uke or kauri uke immediately.

5) Tsuyoi uke

The word 'tsuyoi' means 'strong' or 'force.' In this case, uke is usually stronger than nage. When nage is about to execute an Aikido technique, uke intentionally stops nage's movement so that uke cannot continue to execute his or her technique. Master Tohei scolded us, the young assistant instructors or 'shidōin' in his personal training session : "You must have an ability to explain to your uke how to do the correct technique after you stopped uke's action during Aikido practice." In other words, it is not desirable for you to merely stop uke's action for complacency and to say nothing about how to do it correctly.

6) Ki no uke

What is ki no uke? That means to take your uke with mind and body coordinated, that is, holding with ki extended, and follow the 'michibiki' or 'lead' of nage. Needless to say, nage also should execute an Aikido technique with mind and body coordinated.

After 10-minutes break, I taught ushiro-waza tekubi-tori (4 techniques). Most ushiro waza techniques belong to the category of 'go no sen.'

On Thursday evening, Mike Chaney (Dallas) brought me a gift that he found at an old book store. When I opened a gift wrap, the familiar book appeared, that is, “Sengai—The Zen of Ink and Paper” (a soft cover version) by D. T. Suzuki, published by Shambhala Publications, Inc. It seemed to me that the content of this book was the same as my possessed book titled “Sengai—The Zen Master” (a hard cover version) by Daisetz T. Suzuki, first published in 1971 by New York Graphic Society Ltd. [After I compared with both books in New York, it has turned out that both of them were the same contents but only different from the title.]

Just before I finished Aikido session, I used one article titled ‘The Universe’ in that gift book, as the choice of the day (marked with the black circle), in order to show respect for Mike’s consideration. I summarized Dr. Suzuki’s article by my disposal and read it in front of participants. As I don’t think that most of participants could understand both my reading and summary, I would like to quote the entire article by Dr. Suzuki for your reference right after I quote his introduction to Sengai.

● **SENGAI’S PAINTING** — ○△□ (the order of 3 figures of painting: signature □△○)

The Japanese Zen Master Sengai (1751-1837) is popular in Japan with his humorous pictures in Japanese books. Daisetz T. Suzuki (1870-1966) wrote about the image of Master Sengai in his Introduction to Sengai on page 1: “Sengai—The Zen Master” by Daisetz T. Suzuki, first published in 1971 by New York Graphic Society Ltd.

“Sengai, the author of all these ink-drawings and calligraphies, was not a professional artist, nor was he a critic of human life bent on satirically and humorously depicting it. He was first and last Zen monk and teacher who loved humanity, always desiring to promote peace and happiness on earth. He took also a transcendental view of things that are relative and limited. One eye was turned deeply inward, while the other looked out with concern to catch the fleeting shadows of our earthly life. He sympathized with the people around him and shared their sufferings, but he never lost himself in them. There was some strength in him which gave him enough room for witticism and humour.”

I would like to quote from the same book above on page 35-36: Part 2: Ink Drawing and Calligraphies “1. The Universe.”

“The circle-triangle-square is Sengai’s picture of the universe. The circle represents the infinite, and the infinite is at the basis of all beings. But the infinite in itself is formless. We humans endowed with senses and intellect demand tangible forms. Hence a triangle. The triangle is the beginning of all forms. Out of it first comes the square. A square is the triangle doubled. This doubling process goes on infinitely and we have the multitudinosity of things, which the Chinese philosopher calls ‘the ten thousand thing’, that is, the universe.

“The trouble with us linguistically-minded beings is that we take language realistically and forget that language is of no significance whatsoever without time. In truth, language is time and the time is language. We thus come to think that there is in the beginning of the world a something which is real and concrete, such as a world of galaxies which though formless and nebulous is yet real and tangible. This is the foundation of the universe on which we now have all kinds of things, infinitely formed and varied. It is thus that time itself begins to be thought of as something concrete and real. A circle turns into a triangle, and then into a square, and finally into infinitely varies and varying figures. In the same way the Biblical account of creation has turned into historical truth in the minds of many. But Zen is very much against such fabrications.

“There is another and a more traditional interpretation that may be given to these three figures or forms. Sengai was familiar with Shingon, the *mantra* sect of Buddhism, as well as Zen. He liked Shingon because it taught the identity of the bodily existence (*rūpakāya*) with ultimate reality (*dharmakāya*). The bodily existence is here represented by a triangle which symbolizes the human body in its triple aspect, physical, oral (or intellection), and mental (or spiritual). The quadrangle represents the objective world which is composed of the four great elements (*mahābhūta*), earth, water, fire and air. The *Dharmakāya*, the ultimate reality, is the circle here, that is, the formless form. We generally hold a dichotomous view of existence, form (*rūpakāya*) and formless (*arūpa*), object and subject, matter and spirit, and think contradict each other and are mutually exclusive. Both Shingon and Zen, however, oppose this view and hold that what is form is formless or empty (*sūnya*), that is, they are identical.

“In his little treatise on this subject called *Tengan Yaku* (Medicine for the Eye), written in a dialogue form, Sengai estimates Zen as being higher than Shingon, and states that Zen is more direct and immediate and to the point without indulging in verbalism. Zen in this respect is the most effective medicinal drop for the eye that is still wandering on the level of intellection. It replaces this kind of eye with the one possessed by Mahāśvara (Great Lord). It is the divine eye which looks directly into the secrets of the ultimate reality. The opening or awakening to this order is abrupt and beyond verbal demonstrations of any sort, which is characteristically lacking in Shingon.”

My concern here is not about Zen article, but how these 3 figures are interpreted in the above article. Therefore, I recommend you to first draw a large figures of circle, triangle and square on blank sheet of paper and sort words Dr. Suzuki used in his article respectively. For example, you may have the following words in your circle figure — the infinite, the basis of all beings, formless, the ultimate reality, the formless form, empty, etc. In the same way, you may have in your triangle figure — human, tangible forms, the beginning of all forms, the bodily existence, human body, etc. You may also have in your square figure, the triangle doubled, the universe, multitudinosity of things, the ten thousand things, the objective world, etc.

These become your source when you create your own interpretation of these 3 figures. You can create 6 combinations among 3 figures either horizontally or vertically. You can also make 6 combination as one design with 3 figures stacked up. For example, I created 3 figures horizontally — square (right), circle (center) and triangle (left) on the far right floor of ‘shomen’ or ‘front’ of the NY SBK dojo. Each figure is mostly surrounded with black pebbles so that the NY students may recognize them although I don’t know how they interpret them.

In Aikido, I interpret these 3 figures like this. The square represents the foundation of Aikido. You must develop your bodily core through Aikido practice. Next, the triangle represents your hanmi posture as ‘the bodily existence.’ The hanmi posture is also called ‘sankaku no kamae’ or ‘triangle posture.’ When you take a step forward with your ‘sankaku no kamae,’ that movement becomes ‘irimi.’ When you completely turn your ‘sankaku no kamae’ from the front to the back, that becomes ‘tenkan.’ Furthermore, when you continue turning around as if you were drawing one circle, your movement can guide your uke in accordance with the principle of a circular turning.

I also use the circle figure as the ultimate ‘aiki’ in which although you cannot visualize your ki as the dynamism of coordination of mind and body, you can feel it as the formless power.

Or if you are interested in practicing Ki development, the square represents the four basic ki principles created by Master Tohei: 1) keep one point, 2) relax completely, 3) keep weight

underside, and 4) extend ki. The triangle represents the human being who possesses body, mind and ki in its aspect. And the circle represents the actualization of coordination of mind and body in accordance with the ki principles.

SATURDAY, OCTOBER 20, 2018

We left Ralph's home on 9 AM to be in time for the third day session I (10:30 AM-12:30 PM). On our way to ABQ dojo, we could watch fleecy clouds were moving gently along the ridges of Mt. Sandia. That scene reminded me of the hanging scroll with a work of calligraphy of a part of Chinese poem that I had translated its Japanese version into English. That is now hanging on the left wall near the 'shomen' or 'front' of the ABQ dojo.

Atsuko originally received a hanging scroll from her calligraphy teacher. When we sent it to Ralph in November 2016, we explained to him that Fusako Otsubo had calligraphed using a part of the 11th century's Chinese poem by Shou Kou-setsu (Shao Kang Jie).

After various exercises, I spoke to participants what I had experienced before I arrived at the dojo and explained to them the above episode pointing at the scroll. Below is my translation of the poem by Shao Kang Jie.

“Heaps of clouds move gently
along the ridges of mountains.

A spring trickles slowly through bamboos
with murmuring sounds.

At that moment, only a kingfisher
(over there) understands the meaning

Of boundlessness.”

Chinese philosophy often expresses the 'ten-chi-jin' or 'sky-earth-living creature.' Here Shao Kang Jie had arranged his poem that included clouds in the sky, a spring in the earth and a kingfisher as a living creature. In other words, it can be likened, in my opinion, that the circle represents the sky, the square represents the earth and the triangle represents the living creature.

After that, just before I start to teach Aikido session, I explained to participants, as the choice of the day (marked with the black circle), how to practice Aikido from nage's viewpoint.

• HOW TO PRACTICE AIKIDO

I would like to explain to you how to practice Aikido from nage's viewpoint using the Japanese term words: 1) gōtai or kotai keiko, 2) jūtai keiko, 3) ryūtai keiko, and 4) yūtai or kitai keiko.

1) Gōtai or kotai keiko (katai keiko)

The word 'tai' literally means 'a body,' but here 'the function.' The word 'keiko' means 'practice.' The 'gō' or 'ko' or 'katai' means 'the strength' or 'solid.' When you practice Aikido, you must develop the strong and solid foundation such as a body core, a muscle power, etc.

Therefore, all you have to do is train you in a way of a hard style of Aikido repeatedly. That is called 'katai keiko' or 'practice for strength development.'

2) Jūtai keiko (yawarakai keiko)

The word 'jū' or 'yawarakai' means 'softness' or 'soft.' After you practice a hard training style of Aikido, your Aikido style tends to become hard way of movement. In order to adjust your habit, you should practice soft style of Aikido so that your muscle changes from getting tight (katai) to getting soft (yawarakai). That is called 'yawarakai keiko.'

3) Ryūtai keiko (nagareru keiko)

The word 'ryū' or 'nagareru' means 'flow.' After you practice the previous 2 styles of keiko in Aikido, you advance to the style of flowing movement in Aikido. You need not only to do speedy movement but also to do graceful performance. Or once you start to move, you should not stop until you execute your technique completely.

4) Yūtai or kitai keiko (ki no keiko)

The word 'yū' or 'ki' means 'spirit' or 'inner life force.' As long as you practice Aikido, you must develop your ki using every opportunity. Therefore, you must know how to do in accordance with the ki principles.

After that, I taught katate-tori ryote-mochi kokyu-nage (3 techniques) using the above style of keiko respectively. After 10-minutes break. I continued to teach katate-tori ryote-mochi kokyu-nage (3 techniques) using 'go no sen.'

I finished 10 minutes earlier for the photo session. The photographer Andrew took various group shots for about 10 minutes. Now it is the first and final lunch time of the seminar.

The session II (2:30 PM-4:30 PM) began. I first taught yokomen-uchi shiho-nage (2 techniques), and then continued to teach yokomen-uchi kokyu-nage (3 techniques). After 10-minutes break, I changed my instruction to henka waza (5-changing techniques) from katate-kosa-tori ikkyo.

The official speeches for the 30th anniversary were held from 4:30 PM to 4:50 PM. I made my speech, including the historical event of how I came to the US and established the Shin-Budo Kai organization on October 1, 1989 (see on page 1). Next, Wade Ishimoto made his speech as the founder of ABQ SBK. And then Warren Wynshaw (NY) made his speech, including an episode when he was a young student of NY Ki Society. Finally, Ralph Bryan (ABQ) made his speech, including the presentation of gift money to Atsuko and me. Thank you for your donation. Both of us appreciate it very much.

The evening event was the celebration party that was held at Adam Hernandez's home near Mt. Sandia. We arrived at his house in time for the beginning time of 5:30 PM. Every party arrangement was done by caterer so that it was suitable for the anniversary banquet. I believe that party attendants have enjoyed a warm reception and had a good time there.

SUNDAY, OCTOBER 21, 2018

We left Ralph's home around 9:45 AM. The seminar concludes today. Before the fourth day session (11 PM- 1:30 PM) began, Ralph told me that Hannah had left ABQ and thus she could not do her uke duty. So I had to create another senryu for getting a small morning laugh from participants. "Hannah sarite / Jenny Nate no / Niccoli yamu." The word 'sarite' is the past form of 'to leave.' If a flower left, a bloom no longer appears. So Saki (to bloom) has gone. The word 'yamu' means 'to stop.' Thus Niccoli (a smile) no longer exists because Jenny and Nate have stopped smiling. When a flower has gone, everyone usually feel sad and cannot laugh at all.

I started with ki subjects: how to become 'tōitsutai.' The word 'toitsutai' means 'a posture with mind and body coordinated.' I explained to participants how to become toitsutai using the following 4 examples: 1) a standing posture with a hanmi, 2) a standing posture with both hands crossing in front of the chest, 3) a standing posture with both hands lifted by two persons, and 4) a standing posture with an upper body pushed by 3 men standing in a line.

After that, I taught ryote-tori kokyu-nage (3 techniques) and, as ryūtai keiko or nagareru keiko, I taught ryote-tori kote-kaeshi and sankyo.

After 10-minutes break, I taught katate-tori kokyu-nage (4 techniques), and concluded my instruction of seminar session using katate-tori ikkyo (michibiki tenkan).

The evening event was the family host party that was held at Ralph's home. The party began at 5 PM. Many people, including a spouses and friends of students, attended this party.

CONCLUSION

The 30th anniversary seminar has come to an end. I expect participants to have enjoyed all the events they took part in. Even though you could not attend this seminar, I guess that you could feel the atmosphere of the events through reading my article.

I now stand on the new step for the next seminar. I will visit ABQ and Durango in fall 2019. The year 2019 corresponds to both O'Sensei' 50th memorial anniversary and my 60th anniversary of Aikido training. I hope you have an opportunity to participate in these events next year.

Just before I was about to finish this article, on Monday, November 19, Atsuko and I received our new permanent resident card from USCIS. That means that we can continue to stay in the US legally at least 10-more years until the next renewal time in 2028.

As my mission in the US has not yet finished, I continue to teach Aikido and weapons subjects. Thank you for reading my article until this final episode. I will write to you New Year's Message at the beginning of the year 2019.

[END]