
THE SHIORI 栞

ALONG WITH AME-TSUCHI-BITO 天地人 ○ □ △

JANUARY, 2021

無 #210106_information_how does each article of this newsletter unfold itself?

(Note: I intentionally changed the above #6-digital number (y_m_d) from #210101 (my original choice of the date) to #210106 because I wanted to keep in mind that the Capitol Insurrection occurred on January 6, 2021.)

At the outset, I, Shizuo Imaizumi, would like to explain to you how each article of **THE SHIORI ALONG WITH AME-TSUCHI-BITO** (described its meaning a bit later) unfold in the future.

First, the format of each title with a # sign is as follows:

- 1) #6-digit number (year_month_day) for my choice of the date.
- 2) a category to which an article belong, e.g., aikido, budo, culture, document, thoughts, etc.
- 3) a keyword or theme.

Second, two emoji signs are used as beginning and ending marks of each article:

- 無 (mu) — the beginning mark.
- ☯ (yin & yang) — the ending mark.

Third, the Japanese word “shiori” translates literally into “a bookmark” or “a guide” that you sometimes find in a book you purchased. The word “shiori” derives from the Japanese phrase “eda wo shioru” or “to bend a twig.” You may bend a twig in woods so that you can use it as stopgap measures to avoid losing your way back. The word “ame-tsuchi-bito” consists of three Chinese characters. The word “ame” or “ten” literally means “the sky” or “the heaven,” “tsuchi” or “chi” implies “the earth” or “the ground,” and “bito” (or also called “hito”) or “jin” expressing “human being.” You may also call it “ten-chi-jin” because its meaning is the same as “ame-tsuchi-bito.” Thus the word “ame-tsuchi-bito” comprising all the three of them expresses a person living in the harmony with the nature between the heaven and the earth.

Therefore, I added the words of “along with ame-tsuchi-bito” to the subtitle of “THE SHIORI” in order to show my respect for writers whose articles will be quoted as the basis of my articles. Simply speaking, as I quote or paraphrase a passage from various sources in the future, you are also “along with ame-tsuchi-bito” through your reading. At least, I guess that the word “ame-tsuchi-bito” is more poetic than a mere writer or a bookman.

Finally, I hope you enjoy reading articles in **THE SHIORI** coming up periodically. But I don’t ask for SBK website until I finish writing my articles at least 10 pages as an uploading unit. ☯

MARCH, 2021

無 #210315_aikido_one year later from my last aikido classes

Suddenly in March of the year 2020, Aikido classes at SBK temporarily sublet Karate dojo were closed by the order of NYS administration due to coronavirus pandemic. In other words, all indoor gym facilities in NYS were forced to lock down legally. What should I do from this time on? One thought has flashed in my mind. That was a Japanese word “ai-nuke,” which was one of old terminologies in swordsmanship. What does it mean by “ai-nuke”?

Have you ever heard about a word of “shinken shobu”? Most of you have probably seen a fictional one in a samurai movie. Japanese word “shinken” literally mean “a real sword,” and “shobu” “a match.” Thus “shinken shobu” means “to fight with real swords.” As victory or defeat mostly happens in such a “shinken shobu,” a probability of death is, indeed, very high. Sometimes, both persons were critically injured in a match. That is called “ai-uchi” or “a mutual striking (with swords).” As a third possible means of occurring in “shinken shobu,” a concept of “ai-nuke” was turned over in old-time swordsmen’s minds. The word “ai” here means “mutual,” and “nuke” “to pass through.” Thus “ai-nuke” in “shinken shobu” means “to pass through between swords when in fighting.” Although both didn’t run away from fighting, they had passed through between swords during fighting, and as a result, both survived without getting hurt at all. In other words, they had gotten neither victory nor defeat. I guess you understood the concept of “ai-nuke” in “shinken shobu.”

In modern times, I don’t attempt to do “shinken shobu” against the other person. But I have made vow to execute my style of “ai-nuke” amid coronavirus pandemic in the form of “jisei” or “to manage myself.” Therefore, I constructed the framework of my daily activities as follows:

- 1) I give up all the travel plans, including any flight and train travel.
- 2) I give up social gatherings, except passing through among people nearby like “ai-nuke.”
- 3) I move around only Manhattan borough where I live.
- 4) I limit my outing within 1 hour weekdays and 2 hours weekends but special occasions.
- 5) I sit with “seiza” posture 2 hours mornings, 2 hours afternoons and 2 hours evenings.
- 6) I enjoy my life in an artificial Manhattan forest as if I were living with nature in a green forest.

Those were my vow of executing my own “ai-nuke” or “jisei.” One year passed, and I have managed my life successfully. Unfortunately, coronavirus pandemic is still prevailing around the world. So I continue my “jisei” life by further adding days so that it will become “sen’nichigyo” or “1,000-days actions” in total. As I have already done for one year, about 20 months remain in order to reach that goal of “sen’nichi” or “1,000 days.” A proverb says: “A journey of a thousand miles starts with but a single step.” So if I continue walking, sitting and sleeping day by day, I will be 84-years old in December of the year 2022. That becomes my motive for surviving or “ai-nuke” by “jisei” method mentioned above.

JISEI じせい 自制

Meanwhile, I anticipate that you have done your own way of surviving amid coronavirus pandemic. Although it is difficult for you to practice Aikido without a partner, you can still do your mental Aikido practice using several methods. Although I don’t offer you a kind of zoom for your Aikido practice, I would like to present you literal techniques from the first Aikido class among my last four classes in March of the year 2020 as if I were teaching you Aikido online. Even though you didn’t participate in my actual Aikido class on March 3, 2020, you will be able to enjoy it. All you have to do here is concentrate your mind on further reading for a while.

Tuesday, March 3, 2020 — Aikido class: 6:00 pm to 8:00 pm

This is my first day of teaching Aikido at SBK temporarily sublet Karate dojo. It took about 20 minutes to walk from my apartment, all the way down 3rd Avenue, Bowery and 4th Street. Entering a building, I go up stairs because of no elevator. As this is an old building, onyx-like stairs guide me eight steps upward. Second stairs continue another eight steps. Third stairs continue another eight steps. At last the old stairs disappeared from my sight. So far I have done 24 steps up, but I don't know how many steps I should go up. That reminds me of a zen word "kyakka shouko" or "to watch carefully where you step." That means "being aware of what you are doing." I must be careful because I am carrying my heavy gi bag on the right shoulder. This time wooden stairs appear on my sight. As wooden stairs are not slippery, those are easy to go up. After going up the first 13 steps, another 20 wooden steps guide me further upward. So I have done 33 steps up. I already finished enough exercises of "ashi-sabaki" or "footwork." Now steep metal stairs invite me up to an entrance of dojo. I count 17 steps going up. At last I reached the entrance. In other words, I have done 74 steps (24+33+17) up in total. I memorized number 74 as "nashi (7-4)" in Japanese mnemonics for figures. The word "nashi" literally means "nothing." Yes, "nothing" has happened. I just went up stairs of this building in accordance with the word of "kyakka shouko." All I did was take a step one by one and not obtain that number of 74 as my goal. The secret is in its process of doing it "now/here/you."

The following are total Aikido techniques or "waza" I taught on March 3, 2020. The attendees were total 16 students that day.

- 5:55 pm Ki no kokuho with seiza posture
- 6:00 pm Rei, junan taiso, ki no kaiso, and ukemi

- <Katate-tori tenkan waza>
- 6:12 pm Tenkan exercise (turn and walk)
- 6:15 pm Kokyu-nage (ude-oroshi tenkan) g-b
- 6:25 pm Kokyu-nage (tekubi-tori tenkan) g-a
- 6:34 pm Kokyu-nage (tenchi-nage tenkan) g-b
- 6:42 pm Kote-kaeshi (tekubi-kosa-tori tenkan)

- <Ushiro waza tekubi-tori> → come to hold
- 6:53 pm Shiho-nage (michibiki irimi)
- 7:02 pm Kote-kaeshi (ude-mawashi hiki-hiraki)
- 7:12 pm Kokyu-nage (michibiki-kaeshi) g-a
- 7:18 pm Sankyo (michibiki tenkan)

- <Ryote-tori>
- 7:29 pm Kokyu-nage (tenchi-nage) g-b
- 7:42 pm Kokyu-nage (tekubi-tori irimi) g-a
- 7:50 pm Kokyu-nage (tekubi-kiri irimi) g-a → come to hold (students into groups)

- 7:55 pm Rei (the end of Aikido class), and then sohji (cleanup) begins.

Q 1: Can you figure out all the techniques or "waza" above?

Q 2: Can you perform the above waza?

Q 3: Can you teach the above waza to others in details step by step?

Finally, I experienced Aikido instruction for only four classes at the above temporarily sublet Karate dojo, but I eventually had extra opportunities to teach Aikido after I left my long-term dojo (8th Avenue at West 14th Street) in February, 2020. ●

MAY, 2021

無 #210515_Japanese thoughts_Ki principles by Master Koichi Tohei

On April 11, 2021, I issued a short article of Ki principles by Master Koichi Tohei (1920-2011) in the form of answering a question via SBK website. After that, I realized that I should add a history of Ki principles to the above article. Although some of you may not read it yet, this article has been rewritten by changing its writing format in comparison with the previous article.

When I started to learn Aikido at Aikikai honbu dojo in 1959, so-called four rules of Ki principles by Tohei Sensei didn't exist systematically yet. But I remember words partially, for example, "seika tanden" or "an area below navel," "chikara wo nuku" or "to relax muscles," "jushin wa shita" or "weight is underside," or "ki wo dasu" or "to extend ki energy or vitality."

In summer of the year 1971, Tohei Sensei decided to teach Shinshin Toitsu (The Way with Mind and Body Coordinated) outside Aikikai organization under the agreement with the Second Doshu Kisshomaru Uyeshiba (1921-1999). So Tohei Sensei remained still as Chief Instructor of Aikikai honbu dojo. In opening Ki no Kenkyukai or "Ki Society" in Tokyo, Tohei Sensei wrote the four rules of coordination of mind and body in Japanese although he had already taught the four rules in English in the United States. The beginning of Ki Society derives from a lunch-time gathering (once a week) at a reception room of a small office, located at Marunouchi district in front of Tokyo Station (Japan Railroad). Several members of Tempukai organization founded by Tempu Nakamura (1876-1968) came there. I also assisted Tohei Sensei. Although all of them haven't experienced Aikido before, they became members of the board of directors when the Ki Society was officially founded in September of that year. Regarding a dojo, a gymnasium in the 1964 Tokyo Olympic Athletes' Village in Yoyogi was selected as the first long-term dojo of Ki Society. On May 1, 1974, Tohei Sensei established Shinshin Toitsu Aikido (Aikido with Mind and Body Coordinated) right after resigning from Aikikai honbu dojo on April 30, 1974. Tohei Sensei had taught both subjects of Shinshin Toitsu and Shinshin Toitsu Aikido in Ki Society until he passed away in 2011.

First, I would like to introduce to you the four rules of coordination of mind and body in English:

- 1: Keep One Point.
- 2: Relax Completely.
- 3: Keep Weight Underside.
- 4: Extend Ki.

Next, I mention its equivalent Japanese rules or "gensoku" or "hohsoku":

- 1: Seika no itten ni kokoro wo shizume toitsusuru.
- 2: Zenshin no chikara wo kanzen ni nuke.
- 3: Karada no subete no bubun no omomi wo sono saikabu ni oku.
- 4: Ki wo dasu.

At a glance in terms of the number of words, except its rule 4, you can recognize a discrepancy between its English version and Japanese one in each written form of the four rules. The four rules in English had been already prevailing at many dojos in the United States when Tohei Sensei wrote its Japanese version for students of Ki Society in 1971. In any subjects, as difficulties to breaking an old custom exist around the world, one of wise choices is to leave it unchanged. That said, I attempt word-for-word translation for your reference next.

1: Seika no itten ni kokoro wo shizume toitsusuru.

First, the Japanese word “seika” literally means “below a navel,” “itten” “one point or center,” and “kokoro” “mind.” Next, the two verbs “shizume(ru)” means “to calm down” and “toitsusuru” “to unify or to concentrate.” Thus the sentence of rule 1 implies that you calm down your mind in one point below a navel (in the lower abdomen) and concentrate (your mind). This sentence corresponds to rule 1: “Keep One Point.” In other words, your mind is focused in one point in the lower abdomen.

2: Zenshin no chikara wo kanzen ni nuku.

First, the Japanese word “zenshin” literally means “a whole body,” “chikara” “power or muscles,” and “kanzen ni” “completely or fully.” Next, a verb “nuku” means “to relax or release.” Thus the sentence of rule 2 implies that you completely release your physical tension being full of a whole body.” This sentence corresponds to rule 2: “Relax Completely.” In other words, your full muscles in your body should be relaxed completely.

3: Karada no subete no bubun no omomi wo sono saikaku ni oku.

First, the Japanese word “karada” literally means “a body,” “subete no” “all,” “bubun” “a part,” “omomi” “weight,” and “sono saikaku” “its lowest part or position.” Next, a verb “oku” means “to put, leave or keep.” Thus the sentence of rule 3 implies that you put the weight of all the parts of your body on their lowest position respectively (as if the gravity of still objects originally remains underneath). This sentence corresponds to rule 3: “Keep Weight Underside.”

4: Ki wo dasu.

It is easy to translate this sentence faithfully because this consists of only two words except a mere word of “wo” suggesting the preceding word “ki” is the objective case. The Japanese word “ki” literally means “ki energy or vitality,” and a verb “dasu” means “to extend.” Thus the sentence of rule 4 implies that you extend your ki energy.” This sentence corresponds to rule 4: “Extend Ki.” Tohei Sensei used the word “ki ga deteiru” or “ki is extending” when he taught us Shinshin Toitsu Aikido. A mere word “ga” suggests the preceding word “ki” is the subjective case. Therefore, you may feel the word “ki” more positive from that expression because your ki is already extending. In other words, it is too late to extend ki after your opponent attacks you.

In my opinion, the concept of the four rules of coordination of mind and body can be simply expressed in words with suffix “-tion” respectively:

- 1: Concentration. (Meaning: Concentrate your mind.)
- 2: Relaxation. (Meaning: Relax your mind and body.)
- 3: Stabilization. (Meaning: Stabilize your mind, body and breath.)
- 4: Execution. (Meaning: Execute your command with “yuki” or “courage.”)

First of all, when you do something, you should concentrate your mind on your chosen thing. Second, when you start to do something, you should not let the stress accumulate, but try to relax your mind and body. Third, when you do something, you should keep its pace steady so that you can stabilize yourself. Finally, when you do decision-making for something important, you should execute your command with “courage” or “yuki” or “tanriki,” which wells up the deep from the bottom of your “lower abdomen” or “tanden” from where ki extends.

Finally, I want you to use the concept of the four rules in both your daily life and business. 🌟

AUGUST, 2021

 **#210815_Japanese thoughts_what is kotodama (or called kototama)?**

The Japanese word “kotodama” (or called “kototama”) is reviving recently in Japan. I guess that is a good tendency. The word “kotodama” consists of two words: “koto” meaning “words” and “dama” meaning “spirit” or “soul.” Looking up an item of “kotodama” in a Japanese-English dictionary at hand, “kotodama means the soul force which was formerly believed to be in words.” I have puzzled my head for a long time over the problem of how I should explain to my SBK students (you) the meaning of each word of eight sounds you chanted at “kanshugyo” or “a winter spiritual training.” In October of the year 2020, I bought a Japanese book related to “kotodama,” and found information on the meaning of all the forty-eight sounds based on Japanese phonetics. Japanese is unique because each sound of Japanese consists of a pairing of a vowel and a consonant (except “a,” “e,” “i,” “o,” “u,” and “n”), and even a word consisting of one sound can imply a noun, a verb, or a modifier in term of Japanese grammar. In this article, for the first time in my life, I attempt to analyze the eight-sound chanting words of “TO-HO-KA-MI-E-MI-TA-ME” for your reference.

I would like to begin with a story of the creation of heaven and earth you can find in the Bible. Here I quote from the Old Testament of “The Holy Bible King James Version,” which was published by Barnes & Noble, Inc., NY (2012).

“In the beginning God created the heaven and the earth.
And the earth was without form, and void; and darkness was upon the face of the deep.
And the Spirit of God moved upon the face of the waters.
And God said, Let there be light: and there was light.
And God saw the light, that it was good: and God divided the light from the darkness.
And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day....”
(Quoted from The First Book of Moses, Called Genesis: Chapter 1, p. 3).

“And the whole earth was of one language and of one speech....”
(Quoted from Ibid., Chapter 11, p.20).

Let me allow one more citation from the New Testament of “The Holy Bible” mentioned above.

“In the beginning was the Word, and the Word was with God, and the Word was God.
The same was in the beginning with God.
All things were made by him; and without him was not anything made that was made.
In him was life; and the life was the light of men.
And the light shineth in darkness; and the darkness comprehended it not....”
(Quoted from The Gospel According To Saint John: Chapter 1, p.1134).

“Kotodama” also existed from the beginning. That is why I want to write about “kotodama” related to Japanese thoughts. Generally speaking, the land of Japan is called an island nation. However, according to a geological information, Japan was once connected to the Asian Continent. As traces of that possibility, several oceanic plates exist across Japan, and those plates cause frequent earthquakes (such as a volcanic earthquake, a dislocation earthquake or a submarine earthquake). About 5,500 years ago, the Asia tribe had allegedly lived in the land of the current Japan, and everybody living there had communicated with one language named “katakamuna.” It seems that the current Japanese language derives from this “katakamuna” because that is the oldest form of signs or letters found in Japan.

The title of the Japanese book I found in October of the year 2020 is “Katakamuna Kotodama no Chohohsoku” of 295 pages, written by Nobuko Yoshino, and published by Tokumashoten, Inc., Tokyo, Japan (2015). As the purpose of this article is to accomplish my analysis of the words of the eight sounds of “to-ho-ka-mi-e-mi-ta-me,” I don’t write about Ms. Yoshino’s main subject of eighty poems drawn by “katakamuna” characters. Although I appreciate her work of “kotodama” very much, I only use a diagram of forty-eight syllabary of Japanese phonetics with each meaning Ms. Yoshino created. As Ms. Yoshino explained to readers of her book how to use each of them correctly, I would like to summarize that portion so that you can later find out some similarities between her analysis and mine because I have mostly learned a method of my analytic interpretation of Japanese words from her book. Before I advance to the following section of analyses of words, I would like to let you know that I do with some Japanese grammatical portion on behalf of you because I don’t think you are familiar with that. So all you have to do is try to understand the following analyses without being involved in Japanese grammatical workshop.

ARIGATOU (THANK YOU) ありがとう

Japanese word “arigatou” is translated into English: “Thank you.” First, you divide the word “arigatou” into five syllables, and then choose each meaning from a list of forty-eight sounds of Japanese phonetics found in Ms. Yoshino’s book. One of the rules you should follow is that you must interpret a word in that exact sounding order of “a-ri-ga-to-u” in accordance with the rules of Japanese grammar. In other words, although you may add a minimum word, you should not interpret Japanese word order backward. Ms. Yoshino arranged it for you below.

A あ “kanjiru” (to feel); “seimei” (life).

RI り “hanareru” (to leave); “hanareta” (far away).

GA が “uchinaru chikara” (inner power or energy hidden inside).

Note: A “ga” is a voiced sound of fricative of “ka” meaning “chikara” (power).
In this case, the direction of energy is reversed “uchini” (inward).

TO と “tougoh” (integration or unity); “tougoh-suru” (to integrate or to unify).

U う “umarederu” (to be born).

Next, You must connect all of them in that exact order using “joshi,” for example, “te,” “ni,” “o” or “wo,” “ha” or “wa,” “no,” etc. In Japanese grammar, “joshi” is a postpositional word that is used as an auxiliary to a main word. There is no preposition in Japanese like English. However, here are some similarities between “joshi” in Japanese and “preposition” in English. In other words, the function of “joshi” in Japanese mostly corresponds to a case in German grammar, for example, “ha” or “wa” corresponds to the nominative case (1st case), “no” to the genitive case (2nd case), “no” to the dative case (3rd case), and “o” or “wo” to the accusative case (4th case). The case, in German, is much easier to identify the exact case than the one in English because of declension of determiners.

Now, you can make a significant sentence as the result of arranging the meaning of a word respectively. Ms. Yoshino presents her example of a Japanese sentence like this: “Kanjiru hanareta uchinaru chikara tonouougoga umarederu.” You may recognize most words, except two postpositional words (“tonou” and “ga”), using a list of five syllables of “arigatou.” As I first translate the above Japanese sentence word by word on behalf of you, you should rewrite your own meaningful sentence as English after reading my word-by-word translation.

ARIGATOU ありがとう 有難う

Who feels (“a” or “kanjiru”)? The person who receives something should feel it. Here I assume that it is you who receive something. Meanwhile, from far away (“ri” or “hanareta”), the other person (he or she) is offering his or her own inner energy (“ga” or “uchinaru chikara”) toward you who are in need of help. The word “tono” is a postpositional word meaning “together with,” and the word “ga” functioning as a “joshi” here indicates that the preceding word is the nominative case (1st case). Therefore, the integration (“to” or “tougoh”) between two persons, that is, you who feel his or her help, and him or her, who offers his or her help from away to you, is born (“u” or “umarederu”).

In summary, assuming that you are the person saying “Thank you” or “arigatou,” both you and the other person exist, and so both your mind and his or her mind harmonize with each other. In other words, when you feel the sincerity of him or her who rendered help to you, you say “arigatou,” from the bottom of your heart. Meanwhile, he or she naturally accepts your saying “arigatou.” As a result, he or she also becomes tranquil. Therefore, the word of “arigatou” is one of the best words for mutual understanding in daily life.

GENKI (VIGOR, VITALITY, OR SPIRITS) げんき

I would like to introduce to you a good Japanese word “genki” that Japanese people frequently use in daily conversation. In SBK, the word “genkido” that I named in 1988 is used instead of ki class. First, you divide the word “genki” into three syllables, and then choose each meaning from a list of forty-eight sounds of Japanese phonetics found in Ms. Yoshino’s book. She arranged it for you below.

GE **げ** “hohshutsu-suru” (to emit power innerly, that is, to charge power inward).

Note: A “ge” is a voiced sound of fricative of “ke” meaning “emitting power.”

In this case, the direction of emitting is reversed, namely, charging power inward.

N **ん** “tsuyoku” (strongly).

Note: An “n” cannot pronounce by itself in Japanese. An “n” emphasizes a meaning of the preceding word. Remember that an “n” modifies the preceding word “ge,” not the word “ki” that follows. Thus “gen(ge←n) ki” is the correct syllabicity.

KI **き** “enerugii” (energy); “ki” (ki energy).

As a word “genki” here functions as usage of nouns in Japanese grammar, Ms. Yoshino presents you one Japanese phrase like this: “tsuyoku hohshutsu-suru enerugii.” As this is a noun phrase, energy (“enerugii” or “ki”) is modified by the preceding words “gen” or “tsuyoku hohshutsu-suru” meaning “emitting strongly.” Thus Japanese word “genki” literally expresses “ki energy getting ready for emitting strongly.” For example, “genki wo dasu” implies “to extend ki energy.” On the contrary, “genki ga nai” expresses “in low spirits” or “No ki energy remains at all.” That sounds like a warning of a signal of an electronic devices (such as “battery ga nai” or “no remaining battery power”). You must be full of “genki” all the time.

As I introduce to you how Ms. Yoshino analyzed the above Japanese words, I hope you understood how to put an interpretation on a word syllable by syllable using a list of forty-eight sounds based on Japanese phonetics. I know you don’t possess that list. This is favorite phrases of Ms. Yoshino. Now is my turn. I attempt to analyze the eight sounds of “TO-HO-KA-MI-E-MI-TA-ME” in accordance with Ms. Yoshino’s method I have learned through her book.

GENKI げんき 元氣 (氣—an old Chinese character)

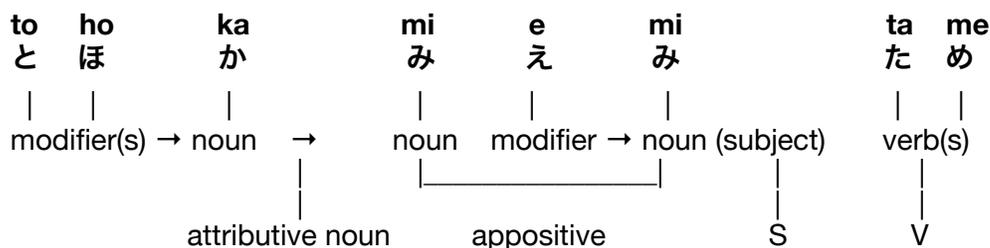
EIGHT-SOUND CHANTING WORDS OF “TO-HO-KA-MI-E-MI-TA-ME” とほかみえみため

The difficulty of translating the “to-ho-ka-mi-e-mi-ta-me” into English is that no one uses those words in daily life and also each of those are independent in term of its structure. Therefore, only way to know the meaning of those is by analyzing those one by one patiently. I arranged it for you below.

TO	と	“tougoh-suru” (to integrate or unify).
HO	ほ	“hikihanasu” (to separate or pull apart).
KA	か	“chikara” (power).
MI	み	“jittai” (substance); “hikari” (light).
E	え	“utsuru” (to move or shine).
MI	み	“jittai” (substance); “hikari” (light).
TA	た	“wakareru” (to diverge).
ME	め	“shikoh-suru” (to direct); “me” (sprout).

Before I begin to analyze a list of the above eight sounds, you should realize that the word “mi” appears twice. As both words imply the form of a noun here, the word “mi” is a noun in apposition. Therefore, taking it into account, I first present my Japanese sentence like this: “Tougoh-shite hikihanasu chikara no jittai, sono utsuru hikari wa wakarete shikoh-suru.” The following is my word-by-word translation corresponding to the above Japanese sentence in accordance with word order and grammar in Japanese: “Integrating (“to”) and separating (“ho”) power (“ka”), the substance (“mi”) of its power, namely, the shining (“e”) light (“mi”) diverges (“ta”) and then directs (“me”) in all directions.” I guess you agree with me that the most important word here is “mi” appearing twice. Take an example of a lithium battery in my digital camera. Before I set up my digital camera, I must first charge a lithium battery, and then set up and start to take a photo by utilizing that fully charged battery power that functions as a source for operating an electric circuit in my digital camera. There exists no digital camera with any battery pack unnecessary as far as I know.

Here, the word “toho” modifies “ka.” Thus “tohoka” means “the power that was integrated and now is getting ready for separating.” Next, this “ka” functions as an attributive noun and modifies the following word “mi.” Thus this “kami” means “substance of power.” Further more, this “kami” is an appositive as the following word “emi” meaning “the shining light.” Therefore, you must realize that the word “emi” is the abbreviated form of “ekami” here. Thus substance of power means the shining light because both the word “tohokami” and the word “emi” is an appositive. Furthermore, this “emi” is the nominative case and a subject of the following word “tame” meaning “to diverge and then direct.” As the “tame” function as verbs “diverge and direct,” “emitame” means: “The shining light diverges and then directs (in all directions).” In other words, the word “emitame” grammatically functions as a type of SV (subject and verb). Below is a diagram of grammatical relationship with each of them in Japanese.



My final interpretation of eight-sound chanting words of “to-ho-ka-mi-e-mi-ta-me” is like this: “With the powerful substance integrated and separated, the shining light diverges and then directs in all directions.”

In conclusion, the light had been so important for the ancients. I, at the beginning of this article, gave you the quotation from “The Holy Bible King James Version” like this: “...And God said, Let there be light: and there was light. And God saw the light, that was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night....” Please read parts of my quotation there again later. In ancient Japan, I guessed that the light had inspired awe in the people, and they might have chanted, from the bottom of their heart, the praises of the light.

HOW TO DO THE VIRTUAL AND SILENT CHANTING AT HOME

Most of you have had good experience through chanting “to-ho-ka-mi-e-mi-ta-me” in kanshugyo at each SBK dojo. That meant that you had chanted excellent words despite a lack of knowledge of those meaning. Now you can reflect one by one with confidence. I want you to do the virtual and silent chanting at home that I describe below.

First, you sit with “seiza” posture (sitting with kneeling) at home, close your mouth and eyes, and then exhale from the nostrils for about 15 to 20 seconds like zen meditation, namely, no breathing sound at all. After that, you inhale with abdominal breathing for about 5 seconds, and then hold a couple of seconds. Please notice that this is one breath in term of how to count the number of breaths. At the first breath, you silently chant the first word “**to**” in Japanese in your mind and, while you keep doing so, you think of either “tougoh-suru” or “integrating” as if you were an excellent simultaneous interpreter. Please notice that everything should finish within thirty seconds for this first breath.

Next, the second exhalation begins and, at this second breath, you silently chant the second word “**ho**.” While you keep doing so, you think of either “hikihanasu” or “separating.” I guess you have gotten an idea of how to do the virtual and silent chanting. Now you begin to exhale your third breath using the third word “**ka**” and its meaning: either “chikara” or “power.” The fourth word is “**mi**” and its meaning: either “jittai” or “substance.” Please note that the four words of the first half of eight words correspond to one phrase of “tohokami” (with powerful substance integrated and separated) and this is an appositive of “emi” in the second half.

The second half begins without a break. You silently chant the first word “**e**” (the fifth word in consecutive numbers). While you keep doing so, you simultaneously think of either “utsuru” or “shining.” While you silently chant the second word “**mi**” (the sixth word in consecutive numbers), you think of either “hikari” or “light.” Please note that this “mi” is the subject (the nominative case) and the most important word. Thus this “emi” functions as a subject of the following “tame” functioning as verbs of “emi.”

Now you move to the third word of the second half. While you silently chant the third word “**ta**” (the seventh word in consecutive numbers), you think of either “wakareru” or “to diverge” simultaneously. Finally, you silently chant the fourth word “**me**” (the eighth and final word in consecutive numbers). While you keep doing so, you think of either “shikoh-suru” or “to direct” simultaneously. Please note that the four words of the second half correspond to a sentence of “emitame” (The shining light diverges and then directs) in all directions. This simple sentence grammatically functions as a type of SV (a subject and a verb).

I created a comparative list of eight words for you below. I hope you use it effectively for your further silent chanting training of “to-ho-ka-mi-e-mi-ta-me.”

<u>Exhalation</u>	<u>Sound</u>	<u>Japanese meaning</u>	<u>English meaning</u>	<u>Grammar</u>
First	to と	tougoh-suru	integrating	a modifier
Second	ho ほ	hikihanasu	separating	a modifier
Third	ka か	chikara	power	a noun
Fourth	mi み	jittai	substance (light)	a noun
Fifth	e え	utsuru	shining	a modifier
Sixth	mi み	hikari	light (substance)	a noun
Seventh	ta た	wakareru	diverge(s)	a verb
Eighth	me め	shikoh-suru	direct(s)	a verb

I recommend you to silently chant one word per one breath I described above. So you need at least three minutes to complete eight words. After that, you try to do the following process if you can continue to sit with “seiza” posture. While you exhale for about 20 seconds, you silently chant “tohokami.” You no longer need a part of reciting its meaning respectively because you already understood. After that, you move to your second breath. This time, you silently chant the second half “emitame.” Please note that you decide how many times you repeat this four words per one breath. Finally, you silently chant the eight words of “tohomaki emitame” per one breath.

Although I don’t know how many minutes you need to complete all the procedure, I trust you can continue to sit with a seiza posture for at least five minutes (300 seconds — I guess you like big numbers to achieve). I hope you enjoy your soundless reciting program of “to-ho-ka-mi-e-mi-ta-me” at home.

Finally, you should respect the power of the word spirit called “kotodama” in Japanese. At the beginning of this article, I gave you the quotation from “The Holy Bible King James Version” like this: “In the beginning was the Word, and the Word was with God, and the word was God. The same was in the beginning with God....” Please read parts of my quotation there again. ●

KOTODAMA

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OCTOBER, 2021

無 #211015_document_the 2019 Albuquerque Aikido seminar

In the past years, when a fall season arrives, I used to start to prepare for my Aikido seminar. Suddenly, coronavirus pandemic arrived in spring of the year 2020, and the Albuquerque Aikido seminar was cancelled automatically before any plan would start as usual. Originally, I planned to hold my last seminar in fall of the year 2020 after the Summer Tokyo Olympics. Unfortunately, the 2020 Tokyo Olympic Games were postponed and the JOC asked the IOC to hold that event in summer of the year 2021. As you know, the 2020 Tokyo Olympic Games were held with the IOC's consent amid further worsen coronavirus pandemic in Japan without allowing public spectators except people concerned. However, as my supposed 2020 ABQ Aikido seminar was not postponed but cancelled, the 2019 ABQ Aikido seminar became my last Aikido seminar eventually. Therefore, I will leave my document of that seminar for both your reference and memory without any comment except my note of rare exercises.

ABQ AIKIDO SEMINAR DAY 1: FRIDAY, OCTOBER 18, 2019 (6:00 PM-8:00 PM)

5:55 pm Ki no kokyūho with seiza posture
6:00 pm Rei, junan taiso, ki no taiso, ukemi, and the opening speech

<Tandoku dosa>
●Kihon junbiho by Master Kisshomaru Uyeshiba:

1) Tai no henka: 1) soto tenkan, 2) uchi tenkan, 3) yoko tenkan, 4) ushiro tenkan
2) Kokyū no henka: men-ichi ikkyū undo—shiho

(Note: The above subjects were selected from The Quarterly AKBD No. 1 Spring 2019 issue for explaining to students how to do.)

<Katate-tori irimi waza>
6:40 pm Kokyū-nage (tekubi-kosa-tori irimi) g-a
6:47 pm Kokyū-nage (tekubi-tori irimi) g-a
6:55 pm Kokyū-nage (ude-kiri-oroshi irimi) g-b
7:02 pm Kokyū-nage (ude-oroshi irimi) g-b

<Ushiro waza tekubi-tori> → come to hold
7:10 pm Shiho-nage (michibiki irimi)
7:19 pm Kote-kaeshi (ude-mawashi hiki-hiraki)

<Kata-tori> → come to hold
7:24 pm Kote-kaeshi (sudori irimi with atemi))
7:28 pm Sankyo (sudori irimi)
7:35 pm Kokyū-nage (ude-harai michibiki-kaeshi) g-a — a) harai-tori, b) harai-uchi-oroshi
7:44 pm Nikyo (michibiki irimi)

<Sode-tori>
7:53 pm Kokyū-nage (ude-oroshi irimi with maki-komi style) g-b

8:00 pm Rei (the end of day 1)

ABQ AIKIDO SEMINAR DAY 2: SATURDAY, OCTOBER 19, 2019 (10:30 AM-12:30 PM)

10:25 am Ki no kokyūho with seiza posture
10:30 am Rei, junan taiso, ki no taiso, and ukemi

<Sotai dosa>

•Tai no tenkanho by Master Kisshomaru Uyeshiba:

- 1) Katate-tori tenkanho — soto tenkan
- 2) Katate-tori tenkanho — uchi tenkan
- 3) Katate-tori tenkanho — yoko tenkan
- 4) Katate-tori tenkanho — ushiro tenkan

(Note: The above subjects were selected from The Quarterly AKBD No. 2 Summer 2019 issue for explaining to students how to do.)

<Ryote-tori>

11:00 am Kokyu-nage (tenchi-nage irimi) g-b
11:09 am Kokyu-nage (ude-oroshi irimi) g-b
11:18 am Kokyu-nage (tekubi-tori irimi) g-a
11:27 am Kote-kaeshi (tekubi-kosa-tori hiki-hiraki)

11:37 am Shoukyushi (short break)

<Katate-kosa-tori> → come to hold

11:43 am Kokyu-nage (michibiki-kaeshi) g-a
11:51 am Kote-kaeshi (michibiki-kaeshi)
11:58 am Sankyo (sudori irimi) — a) hiki-hiraki, b) dashi-hiraki with katsugi style
12:08 pm Kokyu-nage (tenchi-nage michibiki-kaeshi) g-b
12:16 pm Ude-katame (→ hold tight) from shiho-nage style to hiji-kime
12:26 pm Ude-katame (→ hold tight) from ikkyo style to michibi-kaeshi

12:30 pm Rei (the end of a morning session of day 2)
12:35 pm Photo shooting for all students and a group of each dojo

ABK AIKIDO SEMINAR DAY 2: SATURDAY, OCTOBER 19, 2019 (2:30 PM-4:30 PM)

2:25 pm Ki no kokyūho with seiza posture
2:30 pm Rei, junan taiso, and ukemi

•Loop exercises for tai no henka (4 methods) by Master Kisshomaru Uyeshiba I taught on day 1, arranged by me, starting from hidari-hanmi (counts 1-8).

•Happo-kiri, arranged from kokyu no henka (men-uchi ikkyo undo—shiho) by Master Kisshomaru Uyeshiba I taught on day 1.

<Yokomen-uchi>

2:48 pm Shiho-nage (michibiki irimi)
3:01 pm Kokyu-nage (ude-mawashi hiki-hiraki) g-a
3:10 pm Kote-kaeshi (ude-mawashi yoko-hiraki)
3:18 pm Kokyu-nage (hantai tenkan) g-a
3:29 pm Sankyo (tai-atari tenkan)

3:35 pm shoukyushi (short break)

<Katate-tori tenkan waza>
 3:53 pm Tenkan exercise (tenkan and walk)
 3:56 pm Kokyu-nage (tekubi-tori tenkan) g-a
 4:06 pm Kokyu-nage (tenchi-nage tenkan) g-b
 4:15 pm Kokyu-nage (tenshun ude-oshi) g-b
 4:24 pm Ikkyo (michibiki tenkan)

4:30 pm Rei (the end of an afternoon session of day 2)

ABQ AIKIDO SEMINAR DAY 3 (FINAL): SUNDAY, OCTOBER 20, 2019 (11:00 AM-1:30 PM)

10:55 am Ki no kokuho with seiza posture
 11:00 am Rei, junan taiso, ki no taiso, and ukemi

<Kata-tori-men-uchi>
 11:12 am Kokyu-nage (tobikomi) g-a
 11:22 am Kokyu-nage (ude-mawashi tenkan) g-a
 11:29 am Kote-kaeshi (udemawashi tenkan)
 11:37 am Ikkyo (michibiki tenkan)
 11:45 am Sankyo (sudori irimi)

11:51 am Shoukyushi (short break)

<Shomen-uchi>
 12:01 pm Kokyu-nage (tobikomi) g-a
 12:10 pm Kokyu-nage (tobikomi) g-a—kakarigeiko forming a circle (a keiko with grouping)
 12:25 pm Sankyo (sudori irimi)
 12:35 pm Shiho-nage (michibiki irimi) footwork: 1) okuri-ashi, 2) ayumi-ashi, 3) tsugi-ashi

12:45 pm Shoukyushi (short break)

<Henka waza> from shomen-uchi Ikkyo style to sudori, and then:
 12:55 pm Shiho-nage (irimi)
 Kote-kaeshi (ude-mawashi)
 Kokyu-nage (kubi-maki) g-a

<Henka waza> from ikkyo style to consecutive katame waza:
 1:05 pm Ikkyo → Nikyo → Sankyo → Yonkyo

<Katate-tori> → come to hold
 1:15 pm Kokyu-nage (zenpo kaiten-nage) g-c
 1:20 pm Kokyu-nage (tekubi-kiri irimi) g-a

1:30 pm Rei and the closing speech (the end of day 3 → the end of Aikido seminar)

Finally, I hope you enjoyed the 2019 ABQ Aikido seminar through the above document. 🌟