

NO. 12

The graphic features a large, bold, black 'NO. 12' in a hand-drawn, brush-stroke style. The 'O' is replaced by a large red circle. Inside this red circle is a white face with black, stylized features, including a wide, open mouth and large, dark eyes, reminiscent of a Japanese mask or a stylized animal head. The entire graphic is set against a light gray, textured background that looks like a splash of ink or a cloud.



Onegai shimasu

Editorial

Text: Johannes Hoffmann

Dear Shinkidoka,

This issue of Shinki News is new territory for me in two ways. On the one hand, because I have taken over the editorial desk together with Janni, due to Lukas being on parental leave and being involved in little Levi's initial attempts at rolling (Ukemi cannot be practiced soon enough). **On the other hand, this issue is dedicated to focusing on Daitoryu, the Shinki discipline that I am least familiar with. Even though I regularly practice individual Daitoryu techniques at seminars and occasionally in our dojo, I "know" very little about it.** That's why I'm so happy that I am getting food for thought in this issue.

Danijel Rolli's main article outlines the genesis of Daitoryu Aiki Jujutsu, right up to our present day Bokuyokan style. Matthias Becker takes us on his personal Daitoryu journey. The two articles are supplemented by ten short contributions from Dojos in Oberkessach, Edingen, and Munich, and a small comparison of terms in Aikido and Daitoryu. The final focus is the report from the Daitoryu Seminar held in Landau.

Also in this issue: further course reports (turn of the year course Oberkessach, the Dan Seminar in Edingen), three Dan essays (by Gunnar Clausen, Svenja Clausen, and Marius Trzaski) and of course Sensei's newsletter.

On behalf of the Shinki News Team, I wish you inspirational reading that cannot replace training on the mat, but perhaps motivates you.

Johannes

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道

Morihei Ueshiba

神
氣

神
氣

Soke's Word

Text: Michael Daishiro Nakajima

In Budo, "Itsuki" (居) is considered to be quite negative. Itsuki roughly means "stuck in place, in a position or on an opponent, etc." or "stuck". However, one understands the importance of avoiding Itsuki, only after years of practice. Because first you learn the steadfastness or sturdiness in the movement. But it is (only) the basic principle of the posture. A person is not a tree that stays firmly in one place. As an animal initially remains in its nest or stable, it soon begins to move. Man also begins to get to know his environment. His action area gets bigger and bigger. That goes for Budo as well.

The foundation is undoubtedly very important. Just as a child should ideally enjoy a lot of love and trust during the first few years of life, in order to be able to develop healthily and freely later, good foundation and movement in Budo should also be taught. Otherwise, later development can be an uncertainty. And as a foundation, one must learn steadfastness, which is unity with the earth, just as the trees develop deep roots. That's why I've always compared this level to Earth.

But then the Budo-practitioner has to learn to move. Without movement, he is a target for an attack. I compared this level with water. It is still earthbound but flowing. If it flows over a rock, it will put pressure on it, but it will immediately flow around the rock. Stagnant water (quasi "Itsuki") becomes foul with time.

I compared the next level with wind. Although it is still loosely connected to Earth by gravity, its mobility has reached a different, higher level. Tamura Sensei liked to say that one should move like the spring breeze. The attacker cannot easily capture you at this level.

An even higher level can be compared to sunlight. It is not necessarily earthbound anymore. It is raised above the Earth (symbolic attack). It can be a strong beam, but basically it illuminates and warms the Earth. At this stage we are literally light years away. But this is our goal.

If we want to deepen our path through martial arts, then we have to train at it and to reach the limits of our potential. Otherwise you are a lazy fighter. And the martial art must be effective if you want it to be a martial art. This does not mean that you should strive for invincibility. If you think that way, you are dependent on other people. I want to be stronger than That's a very low level. This is also a kind of "Itsuki." Even if one should eventually be the world's best fighter - physical power is still lost one day. If you get old and wobbly, and eventually decay, then at last you know yourself or the will others know that all this is completely transient. The real question remains: what good have you done during your life? Then, hopefully, you can say to yourself: I have, free as the light, illuminated and warmed other people. It is a question of the mind and not of strength, martial arts, or even of the body.

Remarks

Shinki Toho – Onigote:

In the meantime we have two new pairs of Onigote (protective gloves) in Oberkessach. One is Japanese standard size and the other belongs to Nicolas and is slightly larger (a larger fist and 2 cm longer arms). Helmut also tried these and they are good for him. In the future I can estimate for whom I should order which size. If someone wants to order a very precise matching pair, we need to contact Shobudo in Tokyo again. Also, we have tried the thin gloves that you wear inside the Onigote. These fit well, and are available in three different sizes. In addition, they are elastic. I, myself, use the small size, so everyone can roughly estimate what size fits them.

For the Onigote, the craftsman in Osaka uses Shika-deer leather because you can no longer import water buffalo leather. This is also ecologically better, because the number of Shika has to be limited anyway, while water buffalo is a protected species. However, the price of deerskin has risen a bit. When ordering the Onigote we always

calculate the current price in advance. Currently, the normal version would cost all inclusive about 1600 Euros, and the larger version about 1850 Euros, because customs (inclusive) costs about 250 Euros.

Mailing List:

Michael Dieterle and I are about to try a better mail distribution system. Therefore, the next send-out could be in a different format. So do not be surprised.

Seminar Requirements:

If you want to request a seminar date in 2019, please let me know soon, with the discipline information (Aikido, Daitoryu Aiki Jujutsu, or Shinki Toho). The Aikido-Dan Seminar is scheduled in Edingen 02. - 03.02.19 and the Daitoryu Seminar in Landau 06.-07. 04. 19. Other wishes so far are: Weimar (Shinki Toho), Mt. Pleasant, Weiler (Summer Seminar), Leopoldshafen (November), and Dusseldorf.



Daitoryu Aiki Jujutsu Bokuyokan

Text: Danjiel Rolli

In my last article (Shinki News # 8), I discussed the differences and similarities between Daitoryu Aiki Jujutsu and Aikido, as well as the challenges and opportunities for Aikido practitioners who may also train in Daitoryu. In this article I would like to present to you my attempt at a historical sketch about the development of the Daitoryu Aiki Jujutsu up to our Bokuyokan style direction; and then, at the end of the article, two additional points.

Historical Sketch:

If we take a look at the origin and history of the martial art of Daitoryu Aiki Jujutsu as such, we must, from a historical perspective, as is so often stated: Deep is the well of the past, so deep that the beginnings are usually invisible when looking down and must remain hidden from us in the dark and in the vague. For the most part, we are left with mythical, legendary, and mystifying traditions. Thus, according to tradition, the origins of Aikijutsu were already attributed to the Japanese Emperor Seiwa (ruled from 858-876). He is considered the progenitor of importance for the further development of the Daitoryu-Minamoto lineage and also the emergence of the Takeda and Aizu principalities.



As the actual founder of Aikijutsu / Aikijujustu, Minamoto no Yoshitsune (also Yoshimitsu, 1159-1189) is regarded as a hero of the imperial line and important figure in Japanese history. Legend has it that he learned the art of swordsmanship through a Tengu (Japanese mythical creatures / monsters living in the mountains who are considered to be masters of martial arts). As a commander, he played a significant role in the Gempei War (1180-1185), in which the Minamoto clan prevailed in the conflict for the rule of Japan against the Taira clan (written in Heike Monogatari). In the aftermath, Yoshitsune was driven to suicide by his brother Minamoto no Yoritomo, even though he had achieved the most important military victories. Subsequently, Yoritomo was appointed the first Shogun of Japan, thus founding the Kamakura Shogunate (1185-1333).

Researchers agree that the line of succession of Yoshitsune's martial art of Aikijutsu / Aikijujustu was further developed, optimized and transmitted as a family secret within the Takeda branch, after reintegrating the Aizu branch of the Minamoto lineage. The practice of this martial art was originally reserved for only a few selected warriors within the samurai class. Because of this, Daitoryu is closely connected with the art of the sword and has absorbed many of its principles. The secret combat techniques with bare hands within the Aizu branch, on the other hand, was called oshiki-uchi.

The style was handed down over the centuries to only a select few in secret. It was Takeda Sokaku (1860-1943), who was regarded from his early years as a great martial artist, that first taught the techniques in public in around 1900. Thus, Takeda Sokaku was the first to teach the fighting techniques of the Takeda and Aizu clan to outsiders, and together with his extraordinary martial arts ability, led him to great prosperity and prestige. Takeda Sokaku also had an extraordinary amount of experience in martial arts and their application. He is considered to be one of the last wandering warriors (Ronin) of Japan, who often sought the fight and the challenge and thus always developing his skills further. Continuing the Minamoto legend, his skills earned him the name Aizu-han-no-ko-Tengu (= small Tengu of Aizu-Klans). He not only learned his own family tradition of Aikijujutsu but probably knew and mastered more arts, at a young age, from his father Takeda Sokichi. It is also possible that he received instruction in the secret techniques of oshiki-uchi-ryu of the Aizu clan by Saigo Tanamo (1830-1903), who should have appointed him as his successor. Saigo Tanamo was one of the last ministers and high ranking samurai of the Aizu principality before the end of the shogunate period in Japan in 1868. (However, it is controversial or not completely clear whether Saigo Tanamo ever taught Takeda Sokaku and if so, to what extent). In addition, Takeda Sokaku mastered the sword fighting styles of Ono-ha Itto-ryu and Jikishinkage-ryu, and out of all the martial arts he mastered and his own technical enhancements, formed what he called Daitoryu (Aiki) Jujutsu. His Daitoryu can thus be regarded as a synthesis of the techniques of his family martial art tradition and his own experiences from other martial arts, especially the sword fighting styles.

Although the techniques of Daitoryu were still mysterious, the beginnings of the martial art were even more mysterious; thus, Takeda Sokaku's Daitoryu gained a high reputation at the beginning of the 20th century, which attracted more outstanding and leading martial arts experts. Among them, undoubtedly the most famous was Ueshiba Morihei, who for many years was one of Takeda Sokaku's main disciples. Ueshiba Morihei founded the style of Aikido based on this Daitoryu and other additional sword principles. (just as a reminder: Daitoryu is not the, "rougher" origin of aikido, it follows its own Budo principles).

As a conclusion to Takeda Sokaku, one can say that he was certainly one of Japan's most influential martial artists and one of the most outstanding swordsmen.





Among the few main disciples, who stayed with Takeda Sokaku to the end and learned all they could, was Horikawa Kodo (1895-1980). He began training in Daitoryu in 1914 under Takeda Sokaku and his father Horikawa Taiso, who had a Daitoryu teaching license (Dairi-Kyoju). Horikawa Kodo remained his whole life on Hokkaido teaching and spreading Daitoryu and its techniques. After Takeda Sokaku passed away, he founded the Kodokai style in 1950. **It is said that Takeda Sokaku recommended Horikawa Kodo to especially develop his Aiki, due to his small stature (he was approximately 150cm), and was therefore primarily taught the Aiki principles of Daitoryu. The Kodokai style, and also in this tradition, the Bokuyokan style, emphasise the Aiki principles more than for example power or strength when performing a technique.**

Digression:

In Daitoryu there are different forms of techniques: throwing techniques (nage-waza), lever techniques (kansetsu-waza), holding techniques (katama-waza and osae-waza), and also striking techniques (atemi-waza) and strangleholds (shime-waza). These techniques could also be considered in terms of the implementation of Ki. **So there are generally three variants: the Jujutsu version, the Aikijujutsu version, and Aiki no-jujutsu version; in which the Aiki principle respectively increases within the technical implementation. I find all three variants equal, but if you see Daitoryu as Ki-Budo, then the Aiki principle in the execution of the techniques should increasingly come to light.**

Yonezawa Katsumi was one of the main disciples of Horikawa Kodo. He met Horikawa Kodo for the first time in 1965 and immediately became his student after having previously started judo, which he continued to pursue. He was a member of the Kodokai for decades until he received the Shihan title in Daitoryu Aiki Jujutsu Kodokai in 1995 from the official successor of Horikawa Kodo, Inoue Yusuke. **Some time after this, Yonezawa Shihan separated for personal and ideological reasons from Kodokai and founded the Daitoryu Aiki Jujutsu Bokuyokan style in 1995. Yonezawa Shihan supported further promotion of Daitoryu for all and promoted this new cosmopolitanism** by being one of the first to teach Daitoryu abroad (USA, Germany, etc.). He also supported that Aikidokas should learn Daitoryu, so as to discover the roots of Aikido and to further deepen the understanding of Aikido (for further information on Yonezawa Katsumi, see www.shinkiryu.de/daitoryu/de/Yonezawa.php).

The main Dojo of Bokuyokan is located in Muroran on Hokkaido, Japan. Yonezawa Hiromitsu (born 1969), son of Yonezawa Shihan, is the current Soke (= overall leader) of Bokuyokan. So-Honbu-Cho (= General Secretary) is Yonezawa Takako, the widow of the late Yonezawa Shihan. The Bokuyokan style also currently has two major branches (Jun-Honbu) one in the US and the other in Europe. The Bokuyokan representative (Jun-Honbu-Cho) for the USA is Tim Tung Shihan (9th Dan), student of Yonezawa Shihan since 1981, and for Europe Michael Daishiro Nakajima Shihan (9th Dan), disciple of Yonezawa Shihan since 1989.

To promote the exchange with each other, joint courses are planned again and again, the latest was from 25 - 27th of May 2018 in Landau (see the seminar report in this Shinki News). For more information on the organization of Bokuyokan see www.daitoryu.de.

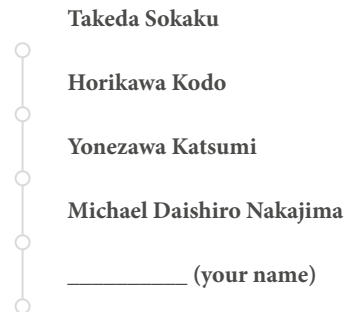
Personal note:

I got to know the Daitoryu Aiki Jujutsu style in November 1998, when I first attended a Nakajima Shihan course after beginning Aikido in Heidelberg in early 1998; so I was not able to meet Yonezawa Shihan. From the beginning, I was excited by Daitoryu, although it was even more difficult to understand than Aikido, such as extending Aiki and the like. At the turn of the millennium, I was fortunate enough to see the attempt to integrate Daitoryu and Aikido into a new style called Shinkiryu Aikibudo at the time. **Combining the fluid movements of Aikido with the acuity of Daitoryu was an exciting project, but with the risk that the underlying principles of the respective styles were inadequately grasped, so the two styles were more individually learned and thus kept separate. The present-day Shinkiryu Aikibudo is organized as three distinct styles: Itto den Shinki Toho, Daitoryu Aiki Jujutsu Bokuyokan, and Aikido Shinki Rengo.**

At the time I started with Daitoryu, Iida Hiroo Sensei of the Kodokai was also associated with the Bokuyokan style but, after receiving the Kodokai Shihan title in 2001, he founded the Daitoryu Aiki Goshin Jutsu Mudan Juku style. Some of us still have special memories of Iida Shihan.

In 2013, together with Mathias Haaß, I appointed by Nakajima Shihan as Bokuyokan's So-Shibu-cho in Germany (as successor to Duncan Underwood and Rainer Dörfler) and also appointed the title Shihandai (representative) of Bokuyokan's Europe Jun-Honbu-Cho Nakajima Shihan for the time being.

Describing the historical lineage of Daitoryu (Bokuyokan Europe and Germany), since Takeda Sokaku, as our path looks like this:



Takeda Sokaku is widely regarded as the 32nd generation of Daitoryu Aikijujitsu within the Takeda tradition. Accordingly, as a student of Nakajima Shihan, we are in the 35th generation.



Supplementary: Daitoryu and Aikido

In my last article (in Shinki News No. 8) I talked about, among other things, the similarities and differences in practicing Daitoryu and Aikido.

As a reminder: since Aikido emerged from Daitoryu, first and foremost the Aiki principle in the execution of the techniques is common to them both, there also are a high number of similar techniques, the emphasis on softness, the kuzushi principle (breaking the attacker's balance) and much more. The main difference lies mainly in the use and implementation of the Aiki principle (direct Aiki into the partner in the Daitoryu over the flowing nagashi-Ki principle in Aikido).

In addition to the similarities, both styles have always emphasized, in addition to the technical learning of martial arts, the personality development of the practitioner. Takeda Sokaku himself was more likely to have a rough and wild personality, seeking to engage in conflict with others, but Horikawa's Kodokai style emphasized the move toward mastery over one's self, coupled with a humanistic attitude. This world view was further strengthened by Yonezawa Shihan and Nakajima Shihan, in both cases by the Christian faith. Control and overcoming one's ego, compassion, lack of aggression, humanistic values are also of central importance within Bokuyokan.

Comparison of Aikido and Daitoryu Terms (Michael Daishiro Nakajima)

Aikido	Daitoryu	Remark
In general		
Ki	Aiki	Often the term "Aiki" is used in the Daitoryu instead of just "Ki"
Techniques		
Ikkjô	Ikkajô Kimeosae	Daitoryu Ikkajô contains several techniques. Ikkyo is only part of them.
Nikyô	Nikajô Kimeosae	As mentioned above, Nikajô also contains several techniques.
Sankyô	Sankajô Kimeosae	As above, Sankajô also contains several techniques.
Yonkyô	Yonkajô Kimeosae	As above, Yonkajô also contains several techniques.
Gokyô	Gokajo Kimeosae	As above, Gokajo also contains several techniques.
Types of Attack		
Aihanmi Katatedori	Uchite dori	Intent to grasp the inside of the Kote of Shite/Nage
Gyakuhanmi Katatedori	Sotote dori	Intent to grasp the outside of the Kote of Shite/Nage

Exam Techniques

Hundreds of techniques have certainly been created within Daitoryu over the centuries and there is no reason to believe that this process has come to an end. Precisely because Daitoryu is based on (Aiki) principles, it is always possible to develop or improve new techniques. And yet, apart from this creative process, there must always be a certain set of common techniques from the beginning, so that a style, as such, can remain recognizable and stable and can be passed on. These are set out in our Daitoryu Examination Regulations.

Our current exam program is from 2008 (available at www.daitoryu.de). It's exactly ten years now that it came into effect. From all that I can see, I have to say that the techniques from the exam program have not yet established themselves as they should, so that they could serve as a common foundation. From my lessons, I know that teaching and passing

on Daitoryu techniques is very difficult. I've been teaching Daitoryu since about 2000/2001 and feel secure when I show the techniques. But I know that it is a long way, especially for the teacher, since in Daitoryu one can 'correct' less while demonstrating the techniques and more often in Daitoryu, than in Aikido, the techniques do not seem to 'work'. Also remembering the names of the techniques in our exam program remains a constant challenge. But I appeal to you to face these challenges, firstly because it's fun, and secondly, the Bokuyokan style needs many "instructors" to stay alive and grow.

Text: Danijel Rolli, 5. Dan Dairi Kyoju
So-Shibi-cho Germany Daitoryu Aiki Jujutsu Bokuyoakan

Daitoryu is Aikido for the Phone Booth

Text: Matthias Becker

Soccer, basketball, gymnastics, athletics – sports, and particularly competitive sports, have been shaping my life for as long as I can remember. I wanted to try everything as a child, participate everywhere, reach my limits, be the best. I followed my friends on the soccer field and was a dreaded defensive midfielder. I trained as a sprinter at the sports club to remain competitive with my peers. I was partly in three sports clubs and at the same time a member of all three.

The real spark, however, never ignited, until a good friend told me about Aikido during my studies. He told me about the complexity, the combination of agility, motor skills, stamina, and body control. And I was curious: Aikido – that's what I also wanted to learn.

The sport grabbed me from the very first minute. The complexity. The physical effort, paired with philosophical, spiritual aspects. That aggression, and focus on relaxation, and letting go.

My own ambition, joy, and the Aikido community grabbed me. So sometimes I trained more than three times a week. All other sports lost their appeal – I had found my athletic home.

After my first steps at the Unterhaching Sports Club, I met Sensei at a training seminar. From the first minute I was fascinated by his very personal way of teaching. Unlike other instructors before, I felt that sometimes the content counted more than the formal execution, and that each protégé has the opportunity to develop individually, within a set framework, and to find his own style. Sensei was approachable, as an instructor, and always was open for discussions and spiritual discussions. Through him, I finally got to know and appreciate Daitoryu.

Daitoryu represents, for me, a further harmonization of energies. I feel the pointed, very economical techniques as a recurring challenge. **In contrast to the soft and wide movements of Aikido, Daitoryu leaves much less room for correction. Within milliseconds a mirror is set before you: You almost instantly notice, at the first step, whether your technique works and if you are able to drive your attacker into a blockade – or if you need to perfect your execution further.** Further more, the connection between Aikido and Daitoryu is rooted in the history of O-Sensei, and I follow this long tradition without sacrificing myself.

When someone asks me about the difference, I always try to explain it with the image of a phone booth: despite limited space and limited freedom of movement, you get to the goal with the correspondingly short dynamic techniques.

Rarely have I felt the infamous ki, so much, as with the Daitoryu; so I am happy with every student who comes to my training to continue his own very personal Budo story.



Matthias Becker
4. Dan Daitoryu / 4. Dan Aikido



Dojo Voices

Edingen



Jens Dachs

1. Kyu, Daitoryu for 6 years (exclusively)

Why am I doing Daitoryu?

Traditional Aiki Jujutsu is appealing to me. Daitoryu originated at least 800 to 900 years ago, it is probably far older. The study and practice of this martial art was reserved for the ruling caste and high-ranking officers.

Participating in this ancient and venerable martial art is a privilege and an honor for me.



Jörg Heitzler

3. Kyu, Daitoryu for 3 1/2 years

Why am I doing Daitoryu?

I can answer this question easily! Techniques without much frills, the sharpness in the execution of the technique, the contrast and complement to Aikido are the reasons why I have so much fun doing Daitoryu.



Reiner Germann

4. Kyu Daitoryu and have been practicing it since meeting Daishi

Why am I doing Daitoryu?

In Aikido, Nage relies on the assistance of Uke for certain techniques to be effective. As a rule, Uke behaves passively and does not think of resistance in any situation. Unfortunately, this gives the deceptive pretense of letting his executed technique appear effective and efficient. The harmony of the movement is not disturbed, the movement looks elegant and light and gives the impression of being effective and efficient. This is a fallacy in many cases. Daitoryu is clearer, more direct, and more effective in this regard, eliminating space-consuming evasive moves such as Tai Sabaki and responding directly to a short-range attack. This immediate reaction leaves the attacker little opportunity to resist. While in Aikido mistakes in technique or guiding can usually be concealed, there is no "second time" in Daitoryu. Either a technique "works", or it does not work. Uke is also not passive but is looking for options to take countermeasures after he initiates the attack and the defender fends him off. Both Nage and Uke very quickly experience the limits of effective action.

From experience I can say – Daitoryu-Uke is a pretty tough job. You are often brought to the limits of what is bearable. The charm for me is the effectiveness of this self-defense. You must focus on the essential point of a defense technique, learn to understand body mechanics, and react flexibly to countermeasures. The goal is always the immobilization of the attacker. The claim is high and the understanding of Daitoryu is revealed only through time and regular practice.

In addition, we are lucky that Danijel Rolli, as a Dojo director, does not end the variety of techniques and variations with the examination regulations. Danijel not only teaches dogmatic Daitoryu according to the examination regulations, but also looks beyond the field of martial arts and self-defense. So, there are always new impulses and new training approaches to practice effective self-defense.

Munic



Birgit Bolk
Daitoryu 3 Dan Okugi, training for 17 years

Why do I train in Daitoryu?

“Do not avoid, but endure” and face a strong attack, even if an Uke is far superior in terms of strength; not to be intimidated and captured by a strong grip on the wrist, but to draw attention to one’s center, trying again and again to relax so as not to respond with force to the attack. These are very difficult and important aspects for me, which I especially learn from Daitoryu.

What is special about Daitoryu Bokuyokan?

It’s the direction that Sensei teaches us. In my opinion, there is a harmonious relationship with the Honbu Dojo in Muroran and the group of Tim Tung Shihan. This was shown to me during joint training in Japan as well as at the international Daitoryu training courses. The handling is respectful and the knowledge exchange versatile.

How do Aikido and Daitoryu connect for you?

It’s a perfect combination. In Aikido, the movements are usually large and wide, whereas in Daitoryu they are rather small and Ki is concentrated at the beginning of a technique. Despite the predominantly direct throws, Daitoryu is also dynamic and soft. The similarity of the techniques allows new perspectives. Ultimately, synergy offers a wide range of possibilities.



Michael Fries
Daitoryu 1st Dan, training since 2009
with Matthias Becker Sensei

Why do I train in Daitoryu?

The “crispness” in Daitoryu is fascinating, that is to enter, destabilize, and then execute technique: straight, directly to the ground in the opponent’s center of gravity. For me it is great because I am very efficient, I want to go straight to the finish line. In the case of Daitoryu training, the way of learning is also different for me: feeling more, experiencing physically, what is possible.

What is special about Daitoryu Bokuyokan?

Especially the long tradition and the “soft and sharp at the same time” (in reference to Nakajima Shihan). To fix the opponent on one point, to focus the power there and to stay relaxed is very special. In addition, there are practical aspects of using grips or finding a degree that keeps the opponent under control.

How do Aikido and Daitoryu connect for you?

Is Daitoryu the short form of Aikido? No, this interpretation would be wrong in my view. For me, the understanding of the forms and techniques complements and it makes me more flexible to practice both. It becomes interesting at the points: where do I enter, how do I guide the energy of the opponent or evade my opponent. These are the points that make a difference to me and I enjoy experimenting with them.

Munic



Monika Brand
Daitoryu 5th kyu, training since 2015

Why do I train in Daitoryu?

Entry into Shinkiryu Aiki Budo inevitably leads to coming into contact with all three disciplines, all three are aspects on the way to “the realisation of oneness”. **At first it was just curiosity, then came the realisation, that Daitoryu, in spite or directly because of pervious experience in Aikido, is it own separate cosmos, which is worth discovering.**

What is special about Daitoryu Bokuyokan?

That moment in training with a partner when you get this typical Daitoryu Vacuum. In this millisecond everything and nothing exists, and you get the feeling that all the energy is concentrated in a single point.

How do Aikido and Daitoryu connect for you?

Through my experience in Aikido I found it at the beginning not so easy to connect the two. There's the proverb, that when the tee cup is full, you can't pour in any more tee. So currently it's about emptying the cup over and over again, in order to take on something new. My wish would be, that Daitoryu and Aikido will at some stage become a river of different movements, which gives alternatives, that free the body and mind.



Matthias Becker
Daitoryu 4 Dan, training since 1999

Why do I train in Daitoryu?

When I met Nakajima Sensei, I came into contact with Daitoryu. Following my curiosity, I began to train and found that it seemed to “reside” in me. I feel a natural joy and the movements feel very harmonious for my body, therefore Daitoryu reveals itself to me even clearer through the body than Aikido does.

What is special about Daitoryu Bokuyokan?

From the outside, it is certainly the short and concise movements, mostly with the first movement blocking the partner, and there is instant feedback on how to connect to the partner upon the first touch. The clear centering - both in one's own center, as well as the movements to the center of the Earth appears, in my opinion, even more clearly than, for example, in Aikido.

How do Aikido and Daitoryu connect for you?

Both disciplines have a lot in common for me. Moving out of one's own center, the inner soft posture with a clear point of view. Based on this, to perceive the partner in his entirety and not just the body part through which contact is made. **For me, Aikido and Daitoryu are different versions of an identical idea - the dissolution of a physical and energetic confrontation with the harmonizing contact of Ki energy.**

Oberkessach



Marion Walz

Why do I train in Daitoryu?

What is special about Daitoryu Bokuyokan??

How do Aikido and Daitoryu connect for you?

In the Dojo in Oberkessach, Daitoryu is on an equal footing with Aikido. **At first, I did not like Daitoryu. I often found it too hard and less accessible. Today I am convinced that the combination of both Aikido and Daitoryu promotes a better understanding.** The directness and severity of Daitoryu make the essence of a technique very clear. Often it is small nuances in the process, in the attitude, in an angle, that make a big difference. This is easy to recognize in Daitoryu, because the movements are limited to the bare essentials. In the wide movements of Aikido this clarity sometimes suffers. One becomes distracted and loses oneself in long-windedness. These wonderfully smooth movements of Aikido can be wonderfully explored by playing with tight and wide, fast and slow, high and low, if you know the Daitoryu principle of a technique.



Jens Rößler

Daitoryu 5.Kyu, training for 7 years

Why do I train in Daitoryu?

Daitoryu is one of the three main ingredients of Shinkiryu Aiki Budo, besides Aikido and Shinki Toho. To create unity with Shinkiryu, it is therefore essential to control Daitoryu as well. Besides, Daitoryu is, so to speak, the father of Aikido. The mastery of one helps to learn the other.

What is special about Daitoryu Bokuyokan?

This is difficult to answer as I personally only know the style taught by Sensei. Therefore, I lack the ability to compare Daitoryu Bokuyokan to other styles.

How do Aikido and Daitoryu connect for you?

To answer this question, one must first highlight the differences. While in Aikido the attacker's ki is transformed into one's own. In Daitoryu, one sends one's own ki immediately to one's opponent. This blocks the attacking Ki. **With Aikido, the Ki comes to work only at the end of the technique, while in Daitoryu, the Ki effect is shown right at the beginning. As a result, you learn to use Ki in every situation.**

Oberkessach



Michael Dieterle
Daitoryu 3. Kyu, training for 5 years

Why are you training in Daitoryu?

Daitoryu belonged to the regular dojo training for me from the beginning onwards, only later during my progress did I become aware of the differences between Daitoryu and Aikido. However, understanding Daitoryu as an equal part of Nakajima Soke's Budo concept partially overcomes this "strict separation" of martial arts.

What is special about Daitoryu Bokuyokan?

What I appreciate about the teaching method of Nakajima Shihan is that, from the beginning, the main focus is on the working principles of one's own Ki and that of one's partner, rather than a simple extension of the techniques. So the focus is on the Aiki from the beginning, and does not flow in later (for example, from certain advances in jujutsu techniques).

How do Aikido and Daitoryu connect for you?

Aikido can begin where Daitoryu stops and vice versa. This does not mean that one of the martial arts is limited, but depending on the situation (type of attack, person, form of conflict, space, etc.), one or the other may be more appropriate.

Controlling one's partner, not only by affecting his Ki, but also the strong presence of mutual Ki, I believe, aids in learning Daitoryu, which also occurs in Aikido training.

At the same time I find the "sharp softness" in the Shinkiryu Aikido useful to evolve in Daitoryu.

A close-up photograph of a wooden pencil with a sharpened lead tip, resting diagonally on the white pages of an open notebook. The notebook has a thick red cover with a fine, woven texture. The background is softly blurred, showing more of the notebook and the red cover. The text 'Dan Essays' is centered over the notebook pages.

Dan Essays

Dan Essay Gunnar Clausen

Essay for the 4th Dan by: Gunnar Clausen

With the following essay I would like to deal with the differences, challenges, and development potentials in the dynamics from the student to the teacher side in Aikido. In addition, I would like to make a brief comparison with pedagogy in the school sector and apply it to general training. Finally, I make a suggestion for a possible change in the training process, in which the intensity of the training can continue to be guaranteed. The explanations given here regarding technical and training-relevant processes have been reduced to important principles for better clarity. A more comprehensive and detailed presentation of these processes would far exceed the scope of this work and be less effective in terms of my questioning.

How does development come about? Be it a personal or technical development by practicing on the mat. How can the learning of students and teachers continue to bear fruit and be effective over a very long period of time, without becoming repetitive through the pure repetition of known techniques? How does an understanding of softness develop? And how can a favorable atmosphere that enables this learning in training be created?

As a student, the development begins with the growing understanding of movement and technique during training. Procedures for warming up are rehearsed repeatedly. This includes basic exercises such as rolling and Sabaki, as well as correct posture and breathing. In addition, the first techniques are shown with manageable processes, watched by the students, and then mimicked independently with an Uke. As easy as this process may sound, the demands are very high. Not yet automated movement sequences must be planned, coordinated and executed throughout the body. An attack from the Uke must be taken at the right moment, with the appropriate speed and distance. In addition, one's own movement must trigger a change in the position of the Uke, so that he can be brought to the ground without force, but

only by means of a controlled guidance. This can cause a large number of smaller and larger deviations or errors that make it difficult or even prevent this guidance. The pupil's task is to now regularly repeat this process, so that the movement shown becomes as fluent as possible and the Uke can be led. What motivates the student to carry out this constant repetition and not to give up? On the one hand, of course, the experience of effectively performing the technique. **To be able to defend against an attack and possibly even to achieve this against any form of physical attack, is a worthwhile goal. This effectiveness can be created seemingly quickly by the use of force. On the other hand, a too "harmonic" training between Uke and Nage can lead to a supposed effectiveness due to too little challenge from Uke and too little sharpness from Nage, which usually disappears quickly after changing the training partner.**

Here, the teacher's task is to show the absorbing and flowing, yet sharp and leading, effectiveness of Aikido and convey it to the student. How does he manage this? What mediates a profound understanding of concepts such as the center, entering, absorption or soft-sharpness? Of course, this is repeatedly shown during training and can be recognized by the student when watching. Supported by verbal explanations, either focused on the important aspects of the movement in general or specific advice specifically for the student, the chances increase of an understanding. How does the student manage to have a steady and intensive training experience? How does he manage to train to his limits and even go beyond them, thereby challenging himself and also promoting his own development? Is it better to train the same basic techniques with the same patterns, or rather to get a high range of different techniques including the basic aspects? **Too many explanations reduce the student's training time and do not let him grow. Too few explanations, and he is on his own in training the techniques and will stagnate in his development. There needs to be a balanced amount of both that encourages students in their learning.**

How does the teacher create this favorable training atmosphere? Which position in relation to the pupil is particularly suitable here? The two extreme variants here are the exhalted teacher, who trains only with selected students and mainly teaches verbal instructions, stands apart from the students and only allows his own interpretation of the techniques. As well as the teacher, who lets his students try everything and gives them little guidance or hints letting them go their own way as independently as possible. These are, of course, strikingly extreme variations of teachers to help illustrate the difference. All these questions, how and what a teacher should teach in Aikido by means of techniques, come to mind as soon as one is put into the position of a teacher. I was already asked myself these questions when I was a student, but they automatically became more extensive when I suddenly became responsible not only for my progress but also for that of my students.

What is our understanding of today's Aikido teacher? In the Budo martial arts, there is basically only one teacher, who makes all the specifications concerning the training. The students have the opportunity to accept them and to train according to the instructions or to leave the master and look for another teacher, if another one is available. Nowadays, there are many choices in different areas of life. On the one hand, this flexibility is a great blessing, because there are these different possibilities, as well as it makes things a bit arbitrary. Investing a lot of time and energy in things is a bit less in line with the current zeitgeist. It's about faster success and visible improvements. This is rather difficult when we begin our training in Aikido. The new student is required to do untypical things for a combat situation, such as "relax," "let your arms down," "do not use strength," and "do not try to force others." In the first moment of the fight you want to win and defeat the other by being stronger, faster or better. Aikido shows a different path here, and the effectiveness of the movement is initially harder to understand than it can be in other Budo arts. Should modern Aikido training adapt to this zeitgeist? How can the teaching of Aikido be passed on to today's generations without watering down the content? In schools today, teachers are learning guides who guide students to actively shape their learning progress. The traditional image of the teacher in the front of the class is disappearing increasingly from the classrooms and thus also changes the learning behavior of future generations. With the founding of the Trainer and Examiner Commissions and also the formation of the Shinki News, new structures have been created here as well, which will actively help shape the future of the Aikido and inform it in the

future. The responsibility of steering such a large club is thus distributed to many people and interested parties can participate in the process.

This principle is already carried out on seminars by means of the Uchi Deshi, often simply because of the number of participants, several teachers are necessary. However, such structural changes in combination with the change of perspective from the student to the teacher side could also be useful in training. For example, the teacher of a training group could appoint one or more assistant teachers for a whole training session or even for only one or two techniques. These then assist the main teacher in supervising the techniques of the other students. On the one hand, this gives the trainer the opportunity to deal more intensively with individual training partners, since several "trainers" can help with questions. Secondly, these assistant teachers are required to look closely at how techniques are performed and how they can assist with these techniques. As a result, they are not only busy with their own development, but also with all other students and can help shape it. This new perspective and extended responsibility will allow new opportunities for understanding and development. The teacher, in turn, can look closely at the assistant teachers and give them specific instructions on what to look out for in themselves or others in training. Both changing the assistants within a training session as well as after a training session also presents good arguments. Here every teacher would have to decide for himself which system is best suited for the respective training.



Text: Gunnar Clausen

The Aiki Principle and the Spiritual-Religious Message of Aikido

Essay for the 4th Dan by: Marius Trzaski

It is known from the history of the Aikido that Morihei Ueshiba changed the name of his art three times. He called his prewar martial art Aiki Bujutsu, then between 1935 and 1942, Aiki Budo, and finally Aikido. The two syllables that appear in all names are Ai and Ki, together they form the term Aiki. The Aiki Principle was already a strategy practiced by samurai warriors for centuries in Aiki-jutsu and was used on the battlefield primarily for melee combat. (1) In this way, the Aiki principle had nothing to do with the spiritual path that developed later but served primarily the practical purpose of uniting with the Ki of the attacker and exploiting that advantage to victory. (2) Morihei's enthusiasm for the Aiki Principle begins with the encounter of Takeda Soukaku and his modern martial art Daitoryu Aiki Jujutsu. This raises the question of how the original Aiki principle worked, which had attracted Morihei, and what distinguishes it from the principles of other martial arts? According to Stenudd, a "basic self-defense [...] used to happen in a kind of two-stroke. First the attack of the partner is blocked or parried, then it is answered. One, two. The problem is that the partner has a good chance of blocking the counterattack and then attacking again." (3) This type of altercation does not yet follow the Aiki principle because it does not combine with the adversary's energy of attack. (4) The Aiki Principle can best be demonstrated by the example of a sword attack: "You have to manage to move at the same time the attacking partner moves, and you have to slide aside the moment the partner moves to cut so that the direction of his attack can no longer change." (5) The simultaneity, which presupposes "becoming one" with the aggressor, "cannot be achieved with strained vigilance; on the contrary, relaxation and a certain type of developed fine sensitivity are needed. One must

forget oneself in favor of one's partner, one reacts as if to the impulses of his will, one rests, as it were, in its center. When he gives the impulse to his attacking movement, he automatically gives the impulse for the movement of his opponent. Both movements take place at the same time. This is achieved by relaxation, by waiting for the attack without any preconditions." (6) Waiting for the attack is the key to the Aiki Principle. In this way, Morihei Ueshiba developed almost a supernatural sensitivity: "I focus on myself and on Aiki. One second before the attacker makes his strike, I see a bright spot that betrays his intent. His sword follows a line the point shows me before he strikes. That's how I can easily parry it." (7)

From what has been said about Aiki, it is clear that it is never worth attacking, because only the one who attacks is vulnerable to Aiki. That's why Stenudd calls the Aiki Principle the smartest and at the same time the most ethical strategy. (8) At the same time, he also wonders, "But if Aiki stops at such strategic cunning, Aikido will be little more than one, if ever so subtle self-defense system." (9) So, what is it? Is Aikido more than one pure art of self-defense? Through Ueshiba's experience, an attack can be described as the assailant's will or Ki showing itself in a direction before the actual attack, one in which the actual attack will follow. Stenudd analyzes it more closely and says: "This flow of intention [Ki] is the real substance of the attack, while the technique and body movement that follow are secondary – both in time and in meaning. If the intention is defied, if it is broken, if this flow is stopped, the conflict can only persist, even if the attacker is basically defeated." (10) In Aikido this will to attack (Ki-flow) is not defied, because Aikido is at its core "the principle of non-resistance." (11)

The techniques of Aikido always adapt to the attacking movement, they never go against them. (12) As paradoxical as it sounds, there is no fight in Aikido. A true warrior is invincible according to Morihei Ueshiba because he or she does not fight with anything. Aiki, thus, means the right way of victory, which is to defeat oneself, one's own sword. (13) Thus, according to Ueshiba, the Aiki principle is increasingly becoming a path of unity, harmony, and peace, the true path of Aiki, Aikido: "Comes together in harmony and unity. That's 'Aiki'. A man who seeks to unite the world in peace and harmony is called a true man; Aiki is the way to educate people to such sincerity." (14) For Morihei Ueshiba, the only thing that matters is unity with the universe (15), because "the movements of Aikido are the movements of the universe: they effect everything without resistance." (16) Morihei drew his inspiration to perfect the Aiki principle through the unity between mind and body, life energy, and cosmic vitality from his experiences in the Daoist-Shinto sect Ōmoto-kyō:

- Observe the true work of nature, then you will understand the true nature of God.
- Observe the perfect functioning of the universe, then you will understand the true energy of God.
- Observe the spirit of living beings, then you will understand the true spirit of God." (17)

Thus, according to Ueshiba, aikido techniques can be developed by observing true phenomena [of nature, the universe and the spirit of living beings] with the help of the Aiki Principle. (18)

The way of Aiki was, for Ueshiba, basically love itself. (20) So Ueshiba spoke as he got older, again and again, of "God" and the cosmic-divine love that permeates and unites everything as the origin of the universe. (19) Here it is important to suggest that Ueshiba's Shintoist image of God is, for example, clearly different to the Christian conception of God. In Japanese, the term "kami", often translated as God, but it pertains to an unusually wide category: the deities who populate the Kojiki, the oldest Japanese chronicle and mythology, and who were responsible for the creation of the world; Deities which live in people, places, and even in certain types of actions. (20a)

Aikido Spiritual-Religious Message

It has been shown that practicing Aikido not only promotes technical skill in the sense of self-defense, but also has a spiritual-religious dimension. This dimension has been seen to date by setting forth in Aikido along a path to spiritual perfection in conjunction with harmony, unity, cosmic divine Ki, peace, love, and God. And although Morihei Ueshiba repeatedly emphasized that his Aikido has a nonbelieving character, it was and is undeniable that his Aikido is essentially a religious exercise. (21) For this reason, it makes sense to deal with the religiousness of the Aikido founder. First, it is important to clarify which religion the founder of Aikido belonged to. This question is not so easy to answer because his religion was "an amalgam of Shinto and Buddhist beliefs and a meditation practice as represented by the Omoto religion." (22)

According to John Stevens, religion has two broad movements in Japan. On the one hand, is Zen Buddhism, which is considered bold, direct, and strict. There, "physical and intellectual equipment is limited to an absolute minimum. Insight is promoted through deep self-knowledge, self-control and non-attachment to things, ideas and events - in one word, through Buddhist emptiness." (23) On the other hand, there is the mystical direction. For them, the sharpened awareness of the sacred and divine is characteristic. In this direction, revelation, prophecy and shamanism play a crucial role. (24) Japan experienced a revival of its ancient religions during the 19th and 20th centuries, and there was a "heightened interest in both esoteric (embodied by Ōmotokyō) and exoteric Shinto (as state religion)." (25) Stevens suggests that Ueshiba's mental attitude was influenced by his belief in the cult gods in Kumano, his dedication of the profound Shingon, and his later fascination with the occultism of the Ōmotokyō" (26), the more mystical Shinto - and not so much rooted in the Zen Buddhist-religious movement of Japan.

(27) Peter Goldsbury reports that the Founder extensively discussed "spiritual" things during training. So, it's strange that most of his students barely reproduced this content and could barely remember it. (28) The founder himself did not seem to be trying to explain his content to his students in a simpler way. (29) Thus, students tended to separate their daily training from the spiritual contents of the founder's understanding, the Shinto mythology and the "Kototama doctrine" (30). The founder, however, did not separate this and seemed to increasingly occupy himself with it. "(31)

He drew most of his ideas from the extensive teachings of Ōmotokyō and his personal interpretation of the oldest chronicle of Japan, the “Kojiki”, written in 712, for which he mainly concerned himself with his love of the Kototama theory. (32) Kototama, a system of cosmology and mysticism in traditional Shintoism, describes the universe in terms of sounds and vibrations. Kototama can be roughly translated as “the soul of the words” or “the spirit of the words”. It is a system of vowels, consonants, and their combinations in which each sound has its content and its underlying meaning. When the sounds are combined and pronounced, these underlying forces are as effective as vibrations. [...] Kototama draws its cosmology from the Japanese religious documents of the eighth century, the Kojiki, and the Nihongi. The long names of the gods and their adventures are, in Kototama’s perspective, the key to how the world came into being and the laws that govern it – he same goes for both humans and gods. [...] Although Kototama is far from playing a visible role in Aikido or any other Budo art, you can still find it there, so to speak, behind the scenes. Many Kiai [Kiai = battle cry] seem to be tied to the principles of Kototama.” (33) **When Nakajima Sensei created our Aikido style as “Shinkiryu Aiki Budo”, he also gave it a religious-spiritual orientation with the term “Shinki”: “When I called my Aikido direction Shinki Ryu, I thought that I had created something new, by combining the terms Kami (Japanese for god) and Ki. Later, I discovered two things, that the term Shinki existed in ancient China 3000 years before we used it, and second, that O’Sensei was also aware of this term and therefore brushed it in his calligraphy. In that sense, O’Sensei’s idea and my idea of Aikido are very closely related from a Christian perspective. What O’Sensei also generally sees as a Ki coming from God, I have made a little more precise from a Christian point of view, and called the origin of Ki - Holy Spirit, creative power.” (34)**

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Text: Marius Trzaski

Nage and Uke – It's not possible without each other.

Essay for the 2nd Dan by: Svenja Clausen

The idea for this essay came to me after a training session, which I conducted. I showed a kesa-gake from Ryote-ryote-dori with Uke X. I practiced with Uke X until I was sure he could do the technique well enough. During my lap around the mat it turned out that he had massive problems with Uke Y. What happened there? He could do the technique with me? And promptly came the problem: “We have a question, the technique does not work here somehow.” I watched both for a while and the first thing that occurred to me was “more tension on the lower hand.” With that I left it to them for further practice. I was not happy with the hint. Something was wrong in the picture. After some observation, I came up with this: Uke Y delivered no attack! Y grabbed X's wrists firmly, but did not bring his center behind that grip. The whole body posture reminded rather of “stop, wait, and watch”. As soon as Nage X started the technique, the arms of Uke Y hung on Nage X, but Y's body did not move properly in response to the attack, but was more evasive of the upcoming backward roll and was preparing for a more pleasant forward roll. Thus, X could start the technique, but it did not generate the necessary tension to create a clear lead. Of course Nage X could have switched to a different technique at this point, but Kesa-gake was being practiced.

This situation made it very clear that both training partners need to be serious and fully involved in order to ensure there is effective training. Nage needs Uke to deliver a complete, but unimpeded attack. (If you know what's coming, everyone can prevent any movement.) In addition, the Uke must know when he really has “no chance of victory”. Uke must attack long enough, but when the time of “defeat” has come, Uke must recognize this and (even for self-protection) accept the outcome.

In addition, I also noticed that as a Nage, I not only had to do the right technique (sequence of steps, hand and posture), but also had to bring along the “right attitude”. The “right attitude” is composed of many details. I would like to highlight two of these details here.

I often block myself by inappropriate “courtesies” and / or “concerns”. These arise within me by the fact that I do not want to press an (allegedly) physically inferior or uncertain / timid Uke. I do not want to be perceived as a “bully” and therefore I let up. However, this leads to errors in the distance to Uke and when entering the technique. This then means that Uke does not know where he should or can move, because several directions may be open.

Conclusion: Without a well attacking and present Uke, Nage cannot train purposefully, but without a seriously leading Nage, Uke does not know how / when or whether he should move. Thus, the training for both is unsatisfactory. For a good training, it is therefore necessary that both training partners meet each other openly, attentively, directly, and honestly.



Text: Svenja Clausen

Seminar Reports





On the 3rd and 4th of February 2018, this year's Dan Seminar by Sensei Nakajima took place in Edingen. It was very well attended, with about 50 participants. On Saturday, the examiner's committee of Aikido Shinki Rengo met. In the evening, several successful and interesting 2nd and 4th Dan exams took place. Among other things, Duncan Underwood was awarded 6th Dan, Aikido.

On Saturday morning, Claudia Buder, Duncan Underwood, Henry Kowalik, and Danijel Rolli presented and practiced various techniques. This training also provided an exchange and connection within the various dojos in Shinki Rengo. It was interesting to be able to practice the techniques in a group of Dan holders, also because many experiences could be taken for granted. The Yudansha trained separately again, so that 4th and 5th Dans had the opportunity to practice amongst themselves.

The diversity of the instructors on Saturday was very interesting. The freedom in the presentation and execution of the techniques of Nakajima Sensei is something that gave us the opportunity to try new things at this seminar. To a certain degree, of course, there has to be disciplined to stay with the techniques, but there was still a lot of freedom. Various movements could be tried out. Quick punching attacks or combinations with spins were part of the program, as well as various opportunities to complete a technique with different pins and throws.

Also, on Saturday, there was the opportunity to practice the techniques for the 4th Dan exam. A short lunch break allowed us to spend the evening together in the restaurant next door, despite several exams that evening. So there was enough time for discussions.

We in Edingen are very happy to have another opportunity to deepen this training next year.



Text: Enzo Ermarth



Daitoryu-Seminar in Landau

Tim Tung Shihan and M.D. Nakajima Shihan / 25. – 27. Mai 2018

Text: Stefan Belting / Fotos: Achim Goldemann and Alexander Broll



Guests are a Blessing



Location: Landau

An international exchange, across expansive borders, was the seminar from 25. – 27.05.2018 in Landau hosted by Alexander Broll Sensei as part of the 20th Anniversary of his Dojo. Tim Tung Shihan, with Sensei Ramon Gonzales, Kevin, and Christopher as representatives of the USA section, were our guests for three days on the Southern Wine Route. They led along with Nakajima Shihan and Sensei Danijel Rolli who were the representatives of the Europe section throughout the three days of training.

The common thread was clearly visible in the dialogue. Dialogue on both the form and content of Daitoryu, in addition to the personal conversations on the edge of the mat. Thus, all participants first got to know the context through new approaches of partially classical techniques such as Aikisage and Aikinage at the beginning of the course. Danijel Sensei led us through the whole weekend with warm-up exercises on basic techniques and his own variations. Tim Tung Shihan explained throwing and pinning techniques on Friday and Saturday, and then progressed on Sunday to guide us through “ten secret” techniques from Aikibudo. Nakajima Shihan also explained to us in-depth Aikijujutsu techniques in dialogue with Tim Tung Shihan.

Also memorable were Soke's thoughts on mu, as the core of our meditation. With the question to ourselves ‘what should we feel?’ We engaged in phases of meditation on Saturday and Sunday. Nakajima Shihan reported his own experiences and also recognizable dangers in his view in the process of meditation. Nakajima Shihan asks us to think, reflect, and contemplate on these points.





This course has given shape and content both through its ability to internal dialogue on its own personal level, as well as the existing spatial boundaries – two points that Nakajima Shihan repeatedly stressed. **Both Shihans showed us, in their dialogue, what form and content of Daitoryu Aikijujutsu mean. The complementary contrasts of tension and contraction, as well as acceptance and letting go, shaped our encounter on the mat.** In

the afternoon, Alexander Broll Sensei shared his deeper thoughts on 20 years of Aikido Dojo Landau. The evening was celebrated in good spirits.

We will try, for the Shihans, to remember this course with heart, hand, mind, and humor. Thanks to all who were involved! We wish our friends from the USA a safe flight home. See you all again soon in Landau!



Text: Stefan Belting



Fotos: Achim Goldemann



Fotos: Alexander Broll

The image shows two men in a traditional Japanese martial arts dojo. They are both wearing white long-sleeved gi (jackets) and black hakama (trousers). The man on the left is younger, with a beard, and is in a dynamic pose, looking upwards with his arms raised. The man on the right is older, with grey hair and a beard, and is assisting or correcting the younger man's posture. The background is a wall made of horizontal wooden planks. On the right side of the wall, there is a rack holding several wooden training weapons, including what appear to be bokken (wooden swords) and jo (wooden staffs). The floor is a light-colored, possibly tatami or polished wood.

Turn of the Year Seminar in Oberkessach

Nakajima Shihan / 30.12.2017 – 01.01.2018

Text: Michael Dieterle & Jochen Schröder



Location: Oberkessach

Saturday
After two years of waiting and, with just over 30 participants who had traveled from far and wide, the traditional turn of the year seminar began in Oberkessach.

Remark to the prelude of the seminar:

As a greeting, Sensei emphasized that Budo, as we practice it, cannot exist without love. We should always be prepared to exercise Budo with the necessary stamina, be it in training or in everyday life. This is especially true in difficult times, even when dealing with difficult people and partners. However, this should not lead to extremes, such as self-sacrifice.

Sunday:

After an intensive training session, Sensei donated a lunch buffet in the dojo, which most participated in. Despite the generous amount of food, there were almost no leftovers, which shows the participants' hunger. The "cook" (Michael Dieterle) was pleased, that again, everyone busily tackled not only the food or their partners on the mat, but also the tidying up.

Shortly before afternoon training, Sensei spontaneously organized a short sumo tournament, and was not too opposed to competing with us “youngsters.”

Remark from Sensei from Sunday training:

Also those, who have insights and experience in other martial arts can encourage and nurture their own skills and ultimately their Ki. Sensei also mentioned an American boxer who challenged Gōzō Shioda. Shioda Sensei won by executing Shihonage, probably beneficial to him because the challenger had never seen such a technique. Nowadays one can no longer rely on the advantage of the unavoidable ignorance of a challenger.

Sensei underlined these thoughts and remarks towards the end of the afternoon session, using grabs and principles from Judo (e.g. Kuzushi = unbalancing the opponent, “pull when pressed, press when pulled.”). We also trained, rather unusually for Aikido, attacks like the jab, the hook, and feint (commonplace in boxing).





In addition to the extensive training seminar, as is tradition, the common New Year's Eve party was on the program. The participants had provided for a rich and varied buffet, where everyone could replenish one's energy reserves expended during the day. The cultural program was not neglected. Here music was in the foreground, guitar, violin, horn and vocals, and also a poem was given its best. One of the highlights was certainly Sensei's appearance as a samurai followed by a song performed solo by the Japanese warrior. After Susanne had provided each of us with well wishes for the New Year, it was time for the last meditation for 2017. A little later, it was time: the clocks hit 12 and congratulations, hugs, and champagne started the year 2018. While most devoted themselves to the traditional New Year's Eve ceremonies and enjoyed the fireworks, a small band of the unruly began with the first entertaining Randori Training of the Year - if that's not a sign that it will be a good Aikido Year!?

At two o'clock everyone lay in their beds or sleeping bags, because after all, everyone wanted to be fit for the traditional New Year's training the next morning!



Monday

Despite the boisterous celebration, everyone had a thirst for action the next morning. With the first meditation in 2018, some of us could now arrive mentally in the new year.

Remark from Sensei from the Monday training

A teacher or graduate should always be aware that inexperienced ones cannot understand and repeat the techniques and their principles of action as quickly as they do. It is therefore their job to take this into account, with appropriate encouragement and patience.

With many great first impressions for this year, the participants said farewell. To which many more similarly beautiful moments and encounters may follow this year, not only on the mat.

A big thank you to Nakajima Sensei, who invited us to this event. It was always a great experience to be able to train under his always cheerful instruction.

We also thank all everyone who contributed, and made such an event possible.



Text: Michael Dieterle



Text: Jochen Schröder

Promotions

15. February – 14. May 2018

Aikido

10. Kyu	Göller, Leander	Walzbachtal
10. Kyu	Hauser, Benedikt	Walzbachtal
10. Kyu	Hauser, Mathilda	Walzbachtal
10. Kyu	Schuknecht, Konrad	Walzbachtal
10. Kyu	Bäuerle, Michelle	Oberkessach
10. Kyu	Gül, Deniz	Oberkessach
10. Kyu	Koppányi, Kristian	Oberkessach
10. Kyu	Mejbel, Khalil	Oberkessach
10. Kyu	Krenzer, Lea	Wi-Sonnenberg
10. Kyu	Bittner, Nike	Wi-Sonnenberg
9. Kyu	Maj, Tim-Pawel	Oberkessach
9. Kyu	Constabel, Justus	Wi-Sonnenberg
9. Kyu	Popal, Sarah	Wi-Sonnenberg
9. Kyu	Popal, M.Osman	Wi-Sonnenberg
9. Kyu	Scherhorn, Marlene	Wi-Sonnenberg
8. Kyu	Steckler, Philipp	Leopoldshafen-JG
8. Kyu	Mai, Kilian	Leopoldshafen-JG
8. Kyu	Valasek, Vojta	Leopoldshafen-JG
8. Kyu	Pia, Shion	Weiler
8. Kyu	Hagspiel, Elias	Weiler
7. Kyu	Fischer, Denis	Leopoldshafen-JG
7. Kyu	Kollum, Julia	Leopoldshafen-JG

5. Kyu	Tröbst, Niko	Weiler
5. Kyu	Wackenhut, marco	Pforzheim
5. Kyu	Kolb, Nelli	München
5. Kyu	Rauscher, Dirk	Rödental
5. Kyu	Jurema, Bernardo	Berlin Tomosei
5. Kyu	Hiort, Bärbel	Wi-Sonnenberg
4. Kyu	Gascon, Carolina	München
4. Kyu	Jahn, Lothar	Karlsruhe KIT
4. Kyu	Simon, Anke	Heidenheim
4. Kyu	Vomhof, Thomas	Ulm-Jablonski
4. Kyu	Demachkovych, Volodymyr	München
4. Kyu	Kipke, Eugen	Wi-Sonnenberg
4. Kyu	Ahrens, Christina	Oldenswort
3. Kyu	Laber, Katharina	Landau
3. Kyu	Braun-Nitka, Stephan	Berlin Tomosei
3. Kyu	Sargin, Okan	Wi-Sonnenberg
3. Kyu	Unger, Matthias	Schkeuditz
2. Kyu	Wielgus, Slawomir	Wi-Sonnenberg
	Diedrich, Burkhardt	Schkeuditz
	Fulea, Ovidiu	Sibiu
	Stanciu, Paul - Olivian	Sibiu
1. Kyu	Kranich, Soeke	Berlin
1. Dan	Tranca, Liviu	Sibiu

Daitoryu Aiki Jujutsu

5. Kyu	Schäfer, Ute	Pforzheim
5. Kyu	Mueller, Alfred	Pforzheim
5. Kyu	Holdys, Arthur	Edingen
5. Kyu	Fulea, Ovidiu	Sibiu
5. Kyu	Pasca, Alexandru	Sibiu
4. Kyu	Spröh, Daniela	Rödental
4. Kyu	Stanciu, Paul - Olivian	Sibiu
4. Kyu	Tranca, Liviu	Sibiu
2. Kyu	Hoaghea, Teodor	Sibiu
1. Kyu	Dachs, Jens	Edingen

Itto-den Shinki Toho

Shoden	Heuser, Dag	Lahnstein
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Seminars

2018

Seminars 2018

- Sat 23. – Sun 24. June** **Edingen: 10. Aikido-Youth-Seminar**
with Jörg Heitzler, Enzo Ermath and Michael Danner
- Sat 30. Juni – Sun 1. July** **München: Aiki-Budo-Seminar**
with M. D. Nakajima Soke
- Sat 14. – Sun 15. July** **München: Daitoryu Seminar**
with Danijel Rolli
- Mon 30. Juli – Sat 4. August** **Oldenswort: Eiderstedter Aiki-Budo-Summers eminar**
with Duncan Anderwood
- Mon 6. – Fr 10. August** **Rovinj/Kroatien: Aikibudo Summer seminar**
with M. D. Nakajima Soke
- Sat 22. September** **Heidelberg: Aikido-Seminar**
with M. D. Nakajima Shihan
- Sat 10. – Sun 11. November** **Edingen: Aiki-Budo-Seminar**
with M. D. Nakajima Soke
- Sat 24. – Sun 25. November** **Dresden: Aiki-Budo-Seminar**
with M. D. Nakajima Soke

Arigato gozaimasu

Preview Shinki News No. 13

The next “small” edition of Shinki News will be published in September 2018.

If you would like to contribute to Shinki News, please submit your contribution(s) to: shinkinews@shinkiryu.de and we will contact you to discuss the formalities.

Have a nice summer full of Ki!
Shinki News Team.

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